

**A COGNITIVE APPROACH TO COHESION AND COHERENCE IN DHOLUO
NARRATIVES**

**BY
OKOTH BELLAH QUEEN
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DECLARATION

This project is my original work and has not been presented for a degree in any other university.

Signature:

Date:

Okoth, Bellah Queen

C50/69809/2013

This research project has been submitted for examination with our approval as university supervisors.

Signature:

Date:

Dr Helga Schröder

Department of Linguistics

Signature:

Date:

Prof Okoth Okombo

Department of Linguistics

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DEDICATION

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ABSTRACT

This study investigates the cognitive approach to cohesion and coherence in Dholuo narratives. The objectives of the study were to determine how the cognitive principles – frames and profiles – could be used to analyse grammatical cohesion, lexical cohesion and coherence. Therefore this study applied Langacker’s theory of cognitive grammar. It was hypothesised that frames and profiles could be used in the analysis of cohesion, and coherence could be analysed using frames. The study used the cognitive grammar approach in the analysis of cohesion and coherence in Dholuo oral narratives, since previous works done in this language have only followed a descriptive method of analysis proposed by Halliday and Hasan, without going into depth of how readers are able to maintain such links between different lexical items and interpret different sentences as creating a unified whole. For this research, eight written Dholuo oral narratives were selected from the book ‘Oral Literature of the Luo’ by Okumba Miruka. The results showed that frames and profiles bore different insights compared to Halliday and Hasan’s approach. These principles indicated how readers are able to establish the coherence of a text and interpret different lexical elements as being cohesive. It was seen that, lexical units evoke frames, which in turn consisted of frame elements that readers had access to and enabled them to establish how a text is cohesive or maintained coherence. Moreover, certain elements were profiled in these frames and readers could then link pronouns for example, to the profiled entity. The cognitive model illustrated how readers organised their knowledge of the world into these frames, which were then evoked each time a person wanted to make sense of what s/he reads. It was also found out that readers have access to a NARRATIVE FRAME, which stored the different information of the individual narratives and also certain conventional beliefs concerning narratives, for example, information concerning fictional narratives. Readers could therefore evoke this NARRATIVE FRAME, which would in turn enable them to arrive at the right interpretation of lexical items. The study therefore did achieve its objective and proved the hypotheses that the cognitive principles could indeed be used to analyse cohesion and coherence in the Dholuo narratives.

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ABBREVIATIONS

CG

Cognitive Grammar

1.0 CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Whenever encountered with any piece of text, it is inevitable for one not to note the difference between a good piece of writing and one that is not. Different skills are employed when writing a text, with the intent of making such a text readable to people. This results in the formulation of a text that is not just a collection of haphazard utterances but instead a well put collection of words connected together by links and ties that transition one sentence to the other or joins a sentence to the previous one. These ties and links are referred to as the cohesive devices/elements and they play a role towards the making of a text coherent.

Cohesion and coherence are not terms that are unfamiliar to any student of linguistics. Investigations in this field of study have been carried out widely, using English as the material under lens, with writers like Halliday & Hasan especially renowned for their work.

Different definitions have been put forward in an attempt to understand them. Yule (2006:125) for example, defines cohesion as the ties and connections that exist within texts, whereas Richards & Schmidt (2010:94), refer to cohesion as the grammatical and/or lexical relationships between the different elements of a text. These definitions illustrate that every piece of text contains elements that relate to each other and contribute towards making the text a unified whole.

Halliday & Hasan (1976:6), in their analysis of cohesion categorises cohesive ties into two main types; grammatical cohesion (based on structural content) and Lexical cohesion (based on lexical content and background knowledge). Grammatical cohesion is further divided into reference, substitution, ellipsis and conjunction, whereas lexical cohesion is separated into collocation and reiteration. They note that these cohesive devices are crucial as they help create texture (coherence) within a text.

The notion of cohesion was used as a tool to analyse a text beyond the sentence structure. It became very handy in the characterization of text structure and also within the study of language development and written composition. (Lintermann-Rygh, 1985:348). However, as useful as the approach of cohesion may seem, it was not one without problems. For example;

- 1) The house agent was very rude. They went away.

Such a sentence presents problems for the cohesion approach. Much as the sentence does not portray any sense of interpretation difficulty whatsoever, still the concern of it, is that it contains no overt linguistic signal which is a necessary property for cohesion. This implies

therefore, that cohesion is not a necessary condition for connectedness or coherence as Halliday and Hasan claim. A reader understands this example to mean that the people went away because the house agent was rude towards them. People automatically know that the first sentence offers a reason for what happened in the second sentence. One does not necessarily rely on cohesive ties to be able to draw this meaning from this example. This can further be elaborated by;

(2) The government has decided to raise taxes so as to cater for the needs of Kenya. Again, this example does not create any interpretation difficulty. However, for one to arrive at the correct interpretation of it, a certain amount of inference has to take place. One needs to infer that the government means the members of parliament that have been elected to represent the counties, and not a building or institution. Kenya on the other hand refers to the citizens of Kenya. These inferences are based on world knowledge. They are based on what we know about our surrounding.

This shows that the cohesion approach to connectedness is rather inadequate. It is only but one facet that contributes towards texture as Halliday and Hasan put it. Something much more is needed to account for these inferences shown above and also account on how interpretation can be arrived at even when there seems to be lack of overt linguistic signals. A dominant view is that the connectedness of discourse is a characteristic of the mental representation of the text rather than of the text itself. The connectedness thus conceived is often called coherence.

Coherence refers to the ways a text makes sense to readers and writer through the relevance and accessibility of its configuration of concepts, ideas and theories. Thus coherence captures the content based connections between the words that make them produce sense. (Mey, 2001:153). Mey further explains that coherence has to do with the global meaning involved in what we want to express through our speech activity. The key concept of coherence is not something that exists in words or structures, but something that exists in people. (Yule, 2006:126). People make sense of what they read and hear. They try to arrive at an interpretation that is in line with their experience of the way the world is.

These above statements on cohesion and coherence have been the most familiar. However, with the development of cognitive linguistics, the challenge is that of analysing cohesion and coherence from a cognitive approach and not merely offering means of describing it. The task of this research paper was to look past the traditional approaches of cohesion and coherence and delve into the cognitive analyses of the two concepts using the Dholuo language as a tool.

Dholuo sometimes called the Luo language, is one of over forty two ethnic languages spoken in Kenya by more than three million people in the South-Western part of Kenya, particularly in the Nyanza province, around the Eastern shores of Lake Victoria. This accounts for 13% of Kenya's population making it roughly the third most popular tribal dialect behind Kikuyu and Luhya dialect. This language belongs to the Western Nilotic sub-branch of the Eastern Sudan family (Okombo, 1977). The two major varieties of Dholuo are the Trans-Yala dialect and the South Nyanza dialect. Trans- Yala dialect is spoken in Ugenya, Alego, Yimbo and parts of Gem, whereas the South Nyanza dialect is spoken in various parts of the former South Nyanza District and parts of Siaya and Kisumu which are not included in the Trans- Yala group (Adhiambo,1990). These dialects have distinct lexical phonological features that make them separate varieties but are still highly mutually intelligible. This study used the South Nyanza dialect.

1.2 STATEMENT OF THE PROBLEM

A study of discourse analysis has revealed that cohesion and coherence has become one of the most salient areas in the investigation of texts (Thompson 2004, Halliday and Hasan 1976, Brown and Yule 1983, and Hoey 1983).

The research done in the Dholuo language ranges from syntax, phonology, morphology and cohesion. Saddimbah (2011) carried out a research into the cohesive devices in selected Dholuo sermons to find out how they help in creating coherence. In her study, the Halliday and Hasan's model of cohesion was used to determine the nature of cohesion, establish the cohesive devices used and determine the frequency of use of the various categories of cohesive devices. She found out that the different categories of cohesive devices were present in the Dholuo sermons with lexical cohesive devices being most preferred, whereas ellipsis and substitution were least used. Her research was descriptive.

This study streams away from the traditional approaches of cohesion and coherence towards a cognitive analysis. This research will focus on written Dholuo oral narratives as no research has been done in this area. Moreover, a text is needed in analysing coherence as only texts can reveal coherence.

From the research done by Saddimbah in Dholuo sermons, it is already known how the traditional models of Halliday and Hasan (1976) explains the interplay of cohesion and coherence in texts, but it is not known what result could be drawn from applying the modern insights coming from theoretical approaches like Cognitive Linguistics which put more emphasis on Conceptualisation.

Therefore, the research problem is a gap in analysis using a cognitive approach towards analysing cohesion and coherence, with the kind of insights that it brings by putting language to conceptual structures. The problem of this research is to find out whether the cognitive point of view can explain cohesion and coherence on the basis of the cognitive principles: frames and profiles. This research seeks to find answers to certain questions:

1. Is a simple descriptive analysis of cohesion and coherence in written Dholuo oral narratives enough?
2. Can Dholuo grammatical and lexical cohesion be analysed using frames and profiles?
3. Is it possible to analyse coherence in written Dholuo oral narratives using frames?

Eight written Dholuo narratives will be used in the investigation of the problems of this research.

1.3 AIMS/OBJECTIVES

The aim of this research was to investigate how cohesion and coherence in Dholuo could be analysed using the Cognitive Grammar Theory.

The specific objectives of this study were:

1. To determine how reference and conjunctions work with profiles and frames.
2. To find out how ellipsis and substitution can be analysed in regards to profiles and frames.
3. To determine how reiteration and collocation can be explained with frames and profiles.
4. To determine how frames can be applied in analysing coherence.

1.4 JUSTIFICATION

As already noted, the cognitive approaches to linguistics offered alternative approaches to the formalist theories that had dominated the linguistic theory for a long time. The formalist theories viewed grammar as autonomous; being able to be studied independent of meaning, whereas within the CG Theory, language is not an autonomous cognitive faculty. Hence, the value of this research stems from this; that new insights concerning cohesion and coherence will be arrived at, that differs from the existing one.

The study of cohesion and coherence has not been analysed using the cognitive grammar theory in Dholuo, hence, this research would bridge this gap, and the literature on cohesion and coherence using the cognitive grammar approach would be enriched. Most of the work done in this field has only focussed on discussing the categories and relation of cohesion and coherence. This research would broaden the scope of the study and provide more information by providing different insights on the cohesive structure and coherence in Dholuo, and also add onto the already existing data on studies in Dholuo and other African languages.

This research is valuable as it would also serve pedagogical purposes. Understanding how the cognitive processes play a role in cohesion and coherence will be effective as it would enable teachers of the language to handle their teaching effectively.

Moreover, this study would trigger investigation into how the cognitive grammar works in other aspects like the syntax, of Dholuo language and even other African languages, not only in tackling cohesion and coherence but also other areas as well.

1.5 RESEARCH HYPOTHESES

Based on the objectives above, the following hypotheses were tested:

1. Reference and conjunction can be analysed using profiles and frames.
2. Ellipsis and substitution can be approached using the profiles and frames.
3. Collocation and reiteration can be analysed using frames and profiles.
4. Coherence in Dholuo can be analysed using the frames.

1.6 DEFINITION OF CONCEPTS

For the purposes of the study, some of the key terms that are related to cognitive grammar theory have been defined below.

Cognitive Grammar - Langacker (1987) defines CG as a usage-based approach, in which linguistic structure is seen as emerging by abstraction from usage events, that is, the reinforcement of what is common across multiple instances of language use in interactive contexts.

Conceptual semantics refer to the ways linguistic meanings do not reflect the world in any direct or straight forward manner, but rather embody particular ways of construing the situations described, often involving imagination and mental constructions.

Construal can also be viewed as our capacity to conceive and portray the same situation in alternate ways. Croft & Cruse (2004:19) note that 'how an experience is framed is a matter of construal: it depends on how the speaker conceptualizes the experience to be communicated, for the understanding of the hearer.'

Concepts refer to the units of meaning. Concepts correspond to actual linguistic meanings. (Croft & Cruse, 2004:14).

Profile refers to the concept symbolised by the word in question. Croft & Cruse, (2004:15) say that the profile functions by highlighting a sub structure within a larger unit known as the base. For example, the word hypotenuse profiles the longest side in a right angled triangle, while the base is the entire triangle (Croft & Cruse, 2004:10). Therefore, profiling refers to the case whereby an aspect of the base is selected.

Base is defined by Croft & Cruse (2014:15) as the knowledge or conceptual structure that is presupposed by the profiled concept. Langacker uses the term domain for the base, which is identical to frame.

A **domain** constitutes a coherent knowledge structure possessing, any level of organisation. Domains provide some particular kind of coherent knowledge representation against which other conceptual units, such as a concept are characterised.

A **frame** is defined as any coherent body of knowledge presupposed by a word concept (Croft & Cruse 2004:19). Frames include different sorts of knowledge including attributes and relations between attributes. A frame is related to the notion of domain. (Evans, 2007: 61).

A **symbol** refers to the pairing between a semantic structure and a phonological structure, such that one is able to evoke the other.

1.7 LITERATURE REVIEW

Different authors have written on various factors that set a text apart from any other randomly selected collection of sentences. These works have focussed on what binds a text together and what makes any text make sense; which have been discussed on the titles of cohesion and coherence. Some of these scholars include: Brown & Yule (1983), Halliday & Hasan (1976), Levinson (1983), Osisanwo (2003) and many more. One of the most renowned works on cohesion is that of Halliday & Hasan (1976) Cohesion in English, which sets out the notion of cohesion in a clear, detailed and systematic manner.

It is important to make a distinction between coherence and cohesion, because much as they seem to overlap in meaning, as they are text-centered notions, there are clear guidelines that prove that the two are distinct from each other.

1.7.1 Cohesion

Yule (2006) devotes his work to writing on the general areas of Linguistics. In his book, ‘The study of Language’, he writes on different topics relating to phonetics, phonology, morphology amongst other concepts. He dedicates a chapter to discourse analysis where he discusses cohesion. Yule (2006:125) defines cohesion as the ties and connections that exist within texts. They are the links that hold a text together and give it meaning. The ties and links that occur in the texts are useful as they organise and create a text in a way that requires the reader to interpret words and expressions in relation to the surrounding sentences and paragraphs; leading to cohesion not only being realised as a physical relation, (that is grammatically and lexically), but also as having semantic dimensions. This therefore means that the cohesive devices are crucial in any piece of text, as they enable easy interpretability of these texts by readers.

In defining cohesion, the word ‘text’ is usually mentioned. Meaning that, a crucial determinant in understanding the importance of cohesion, lies in one’s understanding of what is meant by the word ‘text’.

Halliday & Hasan (1976:1-2) have referred to the text as some ‘sort of super sentence, a semantic unit’; meaning that a text comes close to being a sentence only that it defers from it in size. Referring to a text as a ‘super sentence’ would imply that, a text may consist of numerous sentences, but, the understanding and interpretation of these sentences can be done

as though they were one sentence or rather one 'semantic unit'. According to Halliday & Hasan, a text should not be thought of as a grammatical unit at all, but rather as a semantic unit. They explain that the unity that a text has is a unity of meaning in context.

The concept of cohesion, according to Halliday & Hasan (1976:4) is defined as 'a semantic one; it refers to relations of meaning that exist within a text'. Halliday and Hasan's discussion on cohesion has by far gained much ground, and this project will apply their categorisation of cohesive devices for analysis. They are known for their work 'Cohesion in English, where they discuss cohesion in depth. They point out that, for cohesion to occur, the interpretation of some elements in the discourse is usually dependent on that of another. The result of this is that, a relation of cohesion is set up where the two elements are integrated into a text. This description of cohesion by Halliday and Hasan is beneficial as it brings to light how words usually refer back to each other, making one to interpret two or more sentences as a whole that is, forming part of the same text because of the links that exist between them.

Halliday & Hasan (1976:6) categorise cohesive ties into two main types; grammatical cohesion and lexical cohesion. Grammatical cohesion (based on structural content) is achieved through reference, substitution, conjunction and ellipsis, whereas lexical cohesion (based on lexical content and background knowledge) is achieved through collocation and reiteration. These cohesive devices usually help to create coherence within a text. However, it should be clear that a text may be cohesive but not coherent (also discussed in the book), as a highly cohesive text but with lots of connections between utterances can be difficult to interpret. Yule (2006) explains that interpretation does not only just depend on well connectedness of words within a text, but also on something more, which has been called coherence. Therefore, how can one tell the difference between cohesion and coherence? What is coherence?

1.7.2 Coherence

Halliday and Hasan (1976) discuss the concept of coherence under texture. According to Halliday and Hasan, a text must have texture, which is guaranteed collectively by cohesion and register. They regard a text as a passage of discourse which is, first, coherent with respect to the context of situation, thus consistent in register, and second, coherent with respect to itself, and therefore cohesion. The two depend on one another and a reader reacts to both of these things in his judgement of texture. They therefore explain that a text maintains texture if

it satisfies context consistency and it has cohesion, that is, all parts of the text are connected by cohesive devices. Halliday and Hasan put forward the formal markers to explain coherence, that is, cohesive ties, and devote themselves to the study of these ties, by which semantic relations are realised, however, they do not show how context consistency influence the choice of these markers, which is important. They are ridiculed for their approach of achieving coherence through these cohesive markers by other scholars who explain coherence in relation to the mind. From the discussions of Halliday and Hasan, I believe that coherence does not just depend on cohesive devices, as there are other texts that are coherent without demonstrating any presence of cohesive marker.

Brown and Yule (1983), in their book 'Discourse Analysis' emphasise the importance of participants' backward knowledge in the interpretation of discourse coherence stored in memory, taking such forms as frame, schemata, script, scenario and plan. They explain that, if the interpretation of a discourse is in consistency with the mentally stored knowledge or backward scenes and can be interpreted as an interrelated unity, the discourse can be regarded as being coherent. This shows how important a reader's background knowledge is for the creation of coherence.

Thompson (1996) attributes coherence to being in the mind of the writer and reader, hence making it to be a mental phenomenon, separate from what cohesion is. Thompson's definition clearly sets apart any confusion that might arise between cohesion and coherence. Cohesion refers to the physical links that are visible within a text, whereas coherence is an abstract and 'mental phenomenon'. The conclusion I draw from Thompson's discussion of coherence is that coherence can be understood as something that has to do with the mind.

It can be summary, the above analysis of cohesion and coherence maximise the fact that the two are separate from each other; they do not mean the same thing. However, much as cohesion and coherence are distinct notions, 'the two are in most cases linked', as Thompson (1996:74) notes, '...a text that exploits the cohesive resources of the language effectively, should normally be perceived as coherent.' Thus, cohesive devices contribute towards the coherence of a text. Kelly & Lawton (2006) explains this further by noting that for any piece of writing to be regarded as coherent, it must display features plenty in transition and an effective order of presentation. These enable ideas to flow smoothly and be arranged in such a way that would best communicate points to the readers.

There is so much more literature that exists on the two; cohesion and coherence. However, Halliday & Hasan's taxonomy of cohesive devices still remains the widely used framework of analysis. Even as new studies in African languages emerge, the analysis of cohesion and coherence has always followed that proposed by Halliday & Hasan.

1.7.3 Literature on Cognitive Grammar

Cognitive grammar is a theoretical framework for representing linguistic structure and meaning by Ronald Langacker. Langacker (1987) explains that meaning is conceptualization. Central to his theory is the idea that grammar is not built up out of grammatical rules on the one hand, and lexicon on the other as found in generative grammar, instead, a grammar consists of 'symbolic units' where a symbolic unit is a conventional pairing of a form and a meaning.

There are certain principles that form the basis of cognitive grammar. One of these principles is that the grammar of a language is part of human cognition and interacts with other cognitive faculties especially with perception, attention and memory. The other principle concerns the grammar of a language that reflects and presents generalisations about phenomena in the world as its speakers experience them. Thirdly, forms of grammar are like lexical items, meaningful and never 'empty' or meaningless as after assumed in purely structural models of grammar. This theory views the grammar of a language as representing the whole of a native speaker's knowledge of both the lexical categories and the grammatical structure of the language. Finally, the last principle concerns the fact that the grammar of a language is usage based in that it provides speakers with a variety of structural options to present their view of a given scene.

From these principles, it can be concluded that cognitive grammar stimulates a grammar that has no autonomous existence at all and is inseparable from meaning. Thus this approach goes beyond a mere description of the linguistic facts, to a more insightful explanation of the facts.

1.8 THEORETICAL FRAMEWORK

The Cognitive Grammar Theory that was begun by Ronald Langacker serves as the main theoretical framework of this project. This theory has not been used to investigate cohesion and coherence in Dholuo and so knowledge derived from it would be beneficial. An understanding of the Cognitive Grammar Theory is then vital in leading us to make a thorough, well laid analysis of cohesion and coherence using this cognitive approach.

Cognitive Grammar is a cognitive approach to language developed by Ronald Langacker (1987) which considers the basic unit of language (grammar) to be symbols or conventional pairings of a semantic structure with a phonological label. Langacker further assumes that linguistic structures are motivated by general cognitive processes.

The central claim of Cognitive Grammar, according to Langacker (2008:5), is that grammar forms a continuum with lexicon and is fully reducible to assemblies of symbolic structures (form-meaning pairings).

