

Lexical Cohesion in Non-fictional Narrative as Discourse: A Study of Ngugi Wa Thiong'O's *Decolonizing the Mind*

Amaechi Uneke Enyi*, Edwin Chiekpezie Orji

Department of Linguistics and Literary Studies, Ebonyi State University, Abakaliki, Nigeria

Corresponding author: Amaechi Uneke Enyi, E-mail: mechehunekeenyi@gmail.com

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ABSTRACT

The study was a linguistic examination of the use of lexical cohesive devices in Ngugi Wa Thiong'O's *Decolonising the Mind*- an autobiography. The study was aimed at revealing how Ngugi - an African L2 writer, deployed lexical cohesive devices to achieve cohesion and coherence and how this has contributed to the meaning of his non- fictional essay. The study was guided by the theoretical framework of Halliday's tripartite metafunctions of language: the ideational, the interpersonal and the textual, with closer inclination to the textual metafunction that deals with text creation. Cohesion is understood in this study as a textual strategy deployed in language use to unify sentences into a text (a unified whole), that renders the speech or writing both readable and meaningful. A total of 29 excerpts, selected from relevant sections of the essay were descriptively analysed. Our analysis revealed that Ngugi made effective use of lexical cohesive devices to tie his text together, thereby succeeded in passing his message clearly to his readers. Our findings also showed a preponderant use of reiteration (near synonym) - 13 times, and repetition -8 times, by the writer, probably to achieve emphasis. Other lexical devices deployed by the writer to achieve various textual and communicative functions include: antonyms 4 times; superordinate/hyponym, 2 times; and complementaries and co-hyponym, 1 each, in crafting his essay, in which he tells a real- life story of his people, his culture and his heritage. Ngugi, by his effective use of cohesive devices along paradigmatic and syntagmatic axis, has demonstrated that an African writer can also, through the medium of biographical writing, project, not only his ideology, but also the exultation of his people, his culture and his inheritance by a skillful and near – native use of the English language. The study made a case for a systematic teaching of cohesive devices at all levels of education as that will improve reading and comprehension and the aver all communicative competence of L2 learners of English.

Key words: Cohesion, Discourse, Narration, Non-fiction, Reading Comprehension, Text

INTRODUCTION

Since the turn of the 20th century, creative non-fictional composition has gained prominence, and as the century sets the stage for the emergence of a world in which many individuals hold different views on almost all of the issues of human existence, the need arises to have different avenues through which these views can be vented. Creative non-fictional composition happens to be one of these available avenues and manifests an intriguing feature –through whose instrumentality scores of different stories can be made from one event. This is because of varied world-views that people hold. However, the perspective of some persons on certain issues over the years has influenced significantly in shaping the world. So, these world-shaping writers have a way of constructing their narratives to achieve the desired effect on the readers. To Klebanor and Shamir (2008): “every story has a consciousness that organizes it, and that relates with the readers” (p.13). So, the perspective preferred by a writer forms part of the structure of the narrative – thus its meaning.

Halliday and Hasan (1976), and Enyi and Ononiwu (2015) see meaning as a product of metafunctions of language with the ideational function dealing with how we relate our consciousness to events, actions, beliefs, beings, etc.; the interpersonal function handles the manner we enact and sustain interpersonal relationships in the context of our language use, and the textual function oversees the manner with which we construct our message vis-à-vis context of use. Following the above argument, a non-fictional narrative essay like every other composition would establish its thematic unity or tie from the inter-related and inter-connected utilization of the metafunctions of language, and this is what makes the composition a text. However, the understanding of text by this study agrees with (Halliday and Hassan, 1976) that text is not made up of sentences, rather it is realised by, or projected in them.

This paper examines the level at which Ngugi Wa Thiong'O's utilizing Halliday's facility of textual metafunction of language - that involves aspects of text creation - has deployed lexical connective devices to achieve cohesion and

textuality in his biographical writing- “Decolonizing the Mind”. It further aims at interrogating the ability of African fictional writers as represented by Ngugi to extend their craft to real –life narratives. It highlights the possibility and reality of a renowned fictional writer to stick to facts in a creative non-fictional narrative. The study is also meant to foreground the need to incorporate communicative teaching of textual/discourse features such as cohesion and coherence, along syntagmatic and paradigmatic axis, to enhance reading comprehension and interpretation. The revelation - that discourse is not made up of a collection of sentences (no matter how closely related they are), but a combination of those related sentences in a manner that a unified whole is established through the use of several cohesive devices – can improve literacy, especially in young readers particularly in Second Language environments.

