Cohesion as a Linguistic-Stylistic Strategy in the Poem *Irọ́* Written by Akinwumi Isola

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Abstract

*Writers and speakers rely on linguistic resources in the construction of texts. They are conscious of building unified, readable and decodable texts that will carry intended meanings to their audience. Different linguistic resources are deployed and utilized to construct texts, and one of the resources is cohesion. As a linguistic resource in text construction, it is a strategy of using linguistic elements that reflect a relation of meaning in a text to create unity. Such elements may be in the domain of lexis or syntax (grammar). This study examines and describes cohesion as a linguistic strategy in the construction of the poem **Irọ́** written by Akinwumi Isola. The poem describes one of the inherent behaviour of lying or engagement in falsehood that is common among the human species. The study relies on the orientation of Systemic Functional Linguistics as advanced by Halliday and Hassan (1976). It is revealed in the study that cohesive devices are reliable instruments in text construction, in this case, a poem. The study adds to our knowledge of cohesion as it applies to the analysis of Yoruba texts.*

Keywords: cohesion, texts, meaning, poem, inherent behaviour.

1. Introduction

Cohesion is one of the strategies used in text construction for the purpose of unity, clarity, and above all, to create meaning. Writers and speakers make use of cohesion as a linguistic resource to enhance coherence, and thereby effect the success of discourse. A text is adjudged successful if it is readable and meaningful to the reader. This is because effective readability and understanding implies that a writer has successfully transmitted intended information and messages in the text, (Halliday and Hasan 1976, Osisanwo 2005, Tanskanen 2006).

This study investigates and describes how Akinwumi Isola, one of the foremost creative writers in the Yoruba language, uses linguistic resources from the Yoruba language to build a readable and decodable poem titled **Irọ́** 'falsehood'. It is one the poems in his collection of poems in *Àfàìmọ̀ àti àwọn àròfọ̀ mìíràn*. In the poem, the author describes one of the human traits, which is the act of lying or engagement in falsehood, and which, he claimed, is practiced at every level of human relations. The author avers that the act is common to every person or group of persons and is practiced in every condition and situation. To effectively bring the message of the poem to the reader, the author deploys a number of cohesive devices to put the poem together as a unified text; this study brings to the fore these cohesive devices as displayed in the text.

2. Cohesion

Cohesion is a linguistic technique of creating unity in a discourse with the aim of rendering the discourse readable and meaningful. It is a strategy of enhancing an effective communicative goal. Either in speech or in writing, cohesion plays a prominent role in eliciting meaning in discourse. It explains how meaning is construed based on the semantic relations that are established between and among lexical and grammatical elements in discourse (Halliday and Hasan 1976, Lonyangapuo 2015). The scholar Schiffrin (1987: 62) writes that "cohesion has to do with semantic meaning. It consists of related lexical and grammatical markers through discourse to facilitate coherence, and (it) is a means by which speakers (and writers) meet communicative goals effectively." Cohesion can be lexical or grammatical; each is designed to create continuity in a text by linking linguistic elements to one another in a meaningful way within discourse such that information is easily accessible to the reader or hearer.

Grammatical cohesion is achieved in discourse through cohesive devices that include reference, substitution, ellipses and conjunction. They all play robust roles in text or discourse construction. It must be stressed that a piece of discourse does not need to exhibit all the devices before it is meaningful to the hearer or reader. Reference refers to that strategy of making the interpretation of a linguistic element in a discourse dependent on another element, (Halliday and Hasan 1976). Reference may be anaphoric or cataphoric. When reference is made to an element previously mentioned in the discourse it is anaphoric, but when it is made to an element or a feature that would come later in the text it is cataphoric. Ellipsis refers to cases in discourse whereby words are deliberately omitted in a sentence without any loss in meaning (Osisanwo 2005, Jabeen, Mehmood and Iqbal 2013). It is an omission of elements in a clause, and the reader is required to refer to previous clauses to retrieve the omitted element for effective understanding of a text. Substitution, as a grammatical cohesive device signifies cases where a linguistic element is used to replace a previously mentioned element or expression. Halliday and Hasan (1976:89) write that "it is a relation on the lexico-grammatical level, the level of grammar and vocabulary." Conjunction has the semantic function of relating elements within a text to enhance and direct the flow of information. In discourse, conjunctions are used to show how previous events lead to others in a logical and semantically related way (Morley 1985). Conjunction may be additive, contrastive, alternative, consequence/causal (Halliday 1985).

