

Cohesion and Graphology in "Journey On, Comrade Iyayi" by Academic Staff Union of Universities (ASUU) Nsukka Zone, Nigeria

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Abstract

This paper investigates cohesion and graphology in a poem of national, historical and contemporary significance in Nigeria titled "Journey On, Comrade Iyayi". This poem was chosen because its subject matter is one of the consequences of the Academic Staff Union of Universities' (ASUU) strike (which lasted for almost six months) in Nigeria which drew both national and international attention. Hence, a poem written on one of the martyrs of the struggle is worth investigating especially in the area of what makes the poem to be meaningful (i.e., cohesion). The poem above was written on the late academic icon on Dec. 8, 2013 at his burial. The theoretical framework adopted for the analysis is Systemic Functional Grammar as put forward by M.A.K Halliday especially as it relates to the textual function of language recognized by the theory. It is discovered that both grammatical and lexical cohesion are important in the poem. Specially, it is revealed that the additive conjunctive relation "and" and conjunctive adversative "but" in the poem are meant to serve as semantic signboard for passing across special bits of information regarding the death of the late icon. Relating to the above is the conspicuous ellipsis in stanza II which puts in special focus the various symbolic representations of the "piece of metal" that killed the professor. Apart from the above, lexical repetition is very important in the poem mainly for reinforcing the theme of death. Collocation as another form of cohesive device gives clarification of some phrases in the poem. Lastly, graphological consideration of the poem reveals that the number of stanzas in the poem and the near absence of full stop and commas are signification of the theme of death on which the poem revolves.

Keywords: Genre, Graphology and Cohesion.

Introduction

Human actions, ideas, experiences, desires, feelings, emotions etc. can be communicated through either the spoken medium or the written medium. Within these two mediums, different genres are available to choose from. The term "genre" has been extensively explained by Bloor and Bloor (2007:8):

Genre is the term used for a specific product of a social practice. It is a form of discourse, culturally recognized, which, more or less, obeys socially agreed structures... Examples of literary and linguistic genre, are novels, poems, university lectures, biology lab reports letters, theatre reviews. Genres can be classified crudely or more delicately - so the genre *letter* could be sub-categorized into business correspondence letter to the editor, friendly letter, love letter, each having its own format and characteristics. The genre of poem could be sub-categorized into sonnet ballad, epic and so on. Genres can also be seen from the point of view of the institutions within which they evolved. Genres have their own formal characteristics, which can be identified, described and taught.

However, the fact remains that whichever genre is favoured to pass across one's message idea, feeling, emotion, etc. the writer gives priority to the issue of meaning and interpretation. Even in a situation where it appears as if a writer wishes to deliberately make his work inaccessible by his choice of vocabulary or register, phrasal structure and sentence pattern, there is one aspect of meaning/interpretation which he has to give allowance to if the piece or work is not to be tagged as "nonsense", "incoherent", "illogical", "poorly written", "meaningless" etc. This aspect of meaning which may not necessarily be explicit in all cases but which will come to the surface through linguistic enquiry is termed "cohesion".

The concept of cohesion is an important one in linguistics in that the existence of what is referred to as "discourse" and "text" owe their existence to the existence of cohesive elements in them. Cohesive elements are found in all genres, texts and discourse. Of all the different genres, the genre of poetry stands out in that it is the one readily chosen to express every kind of emotions and feelings in as few words as possible. No wonder, Wordsworth defines poetry as a spontaneous overflow of powerful feelings recollected in tranquility. Even though poetry uses as few words as possible or terse language or condensed language to pass across "powerful feelings" and emotions, the fact cannot be disputed that cohesion is still found in poems. It is this assertion that serves as the plank upon which this paper stands to investigate cohesion in a highly emotional poem under study titled "Journey on, comrade" written in honour of Late Professor Festus Iyayi - former ASUU president.

