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LINGUISTIQUE ANGLAISE APPLIQUÉE À LA LITTÉRATURE AFRICAINE ANGLOPHONE.

THESE EN VUE DE L'OBTENTION DU DOCTORAT DE L'UNIVERSITÉ D'ABOMEY-CALAVI.

AN EXPLORATION INTO THE THEME PATTERNS IN CHIMAMANDA NGOZI ADICHIE'S NOVELS.

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Abstract:

Human beings use language - a set of conventional sounds and symbols- to communicate. It is then a creative means of communications used by human beings to express their needs, to share experiences, to create and maintain relationships with one another. Some linguists such as M.A.K. Halliday, Suzanne Eggins, Roger Fowler, J. R. Martin, to mention just a few, contend that language use is context-dependent. The linguistic theory underpinning the present study is known as Systemic Functional Linguistics (SFL). It aims at describing language as functional. It is a theory of meaning as choice by which language is interpreted as networks of interwoven metafunctions: experiential, interpersonal and textual meanings.

The application of an aspect of Systemic Functional Linguistics, especially the grammar of textual meaning (Theme) to three selected novels: *Purple Hibiscus, Half of a Yellow Sun* and *Americanah* of the Nigerian female novelist Chimamanda Ngozi Adichie has helped me to describe and analyse the different linguistic features of Theme in these novels. Thus, nine (09) extracts (03 from each novel) have been selected for different Theme analyses through a descriptive method which implies a quantitative and qualitative approach.

Through Theme patterns analysis, the study has unveiled the means that gives the clause its character as a message; the thematic structure. Thus, the analyses of Theme-types, Theme-choice, method of development of Theme, and that of the foregrounded Themes in the selected extracts have helped me to conclude that Adichie has effectively used language to awaken people's conscience or awareness as far as personal and collective hypocrisy, in nations and in the world, are concerned. These are related to religious and political matters in *Purple Hibiscus*, Biafran War in *Half of a Yellow Sun*, and racism in the world in *Americanah*.

Key-words: Systemic Functional Linguistics (SFL), Theme, Rheme, Text, Discourse analysis, clause, foregrounded Themes.

Résumé

Les êtres humains utilisent la langue –un ensemble de signes et symboles arbitraires –pour communiquer. Ainsi, la langue est perçue comme un moyen créatif de communication qu'ils utilisent pour exprimer leurs besoins, partager leurs expériences, créer et maintenir des relations entre eux. Des linguistes tels que M.A.K. Halliday, Suzanne Eggins, Roger Fowler, J.R. Martin, pour ne citer que ceux-là, affirment que l'usage de la langue est lié au contexte. La théorie de la linguistique qui soutient cette présente étude est la Linguistique Systémique Fonctionnelle. Celle-ci décrit la langue comme étant fonctionnelle et la considère comme un réseau de métafonctions ou significations (sens)–expérientielle, interpersonnelle, et textuelle- où la signification résulte du choix lexical.

L'application d'un aspect de la théorie de la Linguistique Systémique Fonctionnelle, plus précisément la grammaire de la signification textuelle (Thème) à trois romans de l'écrivaine nigériane Chimamanda Ngozi Adichie à savoir : *Purple Hibiscus, Half of a Yellow Sun,* et *Americanah* a permis de décrire et d'analyser les différents traits linguistiques de Thème dans ces romans. Pour ce faire, neuf (09) extraits, soit trois (03) de chaque roman, ont été sélectionnés pour les différentes analyses de Thème selon une méthode descriptive qui implique une approche aussi bien quantitative que qualitative.

À travers l'analyse des modèles de Thèmes, l'étude a dévoilé le moyen par lequel la proposition joue son rôle de message c'est à dire la structure thématique. Ainsi, les analyses de types de Thème, de choix de Thème, de la méthode de développement de Thème, et de la mise en relief des Thèmes dans les extraits sélectionnés m'ont aidé à affirmer qu'Adichie a efficacement utilisé la langue pour attirer la conscience ou l'attention des peuples sur les différentes formes d'hypocrisie, individuelle ou collective, dans les pays et dans le monde. Celles-ci sont en rapport avec les questions religieuses et politiques dans *Purple Hibiscus*, la guerre de Biafra dans *Half of a Yellow Sun,* et le racisme à travers le monde dans *Americanah.*

Mots clés: Linguistique Systémique Fonctionnelle, Thème, Rhème, Texte, analyse du discours, proposition, mise en relief de Thème.

Dedication

To God, the Provider, without Whom I could not have completed the present dissertation.

.

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I finally thank my family, colleagues –especially those from our NGO "Language Improvement Corner", LIC –and mates for their supports and daily encouragements.

To make a long story short, I do recognise that the present dissertation could not have been completed without the love and/or the support of all the people I have mentioned above. I am very sure that I have not been able to acknowledge all my acquaintances. Whatever the case, I am indebted to you all and only God can reward them and bless them all.

Thank you all and may God bless!

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GENERAL INTRODUCTION

Language, a systematic resource for expressing appropriate meanings in context, helps people to make use of the four main speech functions viz. statement, question, command and offer in their everyday situations, (Halliday & Hasan: 1985/1989). This clearly means that language is used to construct meanings depending on the needs. Human beings make meanings along lexico-grammatical features within clauses. The creation of such meanings involves choices of words within given contexts of culture and situation. (Eggins, 1994)

Literature, most of the time, defined as the artistic and aesthetic use of language to convey some concerns in a very special way, can therefore be viewed as the use of language "par excellence" or a creative use of language. Thus, literary texts are organized and realized in contextual dimensions to help readers to unveil the meanings or the messages they carry. The messages are also arranged in a way that enables these readers to interpret the writers' works, their priorities and direction.

To better understand the description of grammatical resources and the property of language operating within discourse, that is, language in use, texts can be analysed by applying several theories including Systemic Functional Linguistics (SFL). As a matter of fact, SFL is an approach to language, devised by M.A.K. Halliday and has been elaborated by scholars such as Suzanne Eggins (1994), Roger Fowler (1986), to mention but a few. The theory considers language as a social semiotic system. According to this approach, language use is functional –its function is to make meanings –these meanings are influenced by social and cultural contexts in which these meanings are embedded. The process of using language is a semiotic one in that it consists in making meaning by choosing (Eggins, 1994).

In the systemic functional approach to language study, also referred to as the Hallidayan approach, each clause encodes not just one, but three meanings simultaneously, and these meanings are related to the different and very basic functions of language (Butt et al., 2003: 6). In a similar vein, systemicists hold that language users (speakers/ writers) can express or construct three simultaneous meanings/functions (Experiential, Interpersonal and Textual) any time they speak or write. It means that SFL is not considered as a set of rules for language, but rather a set of resources for "describing, interpreting and making meaning" (Bloor and Bloor, 2004: 3). It (SFL) first, considers language as a "system of meanings" and, second, recognizes "meaning and use" as central features to language (Bloor and Bloor, 2004: 2).

Systemic Functional Linguistics is a device or an approach that can be of great importance while scrutinizing the "grammar" of language as used within social situations. In other words, it is the theory that explores how language and context of language use are linked together through meanings. Eggins (2005: 21) states that: "… what is distinctive to systemic linguistics is that it seeks to develop both a theory about language as social process and an analytical methodology which permits the detailed and systematic description of language patterns."

Thus, within SFL, the systematic description of language patterns can help to explore its above-mentioned metafunctions or meanings. Hence Halliday (1985a, 1985b, 1994, 2002), Eggins (1994, 2005), and Halliday and Matthiessen (2004, 2014), consider that language study, as carried out within the frame of SFL, entails three broad or generalised functions also termed "metafunctions". The grammar of experiential meaning, that is, the meanings pertaining to the world, entails the system of Transitivity: the choice of process types. Indeed, language firstly serves for the expression of content. This means that people can use language

to represent their experience of the real world. Not only does this help language users to express their experience of the internal world but also their reactions, cognitions, perceptions, as well as their linguistic abilities to speak and understand language. Apart from this ideational component of the first type of function that language plays, there is another component which organises language as a somewhat small network of fundamental logical relations. One can, thus, recognize within the ideational metafunction of language the existence of two sub-functions: the experiential and the logical.

As for the interpersonal meaning, it is the function which gives language the power to enact social relations. Such a meaning, then, falls within the system of Mood and modality. Here, language is taken with consideration to its social function. Within the framework of such a function, the stress is put on the social interaction that language can help people to establish. Indeed, it makes it possible for language to help speakers to encode their attitudes and evaluations and listeners can decode it.

Thirdly, the grammar of textual meaning involves Theme which has mainly to do with the thematic structure and the cohesive property of text. Another way of saying this is that the textual metafunction helps to organize experiential and interpersonal meanings into a linear and totally coherent block. It is clear now that the textual metafunction embodies the property which contributes to the weaving together of the two prior functions to create text. It is, thus, a function internal to language and is concerned with the creation of text. In this vein, Halliday (1978: 107) says that it is through this function (textual) that language makes links with itself and with the situation; and discourse becomes possible, because the speaker or writer can produce a text and the listener or reader can recognize one.

The main purpose of this dissertation is to investigate the language of three selected novels written by the Nigerian female writer, Chimamanda Ngozi Adichie, namely *Purple*

Hibiscus (2006), *Half of a Yellow Sun* (2006), and *Americanah* (2013). The theory underpinning the present study is the Systemic Functional Linguistics, and it, specially, focuses on the system of Theme-Rheme as developed by Eggins (1994). In other words, the present dissertation seeks to analyse Theme patterns in selected extracts from *Purple Hibiscus* (2006), *Half of a Yellow Sun* (2006), and *Americanah* (2013) to unravel how the clauses are organised as message therein.

The choice of the theory of Theme resides in the fact that such a theory offers the possibility to explore the structural configuration of clauses or a text (spoken or written) from a systemic-functional perspective. It looks at how language is organised as a message within a configuration of Theme (point of departure for the message) and Rheme (new information about the point of departure) (Eggins, 1994: 271). It becomes clear that the theory of Theme will help to unravel, systematically, the nature and the functions of the language of the selected novels by Adichie; which will surely enhance the understanding of those selected texts.

Furthermore, the key reasons that have led me to select this writer has, primarily, been motivated by the fact that her novels have, most of the time, received praises and awards. Second, the motivation has been roused by my own scientific curiosity to provide a new interpretation for the meanings embedded in those selected novels for their deep understanding. I, thus, want to investigate the linguistic properties (especially the thematic ones) the novelist has drawn on to create meaningful texts so as to come up with new interpretations of them. These are in relation with the personal and collective hypocrisy, in nations and in the world. Such questions of hypocrisy are related to religious matters in *Purple Hibiscus*, Biafran War in *Half of a Yellow Sun*, and racism in the world in *Americanah*.

Actually, many observers or critics consider her as one of Nigeria's most talented young writers. In this vein, Femi Osofisan, a Professor of Drama at the University of Ibadan, in Nigeria, contends that "Nigerian literature is full of many oaks, and many of them already sagging…it is refreshing to find a new voice bursting at last, to proclaim a new dawn, like-well, a purple hibiscus…" (*Purple Hibiscus,* cover page). As for Joyce Carol Oates, Adichie's *Half of a Yellow Sun* is "a worthy successor to such twentieth-century classic as Chinua Achebe's *Things Fall Apart* (*Half of a Yellow Sun,* cover page). According to Dave Eggers, *Americanah* is a very funny, very warm and moving intergenerational epic that confirms Adichie's virtuosity, boundless empathy and searing social acuity (Adichie, C. N., 2013: iii). It follows from these that Adichie is acknowledged for her well-crafted stories and novels that explore the political and personal repercussions of recent Nigerian history, particularly the strife of the Nigerian Civil War and the doomed Biafran secession in the late 1960s.

In fact, her first two novels, i.e., *Purple Hibiscus* and *Half of a Yellow Sun*, have garnered much critical praises and received a number of prestigious awards and honours, including the Orange Broadband Prize for fiction in 2007 (*Purple Hibiscus* and *Half of a Yellow Sun,* cover page). Observers and novelists, such as J.M. Coetzee, Sefi Atta, Odia Ofeimun, Akachi Adimora-Ezeigbo, Edmun White, etc., have examined her works within the context of the new generation of Nigerian writers who have addressed the brutality and horror of the Nigerian war of Biafra and have commended her intelligent and unflinching portrayal of the impact of war on communities and individuals as well (*Purple Hibiscus* and *Half of a Yellow Sun,* cover page). They have also praised her insight, compassion, compelling and nuanced characters, and her powerful storytelling. "We do not usually associate wisdom with beginners, but here is a new writer endowed with the gift of ancient storytellers," one of the African authors, Chinua Achebe, has said (*Half of a Yellow Sun,* cover page). He continues in

the following terms: "She is fearless, or she would not have taken on the intimidating horror of Nigeria's civil war. Adichie came almost fully made."

Thus, she has been praised for her thoughtful treatment of history and her sensitive and honest depiction of the effects of war and brutality on the individual. In her third selected literary work, Chimamanda Ngozi Adichie addresses the challenges the Nigerian immigrant experience in America, focusing on issues of religion, women oppression, politics, cultural and national identity, language, race and racism etc.

In addition to all that has been said, the way she creates events, the global and holistic approach she gives to her writings to make them progress smoothly, through the interpretation of African proverbs as well as some Igbo-based pragmatic transfer, make readers think of a female Chinua Achebe of the modern times. In the similar vein, Femi Osofisan says:

> Thus this would seem to make Chimamanda a gentler and perhaps more tender kin sister of Buchi Emecheta. But in fact, it is the master, Chinua Achebe himself, that she echoes more acutely by her delicate manipulation of syntax and trope, her control of irony and suspense, and her mastery of those subtle details that build and heighten effect. (*Purple Hibiscus*, cover page)

Seeing from all these praises and observations, I deem it prudent to investigate the novelist's language through the lines of her writings before any pronouncement. Therefore, the Theme-patterns analysis, within the framework of SFL, will surely help to increase the understandings of the language of these selected novels. So, I want to carry out a thorough inquiry into the language in which all the African socio-political realities between the 1960s and the recent times, in general, and the Nigerian ones, in particular, are revealed within the discourse, the conversations and the textual meaning that the author has carefully created in all her selected artefacts.