Also good knowledge of lexical cohesion, especially in an essay is crucial in improving reading ability of learners. One of the major challenges to learning by students in developing countries like Nigeria is the inability to read with speed and greater understanding. Many are in the bad habit of lexical reading – whereby they read word-by-word. This poor reading habit does not only slow down reading, but inhibit the deeper understanding of the text, as concentration is hardly at maximum. But good knowledge of lexical cohesion or relationship helps the students increase their word recognition, comprehension fluency and critical reading – which in turn improve their ability to analyze, evaluate and synthesize what they read – thereby making them more knowledgeable and able to solve the numerous problems facing the developing countries.

It is also important to note that insights provided by lexical cohesion can lead to better “interpretative framing” - which is essential for understanding texts and improves knowledge for national development. Lexical cohesion makes it easier for the reader to utilize the extratextual, intertextual, intratextual, and circumtextual framings to keep the reading natural and interactive (Mazzeo, 2012, p. 23.). Besides interpretative framing, we understand that without good knowledge of grammar by the learner little can be understood, but without adequate knowledge of vocabulary – which includes lexical knowledge – nothing can be understood.

Many writers believe that creative non-fiction is a very important genre of writing, highly needed by one – given the quantity and quality of information - one needs in the modern world to reach an informed decision on issues (Gutkind, 2012; Lounsberry, 1990; Mazzeo, 2012) In fact, Lounsberry (1990) maintains that non-fictional essay helps people to identify with reality, and help them make out true meaning of the chaotic world - a world full of fantasies. (Mazzeo, 2012) posits that creative non-fictional narratives provide their readers with the knowledge and power of true human experience which are elusive in fiction. It is this sudden surge of interest and the understanding that essays can help people achieve and improve their literacy levels that motivate this present study.

However, there is enough evidence in the literature that scholarly inroads into the nature of non-fictional texts are

many and diverse. Berztanovich (2008), for example, investigated the hierarchical organization of discourse – which focused on the interaction between coherence and lexical cohesion in representative persuasive and expository genres. His work utilizing the facility or rhetorical structure theory shows that cohesion is sensitive to the varieties of discourse or genres. For example, that referential cohesion is a feature of narrative discourse especially when the investigation is on participant chains; that ellipsis belongs to dialogical tests more; conjunctions more inclined to academic variety, and that lexical cohesion is extremely dominant in logical discourse. Enyi and Ononiwu (2015), using the postulations of Halliday’s tripartite metafunctions of language, with emphasis on the textual metafunction that has affinity with text creation looked specifically at the lexical cohesive devices deployed by one of Nigeria’s Presidents, Goodluck Jonathan in his 2011 inaugural address - an address that was expected to be persuasive and directional in focus. The work concluded that the address was successful in doing what it intended to do, and that the president also made copious and effective use of lexical repetitions of synonyms, and near synonyms, superordinate/hyponyms, and other antonymous relations in achieving the feat.

Appreciable efforts have been committed into studying text creation, as it is manifest in the above review. However the review shows that these reviewed efforts and others not included here, because of scope concerns, explored specifically how lexical devices are utilized in a text creation. But, none of them looked at these lexical devices in a creative non-fictional essay - a genre where the writer is expected to be creative with language – but remains true to the non-fictional contract with the readers. And this provides the gap this study is poised to fill.

NON-FICTIONAL COMPOSITION

A text is considered as the basic semantic unit of linguistic interplay, and being so, is realised in the form of sentences - that are interrelated and interconnected. It comes in genres which non-fictional narrative essay is among. A creative non-fictional essay is a story that is essentially factual - factual in its setting - the “*where*” and “*when*” of the story (Klarer, 1999, p.28.). The story contains facts about the major persona - often a *who* represented in the first person pronoun ‘*I*’, or second person plural ‘*We*’. However, a *what* - that is a phenomenon can form the main character. Creative non-fictional writers have over the years used their works to project certain perspectives on issues that many readers have found instrumental in their stand on such issues. Gutkind (2012, p.22.) argues that creative non-fiction utilizes facilities of scene, dialogue, description, while accommodating personal perspective and voice, rather than keeping the “sham of objectivity”. Furthermore, non-fictional narrative and language is an embroilment, because non-fictional narrative is a text-characterized by accurate facts - presented creatively in literary style and technique. Their writers are expected to mould their personal experiences into discourse that flows from their interest to one with meaning for the unbiased