Background to the Writing of "Journey on, Comrade"

The poem has its origin in the ASUU strike that happened in the country between July 1, 2013 - Dec. 17, 2013. ASUU which is an acronym for Academic Staff Union of Universities is the umbrella body for all lecturers in public universities in Nigeria. The body has two major aims which are: fighting for the welfare of its members and fighting for improvement in the standard of university education in Nigeria through increased funding to universities (both Federal and State owned), for provision of infrastructure, building of conducive lecture halls and hostels, equipping of libraries and laboratories with up-to-date books/materials and equipment etc. In 2009, the Federal Government of Nigeria signed an agreement with the union to implement some decisions which will have a far-reaching effect towards improving the standard of education in Nigeria. Unfortunately, four years later, some aspects of the agreement had not been implemented. This eventually forced the union to declare an indefinite strike in the nation's public universities. "The Punch" of Dec. 18, 2013, page 3 writes that:

Lecturers in about 53 of the nation's public universities had on July 1, 2013 embarked on the action to protest the Federal Government's failure to implement an agreement they reached in 2009. Parts of the agreements centered on increased funding of the universities, a declaration of a state of emergency in tertiary education, better wages as well as payment of earned allowances to lecturers.

After several efforts to cow, cajole, bulldoze, intimidate, and blackmail ASUU members into calling off the strike by the Federal Government had failed, the President of the Federal Republic of Nigeria - Dr. Goodluck Ebele Jonathan and some key members of his cabinet held a -13 hour meeting with the President of ASUU - Dr. Nasir Fagge with other key members of the union in attendance including Professor Festus Iyayi on whom this poem was written. It was agreed at the meeting that the Federal Government will inject N1.3trn into public universities between 2013 and 2018. Other aspects of the agreements were equally discussed extensively. The outcome of this meeting raised expectations among Nigerians that an end was in sight for the then five months old strike. ASUU eventually fixed its NEC meeting for November 12, 2013 in Kano where the crucial decision would be taken on whether to suspend the strike or continue with it based on the outcome of the meeting with the president.

It was on this all-important and crucial journey that Professor Iyayi embarked on when the vehicle in which he and some ASUU members were travelling was hit by one of the vehicles in the convey of Governor Idris Wada of Kogi State. He did not survive the accident. Being an active member of ASUU and a former president of the union in 1986, his death was a great setback to the resolution of the impasse. In fact, ASUU's NEC meeting could not hold until two weeks after the tragic incident. The death of Professor Iyayi was a big blow to the nation in general and to the academic community in particular. In life and in death, he remains an icon in ASUU struggle and in the revitalization of University education in Nigeria. In order to immortalize his name using the medium of art, the poem titled "Journey on, Comrade" was written by members of Nsukka Zone of ASUU and published in "The Nation" of Saturday, December 7, 2013. With the above background, the aim of this paper is not only to identify the cohesive devices in the poem but also to investigate the various shades of meanings that they carry with them. The background to the poem above is meant to serve as the context for its effective interpretation. According to Adegbite (2000:65), context is "an abstract category used by language scholars to provide links between linguistic items and the social and situational factors of communication".

The Concept of Cohesion and Literature Review

Olajide (2013:215) gives a short history of cohesion when he writes that:

The concept of cohesion in linguistic studies was popularized in the 1970s and the leading literature in this direction are Halliday and Hassan (1976). The illuminating and comprehensive work they did made the concept gain wide acceptance in linguistic studies and subsequently became a subject of linguistic research.

The concept of cohesion should be of interest not only in linguistics but in language and communication generally since it has to do with meaning. This is in tandem with the view of Salami (2001:1) that "meaning is an essential issue in the whole of human affairs". In the same vein, Mbat and Archibong (2013:14) write that "the importance of meaning in the use of words and language cannot be quantified. Without making clear the meaning of the words we use, communication will be vague. Meaning brings about clarity and gives light to the understanding". Meaningful and effective communication is only established

when the different ideas passed across by an encoder to a decoder are linked through some linguistic devices. The interrelatedness, connection, bond, link or relationship that exists in speech, text or discourse that makes it a meaningful whole is termed cohesion.

