

ANALYSING COHESION IN TWO EXTRACTS FROM CYPRIAN EKWENSI'S *THE DRUMMER BOY*

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Abstract

*This research work focuses on the analysis of cohesion in two extracts from Cyprian Ekwensi's *The Drummer Boy*. Drawing on Systemic Functional Linguistics, and more precisely on the cohesion theory, this work aims to explore the cohesive devices in the selected Extracts so as to decode meanings conveyed through the novel. On the basis of a mixed method, the analysis of the selected extracts has revealed among others, the predominance of endophoric references indicating thus the level to which madam Bisi is kind, generous in her compassion towards Akin, the samba player. Then, homophoric references follow in terms of proportions indicating how the author is well rooted in the context of Nigerian culture through his use of the adequate lexical items to familiarize readers within the same culture. The presence of locational references indicates where the events have taken place. On the other hand, the analysis of conjunctive relations shows the relationship between the text illustrating the reality of the situation of disabled people in Nigeria. This research work has shown how cohesion gives meaning to the logic of the text and tends to turn fiction into reality.*

Key words: *cohesion, reference, conjunctive relation*

Résumé

*Ce travail de recherche porte sur l'analyse de la cohésion dans deux extraits de *The Drummer Boy* de Cyprian Ekwensi. En se basant sur la linguistique systémique fonctionnelle et plus précisément sur théorie de la cohésion ce travail a pour objectif d'explorer les éléments cohésifs dans les extraits sélectionnés afin de décoder les messages véhiculés à travers ce roman. Sur la base de la méthode mixte, l'analyse des extraits sélectionnés a révélé entre autres, la prédominance des références endophoriques indiquant ainsi à quel point Madame Bisi est gentille, généreuse dans sa compassion pour le joueur de samba Akin. Ensuite, les références homophoriques suivent en termes de proportions indiquant comment l'auteur est bien ancré dans le contexte de la culture Nigériane avec ses choix de mots appropriés pour familiariser les lecteurs de la même culture. La présence des références de localisation indique où les événements sont eu lieu. Par contre, l'analyse des relations de conjoncture montre la relation entre le texte illustrant la réalité de la situation des personnes handicapées au Nigéria. Ce travail de recherche a montré à quel point la cohésion donne un sens à la logique du texte et tend à transformer la fiction en réalité.*

Mots clés : *cohésion, référence, relation conjonctive*

1. Introduction

Language is a system of human communication. Most linguists now view the phrase 'human language' as the 'specialized sound signaling system which seems to be genetically programmed to develop in humans' (Aitchison, 1987: 19). Language plays a vital role in human society. It is highly important as it allows human to express thoughts, feelings, and attitudes within their community. This has led Traugott and Pratt (1980) to assert that 'language is around us everywhere, in speech, writing, sign language, or simply in our mind as we dream, remember conversation, or quietly think out a problem' (p 1). On the basis of this undeniable importance of language, many scholars such as M.A.K Halliday (1985), S. Eggins (1994), J. R. Martin (2015), R. Fowler (1981&1986) from diverse linguistic fields, have worked on language and its functions.

With the growing dominance of English as the 'lingua franca' of the modern world, there is an increasing interest in the study of English discourse in all its possible forms, such as informal/formal conversation, advertisement, business communication, administrative documents, media discourse and fiction. The need to produce well-organized, comprehensible and coherent discourse is a key aspect of socialization into any kind of international discourse community. Research about cohesion and coherence strategies in English discourse becomes more and more relevant.

This research work focuses on the analysis of cohesion in two extracts from Cyprian Ekwensi's *The Drummer Boy*. Drawing on Systemic Functional Linguistics, and more precisely on the cohesion theory, this work aims to explore the cohesive devices in the selected Extracts so as to decode meanings conveyed through the novel. In the attempt to reach the objectives mentioned above, both quantitative and qualitative methods are used in this research work. This means that on the basis of the sample of two extracts have been selected from *The Drummer Boy* and the data related to the cohesive devices are collected for the purpose of a scrutiny analysis and interpretation.

2. Methodology

As mentioned in the introduction, both quantitative and qualitative methods are used in this research work. This means that on the basis of the quantitative method, two extracts have been selected from *The Drummer Boy* and the data related to the cohesive devices have been collected for the purpose of a scrutiny analysis in the light of systemic functional linguistic theory. Thereafter, the statistical results derived from the quantitative research have been qualitatively scrutinized, interpreted and more importantly, the reasons that underpin those statistics have been explained as well.