Lexical cohesion describes meaning as displayed by lexical relation in a text. Lexical elements are used in relation to one another in discourse such that they create unity and continuity, thereby creating meaning and a smooth flow of information (Halliday and Hasan 1976, Tanskanen 2006). Cohesive devices under lexical cohesion include reiteration and collocation. Reiteration captures repetition, synonyms/near-synonym, super-ordinate or generalization (Tanskanen 2006). Collocation according to Jobbins and Evett (1985: 615) "is a predisposed combination of words, typically pairwise words that tend to regularly co-occur." Words in collocation have the tendency of occurring in relation to one another within the same environment in discourse "because they describe things or happenings that occur in similar situation" (Tanskanen 2006: 60).

3. Theoretical Framework

Systemic Functional Linguistics claims that language is a resource of meaning. The model avers that language is a social activity that takes place in a social context. It is a basic tool for coding information, and it only functions effectively if the decoder (listener or reader) is able to understand and make meaning from the information. Making meaning out of discourse is paramount in the orientation of Systemic Functional Linguistics. When linguistic elements are used in coding information, they are largely understood within the context of their production. The model is, strictly speaking, functional rather than structural. It focuses more on eliciting meaning from the linguistic elements in a text. (Halliday 1970, Halliday and Hasan 1976, Martin 1984, Halliday and Matthiessen 2014, Almurash 2016).

Three metafunctions are assumed in SFL: ideational metafunction, interpersonal metafunction and textual metafunction. The present study is concerned with textual metafunction, that aspect of SLF that relates to speaker's or writer's text-forming potential. It deals with the organization of clauses and sentences in discourse with the goal of creating a smooth and effective flow of information. Morley (2005:14) writes about textual metafunction thus:

> It is the function which organizes the language in a textual corpus in such a way as to give it **narrative coherence** (in which the ideas are presented in an acceptable logical sequence), and **message cohesion** (in which the wording of a sentence in a discourse takes account of and is linked to that of previous sentences), to arrange it as units of information, and avoid unwanted repetition.

From the above, it is reflected that textual metafunction is concerned with shaping the nature of a text in its spoken or written mode, and it deals with the fashioning the texture of a passage (Morley 2005). The other metafunctions: ideational and interpersonal, largely depend on textual metafunction. This is so because they "depend on being able to build sequences of discourse, organizing the discursive flow and creating cohesion and continuity as it moves along." (Halliday and Matthiessssen (2014: 30-31).

4. Related Works

Investigation reveals that there are a good number of works on the different texts of Akinwunmi Isola from linguistic perspective. Adewole (2008) examines the use of the particle **ti**in *OgúnOmọdé.* Based on his findings in the text, he argues against Awobuluyi's (1967, 1978) and Owolabi's (1976) position that the particle is a noun. In support of Oyelaran (1982), the scholar claims that the particle is a genitive marker. Adesola (2008) is another work on *Olú Ọmọ* one of the creative works of Akinwumi Isola. The scholar looks at the phonological, morphological and syntactic features in the text. The study reveals that the writer deploys the linguistic features mentioned above in building his text. Owonibi (2008) works on *Ó Le Kú,* the focus of the scholar is on code-mixing and code-switching in the text. The scholar reveals that social factors determine the realization of the sociolinguistic features in the text. He claims that only student characters code-mix and code-switch. Other characters such as parents, teachers, artisans and others do not

display the features. From the foregoing, it is clear that language/linguistic scholars have investigated different language aspects in the works of this great Yoruba creative writer.

One particular study that is directly relevant to the present study is Olakolu, Saka, Asiwaju and Oye (2017). The scholars examine cohesive devices in *Ó Le Kú*, and they reveal that reference, ellipses and conjunctions are the major cohesive devices used by the writer in the construction of the text. They agree that devices help in making *Ó Le Kú* a unified and meaningful text. The present study examines cohesion in one of the poems **Irò** written by this great creative writer. Investigation reveals that scholars have not presented a linguistic analysis of the poem; in particular there is no study of cohesion of the poem. Thus, apart from contributing to knowledge about the works of this writer, this is designed to fill an existing gap in relation to the work of the writer.

5. Methodology

The researchers read the text to identify the different cohesive devices used in the construction of the text. Pieces of data that illustrate each of the cohesive devices were extracted and written out for discussion. Each of the identified cohesive devices is taken in turn for discussion. For ease of reference, lines where the data were drawn from are included in the discussion.

