

**COHESION AND COHERENCE IN YORUBA DISCOURSE; SONG TEXT
USED IN YORUBA ENGAGEMENT CEREMONY**

BY

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APPROVAL

This is to certify that this research was carried out by **Edith Omohnor NWOKO (Miss)**, in the Department of Linguistics Studies, Faculty of Arts, University of Benin, Benin City, under my supervision.

Signed_____

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CERTIFICATION

I, Edith Omohnor NWOKO, a student in the Department of Linguistics Studies, University of Benin, with the matriculation number ART1701327 has completed the requirements for course work and research for the Bachelor of Arts Degree (B.A), of the University of Benin. The work embodied in this Project is original and has not been submitted in parts or whole for any other degree or diploma programme of this or any other University or Institution.

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DEDICATION

This work is dedicated to my lovely parents, Mr and Mrs. Nwoko Reuben.

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I want to use this medium to appreciate all who has affected my life positively during the course of this programme and during the research.

I want to thank God almighty for His Grace and Mercy.

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ABSTRACT

This research examines cohesion and coherence in Yoruba discourse, studying song texts used in Yoruba engagement ceremony. Cohesion is both the grammatical and lexical linking of sentences in a text. This is related to the concept of coherence, which deals with meaningfulness. The aim of this study is to examine how this concept of cohesion and coherence is achieved in the Yoruba discourse.

The need of this study is for other linguists and interested researchers to know and understand how cohesion and coherence functions and achieved in both the Yoruba discourse and other African languages.

The data collection technique for this research adopted both the primary and secondary method of data collection. The primary data collection techniques used to collect data by adopting the non- participant observation, I used writing, video recording and audio recording materials to gather data. I used the secondary data collection technique to gather secondary data and materials from libraries, internets and textbooks.

The data was analyzed using Halliday and Hassan (1976) concept of cohesion, showing the links within the text using the cohesive devices. The analysis reveals that these cohesive devices are means of showing bond within the text which makes

it meaningful i.e. coherence is being achieved by appropriate linking using cohesive devices, but these cohesive devices are not sufficient enough to achieve coherence in a text.

In conclusion, cohesion is a means of achieving coherence in a text, but it's not sufficient enough.

CHAPTER ONE

INTRODUCTION

1.0. BACKGROUND OF STUDY

With a population of about 42,500,000, the Yoruba ethnic group is one of Nigeria's three largest ethnic groups. They can be found in Nigeria's various states and cities. These states include, among others, Ekiti, Ogun, Osun, Kwara, Lagos, etc. Abeokuta, Abogi, Eruwa, Ilesha, Jebba, Ifon, Ile-ife, and other places are a few examples. The Yorubas have ties to the Yoruboid Itsekiri in the southern part of Nigeria, the Niger Delta in the northern part, the Nupe in the northern half, and the Ebira in the northern portion of the country.

With a population of over 1.5 million, Yoruba communities can be found in Benin Republic in Africa. These people are related to the Gbe speaking Gun, Fon, and Mahi. Additionally, they are present in Ketu, Basila, Port-novo [Ajase], Ovesse [Wesse], and others. They share borders with the Kwa-speaking Akebu and Kposo of Togo to the west and the Kwa-speaking Anii and Gur of Kabiye to the north-east. In Togo, there are between 500,000 and 600,000 Yoruba people. They are located in the Plateaux area and Tchamba departments of Togo. Atakpamen Anie, Morita [Moretan], Ofè, Akpara, and other Yoruba cities and towns can be found in Togo. With a population of more than 546,000, the Yorubas are also widespread in

Ghana. You may find them in Salaga, Sekondi-Takordi, Kumasi, Accra (James town), Alata, Yendi, Tamale, and other places. Other locations in West Africa include Burkina Faso, which has a population of 70,000, and Niger, which has 60,000 people. Their locations include Abijeau, Bowake, Gagnoa, et al. They are referred to as Amago traders and are primarily found in retail markets. There are also Yoruba people all around the world. The United States, the United Kingdom, Canada, Brazil, South America, and Australia are all places where you can find them. In Texas, Florida, Mississippi, and Indiana, people of African descent predominately speak Yoruba. They make up the second-largest group of people who study African linguistics in Alabama, New Jersey, New Mexico, and New York. They also had an impact on Puerto Rico, Saint Luca, Haiti, and Jamaica [where they established Abeokuta and Naggo Head in Portomore].

Yoruba is categorized as one of the Edekiri languages, which are part of a closed group of intelligible language patterns that are closely related among their speakers. These people include the Ife people of Ghana, the Togoese to a lesser extent, and the Itsekiri people of the Nigerian Delta. Yoruba and Igala have significant historical and cultural ties. Because of the language's striking similarity to Yoruba, academics like Forde (1951) and Westermann and Bryann (1952) considered Igala to be a dialect of Yoruba.

The Yorubas engage in a variety of professions. This is known as "Ise owo." Yoruba men are known for being farmers, and they frequently bring their wives and kids with them when they travel to the farm. Trading is common among Yoruba women. Other jobs include palm wine tapping (emu dida), blacksmithing (agbede), fishing (ise apeja), wood carving (ise ona), masquerading (a spiritual job), tie-and-dye [adire], weaving, etc.

The Yorubas are extremely proud of their dress. In Yoruba culture, clothing is gender-specific. Men wear ibora, such as the Buba, Sapara, Dongodo, and Agbada, as well as a variety of pants, such as the kaamu, kembe, sooro, etc. Without a cap, or "fila," a Yoruba man's outfit isn't complete. Types include Gobi, Tinko, Abeti Aja, Onide, Labankada, etc. The ladies dress in a Buba (blouse), an Iro (wrapper), a matching gele (headgear), and several types of anklets, necklaces, and necklace chains. The many different hairstyles that Yoruba women are known for wearing include kolese, ipako-elede, suku, kojusoko, konkoso, and others. The Yoruba people believe that tribal tattoos enhance the beauty of their looks. People are recognized by these tribal markings according to their status, kinship group, or family. Abaja, egba, gombo, pele-ife, pele-ijebu, and other forms of tribal marks are a few examples. [NOTE: This technique is now prohibited].