In Cognitive Grammar, language serves the basic semiological function of allowing conceptualizations to be symbolised by phonological sequences for purposes of thought and speech (Langacker, 2008:7). Langacker notes that to permit the phonological symbolization of meanings, a language must at least comprise of; semantic structures, phonological structures, and symbolic links between the two. A fundamental claim of CG is that only these are necessary. It is claimed in particular that lexicon, morphology, syntax, and even discourse patterns form a continuum (rather than discrete components) whose full description resides in assemblies of symbolic structures. If valid, the theory achieves a substantial conceptual unification.

According to Langacker, (1987:2), central to the inception of grammatical structure are three closely related claims which define the focal concern of the theory;

1. Semantic structure is not universal, but language specific to a considerable degree. Further semantic structure is based on conventional imagery and is characterised relative to knowledge structures.
2. Grammar (or syntax) is not autonomous. Instead, grammar is symbolic in nature, consisting in the conventional symbolization of semantic structure.
3. There is no meaningful distinction between grammar and lexicon. Lexicon, morphology and syntax form a continuum of symbolic structures, which differ

along various parameters but can be divided into separate components only arbitrarily. (Langacker, 1987:2-3).

A pivotal claim of cognitive grammar is that grammatical units are intrinsically symbolic. It follows from this claim that grammar itself is meaningful, just as lexical items are. Important to note is that, grammatical meanings are generally more abstract than lexical meanings.

Langacker (1987:5) explains that this theory views meaning as residing in conceptualization. It presumes both fixed and novel conceptions; sensory and motor experience. As the basis for its meaning, every expression and every symbolic unit, invokes some body of conceptual content, and on that content, it imposes a particular construal. Content comprises a set of cognitive domains each pertaining to different facets of the element's semantic value. It follows that a particular expression may assume a slightly different value in every occasion of its use since every expression and every symbolic unit imposes a particular construal on the content it evokes.

The cognitive principles of the Cognitive Grammar Theory; frames and profiles are useful tools that would aid in the accomplishment of this research.

1.8.1 Frames

Evans (2007: 85) describe a frame as a schematisation of experience (a knowledge structure) which is represented at the conceptual level and held in long time memory and which relates elements and entities associated with a particular culturally embedded scene situation or event from human experience. The basic idea in the understanding of frames is that one cannot understand the meaning of a single word without access to all the essential knowledge that relates to that word. For example, to understand the word BUY, we understand that there should be an obligatory *buyer, seller, and goods* amongst other things for the 'buying' to take place. This shows how a word activates a frame of semantic knowledge relating to the specific concept it refers to or highlights.

A slogan by Fillmore (1977) associated with frames is that ‘meanings are relativized to scenes.’ According to this slogan, meanings have internal structure which is determined relative to a background frame or a scene. This can be demonstrated using the popular example by Fillmore.

(4) I spent three hours on land this afternoon

(5) I spent three hours on the ground this afternoon

The background scene for example (5) is a sea voyage whereas that of (6) refers to an interruption of an air travel. The use of the term frame is then seen as an idealization of a coherent individuable perception, memory, experience, action or object.

Croft & Cruse (2004:15) in quoting Fillmore (1982:111) describes the frame as any concept that can be understood only in the case where a larger system of concept is also understood. This would then mean that when a concept is introduced in a text or a conversation, all other concepts related to it are automatically made available.

Two types of frames are differentiated by Fillmore’s frame theory; **cognitive scenes** and **actual communication situation**. According to Fillmore (1982:117), cognitive scenes are ‘categories that speakers wish to bring into play when describing situations that might be independent of the actual speech situations’. For example, as already noted above, the verb BUY focuses on the action of the Buyer with respect to the goods, backgrounding the seller and the money. According to Fillmore, for one to understand the meaning of the verb BUY, one has to channel the background knowledge of the categories which these words represent. Regarding the actual communication situation, for one to understand the meaning of a word, one has to understand the details of the prototype background frame rather than the details of the word’s meaning. According to Fillmore, the concept of prototype is one of the most important concepts of frame. Prototype is defined as the background situation which the meaning of a word is defined (Fillmore 1982:118). This can be illustrated through an analysis of the concept WIDOW. The word WIDOW refers to a woman whose husband or wife has died and who has not married again. This word is specified with respect to a background scene in which adults marry one person, and their lives are affected by the death of a partner. To sum it up, the key things one should put in mind with respect to frames is that first; words are defined directly with respect to the frames. This can be demonstrated using the previous example (2) above;

(6) The government has decided to raise taxes so as to cater for the needs of Kenya.

To understand this sentence would require one to have the background knowledge of what 'government' and 'Kenya' means. Frames can be understood as being the background knowledge that individuals have concerning words they encounter. To understand the sentence, one would use the GOVERNMENT FRAME that is opened by the word government and the KENYA FRAME that has been invoked by the word Kenya. The frame element of the GOVERNMENT FRAME consists of elected people chosen to represent their counties and the KENYA FRAME has the element that refers to the citizens of Kenya. Only then would this sentence make sense, by channelling the correct background assumptions. This then clearly shows that a person cannot fully understand the meaning of these words without the background knowledge in which these words represent Fillmore (1982:117). Frame is the encyclopaedic knowledge that the concept presupposes.

Secondly, a text evokes a frame when a lexical item is conventionally associated with that particular frame. For example;

(7) Julia was worried that her period was late.

In this example, even if there is no mention of the word 'pregnancy', any group of people sharing the same cultural background will invoke a PREGNANCY FRAME. The word 'period' invokes this frame.

Thirdly, the meaning of a word makes reference to concepts extrinsic to the concept denoted by the word (Croft & Cruse 2014:10). There are words which make reference to extrinsic entities. For example, an ORPHAN is a child whose parents have died.

1.8.2 Profiling

Another central notion within frame is the concept of profiling. This is best demonstrated by Langacker (1987) who uses the example of hypotenuse to illustrate this concept. Whenever one encounters this word 'hypotenuse' one can easily form a mental picture of what it is. It is however impossible to imagine a hypotenuse without picturing a right angle triangle. This is because, the triangle, and the plane it is included in, is a frame, and the term hypotenuse and right triangle are interpreted with respect to this frame but they profile different parts of the frame.

The concepts of frame and profile can also be illustrated through the relation between an arm and body. A concept such as ARM cannot be defined without reference to the BODY. Their relationship is that of concept profile against a frame. Such that, an understanding of ARM can only be arrived at against a background understanding of the concept BODY. Hence the concept ARM is profiled against the frame BODY. This shows that a profile is the concept that is symbolised by the word itself; in this case, the word is 'arm'.

These cognitive principles will be discussed in a more detailed and systematic manner in addressing the concepts of cohesion and coherence.

1.9 SCOPE AND LIMITATION

This study focussed on cohesion and coherence in eight written Dholuo narratives, investigating them from the cognitive perspective using the cognitive principles; profiles and frames. Halliday & Hasan's categories of cohesive devices were sought out, to see how they work with the cognitive principles. A brief descriptive analysis of the cohesive devices found in the Dholuo narratives was then presented, after which the cognitive principles were used. The cognitive principle of mental space and schemas was not looked into as this would be too wide a scope to study exhaustively.

The study was only limited to written narratives in Dholuo. These narratives were picked from the book *Oral Literature of the Luo* by Okumba Miruka instead of having native speakers writing out stories on their own. This therefore meant that no narrative would have been collected orally as this would have required guidance to be given so that the narratives reflected the researched data.

1.10 METHODOLOGY

This section covered the data collection and data analysis of this project.

1.10.1 Data collection

The data was collected from the book *Oral Literature of the Luo* by Okumba Miruka. This book had a collection of eight Dholuo oral narratives. The narratives in this book were selected as they demonstrated a range of cohesive devices that this research set to investigate and the coherence achieved in the narratives was also subject to investigation.

The eight narratives were first transcribed word for word, after which free translation followed. The reason for having chosen narratives for this research is because a text is needed in order to analyse cohesion and coherence.

1.10.2 Data analysis

After the data was collected, Halliday & Hasan's category of cohesive devices was then taken into task. The cohesive devices that were drawn from the text were grouped together according to reference, substitution, ellipsis, conjunction, collocation and reiteration.

In chapter two, the discussion focussed on reference and conjunction. The discussion of these cohesive devices was first done descriptively, that is, using the Halliday and Hasan methods of analysis. The discussion then shifted to analysing coherence and cohesion using the cognitive principles. The same approach was followed in the subsequent chapters.

Chapter three was concerned with the investigation of ellipsis and substitution as found in the short stories selected for this research. Lexical cohesion was also analysed in chapter three. Finally, the analysis of coherence was done in chapter four. Different works on coherence was first presented in the chapter so as to provide the reader with a background understanding of this concept. Since Halliday and Hasan do not discuss it much in their analysis, works done by other scholars who have written on coherence was presented first. The discussion thereafter shifted to the application of frames in the creation of coherence.

The research ended with a summary indicating the conclusions drawn from this area of study.

1.11 Summary

This chapter has specified the purpose of this research, which is a cognitive approach to the analysis of cohesion and coherence in Dholuo narratives. Cohesion and coherence has been discussed by various scholars in the analysis of different languages using the Halliday and Hasan method of analysis. In the Dholuo language, the analysis of cohesion has revolved around spoken discourse. Unlike English, the study of cohesion and coherence has not been exhaustively done in Dholuo, hence the resulting study.

It has been seen that the Cognitive Grammar Theory has three major hypotheses that make it depart from these normal approaches to language. To cognitive linguists, language is not an autonomous cognitive faculty independent from the rest of cognition, instead, language is closely related to the basic cognitive capacities that support and shape our shared experiences. The second hypothesis views grammar as conceptualisation and lastly Cognitive Grammar holds that the knowledge of a language emerges from language use. It is therefore understood that Cognitive Grammar is an approach to language whose basis lies on how people experience the world and the ways they perceive and conceptualize it.

2.0 CHAPTER TWO: REFERENCE AND CONJUNCTIONS

2.1 INTRODUCTION

An important element found as a property in texts is cohesion. As already noted, cohesion is a property that sets apart the sequences of sentences that form a discourse from any random set of sentences (cf. Sanders and Maat, 2006:591). These cohesive devices provide links between the various parts of a discourse and play a role towards achieving coherence.

In the Dholuo narratives collected for this research, a number of cohesive devices were identified. Reference and conjunction are going to be dealt with in this chapter. The first part of the analysis will be concerned with reference, and then thereafter, conjunctions will follow.

In these analyses, the first section will be descriptive. The Halliday and Hasan's model will be used after which the cognitive principles of frames and profiles will be used. However, since the research focuses on the application of cognitive principles for the analysis of cohesion and coherence in the Dholuo oral narratives, the discussion of these cohesive devices using the Halliday and Hasan (1976) classification will not be in depth, but just highlighted, so as to show the transition from the descriptive methods of analysis to the cognitive one.

Section 2.2 focuses on reference. Both personal and demonstrative reference will be analysed in this section descriptively. Focus will then be shifted in section 2.3 to the cognitive analysis of reference. The descriptive analysis of conjunctions will be done in section 2.4, upon which the different categories of conjunctions will be dealt with in this section. Finally, in section 2.5 it will be seen how frames are involved in the analysis of conjunctions. The chapter will end with a conclusion.

2.2 REFERENCE

Traditionally, the term reference has been used in semantics to refer to the relationship between a word and what it points to in the real world. Halliday and Hasan (1976:31) describe reference as referring to the relationship between two linguistic expressions. In other words, it can be regarded as the relationship between pronouns and their antecedents. In most instances, reference usually occurs when a reader has to retrieve the identity of the thing or person being talked about by referring to another expression in the same context. Therefore,

cohesion lies in the continuity of reference whereby the entity enters into the discourse a second or more times (Halliday and Hasan, 1976:31).

Halliday and Hasan (1976:33) separate between two kinds of reference, that is exophora and endophora reference. Exophora reference relates to something outside the text in question whereas endophora reference refers to elements within the text. Endophoric reference is further divided into anaphora and cataphora. Anaphoric reference looks back to a preceding text for interpretation, whereas cataphoric reference points to a following text and not the preceding one. Anaphoric reference was mostly used in the oral narratives.

Halliday and Hasan (1976:37) have categorised reference into three main groups, that is, personal, demonstrative and comparative reference. The analyses of cohesive devices will focus on personal and demonstrative reference as comparative reference was hardly present in these short stories.

2.2.1 PERSONAL REFERENCE

All languages have certain linguistic items which they use for reference and Dholuo is no exception. Evidence for personal reference in Dholuo is pervasive. Personal reference in Dholuo is maintained through the use of personal pronouns and possessive pronouns. These pronouns in Dholuo can either appear freely or bound to the root of verbs. Some of the free pronouns that were present within the narratives are “*an* (I), *en* (he/she/it), *wan* (we), *un* (you), *in*(you) and *gin* (they) ” amongst other pronouns. *An*, *en* and *in* occur in singular constructions whereas *wan*, *gin* and *un* are used when referring to plural entities. Apart from these free pronouns, a lot of reference was maintained through the use of bound pronouns on the verb. The bound pronouns were linked to the verbs of the Dholuo words. For example, *o-* (he, she, it), *-wa* (our), *i-* (you), *gi-* (they), *-e* (her, him, it), *a-* (I), *-a* (me) and possessive pronouns like *-e* (his, its, hers), *-ne* (her, his) and *-gi* (her, his) amongst others. as it can be seen, these bound pronouns occur both as prefixes and suffixes.

Unlike the English pronouns like ‘he’ or ‘she’ which constrains gender features, like ‘he’ constrains the feature male and ‘she’ the feature female, the pronouns in Dholuo do not mark such gender differences. Instead, one relies on the noun phrases to tell the pronouns apart, as either referring to male or female.

In the reference category, personal reference was highly used. The use of pronouns in their subjective, objective and possessive form was all present. The following examples represent the instances where cohesion was maintained through the use of personal reference.

- (1) “i-timo guogi gi nade?” Obong’o nopenj-e. “Gi dwa mana kaya.”
 2P do dogs these how. Obong’o ask 3P they want just bite me
“What are you doing to these dogs?” Obong’o asked her. “They just want to bite me.” Kaki replied.

In this example, picked from story 3, the pronoun *gi* which means ‘they’ is anaphoric and it is free standing. This pronoun replaces the noun *guogi* meaning dogs. The pronoun ‘they’ refers back to the preceding noun for its meaning, without which ‘they’ becomes difficult to interpret. When pronouns are used as links to indicate relationship to the previously mentioned item, it prevents redundancy of mentioning the noun phrases over and over again, while at the same time, it maintains cohesion. Other examples drawn from story 5 include:

- (2) Nenitie wuowi moro miluongo ni Ojwajni. [...]ka piny nochiek, chieg-e nowuok
 PST was man some called who Ojwajni.[...]when land PST fertile,wife 3P left
 o-dhi e chiro
 3P go to market
There was a certain man called OJwajni. [...] When the land was fertile (or after the famine) his wife left and went to the market

Ojwajni is the name of a person in the story. From this example, it is clear that the link between the first sentence and the second is provided by pronominalization, which is a purely linguistic link. The possessive pronoun *-e* which here means ‘his’ maintains the reference as it refers back to Ojwajni. Hence cohesion lies in the continuity of reference since the noun in question re-enters the discourse through the form of a possessive pronoun. It is then seen that personal reference can be maintained by pronouns in their possessive form also.

- (3) Jali nonwang’o o-sekendo mi koro ne en gi nyathi
 Man PST happened 3P marry that now PST 3P with child
The man had married and now he had a child

In this example, personal reference is maintained through the free standing pronoun *en* which means ‘he’. The pronoun ‘he’ is the cohesive tie that refers back to the noun phrase, ‘the man’. Since, ‘the man’ is retrieved within the text; this kind of reference is endophoric, making the pronoun therefore anaphoric. The anaphoric function of *en* gives cohesion to the sentence. See another example:

- (4) Ojwajni gi jowete-ne noduogo dala...
Ojwajni and kin 3P PST return home
Ojwajni and his kin returned back home

Finally, in this example, a link can be seen between the possessive pronoun *-ne* which means ‘his’ and the name Ojwajni, such that it is automatically understood that this possessive pronoun ‘his’ refers back to Ojwajni.

It can then be said that pronouns form a cohesive chain by virtue of their reference property. The use of personal pronouns in maintaining reference to the previously mentioned item is very important, as they are used to identify individuals and things or even objects that had been mentioned at some point in the text, hence maintaining cohesion within a text. Moreover, these cohesive devices indicate to the reader how the parts of a text interrelate. This analysis of personal reference is descriptive and does not shed light on how the reader is able to link pronouns to their antecedent. Later on, a cognitive analysis will help explain how readers rely on the use of frames in reference resolution.

2.2.2 DEMONSTRATIVE REFERENCE

After personal reference, demonstrative reference is also used frequently to maintain cohesion. Demonstrative reference is essentially a kind of pointing (Halliday and Hasan, 1976:57). The pointing is observed when a speaker identifies the referent by locating him or her on a scale of proximity. What is understood by the term proximity is nearness in place, time, occurrence or relation. Different forms are used to express this proximity from the speaker. For example, *this*, *these* and *here* signify proximity to the speaker, whereas *that*, *those* and *there* relate to distance from the speaker.

In Dholuo, demonstrative reference is maintained through ‘*gi* (this), *magi* (these), *ka* (those), *go* (those), *no* (that), *mano* (that), *-no*(that), *-ni* (this), *kanyo* (there) and *kuro* (there)’ amongst

others. As it can be seen, these demonstratives can appear either freely or as bound morphemes. Demonstrative reference items can represent a single word or even a phrase.

The following examples show how cohesion was maintained through the use of demonstrative reference. The demonstratives were either determiners or pronouns, which pointed to the particular nouns or to the nouns replaced.

- (5) Sama ne o-ng'ule agulu no to koth ochako chwe
When PST 3P spit pot that and rain begin pouring
When it spat out that pot the rain began pouring

The demonstrative pronoun *no* meaning 'that' points to the noun *agulu* which means 'pot'. This cohesive tie has no content and thus it cannot specify anything on its own. Instead it serves to identify a particular item. 'That' specifically points to the pot that was needed for the rain. It places emphasis on the pot. This demonstrative *no* modifies the noun *agulu*. It is a determiner and does not need context for its interpretation. This example is from story one.

The following examples are from third story.

- (6) Ka ne yath chiegni chot to akuche moko adek opiyo machiegni kanyo
When PST tree close fall but Doves some three perched near there
But when the tree was almost falling, some three doves came and perched near there

The demonstrative pronoun here is *kanyo* which means 'there'. This pronoun points to the place where the doves came to perch, which is that, the doves perched on a nearby tree. It is clear that this cohesive tie can only be defined relative to the location of the tree that was being cut; otherwise retrieving its meaning becomes fruitless. Therefore, 'there' specifies a location relative to the tree that was being cut and it refers anaphorically to 'the tree'. This means that the interpretation of *kanyo* requires contextual information. 'There' creates cohesion as it provides a link between the place in which it occurs and the referential expression. The demonstrative in this example has been used to replace the noun 'the tree'. This is one of the functions of demonstratives. The following example, like example (5) illustrates the other function of demonstrative elements. That is, it indicates the use of a demonstrative determiner.

- (7) To oyieyo ni be ki jasunga
And rats these also with arrogant
What an arrogant rat this is!

The demonstrative reference *ni* meaning ‘this’ point to *oyieyo* which means rats. Unlike example (6), *ni* does not require context for its interpretation as it is the determiner of the noun. Therefore, the use of this demonstrative determiner is to single out the noun in question making it the focal point.

From these examples, it then clear that personal and some demonstrative reference (like ‘there’ in example (6)) requires the context for its interpretation. This is because; the meaning of these referents changes depending on which context it is used. For their interpretation, the knowledge of the basic spatio-temporal parameters of speech is required. They are grammatical features tied directly to the circumstance of utterance (Levinson,1992:54). However, there are other demonstrative items that do not require contextual information; these are the demonstrative determiners. The demonstrative determiners point to the particular noun in question. They form part of the noun phrase.

Demonstratives can thus be used in two separate ways. First, it can be used to modify the nouns and hence they are regarded as demonstrative determiners. In English, demonstrative determiners mostly come before the nouns they point to, for example, *these books, that picture*. However, this is not the case in Dholuo, as it has been seen that, the demonstrative determiner immediately follows the noun that it points to, for example *agulu no* (pot that) *oyieyo ni* (rats these). Secondly, demonstratives can be used to replace the noun it refers to, and hence relies on the context for its interpretation. Whichever the case, these demonstratives lack content and hence cannot not specify anything on their own.

The following section will investigate how readers apply frames and profiles in analysing personal and demonstrative reference.

2.3 REFERENCE, FRAMES AND PROFILES

The emphasis on this section is on how readers apply certain frames and profiles in reference assignment and on which grounds they do so. Resorting to frames for reference resolution may be regarded as a special case of establishing coherence. The application of frames in analysing reference will therefore reveal how text and world knowledge relate to identify the expression being referred to. As it can be remembered, profile refers to the concept symbolised by a word in question whereas frame is the knowledge or conceptual structure that is presupposed by the profiled concept (Croft and Cruse, 2004:15). A frame can be regarded as a mental knowledge structure that captures the typical features of a situation, that is, the words in question evoke frames upon which their meaning can be interpreted. This would then mean that words are not containers that present neat pre packaged bundles of information; instead they selectively provide access to particular parts of the vast network of encyclopaedic knowledge (Langacker, 1987). Lexical items are seen as points of access to encyclopaedic knowledge.