6. The Poem

The poem, **Iró** 'falsehood' is a creative work by Akinwumi Isola, and its theme is about human nature relating to deceit or the act of falsehood. The poet asserts that the act of lying, deceit or falsehood is pervasive in the nature of the human species. In the opinion of the poet, no individual/person or group of persons is left out of the act, and there is no aspect of human existence and endeavour that human beings do not lie about. The poem avers that human beings tell lies in every condition and situation. The poem has forty-one (41) short lines in all, with the lines devoted to the theme of the poem, which is the lying nature of man. While the author devotes most of the lines to the exposition of the act of lying or engagement in falsehood, he condemns the act towards the end of the poem (lines 38-41), and counsels that humans should desist from the act because by and large, it does not pay in any way. For easy access and convenience of readers, the poem is presented and translated below.

1	Irọ̀ ló n'ilé ayé,	Falsehood is well rooted on earth.
	Àgàbàgebè ló nidúníyàn	Hypocripsy is the owner of humanity.
	Sọ-dúdú-di-funfunnigbogboyín fi ń jẹun	Turning black to white is the source of livelihood for you all.
	Ẹni tó kúrú, lóun ò kúrú	The person who is short says he is not short
5	Ẹni tó gùnlóun ò gùnjù	The person who is tall says he is not too tall
	Èyí tó sanra ò gbà póuntóbi	The person who is fat disagrees that he is big/plump
	Bàbá tín-ínrínlóunti ń jẹ bò	The thin man says he is already putting on flesh
	Òlẹ́dàrùnlóun ń ṣiṣẹ́ jugbogb ayé lọ	The lazy person says he works more than any person on earth

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	Gbogboyín ń túró tà bí èlùbó !	All of you are hawking lies like you are hawking yam flour!
10	Ẹni tó lówó, lóun ò lówó,	The rich person says he has no money
	Òtòsì tààrà lóun ò tòsì,	The very poor person says he is not poor
	Ó ní bá a bá tiyó,	He said as long as one has enough food,
	Towó di yẹpẹrẹ!	The issue of money is unimportant!
	Olè níṣẹ́ owó òunlòun ń jẹ.	The thief says he eats from his labour
15	Akútóólọ́ ninnkankan ò múun,	The sick person says he is in good health
	Gìrìpá-kùnrinlóun ò gbádùn.	The strong person says he is not well
	Oúnje tó nílé, ẹ ní kò tó.	Food is sufficient in the house, you said it is not sufficient.
	Ebí ń pa yínlóde, ẹ lẹ́ ẹ tijẹun.	You are hungry in the public, you said you have eaten.
	Bàbá pirọrọ, ó lóuntisùn,	The old man pretends but says he is asleep
20	Ọmọ òdò sùn, ó lóun òfojúbọọrun,	The house help slept, but said he didn't sleep
	Àdúrà lòun ń gbà!	He said he was engaged in prayer!
	Ilẹ̀ ṣú, ẹ ní kòì ṣú, ẹ níbi í lọ,	It was night time, you said the night has not fallen you had places to go
	Ó dààrọ̀, ilẹ̀ mọ́, ẹ nikòì mọ́.	It was day-break, you said it was not yet day-break.
	Ẹ ń sùn, ẹ ń falala.	You remained asleep, drooling in the corner of the mouth.
25	Ohuntẹ́ ẹ fẹ́ rí, lẹ̀ ń rí.	The things you desire to see are the only ones you see.
	Èyí tẹ́ è fẹ́ kò sí ńbè!	Those you do not desire are just not there
	Omí tutù, elégbò ló gbóná tó,	The water is cold, the man with sore said it is hot enough,
	Omi ẹ̀kọ gbóná, ìyàwó ló ti tutù	The *pap* water is hot, the wife said it is already cold
	Ó ní kókọ ó máajẹun lọ	She urged the husband to keep on eating.
30	Bí wọn ń lọ	When they are going
	Wọn a ní àwọn ń bọ̀.	They will claim they are coming
	Bówó tán lówọ́	When they are short of money
	Wọn a lówó pọ̀ lówọ́ àwọn	They will claim they have plenty of money.
	Ènìyàn ò tan ara rẹ̀ jẹ	There is no other sense of self-deceit
35	Bí ìyá ìbejì	As displayed by the mother of twins
	Ọmọ rẹ̀ kú	Her child died
	Ó ní ó r'Èkó rèé rasọ ni	She said she traveled to Lagos to buy clothes
	Ẹ jẹ́ gbakádàrá	You had better accept your fate.
	Kẹ́ ẹ yé tanrayín jẹ	And stop deceiving yourself
40	Bónígbèsè mutí yó	If the debtor goes on to get drunk,

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Gbèsè ò ní í torí ẹ̀ dínkóbọ̀	The debt will not, on account of that, reduce by a penny.