The importance and popularity of this concept is attested to in the number of scholars who have contributed variously to it in one form or the other. We shall briefly explain what cohesion means by looking at some definitions of this all-important concept. Halliday and Hassan (1976) write that cohesion features as part of the system of a language expressed partly through vocabulary and partly through grammar. They give a comprehensive definition of cohesion as thus:

Cohesion occurs where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSED the other in the sense that it cannot be effectively decoded except by recourse to it... and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text.

Crystal (1993:119) writes that "the ties that build a text together are often referred to under the heading of "cohesion". Adedeji (2005:158) offers that:

The links that exist across sentences in a text and which can be recognized overtly by linguistic means is regarded as cohesion. Cohesion is a close relationship based on grammar and meaning, between two parts of a sentence or a larger piece of writing. In other words, it refers to relations of meaning that exist within a text and which define it as a text.

Thorne (2008:46) writes that "in any study of cohesion, you will need to consider the ways in which sentences are linked to create text", Osisanwo (2008:28) elaborately captures the concept of cohesion by writing that:

When we speak or write, there are various parts of the message which come out in bits. If the message is to be meaningful, the various parts or segments

must be brought together to form a unified whole. When a text is properly held together as a unit, it is said to be *COHESIVE*. *COHESION* is the linguistic means by which a text functions as a single unit. When we talk of cohesion in discourse, we are talking about how actual texts are held together lexically and grammatically.

The overall summary from the above is that individual words, phrases, or sentences cannot on their own create a meaningful text unless they are interrelated in one way or the other. simply put, cohesion aims at creating organic unity within and across sentences and paragraphs that make up a discourse or text. The concept is very fundamental to meaningful interpretation of texts. This is why Halliday and Hassan (1976) declare that cohesion is a semantic unit (a unit of meaning). The views of Halliday and Hassan above reveal that cohesion can be in the form of grammatical cohesion and lexical cohesion. Olajide (2013:219) illustrates the above explicitly by writing that "Grammatical devices include: conjunction, reference, substitution and ellipsis; while lexical devices include: synonymy, antonymy hyponymy, repetition and collocation. Apart from Julius (2013), other notable works on cohesion include Opeibi (2007), Adedeji (2005) and Asiyabola (2005). While the works of Julius and Opeibi centre on the investigation of cohesion in selected legal and political discourse respectively, the works of Adedeji and Asiyabola centre on the investigation of cohesion in selected prose passages. In essence, this work is relevant because there is dearth of work on investigation of cohesion in the literary genre called poem and especially on a poem whose situational context and thematic pre-occupation will continue to be relevant to Nigeria and other nations where lecturers are forced to withdraw their services in order to draw government's attention to the various problems facing universities and lecturers alike.

Theoretical Framework

The preferred theoretical framework for this paper is the variant of Systematic Functional Grammar (hence SFG) developed by M.A.K. Halliday. This variant according to Opeibi quoting Lemke (2003) "has been described as the most fully elaborated and useful system for discourse analysis and various areas of applied linguistics". As a matter of fact, the rising profile of SFG nowadays among scholars in interpreting texts (spoken and written) for different purposes is a clear signification of the importance that researchers attach to matching linguistic structure, lexis, and diction with functions in texts or in

concrete social situation to bring to the surface the beliefs and ideology of the writer or speaker. Opeibi (2007:164) writes that "Systemic Functional Grammar is an approach that puts function first, emphasizing what people do with language, rather than analyzing the structure of language in isolation. It sees language in use in a social context". In other words, the grammar lays emphasis on the "social functions of language". According to Kress (1976:9) "social functions of language refers" to what we use language for and what we expect to achieve by using language that we could not achieve without it. Writing on the importance of the social function of language, Kress (1979:9) declares that:

The social functions of language are significant to the extent that they shed light on language, so that we will be interested in identifying a given function if we can specify some or all of the meaning potential associated with the function. And we shall be interested even more if we find that, by doing so, we can account for certain features in the structural organisation of language.