Encyclopaedic meaning however arises in context of use, so that the selection of encyclopaedic meaning is informed by contextual factors (Evans, 2007:73). Meaning in this case is fundamentally guided by context. The context is crucial as it gears the interpretation into the right direction.

As it has been seen from the analyses above, both personal reference and some demonstrative pronouns require context for their interpretation. Where these references were used, a reader had to have access to words and expressions in context so as to identify the referent of these cohesive ties. This section is important as it will explain, - other than merely showing the cohesive chain between a pronoun for example, and its antecedent - how readers can identify the sort of entity a pronoun is referring to amongst the mass of nouns or noun phrases in the discourse.

2.3.1 PERSONAL REFERENCE, PROFILES AND FRAMES

Frames are very important in reference resolution as they help the readers to identify the right referent of different pronouns used in text through encyclopaedic entries. However, it has already been established that pronouns are context dependent. They do not have meaning or content on their own but rely on nouns for their interpretation. This then, makes pronouns empty lexical items. However, they encode their status as individual concept communicators

(Powell, 2002:24). For example, given the pronoun *en* (she, he, it) in Dholuo, or even in English, or any other language for that matter, one would seem to have very little to say about it and what it might mean as opposed to other sorts of nouns like telephone, car, television and so forth. In English, these pronouns only seem to represent some sort of gender feature, that is, ‘she’ is for female and ‘he’ for male. People’s experience with these pronouns overtime has provided both readers and hearers with the notion of the type of linguistic element such lexical items may replace. Whereas there is a concept CAR, the concept SHE or HE does not exist, strengthening the fact that pronouns are context dependent. So whereas ‘car’ would mean a vehicle with an engine, four wheels and seats, the meaning of ‘she’ in a context depends on who ‘she’ refers to.

In Dholuo however, these pronouns, both personal and possessives, do not specify any kind of gender feature. Instead, one relies on the nouns in question to establish whether the given pronouns would take on a female property or a male property.

For this reason, pronouns cannot open frames per se, but instead it is the text that instigates a frame in the reader, which, in turn provides the basis for determining the intended referent of the pronoun. In every text, the linguistic cues given by the writer provide the basis for the application of a certain frame by the reader. Without these cues and their associated frames, the identification of the referent by the reader becomes impossible.

The following examples are instances of how the frame is used for determining the intended referent of the pronoun:

- (8) Ji ne ongicho moyiero nyako miluongo ni Oganda nikech en ema no-ber
People PST met chose girl called Oganda because 3P that PST beautiful
People met and chose a girl named Oganda because she was beautiful

In Dholuo, the pronoun *en* can refer to *he*, *she* *it* depending on the context used. The cues given by the writer enables readers to settle on the meaning of *en* to meaning ‘she’. For example, the writer talks of *nyako* which means ‘girl’ and *-ber* which means ‘beautiful’ all of which are features associated with females and not male. Therefore, these lexical units, *nyako* and *-ber* open up a FEMALE FRAME. The elements in this frame would describe features that belong or relate to a woman. Some of the frame elements are: the sex that can give birth to young ones, they develop breasts and hips at adolescent stage, they have soft voice, and

they are beautiful amongst others. The FEMALE FRAME therefore signifies that there is a woman to whom the pronoun *en* refers back to. Having established that the pronoun *en* in this example is referring back to a woman, one would therefore resolve to search for the intended referent of the pronoun. The FEMALE FRAME narrows the range to the female individuals in the story, that is, the range of concepts taken to be female. To identify exactly who the female is, the reader relies on the NARRATIVE FRAME. This frame has features such as the plot of the story, the theme, and the characters of the story amongst other frame elements. The NARRATIVE FRAME therefore profiles Oganda against the background information that is stored in it. The individual Oganda having been profiled, one is able to link the pronoun *en* to Oganda. The following is an example that has both the possessive pronoun and pronoun in its subjective form.

- (9) Ne oromo gi way-gi. Oganda nyathi-wa i-dhi kanye
 PST meet with aunt 3P.Oganda child 1P 2P go where
She met with her aunt. Oganda our child, where are you going

The reference in this example refers back to two entities, Oganda and the clan. First the cohesive tie we see is *-wa* which means ‘our’. The interpretation of this pronoun involves the recognition of a group of which that individual concept is a member. This statement is made by Oganda’s aunt who sees her crying as she is being taken to the crocodile to be eaten. She then utters ‘our child’ not necessarily meaning Oganda is her biological daughter but she sees her as such, as she is a daughter to the family. It is up to frames to arrive at the intended referent of the pronoun. For one to understand this reference of ‘our’ which refers to the clan of which Oganda and the aunt are a member, one has to have access to the nature of the Luo community. In the Luo culture, the word ‘child’ evokes the EXTENDED FAMILY FRAME. This frame is instantiated by the key word ‘aunt’ and ‘child’ and it consists of frame features such as father, mother, brothers, sisters, aunts, uncles, grandparents, and cousins among others. Therefore the concept CHILD is profiled in this frame where it contrasts with the NUCLEAR FAMILY FRAME. The writer relies on the assumption that the reader has the same frame knowledge regarding the Dholuo culture and how family relationships work.

This shows that an understanding of the cohesive tie ‘our’, requires one to know that in the Luo culture, a child does not just belong to the parents but the entire community or extended family. Such that, an aunt or uncle amongst other relatives, would regard to any child as their

own, because they are members of the family. Hence, the instance where the pronoun *-wa* appears, one should evoke the EXTENDED FAMILY FRAME. This personal reference then refers to Oganda's clan in general, keeping in mind that the writer assumes this is information already present with the reader.

The other cohesive device in this example is *i-* meaning 'you' which refers back to Oganda. This pronoun can only be defined relative to who is speaking. The use of 'you' shows the speaker of the utterance making a clear reference to an individual concept which in this case is the hearer. The NARRATIVE FRAME profiles Oganda as the person being addressed in the story and so 'you' would undoubtedly refer back to her. This shows that, when using the frames, the appropriate frame must contain at least one partition that provides a profiled entity to which a pronoun can link to, thus the pronoun 'you' refers back to Oganda that has been profiled by the NARRATIVE FRAME.

- (10) Ne o-kawo Oganda ma o-kend-e
PST 3P took Oganda and 3P marry 3P
He took Oganda and he married her

In these examples, the pronouns *o-* refer to Oganda's boyfriend whereas the pronoun *-e* refers to Oganda. Taking the word *o-kend-e* which means 'he married her', one relies on the MARRIAGE FRAME to make sense of who is being referred to by which pronoun. When one sees the verb *-kend-* which means 'marry', the MARRIAGE FRAME is evoked. In this frame, frame elements like BRIDE AND BRIDEGROOM are present. Bride is the woman getting married and bridegroom, the man marrying the woman. Part of the encyclopaedic entry of marriage in the Luo culture is that men marry women and not vice versa. Therefore, the phrase *o-kend-e* can only mean that the man married the woman. The bridegroom in this case is Oganda's boyfriend and the bride Oganda. Hence, one is automatically able to link the pronouns *o-* to Oganda's boyfriend and *-e* to Oganda.

- (11) Ne o-dhi o-omo tong', arungu gi opanga kaye o-chako wer ka gi-dhi
PST 3P go 3P bring spear, club and machete then 3P began sing as 3P went
He went to collect a spear, club and a machete, then she began singing as they went.

The pronouns in this sentence are, *o-* meaning ‘he’, and the other instance of *o-* means ‘she’. The third pronoun *gi-* means ‘they’. One is able to deduce that the pronoun *o-* for example, is ‘he’ by making use of certain frames as shown in the following discussion.

In this example, *o-* (he) refers back to Oganda’s boyfriend. One is able to make this claim, that *o-* means ‘he’, through the help of the WEAPON FRAME that is triggered by the word *spear*, together with the mentioning of other frame elements like CLUB and MACHETE. The encyclopaedic knowledge for weapons in the traditional African set up as portrayed in this narrative is that they were mostly used by men who are preparing to go to fight or war; or rather they were tools that were handled and used by men. Basing one’s knowledge on the fact that the mention of clubs, spears and machete and associated with men, one would therefore conclude that the person that went to fetch the tools is a man and so the pronoun *o-* would mean ‘he’. The NARRATIVE FRAME shows that only Oganda’s boyfriend had something to lose should Oganda have died and so it profiles the boyfriend as the man who went to fetch the weapons and so drives the link between *o-* and Oganda’s boyfriend.

The other appearance of *o-* refers to Oganda. One relies on the NARRATIVE FRAME to make this connection. The NARRATIVE FRAME shows how Oganda kept singing as she was taken to the crocodile as a sacrifice. Therefore, the presence of the verb *wer* which means ‘sing’, triggers this NARRATIVE FRAME which then selects the individual in the story who was involved in the act of ‘singing’ throughout. Oganda is the person who kept singing and so she is profiled in this frame. The pronoun *o-* therefore refers back to the individual that is already profiled which in this case is Oganda and so this particular *o-* means ‘she’.

Lastly, the pronoun *gi-* refers to ‘they’. The plural pronoun ‘they’ involves the recognition of a relevant group that could be referred to by it. The NARRATIVE FRAME shows how through the story, Oganda is being taken to the crocodile by a group of people. These ‘group of people’ triggers the PEOPLE FRAME. The frame elements in this frame include elders, women, children, and men. The PEOPLE FRAME is a sub frame within the NARRATIVE FRAME. Since the pronoun ‘they’ in this example is plural, it is then taken to refer to the group of people. The identification of the right referent of this pronoun depends heavily on the entity that has already been profiled as on its own, it has no content upon which meaning can be traced.

These examples so far, have been drawn from the first story. A few examples from the second story cement the use of frames in analysing cohesion.

(12) Kalweny kuma ne gi-dhiye...

Battlefield where PST 3P going

At the battlefield where they were going

The pronoun *gi-* which means ‘they’ in this example refers back to the men who would go to the war. One is able to make the link between ‘they’ and ‘able bodied men who went to war’ through the use of frames. The word *kalweny* which means ‘battlefield’ evokes a WAR FRAME. The WAR FRAME is understood against the traditional African set up. In the traditional setting, whenever there was a war or battle, it was usually the able bodied men who went to fight, whereas the children and mothers remained behind. Therefore, the frame elements of WAR FRAME would include able bodied men, weapons, and leader of the fighters. Having this background knowledge regarding the kind of people who take part in war, one is able to select from the NARRATIVE FRAME the ‘able bodied men’ and so link the pronoun ‘they’ to those specific men who fight at war. This cohesive tie therefore links this sentence to the previous one, hence enabling a smooth flow of ideas. The next example is an extension of this example.

(13) Ted ring’o wa-biro chamo to wa-dok e lweny

cook meat IP come eat and IP return to war/battle

Cook the meat, we are coming to eat and then we return to war

In this example, *wa-* which means ‘we’ refers to Onino and his friends who fight at the war. Again, the mention of *lweny* which means ‘war’ or ‘battle’ triggers the WAR frame. The NARRATIVE FRAME has already profiled the able bodied men to be the ones who fight at the war. Apart from these men, the NARRATIVE FRAME also indicates that Onino takes part in this battles, and so a reader has in his mind, Onino and the men as fighters. From the NARRATIVE FRAME, one gains the knowledge that it is Onino speaking the words in this example, to his wife. Therefore, the mention of the pronoun *wa-* by Onino and the appearance of *lweny* in the same sentence enables one to infer that Onino is bringing his war friends to eat home with him.

- (14) A-dhi luongo jowete-na
 IP go call friends IP
I am going to call my friends

The referential pronouns in this example are *a-* and *-na* which refers to ‘I’ and ‘my’ respectively. These pronouns can be defined relative to the speaker. Therefore a reader can identify the referent of the pronoun by first identifying the speaker of the utterance and deriving a referent through using the frames. One can only establish the speaker of this sentence by making use of the NARRATIVE FRAME, as this frame has the stored information of the story, that is, the plot, theme, characters and many other factors. The NARRATIVE FRAME indicates that the person saying these words is Onino. It selects Onino from the other individuals and so motivates the link between the pronouns *a-* and *-na* to Onino. The selection of Onino is a case of profiling, and it is crucial as pronouns can only refer to an entity that is already profiled.

Moreover, this sentence immediately follows the one which Onino says he will be coming with his friends to eat then return to the war. This previous sentence is immediate in a person’s frame and enables one to link these pronouns to referring to Onino.

- (15) Obunga to ne o-kawo ring’o no o-chako ng’olo gi pala o-bulo
 Obunga but PST 3P take meat that 3P began cut with knife 3P boil
 Kendo o-hadho nyaka ne o-tieke ma ok o-tedo
 And 3P waste until PST 3P finish that not 3P cook
But Obunga took that meat and she began to cut it with a knife, she boiled it and then she ate the meat until she finished it and she did not cook again

The pronoun *o-* in this example is anaphoric. It refers back to Obunga. One depends on the cues given by the writer to identify what *o-* refers to. Key words like cut meat with knife, boil, cook instigates a COOKING FRAME. In traditional African setting, it is the woman who always cooked for the family. Hence the frame elements for the COOKING FRAME would include a woman or wife who cooks, the presence of knives, pots, heat amongst other cooking equipments. Therefore this frame enables the reader to automatically associate these activities in this example with a female and hence permits one to treat *o-* to mean ‘she’. The NARRATIVE FRAME shows that the one female identified in the story is Obunga and so

Obunga is selected from this frame. Having been profiled, one can then link *o-* to Obunga and cohesion is maintained.

- (16) o-kon-e ni o-mi-gi chiemo
3P told 3P that 3P give 3P food
He told her that she gives them food.

This sentence contains the pronouns *o-*, the pronoun *-e* and the pronoun *-gi* which means ‘them’. The following discussion shows how one relies on frames to know exactly whom *o-* and *-e* refers to.

First, the word *chiemo* meaning ‘food’ invokes a FOOD FRAME. In this frame, features such as the food is eaten by people once it is ready, the food is prepared by a woman who presents the food on the table and welcomes people to partake of it are included in it. Hence, the mention of food already creates an expectation of there being a woman who cooked it, and people going to eat it, so one can identify the *o-* in *omigi* as ‘she’. As seen in the previous example, the name Obunga is profiled in the NARRATIVE FRAME and so ‘she’ is seen as referring back to her. *Gi* on the other hand means ‘them’. From the NARRATIVE FRAME, it is known that Onino was to bring some of his friends home to have a meal with them. The pronoun *gi* can then be linked to Onino and his friends.

The other task is to determine the referents of the pronoun *o-* and *-e* of *o-kon-e*. the verb *-kon-* which means ‘told’ shows that one person told the other something, which as it can be seen from the sentence, what the person was told is that ‘she gives them food.’ It has already been established that *-o* in *omigi* refers to ‘she’ so this would mean that the person who is being addressed in *o-kon-e* is a female. Since the pronoun *-e* is at the objective form, it is taken to mean ‘she’ (the person being addressed) and the subjective pronoun *o-* to mean ‘he’. The NARRATIVE FRAME then profiles Obunga and Onino and these pronouns are linked to these individuals.

- (17) o-goy-e
3P beat 3P
He beat her

This example involves two referential pronouns, *o-* and *-e*. The word *-goy-* which means ‘beat’ requires two entities. The subject, the one doing the action of beating and the object, the receiver of the action. This word therefore evokes the DOMESTIC VIOLENCE FRAME. In this frame, it is expected that there are two participants. Being that there are two people, a male and a female, background assumptions and a reader’s experience with domestic violence would take for granted factors like the male is stronger than the female, and therefore in such a fight, the male would be victorious and not vice versa. Therefore the mention of the verb ‘beat’, opens up this frame, allowing the reader to take for granted the fact that it is a male beating a female. The pronoun *o-* would therefore be seen to mean ‘he’ and *-e* to mean ‘she’. The NARRATIVE FRAME profiles Onino and Obunga, and one can then infer that it is Onino who beat Obunga. The NARRATIVE FRAME therefore drives the link between the pronoun *o-* and Onino and *-e* to Obunga.

It has been seen through the use of these examples how pronouns are empty lexical items that steal their content from the nouns they represent. All the same, the presence of pronouns in narratives is important, as apart from the avoidance of repetition as a stylistic device, they are fundamentally communicative linguistic devices used by writers in order to point their addressees towards the intended referents with the help of frames and profiles. Moreover, considerations of context, coming from the narrative frame play a key role in the interpretations of referring expressions.

These examples have shown how the understanding of conceptual frames from the frame theory, can be used in personal reference resolution. Frames can also be used in analysing demonstrative reference as shown below. As it shall be seen, in most of these narratives, the interpretations of the cohesive devices, and in that case, references, depend on frame knowledge.

2.3.2 DEMONSTRATIVE REFERENCE, FRAMES AND PROFILES

Just as frames are crucial in personal references, they play an equally important role in understanding how people focus their attention on the thing specifically pointed to them. Demonstrative reference is maintained through the use of deictic words like *ni* (this), *magi, gi* (these), *mane, mar, no, ni, mano*, (that), *go, ka* (those), *ka* (here), and *kanyo, kuro* (there). These deictic expressions require reference to extrinsic entities for their meaning (cf. Croft and Cruse, 2004:10) and so, like personal pronouns, they are empty lexical items. They do not evoke frames.

A frame analysis of the demonstrative references in the Dholuo narrative texts is as follows.

- (18) “i-timo guogi gi nade?” Obong’o nopenj-e.
 2P do dogs these how. Obong’o ask 3P
“What are you doing to these dogs?” Obong’o asked her.

The demonstrative word in this example is *gi* which is plural to mean ‘these’. This demonstrative word points to the noun dogs, and it works as a link to the reader so that the right frame is evoked. ‘These dogs’ open up a DOG FRAME which only works within the NARRATIVE FRAME. The frame elements in this frame relate to the specifics of the dogs as they occur in the narrative. The frame elements in the DOG FRAME include; they are owned by Obong’o, they bark whenever they sense danger, they protect Obong’o and they are many. With these encyclopaedic entries concerning the dogs, one’s attention is directed to the specific dogs that have the above lexical features. *Gi* is then seen to be pointing to Obong’o’s dogs, and not any other dogs. It (*gi*) provides a linkage between the NARRATIVE FRAME and the DOG FRAME.

- (19) Ka n-o-neno chiemb-e go to o-chako wacho, “...Magi to dak
 When PST 3P see food 3P that and 3P started saying, “...these but not
 a-cham...”
 1P eat
When she saw that food, she started saying, “... but these I will not eat...”

In this example, there are two demonstrative pronouns. The first one is *magi* which refer to ‘these’. *Magi* is used anaphorically to refer to ‘food’ which occurs earlier on in the sentence. In this sentence, for one to be able to correctly link ‘these’ to ‘food’ one relies on a frame. The verb *-cham* which means ‘eat’ can only be understood against the background knowledge of the physiology of living things. This verb ‘eat’ opens up an EATING FRAME. One would associate such frame with certain features like; people eat food when they are hungry, and so food would be an obligatory component for eating to take place. Therefore being that the EATING FRAME has an obligatory food as one of its feature, one is able to deduce that ‘these’ can only mean ‘food’ as the verb eat presupposes the presence of food. Since the word food is already present in the sentence, the cohesive tie ‘these’ anaphorically refers to food.

The other demonstrative determiner is *go* which means ‘that’. Kaki says, *chiembe go* to mean ‘that food’. The demonstrative determiner ‘that’ in this example points specifically to the food which Kaki claims she cannot eat. The noun ‘food’ opens up a FOOD FRAME whose interpretation is only possible within the NARRATIVE FRAME. The features of this FOOD FRAME, regard to the food that has been eaten, and the remainder of it filled with rats’ droppings. Therefore, the determiner ‘that’ points to this specific food that Kaki had planned to eat initially, before she found rats’ droppings on it. The following is another example that makes use of the demonstrative determiner.

- (20) Wuoy-ni ne nying-e Obong’o
 Man this PST name 3P Obong’o
This man’s name was Obong’o

The deictic demonstrative *-ni* which means ‘this’ refers to Obong’o. ‘This’ has been used to point out to a certain man. The NARRATIVE FRAME has already revealed to us that Obong’o is a man and not a woman, and so the name Obong’o evokes a MAN FRAME. This man has certain frame elements; he has not been eaten by Kaki yet, he is clever, he has thought of a way to kill Kaki and he is bold. The determiner ‘this’ therefore singles out the man with this features against the other men in the story. The man’s name is said to be Obong’o.

- (21) Rit-a-uru kanyo
 Wait 1P PL there
Wait for me there

The demonstrative reference in this example is *kanyo* to mean ‘there’. The challenge for the reader is on how to locate where ‘there’ refers to. ‘There’ can be defined relative to the location of the speech event. It profiles a location in SPACE, one that is defined with respect to the position of the speaker. This variation of the deictic expressions is an example of alternative construal defined by the speech act situation (cf. Croft and Cruse, 2004:60). To understand where the location is, one relies on the NARRATIVE FRAME. In this frame, we are able to see that the phrase ‘wait for me there’ was said by Oganda’s boyfriend when he met Oganda being taken to the crocodile on the way. ‘There’ then refers to the place where the two bumped into each other. The interpretation of ‘there’ is dependent on the

NARRATIVE FRAME, which shows the place where the meeting happened, without this frame, the interpretation of *kanyo* becomes difficult.

In story two, this cohesive device is used.