7. Data and Discussion

As will be shown in the study, the author relies on both lexical and grammatical cohesive devices to build a unified text, and the devices further help to render the text decodable and readily meaningful. The reader is able to grasp the message of the text because of the cohesive devices deployed by the author. In the sub-sections below, the different cohesive devices are highlighted and discussed.

7.1. Lexical Cohesion

A number of lexical cohesive devices are used by the author in creating the text, and they help greatly in making the text readable and decodable. The devices identified are reiteration, which is enhanced through: repetition, synonyms and antonyms. Collocation is another cohesive device found in the text. These are discussed below.

7.1.1 Repetition:

i.	ẹni – ẹni – ẹni	one – one – one
ii.	gbogboyín – gbogboyín	all of you – all of you
iii.	ẹ – ẹ – ẹ – ẹ – ẹ – ẹ	you – you – you – you
iv.	kúrú – kúrú	short – short
v.	gun – gun	tall – tall
vi.	lowo – lowo	rich – rich
vii	to – to	enough – enough
viii.	wọn – àwọn	them – they

Discussion

Repetition is used in the text for the purpose of emphasis. The repeated elements are shown in the data above. The writer deploys repetition of linguistic elements to create clarity and unity of the text, and also to help the reader understand the message of the text very clearly. The repetition and foregrounding of the noun **ẹni** 'someone/somebod**y** (lines 4, 5, 10) is a strategy to stress the indefiniteness of the actor that may be involved in falsehood, or that the act of lying could be perpetrated by anybody. Note that the noun **ẹni** has no referent, it is, as already mentioned an indefinite noun, which means that no particular individual or group is the actor in the text, meaning that the actor could be any individual or any group. The repetition of the indefinite noun is to stress the author's belief that the act of lying is not limited to any social class, profession, gender, age, education, family background or any imaginable social class, (politicians and religious leaders inclusive). The noun implies a sense of generalization and inclusiveness, and this is emphasized through the repetition of the item. The sense of generalization is further buttressed through the repetition of **gbogbo yín** 'all of you' (lines 3, 9). The repetition of the noun phrase is for emphasis and clarity, it further reinforces the inherent meaning of the indefinite noun **ẹni**

'someone/somebody' in the text in the sense that the phrase does not leave anyone out. The repetition of the 2nd person plural pronoun ẹ in the subject position is a further emphasis on the generalization implied by the author. It is repeated in lines 17, 18, 22, 23, 24, 25, 26 for emphasis. The plural form of the pronoun is to reinforce the generalization and inclusiveness implied earlier in noun/noun phrase **ẹni** someone/somebody' and **gbogbo yín** 'all of you', which is also repeated in the text. From the discussion, the repetition of the various nominal elements in the text is for emphasis, unity and effective link to drive home the theme of the text, and equally emphasize a sense of generalization and inclusiveness that point to the author's position that lying or engagement in falsehood is not limited to any person or group of persons.

Looking further into the text, there is also a repetition of verbal elements for emphasis and continuity. Each of the repeated verbs is found within a compound sentence in which the first sentence is positive, and the second sentence is negative, e. g.

1. Ẹni tó **kúrú**, lóun ò **kúrú**   The short says he is not short (line 4)
   Ẹni tó **gùn**, lóun ò **gùn**jù   The tall one says he is not too tall (line 5)

The repetition of the verbs within a sentence (compound sentence), and the strategy of preceding the repeated verbs with a negator, which is **ò** in the examples above, and **kò** in lines 22, 23, 26, is a deliberate mechanism to stress and emphasize the act of denial common to the human species, and which is the theme of the text. From the discussion above, it is revealed that repetition, as a cohesive device in the text enhances the unity of the text, it makes the text readable, and it aids clarity and easy understanding of the message implied by the author.