The study uses a descriptive methodology, that is, a quantitative and qualitative approach of Theme study within the clauses from the selected extracts. Indeed, as in the framework of the present dissertation, a clause is very important in that the nature of its constituents can help to provide answers to the following questions as regarding the identification, the constituent features and the multiple functions performed by Themes. The general question is:

- how does language function in Chimamanda Ngozi Adichie's extracts to mean what it does?

Before attempting to answer this general question, it is clear that other detailed questions need to be addressed, such as:

- What function(s) do Themes perform in the selected extracts?
- Where should the boundary between Theme and Rheme be drawn?
- What, if any, are the major issues related to establishing this boundary?
- What are the constituent elements of Theme and what function does each perform?
- How does topical marked or marked dependent clause as Theme function in the texts?

The descriptive method used permits to shed light on the linguistic aspects of the novels and consequently to reveal the foregrounded messages these novels convey. This is possible to attain because description and interpretation are the two complementary approaches useful to arrive at reliable and significant analysis of texts. I will also have to examine the contribution that thematic organization makes to the cohesive and coherent development of meanings in the novels.

In order to reach my goal, I resort to a quantitative and qualitative approach. Indeed, the texts that constitute the corpus of the present research are data representative of the three

novels under study. So, the research is designed around the analysis of data from these three novels as mentioned earlier. Actually, the quantitative approach involves the identification and counting of the different Theme patterns per extract. It displays the results in statistical tables and on histograms to see the curvilinear progression of Theme patterns in each novel. The qualitative aspect of the work has to deal with the analysis of instances of thematic features, the possible or probable reasons which have prompted the author to use such features. It finally provides for comments on the features used by the author, and a personal interpretation of the foregrounded meanings derived from the whole analysis.

In order to meet some conventional criteria of structural organisation, the present research work is divided into six chapters. The first chapter of the present thesis deals with the critical literature review. It, first, revisits some major developments in the field of linguistics-oriented analysis of literary texts from Ferdinand de Saussure's semiology and linguistics to the Hallidayan Systemic Functional Linguistics. Second, it, critically, summaries the clarifications about the concepts "description" and "interpretation" while dealing with linguistic and literary criticism. It finally focuses on the application of SFL to literary texts and that of the Theme-Rheme theory as carried out by scholars in the field of linguistics. In other words, it gives a critical account of the thematic structure analysis of fictional or non-fictional texts as mainly seen by Halliday, Eggins, Matthiessen, just to mention but a few.

The second chapter is devoted to the theoretical framework and the methodology of the research, that is, the detailed presentation of the grammar of Theme under the Hallidayan framework of language study. This chapter also deals with the clarification and definition of some useful terminologies related to the field of research and exhibits the research methodology and instruments that have been used.

The third one is devoted to the application of the thematic theory to *Purple Hibiscus*. The fourth chapter of the present dissertation deals with the study of Theme patterns in *Half of a Yellow Sun,* the second selected novel. The fifth chapter which is the last but one focuses on the study of Theme patterns in the latest novel of the author under study, that is, *Americanah.*

The sixth and the last chapter concerns, mainly, the recapitulation, the discussion and the interpretation of the findings derived from the different analyses that have been carried out. Such a task is appropriately meant to help me to give my personal stand point about the language of Chimamanda Ngozi Adichie with a special focus on the Theme types, the Theme choices and the methods of development of Themes as observed in the analyses. It also makes it possible the interpretation of the foregrounded messages that the writer has tried to convey through the lives and the deeds of the characters. All these are intended to enhance the understanding of the Adichie's selected fictional works.

CHAPTER ONE: CRITICAL LITERATURE REVIEW

1-0- Introduction

In the general introduction to the present dissertation, it is mentioned that the aim of this study is to apply a linguistic theory to the analysis of Chimamanda Ngozi Adichie's novels. This primarily consists in investigating Theme patterns in the language of her selected novels within a functional perspective. In reality, scholars have the possibility to choose within a range of analytical methods devised by various schools of linguistics the one that matches their scientific curiosity to carry out their text analyses. As it is a matter of choice of method, I think that the choice of the Hallidayan framework for analysing texts fits my general research objective, that is, to describe the structural configuration by which the clauses are organised as message. Such a description is helpful to recognise the system of Theme-Rheme the clauses embed in the selected extracts. The present chapter aims at examining and reviewing suitable works pertaining to linguistic appreciation of literary works. To begin with, it gives a critical account of the multiple contributions of Systemic Functional Linguistic tools to the study of literary artefacts as viewed by some scholars. Then, its second subsection discusses some applications of Theme-Rheme theory to literary texts.

1.1. Systemic Functional Linguistics applied to literature.

Systemic Functional Linguistics has been used by number of scholars to scrutinize the linguistic features of literary artefacts depending on their research objectives. This attests to the actual fact that the Hallidayan approach is a reliable tool that can be used to investigate and evaluate language as used in social context. Dealing with this theory, some scholars' (local and international, as well) research works have been reviewed.

Koussouhon and Dossoumou (2015) have applied Hallidayan Systemic Functional Linguistics to Helon Habila's *Oil on Water* to analyse the Transitivity properties in/of the selected excerpts therein. The investigation of such properties has revealed the presence of the six process types propounded by Halliday and Matthiessen (2004) viz. material, mental, behavioural, verbal, existential, and relational with a preponderance of material processes in both selected excerpts. They infer from this that these extracts are highly materialized ones with animate beings (males and females, as well) playing the role of actors, goals, ranges, recipients, and clients. Such findings allow them to argue that Helon Habila has actually used language to construct and convey the individual experience on the world, including the inner world of his own consciousness. In addition to the findings, the ideological and contextual features of the selected excerpts, on the one hand, and that of the novel, on the other, have made it possible for the researchers to pronounce that the language of Helon Habila is oriented towards building a social property in a gender-balanced environment that favours the womanist movement.

Apart from the above study, Kousouhon and Dossoumou (2015), in another study, have carried out the analysis of interpersonal metafunction in Agary's *Yellow-Yellow* (2006). This has mainly been oriented towards the exploration of mood, epistemic and deontic modality patterns in an extract picked from that novel. In fact, the scholars hold, like Halliday and Matthiessen (2004), that interpersonal meaning acts as the grammar of language serving as resource not only for talking about our inner and outer experiences of the world but also for communicating our attitudes, and expectations of, those with whom we interact. They deduce from the foregoing that interpersonal metafunction deals with people's use of language (speech functions such as 'statement', 'question', 'offer' and 'command'(Eggins, 2004, pp. 144-145)) to relate to their audience. So, interpersonal meaning is analysed mainly in terms of 'mood' and 'modality'. While Mood analysis brings

to the fore the grammatical structures that project the various speech functions, Modality refers to a speaker's/writer's/narrator's attitude towards, and opinions about, the events and situations around him/her (Simpson, 1993, p. 47) and can be expressed in two main axes: *Epistemic (*Modalization in SFL terms*) and Deontic (*Modulation in SFL terms) Modality.

As the results of the analyses reveal, the language of the selected extract discloses a systematic asymmetric distribution of the 176 mood types between declarative, interrogative, modulated interrogative, and imperative moods with a preponderant presence of 91.47% of declaratives indicating an information-centered discourse/text. Such a situation, they put, establishes a distant relationship, due to the circumstances and age difference, between old Sisi (the tutor) and Zilayefa (the adopted and accommodated daughter). Equally, another situation of distance is also created between Lolo (younger than Sisi who appeared in position of higher authority) and Zilayefa, on the other. Indeed, this kind of distance authority is established and maintained in education sector between the teacher and learner, though it is sometimes modulated to enable the conveyed messages pass across. This observation leads them to conclude that the linguistic description has revealed all the hidden mood and modality patterns enshrined in the selected text under study.

Also, Koussouhon et. al. (2015) have resorted to Systemic Functional Linguistics to decrypt the context of ideology in some selected texts from a fictional work by Amma Darko, i.e, *The Housemaid* (1998). The study has mainly focused on the Transitivity patterns which have encoded the world-view or the ideological standpoint of the novelist. This means that the scholars have relied on a facet of Systemic Functional Linguistics, i.e, the grammar of experiential meaning, to uncover how the context of ideology influences the language of the selected novel.

After identifying the Transitivity features, viz. process types, participants, and circumstances, in the two selected extracts, they have come to the deduction that Darko has mainly drawn on material processes much more than any other types. They, then, use such a result to conclude the novelist has encoded concrete, real, and tangible actions which are meant to operate motion or movement, change, etc. in the novel. Also, they add that the novelist has put in relief traditional linguistic structures as male-dominance, patriarchy or institutionalized sexism, etc. in order to question the down-to-earth power that the patriarchal structure accords to man. According to them, these have, then, helped the novelist to reposition woman via narratological devices as characterization and focalization.

As for Koussouhon and Koutchadé (2013), within the framework of Systemic Functional Linguistics, they focus on the discourse patterns of cohesion in Wole Soyinka's selected poems. Their findings reveal the presence of cohesive ties such as reference (endophoric, homophoric, exophoric, comparative, and bridging), conjunctions, and lexical cohesion (repetition and collocation), which realize the coherence in the selected texts. The presence of these cohesive devices contribute, to a larger extent, to the understanding of the language of the author; a language which is, most of the time, judged as being obscure since he enriches his texts with complex and figurative expressions. They conclude that all these pronouncements have been made when the texts are put into the context of Yoruba culture (Nigeria) and that of situation related to the author's own experience.

Similarly, Koussouhon and Allagbé (2013) have examined the language of Adichie's fictional works through the application of SFL to evaluate the possible contributions this theory can make to the understanding of the linguistic properties characterizing the selected novels. In fact, the lexicogrammatical analyses reveal three major findings related to Mood, Transitivity, and Theme, respectively. The presence of the different Mood types viz.

declaratives, imperatives, and interrogatives allow them to attest to the fact that the writer has selected personae who have used language, not only, to inform readers about real life situations. Also, readers may, to some extent, think that the novelist too is aware of these situations in her immediate environment, and is indirectly trying -to use Fowler's (1986) word- to dehabitualize them.

Likewise, the different Transitivity patterns uncovered offer them the opportunity to say that the characters, through the selected texts, have succeeded in giving out their experience and impression regarding the aforementioned situations in a detailed manner, including circumstantial properties. The findings pertaining to the analysis of Theme, unveil the presence of the different types of Theme patterns. Accordingly, this is an indication that the texts, not only have cohesion and coherence, but also, to a great extent, display a well-planned rhetorical structure though the language of these selected extracts shifts, from time to time, from a dialogic to a narrative style.

Furthermore, Amoussou (2014) has drawn on Halliday (1978, 1985), Halliday and Hasan (1985), and Eggins (1994) to study discourse tenor, context and character in the "Lawyer's Monster Parable" from Ngugi's *Petals of Blood*. He orients his analysis toward mood, modality, and pronominal reference choices operating within the selected text from *Petals of Blood* (1977, pp. 163-168) to unravel the potential links existing between the tenor of discourse and the historical contextual factors which can reveal the lawyer's and the monster's real identities.

He, then, uncovers the presence of four major mood-types viz. declarative, interrogative, imperative, and exclamative which leads him to contend that the lawyer, as a political analyst, has mainly given information about the independent Kenya. He also says that the important presence of the interrogative mood suggests that information has been

demanded and the imperatives show that the lawyer has addressed his audience via the use of terms related to a demand for change and an imposition of a new policy. Also, the lawyer has used exclamatives to express his anger, bewilderment, and indignation at the new political direction Kenyatta has embarked on from 1965 towards.

The second facet of his analysis, ie, the context and character analysis, reveals the presence of linguistic features characterizing the lawyer as an outsider and an insider depending on the situations. These features are pronominal and contextual references which express the attitudes, judgements, ideology, and the interpersonal distance of the lawyer from the political elite he is criticizing. The researcher, finally, draws the conclusion that the lawyers' language is an anti-imperialist and anti-government one as the latter has succeeded in portraying Jomo Kenyatta, through the characters of Nderi and Chui (Amoussou, 2011), as a tyrant, a dictator, a political hypocrite and opportunist, a capitalist oppressor, and a monster-god.

Cunann's (2011) work has attempted to point to Transitivity as a framework accessible to stylistic analysis of Virginia Woolf's *Old Mrs. Grey*. After reviewing the connections existing between linguistics and literature via Transitivity (Malmkjœr, 1991: 161) within the context of a literature-based language program, the researcher finds that, within the field of stylistics, transitivity unravels to the analyst or reader the mind frame or world view of the persona in an essay written in the Stream Of Consciousness (SOC) technique, that is, Transitivity helps the reader/analyst to explain and probe what flows directly through the mind of the persona. Thus, the world view has been identified with the presence of Existential, Material, Mental, Verbal, and Relational processes which indicate that the author has embodied in the sample essay her own perspective through the deeds, the psychological condition and the agonizing existence of a pathetic character.

In her article entitled "Analyzing parliamentary discourse: Systemic Functional Perspective", Treimane (2011) has used, as empirical data, parliamentary transcripts from the British House of the Commons (UK Parliament) and that from the Parliament of Latvia (Saeima) and has tried to examine the application of the Hallidayan contextual approach to the study of the parliamentary spoken texts.

By focusing on the parliamentary context of situation, ie, plenary session, and on the three register variables, viz. Field, Mode and Tenor, her findings disclose the existence of lexico-grammatical features, i.e., noun phrases and verb phrase which are realized as politeness formulas in parliamentary situations. The lexico-grammatical investigation also uncovers that the rules of order in the British parliament prescribe the use of politeness formulas, whereas in the Latvian parliament politeness formulas are not codified. However, in both parliaments one may find a similar number of fixed politeness expressions characteristic features of parliamentary register.

As for Kyrala (2010), he has used the principles of Systemic Functional Grammar to compare samples from campaign speeches by John McCain and Barack Obama in 2008 in order to identify the way by which ideology and meaning are encoded in both texts, on the one hand, and to explore the significance of differences and similarities therein, on the other.

After reviewing the register variables of both texts, the meta-functional analysis has led him to uncover that both candidates' responses are potentially informative about any shifts in ideology (conservative Republican versus liberal Democrat). Furthermore, the sample texts analysis suggests that the liberal Obama has managed the argumentative content of his statements through the use of clauses projected by mental processes which have attracted American people attention and gained their support. In addition, his predominant use of "I" and "we" in his speeches has created the effect of identifying himself

as inclusive with the audience, and has consequently established his presence as a "man of the people" contrary to what can be noticed in the speeches of McCain where his repetitive use of "Americans" and "They" creates the effect of distancing himself from the audience.