- (22) ... o-ringo ma o-donjo e bungu. E bungu kuro ne owera wera
...3P ran until 3P enter in bush. In bush there PST sing
...*she ran into the bush. There in the bush, she was just singing*

The cohesive tie *kuro* meaning ‘there’ points to the bush where the woman ran to and was singing. ‘There’ is defined relative to the location where the woman ran to. In the NARRATIVE FRAME, the location or the place is already revealed, which is the bush. *Kuro* is then seen to be referring to the bush.

These examples indicate the role of frames in the interpretation of lexical items which do not have meanings by themselves. Frames aid a reader to arrive at the meanings of empty words.

2.4 CONJUNCTIONS

Another way of maintaining cohesion is through the use of conjunctions. Conjunctions are usually used to make the interpretation of texts easy by signalling a relationship between segments of the discourse. Traditionally, it is believed that conjunctions do not only join sentences but also provide the reader with information for interpreting the sentences. Unlike reference above, this cohesive device is not anaphoric, that is, conjunctions do not require the reader to supply any missing information by going to the preceding/following text, but instead, they are used to indicate certain relations which presuppose the presence of other components in the discourse (Halliday and Hasan, 1976:226).

Conjunction creates cohesion between clauses and/or paragraphs by relating sentences and paragraphs to each other, in such a way as to demonstrate a meaningful pattern between them by using words from the world of conjunctions or numerals.

Conjunctions can be categorised into four main categories: additive adversative, causal and temporal. The Dholuo narratives demonstrated all these categories of conjunctions as it shall be shown below.

It should be noted that in Dholuo, words are polysemous, that is, the words have more than one meaning, and so this polysemous property of words will be seen in the conjunction analysis. For example, the conjunctive word *kendo* in Dholuo can be used in different contexts to mean ‘and, again, moreover, and furthermore’. The conjunction *to* can also be used interchangeably to mean, ‘and’ or ‘but’ depending on the situation of use. Therefore, for one to tell the polysemous words apart, one relies on the context to help distinguish the different meanings.

2.4.1 ADDITIVE CONJUNCTIONS

Additive conjunctions are used to coordinate or link by adding new information to the presupposed item. The commonly known additive signals in Dholuo include *to*, *kendo* and *gi* which mean ‘and’, *kendo*, *bende*, and *be* to mean ‘also’, *be* referring to ‘too’, *kendo* ‘furthermore’, and *kendo* ‘moreover’ amongst others. The following examples illustrate the use of additive conjunction in the narratives.

- (23) E higa moro, nenitie kech miluongo ni Ang’ienglaki. [...] To kaka pile bang’ kech in year another, was there famine called Ang’ienglaki. [...] and as always after famine ma kamano chiemo ne chandnga ji like that food disturbs people
Many years ago, there was a famine that was called Ang’ienglaki. [...] And as always after such famine, food was usually scarce.

In this example, the conjunction *to kaka pile* meaning ‘and as always’ binds the two sentences together. These sentences are bound together as their content is similar, the first sentence talks of famine and the next the scarcity of food in famine seasons. Readers have the background knowledge that these two (famine and lack of food) go together. Therefore, the additive conjunct ‘and as always’ shows how this new information is connected to the one that has passed, that is, after any famine; the availability food is usually a problem.

- (24) To chieng’ono Ojwajni gi yagi nodhi mokelo agoko...
And day that Ojwajni and kin PST go marriage feast
And on that day, Ojwajni and his kin had gone to a marriage feast

In this example, it is seen that the additive conjunction ‘and’ in Dholuo is signalled using different linguistic items, that is, *to* and *gi*. *To* as it has been used in this example however is not additive but a temporal conjunct that links this sentence to the previous sentence which specified that Ojwajni’s wife had gone to the market on the same day that Ojwajni and his kin went to a marriage feast. *Gi* on the other hand is an additive conjunct and serves to link the two members in the sentence (Ojwajni and his kin). It is an additive conjunct as it indicates the other people besides Ojwajni who accompanied him to a wedding feast and links the two (Ojwajni and his kin) together.

With these conjunctions in place, it is believed that the interpretation of utterances become easier as the relation between sentences is explicitly communicated. One does not have to guess how the sentences relate but instead, can follow through ideas presented by the conjunctions with ease.

2.4.2 CAUSAL CONJUNCTIONS

Causal conjunctions express the reason and purpose of some actions. Causal conjunctions in Dholuo are mostly signalled by *mondo* (so, so that, in order that), *eka* (then), *nikech* (because), *koso* (or) and *eka* (so) amongst others. Some examples of this cohesive tie in Dholuo narratives include;

(25) To nikech i- ye nokuot ahinya, nomedo nindo gi ng’ete...

and because 3P stomach swell much PST keep sleep with back

And because his stomach was swollen, he kept sleeping on his back

This sentence begins with the conjunction *to nikech* which means ‘and because’. The additive conjunction ‘and’ links this sentence to the previous sentence as they are related. These sentences describe the state of Ojwajni’s health, and hence this additive conjunction signifies to the reader that the two sentences go together. The causal conjunction in this sentence is *nikech* which means ‘because’. This conjunction gives the reason why Ojwajni kept sleeping on his back, the reason being that his stomach was swollen. Hence one can see the result of the actions performed by Ojwajni.

(26) To ka ne en e ode, noneno ka iye otamo wang’e eka nodhi mobet e pien

and when PST 3P house 3P, PST see that stomach 3P painful so go sit on mat

And when he was at his house, the pain in his stomach was beyond him so he went and sat on the mat

In this example the causal conjunction *eka* means ‘so’. The function of this conjunction is that it indicates purpose. From the example given above, one can note that the person went to sit down on the mat so that he could get some relief. This conjunction indicates the relationship that exists between the two sentences.

2.4.3 TEMPORAL CONJUNCTIONS

Temporal conjunctions are cohesive devices that signal sequence or time. Examples of the temporal conjunctive signals in Dholuo include, *bas*, *kaye*, *eka*, and *mit* which mean ‘then’, *koro* to mean ‘now’, *kane* ‘when’, *bang’e* ‘afterwards’ or ‘later’ and *bang’* to mean ‘after’ amongst many more. The narratives used for this research used temporal signals as follows;

- (27) ... n-o-kawo luth eka o-chako goyo dhako
... PST 3P took stick then 3P began beat woman
He took a stick then he began beating the woman with it.

In this example, the temporal conjunction is *eka* which means ‘then’. The use of this link describes how the order of events happened. The man took a stick, after taking that stick; he then proceeded to hit the woman with it, revealing the sequence of events. Therefore the conjunction indicates the relationship between the two sentences by specifying the order of events.

- (28) To bang’ chiemogo duto, Ojwajni nochako jiero gwe...
and after eating that all, Ojwani PST 3P start stinking gas
And after such gorging, Ojwajni began belching stinking gas

The temporal conjunction here is *bang’* which means ‘after’. This conjunction indicates that only after eating too much, did Ojwajni begin to pollute the air. Hence ‘after’ links the two sentences together by showing the sequence of the events. It shows that something happened first, and the other followed thereafter.

Temporal conjunctions are important as they help the reader to order the events of different situations. With these conjunctions in place, a reader can follow through in a systematic manner how things are arranged from the beginning to the end.

2.4.4 ADVERSATIVE CONJUNCTIONS

The basic meaning of the adversative conjunction is to introduce a contrary point to what has been said before or is expected. These conjunctions are signalled by devices like *to* (but), *kata kamano* (however), *kata* (although), and *ka* (as) amongst others. Adversative conjunctions can be characterised as proper (yet, but), contrastive (but, at the same time), corrective (at least, on the contrary) and as dismissive (anyhow, at any rate) (Halliday and Hasan, 1976:242-243). The following cohesive device was used in the following way in the story.

- (29) ...Rading' nonyiso chiege ni mondo olosie chae [...] to dhakono nodwoke ni owuok
Rading PST tell wife 3P that 3P make tea [...] but woman that reply 3P that leave
Odhi teng'o rech
3P smoke fish
*Rading asked/told his wife to make tea [...] but the woman told him that she was
going to smoke fish*

In this example, the adversative conjunction *to* which means 'but' shows the woman is doing contrary to what her husband has asked her to. Instead of making the tea, she instead gives a reason as to why she cannot do so and goes ahead not doing so. This conjunction therefore presents a link between the first sentence and the second by showing how the two sentences relate.

The accounts of conjunctions have been dealt with using the Halliday and Hasan's (1976) classification. The next section will approach its analysis using frames.

2.5 CONJUNCTIONS AND FRAMES

This section will focus on the analysis of conjunctions using frames. As it has and shall continue to be seen, not all occurrences of conjunctions are interpreted in the same way, that is, they are polysemous – having distinct albeit related meanings. For example, at one time, the conjunction ‘and’ demonstrates a temporal relation whereas at other times, it specifies a causal relation. This then means that conjunctions do not have specific meanings; they are polysemous and need input from contextual information for specification. Conjunctions express slightly different meaning notions depending on how the reader interprets them, suggesting that background knowledge can influence the interpretation of conjunctions. The interpretation chosen, then, depends on the reader’s knowledge and experience with linguistic expressions; his encyclopaedic knowledge manifested in frames.

The functions of connectives are mainly restricted by frames. The basic meaning of conjunctions is simply to express a connective relation between the relevant frames. As already noted, the specific relation expressed by the conjunction in a specific utterance is context dependent. Additionally, the interpretation may vary from one reader to the next because frames that are highly dependent on (stereotypical) knowledge have to be accessed so that the meaning of conjunction is inferred. One can say that the interpretation of conjunctions is constrained by stereotypical frames (Kitis, 1995: 385). The fact that conjunctions are empty lexical items mean that they have no encyclopaedic entry stored in them and so they cannot evoke frames as the following section shall reveal.

The following section will look into the application of frames in the analysis of conjunctions.

2.5.1 ADDITIVE CONJUNCTIONS AND FRAMES

This section will show how additive conjunctions get their meaning from the utterance in which they are a member of.

(30) Ne okaw Oganda ka itero kanyang’ kendo e yo ne o-ywaka ayawka

PST take Oganda as taken crocodile and on way PST 3P just cry

They took Oganda to take her to the crocodile and on the way she was crying

In this example, the meaning of the conjunction *kendo* which means ‘and’ is influenced by the two sentences that sandwich it. The conjunction in this example is used to link the two sentences together. *Kendo* is empty and so has no encyclopaedic entries. The interpretation

of this conjunction relies on linkage. The first sentence, *ne okaw Oganda ka itero kanyang*’ which means, ‘they took Oganda to take her to the crocodile’ opens up CROCODILE FRAME. This frame consists of frame elements like, crocodiles are dangerous animals, they kill people, they are carnivorous, and they are vicious amongst others. The word ‘cry’ in the other sentence ‘on the way, she was just crying’ evokes a REMOURSE FRAME whose frame elements are sadness, crying, just to name a few. A certain relation exists between these two frames. The frames are related to one another in that one can conclude that the very act of being taken to the crocodile to be eaten can cause anyone to be remorseful. With the frames in mind, the conjunction ‘and’ connects the two frames together on the basis of the kind of relationship that exists between them. *Kendo* therefore has been used to link the second sentence to the first sentence as the two sentences relate to one another, that is, it links the two frames together. With this, then, it shows that meanings do not reside entirely on the conjunction but rather it is influenced by the frames (background knowledge/ assumptions) readers have regarding the experiences they encounter which are brought about by the utterances in question. See another example with an additive conjunction:

- (31) Oganda gi osiep-ne oyudo ka nyang’ ong’amo dhog-e
 Oganda and boyfriend 3P found that crocodile open mouth 3P
Oganda and her boyfriend found the crocodile with his mouth open

The conjunction here is *gi* which means ‘and’. This conjunction only serves to link the two individuals in the story, that is, Oganda and her boyfriend, hence giving ‘and’ an additive function. Oganda opens up a PERSON FRAME and so does boyfriend. The conjunction *gi* therefore is seen to add one more individual to the PERSON FRAME. When ‘and’ is used to indicate addition, it shows that the item that follows (*osiep*-which means friend) goes hand in hand with the previous one, that is Oganda. One arrives at this conclusion because of all the past encounters with ‘and’. These encounters are key in shaping the semantic structure associated with ‘and’ for this example.

- (32) Dhakono nodwoke ni owuok odhi teng’o rech gi mon wetene kendo sa noserumo
 Woman that PST reply 3P that leave go smoke fish with women moreover time finish
*That woman told him that she was going to smoke fish with the other women,
 moreover she was already late*

In this example, the conjunction *kendo* has been used again, only this time it means ‘moreover’ and not ‘and’. In this sentence, ‘moreover’ has been used to ‘add more information’. The woman in this case cannot make tea as she was going to smoke fish with her women friends and on top of that, she was already late. Hence, the additional information given by the second part of the sentence is very crucial as it gives the meaning of *kendo* as having the function of adding more information to the already existing one.

2.5.2 TEMPORAL CONJUNCTIONS AND FRAMES

So far, the application of background knowledge (frames) has been critical in shaping the meaning that additive conjunctions have. This section will do the same with temporal conjunctions.

(33) Nyang’ ne o-wacho ni o-dwaro nyako eka o-ng’ulo agulu

Crocodile PST 3P said that 3P want girl then 3P spit pot

The crocodile had said that he wanted a girl then he would spit the pot

The temporal conjunction here is *eka* meaning ‘then’ in English. The sentences surrounding ‘then’ give the order of how things are to be done, that is, the crocodile is first to receive a girl before he spits out the pot of rain. The first sentence ‘the crocodile had said that he wanted a girl’ opens up a CROCODILE FRAME. The definite article ‘the’ identifies the particular crocodile that is presented in the narrative. Certain frame elements revolving around this crocodile is that it wanted a girl handed over to him, he had kept the rain from pouring, he had a pot of rain, he had given the conditions necessary for the release of that pot. The other part of the sentence ‘he would spit out the pot’ opens up the POT FRAME. The encyclopaedic entries attributed to this frame is that once the pot is spat out, there would be rain, and that the crocodile had the pot with him. With this frames in place, the conjunct ‘then’ links the two frames together and determines the kind of relationship that exists between them, which in this case, the relationship built is a temporal one. A reader can then establish the order of these events that one action has to be carried out before the other takes place. The temporal conjunct ‘then’ therefore shows the order of the actions to be carried out.

- (34) Ne o-romo gi ner-gi ... kaye ne o-romo gi osiep-ne
 PST 3P meet with uncle 3P then PST 3P meet
She met with her uncle... then she met with her boyfriend

The conjunction *kaye* which also means ‘then’ is the cohesive tie in this sentence. ‘Then’ has been used in this example to show what happened next, in that she first met with her uncle, after that or next she met with her boyfriend. ‘She met with her uncle’ opens up a MEETING FRAME in which the two individuals, Oganda and her uncle are seen to bump into each other. ‘She met with her boyfriend’ also evokes the same MEETING FRAME, and this time, it is the boyfriend that Oganda meets on the way. The conjunction ‘then’ therefore links these two frames into one, and indicates the order of the meeting between Oganda and the uncle and boyfriend. Without these two sentences, getting the meaning of ‘then’ is quite hard as it relies on them to show the sequence of events. Both *kaye* and *eka* in the previous example mean ‘then’. This therefore shows that different words in Dholuo can be used to refer to the same thing.

The following example shows how the temporal conjunction *bang*’ which means ‘after’ is used.

- (35) Bang’ higini auchiel, Nyawang’a nedwaro ng’eyo kaka Jo Kabondo oher-e
 After years six, Nyawang’a PST 3P want know how people Kabondo love 3P
After six years, Nyawang’a wanted to know how much the people of Kabondo loved him

Finally, in this example, the temporal conjunction *bang*’ has been used. This conjunction has been used in this sentence to indicate ‘following in time’. The mention of ‘six years’ opens up the CALENDER FRAME. The features in this frame have to do with the 12 months that form a year, defined partly by the sequence of day and night, and the seven-day week cycle that form a month. Therefore, ‘after’ indicates that six years had to pass, after which Nyawang’a did his experiment. ‘After’ gets its meaning based on the CALENDER FRAME.

2.5.3 CAUSAL CONJUNCTIONS AND FRAMES

Causal conjunctions also rely on frames for one to arrive at their meaning. For example;

- (36) Ne en ndalo lweny koro yawuoyi ne dhiga lweny
PST it time war so young men PST go battlefield
It was time for war so young men used to go to the battlefield

The causal conjunction that has been used in this example is *koro* which means ‘so’. ‘So’ has been used in this example to indicate ‘purpose’, that is, the men had a purpose for going to the battlefield. ‘It was the time for war’ opens up the WAR FRAME. As it had already been seen, the words in this frame describe the kind of people that took part in wars and the reason for the wars, the weapons used etc. in the traditional African set up, it was the able bodied men who used to go to war, whereas women and children remained behind. The other sentence ‘men used to go to the battlefield’ also evokes the WAR FRAME and shows that indeed it was the men that took part in such wars. The conjunct *koro* therefore links these two frames together and indicate that men went to the battlefield so as to fight. Hence, ‘so’ has been used here to provide ‘purpose’.

- (37) Ji ne ongicho moyiero nyako miluongo ni Oganda nikech en ema no-ber
People PST met chose girl called Oganda because 3P that PST beautiful
People met and chose a girl named Oganda because she was beautiful

In this example, the causal conjunction is *nikech* which means ‘because’. This conjunction links the two sentences together and provides the reason as to why Oganda was chosen instead of any other girl. The words *nyako* which means ‘girl’ and *ber* which means ‘beautiful’ open up a GIRL FRAME. In this frame, elements like a girl has breasts, she has smooth skin, beautiful voice; beautiful face amongst other features is found. These two words are seen to be describing Oganda. The conjunct *nikech* therefore links the two frames together and shows that one (she was beautiful) is the reason for the other (she was chosen to be the sacrifice).

Apart from this, readers rely on their background knowledge regarding narratives, to interpret the example above. In most narratives, beautiful girls are normally chosen to be sacrificed as it is believed in offering the best. This background knowledge leads one to the interpretation

that Oganda's beauty was the reason for her being chosen, so 'because' carries this meaning in linking these two relations together.

2.5.4 ADVERSATIVE CONJUNCTIONS AND FRAMES

Finally, the following example illustrates the use of frames in interpreting adversative conjunctions.

- (38) Obong'o notuk odhi go ligala to owe min e gunda gi nyakware
Obong'o left 3P go build homestead but left mother homestead with grand daughter
Obong'o left to go build his own homestead but left his mother with her grand daughter

The conjunction in this sentence is *to* which means 'but'. This conjunction is a cohesive device as it links the two sentences together. This example shows that Obong'o left to go build his homestead; however, he did not take his mother and daughter with him but instead left them behind. One relies on frames to get the function of 'but' given this example. In this sentence, the frame that is evoked is of the DHOLUO CULTURE AND TRADITIONS. The encyclopaedic knowledge regarding this frame is that once a man becomes of age, they usually go out and build their own homestead where they would raise their own family. It is not expected that a man brings his mother along to live in his homestead. With this knowledge one can then understand why the grandmother was left behind. The conjunction 'but' therefore indicates 'the opposite' of what is expected. It would be expected that the man would take his mother, (his daughter's grandmother) with him especially since the NARRATIVE FRAME indicates that she was sick, but instead, he does the contrary.

- (39) ...Rading' nonyiso chiege ni mondo olosie chae [...] to dhakono nodwoke ni owuok
Rading PST tell wife 3P that 3P make tea [...] but woman that reply 3P that leave
Odhi teng'o rech
3P smoke fish
Rading asked/told his wife to make tea [...] but the woman told him that she was going to smoke fish

The adversative conjunction *to* means 'but'. The way to which 'but' has been used in this sentence shows that the woman did opposite of what she was asked by her husband. The

woman was asked to make tea, contrary to our expectation, she offered a reason as to why she could not. Our interpretation of 'but' as showing 'the reason contrary' to the expectation is arrived at through our background knowledge associated with the roles of women in the house and their relationship directly with their spouses. In our frames knowledge of MARRIAGE ROLES and HUSBAND-WIFE RELATIONSHIPS, (in the traditional set up), the woman was always to respect the man and do as told by him. Moreover, the role of cooking was tasked on a woman and not the man. Therefore, the instruction by the husband towards the woman to make tea creates within us the expectation that she would do so, as that forms our normal experience of things in the world. However, the wife does not do so and offers the reason why she would not, contrary to our expectation.

This then leaves one to interpret 'but' to meaning 'contrary' or as 'providing reason for doing the opposite'.

These analyses of conjunctions using the frame method reveal how readers resort to their experience of the ways things usually happen in the world for interpretation. It has been seen that the meaning of conjunction vary from one place to another cementing the notion that they are empty lexical items that rely on frames to get their meaning.

2.6 CONCLUSION

This focus on this chapter was on reference and conjunction. The analysis first began by showing the descriptive analysis of the two after which the cognitive principles were used. The cognitive principles of frames have provided new insights into the analysis of reference and conjunction that is not presented in the descriptive works of Halliday and Hasan. It is seen that people organize their experience and knowledge into frames. These frames are evoked whenever certain lexical units are encountered and so enable the reader to understand different expressions.

In the discussions, it was seen that both reference and conjunctions are empty lexical items and so could not evoke frames. In the case of reference, the pronouns did not specify any gender feature and so one relied on information given in the NARRATIVE FRAME or any other relevant frame to be able to establish whether the pronouns used referred back to a woman or male. Moreover, it was seen that pronouns can only link to entities that has already been profiled. The role of the reference category was therefore seen to be maintaining cohesion as it works as a linkage between different frames.