7.1.2 Synonym   i.   irọ́ / àgàbàgebè / sọ-dúdú-di-funfun   lie / hypocrisy /
                                                                            turns- black- to- white

                        ii.   sanra – tóbi   fat – big
                        iii.   ẹni / èyí   one / this one
                        iv.   yín / e   you / you

Discussion

Synonym, which is a sense of sameness or closeness in meaning is used in the text as demonstrated in the examples above. From the example in (2i), it could be inferred that the author uses synonym to emphasize the theme of the text, because the three synonymous nominal elements: **irọ́/àgàbàgebè/sọ-dúdú-di-funfun** (in lines 1, 2, 3), semantically implies falsehood, the act of lying, twisting facts. The linguistic elements are not only repeated, they are foregrounded through a grammatical mechanism of focusing, e.g.

(2)   Irọ́ niilé ayé → irọ́ ni ó nilé ayé → irọ́ ló nilé ayé
 Falsehood – owns – the world → falsehood – owns – the world → falsehood –owns – the world
The surface form is derived through the application of deletion process
        (3)   ni ó → ló owns
                niilé → nilé owns the house

Thus, the synonymous elements are given prominence in the text to reinforce the theme of the discourse, and to be in tandem with the meaning inherent in the title of the text: **Iró̩** 'falsehood'. In essence therefore, the reiteration through the use of the synonymous lexical elements and the foregrounding of the elements is designed to emphasize the theme of the message, and thereby help the reader to remain focused on the theme. The synonym in (2ii) strengthens the theme of the text because the fat person **E̩ni tó sanra…** 'the person that is fat' mildly denies the claim of his physical attribute by using the synonym **tóbi** 'big' in **lóun ò tóbi** '…said he is not big'. It is the author's strategy of showing that even when human beings see clearly the truth of an assertion, they still go ahead to deny by being evasive. The synonym (2iii) talks about the context of persons that are actors in the text. The author, through the use of **èyí** 'the person', the demonstrative element which is synonymous with **e̩ni** 'the person', and which is also an indefinite noun, emphasized the sense of generalization and inclusiveness of persons in the act of lying and engagement in falsehood. The reader is thereby reminded through the synonym that the act is not limited to any social class or group as already discussed above. This again explains and confirms the earlier observation and claim about the use of **gbogboyín** 'all of you' to emphasize the sense of generalization and inclusiveness demonstrated in the form below.

> (4)   …ni **gbogbo yín** fi ń je̩un   …the means by which you all live and survive

The synonym **yín**/e̩ that involves 2nd person plural pronouns in the object and subject positions respectively also emphasizes the authors belief that no social group is left behind, thereby reinforcing the sense of generalization and inclusiveness already mentioned above.
The use of the synonym implies that either as actor or target/recipient ([**yín**] 'you pl'), the act of falsehood is general to all. This is inferred in the form:

> (5) i. Oúnje tó nínú ilé, e̩ni ò tó.   Food is sufficient in the house, you it is not
>   sufficient   (line 17)
>   ii. Ké̩ e̩ yé tanra **yín** je̩.   And stop deceiving yourself (line 39)

In (4i) e̩ is used in the subject position thus denoting the actor in the clause, and **yín** is used in (4ii) both as actor and recipient/target of the act of lying/falsehood. This implies that the pragmatics of the **yín** in (4ii) creates a sense actor and the recipient/target of the act of lying simultaneously.

7.1.3 Antonym
i.   kúrú – gùn   short – tall
ii.   sanra – tín-ínrín   fat – thin
iii. lówó – tòsì   rich – poor
iv.   tán – pò̩   finish – much
v.   lo̩ – bò̩   go – come
vi.   gbóná – tutù   hot – cold
vii. ìyàwó – o̩ko̩   wife – husband
viii baba – o̩mo̩ (ò̩dò̩) father – child (servant)

Discussion

Antonym describes a sense of contrast or opposition. The author makes use of this cohesive device as indicated in the examples above. The cohesive device is used for emphasis in order to guide the reader to understand the sub-theme of generalization and inclusiveness in the text. The author carefully uses the cohesive device to emphasize his belief that falsehood is a common trait in every person and social group. For instance, the author emphasizes that people lie about their physical attributes. The author indirectly affirms also that physical attributes do not preclude a person from engaging in falsehood. The examples in (6) confirm these observations.