The Yoruba people are best known for their drumming abilities. They use these drumming styles to express themselves and to celebrate a variety of occasions and

holidays, such as weddings, chieftaincy inaugurations, osun, ogun, eyo, and olokun festivals, among others.

There is no single founder of the diverse Yoruba religion. Their beliefs are a part of the Yoruba community's history, which is composed of songs, legends, and other cultural ideas. They practice orisa, a form of religion. Some well-known orisa include ogun, the god of metal, war, and victory; sango, the god of thunder, lightning, fire, and justice; Olodumare, the supreme god; and others.

Yoruba is a literary language that is commonly taught in schools, spoken on radio and television, and written about in novels. The majority of the language is based on the Oyo and Egba dialects, which were the basis for Bishop Crowther's 1850 compilation of Yoruba grammar and the works of Christian missionaries studying the Egba dialect in Abeokuta.

1.1. RESEARCH METHODOLOGY

The data collection for this study make use of the primary and secondary method. The primary method adopts the non-participant observation for its data collection. The non-participant observation is a qualitative research methodology for gathering primary data. It made it easy to blend into the background and I passively observed the activities by using audio, video recording materials and writing materials.

The secondary method is also adopted as a means of gathering secondary data from libraries, journals, textbooks, articles and the internet.

1.2. THEORITICAL FRAMEWORK

The framework of this work adopted Halliday and Hassan's cohesion and coherence theory (1976).

According to Halliday and Hassan (1976), a text is coherent by satisfying two conditions;

- 1) a text must be consistent with context in which it is created.
- 2) a text must have cohesion i.e. all parts in a text must be connected by cohesive devices.

The song text will be put to test using the cohesive devices listed by Halliday and Hassan. Halliday and Hassan presented tools in textual cohesion which are linguistics features that can be identified in a text. These features contribute to the textual unity its status of being a text. According to Halliday and Hassan [1976] “a text has texture and this is what distinguishes it from something that is not a text..... The texture is provided by cohesive relations that exists between items of information”.

Halliday and Hassan saw cohesion as a semantics concept which is the relations of meaning that exists within a text and define it as a text. This means that a text is not made up of sentences but is realized in sentences that form together through cohesive relationships.

Halliday and Hassan listed cohesive devices and they distinguished between Grammatical cohesion and Lexical Cohesion.

Grammatical cohesion; This is made up by the grammatical structures each components tie with each other. According to Halliday and Hassan [1976], there are four types of Grammatical cohesion. They are;

1. Reference 2. Substitution 3. Ellipsis 4. Conjunction

1. Reference; This is when one item in a text points out to another element for its interpretation. We have;

(a) Endophoric reference; This is the interpretation within the text. We have Anaphoric (refers to presumption of something that has gone before i.e. the preceding text) and Cataphoric (refers to presupposed element which is following i.e. the following text).

(b) Exophoric reference; This is when the interpretation lies beyond the text. It requires the reader to infer the interpreted referent by looking beyond the text in the immediate environment shared by the reader or writer.

2. Substitution; This is the replacement of one item with another item or element. Substitution and Ellipsis are quite similar, according to Halliday and Hassan [1976], they said “essentially these two are same processes; Ellipsis can be interpreted by as a form of Substitution in which the item by nothing”.

We have; Nominal substitution- This is the substitution of nouns.

Verbal Substitution; Replacement processes of verbs.

Clausal substitution; Replacement processes of clauses.

3. Ellipsis; “Where there is Ellipsis, there is a presumption in the structure that something is to be supplied or understood. This is not quite the same thing as saying that we can tell from the structure of an item whether it is elliptical or not. For practical purposes we often can, but it is not in fact the structure which makes it elliptical. An item is elliptical if its structure does not express all the features that have gone into its make-up-all the meaningful choices that are embodied in it” [Halliday and Hassan; 1976]. Ellipsis simply means the omitting of an item in a text or discourse and replacing it with nothing.

4. Conjunction; This refers to a specification of the way in which what is to follow is systematically connected to what has gone before. Halliday and Hassan [in Brown and Yule; 1983] mentioned four types of conjunction. We have; Additive

[and, or, furthermore, similarly], Adversative [but, however, etc.], Causal [so, for this reason, etc.], Temporal [then, after that, finally, etc.].

Lexical Cohesion; This deals with meaning in the text. “This is the cohesive effect achieved by the selection of vocabulary” [Halliday and Hassan;1976]. There are two aspects related to Lexical cohesion. We have; Reiteration and collocation.

(a) Reiteration is the basically the repetition of lexical items. “Repetition of lexical items or the occurrence of a synonym of some kind, in the context of reference i.e. where the two occurrences have the same referent” Halliday and Hassan [1976]. Reiteration could be Repetition, Synonym, Hypernym, General word.

(b) Collocation “is the use of a word that is in the same way associated with another word in the preceding tent, because it is the direct repetition of it, or is in some way sense synonyms with it or occur in the same lexical environment” [Halliday and Hassan 1976].

1.3. STATEMENT OF PROBLEM

Cohesion and coherence is a very important factor for achieving and effective, productive, and efficient conversation and also understanding texts. A study of discourse analysis has revealed that cohesion and coherence has become one of the most prominent and notable areas in the research of texts by scholars like

Thompson 2004, Halliday and Hassan 1976, Brown and Yule 1983, and Hoey 1983.

Researches has being made in Yoruba language ranging from Phonology, Syntax, Semantics, even on cohesion and coherence, but the research made on the cohesion and coherence in Yoruba discourse only focuses on the cohesive devices found in the discourse, without focusing for the how coherence can be achieved.

1.4. PURPOSE OF STUDY

The purpose of this study of this study is to examine cohesion and coherence in the Yoruba discourse which are song texts from a Yoruba engagement ceremony.

The purpose of this study is;

1. To investigate cohesive devices in the Yoruba discourse
2. To show how coherence is being achieved in the discourse
3. To see how lexical cohesion and grammatical cohesion shows relationships among text

1.5. SIGNIFICANCE OF STUDY

This research shows how cohesion and coherence functions in the Yoruba discourse. This research is significant because it will serve as;

1. A reference material for other linguists who wants to extend the notion of coherence as a means of the reader's or hearer's effort to understand the intended meaning of the writer or speaker in a discourse.
2. A reference material to linguists who wants to research on cohesion and coherence in other African languages.
3. A reference material for enlightening linguists on the notion of cohesion and coherence in a Yoruba discourse.
4. A reference material to identify problems and lagging research on cohesion and coherence in a Yoruba discourse.
5. A reference material to identify problems in researches in discourse analysis on cohesion and coherence in African languages.