The purpose of a narrative essay, especially the non-fiction is to tell a story that focuses on the real world experiences with personality and style - in which the writer – talks about their feelings, thoughts, or actions. The writer creates in it a story that is not only entertaining but provides the readers with a concluding message. Writers of non-fictional essay can afford to be creative with the structure and organization of the essay because it entails telling personal stories in the form of biographies. But as a text, it follows certain guidelines, such that the main idea of the narrative is established in the introductory paragraph, just as we observe that the essay under study reflects. Introductory paragraph should have the author providing background information-that situates the story in its proper context - presents it in a manner that piques the readers' attention. That is, it should be a hook in the form of a quote, description or any other strategy deemed necessary.

Gaetz and Suneeti (2011) opined that signature statement of an essay can be slightly differentiated from one seen in argumentative or analytical essays, because it does not necessarily have to outline the entire essay, but should be a strong sentence containing one of two things that deliver the overall theme of the narrative or a lesson learnt. Also, as regards the body paragraphs, there are two prominent ways a writer can utilize in a narrative. It may go by way of history of occurrence or by way of importance. In either ways, every paragraph in an essay should have a signature statement that foregrounds the thematic thrust of the paragraph. However, writers do not just “list events or summarize their experiences”, but they also explicate what makes their experiences outstanding, and how they connect the signature statement of the essay to the readers (Klarer, 1999, p. 28.). Also, writers should always keep narratives entertaining all through, and their body paragraphs strong, by ensuring that every paragraph delivers argument that has strong logical bearing within the thematic ambience of the discourse.

METAFUNCTIONS OF LANGUAGE

In Hallidayan Systemic Functional Grammar (SFG), a clause realizes three strands of meaning known as metafunctions, and they are the three modes of meaning that are “present in every use of language in every social context” (Bankole and Ayoola, 2014, p. 140). That means: “the Lexico-grammatical system of Transitivity, Mood and Theme/Rheme are at work simultaneously in the conversion of these semantic metafunctions into structural patterns” (Fontaine, 2013, p. 3).

Further explication of these metafunctions would show that each of them is concerned with an aspect of the world. The ideational meaning can be seen as the content function of language, expressed through the system of Transitivity – a system concerned with how we view and interpret the world (situations, events and entities) including our own consciousness. Ideation concentrates on the content of discourse that explains what the activities are like, and how the participant(s) involved in them are viewed and classified. And of what they are composed. This enables language analysts to describe what the “proposition” or “proposal” is (Halliday and Matthiessen, 2004, p. 22) being talked about and how

shifts are achieved in the field. The interpersonal metafunction is about the social world, especially the relationship between the speaker and the hearer, or the writer or the reader. It is realized by the systems of Mood and Modality. Interpersonal metafunction uses language to encode interaction and to show defensible or binding we find in our proposition or proposal. In this study, our major concern is the textual metafunction which is concerned with the thematic organization of language-realized through the system of Theme and Rheme. It looks at cohesion and information structure. The textual function handles the sequential organization of sentence in a manner that ensures smooth flow of message.

COHESION AND TEXT CREATION

The concept of cohesion became very popular with the famous “Cohesion in English” (1976) by Halliday and Hasan. Although, some earlier studies that investigated linguistic ties in a passage had existed. But, it was in that book that the concept became very concretized and shown to be very important in creating textuality and texture. Cohesion is grammatical and lexical connection within a discourse or those devices that hold a text together and give it meaning (Berzhanovich, 2008; Enyi and Ononiwu, 2015; Halliday and Hasan, 1976; Stokes, 2004). There are two main types of cohesion, which are grammatical that reflects the structural content, and lexical - that manifests the lexical content and background knowledge of the text. Therefore, cohesive writing does not mean just grammatically correct sentences, but the connection of the writers' ideas - both at the level of sentence (sentential), and at the level of paragraph (inter-sentential), as well as the level of discourse (Pragmatics). In other words, any text - genre notwithstanding - constitutes a seamlessly linked body of ideas that hang together as a united whole. So, it is a semantic relation that exists between elements in a text that depends on each other for interpretation. These elements in the text do have their location determined by the grammatical structure (Halliday and Hasan, 1976). They further argued that the presupposing and the presupposed elements may be related in structure, or otherwise, but that relation does not affect the meaning of their cohesive tie.