3. Theoretical Framework

3.1 *Text and texture*

Halliday and Hasan (1976) refer to text as ‘any passage, spoken or written, of whatever length, that does form a unified whole’ and is ‘best regarded as a semantic unit.’ A text has ‘linguistic features which can be identified as contributing to its total unity and giving it texture’ (Halliday and Hasan, 1976: 1-2). Normally, a writer must arrange his ideas in an orderly fashion and bind them together by means of connective words, phrases, clauses, or sentences, so that the reader can follow the writer’s ideas without difficulty. Texture is provided by cohesive relation that exists between cohesive items. Cohesion distinguishes texts from non-texts and enables readers or listeners to establish relevance between what was said, is being said, and will be said, through the appropriate use of the necessary lexical and grammatical cohesive devices.

The concept of cohesion was introduced by Halliday and Hasan (1976) whose major concern is to investigate how sentences are linked in a text. For them, the various parts of a paragraph are connected together by cohesive ties: ‘a text has texture, and this is what distinguishes it from something that is not a text... if a passage of English containing more than one sentence is perceived as a text, there will be certain linguistic feature present in that passage which can be identified as contributing to its total unity and giving it texture.’ (Halliday and Hasan, 1976: 2)

3.2 *Cohesion*

Cohesion can be defined as the set of resources for constructing relations in discourse that transcend grammatical structure (Halliday 1994: 309). Cohesion is one aspect of the study of texture, which can be defined as the process whereby meaning is channeled into a digestible current of discourse ‘instead of spilling out formlessly in every possible direction’ (Halliday 1994: 311). Halliday and Hasan (1976) explicitly state that ‘cohesion does not concern what a text means; it concerns how the text is constructed as a semantic edifice.’ All language tools which are used to provide links and help in connecting one part of the sentence are important in achieving cohesion in text. The links that stick different sentences and make the text meaningful can be thought of as cohesion in the text. Establishing connections between sentences, sections, and even paragraphs using synonyms, verb tenses, time references etc. is what brings cohesion in a text. Cohesion can be thought of as a glue sticking different parts of furniture so that it takes the shape the writer wants it to give.

3.3 *Coherence*

Coherence is a quality of a piece of text that makes it meaningful in the minds of the readers. A person will be incoherent if he or she is under the influence of alcohol and not able to speak out in terms of meaningful sentences. When the text begins to make sense on the whole, it is said to be coherent. If the readers can follow and understand a text easily, it obviously has coherence. Rather than the text appearing linked together perfectly, it is the overall impression of the text that appears to be smooth and clear.

3.4 *Cohesion and Coherence*

For Halliday and Hasan (1976), cohesion is the principal factor in the creation of a coherent text. Indeed, a text is cohesive if its elements are linked together, and coherent if it makes sense. These are not necessarily the same thing. This means that a text may be cohesive (i.e. linked together), but incoherent (i.e. meaningless). The exact relationship between cohesion and coherence is a matter of some contention. Cohesion is a formal feature of texts (it gives them their *texture*), while coherence is related to the extent to which the reader or listener is able to infer the writer’s or speaker’s communicative intentions. Cohesion refers to the linguistic features or elements that contribute to make a text

semantically coherent. The words and phrases used to achieve cohesion are often referred to as discourse markers (also known as cohesive devices, linkers, connectors, transition signals, and signposts). It is important to note that cohesion is required at all levels (word, phrase, sentence and paragraph) in order to direct the readers' attention to the development of the speaker / writer's argument. The following cohesive devices are provided for further clarifications.

3.5 Cohesive devices

Cohesive devices, along with the interpretation of readers, are used to make a text more coherent. General cohesion devices in a legal text are: reference, conjunctions, substitution, ellipsis and lexical cohesion. It is important to note that this work only focuses on reference and conjunction.

- **Reference**

Reference is the relation between an element of the text and something else to which it is interpreted in a given instance. For Halliday and Hasan (1976) 'reference is the specific nature of the information that is signaled for retrieval.' In every language, certain items instead of being interpreted semantically in their own right make reference to something to be understood. In written discourse by means of reference the author introduces the participants and keeps track of them throughout all the text.