However, declaring that the language is functional does not eliminate the fact that it is also structural. Language is structural because SFG recognizes that a language is breakable or analyzable into various units like morpheme, word, group, clause and sentence which enter into relationships with one another. Butler (1985:17) defines structure as "an abstraction describing patterns of syntagmatic relationship at the grammatical level". In SFG, the speaker chooses how he wishes to pass across his message with all the available choices open to him/her at the category of units mentioned above. This leads to the notion of system in SFG. In the words of Morley (1985:16) the notion of system "accounts for the range of choices which are available within a unit and any given range of possible options is known as terms".

In discussing the functional aspect of SFG, Halliday identifies three (3) macro functions which are: The Ideational function, the Interpersonal function and The Textual function.

- i. The Ideational Function: This is the use of language to convey one's thoughts, one's experiences of the world (both real and imagined) and one's ways of perceiving things, places, events etc. In short, it is the use of language to pass across information to one's audience.

- ii. The Interpersonal Function: This function of language makes it possible to create and maintain social relationship with people. Opeibi (2007:165) elaborates this function by writing that this function "deals with the organization and shape of (the clause in) language as a means of expressing the social relations between those engaged in communication.
- iii. The Textual Function: It is this function on which this paper centres. This function makes a discourse or text to have organic unit, which enhances its meaningfulness. In other words, this function creates what is called cohesion in a discourse of whatever genre. It is this function that creates the internal "binding wire" that cuts across clauses, sentences and paragraphs in a longer discourse. Cohesion makes it possible to trace the interrelatedness of names, events, places, things, ideas, etc. in a text by appealing to either grammatical cohesive devices or lexical cohesive devices. In the words of Kress, (1979) this is the requirement that language should be operationally relevant - that it should have a texture, in the event, that makes the difference between a message and a mere entry in the grammar or the dictionary.

It is instructive to note that Kress, (1976:9) raises a point that the functions which language performs in children are different from those of adults in that the language structure of the children is different from that of an adult. He writes that:

The language system of the very young child, is, effectively, a set of restricted variants; and it is a characteristic of young children's language that its internal form reflects rather directly the function that it is being used to serve. What the child does with language tends to determine its structure.

Kress identifies three basic functions which language performs in children as: instrumental function, regulatory function and interactional function.

Journey on Comrade Iyayi!

Caught in the clash of senseless metals
Driven by even more senseless humans
You, thinking fount of our arid land
In character, metallic stuff
In quality, sterling ore
With a heart of blazing gold
Have travelled on to realms beyond
Where word and deed are true and one

And your heart was pierced by a metal
To drain away the life and blood
The life-blood of material being
To journey you on to real existence

But this piece of material metal
Stands as none but material symbol
Of the stab of trust betrayed
Of the shame of the solidarity of Cassius
Of they that now pay mouthy tributes
To the fiery prophet they have slain
Of the pain of humanity lost
In the lust for a mess of porridge

Oh! there you sat so calmly still
With a vision fixed, unmoving
With the peep into timeless time
Like the true sage that you are
You have lived and journeyed on
In the still point of action and spirit

Oh that we shall live out those ideals
Whose lyrics we sing so solemnly
Whose verses we chant so hilariously
The principles you lived and died for
Then you will not have died at all
Talk-less then of dying in vain

We dare say: live on in us!
Would that any more can say so
Then this land shall take the swing
Wherewith you now lie so still

Journey on, Comrade Iyayi! Journey on!

As said earlier, the poem centres on late Professor Festus Iyayi who can be referred to as a martyr of ASUU struggle in Nigeria against government's non-commitment to adequately funding university educations. This paper investigates the cohesive devices used in the poem as well as identifying additional meanings which these cohesive devices have. The cohesive devices to be investigated cover both grammatical cohesion and lexical cohesion. To make our analysis easier, references will be made to specific stanzas and lines of the poem.

Grammatical Cohesive Devices in the Poem

According to Asiyanbola (2005:173) "Grammatical connective devices can also be referred to as syntactic or structure devices. This is because they are made up of structural items such as auxiliaries, prepositions, pronouns, demonstratives, determiners articles etc. In function, they are reflected as substitution, conjunction, ellipsis, syntactic parallelism". It is essential to note that reference is an important part of grammatical cohesive devices. We shall take them one after the other.