To make the long list short, let's mention that other researches including Traugott and Patt (1980), Ngara (1982), Fowler (1986), Taiwo (2007), Alameda-Hernàndez (2008), and Koussouhon (2009a&b) have clearly evidenced that Systemic Functional Linguistics has proved to be a reliable analytical tool that can be resorted to –not only - to scrutinize language as used in society, but also it contributes to disclosing deep message and enhancing a plausible understanding of any piece of language within a given context of culture and that of situation.

1.2. The Theme patterns analysis in literary texts as applied by scholars.

As I said in my general introduction, the main interest of the present research is the application of the Theme-Rheme theory to Chimamanda Ngozi Adichie's novels through the description of the structural configurations by which the clauses are organized. In the field of SFL, some scholars have also dealt with the application of the aforementioned theory to literary texts. These are worth reviewing here.

Koutchadé (2015) has used Theme theory in order to analyse the language of Adetunji ogudimu's *A Silly Season.* After disclosing the presence of textual, interpersonal, and topical Themes in the selected excerpts from the novel, the findings he has come up with reveal the predominance of topical unmarked and textual Themes therein. Furthermore, the study reveals that some Theme-types such as topical marked, interpersonal Themes and marked dependent clauses as Themes are foregrounded. Such foregrounded thematic elements make it possible for him to uncover the deep messages of bribery and corruption in

our modern societies that the novelist is trying to convey. He, finally, confirms that the study of Theme patterns has helped to find out, not only the textual properties of/in these selected excerpts, but also the contextual information the writer encodes therein.

As for Koussouhon and Dadjo (2015), the analysis of Theme has been carried out in Nwapa's *Never Again* (1975). Actually, the study is meant to describe and analyze the linguistic features which connote textual meaning in two selected extracts from the novel under study in order to have a deep understanding of the novel and provide, consequently, a new interpretation of the deep message conveyed through the novel. The study has followed both quantitative and qualitative methods to explore the internal organization of the language of the selected texts, on the one hand, and their communicative nature, on the other. Such a procedure has helped the scholars to come up with valuable findings as far as Theme types and Theme choices are concerned.

As the analysis of Theme types in shows, both selected extracts display almost the same features (and roughly the same proportion of the different Theme types) with a predominance of topical Themes in each case. Such a result indicates that one element of each clause, at least, plays a transitivity role of actor, sayer, senser, behaver, carrier, or circumstantial element. This, thus, leads them to say that both selected extracts are concerned with experiences (meaning about reality) shared by participants. As for interpersonal Themes, they are not predominant in number. Nevertheless, such a low presence of Mood Adjuncts that conflate interpersonal Themes indicates that participants express not only their opinions about specific matters but also their attitude and judgement about particular matters such as the prevailing collective interest (fatherland), the limited power of women of that time and the roles of women and children in our societies especially during war. As far as textual Themes are concerned, they have uncovered that Continuity

Adjuncts are almost non-existent in both Texts 1 and 2; which indicates the particularity of the language depicted by the author. Also, they have realized that Conjunctive Adjuncts that conflate textual Themes play important cohesive function in both Texts 1 and 2. Some Conjunctive Adjuncts link clauses together whereas other link sentences

Koussouhon and Dossoumou (2014) have applied some aspects of Systemic Functional Linguistics, especially, Transitivity and Theme to Kaine Agary's *Yellow-Yellow* so as to gain a full insight into how the writer encodes her experience in the selected extracts, on the one hand, and the way she organizes her language to achieve this, on the other. The analysis of the system of Transitivity language in the selected extracts reveals the occurrence of material, mental, relational, behavioural, verbal, and existential processes with a predominance of the material ones. In terms of the analysis of Theme-types, the findings unveil the presence of textual, interpersonal, and topical themes with a high proportion of topical unmarked Themes. On the basis of these, they contend that the novel under study is essentially about interaction or exchange of meanings whose main purpose is to orient the reader towards the contemporary and topical menaces undermining and hampering the sustainable development of African countries like Nigeria.

Haratyan (2011) resorts to the Halliday's SFL to study social meaning in sample texts. By making reference to the three meta-functions, he, then, contends that, at the clausal level, the thematic structure is concerned with Theme and Rheme, or the old (given) and the new information structure, or topic and comment where any component in a clause like Subject, Predicator, Complement or circumstantial Adjunct can be topicalized and be placed in the beginning of the clause. He continues: "…in a sequence where Theme takes the initial position whether marked or unmarked and Rheme the non-initial position.[…] Theme slides

toward Rheme and Given information toward New to reveal the location of information promince" (p.263).

At the present stage, we can notice that there may seem to be a variety of terminology to appoint to the information structure components, and, relatively, there is a compromise in the belief that notions such as Theme vs. Rheme, Given vs. New, and Topic vs. Comment can be seen as in distribution. But, for practitioners who follow Firth's and Halliday's tradition, precisely, Thematic structure includes Theme and Rheme, in that order. As Eggins (1994: 271) clearly puts, the Theme is what comes first and is looked at as the point of departure for a message whereas the Rheme follows and is looked at as the new information (what is said) about the point of departure.

Fascinated by the structural role of theme, Gail (2002) writes a whole book titled: *Aspects of Theme and Their Role in Workplace Texts* where the grammar of textual meaning has been applied to non-fictional texts. After devoting time to discover how selected Themes in memos, letters and reports reveal both textual and interpersonal features which writers select to convey an intended meaning, his findings lead him to contend that the choice of Theme appears to be a key factor for the success or otherwise of clause and text alike. He also uncovers that one of the functions Theme performs in written workplace texts, would seem to be the organisation of the message before given account of an additional role that is the role of expressing an interpersonal message or viewpoint. Two particular thematic choices appear to serve this function, viz. marked Theme and projecting clauses in thematic position in clause complexes.

In order to investigate the structural patterns of information in texts, Adebola (2011) has applied the Theme-Rheme theory to selected text messages (Short Message System) of male and female undergraduate students of some tertiary institutions in Nigeria. This analysis

reveals that, from a total of 80 clauses, 51 are marked for Theme, 29 are unmarked, 36 clauses have simple Themes, and 44 have multiple Themes of both male and female sample texts. He, then, contends that such a state of high frequency of markedness is due to the fact that the Predicator, the Complement and the Adjunct elements that make up the Marked Theme are more than those of the Subject element in the data collected since there is no rigid form to follow. In such a situation, students give priority to whatever they want in their SMSs.

Moreover, the analysis has unveiled that women use more multiple Themes than men, who rather, use simple Themes. The reason justifying this is that women are shown to be more careful in their choice of words in order to be coherent than males. But, it is revealed that men highly use Marked Themes than women do. This is an indication that most men do not waste time in making their point in discussion. He attests that the analysis of component textual organization is a tool that helps "to enhance a proper understanding of texts and to pin down the intended message of writer through what they fronted and given Thematic status" (p. 295)

As for Arunsirot (2013), he discusses Thai students' English writing skills using the Theme theory as developed by the Functional Linguists. His findings show that these students lack coherence at two major levels. First, they exhibit cases of inconsistencies at the clausal level, and secondly, at the level of paragraph in their writing. He, finally, contends that relying on Halliday (1985) is welcome in terms of its contribution to the development of linguistics.

The analysis of Theme choices and thematic progression patterns reveals that the writing difficulties Thai students are faced with have to do with topic development and text flow. These students, according the findings, are found to ill use Themes and this, impact,

negatively, on the thematic progression in the writings they produce. Arunsirot (2013) refers to Bloor & Bloor (1992), to, contend that: "there are three common problems resulting from the misuse of Theme and Rheme: the problem of the brand new Theme, the problem of the double Rheme, and the problem of the empty Rheme." (p. 169) Thus, it stands out from this that a proper use of Theme patterns heightens connectivity in text.

Khedri and Ebrahimi (2012) explore the status of Thematic development and progression in Academic Translated Texts. Relying on previous studies such as the ones by Dane (1974), Halliday (1985; 1994), Ventola (1995); Downing (2001); and Lores (2004), they uncover that thematic structures are greatly effective and valuable tools in the translation process. Therefore, thematic progression has been extensively investigated in academic translated texts. The study shows how texts unfold in terms of cohesion in both source and target languages. Thematic structure, they say, helps, then to see how texts unfold in different languages at the micro-structure level and how translators seek for effectiveness in their arguments in terms of Theme-Rheme organization. Simply put, Theme-Rheme helps to highlight the relationships between communicated ideas in source and target languages. (p. 41)

Thomson (2005), on her part, has investigated Theme-Rheme in the Japanese language to explore how Thematic structure functions to organize discourse. She advocates that in Japanese, the first statement of the fact is that textual unit does not necessarily conflate with the clause. She then, makes reference to Dane (174: 106) who advocates that "the grammar of discourse may occur within the domain of clause, but with certain modifications, beyond the domain of the clause as well". The study, then, gets expanded to larger units contrary to English where it is done at the clausal level and where the system of Theme is realized by the first position in the clause (Halliday, 1994: 38). But, in Japanese, it is not the

case. So, in English, the clause is the unit unto which Theme is mapped whereas in Japanese, Theme is a system of meaning and may, indeed, be instantiated through a choice in constituency ordering, particularly, the choice is what to position first in the clause. Halliday supports this:

> if in any given language the message is organised as a Theme-Rheme structure, and if this structure is expressed by the sequence in which the elements occur in the clause, then it seems natural that the position for the Theme should be at the beginning, rather than at the end or at some other specific point (Halliday 1994:38).

In Japanese, Theme is realized in first position in a segment of text which can be grammatically limited by the operation of ellipsis and clause chaining. This segment is called Theme unit. Hence, Theme is realized by first position in the Theme unit. She, then, finds out that in Japanese, the Theme unit functions to signal a shift in Theme (Matthiessen, 1995:32) and contribute to the overall building of cohesive relations in Japanese text. This is also relevant in other languages.

Like Thomson (2005), Sembiring (2014) has tried to describe and analyse Themes of Maba Mbur sentences in Karonese society with the use of the Hallidayan approach. The findings show that only ideational (also known as topical Theme) and textual Themes are uncovered in the Maba Mbur selected texts. Thus, the ideational Theme or Topical Theme is found at the center of analysis and is made of unmarked and marked Themes whereas the textual Theme is made of continuative, the structural, and the conjunctive. The prevailing topical Themes are nominalization used as unmarked Theme, which shows that most of the sentences therein provide a clear meaning of the message they bear at their onset.

Using the Theme-Rheme theory, Qi (2012), investigates the miscellaneous functions that Marked Themes can perform in English. He, then, finds that Marked Themes can perform four potential functions which are: Information-Transmitting functions, Interpersonal

functions, Textual functions, and Stylistic functions. Hence, the study sheds light on the dynamic and flexible practical characteristic features of language and reveals that Marked Themes possess communicative and useful significance in language use.

In other words, this implies that Marked Themes can foreground information, transmit relational information, and highlight New information in Rheme of clauses. Also, they can bear the textual functions such as cohesion and coherence, and certain stylistic features in order to add aesthetics to salient perspectives of the writer.

On his part, Lirola (2012), in his study of Marked syntactic structures on thematization in English in the south African play-writer Alan Paton's *Sponono* (1965), uncovers the presence of five main structures of thematization in the selected play. Thematization has helped to reveal the information flow or the organization of message in a text (Halliday, 1994; Halliday and Matthiessen, 2004; Eggins, 2004). Thematization can, then, be seen as the mental process of selecting certain lexical elements as themes in sentences.

The findings unravel the presence of syntactic structures of thematization such as cleft sentences (which are referred to as predicated Theme, according to Halliday and Matthiessen, 2004), reversed pseudo-cleft sentences (corresponding to the Hallidayan Marked thematic equative), topicalization, inversion, and passive voice. These syntactic structures are meant to play various roles. Lirola (2011) holds that: "the analysis of cleft sentences in context will point out that they (cleft sentences) allow the writer to be conscious that he is assuring or denying something in a firm way and that they are also important structure for the textual organization of discourse." (p.70)

It has then been discovered that cleft sentences, first, communicate the message in a way that shows the author's ideology, and add vividness to the context of apartheid in which Paton writes. Second, they fulfil the principles of "end –focus" and "end –weight" to add emphasis so as to make clear that the initial position in the sentence is more relevant for discourse.

For matter of precision, it would worth recalling that the Hallidayan theory of textual meaning entails two broad aspects which are: the structural configuration and the cohesive aspect of clauses in texts. In the framework of the present dissertation, the application of Theme patterns to the selected texts entails only the structural and not the cohesive aspect. The concept of cohesion is, as far as Eggins (1994) is concerned, another dimension of linguistic description. The contention underlying this view point is that the structural aspect implies the system of Theme. As Eggins (1994) notes:

> In describing the structural configurations by which the clause is organized as a message, we will recognize that one major system is involved (the system of Theme), with a configuration of the clause into the two functional components of a Theme (point of departure of the message) and a Rheme (new information about the point of departure) [...] we recognize textual, interpersonal and experiential (or topical) thematic elements. (Eggins, 1994:271)

1.3. Concluding remarks: Situating the present research.

This chapter has been devoted to the review of some of the research pertaining to the application of Systemic functional Linguistic theory to literary artefacts and ends with the practical application of the grammar of Theme-Rheme theory, as carried out by scholars. The leading linguistic theory adopted in the present study is Systemic Functional Linguistics as devised by scholars or proponents such as MAK Halliday, Suzane Eggins, Martin, Roger Fowler, Leech, Hill, Spencer and Gregory, as well as some Beninese researchers such as Koussouhon, Amoussou, Koutchadé, Dadjo, Allagbé… This theory, not only sees language

as a meaning-making potential, but also, contends that language use is context-dependent; that is why it studies language within contexts of culture and situation.

Within the present linguistic theory, the meaning making resource is a threefold one: experiential, interpersonal, and textual meanings or metafunctions. The study of these metafunctions can be applied to literary texts to evaluate a given language of the discourse. So, the grammar of Theme is applied to evaluate the language of a given artefact or author as message within the system of Theme-Rheme. It is also referred to as the enabling metafunction since it gives room to the experiential and the interpersonal meanings to be communicated as message.