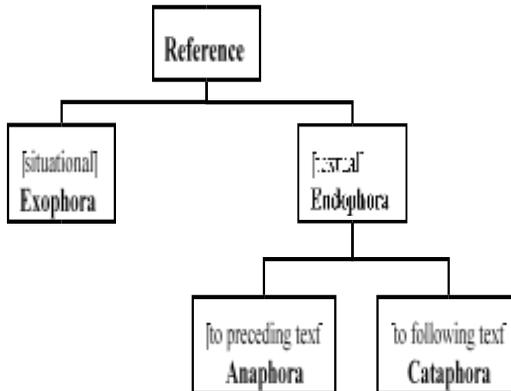


Figure 1. The system of reference (Halliday & Hasan, 1976).

As it is seen from Figure 1, there are three types of referential ties in the English language. According to the direction of reference in the text, it may be systematically divided into exophora and endophora.

Homophoric reference occurs when the identity of a presuming reference item may be retrievable from the general context of culture. The following example illustrates this: The sky is getting dark (here, we know which sky we are talking about: the sky away above our head, which we share as member of this particular world).

A reference is endophoric when the identity of a referent item is retrieved from within the text. The following example illustrates this: She did not hear the story as many women have heard the same. Here we decode the identity of the presuming reference to **she** by referring back to Mrs. Mallard, and to the story by making the link back to the previous paragraph. Endophoric reference is further divided into anaphoric (to preceding text), esphoric and cataphoric (to following text) references.

The most cohesively important devices are anaphoric referential items, for they provide links to the items that have already been mentioned in the text. The following example illustrates this: Michael went to the bank. He was annoyed because it was closed. In this example, 'he' refers back to Michael.

Cataphoric reference points the reader or listener forward. It draws the recipient further into the text in order to identify the elements to which the reference is made. This type of reference is not very common. It occurs when an entity or character is introduced as an abstract or general noun before learning more information about it. The following example illustrates this: Although I phone her every week, my mother still complains that I did not keep in often enough. Here the pronoun 'her' refers forward to my mother.

A reference is esphoric when the referent occurs in the phrase immediately following the presuming reference item within the same nominal group, the same noun phrase but not in a separate clause. The following example illustrates this: They have broken the law that prevents the local chairmen from making financial decisions. Here, the definite article 'the' suggests that the reader/listener knows which 'law' they have

broken and this is immediately specified in the following part of the sentence.

Exophoric referential items signal that reference must be made to the immediate context of situation or to the background knowledge of the participants of the verbal interaction; it heavily depends on the situation presented in the text and thus is implicit. The following example illustrates this: They are late again, can you believe it? In this example, ‘They’ refers to some people outside of the discourse known to both speakers.

Bridging reference is a special kind of reference. It occurs when a presuming reference item refers back to an early item from which it can be inferentially derived. The following example illustrates this: Most of our representatives like the regional wholesalers are no more able to honour their debts. This attitude reveals the utter slump in sales due to the economic recession. The reference item ‘this’ signals that we know which attitude. In fact no previous mention of an attitude has been made, but we can bridge from ‘wholesalers are no more able to honour their debts’.

Comparative reference can operate, cataphorically, anaphorically or esphorically. It occurs when the identity of the presumed item is retrieved not because it has already been mentioned (or will be mentioned) in the text, but because an item with which it is being compared to has been mentioned. The following example illustrates this: Such staff issues can impact on the health care quality. Here, the comparative reference item that has been underlined involves a comparative tie.

Locational reference does not involve the identification of a participant but the identification of a location in time or space. It can operate exophorically when the locational refers to nearby time or space (here, now, these day, above). It is retrieved endophorically when items refer to distant time or space (there, then). The following example illustrates this: The longing was bearable in the first few months of detention. Then the deafness used to sing defiantly at night and in the day, and laughed scornfully into the face of the Whiteman. ‘Then’ is retrieved anaphorically from ‘the first few months of detention.’

- **Conjunctive relations**

Conjunction is a word that connects words, phrases, clauses in the sentences. Conjunction involves the way the writer wants the reader to relate what is about to be said to what has been said before. They refer to how the writer creates and expresses logical relationships between the parts of a text. Following Halliday (1985) this research work focuses on three main types of conjunctive relations: elaboration, extension, and enhancement.

From Eggin's (1994) point of view, elaboration is a relationship of re-statement or classification, whereby a sentence is presented as a re-saying or representation of a previous sentence. Halliday (1985) listed some common conjunctions used to express this relation: 'in other words,' 'that is (to say),' 'I mean,' 'for example,' 'for instance' 'thus,' 'to illustrate' 'to be more precise', 'actually', 'as a matter of fact', 'in fact.'