- a. **Reference:** In the poem, the occurrence of "you" and "our" in line 3 of the first stanza of the poem has exophoric reference although recoverable from the page of the newspaper on which the poem appears. The "you" refers to late Professor Festus Iyayi whose picture appears closely to the left of the poem. The "our" refers to ASUU members whose logo and union's name appear on top of the page where the poem appears. This means that the physical context of the whole page where the poem appears has disambiguated the "you" and "our" in the poem and also solved the problem of exophoricity of the two pronouns.

The possessive form "your" in the first line of stanza II and "you" in L4 of the same stanza both have "you" in L3 as their referents. In other words, both "you" and "your" in the stanza anaphorically refer to "you" in L3 of stanza 1. By anaphoric reference, we mean that they point back to their antecedents. In stanza IV, there are three occurrences of "you" which are anaphorically related to the first occurrence of "you" in the poem. In stanza V, all the three instances of "we" refer to "our" in L3 of stanza 1. Simply put, the "we" (all three) establish anaphoric relationship with "our" in L3. In the same vein, the occurrence of "you" in lines L4 and 5 of stanza V has the preceding "you" as their anaphoric reference. In the last stanza of the poem, the "you" in the last line refers back to "you" in the first stanza. Also, "we" and "us" in the first line of the last stanza also refer to "our" in L3 of stanza 1. It is discovered in the above that

only two sets of anaphoric references occur in the poem - the "you/your" and "we/us" to indicate the late Professor and ASUU members respectively. In other words, the anaphoric references explicitly identify the different parties in the context of the poem. In stanza III of the poem, the occurrence of "they" in L5 and 6 has exophoric reference. The occurrence of "those ideals" in:

Oh that we shall live out those ideals

has both endophoric and exophoric references. "Those ideals", endophorically, may refer to the attributes of the late Professor in L4, 5, and 6 in stanza I of the poem. The lines are reproduced thus:

In character, metallic stuff
In quality, sterling ore
With a heart of blazing gold...

The three lines above may be what "Those ideals" are referring to anaphorically. However, exophorically, "those ideals" may also refer to the comments of people about the late professor typified by what Governor Adams Oshiomole of Edo State and Professor Attahiru Jega who were both present at the burial of Professor Iyayi said. Their comments are taken from "Sunday Tribune, December 8, 2013. Governor Adams Oshiomole says that:

Some of the things we can remember about the late Iyayi was his consistency, commitment and doggedness and he paid the ultimate sacrifice. He lived and died in the struggle and therefore, we can in truth say that the struggle was his life.

In the same vein, Professor Attahiru Jega, says that:

He was one of the few Nigerians that I have known who had tremendous integrity and passion for progress and development of our country. This country has lost a gem.

If "those ideals" is taken to refer to the two comments above, then the view of Thorne (2008) that "exophoric references point beyond a text. In other words,

the reader or listener must make a connection with something outside the discourse" becomes indisputable.

- b. **Conjunction:** Regarding this cohesive device, Butler (1985:182) writes that:

Halliday and Hassan's fourth type of cohesive relation; conjunction, is rather different from the others, in that "conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse.

Bloor and Bloor (1995:98) write that:

Conjunction is the term used to describe the cohesive tie between clauses or sections of text in such a way as to demonstrate a meaningful relationship between them. It is also possible to perceive this process as the linking of ideas, events or other phenomena. This "linking" or "joining" is achieved by the use of *conjunctive Adjuncts*, which are sometimes called *cohesive conjunctive* ...These are words or expressions that have two textual functions: they indicate *conjunction* and, at the same time usually indicate the Type of relationship that operates between the elements being joined.

In the poem under study three major examples of conjunctive relations are identified. These are: additive (and); adversative (but); and temporal (then). The only significant occurrence of "and" in the poem which really performs cohesive function across stanza is found at the beginning of stanza II.

And your heart was pierced by a metal

The "and" above not only links the stanza and the preceding one, but also foregrounds the main cause of late Iyayi's death.

And your heart was pierced by a metal
To drain away the life and blood.