CHAPTER TWO

LITERATURE REVIEW

2.0. INTRODUCTION

This chapter contains, conceptual review, previous studies on cohesion and coherence on various discourse by various researchers. It shows what they did, how the research was carried out, their results and conclusion and also the concern of the present study.

2.1 CONCEPTUAL REVIEW

DISCOURSE; In the grammatical hierarchy, discourse is the highest or biggest grammatical unit and the most comprehensive language unit. However, the realization of discourse can be in the form of a complete essay (whole, books, encyclopedia series, etc.), paragraphs, sentences, phrases, even words that carry the full mandate (Kridalaksana: 2008). Meanwhile, Alwi (2003: 419) discourse is a series of related sentences that connect one proposition with another proposition that forms a unity. Here, sentences with the same meaning are placed one after the other to show the discourse. The sentences are connected to one another in such a way that without the previous sentences, the fourth sentence may not have a clear meaning, the third sentence may not have a clear meaning without the previous sentence, and so on.

Discourse is defined by Eriyanto (2001:9) as a text and context combined, in contrast to other definitions. Discourse analysis is concerned with describing the text and context as a unit in a communication process. Eriyanto also makes a case for the significance of the discourse building blocks of context, participants, and circumstance. Discourse is a social practice that applies the dialectic relationship between actual events and institutions and the prevailing social structure. As a meaningful (semantic) unity, the discourse's structure's integrity is more closely tied to its meaning than it is to its syntax (Halliday and Hassan, 1976:2). A set of sentences is referred to as having a discourse structure if there is a meaningful connection between each statement in the text. A succession of sentences, however, may not be referred to constitute discourse if each sentence has its own meaning and is not semantically related to the others. A succession of sentences, however, may not be referred to constitute discourse if each sentence has its own meaning and is not semantically related to the others. A strong argument is composed of a succession of phrases with elements that are connected to meaning, with each sentence linking to the meaning of the one before it from start to finish. Cohesion, coherence, discourse subjects, lexical aspects, grammatical aspects, phonological aspects, and semantic aspects are some of these considerations (Halliday and Hasan: 1976). The location or context of the speech also supports the integrity of the discourse. Overall, it may be claimed that the interaction between the two

primary discourse components, context and text, is what determines a discourse's integrity (Alwi: 2003). Two elements—cohesion and coherence—can be used to categorize some aspects of the discourse mentioned above.

TEXT: The terms "text" and "discourse" are widely used, although there is disagreement among linguists as to what distinguishes one from the other in terms of substance. When one engages in linguistic analysis, text is generally seen as an actual use of language that is unmistakably distinct from a phrase, which is understood as an abstract unit. One academic who has discussed the nature of text from a linguistic or literary perspective is Barthes (1977). A text, in his opinion, involves linguistic structure, or the signs that carry meaning and permit interpretation, as noted by Barthes in 1977. We engage in the intricate communication process known as discourse when we create texts to convey a certain message to others, to express an idea or conviction, to explain certain facts, or to sway people's opinions.

COHESION: Cohesion: The term "cohesion" simply relates to how forms interact. Meaning that there is a comprehensive and coherent relationship between the discourse components (words or sentences) utilized to organize a discourse. In other words, coherence is a part of the inherent features of discourse structure. In this regard, Halliday (1976) advises that the study of formal characteristics of language incorporate research on the components of cohesiveness. Because of this,

conversation is organized and structured in a focused, syntactic-grammatical manner. Cohesion, according to Halliday and Hassan (1976:4), emerges when one aspect of the discourse depends on another element for its interpretation. Texts "gain their status as communicative events through the deployment of coherent devices," according to Halliday and Hassan's 1976 thesis. They also talked about how a text might be seen of as a collection of unified elements. Two different kinds of coherent linkages that might be established within a text were recognized by Halliday and Hassan in 1976. Lexical coherence and grammatical coherence are them.

Cohesion, according to Halliday and Hassan (1976:4), emerges when one aspect of the discourse depends on another element for its interpretation. Texts "gain their status as communicative events through the deployment of coherent devices," according to Halliday and Hassan's 1976 thesis. They also talked about how a text might be seen of as a collection of unified elements. Two different kinds of coherent linkages that might be established within a text were recognized by Halliday and Hassan in 1976. Lexical coherence and grammatical coherence are them.

Lexical Cohesion: The connections between words that contain meaning are referred to as lexical cohesiveness. This is concerned with how lexical items relate

to one another in a text. It could be a word or a phrase. Reiteration and collocation are the two types of lexical cohesiveness that are available.

Reiteration: There are two lexical items in a text which share the same referent and it could be repeated, have similar meaning, or near meaning. There are forms of reiteration and they are; repetition, synonymy, superordinate, etc. Repetition is the use of same lexical item several times in a text. Ayodabo (2002:322) notes that it's not necessary that the words repeated in the text will be exactly the same, he said these lexical items could be synonym (words with same meaning), superordinate/hyponym (items that are used as an umbrella term and they encompass other items under them), and general words.

Collocation: By associating a few lexical items that recur often in the conversation, collocation helps to build cohesion. Words that frequently appear together and are referred to as collocates make up a language's collocational pattern. For example, we may anticipate that words like bank (where money is kept) would be more likely to occur together than other words like check, account, transfer, etc., but less likely to occur together than other words like bed, apple, wood, etc. Collocation always involves lexical components that are somewhat predictable to one another (Crystal, 1995).

Grammatical Cohesion: Grammatical cohesion is the cohesiveness of a text or speech that is established through grammatical relations. To produce grammatical cohesiveness in a dialogue or a text, various grammatical strategies are used. We have conjunction, ellipsis, reference, and substitution.