It follows from what precedes that language, or a piece of language, be it written or spoken, is the raw material that linguists use to carry out investigations and to understand people, their practices under given circumstances as referred to by the pioneers in terms of "context of culture: genre" and "context of situation: register".

CHAPTER TWO: THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY.

2.0. Overview of the Theoretical Background to the study: SFL and Theme Grammar

Systemic Functional Linguistics or SFL views language "not as a set of structures but as a network of systems, or interrelated sets of options for making meaning" (Halliday, 1994:15). In order to account for this meaning-making potential of language, Halliday (1994) proposes three metafunctions at a lexico-grammatical level:

Ideational – "construing a model of experience"

Interpersonal – "enacting social relationships"

Textual – "creating relevance to context" (Halliday, 1994:36)

These three metafunctions are drawn on simultaneously whenever language is accomplished. The speakers/writers can be seen to have made lexico-grammatical choices to represent the world, both imaginary and real, abstract and concrete (ideational metafunction), to convey their relationship to the listeners/readers (interpersonal metafunction), and to organise the presentation of their message (textual metafunction). Thus, these metafunctions are present within clauses as language is being used.

The present research work focuses on the textual metafunction, that is, Theme pattern. In this framework, the choices at the level of clause are, however, related to choices in both the ideational and interpersonal metafunctions. The study, thus, takes its root from a historical view point of some seminal contributions made by different schools or trends from the early Twentieth Century up to a recent past in order to fully locate the present one. Also, descriptions and analysis, greatly, take into account the other metafunctions which are ideational and interpersonal. As Matthiessen (1995) points out, the textual metafunction

allows the ideational and interpersonal features of a text to be understood by the speaker and listener: "it [the textual metafunction] has a distinctive part to play in the overall creation of meaning – one that is oriented specifically towards the creation of meaning in the realm of semiosis" (Matthiessen, 1995:20).

Within a clause, we recognize a major system of Theme with a configuration of two main constituents: a Theme and a Rheme. Thus, the first part is enunciated as Theme which is also identified as the point of departure for the message, and, when, combined with the remainder; the Rheme or the new information about the point of departure, the two parts make a whole message.

Example:

Carla and Hiro	speak English.
Theme	Rheme

Table 1: Theme- Rheme boundary

The first position is not what defines Theme. But, it is the means whereby the function of Theme is realized in the grammar of English. The Theme contains familiar or given information, that is, the one which has already been mentioned somewhere in the text, or is familiar from the context. Following the Hallidayan theory, systemicists identify three different types of elements of clause or structure that can get to be Theme: topical or experiential elements, interpersonal elements, and textual elements (although textual Themes can embrace other category of Theme known as structural Theme).

For the sake of clarity, the different types of Theme are summarized in the following table. This is meant to suggest the varied facets of the working definition of Theme that I have used in the present dissertation. In this vein, we can, first of all, keep in mind that thematic structure operates at the level of clause. Then, Theme is any clause constituent that tells the reader or the listener the point of the message conveyed therein. Such an element can either be a Noun, a nominal group, a Complement, a question word, a Finite and a Subject, a Predicator, a negative Finite and a Predicator, a question word and a Complement, or a question word and an Adjunct. We can, now, have the following detailed explanation about the Theme types under consideration as follows.

N°	Theme types	Explanation	Example
a.)	**Topical Theme**	The topical Theme is the starting point of the clause to which a transitivity function (actor, process, circumstance, behaver, senser, etc.) is assigned, and occurs in first position in a clause	John gives blood
b.)	**Interpersonal Theme + Topical Theme**	The interpersonal Theme can either occupy the initial position in a clause or/and be followed by the obligatory Topical Theme. It is a constituent of the clause to which a Mood label (subject, finite, vocative, etc) is assigned.	Can you help me? Maybe John could help.
c.)	**Textual Theme + Topical Theme**	The textual Theme can also occur in the first position in a clause or be followed by the obligatory Topical Theme. This is a constituent (Continuity Adjunct or Conjunctive Adjunct) which is playing important cohesive work in relating the clause to its context.	Oh! He can really help. But, he can also refuse.
d.)	**Textual Theme + Interpersonal Theme + Topical Theme**	This is a situation where a single clause can contain a sequence of Themes with often several Textual and/or Interpersonal Themes occurring before the obligatory Topical Theme.	Well, at least, Carla gave it. Yes, but, fortunately, the bomb didn't explode.
e.)	**Structural Theme**	Structural Themes are elements of the clause which can bind and link as Textual Themes do.	John meets the lady who gave blood yesterday. They all know that John is a blood giver

Table 2.1 : Different Theme types: (Slightly adapted from Eggins, 1994)

2.1. Linguistics-oriented analysis of literary texts: An inventory of fixtures.

The application of linguistic theories to literary text which is also referred to as linguistics-oriented literary appreciation aims at scrutinizing the medium of expression, i.e., the language of the literary work under study. Koussouhon (2013) points out that this enterprise has been revolutionized in the early Twentieth Century in a way that its focus has been shifted from a mere interpretation based on the relationships between works under study and the biography of their authors and/or socio-cultural and historical context of production to a more cogent way of interpreting the meaning (p. 159). Such a major change, ranging from Ferdinand de Saussure's seminal works on semiology and linguistics to Hallidayan Systemic Functional Linguistics, has been achieved thanks to the use and the application of concepts and methods offered by modern linguistics.

The methods of analysis have been devised by literary scholars and linguists belonging to two main trends known as Formalism from The Moscow Linguistic Circle and Structuralism from The Prague Linguistic Circle both influenced respectively by de Saussure's influential works, the Chomskyan generative grammar/linguistics or by the Firthian-Hallidayan Systemic Functional Linguistics framework. In the same vein, Koussouhon (2013), after reviewing pivotal works –Sebeok, 1960; Freeman, (ed.), 1970, 1981; and Fabb et. al.,1987 –reveals that fundamental contributions have been made by these literary scholars and linguists to approach the language of fiction or the poetic language. For instance, the Formalists consider the study of poetic language as an integral part of linguistics because the latter, they say, is a global science of verbal structure (p. 161).

According to them, the study of poetry from a linguistic perspective is quite welcome and can be carried along with three basic distinct theories. The first one is propounded by Steiner (1984) who contends that the poetic language is like "Zaum"

meaning in that "it is a trans-rational language governed by its own rules, whose words do not have a definite meaning, as opposed to rational common language governed by extra-linguistic requirements, which is a vehicle of meaning." (quoted from Koussouhon, 2013: 161) The second theory, promoted by a scholar called Osip Brik, considers poetic language as a musical language since, for him, it is composed according to certain combinatory rules that are phonic in nature. He contends that poetic language also bears some "sound repetition" and some characteristic features such as verse, stanza, and rhythm, as well. The third approach to the study of poetic language has been defended by Boris Kusnev, who advocates that the treatment of such a language is natural seen from the "sonorous chords" weight poetic texts allow. Such "sonorous chords" properties in addition to the presence and the effect of syllables and verse lines, altogether, create a rhythmical impression on the perceiver (Koussouhon, 2013: 162).

For the Structuralists of The Prague Linguistic Circle, they have developed basic theories which take into consideration phoneme and meaning, on the one hand, and grammar and meaning, on the other, to assess the contribution of semiotic relations to the understanding of the poetic texts. Firstly, the semiotic aspects pertain to how various levels of structures such as phonetic distinctive traits, phonemes, syllables, morphemes, words, etc. are analysed in poetic texts, be they written or spoken, with reference to the socio-historical and cultural context of their production. This, thus, helps to uncover what language of poetic texts is and how it functions therein. Secondly, comes the theoretical framework named "functional linguistics" or "systemic functional linguistics" propounded by the now Australian linguist (but former British) M.A.K. Halliday.

Halliday (1970) claims that:

> The linguistic study of literature is textual description, and it is no different from any other textual description; it is not a new branch or a new level or a new kind of linguistics but the application of existing

> theories and methods. What the linguist does when faced with a literary text is the same as what he does when faced with any text he is going to describe (p.67).

This pronouncement raises the connections between language, literature, and linguistics. It would be prudent here, I think, to shed light on these connections existing between the three aforementioned terms. Following Leech (1969), language study is a complement and aids to the study of literature. Therefore, it becomes blatant that the literature cannot be studied in depth without a recourse to language. In other words, the message of an artefact cannot be properly understood without a fuller knowledge of the language which is its medium of expression. Halliday (1970) reinforces his standpoint when he says that "a literary text has meaning against the background of the language as a whole in all its uses; how can its language be understood except as the selection by the individual writer from the total resources at his disposal?" (p.68)

The reality within the above quotations from Halliday (1970) and Leech (1969) suggests that literary studies deeply relies on linguistic theories. As a matter of fact, it can be inferred from such quotations that a given piece of language cannot be studied apart from its literature. On their part, Carter and Simpson (1989) share the same view on the study of the language of poetry as they put:

> Finally, we reiterate our recognition of the importance of language in literary studies. Language is the literary medium; the more that students are able to understand and describe effects produced by language, the stronger the position they will be in when attempting to account systematically for their intuitions, and to build the base for a fuller interpretation of the text (p.17).

At this level, language can, then, be seen as the material that linguists study and which can also be found within literary texts or literature. So, a critical discussion of literature or literary text, also known as "practical criticism" or "explication de text" (to use Leech, 1969 words) relies more heavily on linguistic evidence than others. It goes without saying that an inclusive understanding of a piece of language in terms of metaphor, figurative, antithesis,

irony, rhythm, etc., for example, cannot be achieved without plain recourse to a linguistic approach. Thus, the "practical criticism" can be opposed to the classical "Art of Rhetoric" and "Art of poesy" (referring to Leech, 1969 words) as it offers great and enriched benefits than Rhetoric. In fact, Rhetorical manual, Leech (1969) says, tries to combine a chief function of prescription (telling the students how to perform a task) with a lesser function of description (describing how it has been done successfully in the past) (p.2)

Poetic language or literary text is nothing but a mode of language use which is creative par excellence. Leech (1969: 12) warns that poetic language is nothing if not creative, and since language is its medium, one might well ask how a poet could be creative without using language, in some sense, creatively. To use Leech's words, I may say that a writer uses language creatively when s/he makes original use of the established possibilities of that language and if s/he actually goes beyond those possibilities. This means that s/he creates new communicative possibilities which are not yet in the language. In short, a writer may be said to use language creatively when s/he, above all, shows inventiveness or originality in his/her fictional production.

Under the influence of both formalism and structuralism, American as well as West European scholars have tried their best to contribute to the evolution of linguistic science. Accordingly, a number of their contributions embracing Jakobson, 1960; Sebeok, (ed.), 1960, Crystal and Davy, 1969; Greimas, (ed.), 1972; Turner, 1973; Halliday, 1970; Widdowson, 1975; Halliday and Hasan, 1976; Dressler, (ed.), 1978; Leech and Short, 1981, Fowler, 1981; Carter 1982; Hill, 1987; etc. have made reference to various domains of linguistics. Under the influence of Ferdinand de Saussure, "the father of modern linguistics", and that of Noam Chomsky, they have developed several models among which the concept of comprehensive narrative grammar in text-centred analysis, the linguistic analysis of texts or literature, the

generative grammar, and later on, the Bloomfieldian notion of grammatical equivalence and, more recently, the Hallidayan Systemic functional Linguistics.

In all, the diverse contributions those scholars make have helped a lot to shed light on the new analytical angles that contemporary analysts can take. First, under de Saussure's orientations on the signifier-signified, langue-parole, synchronic-diachronic, syntagmatic-paradigmatic relations, they have extensively put the stress on the relationships existing between linguistics and literary study, on the one hand, and, the role linguistics can play in stylistic analysis, on the other. Secondly, they have made significant pronouncements which are inherent to the success of linguistic evaluation of literary texts. Such pronouncements pertain to the conceptual clarification of the different contexts of culture, of situation, and that of history of production of the selected artefacts. They are also related to the move from description to interpretation of meaning of literary texts.

This new analytical procedure, in a nutshell, raises some issues of serious challenge to be taken-up by linguists investigating the interface among language, linguistics, and literature. This has a double implication in the sense it implies that a linguist should be aware of the manifestation of the poetic function of language within selected artefacts and also a literary scholar has no right to be neither indifferent to linguistic problems nor unconversant with linguistic methods (Jakobson's (1960) words).

In the present dissertation, I have adopted the research model suggested by the modern linguists. In order to arrive at a comprehensive and reliable result of the selected artefacts, important considerations are made both to the description and interpretation of literary texts within their associated context of culture (genre) and that of situation (register).

2.2. Text-Contexts of culture and situation relationships

As said above, the theory underlying the present research is Eggins (1994) which considers the metafunctional analyses within the contexts of culture and that of situation. Seeing that the two contexts are embodied in literary texts, they are to be taken into account while dealing with discourse analysis for a good understanding of its meaning. First, one can then ask him/herself the meaning of those technical terms or concepts: text and discourse analysis. There is a terminological distinction that I would really want to make at this level to avoid confusion. This clarification or nuance pertains to the use of the technical terms "discourse" and "text" if not "discourse analysis" and "text analysis". In fact, there are many polemics about the definition of text and discourse. Some researchers label their analysis 'discourse analysis', while others claim they are doing 'text analysis', but the difference is somehow changeable.

Non-specialists or ordinary literate people may define a "text" as being made up of sentences and "discourse" as a long and serious discussion of a subject in speech or writing. Specialists' definitions vary in accordance with their schools or motivations. The word Text comes from Latin *textere*, which means to weave. A text is then something woven. Systemicists such as Halliday (1985/ 1989/ 1971/ 1976), Eggins (1994), and Halliday and Matthiessen (2004) do agree that a text is any piece of language having the property of grammatical cohesion, insisting thus on its semantic unit. It can then be considered as an output of the language system, an instance of language in use. Eggins (1994) contends: "a text is a unit of discourse, a semantic unit" (p. 112). In the same vein, Halliday (1971) says: "a text is an operational unit of language, as a sentence is a syntactic unit; it may be spoken or written, long or short; […] this is a functional-semantic concept and is not definable by size." (p.92) as opposed to Widdowson's proposal. He, Widdowson (1985), proposes […],

text being roughly defined, therefore, as sentences in combination (p.92) and […], *discourse being roughly defined, therefore, as the use of sentences* (p.93). From these two different considerations of the same notions of "text" and "discourse", the one that transfixes the point of view of the school of thought that I am following is the one proposed Halliday (Halliday, 1971: 92). Undeniably, just being able to patch together sentences does not guarantee that we can work out a purposeful text.