Conjunctions, like pronouns could only get their interpretation through linkage. Conjunctions link the frames evoked by the lexical units and then determine the kind of relationships that exist between the two frames. Hence, conjuncts do not have meaning on their own, but achieve their meaning from the frames they link.

Another important feature that is important is the NARRATIVE FRAME. Information about the narrative is stored in this frame, and so readers can achieve meanings and relate pronouns to their antecedents by opening the NARRATIVE FRAME.

3.0 CHAPTER THREE: SUBSTITUTION, ELLIPSIS AND LEXICAL COHESION

3.1 INTRODUCTION

This chapter is concerned with the analyses of substitution, ellipsis and lexical cohesion in the eight Dholuo narratives selected for this research. After reference and conjunction, these three categories of cohesive devices have been employed quite often by the writer to enable the smooth flow of ideas.

Like before, the structure of this paper will begin with the traditional method of analysis, using the Halliday and Hasan models of analysis, upon which the use of cognitive principles will follow thereafter.

First, the analysis will revolve around substitution in section 3.2 done descriptively after which section 3.3 will analyse substitution in regards to frames and profiles. Section 3.4 will have the descriptive analysis of ellipsis, and 3.5 will involve the analysis of ellipsis and the cognitive principles. Finally, section 3.5 and 3.6 will include lexical cohesion as addressed by Halliday and Hasan, then frames and lexical cohesion respectively.

3.2 SUBSTITUTION

As its name suggests, substitution involves the replacement of one item (or items) by another. In substitution, the relation is in the wording and not the meaning. It is a type of cohesive relation between words, and phrases within the texts. Taboada (2004:150) points out that substitution differs from reference in that it takes a different word to replace the thing being talked about. Hence, where reference is a relation between meanings, substitution is a grammatical relationship. Quirk and Greenbaum (2000:294) state that substitution is a device for abbreviating and for avoiding repetition. This is true as the substituting element prevents one from being repetitive and hence monotonous in style while at the same time, holding the text together.

Substitution is categorised into three groups, that is, nominal, verbal and clausal substitution, all of which were present in the selected Dholuo narratives. Halliday and Hasan use the term 'substitutes' to describe substitution links. A substitute can be understood as a sort of counter that could be used instead of repeating a particular item (Halliday and Hasan, 1976:89). The substitutes may function as a noun, as a verb or even as a clause.

An analysis of substitution according to the traditional models would therefore result in seeing how it maintains cohesion, in that, how the substituting element creates a link to the previously mentioned element and it has to replace the same grammatical category.

3.2.1 NOMINAL SUBSTITUTION

In English, the most typical substituting word ‘one’ or ‘ones’ is often used in nominal substitution. In other instances, ‘the same’ is usually used to replace the noun being talked about. In the Dholuo narratives however, nominal substitution was mostly achieved through the use of titles and names of people or things to replace the nouns that had been mentioned before. In other cases, other words became the substituting elements. Hardly was ‘one’ used.

- (40) Ka o-duogo o-yudo ka o-cham chiemb-e to modong oporie chieth oyieyo
3P return 3P found that 3P eat food 3P and remained faeces/droppings rats
When she returned, she found that her food had been eaten and the remainder was full of rats’ droppings

In this example (taken from story 3), the substituting item *modong* which means ‘the remainder’ replaces the word food that comes before it. This kind of substitution is endophoric because the substituted element is recoverable from within the text. The use of *modong* instead of *chiemb-e* helps in avoiding repetition. The cohesion in this sentence lies in the fact that there is a relationship between the substitute and the substituted element and so a link can be made between the two. The following is another example of nominal substitution.

- (41) Nyang’ ka ne owinjo wend Oganda no to ne o-ngulo agulu
Crocodile when PST hear song Oganda that and PST 3P spit pot
kong’eyo ni nyako biro
knowing that girl come
And when the crocodile heard Oganda’s song, he spat the pot knowing that the girl is coming.

The substituting item in this example is *nyako* which means ‘girl’. *Nyako* replaces the name Oganda in the story which as it can be seen from this sentence, has been used earlier. The use of *nyako* is anaphoric as it refers back to Oganda. This shows that substitution is simply

revealed by the replacement of one expression (Oganda) by another in the text (*nyako*) (Brown and Yule, 1983:201). The next section looks into clausal substitution.

3.2.2 CLAUSAL SUBSTITUTION

Just as nouns are replaceable, so are clauses. In clausal substitution, an entire clause is substituted and in its place the word ‘so’ or ‘not’ is put in place (this is the case for English). In the Dholuo narratives, the substitute *kamano* which could mean ‘(the) same’, ‘so’ or even ‘that’ was used for clausal substitution. Story 8 shows an example of clausal substitution.

- (42) To Radier ka nochopo, n-o-ywak kogor-e piny to owad-gi bende mana kamano
And Radier when arrived, PST 3P cry fall 3P down and brother 3P also just the same
And when Radier arrived, he cried as he fell down, and their brother also just did the same

In this example, the substitute *kamano* which means ‘the same’ replaces the clause *noywak kogore piny* to mean, ‘he cried as he fell down’ and therefore it can be interpreted in relation to what has been said before (anaphorically). By replacing this clause with ‘the same’ repetition is avoided and it is still understood that the actions of Radier are also done by the brother. The same is a cohesive device that acts as a means of holding the clauses in the sentence structure together.

3.2.3 VERBAL SUBSTITUTION

Verbal substitution was also evident in the short stories. In English, verbal substitution is usually achieved through the auxiliary verb ‘do, be, have’. At other times, ‘so’ or ‘the same’ is used. In these narratives, the verbal substitutes replaced the verb phrases that were mentioned previously in the narratives. The verbal substitutes *kamano* which means ‘that’, ‘so’ and ‘the same’ were mostly used. The following example from story 6 illustrates this.

- (43) ... n-o-kawo luth eka o-chako goyo dhako. To dhako-no ka
PST 3P took stick then 3P began beat woman. And woman that when
N-o-neno kamano nogamo luth e lwet...
PST 3P see that PST 3P bring stick to hand
...he took a stick and began beating the woman. And when the woman saw that, she took the stick in her hand...

In this example, the verbal substitute *kamano* which means ‘that’ replaces the action *-chako goyo* meaning ‘began beating’ in the previous sentence. The use of this substitute helps the writer from repeating himself and still be coherent. Regardless of the change of words, the message is still passed across.

These examples have shown how this cohesive device links the substitutes to the substituted elements hence providing continuity of ideas within the text. What runs across these categories of substitution is that substitution is a textual relation where the primary meaning is anaphoric. This is contrary to the reference category whose meaning could either be anaphoric or cataphoric.

The table below shows a summary of substitution in the short stories related to the nominal substitution category.

Story	Cohesive tie	Gloss	Category	Substituted item
2	Chuur(-e)	(her) husband	Substitution	Onino
	Yagi	Friends	Substitution	Jowete (friends)
	Jogi	These people	Substitution	Jothurgi (clansmen)
3	Ji	People	Substitution	Yawuoyi (men)
4	Nyar’ bungu	Daughter of the bush	Substitution	Apul Apul
5	Dichwo	Man	Substitution	Rading
	Nyar gi Odero	Daughter of Odero	Substitution	Rading’s wife
8	Owadgi	Their brother	Substitution	Akich

This tables shows that nominal substitution in Dholuo follows a different pattern from that found in English. Instead of ‘one’ or ‘ones’ that occur in English, nominal substitution uses titles or names, like for example, Onino substituted with ‘husband’, or Rading substituted with ‘man’.

3.3 SUBSTITUTION, PROFILES AND FRAMES

In the previous section, substitution has been analysed descriptively and it has been seen how these substitutes refer back to the previously mentioned clauses, noun and verb phrases. This section applies the use of frames and profiles in analysing substitution. It looks into how a reader uses frames and profiles to link two elements together. As it had already been

established in chapter two, these narratives selected evoked the NARRATIVE FRAME, upon which different elements were profiled. The NARRATIVE FRAME of the individual folk stories were different in regard to characterisation, plot, and theme, however, most of the stories had the same features associated with fictional narratives, such as: the element of fantasy, the ability of animals to speak, the transformation of characters from one form to another amongst other features.

When reading these narratives, a reader evokes a NARRATIVE FRAME suitable for that particular story. Characters and the different places that are encountered in the texts are stored in the narrative frame, such that the narrative frame is tasked with storage of meanings that would act as potential antecedents for subsequent intersentential reference. This means that, when a sentence is processed, the proposition denoted by that sentence is stored in the NARRATIVE FRAME. That is, the individuals, properties and processes will be stored in this frame, together with its theme and plot.

Being that nominal substitution in Dholuo was mostly maintained through the use of names of people, the interpretation of such substitutes, for instance, would require the selection of an individual from the NARRATIVE FRAME.

Apart from narrative frames, lexical frames are also invoked by different lexical units present in these narratives. These lexical frames have certain frame elements that are crucial for the interpretation of substitution, ellipsis and lexical cohesion as it shall be seen in the analyses. Some instances of substitution in story 3 include the following.

3.3.1 NOMINAL SUBSTITUTION

In the Dholuo narratives that were selected for this research, names and titles were mostly used in nominal substitution. This section demonstrates how readers invoke frames whenever they encounter substitutes to trace the previously mentioned expression in the text. Consider the following example.

- (44) ... o-chako wuoth o-dhi kuma yawuoyi ne goye adhula. Ne o-winjo ka ji pakre...
...3P started walking 3P go where boys PST play adhula. PST 3P hear as people said
She started walking to where the boys played adhula(a game which has elements of modern hockey and cricket). She heard the people praise themselves...

In this example, *ji* meaning ‘people’ is a nominal substitute. *Ji* is anaphoric as it refers back to *yawuoyi* which means ‘boys’. The plural noun ‘boys’ opens up a BOY FRAME in the mind of a reader. The encyclopaedic entries for boys include; it is characterised by the gender feature male, they are many and not a single individual, they are young men amongst others. *Yawuoyi* is then stored in the narrative frame. When one reads the plural noun *ji* in the next sentence, one has to establish as to whom the expression *ji* refers to. *Ji* opens up a frame. The frame opened is that of PEOPLE. The features associated with this frame are that it includes everyone, that is, boys, girls, women, men, and children. The feature ‘boy’ forms one part of the PEOPLE FRAME. This shows that the BOY FRAME is subservient of a complex FRAME PEOPLE; it is embedded in the PEOPLE FRAME. With the encyclopaedic entries for people activated, one is then left with the task of determining the entity that has been substituted. The interpretation of *ji* requires one to select an entity from the NARRATIVE FRAME. The NARRATIVE FRAME drives the link between *ji* and *yawuoyi* by profiling the exact entity relevant against the much background information present within the frame. Since a link is established between *ji* and *yawuoyi*, *ji* is then understood to be a substitute of *yawuoyi*. The following example illustrates another case of substitution in story 3.

- (45) ... ng’at-no ne o-lor oa e tado ma o-dhi o-ngado iw-e. ...
 person that PST 3P come down from the roof then 3P go 3P cut tail 3P
That person came down from the roof, then he went and cut her tail

The substitute in this sentence *ng’atno* is replacing Obong’o in the previous sentence. The name Obong’o is stored in the NARRATIVE FRAME. Obong’o is the main character of the story and is the person with the intention of killing Kaki as she has been responsible for a great number of deaths in the community.

This lexical item *ng’at* means ‘person’. This noun *ng’at* is modified by the demonstrative determiner *-no* which means ‘that’ (*ng’at-no* to mean ‘that person’). This demonstrative determiner which is part of the noun phrase points out to a specific person, that is, it profiles the exact person out of the NARRATIVE FRAME. The specific person that has been singled out by the determiner has the frame elements of ‘coming down from Kaki’s roof and cutting her tail’. This person has the motivation of hurting Kaki.

The noun ‘person’ evokes the PERSON FRAME. The features associated with this frame include: individual, a human being, mortal, man or woman amongst others. These encyclopaedic entries indicate that *ng’at* is the substitute for a living individual in the narrative who has been profiled by the determiner *-no* against a series of other individuals in the narrative, driven with the desire of causing harm to Kaki. *Ng’at*, is therefore understood to be referring to someone and the NARRATIVE FRAME which has a store of background information concerning the plot of the narrative, profiles the name Obong’o and so drives the link between the two. *Ng’at* is then taken to be a substitute for Obong’o.

- (46) a-dhi luongo jowete-na. [...] Ka chuor-e ne o-sedwogo gi yagi...
 1P go call mates 1P. [...] when husband3P PST return with friends...
I am going to call my mates. [...] When her husband came back with his friends...

In this example, *yagi* meaning ‘friends’ is a substitute for *jowete* which means ‘mates’. One is able to make this inference concerning the two expressions because the two words have the same meaning, and so it is a matter of substituting one of the words with the other. The word *jowete* invokes a FRIENDSHIP FRAME. The concept FRIEND presupposes a particular kind of relationship that holds between individuals or a group of people etc. Part of the encyclopaedic entry regarding ‘friend’ include: a person who is known well to another and liked, a person regarded with affection and loyalty, someone trustworthy, someone who is not an enemy, an ally in a fight or cause and a fellow member in a society. This opened frame becomes part of the reader’s background knowledge. The concept MATE also evokes the FRIENDSHIP FRAME and so shares the same frame elements with the concept FRIEND. Being that both *yagi* and *jowete* share the same FRIENDSHIP FRAME, having in this case, the features of people knowing each other, people who are not enemies, they are fellow members in the society and fight in the same war for the same cause, *yagi* is then taken to be the substitute of *jowete*.

Yagi and *jowete* are polysemous words. The two are profiled against the same frame in the previous example, and both of them could be used interchangeably to refer to friends. Apart from this, example 4 illustrates the other meaning for these two expressions.

- (47) To chieng'ono Ojwajni gi yagi nodhi mokelo agoko[...]Ojwajni gi jowete-ne
 And day that Ojwajni and kin PST go marriage feast[...] Ojwajni and relatives 3P
 noduogo dala
 PST return home
And on that day, Ojwajni and his kin had gone to a marriage feast. Ojwajni and his relatives returned home

Yagi has been used differently here to mean 'kin' and *jowete* to mean 'relatives'. These two expressions cannot be understood without reference to the FAMILY FRAME. When one encounters the word *yagi* the FAMILY frame is opened. The FAMILY FRAME is profiled by BROTHERS, UNCLES, NIECES, NEPHEWS, and SISTERS and so on. This opened frame becomes part of the background information a reader has in mind. The noun *jowete* also invokes the FAMILY FRAME. This frame triggered by the noun *jowete* reflects the earlier frame in terms of its features and so a link is made between these two frames. The noun *jowete* therefore recalls the FAMILY FRAME that was already opened by *yagi* and so it is regarded as a substitute.

The examples below have indicated how in Dholuo, unlike English, substitution is mainly maintained through the use of titles or names. Nominal substitution has then been analysed cognitively indicating that substitution can be approached from a cognitive point of view and that frames are very vital in doing so.

3.3.2 CLAUSAL SUBSTITUTION

This section provides the instances where clausal substitution was used in the story and uses the cognitive principles for analysis. The role of frames and profiles in the analysis of nominal substitution has already been seen, and the same principles are to be employed in the following example. Since clausal substitution was not used as much as nominal substitution was, the same example used before shall be drawn for analysis.

- (48) To Radier ka nochopo, n-o-ywak kogor-e piny to owad-gi
 And Radier when arrived, PST 3P cry fall 3P down and brother 3P
 Bende mana kamano
 Also just the same
And when Radier arrived, he cried as he fell down, and their brother also just did the same.

In this example, the clausal substitute *kamano* which means ‘the same’ refers back to the clause *noywak kogore piny*. This clause opens up the EMOTION FRAME. This frame is made up of frame elements like the experiencer, that is the person who is feeling the emotion, who in this case is Rading, the expression or gesture of the experience that reflects his/her emotional state, for example Rading crying and falling down, and the stimulus, which in this case is his brother’s death. This frame equips the reader with an understanding of the state to which Rading is in.

Besides this frame, the clause *noywak kogore piny* can also be understood against a whole background system of funerals in the Dholuo culture. In this society, upon the death of an individual, a lot of dramatics is involved. This phrase therefore opens the FUNERAL FRAME. The encyclopaedic entries drawn regard to people crying, shouting, falling down, jumping around, screaming, rolling on the ground amongst others. The clause *noywak kogore piny* is profiled against the funeral frame, where Rading’s behaviour is seen as an indication that a person is dead.

When one encounters *kamano*, it is instantly understood that for the word to make sense, this word has to be interpreted in relation to some other entity. It is a substitute for an event that occurred earlier. It had already been established that meanings are stored in the NARRATIVE FRAME when they are encountered and these stored meanings can be retrieved when the interpretation of a new expression requires the selection of certain expressions from the NARRATIVE FRAME. Therefore, the NARRATIVE FRAME motivates the selection of the clause *noywak kogore piny* against the background information that is present within this frame. The selection of this particular clause and not any other is a case of profiling. A link is made between the two and so *kamano* is understood to be a substitute of the clause *noyawak kogore piny*. *Kamano* profiles the same elements as in the FUNERAL FRAME.

3.3.3 VERBAL SUBSTITUTION

Finally, verbal substitution can also be analysed using the cognitive principles. The verbal substitute used was mostly *kamano* as the following examples indicate.

- (49) ... nyako-no n-o-kon-e ni guogi to gi-lorne gi e ot matek.
 ... girl that PST 3P tell 3P that dogs but they lock them in house firmly.
 Ne gi-timo kamano kaye to gi-dhi.
 PST they do that/so then and they go
That woman told him that they lock the dogs in the house firmly. They did that/so and then they went.

In this example, the substitute word is *kamano* which means ‘that’. This word is a substitute for *lorne gi e ot matek* which means ‘lock the dogs in the house firmly’. The verb phrase *lorne gi e ot matek* opens up the INHIBIT MOVEMENT FRAME. The concept LOCK involves the person performing the intentional act of ‘locking’ (Kaki and Obong’o in the story), the holding location (house), the entity which is confined (dogs), the instrument with which the confinement is carried out, the duration of time for which the person maintains the confinement of the entity confined amongst others. These are some of the frame elements that form part of the INHIBIT MOVEMENT FRAME. This frame captures the event presented by the verb phrase which a reader has access to.

The substitute *kamano* is taken to be relating to an event that had occurred previously. Its appearance in the text triggers the INHIBIT MOVEMENT FRAME which had already been opened earlier and so links to the predicate *lorne gi e ot matek* to get its meaning. Since the linking of these two makes sense, *kamano* is taken to be rightfully substituting ‘lock the dogs in the house firmly’. Therefore *kamano* is interpreted with respect to the INHIBIT MOVEMENT FRAME.

These different categories of substitution can be analysed using frames and profiles as the above examples have illustrated.

3.4 ELLIPSIS

Ellipsis is another category of cohesive devices that involves the deletion of words, expressions or phrases. Halliday and Hasan (1976:88) state that substitution and ellipsis can be treated as the same process providing cohesion to a discourse, where “ellipsis can be treated as that form of substitution in which the item is replaced by nothing.” In ellipsis, instead of one of the lexical items mentioned for substitution, no item is used, and the hearer/reader is left to fill the gap where the grammatical constituents are dropped. (Taboada, 2004:162). Like substitution, ellipsis is separated into nominal, verbal and clausal. In

ellipsis, the thing left unsaid is usually understood by the hearer or reader to mean something that had been mentioned earlier.

Unlike substitution, ellipsis was not used as much in the short stories. Nominal ellipsis was the category of ellipsis that was present in the narratives. Verbal and clausal ellipses did not appear. Halliday and Hasan simply analyse this cohesive device descriptively as follows.

3.4.1 NOMINAL ELLIPSIS

In nominal, the thing, item, or person being referred to is left empty. It is a grammatical device where one slot in the grammatical structure is left empty. The lexical item omitted can then only be understood within context. A person then has to know the previous utterance or text, in order to arrive at the right conclusion. For example;

- (50) Obunga to ne o-kawo ring'o no o-chako ng'olo 0 gi pala o-bulo 0
Obunga but PST 3P take meat that 3P began cut with knife 3P roast
kendo o-hadho 0 nyaka ne o-tiek-e ma ok o-tedo
and 3P waste until PST 3P finish it then not 3P cook
*But Obunga took that meat, she began cutting 0 with the knife, roasted 0, and
wasted 0 until she finished it then she did not cook*

In this sentence, the object *ring'o* which means 'meat' has been deleted. However, the omitted word can still be retrieved from the context and one is able to make sense of the sentence regardless of this omission. This makes this sentence cohesive as the missing word presupposes the previous word that is not elliptical. In ellipsis, the presupposed word can be restored; hence the gap presented can always be filled by elements from a previous sentence or utterance. These gaps are made possible as long as there is the presence of the missing remnant in the text. Such that, the redundant material that is present in the immediately preceding clause can be gapped.