Cohesion among other sub-systems form the integrated system of any language, and the guiding principle in language is that, the more conventionalized meanings are reflected through the grammar, and, the more particularized ones through the vocabulary. Cohesion is partly expressed through the vocabulary, and partly through the grammar of language. This means that meaning of every sentence in any text relies essentially on the linguistic ambience involved- including but not limited to the prevalent cohesive relations.

LEXICAL COHESION

This paper studies lexical cohesion using Halliday and Hasan (1976) expanded in (Osisanwo, 2003), which sees lexical cohesion as that type of cohesion that manifests from semantic relationship between, and among words. It follows that, to

use lexical devices to create cohesion requires employing the features and characteristics of words or lexical items as well as the group relationship among them (Osisanwo, 2003). The two main types of lexical devices are reiteration and collocation. Reiteration, in Osisanwo (2003) manifests in three ways, namely, repetition; superordinate; hyponym and synonym or near synonyms, and it means saying or doing something repeatedly. For instance,

we spoke *Gikuyu* as we worked in the fields. We spoke *Gikuyu* in and outside home (repetition)

In this example, the word *Gikuyu* was repeated. This is a lexical cohesive device that reflects emphasis.

Superordinate/Hyponym

Example: I've got a set of *cutlery*. The *knives* are very sharp.

The word "cutlery" is a superordinate term under which we have the hyponym "knives". This lexical device can be used to achieve cohesion in a text.

Synonym/Near Synonym

This type of reiteration occurs when words share the same meaning (though, words can hardly share the same meaning in all contexts), but have two unique syntactical forms.

Example:

A: We had a warm *atmosphere* yesterday.

B: I hope today's *condition* will equally be normal.

Collocation

Collocation concerns with words that naturally go or occur together in a discourse. That is, the mention of one brings to the mind the other one or members of their group or family (Halliday and Hasan, 1976; Osisanwo, 2003).

Osisanwo (2003) went further to identify seven (7) types of collocation:

Complementaries

This is a kind of collocation - where one lexical item relates with another in a complementary manner. For example: Neither *food* nor *water* is their problem. So, *food* and *water* relate to each other in a complementary manner in the sentence, therefore they are collocates.

Converses

This one is the collocational device of "near oppositeness". It provides cohesion in a discourse. Examples:

A. The new-look Margaret Umahi market Abakaliki was full of people *buying* and *selling*.

B. The stadium was filled with people *playing* and *watching*.

Antonyms

This is another type of collocation. It manifests like the "converses", but it is almost an "absolute oppositeness". For examples:

A: The confused student didn't know if he *passed* or *failed* the examination.

B: I like to take that route, whether in the *day* or *night*.

Part/whole

This one is like superordinate and hyponym. For examples:

A: The *man* is physically challenged. His *hands* were destroyed in an auto accident.

B: The *troupe* is the best in town. The *lead-vocalist* is highly endowed.

Part/part

This is a type of collocational device, where the two lexical items are integral part of a whole. For examples:

A: The *children* and the *parents* were greatly troubled.

B: The *ordained* and the *lay* must improve their prayer life.

Co-hyponyms

This is a collocational device where types of a whole are employed in a sentence. For examples:

A: In the *toilet*, we found *soaps*, *towel*, *sponge*, *shaving-stick* and *nail-cutter*

B: The *table* was properly set. The *knives*, *spoons* and *forks* were in their places.

Links

This is concerned with intrinsic relation between two lexical items, for instance, *doctors* and *patients*.

A: The sudden explosions sent the *drivers* and *commuters* running away from the park.

The entire description of lexical cohesion can be represented on a network (Osisanwo, 2003, p. 31.).