The definition suggested by Halliday is backed-up by the points made by Eggins (1994) who says that "not all collections of clauses or turns in sequence necessarily constitutes text," but " a text has texture" and "that texture is the result of contextual coherence and cohesion." (p.94). For the sake of clearness in the present subsection, the notions of "contextual coherence" and "cohesion" will be clarified later on in other sections. We can finally consider, in the framework of the study that "a text is a form of exchange and the fundamental form of a text is that of a dialogue, of interactions between speakers" (Halliday and Hasan, 1985: 11-12).

A discourse can be viewed as language in use. "Discourse is used to indicate not only any kind of talk but also the meanings and values embedded in talk" (Jack C. Richards and Richard Schmidt, 2002). Consequently, borrowing Widdowson's word, we can say that "text analysis" *is the investigation into the formal properties of a piece of language* as opposed to "discourse analysis" which is referred to as *the investigation into the way sentences are put to communicative use in the performing of social actions.* (Widdowson, 1985: 92-93).

The following level is that of the double concept of contexts of culture and situation as viewed by linguists. The understanding people have of context is derived from the realization of the form of exchange, dialogue or interactions between speakers. Accordingly,

Eggins (1994) confirms: "…clearly suggests that is some way context is in text: text carries with it, aspects of the context in which it was produced and, presumably, within which it would be considered appropriate" (p.7). He adds that "our ability to deduce context from text is one way in which language and context are interrelated" (ibid.). In this sense, our knowledge of language helps us to guest or predict the general context of culture as well as the immediate context of situation at work when language is being used.

The context of culture also referred to as genre can be seen as more abstract and general and can furthermore be thought as the general framework that gives purpose to interactions of particular types whereas the immediate situational context also referred to as register is described in terms of three variables-register variables- which are the field, the tenor and the mode of the discourse. According to Spencer and Gregory (1970), the context of situation relates to the situation in which the discourse, spoken or written, takes place whereas the context of culture derives from the assumption that a text may be regarded as part of a complex process. So, factors like personal, social linguistic, literary and ideological circumstances are to be taken into account in the study of a literary text.

Talking about contexts of culture and situation, Koussouhon (2009), in his article *Lexico-Pragmatic Transfer in Anglophone African Fiction: A Comparative Reappraisal*, after a descriptive analysis of Anglophone African fiction, also confirms that:

> The overall discourse of African fiction, in general, and of Achebe's and Ngugi's novels, in particular, cannot be fully apprehended by a reader who is not a bit conversant with the broad contexts of Igbo or Kikuyu culture or worldviews and the immediate contexts of situation... The language of Anglophone African fiction, though largely written in the English Language, heavily draws on African lexis and cultural, philosophical, religious, and even ideological concepts to convey the "Africanness" or African context that it has depicted. (p.278)

In other words, African writers, most of the time, give an account of their Africanity (to borrow Koussouhon's words) through their pieces of writing. They, naturally, reflect the cultural and the traditional sides of Africa through the use of a European language, English, in this case. That is what Dossou-Yovo (2009) means when he quotes Willie (*The Mind of Africa)*: "I am an African, with responsive throbbing in the collective consciousness of Africa."(p.17)

Referring only to the contexts of culture and that of situation within the study of literary texts does not help the researcher to uncover the thorough understanding the language of the authors. A researcher, who is well informed, rather, has to resort to a third notion of context that is the context of ideology. Ideology is defined by Hornby, A. S. (2010) firstly, as a set of ideas that an economic or political system is based on like the /capitalist ideology and, secondly, as a set of beliefs (ideas), especially one held by a particular group, that influences the way people behave. This second definition proposed by Hornby suits the frame of this study since ideologies, as seen in such studies, are defined within a multidisciplinary framework that combines social, cognitive and discursive components. As 'systems of ideas', ideologies are sociocognitively defined as shared representations of social groups, and more specifically as the inevitable or axiomatic principles of such representations. As the basis of a social group's self-image, ideologies organize its identity, actions, aims, norms and values, and resources as well as its relations to other social groups. Some scholars' results are worth mentioning in this vein.

Van Dijk T. A. (2006), in his article "Ideology and Discourse Analysis" published in *Journal of Political Ideologies* discusses some of the issues raised by a discourse analytical approach to the study of ideology. Although the paper is focused on the discourse –ideology interface, its theoretical framework is multidisciplinary and articulated by the fundamental

triangulation of Discourse, Cognitive and Society. The author has firstly shed light on the concepts of ideology, discourse and context before accounting for very little on the many cognitive, social and political functions ideologies can play. He contends that ideologies have three important roles. He adds:

> …firstly, ideologies organize and ground the social representations shared by the members of (ideological) groups. Secondly, they are the ultimate basis of the discourses and other social practices of the members of social groups as group members. Thirdly, they allow members to organize and coordinate their (joint) actions and interactions in view of the goals and interests of the group as a whole. (p.117)

As Sutherland (1985), in his article entitled "Hidden Persuaders: Political Ideologies in Literature for Children", published in *Children's Literature in Education* puts:

> Like other types of literature, works written especially for children are informed and shaped by the authors' respective value systems, their notions of how the world *is* or *ought to be.* These values—reflecting a set of views and assumptions regarding such things as "human nature," social organization and norms of behaviour, moral principles, questions of good and evil, right and wrong, and what is important in life—constitute authors' ideologies. (p. 143)

From what precedes, it is patent that authors of fictional works are influenced by their own views and expectations while selecting events, and developing plot and characters. Also, such an influence guides them when they are depicting protagonists, impacting, thus, the emotional responses of readers, and pointing morals. These (ideological) values may, in some cases, be idiosyncratic to the individual author. They may also reflect and express the values of the culture at large, or of subgroups within the culture**.** Sutherland (1985), furthermore, adds that "…realistic fiction dealing with current social settings and the problems of growing up or sentimental love romances, racially and ethnically focused books, and even horse and dog stories may be ideological." (p. 148)

For Roger Fowler (1986), "the word 'context' needs to be related to 'the context of culture' which is the whole network of social and economic conventions and institutions

constituting the culture at large [...] and influence the structure of discourse occurring within them" (p.88). Contextualization can then be referred to as follows: "history, social structures and ideology are major sources of knowledge and hypothesis in the framework of linguistic criticism". For Fowler, linguistics criticism helps us to demystify, to examine and to understand our perception of objects. In other words, it brings insights of linguistics into literary criticism. To borrow Halliday's words in Cummings, M. and Simmons, R. (1983), I can also contend that after the analysis, not only "what seemed flat becomes rounded; what was rounded still has other dimensions added to it" (p.viii), but also what seemed dark becomes enlightened.(My own emphasis)

The clarifications that will follow on from what have been said so far can be abridged as: a language user has to make reference not only to text and both contexts of culture and situation but also to his/her ideologies vis-à-vis the situation under consideration in order to get understood/understand the way people use language. This implies that both genre and register are realized through language since language is the carrier of culture and custom par excellence as it is indicated in the following figure of Eggins (1994: 34).

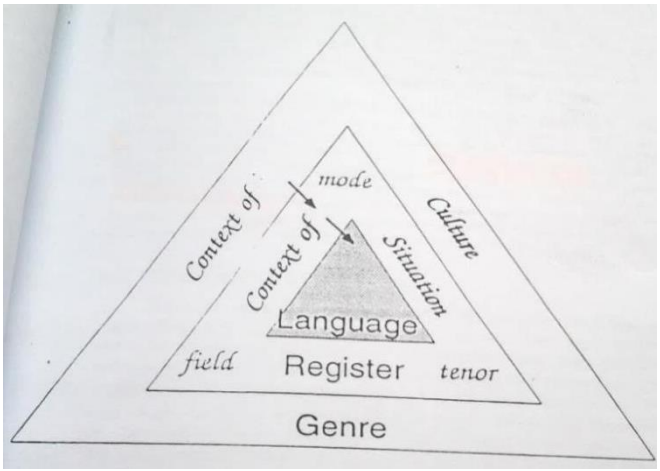

Figure 1: Genre and Register in relation to language.

(Source: Eggins, 1994:34)

Such a situation is also reckoned by Eggins (1994) who adds that not only the register resides within the text but also that one of the ways-schematic structure and realizational patterns- that register gets into text is schematic structure of a genre, that is, a series of stags or step-by-step organisation of the genre because we cannot make all the meaning we want to at once but to proceed step-by-step.

2.3. Background to Systemic Functional Linguistic analysis of literary texts: Description and interpretation

As linguistics deals with the systematic study of language, linguists particularly focus their interests "on how language is structured for use" in social contexts (Eggins, 1994:11). They devote their attention to language in use, that is, texts in general and literary texts in particular. They, consequently, apply linguistic theories to such texts in order to account for linguistic features they bear. One of the common basic model that is being widely used, in the domain of linguistic criticism, is the one devised by Halliday (1973; 1978; 1985a; and 1994). This model proposes that the ideal in a consequent analysis is the application of the existing linguistic theories –description and interpretation – to the text under study. Thus, scholars, while dealing with linguistics and literature, explore literary texts with the aid of tools and concepts borrowed from linguistics. This first subsection is to reappraise what has previously been done by other scholars in the same field and to state the potential contribution they make to the advance of the linguistic science so as to see the importance of description and interpretation in the linguistic analysis of literary texts.

As Culler (2003), quoted in Koutchadé (2012), puts it:

> For anyone interested in applying linguistic methods to the study of literature, an obvious procedure would be to use the language of literary texts. If literature […] is a kind of extension and application of certain properties of language, then the linguist might contribute to literary studies by showing what properties of language were being

> exploited in particular texts and how they were extended or reorganised. (p.64)

This implies that the study of the language of literary texts entails the mastery of linguistic rules governing that given language. So, before one engages him/herself in a suitable understanding of a literary artefact, one need to previously understand the language itself and have recourse to linguistics as well for a methodical investigation.

The following stage of the analytical procedure in linguistic criticism is that of description-interpretation. It gives way to the researcher to label and elucidate linguistic tools to the language of literature s/he has sampled. In this vein, some scholars such as Leech (1965), Hill (1987), Halliday (1970, and Halliday (1971) have advocated that description as well as interpretation are useful and reliable ways of explaining literary texts

In fact, they share the same viewpoint as far as the recourse to description and interpretation is concerned while dealing with literary or linguistic analysis of texts. But some of them, especially Halliday (1970), Halliday (1971), and Hill (1987), have elucidated the order in which scholars can resort to description and interpretation. Thus, Leech (1965) and Hill (1987) point that description and interpretation are different but complementary ways of explaining literary texts while Halliday (1970) thinks that the description of a language can be properly separated from its interpretation. It stands out from what precedes that significant studies or analyses of literary artefacts have to be based on reliable, accurate and conventionally accepted principles in order to avoid contentious issues among researchers belonging to the same trend or school of thought. Consequently, these principles of analysing linguistic properties of the language of a text can also help linguist to carry out consistent comparison of whatever texts are of interest to them.

As for the order in which description and interpretation should occur in the course of the analysis, Loko (2012) asserts that both are successively used to unravel contextual meanings in the linguistic and/or literary study of fictional or non-fictional text. He, thus, supports Hill (1987) who argues that "within stylistics, linguistic description and literary interpretation cannot be separated" (p.8) and "in one instance, description may provoke interpretation; in another words, interpretation may guide description" (p.10). This is also what Giorgi Amedo (1992), cited in Dadjo (2014: 19), means when he concludes: "both description and interpretation are legitimate but tied to different conditions and interests."

As for Daniel J. Kurland (2000), there is an interdependent relationship between description and interpretation. He suggests this because, for him, description might include restatement for the purpose of illustration, and interpretation may be supported with description of various portions of the text and even restatement of key points. In the same vein, Spencer and Gregory (1970) advocate that it is difficult to believe that the study of literary works can be strictly restricted to the description of the linguistic features which are normally inevitable to the interpretation of texts. This implies that description comes before interpretation in linguistic criticism.

Allagbé (2015) resorts to description and interpretation as suggested by Halliday and Hasan (1985/1989) who say that:

> In any piece of discourse analysis, there are two possible levels of achievement to aim at. One is a contribution of the text: the linguistic analysis enables one to show how and why the text means what it does […]The higher level of achievement is a contribution to the evaluation of the text: the linguistic analysis may enable one to say why the text is or is not an effective text for its own purpose
> (Halliday and Hasan, 1985/1989:15).

From such a quotation, he (Allagbé, 2015) advocates that this formula implies two important stages or levels which are description and interpretation while dealing with any

textual or discourse analysis. Thus, by referring to Leech (1965), Hill (1987), and Koussouhon (2008), he realises that the first stage, that is, the description, pertains to the restatement of whatever is communicated to the readers/scholars whereas the second one, the interpretation, allows the scholars/readers to pinpoint the different meanings the writer is trying to convey.

2.4. Topical Theme

A topical Theme is an element of the clause, that occurs in the first position in the clause, and to which a Transitivity function can be assigned.

Examples: - Wole Soyinka has won a Nobel Prize.

-It was in Africa.

Wole Soyinka	has won	a Nobel prize.
Actor	Pr: material	Goal
Topical		
Theme	Rheme	

Table 2.2: Topical Theme in declarative 1

It	was	in Africa
Carrier	Pr: intensive	Attribute/cir
Topical		
Theme	Rheme	

Table 2.3: Topical Theme in declarative 2

It has been mentioned that Topical Themes may also be unmarked, marked or structural as far as the Thematic choice patterns are concerned.

2.4.1 Topical Unmarked Theme

The term unmarked simply means "most typical/usual". So, unmarked topical Theme is simply the most typical/usual Theme. A topical Theme is said to be unmarked when it conflates with the mood structure constituent that typically occurs in first position in clauses of mood class. We, then, have subjects in declarative, finite in polar interrogative, Wh-element in Wh-Interrogative and Predicators in imperative.

Example: -You make an excellent effort.

-Do they actually eat yam?

-What does Ayaba give John?