- (51) Rading' nonyiso chieg-e ni mondo olosie chae nikech jalo ne en ng'at ma kadho
Rading' PST ask wife 3P that 3P make tea because man PST 3P person who pass by
[...]to ka Rading' nonene nopenje marang'o okuodo wiye mak otedo ni wendo 0
[...]and when PST see 3P PST 3P ask 3P why embarrass 3P that 3P cook guest
Rading asked his wife to make some tea for the man because he was passing by [...]

and when Rading saw her, he asked her why she did not cook 0 for the guest and thus embarrassed him

The ellipted item in this example is *chae* to mean tea. Rading asks his wife why she did not cook 0 for the guest. Again, the context is very important for the interpretation of this the missing constituent. Within the context of the story, Rading had asked his wife to make tea for a man who had passed by his home. However, the wife left without doing so and when she returned, Rading asked why she had to embarrass him by not making 0 for the man. ‘tea’ is thus omitted from but the reader can still infer that Rading meant cook tea and not any other thing from the context. This shows that ellipsis is context dependent, as the deleted words can always be traced from the previous sentences.

- (52) Ka pok dhog-e o-lwar to tung’ oywak ma luongo yawuoyi 0
when before mouth 3P 3P fall and alarm cry that call men
As soon as she said that, the alarm sounded summoning/calling the men 0

Finally, this example revolves around the time of war. The able bodied men would then go to the battle field to fight. *Ka lweny* which means ‘to the battlefield’ has been omitted from this sentence. However, one intuitively understands from the context that the alarm that went off was summoning the men to the battlefield, given the context already that war was going on.

3.5 ELLIPSIS AND FRAMES

The following section will look into the ways readers are able to arrive at the right interpretations in cases where this cohesive device is used applying the cognitive principle of frames.

Frames are very crucial in helping a person understand what the deleted items are as the frames contain the background information necessary for the interpretation of the sentences with the elliptic constituents. Such that, much as the information may be absent from a certain sentence, the background knowledge is still present within the frame. In the interpretation of ellipsis, it is the missing constituent that invokes a frame upon which its meaning is retrieved. Examples of nominal ellipsis from story two include;

3.5.1 NOMINAL ELLIPSIS AND FRAMES

The following examples indicate the application of frames in the analysis of nominal ellipsis.

- (53) Obunga to ne o-kawo ring'o no o-chako ng'olo 0 gi pala o-bulo 0
Obunga but PST 3P take meat that 3P began cut with knife 3P roast
kendo o-hadho 0 nyaka ne o-tiek-e ma ok o-tedo
and 3P waste until PST 3P finish it then not 3P cook
*But Obunga took that meat, she began cutting 0 with the knife, roasted 0, and
wasted 0 until she finished it then she did not cook*

In this example, the noun *ring'o* which means 'meat' has been omitted. However, the writer has given the reader cues as to what the omitted item is. Earlier on in the sentence, the word meat has been mentioned and is thus stored in the NARRATIVE FRAME.

The words cut, roast and eat evokes the FOOD FRAME. In this frame, such elements like, the food is raw, it has to be cut then cooked are part of the encyclopaedic entries. With this encyclopaedic knowledge, one would then resort to looking for the kind of food that is raw, uncut and cannot be eaten without being cooked so as to fill the missing constituent. The FOOD FRAME, profiles the word *ring'o* which meets the characteristics channelled by the encyclopaedic entries for FOOD. One is then able to interpret that Obunga cut, roast and ate meat.

This example shows how one heavily relies on frames, to fully grasp the flow of ideas. Without this background information deleted items, cannot be interpreted. See another example:

- (54) To in a lwet-I odhi kanye mak a i-ted-n-e 0 gi nyoho moko
And 2P hand 2P go where that 2Pcook PST 3P with githeri some
And where were your hands so that you would have made for him 0 with some githeri

The missing constituent is the motivation for the opening of frames. The ellipted word in this example is 'tea'. However, the use of certain lexical items in the story enables the reader to interpret this missing constituent. The lexical unit 'githeri' opens the GITHERI FRAME. The use of the GITHERI FRAME brings about the aspect of culture in its interpretation. In most Kenyan cultures/societies, the food githeri is usually accompanied with tea; the two go hand in hand. Therefore, this combination makes sense in a culture in which taking githeri with tea

is common and so the frame evoked would also have a frame element involving a description of the particular way of serving githeri to people. The GITHERI FRAME has certain lexical features common to people who share the same culture. These frame elements are that: it is a mixture of beans and maize put together, it is usually served with tea and it can be taken at any time of the day, that is, as breakfast, lunch or supper. This frame therefore provides the reader with the missing constituent in the sentence, which is tea. The consumption of githeri and tea is understood in a culture where these two form a meal.

(55) ... nyako-no n-o-kon-e ni guogi to gi-lorne gi e ot matek.

... girl that PST 3P tell 3P that dogs but they lock them in house firmly.

Ne gi-timo kamano kaye to gi dhi 0

PST they do that then and they go

That woman told him that they lock the dogs in the house firmly. They did that then they went 0.

Within the narrative frame, one has access to the background information concerning Kaki and Obong'o. Kaki had told Obong'o that she felt cold during the night and asked him that they go to the bush to fetch firewood to keep her warm at night. She even told him to lock the dogs firmly in the house before they left 0. The phrase 'to the bush' is omitted from the sentence above and a reader is left to infer as to where Kaki and Obong'o went to.

The word 'firewood' in the text evokes the frame of FIREWOOD. In this frame features such as it is used for cooking food, it lights up to give light at night, it is fetched from the forest are all activated. The frame element 'it is collected from the forest' provides a reader with the knowledge necessary to interpret the missing constituent. Firewood is collected in the forest and so, Kaki and Obong'o must have left to go to the bush to go fetch some firewood.

These analyses of substitution and ellipsis using the frames approach reveal new insights not provided in the Halliday and Hasan's analysis of cohesive devices. It shows how readers, consciously or unconsciously make sense of what they read hence arriving at the intended interpretations. Frames therefore are crucial in the analysis of substitution and ellipsis.

3.6 LEXICAL COHESION

Lexical cohesion differs from other cohesive devices in that it is non grammatical. Halliday and Hasan (1976:318) describe lexical cohesion as the cohesive effect achieved through the structure of the vocabulary. It occurs when two words in a text are related in terms of their

meaning. It can then be said that lexical cohesion covers any instance in which the use of a lexical item recalls the sense of an earlier one.

Halliday and Hasan distinguish between two basic categories of lexical cohesion, that is, reiteration and collocation. Reiteration is realised through the use of repetition, synonyms, superordinate and general word. In the Dholuo narratives that were used in this research, lexical cohesion was not used as much compared to grammatical cohesion. Therefore the analysis of lexical cohesion will be limited to a few examples. Being that there are limited examples to be used in the analysis, there are instances where the same examples will be reused to indicate how different they have been analysed using the descriptive method of Halliday and Hasan, from the cognitive principles of frames and profiles.

3.6.1 REITERATION

Reiteration is the repetition of an earlier item through, a synonym, a superordinate or a general word, but it is not a personal reference, because it does not necessarily involve the same referent. For example:

(56) I saw a boy in my neighbour's kitchen. The boy (repetition) was playing with a knife. I was worried that the child (superordinate) would hurt himself. The lad (synonym) was oblivious to the dangers that he was exposing himself to by playing with the knife. The idiot (general word) was going to cut himself as he (pronoun) was handling the knife carelessly. Surely boys can be stupid.

The example above has been concluded by the statement 'surely *boys* can be stupid'. This would be interpreted as an instance of reiteration, even though the two items would not be referring to the same person being talked about. The following sections provide an analysis of the different categories of reiteration with examples drawn from the oral narratives.

3.6.1.1 REPETITION

Repetition is realised in instances that embrace the same lexical items used across the sentences. For example,

- (57) ... o-ringo ma o-donjo e bungu. E bungu kuro ne owera wera
 ...3P ran until 3P enter in bush. In bush there PST sing
 ...*she ran into the bush. There in the bush, she was just singing*

The noun phrase *the bush* has been repeated in the second sentence; hence establish a link between the first sentence and the second. This kind of repetition is regarded as a simple lexical repetition. Hoey (1991:55) distinguishes between simple and complex lexical repetition. Simple lexical repetition like the one in example (57) is when a lexical item is repeated without any alteration on the word itself. Complex lexical repetition however occurs when “two lexical items share a lexical morpheme, but are not formally identical; or when they are formally identical but have different grammatical functions, for example drug/drugging, dine/dining or human/humans.” Thus, repeated lexical items can have various morphological shapes but still share the property of repetition and are a cohesive device. Another example of repetition is found in story three.

- (58) Obong’o o-chako lounge-e. “Kakii.” Kaki noyie, “Eee,” Kaki ne owuok gi ngwech
 Obong’o 3P start call 3P. “Kakii.” Kaki answered, “Eee,” Kaki PST leave fast
 ka o-dhi dwaro ng’at ma ne lounge-e
 as 3P go look person who PST call 3P
Obong’o called out “Kakii.” Kaki replied, “Eee,” and ran out in a hurry to seek out the person that was calling her.

In this example, the name *Kaki* was repeated two times after it was used the first time in this sentence. Whereas the writer could have used a pronoun in place of *Kaki*, he chose the contrary. This repetition is cohesive as it binds the sentences and ideas together into one unified text.

Repetition as it is seen is a device that can be used to create cohesion within texts. Bloor (1995:99) claims that repetition of the same item is one of the important types of lexical cohesion and probably the one that has the strongest cohesive force.

3.6.1.2 SYNONYM

A synonym is a word that has the same or similar meaning as another word. Lexical cohesion can result from the choice of a lexical item that is in some sense synonymous with a preceding one. Synonyms are used to avoid repetition of the exact same word. However,

complete synonymy is usually rare. This is captured by Cann (1993:21) when he states that whereas total synonymy is rare, partial synonymy occurs relatively frequently where two lexemes are seen as having almost the same sense and almost the same extension. We can then deduce from this that even though synonyms do not have exactly the same meaning, they however do have the same sense and extension. An example of synonyms as it has been used in the narrative is;

- (59) a-dhi luongo jowete-na. [...] Ka chuor-e ne o-sedwogo gi yagi...
 1P go call mates 1P. [...] when husband3P PST return with friends...
I am going to call my mates. [...] When her husband came back with his friends...

In this example *jowete* and *yagi* are synonyms that refer to friend. *Yagi* has replaced the word *jowete* but the two create a link as they are related in their meaning. This is a kind of simple synonymy as both *yagi* and *jowete* belong to the same word class-nouns. It is thus seen that synonymy involves the repetition of the idea represented by a lexical item, rather than its form and it establishes cohesion in a text.

3.6.1.3 SUPERODINATES

A superordinate is a lexical item whose meaning is included within that of another word. It involves a general term which designates a class of which the earlier item is a member. For example, cutlery encompasses forks and knives, and thus is the superordinate word. Halliday and Hasan (1976: 280) describe superordinates to being any item that dominates the earlier one in the lexical taxonomy. The following examples show instances where superordinates were used to create cohesion.

- (60) Jodongo nochoko bura moyalo gima ditim . [...] ji ne ongicho moyiero [...] Oganda
 elders PST met meeting discuss what to do . [...] people PST choose Oganda
The elders met to discuss what they would do. The people searched and chose Oganda

In this example, *ji* meaning ‘people’ encompasses *jodongo* which means ‘elders’. Elders are people and therefore their meaning is also included in to that of people. *Ji* therefore replaces *jodongo* but one can still understand that it refers to the elders as there is a relation of entailment between the two. The use of superordinates creates cohesion as the second

sentence is still linked to the first sentence and one can interpret the meaning of one from that of the other.

3.6.1.4 GENERAL WORD

Many general words carry a connotation of attitude on the part of the speaker (Halliday and Hasan 1976: 280). These can be general nouns, like *ng'at* (person), *dhako* (woman), *dichuo* (man), amongst others. General words depend mostly on the co-text for their meaning, so that the readers can identify what a particular word is referring to. For example;

- (61) ... ng'at-no ne o-lor oa e tado ma o-dhi o-ngado iw-e. ...
person that PST 3P come down from the roof then 3P go 3P cut tail 3P
That person came down from the roof, then he went and cut her tail

The general word *ng'at* which means person replaces the name Obong'o. The interpretation of person requires context because without the context it is impossible to make out which individual is being referred to. 'Person' is therefore the general word for Obong'o and it is used anaphorically.

3.6.2 COLLOCATION

The other type of lexical cohesion is collocation. Halliday and Hasan (1976: 286) describe the term collocation as pairs or chains of lexical items that tend to share the same lexical environment. These lexical items occur freely either within the same sentence or across sentence boundaries.

There were not so many instances of collocation in the narratives. Some of the lexical items that were used include, *chuor-e* ((her) husband)- *chieg-e* ((his) wife), *way-gi* ((her) aunt)- *ner-gi* ((her) uncle), *nyako* (girl) – *ber* (beautiful) and *dichuo* (man) – *dhako* (woman). These lexical items usually appear in the same lexical environments and have been used in the narrative to indicate the link between a husband and a wife for example, their relationship and consequently leading to a sound interpretation.

The analysis of lexical cohesion so far has been done descriptively. Section 3.7 will include frames and profiles in tackling reiteration and collocation.

3.7 LEXICAL COHESION, FRAMES AND PROFILES

Like all the cohesive devices that have been dealt with this far, lexical cohesion can be analysed using the cognitive principles of frames and profiles. The lexical items are processed against the background of a vast store of remembered experiences and knowledge. The discussion of lexical cohesion will be divided into separate sections according to the categories that were provided earlier in the descriptive analysis.

3.7.1 REPETITION, FRAMES AND PROFILES

When lexical items are used again instead of having their space filled by another element, repetition is said to have occurred. This section is concerned with the ways to which readers interpret repetition that occurs in texts and how these repeated lexical items create cohesion. The following example from story 2 shows the case of complex repetition.

- (62) Ka chuor-e ne o-sedwogo gi yagi [...] to o-kon-e ni o-mi-gi chiemo.
when husband 3P PST 3P return with friends[...] and 3P tell 3P that 3P give 3P food.
Ne o-dwok-e ni ok otedo[...]. Chuore ne olimo dero to ok oyudo ring'o
PST 3P reply 3P that not 3P cook. Husband PST look at granary and not find meat
ma o-goy-e. Kane chwore goy-e to o-chako kuong'e
that 3P beat 3P. when husband beat 3P and 3P start curse him
*when her husband returned with his friends, he asked her to give them food. She
answered him that she had not cooked. Her husband checked the granary and found
that there wasn't any meat, so he beat her. When her husband was beating her, she
began cursing him...*

In this example, *chuore* which means 'her husband' has been repeated over and over again. The repetition of *chuore* helps establish a cohesive link between the sentences. Husband evokes the MARRIAGE FRAME. The repetition of 'husband' brings into the mind the MARRIAGE FRAME over and over again; such that these repeated words form a cohesive chain. To understand the meaning of husband requires one to have the background knowledge about the two people involved in matrimony. The narrative frame profiles these two people; Onini and Obunga. Therefore, the repetition of *chuore* is understood to mean Onino. Since the NARRATIVE FRAME profiles only one man that seems to be married, all

instances of this repetition is understood to refer back to the same person. Hence the use of repetition creates cohesion.

Another instance of repetition is provided in the fourth story.

(63) “A-muodo chok nyagweno.” “Chok nyagweno manade matin kamano?”

1P chew bone of a chick. Bone chick which big like that?

I am chewing the bone of a chick. Which chick's bone can be so big?

The repetition in this example occurs in a conversation between Awuor and Apul Apul. The repeated words are *chok nyagweno* which means ‘bone of a chick’. When this expression is first used, it evokes the FOOD FRAME. This frame contains words referring to items of food. The frame elements identify the particular type of the food item which is chicken in example (63), the description of the food and a part of the food, that is, the bone. When the lexical item is repeated again in the sentence that follows, this expression recalls the FOOD FRAME that has already been opened and is in the reader’s mind and the two, being that they are similar in identity, form and also share the same frame are linked together. The repeated words form a cohesive chain with the previous words as they all can be understood with reference to the same frame.

The interpretation of repetition using frames and profiles is quite straightforward. The repeated lexical item is seen to be referring to the same entity that had previously been mentioned as it invokes the same frame hence the formation of a link between the two.

3.7.2 SYNONYMS, FRAMES AND PROFILES

Synonym had already been described as a word or phrase that has the same or nearly the same meaning as another word or phrase in the same language. These synonymous words are usually part of the knowledge present to any speaker of a particular language. They are made up of two (or more) things that are closely related in the mind of people that one suggests the other. The following example illustrates this.

- (64) To chieng'ono Ojwajni gi yagi nodhi mokelo agoko[...]Ojwajni gi jowete-ne
 And day that Ojwajni and kin PST go marriage feast[...] Ojwajni and relatives 3P
 noduogo dala
 PST return home
*And on that day, Ojwajni and his kin had gone to a marriage feast. Ojwajni and his
 relatives returned home*

The synonyms in this example are *yagi* and *jowete* which refers to 'kin/relatives'. Encountering the word *jowete* in the second sentence evokes the KINSHIP FRAME. In this frame, frame elements like brothers, sisters, nieces, nephews, uncles amongst others form the encyclopaedic entries. These people are relatives, that is, they belong to the same family line. *Jowete* therefore presupposes the knowledge of kinship system. It is profiled against this KINSHIP FRAME. However, *yagi* also triggers the same KINSHIP FRAME as *jowete* and the two are understood against this background knowledge. The two can therefore only be understood to be synonymous as they profile the same concept, such that when *jowete* appears in the second sentence, one instantly links it to *yagi*.

3.7.3 SUPERORDINATES AND FRAMES

A superordinate designates a class upon which an earlier entity is a member. In story 8, the word *ji* which refers to people is a superordinate which encompasses *jowete* (friends), *chi* (wives), *osiep-ne* ((his) friends, who are people. Therefore when the writer talks of;

- (65) Bang'e ji n-oling nikech chuny-e noduogo
 later people PST quiet because life 3P pst returned
later on, the people were quiet because he had resurrected from the dead

Given this sentence, the interpretation of *ji* is seen to encompass the different people, that is, wives, relatives, and friends that were shocked by the resurrection of Nyawang'a. The expression *ji* is understood against the background knowledge revolving around a group of people. The word *ji* opens up the PEOPLE FRAME. The encyclopaedic entry for this frame includes; everyone or a group being spoken about at a given point in time, men, women and children etc. Therefore an interpretation of *ji* is seen to include in its meaning the different individuals present in the NARRATIVE FRAME, and so a cohesive link is established between the two.

3.7.4 GENERAL WORD PROFILES AND FRAMES

The general words that were used were mostly repeated across all narratives. These general words were lexical items like *dhako* (woman), *dichuo* (man) *nyako* (girl) and *nyathi* (child). The lexical unit *dhako* for example evokes the WOMAN FRAME. The encyclopaedic entry for woman relates to an adult female human being. The general word ‘woman’ could be linked to the specific individual being described like Obunga for example, as the NARRATIVE FRAME profiles Obunga and makes such linking possible. Hence in such a case, ‘woman’ is taken to be the general word that refers back to Obunga. The same process cuts across all general words. The general words evoke the frames which contain certain specific lexical features. This frame enables the NARRATIVE FRAME to profile the exact entity that is referred to by the general word, as ‘woman’ above. Once the entity has been profiled, linking is thus made possible.

Another example is seen in story one where Oganda is referred to as *nyako* which means girl. The noun girl opens up a GIRL frame which has lexical features like female, a young woman, unmarried amongst others. With the encyclopaedic entry concerning ‘girl’, a reader then searches for an individual that displays such lexical features. The narrative frame profiles Oganda and as a result, the general word *nyako* establishes a cohesive link as it refers back to her.

3.7.5 COLLOCATION AND FRAMES

Collocation in the Dholuo narratives was achieved through the use of words like *chuor-e* ((her) husband)- *chieg-e* ((his) wife), *way-gi* ((her) aunt)- *ner-gi* ((her) uncle), *wuon* (father) *min-gi* ((their) mother) and *dichuo* (man) – *dhako* (woman). The meaning of these words can be understood against the background knowledge of the categories which these words represent (Fillmore 1982:117). For example, the words husband and wife open the MARRIAGE FRAME. Words in the MARRIAGE FRAME have to do with people and the personal relationships they are in or can be part of. The lexical features related to this frame include wife, husband, and in-laws amongst others. Therefore, the use of words like husband presupposes the existence of a wife and the two usually appear in similar lexical environments. An understanding of the concept WIFE or HUSBAND is possible against the background understanding of the concept MARRIAGE. These concepts HUSBAND, WIFE and MARRIAGE are intimately related and so form pairs that are described under collocation.

Similarly, the words father and mother invoke the PARENT FRAME which has frame elements like father, mother, guardian, step mother and step father together with the roles and responsibilities that these people have towards the family and particularly their children. An understanding of the concept MOTHER or FATHER is possible against the PARENT domain, as the two forms a unit, such that the appearance of the word 'mother' in a text, presupposes the presence of a father. These two words usually tend to occur within the same environments and are profiled against the same frame, that is, the PARENT FRAME.

Another example can be seen from the words *nyako* (girl) and *ber* (beautiful). The collocation lies in the fact that girls are described as beautiful and not handsome. Hence collocation puts restrictions on the usage of the words 'beautiful girl' or 'handsome boy' and not 'handsome girl'.

Basically, collocation involves words that usually occur in similar contexts. It therefore follows that such words evoke similar frames where their meaning can be derived from. The presence of one word usually triggers a frame where its pair is a member.