LEXICAL COHESION

1. Reiteration

- i. Repetition
- ii. Synonyms/near synonyms
- iii. Superordinate/hyponyms

2. Collocation

- i. Complementaries
- ii. Antonyms
- iii. Part/part
- iv. Part/whole
- v. Links
- vi. Converses
- vii. Co-hyponymy

DATA ANALYSIS AND DISCUSSION

Our data for this study consist of sixteen (16) excerpts taken from relevant portions of the text. The study is basically text or library-based as such, our analyses was done by first, identifying the cohesive devices found in the relevant portion of the text and going ahead to explain and discuss of

their textual and discourse functions in terms of how they have helped in the delivering of the message of the text, as well as the reading and comprehension.

Excerpt 1: Reiteration (Repetition) and (Superordinate/Hyponym)

I was born into a large peasant *family*: *father, four wives* and about *twenty-eight children*. I also belonged, as we all did in those days, to a wider extended *family* and the *community* as a whole.

Discussion

In the 1st excerpt above, Ngugi in order to fulfill the expectation of situating the narrative and set the background - for readers to easily understand what the issue was - repeated the lexical item: "*family*" to show emphasis, and joined with the hyponyms: "*family*", "*children*", "*father*", "*four wives*" and *twenty-eight children* of the Superordinate "*community*" he established that the essay was all about the life and experiences of a people, thus, he achieved cohesion, and ushered the readers into the essay smoothly. And this also helped readers to develop discourse field as they focused on the lexical items that provide the collocation. This was possible because with the aid of lexical cohesion sense relations can be established in a discourse.

Excerpt 2: Reiteration (Repetition) and Collocation (Antonyms and Links)

'We spoke Gikuyu as we worked in the fields. *'We spoke Gikuyu in and outside'* the home. I can vividly recall those evenings of story-telling around fireside. It was mostly the grown-ups telling the children but everybody was *'interested'* and *'involved'*.

Discussion

In continuation with the establishment of the fact that there was a united people - living in a peaceful community and united by a common language - the writer in the 2nd excerpt above repeated the phrase: *'we speak Gikuyu'*, (native language of the Kenyans) to emphasize the importance of the language to the people and its place in the entire discourse. It appeared twice in two successive sentences - to relate with the oneness of the people already established in excerpt 1. *'In'* and *'outside'* are antonymous lexical items, and were used for emphasis, and depicted that the language *'Gikuyu'* was spoken everywhere in Kenya. Also, everybody being *'interested'* and *'involved'* established links, and they relate with the lexical item *Gikuyu*, already mentioned in the preceding sentence in the same excerpt 2, to give the discourse unity.

Excerpt 3: Reiteration (Near Synonyms)

The stories, with mostly animals as the main characters were told in *Gikuyu*.

Discussion

In the excerpt 3rd above Ngugi continued to emphasize that the Gikuyu language was so important and was the means of the people's existence and cooperation. So he made the words *'stories'* and *'Gikuyu'* (language) near-synonyms, and deployed them to show the relationship between *stories* and *language*, and that helped tie up the discourse (showing that the society was at peace with itself).

Excerpt 4: (Reiteration) Near Synonym/Synonym

There were two types of characters in such human - centred narratives: the species of truly human beings with qualities of *'courage'*, *'kindness'*, *'mercy'*, *'hatred for evil'*, *'concern for others'* and a man-eat-man two-mouthed species with qualities of *'greed'*, *'selfishness'*, *'individualism'*, and *'hatred of what was good'* for the larger co-operative community.

Discussion

In the above excerpt 4th, Ngugi continued to emphasize the importance of indigenous stories, told in indigenous language. So, he highlighted the importance of language in the moral upbringing of children, thus, sustaining the growth and endurance of a society. He did it by deploying reiterative lexical cohesive devices (antonyms): *'courage'*, *'kindness'*, *'mercy'*, *'hatred for evil'*, *'concern for others'* to qualify *'truly human beings'* and he also employed other devices (antonyms): *greed, selfishness, individualism ... hatred for what was good* to qualify the opposite of *truly human beings* (i.e. man-eat-man two mouthed species). And that guaranteed cohesion, as it provided the readers with ease to understanding the flow of the text.

Excerpt 5: Reiteration: (Near-Synonym)

We therefore learnt to value words for their *meaning and nuances*. *Language* was not a mere string of words. It had a *suggestive power* well beyond the immediate and lexical meaning.