Reference: According to Flowerdew, a reference is "a word or phrase whose identity may be determined by referencing to other elements of the text or the circumstance" (2013;32). A speaker or writer may make a reference to something in the text in order to aid the hearer or reader in understanding it. The two primary types of reference are endophoric reference and exophoric reference. We have endophoric reference and exophoric reference, which are the two main types of reference. Exophoric references occur when a word or linguistic unit in a text alludes to something that is not mentioned there. In these cases, we must look outside the text to understand what is being alluded to. An internal textual reference is known as an endophoric reference. There are two types of endophoric references: anaphoric (which refers to a linguistic component that has already been mentioned) and cataphoric (refers to a linguistic element or unit that is mentioned later in the text or discourse).

Repetition: To avoid repetition, a linguistic element in a text may be substituted with another element in the text. The relationship between words is called substitution, and it can take place at the nominal, verbal, or clausal levels.

Ellipsis and Substitution: Ellipsis merely denotes omission. It entails leaving out a word or phrase from a sentence and adding nothing in its place. It entails the removal of a linguistic phrase or component from a document to prevent repetition. According to Halliday and Hassan (1976), ellipsis is a subtraction variant. A word or phrase can be replaced with "so," "do," etc. in substitution, while in Ellipsis, something is explicitly omitted, but the clause is nevertheless understood because of the absence based on its linguistics context.

Conjunction: This grammatical cohesiveness occurs when two elements of the discourse are linked together. According to Halliday and Matheissen (2004), conjunction is a method or tool used to mark what are known as logical semantic relations. We have causal (so, then, thus), adversative (yet, but, nevertheless, etc.), additive (and, in addition, also, etc.), and temporal (first, next, finally, henceforth, etc.).

Coherence: According to Renkema (2004:138), coherence is the semantic cohesiveness that can be attained by forces outside the discourse, which is defined as interwoven components of discourse. Information continuity is therefore defined as coherence. Coherence is the mutual acceptance and relationship of textual elements, such as the arrangement of concepts and relationships that underlie a text. Coherence can be defined as the listener's or reader's grasp of the meaning. Coherence can happen implicitly since it pertains to features of meaning that call

for interpretation. The inward element is the cohesive element's coherence (Keraf, 2005: 30). Coherence, according to Brown and Yule (1983: 135), refers to unity and comprehension among the parts of a text or utterance. The feature of coherence is crucial to the discourse structure because it organizes the internal affinities of the propositions with one another to achieve wholeness. The existence of semantically based links of meaning between elements explains the existence of coherence.

2.2. REVIEW OF PREVIOUS STUDIES

The first article I will be reviewing is “A Journal of the linguistics association of Nigeria Volume 20” on “Cohesive devices in Yoruba texts: A study of O Le Ku, by Olakolu, Oluwatoyin Titilayo, Saka Idiat Oyenike, Asiwaju Jumoke, and Oye Taiwo.

This research examines the level to which the Halliday and Hassan [1976] model of cohesion [Cohesive devices] is employed to form unity, meaning, and readability in Yoruba literary texts using O Le Ku, a prose by Akinwumi Isola, as a case study. In this essay, the author's use of cohesive methods to connect ideas in the text and the effectiveness of the message that is conveyed. This essay discusses conjunction, ellipsis, and references.

There are two types of reference identified in the text, we have the Endophoric reference (the item takes its interpretation from within the text) and Exophoric reference (the interpretation is found in the situational context that is external to the text). In this literature text, every instances of a personal pronoun are examples of reference.

Àjàní n wá ẹ̀rọ̀ agbòròsọ̀ tí àròfò nàà wà, Ó ní, níjọ̀ tí Àsàkẹ̀ alárá kókó gbọ̀ àròsọ̀ yíí, ojọ̀ lojọ̀ nàà (1). Mo kàn sọ̀ fún un pé kí ó fetísílẹ̀ ni ò(2). Mo wá tẹ̀ ẹ̀rọ̀ nàà(3). Ó farabalẹ̀, ó wá n sẹ́jú pépẹ̀, ó n rẹ̀rìn-ín músẹ̀, èmi nàà jókòó, mo tejúmọ̀ ọ̀n.(4) Nígbà tí ó gbọ̀ ọ̀ tán, ó wá wò mí lójú, inú rẹ̀ dùn gan-an.(5) Ni a bá dìmọ̀ ara wa. (6). Àwọ̀n obìnrin n fẹ̀ àpónle o.(7). Ó yá, máa gbọ̀ ọ̀.(8)

(Ajani was looking for the tape recorder which contains the poem. He said, the day Asake herself first heard the poem, it was a great day. I just told her to listen. I now played the recorder. She was attentive, she was blinking her eyes, she was smiling lightly, I also sat, I was looking at her closely. After listening to it, she looked at me, she was very happy. And so we embraced ourselves. Women like to be appreciated. Now, listen to it).

The use of mo, èmi and O throughout the extract are examples of exophoric reference, it creates a cohesive link between the text and the situation. There is no way to know who ó ‘she’ refers to unless you know who is being addressed.

Similarly, *mo* and *èmi* have no meaning without knowing who is speaking. There is only one instance of endophoric reference, and this occurs in sentence (7) with the use of *àwọn* ‘them’, when *Àjàní* says, *Àwọn obìnrin ní fẹ́ àpónlẹ̀ o* ‘women like to be appreciated’. This is an example of anaphoric reference. In the first sentence in the excerpt above, “ó” refers back to *Ajani*. The referential element “*Mo*” in the second, third and fourth sentences still refers back to *Ajani* while “*un*” in the second sentence is referring to *Asake* previously mentioned in the first sentence.

There are three types of ellipsis. They are nominal, verbal and clausal ellipsis. The names of the types show the items that are omitted.

Nominal ellipsis is a type of ellipsis which occurs in the nominal group.

For example: *Kí ni Dọtun wí?* (what did Dotun say?)

(Ø) *Kò sọ̀rò, ó kàn ní wo àwòrán ni pg 57* (he did not say anything, he was just looking at the pictures)

The ellipsis is marked by (Ø) in the above example.

Verbal ellipsis refers to ellipsis within the verbal group.

Example:

È jọ̀wọ̀, níbo lẹ̀ sùn? (please, where did you sleep?)