3.8 CONCLUSION

The analysis of substitution, ellipsis and lexical cohesion has been carried out in this chapter. It has been seen that these analyses can be conducted using the cognitive principles. The Halliday and Hasan method was first used in every section so that the reader could follow through the transition from the descriptive methods of analyses towards the cognitive analyses. The cognitive principles, that is, frames and profiles, have provided insights not present in the traditional methods. It has been seen that words are defined relative to their frames and these frames store the vast experiences and knowledge present to an individual.

The analyses of these cohesive devices using the cognitive principles have brought to play both the narrative frame and the lexical frames which have been evoked by various lexical units. The narrative frame has been vital in establishing the links between the various sentences as it profiles the exact entity against the stored background information. The use of frames has indicated what takes place in a reader's mind whenever they are involved with the interpretation of various lexical items such as collocation pairs like 'girl' and 'beautiful'.

4.0 CHAPTER FOUR: COHERENCE

4.1 INTRODUCTION

The subject of this chapter is on the reader's application of frames, that is, the mental knowledge structures that describe a particular type of situation, object or event along with the participants and props that are needed for that frame (the discourse frame) in order to achieve coherence. It shall be seen how different kinds of frames (linguistic and non-linguistic) are invoked by the reader towards securing coherence. Therefore the analysis will reveal how a reader's ability to make sense of what he/she reads in a text, that is, the establishment of coherence, is as a result of a complex interplay of the narrative text and the frame knowledge.

Section 4.2 will lay out the analyses of coherence as is present in the literature. Different scholars have discussed the concept of coherence and many believe that much as the cohesive devices proposed by Halliday and Hasan is necessary towards achieving coherence, it is still not entirely sufficient for the establishment of coherent texts. In other words, cohesion is crucial though not the only exclusive factor contributing to coherence, since it facilitates the comprehension of underlying semantic relations. This section will therefore begin with the different views and definitions of coherence. It will provide a review of the research studies in coherence.

Section 4.3 is concerned with the relationship between the narrative texts and frames, specifically the coherence-inducing function of frames. The analyses in this section will reveal how a reader's application of frames is of great importance in enabling him/her to create coherence. This section will reveal how frames are used by readers to reflect their organisation and understanding of what they are reading in relation to the world as they experience it. The chapter will end with a conclusion.

4.2 COHERENCE

Coherence is usually interpreted in contrast to cohesion. The previous chapters have described the different categories of cohesion. According to Halliday and Hasan, cohesive ties contribute to make a text coherent.

Despite the fact that Halliday and Hasan have been influential in the discussion of cohesion, the concept of coherence is not defined in their work. They however describe the concept of coherence under the term of texture. The concept of texture is used to express the property of

being a text (Halliday and Hasan, 1976:2). Halliday and Hasan claim that the cohesive elements are necessary for the creation of texture. They believe that when given a passage that is perceived as being a text, there would be certain linguistic features present in that passage which can be identified as contributing to its total unity and giving it texture (Halliday & Hasan, 1976:2). For example:

- (66) “i-timo guogi gi nade?” Obong’o nopenj-e. “Gi dwa mana kaya.
2P do dogs these how. Obong’o ask 3P they want just bite me
“What are you doing to these dogs?” Obong’o asked her. “They just want to bite me.” Kaki replied.

Given the example above, Halliday and Hasan view texture as being provided by the cohesive relation that arises between *gi* which means ‘they’ and *guogi* which refers to ‘dogs’. They explain that the cohesive agency, that is, that which provides texture, is the coreferentiality of ‘they’ and ‘dogs’. (c.f Halliday & Hasan, 1976:2,3).

The relation between *guogi* and *gi* in the example above constitutes a tie. This kind of tie is that of reference. The concept of a tie makes it possible to analyse a text in terms of its cohesive properties and give a systematic account of its patterns of texture (Halliday and Hasan, 1976:4).

Building on the idea that cohesion is a necessary factor for the establishment of coherence, Halliday and Hasan (1976:11), further state that the specific kind of meaning relation that is critical for the creation of texture is that which one element is interpreted in reference to another. This is seen as a property of cohesion, because cohesion is concerned with the way in which the meaning of the elements is interpreted. for example;

- (67) Ji ne ongicho moyiero nyako miluongo ni Oganda nikech en ema no-ber
People PST met chose girl called Oganda because 3P that PST beautiful
People met and chose a girl named Oganda because she was beautiful

In this example, the pronoun *en* which means ‘she’ is interpreted in reference to *Oganda*. The pronoun ‘she’ refers back to the preceding noun for its meaning, without which ‘she’ becomes difficult to interpret. This shows that where the interpretation of any item in the

discourse requires making reference to some other item in the discourse, there is cohesion and as a result the text is considered coherent.

These examples indicate the use of reference as one facet of contributing towards coherence. However, reference is not the only device used to establish the coherence of a text, substitution, repetition, and the other cohesive devices can just as well be used towards achieving texture. Halliday and Hasan put emphasis on creation of coherence by using cohesive means.

Different scholars have however criticised Halliday and Hasan's method of analysing coherence using cohesion. They believe that cohesion as a surface linguistic feature cannot account fully for the coherence of a text. Rather that the underlying semantic relations as well as readers perceptions of the text should be taken into consideration to construct a complete picture of discourse processing.

Brown & Yule, for example, posit that a reader will automatically assume 'semantic relations' whenever they are faced with any piece of text and so interpret sentences in the light of previous ones. Therefore, texture in the sense of "explicit realizations of semantic relations" is not critical to the identification of texts. For example,

(68) My father bought a Lincoln convertible. The car driven by the police was red. That colour doesn't suit her. She consists of three letters. However, a letter is not as fast as a telephone call. (Yule, 2006:125).

This example indicates how hard it would be for a reader to interpret such a collection of sentences, even with the presence of all the cohesive relationships. It cements the fact cohesion by itself is not sufficient. A text can have cohesive ties but still fail to be coherent or make sense. In such a case, the text becomes incomprehensible. This therefore means that well connectedness of a text is not solely based on cohesion. Where some connected texts make sense, others do not. As such, something more than just cohesion is needed for such texts to make sense. This therefore reveals one of the shortcomings of Halliday and Hasan's method of analysis texture/coherence.

Brown & Yule (1983: 66f.) note that people generally operate on a default principle of coherence by assuming that a text is coherent. This is the reason why readers go to great lengths in order to create coherence, drawing on all possible cues. For example;

(69) He said saw her. She was beaten, bloody, dirty. He had been looking her after had not come back home. He reported she missing three days. Nobody had seen her until today.

Regardless of the fact that the text lacks appropriate ties within it, it is still possible for a reader to make sense out of it. This means that people rely on more than just cohesion in interpretation. They also rely on the underlying meaning relationships reflected by features on the surface text”.

Widdowson (1978:26) is also of the opinion that a text can be coherent without ‘overt linguistically-signalled’ cohesion. He brings in the idea of illocutionary acts. To him, people perform illocutionary acts when they express propositions in discourse. Therefore, given a text that lacks overt cohesive ties, a reader would make sense of it by “inferring the covert propositional connections from an interpretation of the illocutionary acts.” (Widdowson, 1978:29). This is the reason why readers usually find certain text coherent even with the lack of cohesive devices. Widdowson (1978:29) provides an example to illustrate this.

(70) A: that is the phone.
B: I am in the bath.
A: ok

Given this example, one would then wonder how a reader would determine its coherence without the presence of any cohesive ties. This can be resolved by recognizing these utterances as part of an exchange. Such that A presents a request for B to answer the phone. B on the other hand, offers an excuse regarding why she cannot answer the phone, as s/he is in the bathroom. A therefore accepts this excuse and probably goes ahead to pick up the phone. This interpretation is made possible by recognizing the illocutionary acts performed by these utterances, which enables one to supply the missing propositions and interpret the text as coherent. This analysis of coherence indicates that one does not need cohesive devices to perceive the text as coherent.

Finally, Carrell (1982) also challenges the concept of cohesion as the basis of coherence as proposed by Halliday and Hasan. Carrell describes coherence in the light of schema – theoretical views of text processing. The schema theory emphasises the “interactive processes between the text and the prior background knowledge or memory schemata of the reader or listener (Carrell 1982:482). For Carrell, Halliday and Hasan’s concept of cohesion is insufficient because it does not take the contributions of the reader into account. Readers do not solely rely on the overt cohesive devices whenever they encounter any piece of text, but rather, they bring into the text the schemata or world knowledge, which plays a more important role. For example

- (71) ... gi dhi gitong’ yath moro ma otwo ne o-neno e bungu
...they go get wood some that dry PST 3P see at bush
... *they go get some dry wood that she had seen at the bush*

Given this example, the coherence is not on the cohesive lexical cohesive tie between ‘dry wood’ (or firewood) and ‘bush’. Rather, one recognises this example as being coherent based on the fact that one can access a familiar schema (frame) where dry wood and bush go together (cf. Carrell, 1982:484).

These different analyses of coherence show that cohesion is indeed a separate concept from coherence. Halliday and Hasan are right in saying that cohesive devices are important for the establishment of coherence. However, much as these cohesive devices are necessary, they are not sufficient for the creation of coherent texts. Readers rely on their knowledge of the world to interpret texts. It has been seen that readers offer coherent interpretations for texts that lack cohesive devices or that are not structured properly solely because, familiarity and knowledge is necessary in coherence.

Therefore, where cohesion is seen as a property of texts and refers to the linguistic means that provide texture, coherence on the other hand is best described as the semantic, logical or cognitive connections that underlie a text (c.f De Beaugrande & Dressler, 1981:4). Rather than assume these connections exists independently of the writer or reader, coherence is clearly defined in relation to the reader’s contribution: “coherence is only measurable in terms of a reader’s assessment” (Hoey: 1991:11).

Coherence is thus not a text-inherent property; it concerns the logical relations in a given text which are established by readers through their mental knowledge structures. In other words, it refers to the extent to which readers find that a text ‘holds together’ and constitutes a unified whole.

It can then be concluded that it is readers who establish coherence and not texts, although the cohesive means of texts play a large role in helping the readers to establish coherence. Having established how coherence is described in the existing literature, the following section indicates how reader’s resort to frames in order to establish coherence.

4.3 COHERENCE AND FRAMES

This section is concerned with the application of frames in order to secure coherence. Its focus is on how frames are interpreted by the readers in terms of their prior knowledge, organisation of and understanding of what they are reading in relation to the world as they experience it. Thompson (2004: 179) describe coherence as a mental phenomenon that refers to the mind of the writer and reader . Scott &Thompson (2001: 6) also describe it from the reader/hearer’s point of view “as the unfolding perception of purpose within a delimited area of meaning”. This therefore indicates that coherence can indeed be analysed using the cognitive principles as it brings the mind of the reader into play. Frames establish coherence in the following ways:

To begin with, writers guide reader’s creation of coherence through the use of titles of the narratives and so help them to apply the right frame to what follows. For example, in the third story, the title *Kaki me ne ochamo ji* which means ‘Kaki the man eater’ induces the reader to open his/ her MONSTER FRAME to the text. Within this frame, a reader therefore has some expectations regarding the story that would follow. One would set aside frames that are not related to having a monster killing people. The encyclopaedic entries related to this frame therefore would revolve around having a being that kills humans and feeds on them. This frame therefore enables the reader to make sense of the story, as they are already having the background assumptions regarding the text, such that, when Kaki is seen as transforming from a beautiful girl to a monster and vice versa, one is able to interpret this against the MONSTER FRAME and so, create coherence of the story. Titles therefore pave the way for the creation of coherence by readers.

Most of the time, readers know in advance what type of text they are dealing with, that is, if it is a poem, narrative, newspaper etc. Thus the respective discourse frame is evoked simply because of the situation. If a reader knows for example that she is dealing with a fictitious narrative, she may find the narrative coherent within the FICTION NARRATIVE FRAME. The application of a FICTION NARRATIVE FRAME for instance, would render a text coherent because features such as crocodile talking are included in it and can be explained and understood by the reader having evoked the features of the FICTION NARRATIVE FRAME. For example:

(72) Nyang' ne o-wacho ni o-dwaro nyako eka o-ng'ulo agulu

Crocodile PST 3P said that 3P want girl then 3P spit pot

The crocodile had said that he wanted a girl then he would spit out the pot

In this example, *nyang'* which refers to a crocodile gives his demands before he releases the pot of rain. This sentence seems absurd and inconsistent in relation to our understanding of the world. A reader upon encountering the noun crocodile evokes the CROCODILE FRAME. Frame elements like a crocodile does not speak, it eats people, it has rough skin, it is dangerous, etc are stored in this frame. With this frame knowledge, one can end up regarding the sentence as incoherent. However, it has already been noted that people are always working towards establishing coherence whenever they encounter a discourse. Therefore, for this sentence to make sense, a reader relies on what s/he has already evoked, that is, the NARRATIVE FRAME. The FICTION NARRATIVE FRAME has such features; the characters are vehicles of fantasy, the ability of animals to speak not only among themselves but even intelligibly with people, transformation of characters from one form to another, animal characters given human qualities among others. This frame depicts the fact that in fiction narratives, things usually do not have to conform to one's knowledge of how typically things are like in the world, a feature like seeing the crocodile talking is seen to fit perfectly well within this frame. Therefore, against this frame knowledge, a reader is able to establish this piece of text as being coherent.

Another example can be drawn from cases where communication occurs between two parties. In these instances, readers evoke different frames that would enable them to interpret such communication as coherent and not random sequences of utterances put together. For example;

- (73) “To nyar’ bungu an’g nicham kuon gi an’go?” En to nokone ni, “Bed piny .
 daughter bush what you eat ugali with? She but told her that sit down
 Rie tiendi.” Koro nondhino kuon e a dhoond dan Awuor to ochamo
 Stretch leg yours. Now PST 3P plaster ugali on grandmother’s wound and eat
*“Daughter of the bush, what shall you eat the ugali with ?” but Apul told her, “Sit
 down. Stretch out your leg.” Then Apul plastered the ugali on grandmother’s wound
 and ate.*

This example illustrates a conversation that was between the grandmother and Apul Apul. The grandmother asks Apul this question upon noticing that the meat had run out and yet Apul was still making ugali. This made the grandmother get concerned, wondering what Apul will resort to eating with the Ugali. Apul however does not give a direct reply to the question posed by the grandmother but instead tell her to sit down and stretch out her legs. This reply seems incoherent in light of the question that she has been asked. However, readers are able to construe a coherent interpretation out of the given response.

To establish the coherence of this response, a reader relies on the FICTION NARRATIVE FRAME, where monsters feed on human flesh. The expression ‘plastered the ugali on the grandmother’s wound and then began eating’ opens the MONSTER FRAME. In this frame, one sees how the monster feeds on the grandmother’s wound being that there isn’t any meat left. With this information made present in the MONSTER FRAME, one is then able to regard Apul’s reply to the grandmother as coherent, on account of the actions carried out by Apul.

Resorting to frames therefore seems to be beneficial to a reader as it stores experiences and knowledge that enables people to interpret any piece of discourse. Consider the following example.

- (74) Kaki nokone Obong’o ni koyo ne chame gotieno mondo gi dhi gitong’ yath
 Kaki PST tell Obong’o that cold PST eat her night so they go fetch wood
 moro ma otwo ne oneno e bungu
 some that dry PST see at bush
*Kaki told Obong’o that she felt cold during the night and asked if they could go to
 get some dry wood that she had seen at the bush*

The analysis of this example is made possible by the use of frame instigation expressions like *koyo* which means ‘cold’, *yath* which refers to ‘dry wood/firewood’ and finally *bungu* which ‘bush’. The words *koyo* and *yath* for example opens a TEMPERATURE FRAME. the encyclopaedic entries regarding this frame is that when cold, people take hot tea to keep warm, put on cardigans, light up a fire using wood, amongst other things. The relationship between *koyo* and *yath* would then be seen to be that of the firewood providing the heat needed to keep warm.

The word firewood in turn opens up a FIREWOOD FRAME. Frame elements in this frame are that it provides light at night, it is use for cooking in the traditional African set up, when lit it keeps people warm, among others. This background information enables one to make a coherent interpretation that because Kaki is cold, fetching firewood is important as it would be lit and hence provide the heat needed to keep her warm.

Another frame element of the FRAME FIREWOOD is that firewood is picked from the forest/bush. In the example, given, it is seen that Kaki wanted to go with Obong’o to the bush to pick up the firewood. The relation between firewood and bush can then be seen, that is, firewood can be picked from the bush and hence the need to go there to fetch some.

The above examples have indicated how the different lexical items relate to each other and are grouped into frames which are in turn used to create coherence of a given discourse. The background knowledge of these lexical items enables readers to establish coherence.

Coherence can also be achieved through the help given by the writers. Writers enable readers of texts to establish coherence by making use of certain introductory expressions. With introductions like ‘a long time ago’ or ‘in the past times’, writers successfully guide readers towards the creation of coherence in what way they set the time framework and this in turn enables them to apply the right frame to what follows next.

The Dholuo narratives that were used for this research had such introductory expressions. *Chon gilala* which means ‘a long time ago’ and *ndalo machon ne nitie* which means ‘in the past there was’ have been used to signal the beginning of narratives. At other instances, the stories were begun by naming the place where the story purportedly took place or the situation in which that story revolves around. For example, *e higa moro nenitie kech miluongo ni Ang’ienglaki* to mean ‘many years ago, there was a severe famine that people

named Ang'ienglaki'. This beginning however signals a real story narrative and not a fictional one.

The uses of such introductory expressions evoke a NARRATIVE FRAME in the minds of the readers. The use of the NARRATIVE FRAME transports the readers into the world of fiction, the world of suspense, the world of sorrow and joy, the world of satire and allegory, and the world of long and short adventures (Miruka, 2001:122). These introductory expressions therefore prepare the readers for the text that is to follow and create certain expectations.

One can also establish coherence in cases where a word or phrase is ellipped. For example,

- (75) Obunga to ne o-kawo ring'o no o-chako ng'olo 0 gi pala o-bulo 0
Obunga but PST 3P take meat that 3P began cut with knife 3P roast
kendo o-hadho 0 nyaka ne o-tiek-e ma ok o-tedo
and 3P waste until PST 3P finish it then not 3P cook
*But Obunga took that meat, she began cutting 0 with the knife, roasted 0, and
wasted 0 until she finished it then she did not cook*

This sentence is talking of Obunga cooking meat. However, the noun 'meat' has been ellipped at various places but the reader is still able to tell that even if the meat is not repeated, it is the only food that is being talked about. The words cut, roast and eat evoke the FOOD FRAME. This frame has frame elements like, the food is raw, and it has to be cut then cooked before it can be consumed. From our normal experience, it is known that for one to cut, cook, boil and eat, there has to be food in place. With this encyclopaedic knowledge, one would then resort to looking for the kind of food that is raw, uncut and cannot be eaten without being cooked so as to fill the missing constituent. The NARRATIVE FRAME, profiles the word *ring'o* which meets the characteristics channelled by the encyclopaedic entries for FOOD. One is then able to interpret that Obunga cut, roast and ate meat. The ability of readers to figure out the missing constituent by evoking frames enables them to create coherence of sentences where certain lexical items have been omitted.

Many more examples can be used to indicate how frames are used by the readers to enable maintain coherence in texts. The examples used here are just but a few. However, they have illustrated that frames are indeed important.

4.4 CONCLUSION

In conclusion, frames are seen to be an important factor for the creation of coherence by readers. Readers do not just rely on the cohesive devices to consider a text coherent but instead or better in addition as has been seen in the analyses above, frames are triggered by the reader through the lexical items and this leads one to look for interpretations that cohere with their normal experience of things.

In this chapter, the existing interpretation of coherence was first given, where the contributions of different scholars indicated that they did not regard cohesion to be sufficient for the creation of coherence since readers make sense of what they read in line with their experience of the way the world is, that is, their background knowledge. Coherence has thus been seen not to be a text inherent property but to be measurable in terms of a reader's assessment.

The discussion therefore, on how readers apply certain frames to a piece of text in order to create coherence did not follow Halliday and Hasan's concept of using cohesion as a means for establishing texture, but rather, approached coherence from the way to which a text makes sense to readers. It was found out that the NARRATIVE FRAME together with the other lexical frames evoked by the lexical units have a vast amount of information stored in them that readers make use of. Coherence is therefore dependent on frames.

5.0 CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 SUMMARY

The purpose of the study was to investigate how the cognitive principles (frames and profiles) could be used in analysing cohesion and coherence in Dholuo oral narratives, which were picked from the book *Oral literature of the Luo* by Okumba Miruka. The cohesive devices that were taken from these narratives were put into Halliday and Hasan's category of cohesive devices, that is, grammatical and lexical cohesion. The discussions on cohesion first took a descriptive approach before analysing it using the cognitive principles of frames and profiles. The same approach was used for coherence.

It was found that frames and profiles were used by readers to help them establish the coherence of a text, or how different elements could be interpreted as being related as forming a cohesive tie. Readers used frames, to reflect their organisation of and understanding of what they were reading in relation to the world as they experience it. It was then possible for one to consider a narrative coherent as the words evoked frames upon which meanings could be interpreted. Certain elements were profiled in frames and this profiling enabled an element to be linked with its profiled antecedent, hence maintain cohesion.