Discussion

In an effort to buttress the harmonious nature of his community occasioned by his Gikuyu language Ngugi in the 5th excerpt above utilized reiterative cohesive device of near-synonyms: *meaning, nuances* and *suggestive power*. He used them to show that one's world is shaped by one's language, and that such language should be harmonized and indigenous. And doing that aided the discourse in maintaining its unity, and thus cohesive

Excerpt 6: Reiteration (Near-Synonym)

I went to school, a colonial school, and this harmony was broken. The *language of my education* was no longer the *language of my culture*. The very first time I was ever given *an ovation for my writing was a composition* in *Gikuyu*.

Discussion

In excerpt 6th above, author continued to reflect on the importance of language which he started in the preceding excerpt 5th. Here, he showed through the superordinate (education) and its hyponyms: *writing* and *composition* that one performs better academically in one's native language. The effective deployment of this reiterative device helped link up the facts already raised in the preceding excerpt 5th, thereby helping to make the discourse tight and united.

Excerpt 7: Reiteration: Near Synonym and Repetition

It was after the declaration of a state of emergency over Kenya in 1952, that all the schools run by Patriotic nationalists were taken over by the colonial regime and were placed under District Education Boards chaired by English men. *English* became the *language* of my *formal education*. In Kenya, *English* became more than a *language*. It was *the language*, and all others had to bow before it in deference.

Discussion

From this excerpt 7th, Ngugi introduced a twist to the fortune of his people and their native Gikuyu language, and how English became the language, and how the identity of the people began to change. He took reiterative cohesive device (repetition) to duty, thus the lexical items: *English* and *language* were repeated to emphasize the change that occurred in his native Kenya. Also, *language* was utilized as a near-synonym with *formal education*, and they all helped in unifying the text

Excerpt 8: Reiteration: Repetition and Near Synonym. Collocation: Antonym

Thus one of the most *humiliating experience* was to be caught speaking *Gikuyu* in the vicinity of the *school*. *The culprit* was given *corporal punishment* – two or three strokes of the cane on the bare buttocks. Sometimes the *culprits* were fined money they could hardly afford. And how did the teachers catch *culprits*? The children were turned into *witch-hunters* and in the process were being taught the lucrative value of *being a traitor* to one's immediate community.

Discussion

From the excerpt 8th above, we could notice a change of course in the narration, as it showed a break-away from the already established thematic content of the discourse. Here, the word *Gikuyu* was no more near synonymous with, and in harmony with *school*. Rather, it became antonymous with it. Also, the speakers of *Gikuyu* ceased from being communal to being *culprit*. And that was seen in the emphasis brought about by the repetition of the word *culprit*. That position was further strengthened with near synonym of *Gikuyu* with *humiliating experience*, *corporal punishment*, *witch-hunters*, and *traitor*. The author established an effective flow of the text here, and that linked properly with the next paragraph in sustaining the theme of the text.

Excerpt 9: Reiteration: Near Synonym and Repetition. Collocation: Antonym

The attitude to *English* was exact opposite: any *achievement* in spoken or written *English* was highly rewarded: *prizes*, *prestige*; *applause*; the ticket to *higher realms*. *English* became the measure of *intelligence* and *ability* in the arts, the sciences, and all other branches of learning. *English* became the main determinant of a child's *progress* up the ladder of *formal education*

Discussion

In the excerpt 9th above, the author continued to establish that the English language had taken over Gikuyu language in determining lives of the people. That could be seen in the repetition of the word *English*, and Ngugi reflected that undue advantage by deploying co-hyponyms: *achievement*, *reward*, *prizes*, *prestige*, *applause*, *higher realms*, *intelligence*, *ability*, and *progress* and *formal education*, to qualify the English language, these qualities are antonyms of words (witch-hunters, humiliating experience, traitors) associated with Gikuyu in the excerpt 8th. This deployment helped provide the discourse with the required cohesion.

Excerpt 10: Reiteration: Near Synonym. Collocation: Antonym

All *papers* were written in *English*. Nobody could *pass* the *exam* who *failed* the English language paper no matter how brilliantly he had done in the other subjects. I remember one boy in my class of 1954 who had distinctions in all subjects, except *English*, which he had *failed*. He was made to *fail* the entire *exam*. He went on to become a turn boy in a bus company. I, who had only Pass but credit in *English* got a place at Alliance High School, one of the most elitist institutions for Africans in *colonial* Kenya. *English* was the official vehicle and the magic formula to *colonial elitedom*.