(Ø) *lọ̀dọ̀ ọ̀ré mi obìnrin.* (at my female friend’s place)

Clausal Ellipsis is the ellipsis in the clause and it's related to mood, and specifically, it is related to the question-answer process in dialogue; and this determines that there. For example:

Àṣàkẹ́ ní, Ṣé ó lóun kò jó ní? (Asake said, did she say she is not dancing?)

Dépò ní, Èn. (Ø: ó ní òun kò jó). (Depo said, Yes)

The types of conjunction seen in this research are;

Additive refers to a type of cohesion that structurally appears and coordinates each other. It means that it depends on the structure of the sentence.

Hun, o tún dé o, oníkántan-kántan. ọ́ró gidi là ń sọ lówó o. Òwe ni mo sì ń pa o. **Bẹ̀ẹ̀ nàà ni**, bí òwe bí òwe là á lùlù ògídìgbó o, ọ́lọ́gbón ní í jó o ọ̀mọ̀ràn ní í mò ọ̀n. (hmmn, you have come again, we are talking about a serious issue. And I was only talking in parables. Likewise, ògídìgbó drum is like a proverb, only the wise dances, known by the knowledgeable)

“The bold sentence is the additive conjunction in the sentence”.

Adversative refers to the contrary expectation. The connection in the adversative relation is gained by contrasting expectation which is derived from what is mentioned before.

Àṣàké gba ọ̀rò mọ́ Àjàní lẹ̀nu, ó ní, wò ó má tan rẹ̀ jẹ. Kò sí ẹnì tó ń ṣìmi lónà. Mo sì ti ro ohun tí mò ń ṣe dáadáa. Bí o bá máa gbọ́ ọ̀tító , jẹ́ kí á parí ọ̀rò náà síbẹ̀. **Lóòótó**, mo ti fẹ̀ràn rẹ̀ rí, ṣùgbọ́n báyíí, kò sí ifẹ́ kankan níbẹ̀ mọ́. (Asake said, don't deceive yourself. Nobody is misleading me. And I know what I am doing very well. If you will listen to the truth, let us put an end to this issue. Actually, I have loved you before, but now, there is no love there again.)

“The world in bold shows adversative connection”.

Causal conjunctions include words and phrases such as àti‘and, ṣùgbọ́n/àmó (but,so), nítorí/ nítorí náà, nítorí ìdí èyí (‘because’), lẹ̀hìn náà (‘after that’), ‘in conclusion’ etc. For example:

Àṣàké dide, ó tú aṣọ̀ rẹ̀ ró, ó sì ń wé gèlè rẹ̀ náà, nítorí Àjàní ti tú gèlè náà lẹ̀kkan, ó ti ń fọ̀wọ́ ra irun tí Àṣàké sẹ̀sẹ̀ kó. (Asake stood, re-ties her wrapper and also ties her head-gear because Ajani removed the head-gear earlier while touching Asake’s newly made hair.)

The word nítorí (because) connects the two sentences by means of showing their causal relation. The first sentence is the consequence that occurs because of the effect of the Ajani’s action of removing the head-gear.

Temporal connectives; It express sequence and simultaneity (Halliday & Hasan, 1976). Sequence is when one event follows another while simultaneity is when

events happen at the same time. Examples are nígbà tó yá, láìpẹ́, lẹ̀hìn náà, ẹ́ájú, lẹ́kàn náà, ní iparí etc.

Láìpẹ́, onítòójú aláìsàn ẹ̀ẹ̀kan pe Àṣàkẹ́. (very soon, the nurse called Asake)

Bí kò bá fẹ́ gbà, o ó máa sọ ọ̀rò dídùn sí i létí. O máa kóṣẹ́ sí lórí. Kẹ̀kẹ̀ bẹ̀ẹ̀, ètò á tò. Lẹ̀yìn náà, o ó wàá sọ fún un pé kó ó jẹ́ kí ẹ̀ se iyàwó. (if she does not want to agree, you will keep petting her. With that, all arrangement will be successfully made. After that, you will now tell her to marry you)

In conclusion, this research work examines the various grammatical cohesive devices in Ó le kú. The analysis of the cohesive devices used in the text revealed that a text can only be meaningful if various segments are brought together to form a unified whole. Therefore, for a text to be cohesive, it must be held together by some linguistic devices.

The second article I will be reviewing is an article by Dr. Isaac Tamunobelemá on “The fact of Cohesion and Coherence in Textual harmony”.

This research work examined what a text is and made a case for its interchangeable use with discourse without contradictions. Cohesive devices which form the main structure of links, ties and chains within a linguistic text was closely examined with the evidences that a text may be cohesively well-structured without the presence of a coherent text which is the main goal. Finally, a pedagogical

intervention is recommended to cushion the problem associated with the acquisition of the required knowledge of cohesion and coherence in textual creation. The researcher explained the concept of cohesion, coherence and textual building, giving appropriate examples,

Cohesion; Cohesion in language studies relates to the formal, the semantics links between one clause and another. A pronoun, a noun, or a conjunction relates together to another clause within a text through cohesive devices. For example;

“My mother bought an edifice in Lagos in 1990. She got the money to do that through her meager salary. That house cost her millions of dollars, but after five years, she sold it to meet up her other family obligations. Often at times, it agitates me to think that the house would have been preferable to the money”.

In the text above, we could see that a number of connections are present to maintain references in terms of people and places within the text, such cohesive devices here include the pronoun, for instance--my mother--she, her, her, she; that house--it; and the lexical connection—the house for edifice. In the examples given so far, all the connectors are used anaphorically to refer to some things that have been mentioned before to aid the interpretation of elements in the discourse depending on the knowledge of the other.

“Put them here. Don’t you see that the oranges are big and you need a large basin? Emezue (2002:66)”.

In the text above, the cataphoric elements for analysis are “them” and “here”. “Them” refers to oranges, while “here” refers to a large basin in the forward referential domain, but in all of these their referential status is endophoric since referential signals are within the text in question.

Substitution: In a text, the need for and the avoidance of repetition facilitates the use of substitution. The same form repeated several times in a paragraph can be replaced, most often by one, do or so. For instance;

Which pen do you want?

I will take the black one. “One” in this example substituted for “pen”. This is an example of a nominal substitution.