You	Make	an excellent effort
Subject	Pr: Behavioural	Complement
Unmarked topical		
Theme	Rheme	

Table 2.4: Topical unmarked Theme in declarative

What	Does	Ayaba	give	John?
Wh-element	Finite	Subject	Predicator	Complement
Mood		Residue		
Unmarked				
Theme	Rheme			

Table 2.5: Topical unmarked Theme in interrogative

Do	they	actually	eat	yam?
Finite	Subject	Adj:	Predicator	complement
MOOD		RESIDUE		
Unmarked Topical				
Theme		Rheme		

Table 2.6: Topical unmarked Theme in yes/no question

2.4.2 Topical Marked Theme

A Theme is marked when it conflates with any other constituent from the Mood system. The commonest type of marked Theme is to have Theme conflating with an adjunct: circumstancial. When a speaker/writer makes the choice of marked Theme, she/he simply signals that all things are not equal, that something in the context requires an atypical meaning to be made.

Examples: - In Switzerland, people give you cognac.

- As for the Christians, they will go to heaven.

In Switzerland	People	give	you cognac
Adjunct: Cir	Subject	Finite	Complement
Residue	Mood		
Marked Topical			
Theme	Rheme		

Table 2.7: Topical marked Theme in declarative 1

As for the	They	Will	go	to heaven
Adjunct: cir	Subject	Finite	Predicator	Complement
Residue			Residue	
Marked topical				
Theme	Rheme			

Table 2.8: Topical marked Theme in declarative 1

2.4.3. Structural Topical Theme

Structural topical Themes are those relative pronouns that occur in subject position after clause boundaries. They also involve the initiating of a predicating clause (it + be +...) in clause complexes linked by structural elements like who; that etc... occurring in subject position after clause boundaries. The predicating clause is considered as "given" information and analysed as Predicated Theme to the entire sentence and the remaining part of the sentence as "new" information is, therefore, analysed as Rheme. It can be mentioned, here, to avoid misunderstanding, that the terms "given" and "new" are mostly used by Bloor and Bloor (1992). The present research is focused on the Hallidayan terminology of "Theme-Rheme".

Examples: - This is the African **who** won the Nobel prise.

- He is the man **that** gave me bread.

This	Is	the		who	won	the Nobel
Topical	Pred:	Compl.		Structural Topical	Predicat	Adjunct: Cir
Theme	Rheme			Theme	Rheme	

Table 2.9: Structural topical Theme in declarative 1

He	Is	the man		that	gave	me bread.
Topical				Structural Topical	Predica	Complement
Theme	Rheme			Theme	Rheme	

Table 2.10: Structural topical Theme in declarative 2

It is of a great importance, I think, to mention here that every clause, according to the Hallidayan principle, must contain one and only one topical Theme. That is, when a topical Theme is identified in a clause all the remaining clause constituents can be assigned Rheme role.

2.5. Interpersonal Theme

An interpersonal Theme is a constituent to which a mood label is assigned (not a transitivity label), and which occurs at the beginning of a clause. The constituents which can function as interpersonal Theme are: the unfused finite (in interrogative structures), and all four categories of Modal Adjuncts: Mood, Polarity, Vocative and Comment.

Examples: - Do you eat gari?

- I think you are at home.
- Perhaps Carla can do the job.
- John, do you need some water?
- Unfortunately, Mum didn't forgive him.

Do	You	eat	gari?
Finite	Subject	Predicator	Complement
	Mood	Residue	
Interpersonal	Topical		
Theme		Rheme	

Table 2.11: Interpersonal Theme (unfused finite) in yes/no question

I think	You	were		at home
Adj: mood	Subject	finite	Predicator	Adj: circ
	Mood	Residue		
Interpersonal	Topical			
Theme		Rheme		

Table 2.12: Interpersonal Theme (mood Adjunct) in declarative 1

Perhaps	Carla	Can	do	the job
Adjunct: Mood	Subject	Finite	Predicator	
Mood		Residue		
Interpersonal	Topical			
Theme		Rheme		

Table 2.13: Interpersonal Theme (mood Adjunct) in declarative 2

John	Do	You	need	some water?
Adj: Vocative	Finite	Subject	Predicator	Complement
	Mood		Residue	
Interpersonal	Interpersonal	Topical		
Theme			Rheme	

Table 2.14: Interpersonal Theme (vocative Adjunct) in interrogative

Unfortunately	Mum	didn't	forgive him
Adj: Comment	Subject	Finite	Predicator
	Mood		Residue
Interpersonal	Topical		
Theme		Rheme	

Table 2.15: Interpersonal Theme (comment Adjunct) in declarative

2.6. Textual Theme

The third clause constituent that can occur in thematic position is the category of textual elements. Textual elements are elements which express neither interpersonal nor experiential meaning, but which are doing important cohesive work in relating the clause to its context. There are two types of textual elements which can get to be Theme. These are Continuity adjuncts (oh, no, well, yea) and Conjunctive adjuncts which cover roughly the same semantic space as conjunctions (so, but, and) (Halliday and Matthiessen, 2004). One can simply keep in mind that conjunctions are called conjunctive Adjuncts in Mood analysis of clauses. Conjunctive adjuncts serve to link sentences or clause together whereas Continuity Adjuncts indicate that a speaker's contribution is somehow related to what a previous speaker has said in earlier turn, in spoken dialogue. When they occur before the first Topical Theme in a clause, they are described as Textual Themes.

Examples: - So, you can do it at home.

- And they came into the room.

So	You	can	Do	It	at home
Adj: Conj.	Subject	Finite	Predicator	Complement	Adj: cir
	Mood		Residue		
Textual	Topical				
Theme		Rheme			

Table 2.16: Textual Theme (conjunctive Adjunct) in declarative 1

And	They	came in		the room
Adj: Conj.	Subject	Finite	Predicator	Complement
	Mood		Residue	
textual	Topical			
Theme		Rheme		

Table 2.17: Textual Theme (conjunctive Adjunct) in declarative 2

2.7. Multiple Themes

It can be deduced from the previous principles that while it is possible for a clause to realise only one thematic element, it is more frequent for clauses to contain a sequence of Themes, with often several textual and/ or interpersonal Themes occurring before the obligatory topical Theme.

Examples: - Yes, well I mean Jaja can't do that rubbish.

- Well, at least Kambili will turn in.

Yes	well	I mean	Jaja	can't	Do	that rubbish
Adj:Cont.	Adj:Cont.	Adj:	Subject	Finite	Predicator	Complement
			Mood		Residue	
Textual	Textual	Textual	Topical			
Theme				Rheme		

Table 2.18: Multiple Theme in declarative 1

Well,	at least	Kambili	Will	Turn in
Adj: cont.	Adj: Conj	Subject	Finite	Predicator
	Mood		Residue	
Textual	Textual	Topical		
Theme			Rheme	

Table 2.19: Multiple Theme in declarative 2

2.8. Structural Theme

Structural Themes are relative pronouns or Wh-elements which bear neither the position of carrier nor that of topical. They usually occur after the clause boundary. These are, in the course of the present research, included in the category of textual Themes.

Example: The hard drink <u>that</u> they offered yesterday is good.

The hard drink	That	They	Offered	Yesterday	is	good
Complement		Subject	Finite	Adj: cir	Finite	Complement
	Structural	Topical				
Rheme	Theme	Theme	Rheme			

Table 2.20: Structural Theme in declarative

2.9. Theme in clause complexes

Clause complexes (sentences), whether in speech or writing, typically consist of a number of clauses linked or gathered by a conjunction which expresses logical connection between the two clauses. One of the major differences between the way clauses are linked is when each clause is largely independent of the other, in which case they are said to be paratactically -related; or whether one clause is dependent upon the other, in which case

they are said to be hypotactically-related. Clause complexes are of cross-cutting importance in the on-going study which is centred on stylistics in creative writings, knowing that the creative writers combine various fields, thus a mixture of thematic elements. It is, also, important to recall here that clauses boundaries are shaded as in the following tables.

Examples: -Well, I will give it so you can't complain. (paratac.)

- Young people are not afraid because they are in good shape. (hypo.)

Well	I	will give it you		So	You	Can't complain.
Textual	Topical			Textual	Topical	
Theme		Rheme		Theme		Rheme

Table 2.21: Themes in paratactically related clauses

Young people	are not afraid		Because	They	are in good shape
Topical			Textual	Topical	
Theme	Rheme		Theme		Rheme

Table 2.22: Themes in hypotactically related clauses

There are other types of Theme such as the predicated. All in all, the review of the realization of the systems involved in Theme network enables to examine the contribution that thematic organization makes to the cohesive development of texts and helps to explain why the textual function of language is referred to as the "Enabling Function".

2.10. Theme and Mood: Analysing Theme in different mood classes.

2.10.1. Declaratives.

Analysing Theme in declarative clauses is straightforward. When the topical Theme is recognized, the remainder of the clause is labelled as Rheme.

Example: you always seat in the front pew.

You	always	give		John	money
Subject	Adj: mood	finite	predicator	complement	complement
MOOD			RESIDUE		
Actor		Pr. Material		Beneficiary	Goal
Topical					
Theme	Rheme				

Table 2.23: Analysis Themes in declaratives

2.10.2. Elliptical declaratives.

Theme analysis on elliptical declaratives depends on the constituent that have been ellipsed. So, it is necessary to "fill out" the ellipsed constituents in accordance with the context of the clause. The ellipsed elements are put into brackets.

Example: - A day, isn't it?

It	takes		about a day (for your blood to be replaced)
Subject	Finite	Predicator	Adj: circ
MOOD		RESIDUE	
Token	Pr: identifying		Value: circ
Topical			
Theme	Rheme		

Table 2.24: Analysis Themes in elliptical declaratives

2.10.3. Yes-No interrogatives.

The analysis of yes-no interrogatives (polar interrogatives) is straightforward, with the finite (modalized or not), appearing before the subject and functioning as an interpersonal Theme.

Example: Do you eat yam?

<table>
<tr><td>Do</td><td>you</td><td>eat</td><td>yam?</td></tr>
<tr><td>Finite</td><td>Subject</td><td>Predicator</td><td>Complement</td></tr>
<tr><td colspan="2">MOOD</td><td colspan="2">RESIDUE</td></tr>
<tr><td>Interpersonal</td><td>Topical</td><td colspan="2"></td></tr>
<tr><td colspan="2">Theme</td><td colspan="2">Rheme</td></tr>
</table>

Table 2.25: Analysis Themes in polar interrogatives

2.10.4. wh-interrogatives.

In the Mood analysis of the clause, the wh-elements which initiate the yes/no questions function as topical Themes because they always fused with a clause constituent which plays a transitivity role.

Example: When did John do this?

<table>
<tr><td>When</td><td>did</td><td>John</td><td>do</td><td>this?</td></tr>
<tr><td>Wh/Adj: circ</td><td>Finite</td><td>Subject</td><td>Predicator</td><td>complement</td></tr>
<tr><td>RESIDUE</td><td colspan="2">MOOD</td><td colspan="2">RESIDUE</td></tr>
<tr><td>Circ: loc</td><td></td><td>Actor</td><td>Pr: material</td><td>Goal</td></tr>
<tr><td>Topical</td><td colspan="4"></td></tr>
<tr><td>Theme</td><td colspan="4">Rheme</td></tr>
</table>

Table 2.26: Analysis Themes in wh- interrogatives

2.10.5. Elliptical interrogatives.

Elliptical interrogatives are interrogatives which start with Why.

Example: Why is Hiro shy?

Why	is	Hiro	shy?
Wh/Adj: circ	Finite	Subject	Complement
RESIDUE	MOOD		RESIDUE
Circ: cause	Pr: intensive	Carrier	Attribute
Topical			
Theme	Rheme		

Table 2.27: Analysis of Themes in elliptical interrogatives

2.10.6. Imperatives.

With the imperatives, the predicator is labelled for the transitivity function of process, and is, therefore, treated as a topical Theme. With "let's" imperatives, the "let" particle is analysed as Subject, takes a Transitivity role, and is therefore a topical Theme.

Examples: - Give me the cup.

- (You) pass me the bowls Simon.
- Let's have a cup of tea.

Give	Me	the cup.
Pr: material	Beneficiary	Goal
Topical		
Theme	Rheme	

Table 2.28: Analysis of Themes in imperatives 1

(You)	Pass	Me	the bowls	Simon.
(Actor)	Pr: material	Beneficiary	Goal	
(Topical)				
Theme	Rheme			

Table 2.29: Analysis of Themes in imperative with ellipsed subject

Let's	Have	a cup of tea.
Subject	Predicator	Complement
Actor	Pr: material	Goal
Topical		
Theme	Rheme	

Table 2.30: Analysis of Themes in imperatives with "Let's"

Imperatives involving "do" introduce an interpersonal Theme element before the topical Theme, which is the process:

Example: Do give me your telephone number.

Do	give	me	your telephone number.
Finite	Predicator	Complement	Adj: Circ
MOOD	RESIDUE		
	Pr: material	Goal	Circ: material
Interpersonal	Topical		
Theme		Rheme	

Table 2.31: Analysis of Themes in imperatives with "Do"

2.10.7. Minor clauses.

Minor clauses carry neither Transitivity nor Mood labels. So, they are not considered at thematic level. They are, therefore, left unanalysed for Theme.

Examples: Oh good.

-Minor

Thanks a lot.

- Minor

2.10.8. Theme in exclamatives clauses.

In exclamatives (non-elliptical exclamatives), the wh-element will always be a topical Theme, as it is demonstrated by analyzing it for Transitivity.

Example: What a lovely dress this is, Jane!

What a lovely dress	This	Is	Jane!
Wh/Compl	Subject	Finite	Adj: vocative
RESIDUE	MOOD		
Attribute	Carrier	Pr: intensive	
topical			
Theme	Rheme		

Table 2.32: Analysis of Themes in exclamative clauses

With elliptical exclamatives, the wh-element should again be treated as topical Theme, on the basis that it would occupy thematic position in the non-elliptical version:

Examples: -How marvelous!

Topical

Theme

The sentence, normally, equals "How marvellous it was!"

2.10.9. Re-iterated Subject.

In rapid conversation, it is not rare to find the subject of the clause mentioned twice. This often happens in the initial position. Consistent with the principle being followed up to now, only the first mention of the Subject is analysed as Theme.

Example: Diana, she's given blood 36 times.