Discussion

From the excerpt 10 above, Ngugi continued to bemoan the fact that colonial English language had displaced his local Gikuyu language. He utilized antonyms (pass and fail) to relate how the English language stood taller than any other indigenous language. And this joined with the qualities he had attributed to the English language in excerpt 9th above provided the essential cohesion for the discourse.

Excerpt 11: Reiteration: Repetition And Near Synonym

Literary education was now determined by the *dominant language* while reinforcing that *dominance*. Orature (oral literature) in Kenyan schools stopped. I now *read* simplified Dickens and Stevenson alongside Rider Haggard. Jim Hawkins, Oliver Twist, Tom Brown –not Hare, Leopard, and Lion –were now my daily companions in the world of imagination. At Makerere I *read* English: from Chaucer to T.S Eliot with a touch of Graham Greene.

Discussion

Ngugi in the excerpt 11th above, continued to sustain the flow of the discourse - that English language had replaced Kikuyu language, thus the identity changes of Kenyans - through the reiterative devices (near-synonym and repetition). Thus, *literary education* and *read* are near synonyms to show that all the means to acquire formal education were through English language. He also made English language a near synonym with domination. The lexical item *read* was repeated twice there to emphasise the dominance of English language in Kenyan schools.

Excerpt 12: Reiteration: Superordinate/Hyponyms and Antonyms

Thus *language* and *literature* were taking us *further* and *further* from *ourselves* to *other selves* and from *our world* to *other worlds*. *Language* carries *culture*, and *culture* carries, particularly through *orature* and *literature*, the entire relationship to nature and other beings. Language is inseparable from *ourselves as a community of human beings* with specific *form* and *character*; *a specific history*; *a specific community relationship to the world*.

Discussion

Above excerpt 12th, Ngugi continued to attempt to emphasize how the English language changed Kenyans, especially the younger generation that attended colonial schools. He utilized different cohesive device, in ensuring that the essay remained tied and say what he intended it to say. Thus, the superordinate: "culture" has *language*, *literature*, and *orature* as hyponyms, and they were combined to show how they influence values. Also, the items: "*Human beings*" linked *community*, *form*, *character*, *history*, *world*, *nature* and *beings* in a near synonymous relationship to give the essay texture. Again, in antonymous relationship, *ourselves* vs *otherselves* and *our world* vs *other worlds* added tightness to the discourse.

Excerpt 13: Reiteration: Near-Synonym and Repetition

The real aim of *colonialism* was to *control* the people's *wealth*; to *control* in other words, the entire realm of the language of real life. *Colonialism* imposed its *control* of the social production of *wealth* through military *conquest* and subsequent political *dictatorship*. But its most important area of *domination* was the mental universe of the colonized, the *control* through *culture*, of how people perceive themselves and their relationship to the world. Economic and political *control can never be complete or effective* without mental *control*. To *control* a people's culture is to *control* their tools of self-definition in relationship to others.

Discussion

There was nowhere in the entire discourse that saw Ngugi as forceful in the condemnation of the effect of the English language on his people as he was in the excerpt 13th above. He

made *Colonialism* near synonyms with *conquest*, *dictatorship* and *domination*, and repeatedly used *Colonialism* negatively as an agent of *exploitation* and control of the people's wealth. He repeated the lexical items: *control* and *wealth* to drive home his point, thus still maintaining the texture of the Discourse.

Excerpt 14: Reiteration: Near-Synonym and Superordinate/Hyponyms

For *colonialism* this involved two aspects of the same process: the *destruction* or deliberate *undervaluing* of a people's *culture*; their *art*, *dances*, *religions*, *history*, *geography*, *education*, *orature* and *literature*, and the conscious elevation of the language of the colonizer.

Discussion

In furthering the author's insistence that *Colonialism* is evil, he in the above 14th excerpt, made *Colonialism* near-synonym with *destruction* and *devaluation*, thus sustaining the thought that has been his preoccupation in the entire text. Also, he used a superordinate term: *culture* and its hyponyms: *art*, *dances*, *religion*, *history*, *geography*, *education*, *orature* and *literature* to give the essay cohesion.