(6) i. Ẹni tó **kúrú**…   The person who is short….
        Ẹni tó **gùn**…   The person who is tall….
    ii. Ẹni tó **sanra**…   The person who is fat….
        Baba **tín-ínrín**…   A slim/thin father

The adjectivizable verbs: **kuru**/**gun**; **sanra**/**tin-inrin** describe physical attributes of a person, and as already mentioned, they reflect the position that lying has nothing to do with the physical attributes of a person. Short people tell lies, just like tall people do; fat people engage in the act, just like slim people. The author used the antonym to create unity in the text and help the reader to understand the theme of the poem.

The author goes further to affirm that it is not only physical attribute that people lie about, they lie about prosperity or otherwise. I also reflect that prosperity/wealth or poverty does not also exclude a person from lying. This is reflected in the form below.

(7) i. Ẹni tó lówó, lóun ò **lówó**   The rich person says he has no money (line 10)
    ii. Òtòsì tààrà lóun ò **tòsì**   The very poor person says he is not poor

It is equally shown through the use of antonym that the health situation, age and intimacy captured in **ọkọ** husband/**ìyàwó** 'wife', do not preclude involvement in the act of lying and engaging in falsehood. The forms below attest to this.

i.   Omí **tutù**, elégbò ló ti**gbonà** tó,   The water is cold, the man with sore said
                                                it is hot enough   (line27)
ii.   Omi ẹ̀kọ **gbóná**, *ìyàwó* ló ti**tutù** The pap water is hot, the wife said it is
                                                already cold   (line 28)
iii. Ó ní *kọ́kọ*máajẹun lọ,   She urged the husband to keep on eating.
                                                                           (line 29)
iv.   Baba pirọrọ, ó lóuntisùn   The old man pretends but says he is
                                                asleep   (line 19)
v.   Ọmọ ọ̀dọ̀ sùn, ó Íoun ò fojúboorun   The househelp was asleep, but
                                                said he didn't sleep   (line 20)

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The issue of the health situation is captured in **elẹ́gbò 'person** with sore'; a person with sore does not enjoy perfect health condition, and the issue of age is captured in **baba** 'old man' and **ọmọ(ọ̀dọ̀)** house-help, while intimacy is captured in **ìyàwó** 'wife' and **ọkọ** 'husband'. It is observed that the sense of **oko** 'husband' is captured in **ki ọ́kọ** which is reduced to **kọ́kọ** through a deletion process: **kí ọkọ → kóko** 'let the husband'. Thus **ìyàwó** 'wife' and **ọkọ** 'husband' create a sense of contrast in the text.

The author finally uses antonyms to show that in the business of lying and engaging in falsehood, any act can be denied as reflected in the active verb **lọ/bọ̀** 'going/coming', and the stative verb **tán/pọ̀** 'exhausted/plenty' as shown below.

(9) i.	Bí wọn ń **lọ**,	When they are going	(line 30)
ii.	Wọn a ní àwọn ń **bọ̀**.	They will claim they are coming	(line 31)
iii.	Bówó **tán** lọ́wọ́,	When they are short of money	(line 32)
iv.	Wọn a lówó **pọ̀** lọ́wọ́ àwọn,	They will claim they have plenty of money	(line 33)

From the foregoing in this sub-section, it is revealed that the author uses antonyms to ensure continuity of the theme and sub-theme of the text. Verbs are contrasted or used in opposition to ensure clarity, continuity, and aid readability and effective understanding of the text.

7.1.4 Collocation

i. oúnjẹ – ebi – jẹun	food – hunger – eat
ii. ilẹ̀ ṣú – sùn – (fojúbo)orun	night falls – sleep – sleep at all
iii. àárọ̀ – ilẹ̀ mọ́	morning – day breaks
iv. ọkọ – ìyàwó – ọmọ	husband – wife – child

Discussion

Collocation is another cohesive device used to guide the understanding of the text. The collocation in **oúnjẹ-ebi-jẹun** describes one of the major needs of human beings, which is food (**oúnjẹ**), and the experience of hunger (**ebi**) that man feels when man has not eaten, and the satisfaction that follows the act of eating (**jẹun**). As important as food and feeding are, and as excruciating the experience of hunger is, man tells lies about the three. The author used collocation to draw attention to the fact that man tells lies about very important things of life. It goes further to emphasize the position of the author that telling lies or engaging in falsehood is common to the human species. Not only that, they tell lies in every condition and situation, they tell lies about physical attributes, they lie about their health, and they equally lie about major needs of life, which is food. The second and third collocations illustrated above are used by the author to strengthen the message of the text, which is a reflection of the lying about nature. This is captured in lines 22 and 23.