Extension is a relationship of either addition (one sentence adds to the meanings made in another), or variation (one sentence adds to the meanings made in another), or variation (one sentence changes the meaning of another, by contrast or by qualification). Extension relationship is expressed by words such as: and, also, moreover, in addition, apart from that, except that, except for that, alternatively. Example: Natacha has done nothing this afternoon but go for a ride through the orchard.

Enhancement is a relation by which one sentence can extend on the meaning of another, in terms like: then, next, afterwards, just, meanwhile, at the same time, until then, up to that point. They can be classified into four categories: temporal for comparatives (likewise, similarly, in a different way), causal (so then, therefore, consequently, hence, because, of that, for that purpose, with this in view), conditional (in that case, under the circumstance, otherwise, if not) and concessive (at this level we have conjunctives such as: yet, still, though, despite this, however, even so, all the same, nevertheless).

The study of all these cohesive patterns paves the way for the decryption of the meanings of a text, by determining the connection existing between the referent item and the one which it presupposes. They also contribute to link different parts of text through conjunctions.

4. Data Analysis

On the basis of quantitative method, the cohesive devices in Extracts 1 and 2 are identified with the precision of their frequency and percentage and then displayed respectively in Tables 1 and 2.

Table 1: Frequency distribution of cohesive devices in Extract 1

References	Cohesive devices	Frequency	Percentage
	Homophoric		20
Endophoric	Anaphoric	46	37.7%
	Cataphoric	00	00% ⁰
	Esphoric	02	1.65%
	Exophoric	00	00%
	Bridging	02	1.65%
	Comparative	01	0.80%
	Locational	15	12.30%
Conjunctive relations	Elaboration	03	2.45%
	Extension	23	18.85%
	Enhancement	10	8.20%
Total		122	100%

Source : Dadjo, S. (2021)

As it appears in Table 1 above, anaphoric references are predominant in Extract 1 with 37.7 % of frequency. The clause by clause analysis provided in the appendix includes the following examples selected for illustrations: (S1) Madam Bisi had just left the hospital and was making her way towards the foot of the tree where her taxi was parked. (S2) She walked slowly, and with that dignity which a woman who is happily married and owns a trading store on Balogun street. (S3) She was not thinking, however, of the crockery, bicycles and tobacco in her store.

Homophoric references follow anaphoric ones in terms of proportions as they represent 16.40% of frequency. The clause by clause analysis provided in the appendix includes the following examples selected for illustrations: (S1) Madam Bisi had just left the hospital and was making her way towards the foot of the tree where her taxi was parked. (S2) She walked slowly, and with that dignity which a woman who is happily married and owns a trading store on Balogun street.

Locational references are also important in proportions as they represent 12.30% of frequency. The following examples are selected for illustrations: (S2) She walked slowly, and with that dignity which a woman who is happily married and owns a trading store on Balogun street. (S16) There, at the foot of that tree! Can't you see a crowd? (S25) But, a quarter of an hour later, Madam Bisi decided that she had tested her patience enough.

Bridging references are almost non-existent in Extract1. They represent 1.65% of proportions. The following examples are the bridging references identified in Extract1: (S4) Anti seemed to be in a really bad way, and it would require all the modern medical skill at the doctor's command to restore her health. (S13) Hurrying, That was perhaps the only thing common to all of them: their excitement and impatience.

Esphoric references also are almost non-existent in Extract1. They represent 1.65% of frequency. Below are the bridging references identified in Extract1: (S2) She walked slowly, and with that dignity which a woman who is happily married. (S8) Madam Bisi leaned against the taxi, and in the intervals between sounding the horn and waiting for them, she allowed herself to observe the visitors who now poured out of the hospital making in a never-ending stream.

Only one comparative reference has been identified in this Extract: (S14)-Madam looked down the road to see what the rush was all about, but, making out nothing other than crowd among the grass, she asked one of the high-heeled girls what she was in such a haste to catch.

It is important to note that exophoric and cataphoric references are completely nonexistent in Extract 1. As far as conjunctive relations are concerned, extension rank first with 18.85%. The following examples clearly illustrate this: (S1). Madam Bisi had just left the hospital and was making her way towards the foot of the tree where her taxi was parked. (S2) She walked slowly, and with that dignity which a woman who is happily married and owns a trading store on Balogun street.

Enhancement conjunctions follow extension with 8.20%. The following instances show this: (S3) She was not thinking, however, of the crockery, bicycles and tobacco in her store. (S5) Still, Bisi did not ill-

nesses and medicines and she could not foretell what might happen to Anti.