Excerpt 15: Reiteration: Near-Synonyms

I believe that my writing in Gikuyu language, a Kenyan language, an African language, is part parcel of the anti-imperialist struggles of Kenyan and African peoples. In *schools* and *universities* our Kenyan *languages* – that is *languages* of many nationalities which make up Kenya – were associated with negative qualities of *backwardness*, *underdevelopment*, *humiliation* and *punishment* ... meant to graduate with a *hatred* of the people ... the *culture* ... values ... language of daily *humiliation* and *punishment*. I do not want to see Kenyan children growing up in that imperialist-imposed tradition of contempt for the tools of communication developed by their communities and their history. I want them to transcend colonial alienation.

Discussion

It is typical of a narrative essay to provide its readers in the conclusion with a sense of closure and fulfillment that they have grabbed the gist of the essay, Ngugi started doing that in this excerpt 15th above, by re-emphasizing the poor condition of Kenyan languages in schools, by equating them as near synonyms with: *backwardness*, *underdevelopment*, *humiliation*, *punishment*, *hatred* and *contempt*. However, he maintained his resolve to keep fighting what he considered a crime of *Colonialism* on his people. The usage of near synonyms here to link facts already raised in the text helped achieve cohesion.

Excerpt 16: Repetition (Reiteration)

We African writers are bound by our calling to do for our *languages* what Spencer, Milton and Shakespeare did for

English; what Pushkin and Tolstoy did to *Russian*; indeed what all *writers in world history have done* for their *languages* by meeting the challenges of creating a literature in them, which process later opens the languages for *philosophy, science, technology* and all the areas of human creative endeavours.

Discussion

In this excerpt 16th above, Ngugi successfully constructed it as a final paragraph of a narrative non-fictional essay by marshalling real actions to be done to fix the issue discussed by the essay, and not just highlighting it. He called on his co-African writers through repetition of *writers* to take writing in African languages as a calling and a challenge, and he also used superordinate/hyponyms: *language* (superordinate) and its hyponyms: *English* and *Russian* to draw an example. And finally, co-hyponyms: *Philosophy, Science* and *Technology* were utilized to ensure that the entire discourse is cohesive, thereby making reading and understanding of it easier and possible.

FINDINGS AND CONCLUSIONS

From the data gathered and the subsequent discussion, the following findings can be reported. Ngugi utilized reiterative lexical devices: synonyms/near synonyms, repetition, superordinate/hyponyms (which are types of lexical devices) more than any other category in the data (23 times). These served the communicative function of foregrounding aspects of the message that he intended to emphasise, because when a lexical item or an expression is repeated – though differently in a discourse like he did - it leads to emphasis of message and thereby making reading easier as the readers can more readily spot the emphasis. Other lexical cohesive devices used by the writer include: antonym, complementaries and co-hyponym, in that order, and they are all utilized in the same like manner to emphasise his point that Mother tongue (MT) is very important in the development of a people. However, Ngugi did not use *converses; Part/part; part/whole and Links (collocation)* lexical devices, and there was no reason for their absence in the selected excerpts analysed. It is a matter of coincidence. It was also evident that because he adequately deployed the chosen cohesive devices, his writing was smooth, engaging and natural.

From the above findings the paper therefore concludes that an author can use different lexical devices - not necessarily all of them - at varying degrees in a discourse to achieve texture and textuality, thereby making the discourse easier for reading and comprehension. Based on the result of the data analyzed, Ngugi demonstrated that an African writer can - through the instrumentality of an autobiographical writing – project his ideology as well as celebrate his people, his root and his language by a seasoned and near-native use of the English language. Also demonstrated is - as part of the general competence in the language - readers and writers, especially from L2 contexts need an understanding of the mechanics of text cohesion and coherence in other to

produce an essay, that is both adequate in form and content, and this provides the pedagogical implication of this study. Put differently, the paper reveals that the major problem of inadequate reading, especially by students in the developing countries can be ameliorated by better knowledge of lexical cohesion. Lexical cohesion specifically solves the problem of lexical reading – whereby students read word-by-word by increasing their ability to recognise words, comprehend segments, improves fluency and critical reading. And this bad reading habit destroys reading speed and understanding – which are very necessary for literacy development and sustenance in the overall interest of good education.

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