Substitution can also occur verbally. For example;

I take drugs every night and she does not.

“does” substituted “take drugs every night”.

Substitution can also take place at the level clause,

Example; the following except is taken from Things Fall Apart, (pp58):

“It is near that orange tree”, Ezinne said, “And why did you not say so, you wicked daughter of Akabgoji”, Okonkwo swore furiously.

In the clause under study, “so” is used as a substitute for the entire clause, “Ellipsis; Ellipsis may be at the level of the noun group, verbal group or clause level. Examples of each level include the following.

- a. He bought a black shoe and then the white (nominal).
- b. We play football and Mary volley ball (verbal).
- c. Do you sing?

Yes (clause).

Conjunction: Four main types of conjunctions can be identified for marking such relations in English. They include:

- i. Addictive e.g.; and, in addition, also, besides, furthermore.
- ii. Adversative e.g.; yet, but, trough, nevertheless.
- iii. Causal e.g.; so, then, for this reason, therefore.
- iv. Temporal e.g.; first, next, henceforth, finally, after that.

Mention must be made that the classification of conjunctions into a single acceptable type is not easily realizable but it is common knowledge that

conjunctions are highly mobile in grammatical structures. They can be placed at various points of a clause or sentence. For example;

- a. Jones is a wonderful musical performer. However, Mary is even better.
- b. Jones is a wonderful musical performer. Mary is even better, however.
- c. Jones is a wonderful musical performer but Mary is even better.

In sentence (c) above, the conjunction is at the beginning of the second clause. The logical semantic relations of conjunctions are much clearer and more specific in written than spoken texts. At the beginning of a clause, they occur as a topic organizing device, and breaking down a discourse into its chunks with a clear direction of a spear. Conjunctions have a tendency of being owned by immature users of English especially as a second language, therefore teachers have to pay attention in this regard to emphasize or minimize use.

Lexical Cohesion: In a text, by lexical cohesion we are concerned with links between words that have meanings, such as verbs, nouns and adjectives. Halliday and Hassan (1976) identify two basic subcategories of a lexical cohesion, namely; reiteration and collocation. Reiteration as a lexical item may take the form of a repetition of the word, use of a synonym, a near synonym, a subordinate, etc. Examples include:

- a. Mr. Matthias came to my house yesterday. Mr. Matthias is a teacher (repletion).

Collocation refers to a way in which certain words occur together, shows the relation between adjacent items and also apply it to interclausal relationships in a text. Basically, the two systems that operate within collocation are hyponymy and antonymy. Hyponymy borders on the relationship between groups of words within the same superordinate. For instance; apple, lemon, orange and banana are all hyponyms of the superordinate fruit, just like chair, desk and table are hyponyms of superordinate furniture. Antonyms, on the other hand, exhibit opposite in meaning as can be seen in the following pairs; large/small, black/white, happy/sad, long/short, etc.

Cohesion, Coherence and Textual Building

The discussion on this paper started by with the issue of what is the linguist's view on a text, and went further to explain cohesion and its usefulness in a text. The lingering notion of cohesion in textual building is one with utmost importance also. Coherence in its most common sense represents the order of statements or events as they relate to one another by ratio nation. Hassan (1984) views texture and textual unity as essential to coherence in the belief that the greater the cohesive harmony, the greater will be its coherence in a text. In all of these, what is meant is that both cohesion and coherence are very essential in text building or interpretation and that one can be without the other. Therefore, a text may be cohesive to the satisfaction of a practicing linguist but may be incoherent. This

paper examined cohesion, a vivid factor in text creation without which a passage will be in name but not in content. In other words, without appropriate cohesive links, ties and chains, a text cannot have that bond. To sum it up, it is necessary to state that cohesion is an obligatory, but not a sufficient condition for the creation of text. Text is created by the textual or text-forming components of the linguistic system, of which cohesion is one, coherence is another.

2.3. CONCERN OF THE PRESENT STUDY

The current study is concerned with examining the techniques used in achieving cohesion and coherence in a Yoruba discourse using song texts from Yoruba engagement ceremony as a case study.

CHAPTER THREE

DATA PRESENTATION

3.0. INTRODUCTION

This chapter contains the primary data gathered on the field for analysis. It contains various song texts from different Yoruba engagement ceremonies.

3.1. DATA PRESENTATION

Song text 1

YORUBA

Tolúlopé ò, Ilé ọkọ á rọ ọ lórùn

Omó makún o, Ilé ọkọ á rọ ọ lórùn

Wàá bọkùnrin, wàá bóbìnrin o, nílẹ ọkọ

Wé mà ní ko elésù lònà

Àmín o áşẹ

ENGLISH

Tolulope o, your matrimonial home will be easy for you

Children will be plenty, your matrimonial home will be easy for you

You will give birth to male, you will give birth to female in your matrimonial home

You will not meet the devil on your way

Amen.

Song text 2

YORUBA

Ọkọ iyàwó jáde wá o

Afé rí o

Ọdómọdé olówó

Afé rí o

Ọdómọdé olólá

Afé rí o

Fakọ yọ o, Fakọ yọ o, Fakọ yọ

ENGLISH

Groom come outside

We want to see you

You are a rich child

We want to see you

You are a wealthy child

We want to see you

Come out with pride o, come out with pride o, come out with pride.

Song text 3

YORUBA

Tolúloṣé ò, iwà rẹ́ dára ó rẹ̀ mí o Tolú o

Tolúloṣé ò, iwà rẹ́ dára ó rẹ̀ mí o Tolú o

Ojú tó bá rí o tó pòsé ọ̀rò, ọ̀rò ó ẹ́ bàá

Ojú tó bá rí o tó pòsé ọ̀rò, ọ̀rò ó ẹ́ bàá

Wé mà ní jírú ibi, wé mà ní tèsù lònà

Wàá bíṃọ́ lémọ́ nítire o, Tolú ò

Tolú ò, wàá borí ọ̀tá o e

ENGLISH

Tolulope o, you have a good character and it pleases me, Tolu o

Tolulope o, you have a good character and it pleases me, Tolu o

Any person that sees you and hiss is a wicked person

Any person that sees you and hiss is a wicked person

You will not see any evil person; you will not meet the devil on your way

You will give birth to plenty children, Tolu o

Tolu o, you will conquer your enemy.