The deployment of the adversative conjunctive "but" at the beginning of stanza III to indicate a change in the direction of thought is not unimportant. The second stanza which starts with "and" and the third stanza which begins with adversative "but" contrasts with each other sharply, thereby introducing cohesion. While "And" in stanza II foregrounds the immediate cause of the late Iyayi, (a piece of metal pierced his heart in the accident), stanza III with the use of "but" gives/reveals other hidden aspects to the death of the erudite scholar. In other words, the piece of metal which pierced the professor's heart is symbolic of and representative of: (i) the betrayal of trust on the part of the Federal Government which failed to honour agreements reached with the union four years ago; (ii) the insincere show of sympathy, comradeship, concern and understanding for ASUU's genuine demands either by individuals, government agencies, members of the National Assembly etc.; (iii) the hypocrisy/insincerity of those showering praises, encomiums and eulogies on the late professor by those suspected to have caused the death either advertently or inadvertently; and (iv) the genuine pain, sorrow and grief caused by the death of the late professor. Simply put, the "but" urges the reader to interpret the "metal" beyond the ordinary level and see what it represents or stands for. This confirms that the adversative "but" really functions as a semantic unit as well as a pragmatic unit here.

"Then" as a conjunctive cohesive device also features in two places in the poem. It is a temporal conjunctive device.

- c. **Ellipsis:** Morley (1985:79) views ellipsis as "lack of repetition of one or more elements which have been mentioned in a previous part of the discourse; reference to them is implied and expected to be understood without further mention of them". This means that ellipsis makes information or the main message of the text to flow very well since there are no unnecessary repetitions. Ellipsis may be at the level of words, phrases or clauses. However, the part of the text that is ellipited can easily be recovered by reading backward. This is why Asiyanbola (2005:174) writes that:

Ellipsis simply refers to the omission of linguistic items that have been realized elsewhere in the sentence. The linguistic item that is omitted may have appeared before or after the omission. Ellipsis is used to avoid monotony or repetition in sentences.

The major instance of ellipsis in the poem is found in stanza II when the sentence "But this piece of metal/stands as none but material symbol" is ellipited in three places. In other words, the above sentence which is found in the first two lines of the stanza is ellipited before each of the following:

- i. of the shame of the solidarity of cassius
- ii. of they that now pay mouthy tributes...
- iii. of the pain of humanity lost.

The ellipsis is done in order to avoid repetition. The ellipited clause makes the message in the stanza to be compact and to achieve prominence thereby increasing the meaning potential of the stanza. Other instances are: (i) stanza IV L5: "You have lived and journeyed on (instead of) "you have lived and (you have) journeyed on (subject and auxiliary verb ellipited).

(ii) Stanza VI L4

The principles you lived and died for (instead of) The principle you lived and the principles you died for. (subject ellipited).

From the above, it is clear that ellipsis eliminate redundant words, phrases, clauses etc. to make the message achieve force and prominence.

- d. **Substitution:** This occurs where "one linguistic item is replaced by a shorter one. The substitution will usually occur in the second clause so that the meaning is clear" (Thorne 2008:48) The only notable example of this in the poem is found in the last stanza - line 1 and 2:

We dare say: live on in us
Would that any more can say so

"So" in the second line above substitutes "live on in us" in the first line. The substitution binds the two lines together.

Lexical Cohesion in the Poem

Martin (2001:35) declares that "the complement of grammatical cohesion involves open system items, and so is referred to as lexical cohesion. Here, the repetition of lexical items, synonymy or near-synonymy (including hyponymy), and collocation are included". Asiyabola (2005:169) reveals that lexical cohesion:

include lexemes or content words such as nouns, verbs, adjectives and adverbs. All these lexical items are meaning carrying words in sentences and their sense relations are capable of shedding light on the content of a reading text. The lexical devices in this category are synonymy, antonymy, hyponymy, repetition and collocations.