As far as elaboration are concerned, they are almost nonexistent as they represent 2.45% in Extract 1: (12) That was perhaps the only thing common to all of them: their excitement and impatience. (13) Madam looked down the road to see what the rush was all about, but, making out nothing other than crowd among the grass, she asked one of the high-heeled girls what she was in such a haste to catch.

The cohesive devices identified in Extract 2 are displayed in Table 2 below:

Table 2: Frequency distribution of cohesive devices in Extract 2

References	Cohesive devices		Frequency	Percentage
		Homophoric		17
	Endophoric	Anaphoric	37	41.11%
		Cataphoric	00	00
		Esphoric	00	00
	Exophoric		00	00
	Bridging		00	00
	Comparative		00	00
	Locational		05	5.55%
Conjunctive relations	Elaboration		04	4.44%
	Extension		16	17.75%
	Enhancement		11	12.25%
Total			90	100%

Source : Dadjo, S. (2021)

Similarly to Extract 1, anaphoric references are predominant with a proportion of 41.11% in Extract 2. The following examples illustrate this: (S1) Akin's departure from the eating-house brought Ayike nothing but misery. (S2) Day after day she would sit by the fireside, watching her maids prepare the food, but when it had been served out, the customers would eat it without smiling and with an air devoid of cheer. (S9) Or have you quarreled? the man persisted. Ayike, you are very hot-tempered.

In the same way, homophoric references are important in proportions and represent 18.90% as highlighted in these examples: (S1) Akin's departure from the eating-house brought Ayike nothing but misery. (S2) Day after day she would sit by the fireside, watching her maids prepare the food, but when it had been served out, the customers would eat it without smiling and with an air devoid of cheer.

It is important to note that cataphoric, esphoric, exophoric, bridging as well as comparative references are completely nonexistent in this Extract. Locational ones are low in proportions as they represent 5.55%. These instances show this: (S2) Day after day she would sit by the fire-side, watching her maids prepare the food, but when it had been served out, the customers would eat it without smiling and with an air devoid of cheer. (S26) Now, since Akin left, business had been slack for Ayike, and she began to have ideas of selling out the eating-house

As far as conjunctive relations are concerned, extension rank first with 17.75%. The following examples clearly illustrate this: (S2) Day after day she would sit by the fireside, watching her maids prepare the food, but when it had been served out, the customers would eat it without smiling and with an air devoid of cheer. (S3) It was just as if they had merely come there hoping to meet Akin and now that he was gone, they found the food tasteless and unattractive.

Enhancement conjunctions follow extensions and represent 12.25% as illustrated in these examples: (S1) Akin's departure from the eating-house brought Ayike nothing but misery. (S2) Day after day she would sit by the fireside, watching her maids prepare the food, but when it had been served out, the customers would eat it without smiling and with an air devoid of cheer.

Elaboration are very low in proportions as they represent only 4.44% of frequency. These instances indicate it: (S9) Or have you quarreled? the man persisted. Ayike, you are very hot-tempered. (S17) She believed that one of these days Akin would be driven back to her if by nothing else than by hunger and poverty.

5. Interpretation of the Findings

As this research work focuses on cohesion only cohesive devices that are identified in the extracts from *The Drummer Boy* are interpreted. Cohesion is the network of different kinds of formal relations that provide links between or among various parts of a text, and is expressed partly through the grammar and partly through the vocabulary. Cohesion is regarded as an essential textual component not only to create organized texts but also to render the content comprehensible to the reader.

In extract 1 there is a predominance of Endophoric reference which especially advance in anaphoric reference in signifying the level at which madam Bisi is kind, generous in her ways of compassion toward Akin, the drummer boy. These are illustrated through the following sentences: (S3) She was not thinking, however, of the crockery, bicycles and tobacco in her store. (S4) Her mind was far too full of painful memories of suffering humanity she had only just seen in the Wards, especially of her friend Anti. (S7) She found her taxi waiting as arranged under a mango tree, but the driver had apparently decided to employ his time in pursuits less boring than sleeping at the wheel, and the little girl Shola must also have joined him.

As well, homophoric reference follows in in terms of proportions. This shows how the author is well rooted in this context of Nigerian culture in his use of words so as to familiarize the readers within the same culture. This is illustrated in the following sentences: (S29) The rhythm of the drum made her move quite unconsciously to the beats and she knew at once that the drummer was good. (30) The instrument was unfamiliar. (S31) It was the kind of drum which West Africans call the samba, but which is really a tambourine: a little instrument, flat and circular, with a chain of bells around the rim.