(10)	Ile su, e ni koi su	night falls, you said night has not fallen.
	O daaro, Ile mọ́, ẹ ní kòì mọ́	it was day-break, you said it was not yet day-break

The issue of night and day are natural phenomena. Man can neither influence the fallen of the night, nor the break of day, yet they lie about the two as reflected in the text. Finally on collocation, it is found that lying is found in the home. Wives tell lies to their husband, and mothers tell lies about their children (see lines 27-28 and 25-27).

(11)   i.   Omi ẹ̀kọ́ gbóná, ìyàwó ló ti tutù   The *pap* water is hot, the wife said it already cold.

Ó ní kọ́kọ máajẹun lọ.   She urged the husband to keep on eating.

ii.   Bí ìyá ìbejì   Like the mother of the twins

Wọ́n lọ́mọ́ ẹ̀ kú.   Whose child died

Ó ní ó r'Èkó rèé raṣoni.   She said it traveled to Lagos to buy clothes.

The excerpt above reveals that the wife tells lies to the husband, just as the mother of the twins tells lies about the demise of her child. Death is a natural and permanent thing, yet the mother lied about it. From the discussion in this section, it is revealed that collocation is used in the text to unify the text, and to emphasize the message inherent in the text.

7.2   **Grammatical Cohesion**

Reference, one of the major cohesive devices under grammatical cohesion, is used in the text. It has been mentioned earlier in the study that it is a strategy whereby a reader relies on the semantic interpretation of a grammatical element on what was said earlier in the text, or what would be said as the text unfolds. This implies that reference could be anaphoric or cataphoric in its realization in a text. In the text under study nouns: **òun**, **àwọn**, and pronouns: **ó**, **rẹ̀** are used as references only in anaphoric sense. The use of these references is illustrated below.

The reference **òun** is used twelve (12) times in the text to refer to nouns. The author used the reference to call the reader to look back, thereby making readability, clarity and understanding possible. The reference is used in lines 4, 5, 6, 7, 8, 10. 11, 14, 15, 19, 20, 21. Examples of the usage are shown below.

(12)   i.   Eni tó kúrú l**óun** ò kúrú   The person who is short says he is not short (line 4)

ii.   Eni tó lowo, l**óun** ò lówó   The rich person says he has no money (line 10)

iii.   Olè niiṣẹ́ ọwọ́ **òun**l**òun** ń jẹ   The thief says he eats from his labour (line 14)

iv.   Gìrìpá-kùnrinl**óun** ò gbádùn   The strong person says he is not well (line 16)

v.   Ọmọ ọ̀dọ̀ sùn, ó l**óun** ò fojúboorun   The house help slept, but said he didn't sleep (line 20)

In each of the examples, the reference **òun** is used to refer to the noun that begins each construction, e. g.

(13)   Ẹni = òun
         Olè = òun
         Gìrìpá-kùnrin = òun
         Ọmọ ọ̀dọ̀ = òun

A careful observation shows that **òun** is preceded by /l/, (as in **lóun**) in the examples except on one occasion in (iii). The realization of /l/ is a result of vowel deletion, whereby the /i/ of ní 'say' is deleted, and the occurrence of a [-nasal] vowel conditions /n/ to change to /l/. The high tone of the deleted vowel eventually realigns with the initial vowel of **òun** resulting in **lóun.** This is illustrated below.

(14)   nioun → lˊoun → lóun

The instance of **lòun** in example iii, where a low tone is retained, rather than high tone found in other examples is explained by the fact that the **ni** 'to have' is not the same verb **nì** 'say' in the other examples, rather it is a focus marker with a mid-tone, the mid-tone deletes with the vowel, thus a realignment of tone observed in the other examples does not arise.

The pronoun **ẹ** 'you pl' is used eleven times in the text, **yín** 'you pl' is used four times, **àwọn** and **wọn** 'they' occur two times each, and **ó** 'he/she' appears seven times. In all the instances of their occurrences, they are used as references, in some cases, for definite nouns, and in other cases for indefinite nouns in the text. A few examples would suffice:

(15)   Ilẹ̀ ṣú, ẹní kòì ṣú ẹníbi í lọ.   (line 22)
         Wọ́n á lówó pọ̀ lọ́wọ́ **àwọn**   (line 33)
         Óní **ó**r'Èkó rèé raṣọ ni.   (line 37)

The use of reference as a cohesive device is robust as explained above. The use helps the unity of the text; it further helps clarity and a smooth flow of information in the text.