Diana	she'	s	given	blood	36 times.
Subject	Subject	Finite	Predicator	Complement	Adj: circ
MOOD			RESIDUE		
Topical					
Theme			Rheme		

Table 2.33: Analysis of Themes in clauses with re-iterated Subject

2.11. Patterns of development of Theme.

2.11.1. Theme re-iteration.

Theme re-iteration is one way to keep the text cohesive or focused. Eggins (1994) contends that re-iterate elements are an effective means of creating cohesion in text and provide it, therefore, with clear focus. This way of developing Themes shows that the first Theme is picked up and repeated in the beginning of the next clause. Simple sentences or clauses can be used to highlight the manifestation of the re-iteration pattern of development of Themes. Eg: "John goes to school every day. He usually goes with his friends. But, today, he is alone."

The figure illustrating it is as follows:

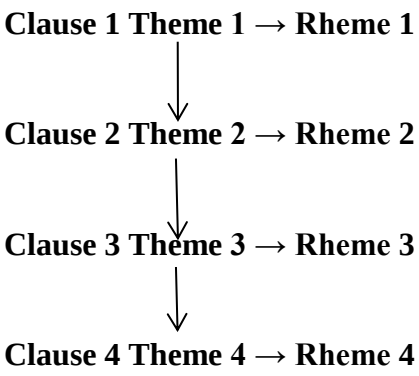

Figure 2: Theme re-iteration pattern of Thematic development.

(Slightly Adopted from Rustipa, 2010)

2.11.2. The zig-zag Theme pattern.

This is a pattern whereby the subject matter in the Rheme of one clause is taken up as the Theme of the following clause. Using Eggins (1994) words, we can put that in this pattern, an element which is introduced in the Rheme in clause 1 gets promoted to become the Theme of clause 2. In line with the previous subsection, simple examples can also be used here. Eg: "John goes to school every. The school is very far from his father's house. John's father is a pharmacist."

The zig-zag Theme pattern can be diagrammed in the following figure.

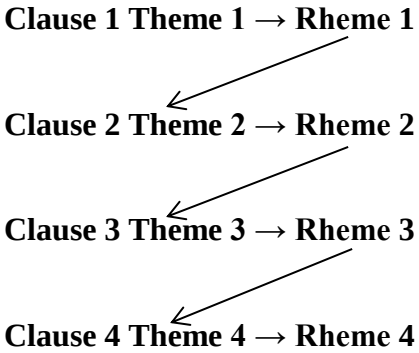

Figure 3: The zig-zag pattern of Thematic development.

(Slightly Adopted from Rustipa, 2010)

2.11.3. The multiple-Theme pattern

In multiple Theme pattern, a Rheme may include a number of different pieces of information, each of which can be taken up as the Theme in a number of subsequent clauses. As proceeded before, some examples can also be given as illustration. Eg: "John has three boyfriends (Hiro, Yuan, and Momo). Hiro is a little boy. While Yuan is tall and smiling, Momo is a bold and black boy"

Diagrammatically, it can be presented as follows:

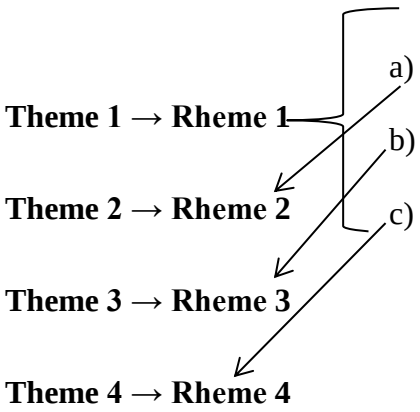

Figure 4: The multiple-Theme pattern of Thematic development.

(Slightly Adopted from Rustipa, 2010)

2.12. Rheme component.

The Rheme component is the new information about the point of departure. It is the part of the clause in which the Theme is developed. Since writers typically depart from the familiar towards the unfamiliar, the Rheme contains unfamiliar or new information. Once the Theme of a clause is identified, its Rheme is also identified, as the Rheme stands for everything else as shown in the above tabulated clauses.

2.13. Methodological approach to the study.

It is essential to recognize that any systematic and scientific study can be completed using a wide variety of methods. Thus, people can think of scientific inquiry strictly in terms of laboratory experimentation. However, it is neither possible nor desirable to study all phenomena of interest, especially in the domain of social science, under the control of laboratory conditions only.

Then, in the field of language and humanities, the design of any study, starting with the selection of a topic and a reliable research methodology, reflects suppositions about the social environment, how science should treat it, what constitutes genuine problems, scientific motives, and possible solutions. Different approaches to research embrace both theory and method. Two general approaches, to arrive at an acceptable end, are widely recognized: quantitative research –an applied practical statistical method –and qualitative research. The descriptive method that has been followed in the present dissertation incorporates both quantitative and the qualitative stages. There are important differences in the assumptions underlying these steps, as well as in the data collection and procedures used for analysis.

To rephrase Creswell, J.W. (2009/1994), Mason, J. (1996), (Dornyei, 2007), and Denzin, N., & Lincoln, Y. (2005), the quantitative research can be referred to as an inquiry into an identified problem, based on testing theory, measured with numbers, and analysed using statistical techniques. In other words, a quantitative research encompasses data collection procedures which can result in analyzable numerical data. Such an analysis is a statistical/mathematical and allows the researcher to categorize each entity or variable constitutive of the data. The findings are therefore presented in mathematical or statistical language.

Within the scope of the present thesis, three extracts (a, b, and c) have been selected from each of the three novels which are *Purple Hibiscus*, *Half of a Yellow Sun* and *Americanah* respectively numbered 1, 2 and 3. Thus, the extracts are considered in the following order: Extract 1a, Extract 1b, and Extract 1c from *Purple Hibiscus*, Extract 2a, Extract 2b, and Extract 2c from *Half of a Yellow Sun,* and Extract 3a, Extract 3b, and Extract 3c from *Americanah.* The quantitative approach focuses chiefly on Theme patterns collection, i.e., identification, counting and categorizing linguistic features in each of the extracts, and, in the second place on framing statistical figures and graphics to explain the different realization and progression of the thematic patterns in the three novels under study. It, also, helps me to determine whether the predictive generalizations of the research theory hold true.

By way of contrast, a study based upon a qualitative process of inquiry has the goal of understanding a social or human problem from multiple perspectives. In fact, "Qualitative research involves data collection procedures that result primarily in open-ended, non-numerical data which is then analysed primarily by non-statistical methods." (Dornyei, 2007:25). It can be inferred from such a pronouncement that a qualitative research results from non-numerical data that does not observe any statistical principles but it simply pertains to what can be referred to as interpretation of the described features provided by quantitative research.

Thus, in this thesis, the qualitative approach relies on the interpretation of information or data derived from the quantitative research. So, this approach helps me to explain the Theme-type per extract, to interpret the thematic progression in each of the novels, to comment on the use of the salient linguistic features characteristics of the language of the selected artefacts, and to finally give a personal interpretation of the findings derived from

the whole analyses. It is the approach that allows the researcher to give his/her personal stand point about linguistic phenomena and uncover deepest levels of understandings since interpretation is subjective.

2.14. Concluding remarks: Situating the study of Theme patterns.

The second chapter of the present dissertation has dealt with the theoretical framework of the study, on the one hand, and the methodological approach to the study, on the other. The theoretical approach adopted is the Hallidayan one of the language study which considers language as making experiential, interpersonal, and textual meaning whenever people exchange. In the course, of the study of Theme patterns, textual meaning, as carried out here, basic considerations have been made to the other types of meaning.

The study of Theme patterns is a threefold one and involves different facets of analyses. The first analysis pertains to the types of Theme. This gives way to the study of topical, interpersonal, and textual meaning. After this first part, aspects of Theme choices have been revisited. Such an analysis explores the topical unmarked and the topical marked Themes in the different Mood types. The third one is devoted to the study of the method of thematic development. This analysis is meant to evaluate the way the author progresses from one Theme in a clause to the next in the subsequent one. It then implies the study of the Theme re-iteration pattern, the zig-zag pattern, and the multiple Theme pattern.

As for the methodological approach adopted for the study, it is a twofold one: a quantitative which is, to avoid confusion, an applied practical-statistics, and a qualitative analyses. It is, first, based on the selection of two extracts from each of the three selected novels by Chimamanda, the identification of the different Theme patterns, the statistical tables, and the histograms to highlight the findings. The methodological approach, second,

gives room to the researcher to offer his personal interpretation on the findings, in general, and on the salient Theme patterns which have helped the author to weave her texts as message on the other. It also allows the researcher to question some hidden or implied messages identified in the selected novels.

CHAPTER THREE: ANALYSIS OF THEME PATTERNS IN *PURPLE HIBISCUS*.

3.0. General overview of the identification and analysis of Theme patterns *Purple Hibiscus*.

To carry out the analysis of Theme patterns, three (03) extracts have been selected from the first novel *Purple Hibiscus*. These extracts are respectively numbered 1a, 1b, and 1c. Each of them is analysed for Theme according to keys presented below as suggested by Eggins, (1994).

To begin with, the extracts have been segmented into manageable clauses. Some analysed clauses are simple clauses, while others are clause complexes, but minor clauses are left unanalysed. Indeed, Halliday and Matthiessen (2004) introduce "the notion of a clause as a unit in which meanings of three different kinds are combined. Three distinct structures, each expressing one kind of semantic organization, are mapped on to one another to produce a single wording" (p. 64). Hence, clauses are important in the process of the textual function.

To successfully achieve these goals, basic attention has been made to the experiential and interpersonal features of the clause constituents since the textual meaning organizes the interpersonal and experiential meanings to be expressed as meaningful message in the clause. A linear description and analysis of each pattern of Theme has, then, been undertaken in each of the selected extracts. They have been analysed according to the different Theme types, the thematic choices, and the method of development of Themes in the extracts. The study has finally taken into account the analysis of the foregrounded Themes uncovered therein.

3.1. Identification of Theme patterns in *Purple Hibiscus*

3.1.1. Identification of Theme types in Extract 1a (*Purple Hibiscus*, pp: 11- 15)

Keys:

The Themes (I think have been ellipsed) have been put into brackets.

Theme is underlined.

textual Theme: *in italics.*

interpersonal Theme: in CAPITALS

topical unmarked Theme: in **bold**

topical marked Theme: in ***bold*** and ***italics***

marked dependent clause as Theme: **whole clause in bold**

(1) **Things** started to fall apart at home/ (2) *when* **my brother, Jaja**, did not go to communion/ (3) *and* **Papa** flung his heavy missal across the room/(4) *and* **(he)** broke the figurines on the étagère./ (5) **We** had just returned from church./ (6) **Mama** placed fronds, (7) **which** were wet with holy water, on the dining table/ (8) *and then* (**she**) went upstairs to change./ (9) ***Later***, she would knot the palm fronds into sagging cross shapes/ (10) *and* (**she**) hang them on the wall beside our gold framed family photo./ (11) **They** would stay there until next Ash Wednesday,/ (12) *when* **we** would take the fronds to church, to have them burned for ash./ (13) **Papa** [wearing a long, a gray robe like the rest of the oblates] helped distribute ash every year./ (14) **His line** moved the slowest/(15) *because* **he** pressed hard on each forehead to make a perfect cross with his ash-covered thumb/(16) *and* (**he**) slowly, meaningfully enunciated every word of "dust and unto dust you shall return."

(17) **Papa** always sat in the front pew for Mass, at the end beside the middle aisle, [with Mama, Jaja, and me sitting next to him.] /(18) **He** was first to receive communion. /(19) **Most people** did not kneel to receive communion at the marble altar, with the blond life-size Virgin Mary mounted nearby, /(20) *but* **Papa** did./(21) **He** would hold his eyes shut/(22) *so hard that* **his face** tightened into a grimace, /(23) *and then* **he** would stick his tongue out/(24) *as far as* **it** could go./(25) ***Afterward***, he sat back on his seat/(26) *and* (**he**) watched the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways,/(27) *just as* **Father Benedict** had taught them to do./(28) *even though* **Father Benedict** had been at St. Agnes for seven years, /(29) **people** still referred to him as "our new priest."/(30) PERHAPS **they** would not have /(31) *if* **he** had not been white. /(32) **He** still looked new./(33) **The colours of his face, the colours of condensed milk and cut-open soursop,** had not tanned at all in the fierce heat of seven Nigerian harmattans./(34) *And* **his British nose** was still as pinched/(35) *and* AS NARROW AS **it** always was,/(36) **the same nose [**that had had me worried**] that** he did not get enough air/(37) *when* **he** first came to Enugu./(38) **Father Benedict** had changed things in the parish, such as insisting that the Credo and kyrie be recited only in Latin./(39) **Igbo** was not acceptable./(40) *Also*, **hand clapping** was to be kept at a minimum,/ (41) *lest* **the solemnity of Mass** (should) be compromised./(42) *But* **he** allowed offertory songs in Igbo; /(43) **he** called them native songs,/(44) **and when he said "native"**/ (45) **his straight-line lips** turned down at the corners to form an inverted U./(46)***During his sermons***, Father Benedict usually referred to the pope, Papa, and Jesus –in that order./(47) **He** used Papa to illustrate the gospels./(48) "**when we**

let our light shine before men, / (49) **we** are reflecting Christ's Triumphant Entry",/(50) **he** said that palm Sunday./(51) "**Look** at Brother Eugene./(52) **He** could have chosen to be like other big men in this country,/(53) **he** could have decided to sit at home/ (54)*and* do nothing after the coup,/(55) ***to make sure the government*** did not threaten his businesses./(56) *But no*, **he** used the *Standard* to speak the truth /(57) *Even though* **it** meant the paper lost advertising./(58) **Brother Eugene** spoke out freedom./(59) **How many of us** have stood up for the truth?/(60) **How many of us** have reflected the triumphant Entry?"

(61) **The congregation** said "Yes" or "God bless him" or "Amen", /(62) *but* NOT TOO LOUDLY SO **they** would not sound like the mushroom Pentecostal churches ;/(63) *then* **they** listened intently, quietly./(64) *even* **the babies** stopped crying,/(65) *as if* **they**, too, were listening. /(66) ***On some Sundays***, the congregation listened closely/(67) *even when* **Father Benedict** talked about things (*that*) everybody already knew,[[about Papa making the biggest donations to Peter's pence and St. Vincent de Paul.] [Or about Papa paying for the cartons of communion wine, for the new ovens at the convent]]/(68) *where* **the reverend sisters** baked the host, for the new wing to St. Agnes Hospital/(69) *where* **Father Benedict** gave extreme unction./(70) *And* **I** would sit with my knees pressed together, next to Jaja, [trying hard to keep my face blank, to keep the pride from showing,]/(71) *because* **Papa** said/ (72) **modesty** was very important.