The presence of locational reference shows that the extract is situated in place and time and these help the readers to have an idea on where the events presumably happen. It can be seen in these sentences: (S2) She walked slowly, and with that dignity which a woman who is happily married and owns a trading store on Balogun street. (S8) Madam Bisi leaned against the taxi, and in the intervals between sounding the horn and waiting for them, she allowed herself to observe the visitors who

now poured out of the hospital making in a never-ending stream. (S25) But, a quarter of an hour later, madam Bisi decided that she had tested her patience enough.

As for conjunction relations, extensions are predominant. This suggests that Cyprian Ekwensi buttresses his messages at every turn so as to convey his ideas to a low-level reader. This can be seen in the sentences such as: (S2) She walked slowly, and with that dignity which a woman who is happily married and owns a trading store on Balogun street. (S4) Her mind was far too full of painful memories of suffering humanity she had only just seen in the Wards, especially of her friend Anti.

As far as Extract 2 is concerned, Endophoric references rank in the first position. This signifies the level at which Ayike, the food seller, is greedy, unkind, self-centered, selfish and hot tempered. These attitudes are illustrated in these sentences: (S2) Day after day she would sit by the fireside, watching her maids prepare the food, but when it had been served out, the customers would eat it without smiling and with an air devoid of cheer. (S9) Or have you quarreled? the man persisted. Ayike, you are very hot-tempered. (S10) Did you beat him?"

Homophoric references show that the writer being a Nigerian displays the context of culture in which he was while writing the novel. These are illustrated in the following sentences: (S1) Akin's departure from the eating-house brought Ayike nothing but misery. (S5) Where's that boy with the samba? (S20) It was during the Oro festival that someone dealt Ayike a cruel blow.

As for conjunction relations, extensions are predominant. This indicates that Cyprian Ekwensi highlights his messages through the prudence of Akin towards the awkward attitudes of Ayike not to hospitalize him to his profit. These are shown in the following sentences: (S17) She believed that one of these days Akin would be driven back to her if by nothing else than by hunger and poverty. (S18) But one month followed the other and she did not even meet anyone who had seen him anywhere.

Cyprian Ekwensi denounces the situation in which the disable people are living in west Africa. Indeed, in Africa, disregard is a common habit. Handicaps are less considered forgetting that they are also beings en-

dowed with reasons. This ignorance kills their values and talents. African states advocate less infrastructure for the education of the disabled. Cyprian Ekwensi is denouncing these facts that draw back the African societies which is synonymous to the story of Akin the samba player. Akin is a boy who is blind at his teen age due to negligence on the part of his parents. He has an accident because of his mother's inattention and instead of treating him at the hospital, his parents treat him at home because of lack of means. He becomes blind as a result of this practice, becoming a burden for his parents he is left little by little and finally hunt from home. Akin being talented, he takes life on the right side and uses his musical and melodious talents to make people around him happy and from there he manages to survive his dietary needs. He has the chance to meet madam. Bisi, a rich, generous, compassionate and worried woman who has been impressed by Akin's talent. Compassionate for his disability, she decides to send him to a centre to receive an education but she cannot find a centre of this scale in Lagos. Akin being a self-confidence refuses any help and prefers to succeed by his own efforts. This attitude leads him to make others happy without profit.

This imaginative situation by Cyprian Ekwensi can be compared with the life of the Nigerian citizens of the 60s. This fiction refers to the reality in which citizens with disabilities live. The linguistic aspect used to describe Akin situation challenges us to be vigilant, cautious and considerate in the context of societal situations. On the other hand, madam Bisi's attitude of generosity, kindness and compassion despite her wealth, challenges us to assist people in a position of need and vulnerability.

6. Conclusion

This research work has attempted not only to explore the cohesive devices but also to decode the meanings from *The Drummer Boy* by Cyprian Ekwensi. For this purpose, the work has consisted in exploring the reference ties so as to analyse how Cyprian Ekwensi introduces participants in each Extract and keeps track of them. The analysis indicates that Endophoric references are predominant in both Extracts. The high level of anaphoric references indicates to what extent madam Bisi is kind, generous in her compassion towards Akin. The most important

for madam Bisi is to help Akin to receive education similarly to the people without any disability. The author uses anaphoric references to avoid repetition. The presence of homophoric references shows that the author is well rooted in Nigerian culture. The analyses reveal the presence of locational references that explain the place and times of occurrence of the events.