7.3 Ellipsis

Ellipsis refers to omission of elements in discourse without any effect on the meaning of a clause. In the text, ellipses is realized in line 17 where the element **oúnjẹ** 'food' is omitted,

(16)   Oúnjẹ tó nílé ẹ ní Ø ò tó.

There is evidence also in lines 22 and 23, the noun **ilẹ̀** is also omitted,

(17)   Ilẹ̀ ṣú, ẹ ní Ø kòì ṣú.   It was night time, night has not fallen (line 22)

Ó dàárò, ilè mó, ẹ ní Ø kòì mó, Good night, day breaks, you said day has not break (line 23)

In a similar vein there is omission in lines 25 and 26. In line 25, **ohuntí ẹ** is omitted (represented by Ø), and in 26, **èyí tí ẹ efẹ́** (also represented by Ø) is omitted. The illustrations below confirm the ellipses.

(18) Ohuntí ẹ fẹ́ ni Ø ẹ̀ ń rí   (line 25)
  Èyí tí ẹ ẹ̀ fẹ́, kò sí Ø ńbẹ̀ (line 26)

The position where ellipses is realized is marked by the symbol Ø in the examples illustrated above.

8. Findings

The study shows the deployment of several cohesive devices in the construction of the text: **Irọ́** 'falsehood'. The cohesive devices help to unify the text and render it readable and understandable. Two major lexical devices: reiteration, marked by repletion, synonym and antonym; and collocation are widely used in the short text. Repetition occurs eight times, antonym is realized seven times, synonym appears four times and collocation four times also.

Repetition is used more than other lexical devices in the text. This is not surprising because Yoruba poems are generally marked by repetition at every level of grammar (Olatunji 1984). As shown in the study, the strategy is used for emphasis, and to build up a number of sub-themes in the text. For instance, the repetition of **ẹni** 'someone/somebody', as already pointed out in the body of the work emphasizes generalization and inclusiveness of actors or perpetrators of falsehood. In a similar vein, the repetition of verbs puts the issue of denial in proper perspective, propositions are denied through repetition.

Antonym is another cohesive device used in building the text. It is a mechanism used in the text to show that all human attributes can be denied: physical attributes, health condition, level of wealth and level of poverty and many others. The device helps to show that natural phenomena can also be denied. Mention was made of the issue of day and night, and the demise of the child of the mother of the twins, who denied that the child is dead.

Synonyms occur in the text to emphasize the theme of the text. This is made clear by the reiteration and foregrounding of the synonymous elements in the first three lines of the poem: **irọ́/àgàbàgebè/sọ-dúdú-di-funfun.** The mechanism is also used to emphasize generalization and inclusiveness as demonstrated in the use of **ẹni** 'someone/somebody' and **èyí** someone/somebody.

Collocation is used in the text, but the level of its realization is low. This is likely so because the poem is a short one; perhaps the length and the theme of the text do not allow for a robust use of collocation. Whatever the case, the few realizations of the device help continuity because it emphasizes the theme and the subthemes of the poem. It helps to clarify the writer's position that human beings will normally tell lies about their daily needs and nature.

Apart from lexical cohesive devices discussed above, grammatical cohesive devices are also at play in the text. Reference and ellipses are the two devices found in the text. The author

uses reference to tidy up the text and help the free flow of information in the text. The strategy creates effective link of elements thereby making the reading and understanding of the text easy. Ellipsis equally helps to tidy up the text, it enhances avoidable repetition in the text, therefore making it easy for the reader to follow the message of the text.

9. Conclusion

The study shows that cohesion is a formidable linguistic strategy used by Akinwumi Isola, a foremost Yoruba writer, in constructing a unified text that is readable and understandable. The reader is able to grasp the meaning of the poem because the author employs different cohesive devices both at the lexical and grammatical levels to build the text. The lexical and grammatical relations of the linguistic elements make the meaning of the text easily accessible to the reader. This study adds to our knowledge of cohesion in Yoruba, and how Yoruba writers deploy cohesive devices both at the lexical and grammatical levels to construct unified and meaningful texts.

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