Song text 4

YORUBA

Tolúloṣé sá ma sàmín o

Tolúloṣé sá ma sàmín o

É ò ní gbómọ sí kòtò

É ò ní sunkún ọkọ

É ò ní gbómọ sí kòtò

É ò ní sunkún ọkọ

Tolúloṣé sá ma sàmín o

ENGLISH

Tolope continue saying Amen

Tolulope continue saying Amen

You will not bury your child

You will not cry over your husband

Tolulope continue saying Amen

Song text 5

YORUBA

Èbí wa ló kàn

Èbí wa ló kàn

Gbobgo ayé yó bá wa yò

Èbí wa ló kàn

ENGLISH

It's our Family's turn

It's our Family's turn

The world will rejoice with us

It's our family's turn

CHAPTER FOUR

DATA ANALYSIS

4.0. INTRODUCTION

This chapter contains the analysis of the song texts presented in chapter 3. This analysis will make use of Halliday and Hassan [1976] theory on cohesion, finding out cohesive devices used in the song texts and also showing the context of the song text. It also includes the findings gotten from the analysis.

4.1. DATA ANALYSIS

SONG TEXT 1;

YORUBA

Tolúlopé ò, Ilé ọkọ á rọ ọ lórùn

Omó makún o, Ilé ọkọ á rọ ọ lórùn

Wàá bọkùnrin, wàá bóbìnrin o, nílẹ ọkọ

Wé mà ní ko elẹ̀sù lònà

Àmín o áşẹ

ENGLISH

Tolulope o, your matrimonial home will be easy for you

Children will be plenty, your matrimonial home will be easy for you

You will give birth to male, you will give birth to female in your matrimonial home

You will not meet the devil on your way

Amen.

We could see in the text that a number of connection were present.

The use of “ò” (You), “wé” (You) and “wàá” (You) are examples of Anaphoric references, because they refer back to Tolulope which was earlier mentioned in Line 1 of the text. This personal pronouns “ò” (You), “wé” (You) and “wàá” (You), are references used to show the cohesive link and the relationship within the text. The first line introduced “Tolulope” and later uses the “ò” (You), “wé” (You) and “wàá” (You) to refer back, so that the hearer or reader would have a notion of who is being referred to.

Another cohesive link used in this text is Repetition. The clause “Ilé ọkọ á rọ́ ọ́ lórùn” (your matrimonial home will be easy for you) is repeated in the first line and second line, linking both lines together. The repetition of these shows the importance and need to emphasize on it in the text. The words “ókùnrin” (male) and “óbìnrin” (female) used in line 3 of the text are examples of Antonym, showing their relation using oppositeness in meaning.

Context

This song text is a prayer song for the bride used in the engagement ceremony. The speaker introduces “Tolulope”, who is the bride and went further to pray that her matrimonial home will be easy for her, that children will be plenty and she will give birth to both male and female. In the context of the engagement ceremony, the song text is used to pray for fertility for the bride.

Coherence in this situation shows that the speaker understood the situation and uses reference to refer to the bride and uses repetition to lay emphasis, showing the importance of the repeated sentence in the text.

Song text 2

Yoruba

Ọkọ iyàwó jáde wá o

A fẹ́ rí ọ

Ọ̀dómọ̀dé olówó

A fẹ́ rí ọ

Ọ̀dómọ̀dé ọlọ́lá

A fẹ́ rí ọ

Fako yọ o, Fako yọ o, Fako yọ

English

Groom come outside

We want to see you

You are a rich child

We want to see you

You are a wealthy child

We want to see you

Come out with pride o, come out with pride o, come out with pride.

The use of “a” (we), in line 2 and 4 shows an example of exophoric reference, because to know who is being referred to, we have to look beyond the text. It uses this cohesive link to show relationship between the text and the situation.

Anaphoric reference was shown in line 2,3,4,5,6 with the use of “o” (you) throughout the text. These reference is used as a cohesive link to show the relationship and bond in the text and the need to avoid repetition, the pronoun "o" (you) is used.

The use of Ellipsis could be seen in line 7 of the text, where “Ọkọ ìyàwó” (Groom) was omitted, but it could still be understood that the sentence was still talking about the “Ọkọ ìyàwó” (groom). NOTE; Ellipsis is represented with (^)

(^) Fakọ yọ o, Fakọ yọ o, Fakọ yọ (come out with pride)

The last line omitted “Ọkọ ìyàwó” (groom), but the sentence was still understood, showing the cohesive tie or bond in the text.

Another cohesive tie seen in this text is repetition. The phrase “A fẹ́ rí ọ” (we want to see you)) is repeated in line 2,4, and 6, the clause, “Ọ̀dómọ̀dé” (you are a child of) is repeated in line 3,4, and “Fakọ yọ” (come out with pride) is repeated in a row in line 7, showing their importance in the text using repetition and also showing bond in the text.

Synonym is also used as a cohesive link that shows bond and the relationship in line 3 and 4 between olówó (a rich person) and ọ̀lọ̀lá (a wealthy person), they both mean riches and wealth respectively.

Context

The context of this text in the engagement ceremony is a means of alerting the Ọkọ ìyàwó (groom), that it's time to come outside and to make himself known to the guests. The speaker went ahead to praise him so that he can come out with pride.

The speaker uses different cohesive ties linking the sentences in the text to make the text meaningful, i.e. achieving coherence. Coherence in the text is achieved using repetition mostly to lay emphasis on what is being repeated in the text.

Song text 3

Yoruba

Tolúloṣé ò, iwà rẹ́ dára ó rẹ̀ mí o Tolú o

Tolúloṣé ò, iwà rẹ́ dára ó rẹ̀ mí o Tolú o

Ojú tó bá rí o tó pòsé ọ̀rò, ọ̀rò ó sẹ́ bàá

Ojú tó bá rí o tó pòsé ọ̀rò, ọ̀rò ó sẹ́ bàá

Wé mà ní jírú ibi, wé mà ní tèsù lònà

Wàá bímọ́ lémọ́ nítire o, Tolú ò

Tolú ò, wàá borí ọ̀tá o e

English

Tolulope o, you have a good character and it pleases me, Tolu o

Tolulope o, you have a good character and it pleases me, Tolu o

Any person that sees you and hiss is a wicked person

Any person that sees you and hiss is a wicked person

You will not see any evil person; you will not meet the devil on your way

You will give birth to plenty children, Tolu o

Tolu o, you will conquer your enemy.