The analyses also show how words in the Extracts relate to each other to illustrate the field dimension of the context of each Extract. This shows how the connectors link different parts within each of the selected extracts for the realization of cohesive texts. The presence of the conjunction relations in the texts shows how Cyprian Ekwensi buttresses his messages at every turn so as to convey his ideas to a low-level reader. This indicates how Cyprian Ekwensi highlights his messages through the prudence of Akin towards the awkward attitudes of Ayike not to hospitalize him to his profit.

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Appendix

Keys

S: sentence, **A**: anaphoric; **C**: camphoric; **S**: esphoric; **P**: comparative; **L**: locational; **B**: bridging; **H**: homophoric **X**: exophoric; **W** : Elaboration ; **Y** : Extension ; **Z** : Enhancement

Extract 1

1-**Madam Bisi** had just left the hospital (H) and was making her(A) way towards the foot of the tree (H) where her(A) taxi (H) was parked. 2- She (A) walked slowly, **and** (Y) with that dignity (S) which a woman who is happily married **and** (Y) owns a trading store on Balogun street (L). 3- She (A) was not thinking, **however** (Z), of the crockery, bicycles and tobacco (H) in her (A) store (H) .4- Her (A) mind was far **too** (Y) full of painful memories of suffering humanity she (A) had **only** (Y) just seen in the Wards (H), especially of her (A) friend Anti. 4- **Anti** seemed to be in a really bad way, **and** (Y) it (B) would require all the modern medical skill at the doctor's command to restore her (A) health. 5- **Still** (Z), **Bisi** did not despair. 6- She (A) knew little about illnesses and medicines (H) **and** (Y) she (A) could not foretell what might happen to Anti.7- It was best to hope and pray.

8-She (A) found her(A) taxi (H) waiting as arranged under (L) a mango tree (H), **but** (Z) the driver (H) had apparently decided to employ his (A) time (H) in pursuits less boring **than** (Z) sleeping at the wheel (H) , **and** (Y) the little girl Shola must also have joined him (A). 9-Madam Bisi leaned against the taxi (H), **and** (Y) in the intervals between sounding the horn (H) **and** (Y) waiting for them (A), she (A) allowed herself (S) to observe the visitors who **now** (Z) poured out of the hospital (H) making in a never-ending stream.10- They (A) were a mixed lot. 11-

Men in gowns, men in felt hats **and** (Y) English-tailored suits, women in blouses and wrappers, women in high-heeled shoes **and** (Y) gaily coloured frocks; they (A) were all hurrying, jostling **and** (Y) scrambling to get away.12- Hurrying. 13-**That** (W) (B) was perhaps the only thing common to all of them: their (A) excitement **and** (Y) impatience.

14-Madam looked down the road (H) to see what the rush was all about, **but** (Z), making out nothing **other than** (W) crowd among the grass, she (A) asked one of the high-heeled girls what she (A) was in such (C) a haste to catch. 15-"There's something there (L)!" said the girl (H), pointing. 16-"Where?" asked Bisi.17-"There (L), at the foot of that tree (L)! Can't you (A) see a crowd?" 18-"I can see a crowd among the grass. **But** (Z) what are they (A) doing?" 19- "I don't know, Ma." 20-The girl looked very impatient to be getting along, **and** (Y) Bisi said: "Please, when you (A) get there (L), kindly look for a man in white jumper and white trousers. 21-He (A) 's my taxi-driver. 22-Tell him (A) to come **and** (Y) take me (A) home. 23-I'm waiting for him (A)." 24-"Yes, Ma. " 25- **And** (Y) as the girl joined the hurrying stream, Bisi added: "Tell him (A) to bring Shola, **too** (Y)." 26-**But** (Z), a quarter of an hour (L) later, Madam Bisi decided that she (A) had tested her (A) patience enough. 27-The driver was not forthcoming, **and even** (Z) Shola, who was carrying the food (H) **that** (W) Anti had refused to eat, was nowhere to be seen.

28-Madam Bisi went towards that tree (L) where the crowd was gathered. 29-**As** (Z) she (A) approached, her (A) ears were thrilled by the most exciting drumming she (A) had ever heard. 30- The rhythm of the drum (H) made her (A) move quite unconsciously to the beats **and** (Y) she (A) knew **at once** (Z) that the drummer was good. 31- The instrument was unfamiliar. 32-It was the kind of drum which West Africans call the samba (H), **but** (Z)_ which is really a tambourine: a little instrument, flat **and** (Y) circular, with a chain of bells around the rim. 33-The strokes came out in a succession of loud thuds, at times (L) dying down, at times (L) rising to such a pitch that they (A) drowned the voice of the singer. 34-What a rich **and** (Y) tender voice he (A) had. 35-He (A) sang about the rich **and** (Y) the poor; the suffering **and** (Y) the happy. 36- He (A) sang of love **and** (Y) death **and**(Y) good **and**(Y) evil.