The relevant one are taken one after the other below:

- i. **Synonymy** - travelled, journeyed
- ii. **Antonymy** - word / deed; lived/died
- iii. **Repetition:** The following words or items are repeated in the poem: journey, metal, heart, senseless, life blood, still, material, died/dying. Some of the repetitions above are related to death which is the subject matter of this poem.
- iv. **Collocations:** In the words of Crystal (1997:160) "the notion of collocation focuses on the extent to which lexemes come together randomly or predictably". The following are examples of collocation in the poem:
Senseless metals, senseless humans, arid land, real existence, metallic stuff, sterling ore, blazing gold, mouthy tributes, fiery prophets, true sage, thinking fount.

The underlined in the above collocate well with the following nouns. The aptness of the collocations will be appreciated by taking note of their context of usage.

- I. Senseless metals: referring to vehicles which cannot control itself. It can lose control anytime and result in accidents. The whole of the first line points to the cause of the professor's death - "caught in the clash of senseless metals" refers to motor accidents in which the professor died.
- II. Senseless humans: specifically refers to the driver who caused the accidents. The driver was senseless because the accident was a case of wrong overtaking.

- III. Arid land: to describe the country, Nigeria, because it appears as if she does not value the wealth of knowledge which the lecturers have. If not, the federal government would not have allowed the issue of brain drain in the country.
- IV. Real existence: To refer to the life beyond where there is no ASUU strike, no agony, no sorrow, etc. It is where living is meaningful and without stress.
- V. Mouthy tribute: to mean the insincerity of the government, people or other individuals who poured eulogy or praise on the fallen ASUU hero and former president.
- VI. Fiery prophet: to describe the tenacity, sincerity outspokenness, bravery and forthrightness of the former ASUU scribe in his attempt to revitalize university education:
- VII Metallic stuff, sterling ore, blazing gold, true sage. The underlined in each case collocates well with the following noun to describe the character of Festus Iyayi.

Lexical Sets

Lexical sets are groups of words which recur in similar contexts (Hussey 1995:98). The main lexical set in this poem centres around death. These are; realms beyond, journey, stab, slain, died, dying, drain away the life and blood. All the above lexical set reinforces the theme of death.

Graphology

Oladeji (2008:81) sheds light on the importance of graphological investigation of a poetry when he writes that:

It is not always realized that graphological patterns often play very crucial roles in conveying the message of an English poem. Graphological signs can be as effective as or even more effective than grammatical, lexical, or semantic signposts in the process of unraveling the message of a piece of English poetic text.

Two notable authorities have defined graphology thus: Leech (1969:39) writes that graphology refers to "the whole writing system: punctuation and paragraphing as well as spacing". Alabi (1999:181) gives a more comprehensive view of graphology when she writes that:

A graphological discussion of style among other features entails the foregrounding of quotation marks, ellipses, periods, hyphens, contracted forms, special structures, the full stop, the colon, the comma, the semi-colon, the question mark, the dash, lower case letters, gothic and bold point, capitalization, small print, spacing, italics.

The graphological consideration of the poem will cover punctuation and stanzaic arrangements.

Punctuation: There are only three (3) instances of the use of commas in the poem and none at all for full stop or period and these are not at the end of lines of the poem. This is deliberately done to agree with the central theme or meaning of the poem which is death. Since it is generally believed that death is a journey without end, hence, no comma or full stop at the end of each line. The paucity of full stop in the poem also agrees with the title of the poem which is "journey on, comrade".

Stanzaic Arrangement: The poem comprises six stanzas though of unequal lines. The six stanza is symbolic of six feet which connotes "grave" - the final home of man. Another important graphological consideration of the stanza and lines is that all the stanzas and lines are equal at the right margin, though they are irregular at the left margin. This means that at a point, either rich or poor, powerful or powerless, educated or uneducated, everybody will be made equal through death.

Conclusion

This paper has demonstrated that the genre of poetry is not immune to yielding the cohesive devices in them under intensive linguistic investigation. The poem under analysis reveals that the deployment of any cohesive device in a text must contribute to its meaningfulness and the overall development of the central them in one way or the other. In essence, the poem makes use of both grammatical and lexical cohesion to achieve unity and interconnectedness of ideas, sentences and stanzas in the poem to aid meaning.

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