An example of endophoric reference in the text could be seen in line 1 and 2 with the use of “mí”, to get who is being referred to, we have to look beyond the text. The use of “rẹ” (your) in line 1 and 2, “wé” (you) in line 5 and “wàá” (you) in line 7 are examples of anaphoric reference, because they refer back to Tolupe who was earlier mentioned in the text. The use of o in line 3,4 are also examples of anaphoric reference, and it refers back to Tolulope.

A case of cataphoric reference is seen in line 6 with the use of “wàá” (you), which is referring to Tolu mentioned later in the sentence.

There are many cases of repetition. These are seen in the repetition of “Tolúlopé ò, iwà rẹ dára ó rẹ mí o Tolú o” (Tolulope o, you have a good character and it pleases me, Tolu o) in line 1 and 2, and also the repetition of "Ojú tó bá rí o tó pòsé òrò, òrò ó sẹ bàá” (Any person that sees you and hiss is a wicked person) line 3 and 4.

Context

The speaker uses this song text as a means of telling the audience why the bride is getting married and the speaker also prays for the pride. The use of ojú (eyes) in

the context is used to refer to a person, i.e. the speaker uses the literary device synecdoche, which means using a part to represent a whole.

Coherence in this song text is achieved by using cohesive devices to link the lines in the text which makes the text meaningful. The speaker uses pronoun to achieve reference and repetition to show the importance of a word or sentence in the text.

Song text 4

Tolúlopé şá ma sàmín o

Tolúlopé şá ma sàmín o

É ò ní gbómọ sí kòtò

é ò ní sunkún ọkọ

é ò ní gbómọ sí kòtò

É ò ní sunkún ọkọ

Tolúlopé şá ma sàmín o

ENGLISH

Tolope continue saying Amen

Tolulope continue saying Amen

You will not bury your child

You will not cry over your husband

Tolulope continue saying Amen

The cohesive devices seen in this text are Reiteration, Anaphoric reference and collocation.

Reiteration can be seen in the repetition of Tolúloṣé ṣá ma sàmín o (Tolulope continue saying Amen) in line 1 and 2, Linking the first and second sentence in the text by showing the importance of the sentence.

The use of “é” (you) in the text is an example of Anaphoric reference, because “é” (you) refer back to Tolulope earlier mentioned in the text. The use of this pronoun to show reference in linking these sentences in the text shows the cohesive tie in the discourse.

Ómọ (child) and ọkọ (husband) are collocating in the text, these lexical items belong to the same superordinate ẹbí (family).

Context

The text in this context is used to pray for the children and the husband of the bride.

This prayer in this context is for averting death.

Coherence is achieved by the speaker by using various links in the sentence, the speaker uses pronoun to achieve reference and to avoid repetition of the subject

(Tolulope) in the text, and this shows the bond within the text. The speaker also makes use of repetition to lay emphasis and show importance.

Song text 5

Yoruba

Èbí wa ló kàn

Èbí wa ló kàn

Gbobgo ayé yó bá wa yò

Èbí wa ló kàn

English

It's our Family's turn

It's our Family's turn

The world will rejoice with us

It's our family's turn

The cohesive devices found in this text are repetition and Reference

Èbí wa ló kàn (it's our family's turn) is repeated in line 1,2,4 in the text, this is used to lay emphasis on the sentence.

The use of “wa” throughout the discourse is an example of Exophoric reference, showing relationship between the text and situation. To know who is speaking and the persons referred to, we have to look beyond the text, creating a link between the sentence and the situation.

4.2. FINDINGS

According to Halliday and Hassan (1976), a text or discourse is said to be meaningful by the semantic relationship that exists within them. In the findings of this research, various cohesive devices were found in the discourse, these devices serve as tools in linking the sentences in the song text, showing the semantic relationship within the text. This aids in unifying the text adding effective communication. Coherence was represented showing the context of meaning, to aid effective understanding of the text. Furthermore, this research finds out that some cohesive devices are more effective than others and also some cohesive devices were not found at all in the text. Cohesive links found in this research are Repetition, Antonym, Collocation, Reference, and Ellipsis. The speaker uses more of repetition to show the seriousness and importance of the sentence in the text and Reference to avoid repetition and to create relationship within the text and also to enable understanding.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0. INTRODUCTION

This chapter is the last section of this research. This is the concluding part of the research. It includes the summary of this research, which is the summary of the data analysis and also the conclusion of the research.

5.1. SUMMARY

The data analysis of this research uses Halliday and Hassan's (1976) cohesive devices to analyze the data, which shows the grammatical and lexical relationship in the song text. The song text uses Repetition, Antonym, Collocation, Reference, and Ellipsis to achieve cohesion which shows the bond and relationship within the text. Reference and Repetition is used more often in the song text. Reference is used to avoid repetition, while repetition is used in the text to lay emphasis and to show importance.

5.2. CONCLUSION

Halliday and Hassan (1976) notes that cohesion is a semantics concept, that is a relation of meaning among texts that exists within a text that defines it as a text and also states that a text is coherent when a text is linked by cohesive devices. In the

research, it shows the text is linked with various cohesive devices, which shows the relation in meaning or semantic relations within the text. It also shows that without appropriate cohesive links, a text cannot have a bond and cannot produce a meaningful text. It can also be said that a text can have these cohesive links without being coherent, looking at requirements of a text being coherent by Halliday and Hassan. We cannot use only these cohesive ties and links to show that it's the only way to show a text being coherent and having meaning. A text can be shown to be coherent by using the approach of the cognitive ability of the hearer or reader to understand the intended meaning of the speaker or writer and also the notion of context should be used too.

In conclusion, cohesive devices are obligatory tools for showing links, showing bond in the text, and showing the relation of meaning within a text which makes it a text. These cohesive devices are useful tools in making a text meaningful and coherent, but it is not sufficient enough to show how coherence is achieved in a text.

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