37- Madam Bisi's blood grew warm with feeling. 38- For a moment (L), she (A) forgot the object of her (A) quest **and** (Y) stood near the crowd, watching them (A) dance. 39- The women (H) had formed themselves (A) into a half-moon (L) **and** (Y) were **now** (Z) advancing gracefully towards the centre (L). 40- **Suddenly-as** (Z) the rhythm quickened-they (A) crouched low, **and** (Y), looking over their (A) shoulders, worked their (A) hips in short, sideways movements. 41- The soldiers standing in the half-moon (L) cheered, came forward **and** (Y) put coins on the brows (H) of the women.

Extract 2

THE VOICE OF THE ORO

1-Akin's departure from the eating-house (H) brought Ayike nothing **but** (Z) misery. 2-Day after day she (A) would sit by the fireside (L), watching her (A) maids prepare the food (H), **but** (Z) when had been served out, the customers (H) would eat it (A) without smiling **and** (Y) with an air devoid of cheer. 3- It was just **as if** (Z) they (A) had merely come there (L) hoping to meet Akin **and now** (Y) that he (A) was gone, they (A) found the food (H) tasteless **and** (Y) unattractive.

4-"Where's Akin?" a man would ask Ayike. 5-"Where's that boy with the samba (H)?" 6-"He (A) 's gone home (H) to his (A) mother." 7-"When is he (A) coming back?" 8-"I don't know." 9-"**Or** (W) have you (A) quarreled?" the man persisted. Ayike, you (A) are very hot-tempered. 10- Did you (A) beat him (A)?" 11- "Don't ask me (A)! I don't know. "12-He (A) said he (A) was going to see his (A) mother, **and** (Y) he (A) went! 13-Was I to hold him (A) down?" 14- "There (L) **now** (Z)! You (A) 're losing your (A) temper **again**(Z)!

15-Ayike felt the hot tears (H) clouding her (A) eyes **and** (Y) ran quickly towards the kitchen (H). 16-**But** (Z) she (A) could not **and** (Y) ran easily forget the picture (H) of the little boy in the white shorts. 17- She (A) believed **that**(W) one of these_days (L) Akin would be driven back to her (A) if by nothing else **than** (Z) (C) by hunger **and**(Y) poverty. 18-**But**(Z) one month followed the other **and** (Y) she (A) did not even meet anyone who had seen him (A) anywhere. 19-She (A) began to lose hope. 20-It was during the Oro (H) festival **that** (W) someone dealt Ayike a cruel blow. 21- The symbol of the Oro (H) is a flat piece

of bamboo attached to a string. 22- When the string **and** (Y) bamboo (H) are swung round the head (H), the flat piece of bamboo vibrates **and** (Y) makes a terrifying noise (H): "Voo-oo! Voo-oo! Voo-oo!..."

23-The shrill sound makes children tremble, especially **when** heard in the dead of night (H). 24-Women are not allowed to go out at night (H) **and** (Y) wander about the streets (H) during the Oro (H) festival. 25- A woman venturing out could be severely beaten. 26-**Now** (Z), **since** (Z) Akin left, business had been slack for Ayike, **and** (Y) she began to have ideas of selling out the eating-house. 27- She (A) was tidying up one out the night (H) when she (A) heard: "Voo-oo! Voo-oo! Voo-oo!..." 28- It was the Oro (H), the voice (H) of the dog (H) of Oro. 29- What was she (A) to do? 30- It was late-very nearly midnight. 31- All her (A) maids had gone home(H), **and** (Y) she (A) was alone, **and** (Y) a terrible wind began to blow so that she (A) had to shield her (A) oil lamp (H) by cupping her (A) hand around the flame (A).

32-**When** (Z) she (A) had finished putting the plates (A) away, she (A) locked up **and** (Y) set out alone for the bus (H) stop, telling herself (A): "This (L) is Lagos (A). 33- No one will molest me (A). 34- I have only to pass **that** (W) dark wood (H) in front of me (A) **and** (Y) I am safe in the city (H)