The analysis of reference and conjunction revealed that pronouns and conjunctions are empty lexical items and so could not open frames. In the case of reference, it was found that, Dholuo pronouns did not specify any gender feature, like English, where one can tell that 'she' constrains a female identity and 'he' constrains male. In Dholuo, a pronoun like *en* could either mean 'he', 'she', or 'it' and so one relied on frames and the profiled element to link this pronoun to its antecedent and establish whether the pronoun would then be 'he,she,it'. The respective frames evoked and the profiled entities were then vital as they made such links possible. In the case of demonstrative reference, it became clear that the demonstrative determiners came after the nouns they were modifying. Unlike English where these determiners preceded the nouns, these narratives showed that the contrary happens. For example, whereas in English it would be 'these books', in Dholuo it appears as *guogi go* which means 'dogs those'. It was also seen that conjunctions were empty lexical items and so relied on frames for their meaning to be achieved. The conjunctions function was to link frames together, upon which it could then be interpreted as a causal, temporal, adversative or additive conjunct. Conjunctions were polysemous, such that at one time *to* could mean 'and' and another 'but' emphasizing the importance of opening the frame that would specify the right meaning of such polysemous conjuncts.

In the discussions, it became evident that readers rely on NARRATIVE FRAME in the interpretation of cohesion and coherence. When reading narratives, readers have access to NARRATIVE FRAMES, which contain the background knowledge concerning narratives. It was seen that the plot, theme, characters, etc of the individual narratives was stored in this frame, and it was in turn used by the readers to interpret the stories. The NARRATIVE FRAME profiled the entities being referred to and so motivated linkage between pronouns and their antecedents for example. Apart from the NARRATIVE FRAME, there were certain frames that could be only be evoked, if readers had the knowledge concerning Luo culture and traditions. Such that certain lexical units could only be interpreted against the knowledge of these traditions, customs and beliefs relating to the Luo community.

In substitution and lexical cohesion, words could open frames, and the encyclopaedic entries of the frames could then be used to help maintain the links to the previously mentioned elements. It was seen that in Dholuo, the substituting elements took the form of names and titles of people, places and things amongst others, which was contrary from what happened in English where 'one'/'ones' or 'so' were mainly the substituting element.

In ellipsis, the missing constituent motivated the opening of frames, as readers sought to establish what the writers could have possibly been writing about. Certain lexical units triggered frames that made it possible for readers to establish what the missing element was and at other times, the NARRATIVE FRAME gave information that was necessary for the interpretation of these missing constituents.

Finally, it was seen that readers knowledge of how things are in the world enabled them to perceive texts as coherent. The frames that were triggered in the mind made to possible to interpret texts and see them as meaningful. Moreover, it was established that cohesive devices were necessary though not sufficient for the creation of coherence and readers resorted to frames.

The study therefore achieved the objectives it set out to investigate and hypotheses it lay out, and it could then be said that frames and profiles and indeed vital in the creation of cohesion and coherence.

5.2 CONCLUSION

In conclusion, it is evident that frames and profiles are important as readers resort to them to make the interpretations of texts possible. However, certain frames are culture specific and interpretation of certain texts can only be made possible if one has access to such cultural frames/ background knowledge of the respective culture. Since these narratives were of the Luo community, a reader had to have access to different frames revolving around the Luo culture so as to be able to ascertain that the texts were coherent. Apart from this, there are frames that conventionally used and so this also made these narratives be interpreted in such a way that made sense to readers.

It was seen that much as readers make sense of what they read, writers also played a role in guiding the readers to make up correct links between different elements and maintain cohesion and also establish coherence through the use of frame instigating words that could trigger certain frames in the mind of readers.

In this study, it was noted that the narratives portrayed more of reference and conjunction, as compared to other cohesive devices, indicating how cohesion in these narratives depended mostly on these two cohesive devices.

5.3 RECOMMENDATIONS

In this research, oral narratives were used to accomplish the investigation of cohesion and coherence using the cognitive grammar theory, it is recommended that other text types, for example, newspapers, law books, the Bible, among others could also be studied to find out whether the same pattern of cohesive device would be obtained. Reference and conjunction were the mostly used cohesive devices, further investigation in these texts would reveal if such pattern runs across all texts in the Dholuo language, or this is just the case of the narratives that were selected for this study.

It is also recommended that different languages apply the cognitive grammar theory in analysing cohesion and coherence, so as to establish how the results obtained could differ from one language to the next.

Dholuo pronouns can not specify any gender feature, a study revolving other African languages could reveal whether this is the case for pronouns or it only appears so in certain African languages.

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APPENDICES

Appendix I: The Girl Pierced the Mother's Eyes.

The girl who pierced the mother's eyes



Once upon a time, there was a big, big drought on earth. Hearsay had it that the crocodile had swallowed the pot of rain. The elders, therefore, met to discuss how the problem could be solved. They decided to consult the village medicineman, who told them that the crocodile wanted to be given a girl to eat before he could release the pot.

The elders searched throughout the community for suitable sacrifice and finally settled on a maiden called Oganda. She was also the most beautiful girl in the whole village. When Oganda's father was informed about the decision to sacrifice his daughter, he did not think twice about it. If it was the only solution to the community's problem, he reasoned, he had no objection. "Let her go so that we can get rain," he said.

Oganda was then taken by a team of elders and the journey begun to the lake where the crocodile lived.

On the way, she met her aunt who asked: "Where are you going, my niece Oganda? And why are you crying?"

Oganda replied in song:

My fathers have conspired with the vultures, oh.
My aunts have conspired with the vultures, oh.
My in-laws have conspired with the vultures, oh.
It is Oganda who must die.

But this song did not move Oganda's aunt into doing anything to help her. Instead, she said: "Just go so that we can get rain."

Next, Oganda met her uncle who also asked, "Where are you going, my niece Oganda? And why are you crying?"

Oganda replied with the same song:

My fathers have conspired with the vultures, oh.
My aunts have conspired with the vultures, oh.
My in-laws have conspired with the vultures, oh.
It is Oganda who must die.

As they walked on, the next person they met was Oganda's adoring lover. When he asked where she was going and she replied with song, crying, he told her and the company escorting the girl to wait for him as he went to collect a spear, club and machete. Then he told Oganda to sing after he returned to accompany her on the journey.

My fathers have conspired with the vultures, oh.
My aunts have conspired with the vultures, oh.
My in-laws have conspired with the vultures, oh.
It is Oganda who must die.

As they approached the lake, he told her to sing even louder.

My fathers have conspired with the vultures, oh.
My aunts have conspired with the vultures, oh.
My in-laws have conspired with the vultures, oh.
It is Oganda who must die.

As soon as Crocodile heard the song and knew that its food was on the way, he vomitted the pot of rain and it started pouring immediately. Crocodile opened its mouth very wide waiting to swallow the girl.

Oganda and the team found him in this state, with the mouth wide open and the eyes closed in anticipation. The elders stopped a distance away and urged Oganda to go and be eaten. Although she was afraid, she just walked on because her lover was ready to die with her. When they reached Crocodile, her lover took out his spear and impaled the animal on it. When the elders saw how the animal dashed out of the water towards the two, they all scattered and returned home believing that Oganda and her lover had been killed. However, Oganda's lover managed to kill the crocodile. He then took Oganda as his wife and made a new home for her, far away.

One day, a certain woman from Oganda's former village was passing by her new home. She saw Oganda busy pounding outside her house. When the woman went back to her village, she reported to Oganda's parents that the girl was still alive.

But they did not believe her. "This woman is mad," they said. "How can she talk about Oganda who died a long time ago? The woman tried to prove her report but no one paid her any attention.

One time, however, Oganda's mother was also passing by her daughter's new home when she stepped on a thorn. She sat down and tried to remove it in vain. Then she peeped into the homestead and called the woman she saw to go and remove the thorn from the sole of her feet. When Oganda went and found that it was her mother who had let her be taken away to be fed to the crocodile, she took a sharp thorn and, instead of using it to remove the other thorn, pierced her mother's eyes. Her mother became blind for the rest of her life.

Tinda.

(Collected from Susan Awuor Miruka at Asembo Bay, 1984)

Sigand Oganda

(The girl who pierced her mother's eyes)

Ndalo moko piny notuo ahinya. Ne iwacho ni nyan'g omuonyo aguch koth. Jodong'ochoko bura moyalo gima ditim. Nyang'ne owacho ni odwaro nyako eka ong'ulo agulu. Ji ne ong'icho moyiero nyako miluongo ni Oganda nikech en ema nober malombo wang'. Kane owachne wuon to oko ni odhi adhiya' koth ochwe. Ne okaw Oganda ka itero kanyang' kendo e yo ne oywak aywaka. Ne oromo gi waygi. "Oganda nyathiwa idhi kanye miywak aywaka ni?" Oganda nochako wer :

*Ka-baba duto winjo gi arumbe yo
Ka-weyena duto winjo gi arumbe yo
Ka-yuocha duto winjo gi arumbe yo
Oganda ema nyaka tho*

*Waygi to noduoke ni "Dhi adhiya piny otwo rwok". Ne oromo gi nergi
"Oganda nyakewa idhi kanye ma iywak aywaka ni?"*

*Ka- baba duto winjo gi arumbe yo
Ka-weyena duto winjo gi arumbe yo
Kayuocha duto winjo gi arumbe yo
Oganda ema nyaka tho*

Kaye ne oromo gi osiepne mohere kabisa. Kane ochako wer to osiepne oko ni, "Ritauru kanyo". Ne odhi oomo tong', arungu gi opanga kaye ochako wer ka gidhi. Nyang' ka ne owinjo wend Oganda no to ne ong'ulo agulu kong'eyo ni nyako biro, kendo nong'amo dhoge maduong' koikre chame. Sama ne ong'ule agulu no to koth ochako chwe. Oganda gi osiepne ne oyudo ka nyang' ong'amo dhoge ma kata wang'e ok nen. Ne ochwoyo duond nyang' gi tong ma otho. Ne okawo Oganda ma okende.

Chieng' moro dhako moro ne onene ma odhi onyiso wuongi to wuongi nokoneni, "Dhakoni janeko! Oganda mane otho cha!?" Kata dhakono ne otemo wacho ni adier ne oneno Oganda to ok ne gidewe.

Katakamano mingi chieng' moro ne kadho but dalagi monene. Ne oyudo kudho ochuoye mit oluonge ni okolne kudhono. Oganda ne odhi gi kudho ma ochwoyo wang' mingi ma mingi olokre muofu.

Tinda.

Appendix II: The Man-Eater

The man-eater

There was once a man-eating monster called Kaki who ate almost everybody she chose except a certain boy called Obong'o. Although many people failed to trap the monster, Obong'o believed he could.

One day, he took the droppings of rats, went to hide on Kaki's roof. When Kaki had prepared her meal and was ready to dine, Obong'o called out, "Kaki".

Kaki ran out in a hurry to seek out this intruder and do the obvious with him while singing:

*En ang'o ma nyaka chak luonga
Kaki ee*

*Acham ji atieko
Ma ti nachami
Kaki ee.*

What has been calling me?
Kaki, ee.
I have eaten everyone.
I will eat this one, too.
Kaki, ee.

Having searched in vain, Kaki returned to dine, but alas! The food was half-eaten and the remainder was full of rats' droppings. Kaki said in anger: "What an arrogant rat! What an impudent rat! I can't eat this," and then threw the food away. But Obong'o repeated his mischief every day until the monster became very weak and could only respond in a very slow and melancholy tone:

What has been calling me?
Kaki, ee
I have eaten everyone.
I will eat this one too.
Kaki ee.

One day, when Kaki was asleep, Obong'o climbed down stealthily and slashed off her tail. On waking up, the monster found her sleeping place very wet. She wondered, "Have I wet my bed or what?"

Discovering that her tail was missing, Kaki thought of a plan to avenge herself. So she changed into a very beautiful girl and walked to where the boys were playing *adhula* (a game which has elements of modern hockey and cricket). No sooner had she arrived than she heard one of the players being lauded as "Obong'o the hero who cut the monster's tail".

She ran to him and declared her undying love for him. But Obong'o was reluctant to take her home.

"How can I take you home when I have only met you today and my parents were not informed to expect you?" But she persisted and finally convinced him with her unequalled charm.

After they had had their dinner, Obong'o and the beauty retired to bed. But when Obong'o had fallen asleep, his lover changed into a monster, raging to devour him. He was, however, lucky that his dogs, which were alert, barked at Kaki until Obong'o stirred and woke up. Noticing that Obong'o would discover her real identity, Kaki quickly changed into a beautiful girl once again.

"What have you done to the dogs that they should bark at you?" Obong'o asked.

“Nothing. They just want to bite me. Please, Obong’o, restrain them,” she pleaded.

She tried to eat Obong’o up several times but the dogs always barked and scared her. In the morning, she complained that the night had been very cold and asked Obong’o if they could go to the bush to get some dry wood with which to make a fire and keep themselves warm the next night. He agreed, took an axe and released the dogs to accompany them. But the girl protested about the dogs and advised Obong’o to lock them in the house. Not wanting to disappoint his beloved, Obong’o did exactly that and they set off for the bush.

They went right up to the centre of the forest where there was a very tall dry tree. The girl asked Obong’o to climb, promising that she would hand him the axe. But whenever Obong’o asked for it, she only urged him to climb higher. And so he climbed to the very top of the tree.

When he again asked for the axe, Obong’o was most surprised to see that the girl had changed into Kaki and had started cutting the tree.

“Cut! Cut! Cut!” it went.

“You are the clever one who cut my tail. You must die today”, Kaki cursed as she cut: “Cut! Cut! Cut!”

With only one cut to go before the tree fell, some three doves appeared and perched on a nearby tree singing:

“Kuu, kuu. What a handsome lad to die just like that!”.

This intrusive sympathy infuriated Kaki so much that she chased the doves away very angrily. When Kaki came back to the tree, the stem was again full and round. Kaki resumed cutting with renewed vigour, but the doves came again. This time, Kaki sent them even further away.

Obong’o was mesmerised. He did not know how he would escape death. He began singing the song he always sung to summon his dogs.

*Soi soi soso
Soi soi soso
Soi soso ratenge
Soi soso rabuore
Soi soso wuon olang’ ma lio lio Kojerma.*

*Soi soi soso
Soi soi soso
Soi soso the blacks
Soi soso the browns
Soi soso owner of the sharp bell Kojerma.*

He continued singing until one of his dogs, the blind one, heard his voice.

"I can hear someone singing like Obong'o," the dog told the others. But the others who had not heard anything abused it saying, "It must be your blind eye that is making you hear strange things." The humiliated dog kept quiet. But then the toothless one also heard the voice.

"Surely that is Obong'o's voice," it declared.

"It is your toothless gum that is cheating you," the others replied.

Soon afterwards, however, the lame one also said, "I can also hear Obong'o." But likewise, the others reprimanded it, "Shut up with your lame thighs."

It did not take long before all the dogs heard the singing. They chewed at the door, scratched and gnawed until it opened and they came out. They ran very fast to where Obong'o was singing from. When Kaki saw them, she immediately changed into the maiden again pleading, "Please Obong'o, restrain them from biting me. I was only joking." But since Obong'o had known that she was actually a monster, he encouraged the dogs to bite her.

"Bite her; it is just Kaki. Come on there. You brown one, get her; destroy her; tear her to pieces." Kaki was torn into innumerable pieces.

Obong'o then climbed down, took the dogs and the doves and went home. He slaughtered a bull and distributed the meat among the dogs, the blood to the doves and the liver to the toothless dog, to thank them for saving his life.

Tinda, may I grow as tall as my uncle's trees.

(Contributed by author from his childhood memories and repertoire.)

Kaki me ne ochamo ji

(The man-eater)

Ne nitie ondieg Kaki moro mane ochamo ji duto to ne otamo gi mako. Koro ne odong'wuoyi moro achiel mane oparo riekō mar nyalo Kaki no. Wuoyini ne nyinge Obong'o. Ne oparo mar miyo Kaki kech. Chieng' moro ne okawo chieth oyieyo bas odhi obuto e tat od Kaki. Ka ne Kaki osetedo koro dwa chiemo to Obong'o ochako Iwongē: "Kakiii". Kaki noyie: "Eee". Kaki ne owuok gi ng'wech ka odhi dwaro ng'at ma ne luongeno. Sama ne odhi to nower ni.

En ang'o ma nyaka chak luonga

Kaki eee

Acham ji atieko

Ma ti nachami

Kaki ee

Kaki ka ne oseedwero ma ok oyudo ng'atno to oduogo. Ka oduogo to oyudo ka ocham chiembe to modong'oporie chieth oyieyo. Ka noneno chiembe go to ochako wacho, "To oyieyo ni be ki jasungaa! To oyieyo ni be ki ja ng'ayiii! Magi to dak acham nyar ng'ato". Kaye to okawo chiemo opuko. Obong'o ne otimo kamano pile pile nyaka ne Kaki odhero ahinya ma koro ka iluonge to ower mana mos ni.

En ang'o ma nyaka chak luonga
Kaki eee
Acham ji atieko
Ma ti nachami
Kaki ee

Chieng' moro kane Kaki nindo otero to ng'atno ne olor oa e tado ma odhi ong'ado iwe. Kane ochiew to oyudo kama ne oninde ka n'gich thithithi. "To alayo koso an'go motima?"

Ka ne ofwenyo ni iwe onge to oparo gima dotim ne ng'ama ne on'gade no. Ban'ge ne olokre nyako maber miwuoro kaye to ochako wuoth odhi kuma yawuoyi ne goye adhula. Ne owinjo ka ji pakre kendo ka ipako yawuoyi ma tugo. Nopo mana ka owinjo ka ipako wuoyi moro ni "Mano Obong'o wuoyi mane ong'ado iw Kaki ma otamo jimako!" Ne oringo ma odhi otwere kuom Obong'o ni ose here kendo nyaka odhi olime. Obong'o ne otemo tamre ni, "To ere kaka adhi kodi dala to akiayi to bende jo-dala ok on'geyo wendoni?". Kata-kamano ne ochwere mit Obong'o be ka ne oneno berne gi kaka yawuoyi moko be ne dware to oyie okawe.

Ka ochopo otieno ma gisechiemo to gi dhi nindo. Ne orito ka Obong'o osenindo to olokre Kaki. To Obong'o ne opidho guogi mang'eny. Guogi gi ne oñeno ka Kaki dware chame kendo ne gigweye matek ma Obong'o ochiew. Kaki ne olokre nyako kendo.

"Itimo guogi gi nade?" Obong'o nopenje.

"Gi dwa mana kaya. Yawa Obong'o kwergi". Kaki nohombo kamano.

Kindé duto mane odwa chamo Obong'o to guogi go gweye nyaka ne piny oru. Ka piny ne oru to okone Obong'o ni koyo ne ochame gotieno mondo gi dhi gitong' yath moro ma otwo ne oneno e bungu. Obong'o ne okawo le to ka ne odwa dhi gi guogi to nyakono nokone ni guogi to gilorne gi e ot matek. Ne gitimo kamano kaye to gidhi. Ne gidhi adhiya nyaka e chuny thim kuma ne nitie yath mabor ma otuo. Ka aye nyakono nokone Obong'o ni mondo oidhi obiro gamo ne le. Obong'o ka idh idh to ka okwaye le to oko ni, "Pod idh aidha abiro gamo ni le". Ka ne ose idho malo mogik to nyakono olokre Kaki kendo ochako ton'go yath "Tong'! Tong'! Tong'!" kowacho ni "In ema ing'eyo ng'ado iwa nyaka anegi". Tong'! Tong'! Tong'!

Ka ne yath chiegni chot to akuche moko adek opiyo machiegni kanyo. "Kuuu mano wuod wegi maber ma dwa tho nang'o?" Kaki ne oriembogi to ka oduogo to oyudo ka yath mane otong'o cha ochomre. Kendo ka ochako tong'o kendo to akuche ka ochako oduogo kendo ne oriembogi to oduogo oyudo ka yath ochomre. Obong'o piny ne ochamo e wi yath kendo ne oparo gima dotim. Ne ochako luongo guogine gi wer;

Soi soi so so
Soi soi so so
Soi soi so so Ratenge
Soi so so Rabuore
Soi so so Radiere
Soi so so wuon olang' ma lio lio kojerma

Ne oluongo aluonga nyaka guoge ma wang'e otho owinjo.

"Ng'ato awinjo ka wer ka Obong'o!"

"Ok wang'i ma othono ema wuondi" jowadgi ne odwoke gi gero.

Bang'e to marafuok be owinjo.

"Ng'ato adier wer ka Obong'o!"

"Ok fuoki no ema bwagi".

Rabam ne owinjo.

"Kata an be awinjo ka Obong'o wer"

"Ling'nwa gi bam moko".

Bang'e to ne giwinjo duond Obong'o giduto. Ne gimudo dhoot gi mirima nyaka giwuok. Ne giringo aringa ka gichiko itgi nyaka gichopo ir Obong'o. Kaki kane oneno gi to olokre nyako kendo ochako hombo Obong'o: "Kwer gi kik gikaya an bende ne atugo atuga". Obong'o to koro ne oseng'eyo ni en mana Kaki kendo omedo mana siayo guogi ni:

"Kaye uru akaya en mana Kaki. Sia! Sia!"

Rabuor make. Chode uru! Kidhe uru!"

Ne gikidhe matindotindo ka nanga nyaka otho.

Obong'o kane oselor to okawo guogi ne mane okonye go gi akuche ka bende. Ne odhi ma oyang'o ruath. Guogi ne omiyo ring'o, akuche ne omiyo remo to rafuok ne omiyo chuny.

Tinda! adong arom gi bao ma ka nera