(73) **Papa himself** would have a blank face/(74) *when* **I** looked at him,/(75) ***the kind of expression he*** had in the photo/(76) *when* **they** did the big story on him/(77) *after* **Amnesty World** gave him a human rights award./(78) **It** was the only time/(79) (*that*) **he** allowed himself to be featured in the paper./(80) **His editor, Ade Coker**, had insisted on it, /(81) SAYING **Papa** deserved it,/(82) SAYING **Papa** was too modest./(83) **Mama** told me and Jaja;/(84) **Papa** did not tell us such things./(85) **That blank look** would remain on his face/(86) *until* **father Benedict** ended the sermon,/(87) *until* **it** was time for communion./(88) *After* **Papa** took communion,/(89) **he** sat back/(90) *and* (**he**) watched the congregation walk to the altar/(91) **and, after Mass, reported to Father Benedict, with concern**,/ (92) *when* **a person** missed communion on two successive Sundays./(93) **He** always encouraged Father Benedict to call and win that person back into the fold;/(94) **nothing but mortal sin** would keep a person away from communion two Sundays in a row.

(95) **So when Papa did not see Jaja go to the altar that Palm Sunday**/(96) **when everything changed**,/(97) **he** banged his leather-bound missal, with the red and green ribbons peeking out, down on the dining table/(98) **when we got home**./(99) **The table** was glass, heavy glass./(100) **It** shook, (101) *as* **did** the palm fronds on it.

(102) "JAJA, **you** did not go to communion,"/(103) **Papa** said quietly, almost a question.

/(104) **Jaja** stared at the missal on the table/(105) *as though* **he** were addressing it./(106) "**The wafer** gives me bad breath."

(107) **I** stared at Jaja./(108) HAD **something** come loose is his head?/(109) **Papa** insisted/ (110) *(that)* **we** call it the host/(111) *because* "**host**" came close to capturing the essence, the sacredness, of Christ's body./(112) "**Wafer**" was too secular,/(113) **wafer** was one of Papa's factories made-chocolate wafer, banana wafer,/(114) *what* **people** bought their children to give them a treat better than biscuits.

/(115) "*And* **the priest** keeps touching my mouth /(116) *and* **it** nauseates me," /(117) **Jaja** said. / (118) **He** knew/ (119) **I** was looking at him, /(120) *that* **my shocked eyes** begged him to seal his mouth, /(121) *but* **he** did not look at me.

/(122) "**It** is the body of our Lord."/ (123) **Papa's voice** was low, very low. /(124) **His face** looked swollen already, with pus-tipped rashes spread across every inch, /(125) *but* **it** seemed to be swelling

even more./(126) "**You** cannot stop receiving the body of our Lord. /(127) **It** is death,/(128) **you** know that."

3.1.2. Identification of Theme patterns in Extract 1b (*Purple Hibiscus*, pp: 148- 150)

(1)**Laughter** always rang out in Aunty Ifeoma's house, / (2) *and no matter where* **the laughter** came from, / (3) **it** bounced around the entire wall, all the rooms. / (4) **Arguments** rose quickly *and* fell just as quickly. / (5) **Morning and night prayers** were always peppered with songs, / (6) **Igbo praise songs** that usually called for hand clapping. / (7) **Food** had little meat, [each person's piece the width of two fingers pressed close together and the length of half a finger]. / (8) **The flat** always sparkled –/ (9) **Amaka** scrubbed the floors with a stiff brush, / (10) **Obiora** did the sweeping, / (11) **Chima** plumped up the cushions on the chairs. / (12) **Everybody** took turns washing plates. / (13) **Aunty Ifeoma** included Jaja and me in the plate-washing schedule, / (14) *and after* **I** washed the garri-encrusted lunch plates, / (15) **Amaka** picked them of the tray/ (16) *where* **I** had placed them to dry *and* soaked them in water.

(17) "IS **this** how you wash plates in your house?" / (18) **She** asked. / (19) "*Or* IS **plate washing** not included in your fancy schedule?"

/ (20) **I** stood there, staring at her, / (21) WISHING **Aunty Ifeoma** were there to speak for me. / (22) **Amaka** glared at me for a moment longer/ (23) *and then* (**she**) walked away. / (24) **She** said nothing else to me / (25) *until* **her friends** came over that afternoon, / (26) *when* **Aunty Ifeoma and Jaja** were in the garden/ (27) *and* **the boys** were playing football out front. / (28) "KAMBILI, **these** are my friends from school," / (29) **she** said casually.

(30) **The two girls** said hello,/ (31) *and* **I** smiled. / (32) **They** had hair as short as Amaka's, [wore shinny lipstick and trousers so tight] / (33) I KNEW **they** would walk differently/ (34) *if* **they** were wearing something more comfortable. / (35) **I** watched them examine themselves in the mirror,[pore over an American magazine with a brown-skinned, honey haired woman on the cover, and talk about a math's teacher] / (36) **who** didn't know the answers to his own tests, / (37) **a girl** who wore miniskirt to evening lesson/ (38) *even though* **she** had fat yams on her legs, / (39) *and* **a boy** who was fine.

/ (40) "*Fine, sha*, NOT ATTRACTIVE," **one of them** stressed. / (41) **She** wore a dangling earring on one ear *and* a shiny, false gold stud on the other.

(42) "IS **it** all your hair?" / (43) **the other one** asked, / (44) *and* **I** did not realize/ (45) (*that*) **she** was referring to me, / (46) *until* **Amaka** said, "KAMBILI!"

(47) **I** wanted to tell the girl / (48) *that* **it** was all my hair, / (49) *that* **there** were no attachments, / (50) *but* **the words** would not come. / (51) I KNEW **they** were still talking about hair, / (52) HOW LONG AND THICK **mine** looked. / (53) **I** wanted to talk with them. / (54) **To laugh with them so much that**/ (55) **I** would start to jump up and down in one place / (56) THE WAY **they** did / (57) *but* **my lips** held stubbornly together. / (58) **I** did not want to stutter, / (59) *so* **I** started to cough/ (60) *and then* (**I**) ran out and into the toilet.

(61) ***That evening***, as I set the table for dinner, / (62) **I** heard Amaka say, / (63) "ARE **you** sure / (64) **they**'re not abnormal, MUM? / (65) **Kambili** just behaved like an atulu/ (66) *when* **my friends** came." / (67) **Amaka** had neither raised nor lowered her voice, / (68) *and* **it** drifts clearly in from kitchen.

(69) "AMAKA, **you** are free to have your opinions, / (70) *but* **you** must treat your cousin with respect. (71) DO **you** understand that?" / (72) **Aunty Ifeoma** replied in English, her voice firm.

(73) "**I** was just asking a question."

(74) "**Showing respect** is not calling your cousin a sheep."

(75) "**She** behaves funny./ (76) *Even* **Jaja** is strange./ (77) **Something** is not right with them."

(78) **My hand** shook/ (79) *as* **I** tried to straighten a piece of the table surface/ (80) **that** had cracked *and* curled tightly around itself. / (81) **A line of tiny ginger-colored ants** marched near it. / (82) **Aunty Ifeoma** had told me not to bother the ants, / (83) *since* **they** hurt no one / (84) *and* **you** could never really get rid of them anyway; / (85) **they** were as old as the building itself.

(86) **I** looked across at the living room to see/ (87) *if* **Jaja** had heard Amaka over the sound of the television. / (88) *But* **he** was engrossed in the images on the screen, [lying on the floor next to Obiora]. / (89) **He** looked / (90) *as though* **he** had been lying there watching TV his whole life. / (91) **It** was the same way / (92) (*that*) **he** looked in Aunty Ifeoma's garden the next morning, / (93) *as though* **it** were something/ (94) (*that*) **he** had been doing for a long time/ (95) *rather than the few days* **we** had been here.

(96) **Aunty Ifeoma** asked me to join them in the garden, [to carefully pick out leaves] / (97) **that** had started to wilt on the croton plants.

(98) "AREN'T **they** pretty?" / (99) **Aunty Ifeoma** asked. / (100) "**Look** at that, green and pink and yellow on the leaves. / (101) LIKE **God** playing with paint brushes".

(102) "*Yes*, **I** said. / (103) **Aunty Ifeoma** was looking at me, / (104) *and* **I** wondered / (105) *if* **she** was thinking / (106) *that* **my voice** lacked the enthusiasm of Jaja's / (107) *when* **she** talked about her garden.

3.1.3. Identification of Theme patterns in Extract 1c (*Purple Hibiscus*, pp: 299- 303)

(1) **The roads to the prison** are familiar./(2) **I** know the houses and shops;/(3) **I** know the faces of the women/(4) **who** sell oranges and bananas/(5) *just before* **you** turn into the pothole-filled road/(6) **that** leads to the prison yard.

(7) "KAMBILI, DO **you** want to buy oranges?"/(8) **Celestine** asks, slowing the car to a crawl,/(9) *as* **the hawkers** start to wave// *and* call out to us. /(10) **His voice** is gentle; /(11) **mama** says / (12) (*that*) **it** is the reason she hired him/(13) *after* **she** asked Kevin to leave./(14) *That and also that* **he** does not have a dagger-shape scar on his neck.

(15) "*What* **we** have in the boot should do," (16) **I** say. / (17) **I** turn to Mama. /(18) "DO **you** want us to buy anything here?"

(19) **Mama** shakes her head,/(20) *and* **her scarf** starts to slip off./(21) **She** reaches out to knot it again as loosely as before./(22) **Her wrapper** is just as loose around her waist,/(23) *and* **she** ties/ (24) *and* (**she**) reties it often, giving her the air of the unkempt women in Ogbete market,/(25) **who** let their wrappers unravel/(26) *so that* **everyone** sees the hole-riddled slips/(27) (*that*) **they** have on underneath.

(28) **She** does not seem to mind/(29) *that* **she** looks this way;/(30) **she** doesn't even seem to know./(31) **She** has been different/(32) *ever since* **Jaja** was locked up,/(33) *since* **she** went about telling people/(34) *that* **she** killed Papa,/(35) *that* **she** put the poison in his tea./(36) **She** even wrote letters to newspapers./(37) *But* **nobody** listened to her;/(38) **they** still don't./(39) **They** think grief and

denial [that her husband is dead and that her son is in poison] have turned into this vision of a painfully bony body, of skin speckled with blackheads the size of watermelon seeds./(40) PERHAPS **it** is/(41) *why* **they** forgive her for not wearing all black or all white for year. /(42) PERHAPS **it** is/(43) *why* **nobody** criticised for her not attending the first-and second-year memorial Masses, for not cutting her hair.

(44) "**Try and make** your scarf tighter, Mama'',/(45) **I** say, reaching out to touch her shoulder./(46) **Mama** shrugs, still looking out of the window./(47) ''**It** is tight enough.''

(48)/ **Celestine** is looking at us in the rear view mirror./(49) **His eyes** are gentle./(50) **He** once suggested to me/(51) *that* **we** take Mama to a dibia in his hometown,/(52) **a man** who is an expert in "these things.''/(53) **I** was not sure/(54) *what* **Celestine** meant by ''these things'',/(55) *if* **he** was suggesting/(56) *that* **Mama** was mad,/(57) *but* **I** thanked him /(58) *and* **(I)** told him/ (59) **she** would not want to go./(60) **He** means well, Celestine./(61) **I** have seen the way/(62) *(that)* **he** looks at Mama sometimes,/(63) *the way (that*) **he** helps her get out of the car,/(64) *and* **I** know/ (65) (*that*) **he** wishes/(66) **he** could make her whole.

(67)/ **Mama and I** hardly ever come to the prison together./(68) ***Usually*** Celestine takes me a day or two/(69) *before* **he** takes her, every week./(70) **She** prefers it,/(71) **I** think./(72) *But* **today** is different, special –/(73) **we** have finally been told, for certain,/(74) *that* **Jaja** will get out.

(75) **After the Head of State died months ago** –/(76) **They** say/(77) **he** died atop a prostitute, foaming at the mouth and jerking –/(78)**we** thought/ (79) **Jaja's release** would be immediately,/(80) *that* **our lawyers** would quickly work something out./(81) ESPECIALLY **with the pro-democracy groups** demonstrating, calling for a government investigation into Papa's death insisting,/(82) *that* **the old regime** killed him./(83) *But* **it** took a few weeks more for our lawyers to get Jaja on the list./(84) **His name** is number four on the list of more than two hundred./(85) **He** will be out next week.

(86)**They** told us yesterday/(87) (*that*) **two of our most recent lawyers**; both of them have the prestigious *SAN*, for senior advocate of Nigeria, after their names./(88) **They** came to our house with the news and with a bottle of champagne tied with a pink ribbon./(89) **After they left**, / (90) **Mama and I** did not talk about it./(91) **We** went about carrying,// *but not* sharing, the same new peace, the same hope, concrete for the first time.

(92)/**There** is so much more/(93) *that* **Mama and I** do not talk about./(94) **We** do not talk about the huge checks/(95) (*that*) **we** have written, for bribes to judges and policemen and prison guards./(96) **We** do not talk about(97) *how much money* **we** have,/(98) *even after* **half of Papa's estate** went to St. Agnes and to the fostering of missions in the church./(99) *And* **we** have never talked about finding out/(100) *that* **Papa** had anonymously donated to the children's hospitals and motherless babies' homes and disabled veterans from the civil war./(101) **There** is still so much/(102) *that* **we** do not say with our voices,/(103) *that* **we** do not turn into words.

(104) '' CELESTINE, PLEASE **put** in the Fela tape,''/(105) **I** say, leaning back on the seat./(106) **The brash voice** soon fills the car./(107) **I** turn to see/(108) *if* **Mama** minds,/(109) *but* **she** is looking straight ahead at the front seat;/(110) **I** doubt /(111) *that* **she** can hear anything./(112) ***Most times***, her answers are nods and shakes of the head,/(113) *and* **I** wonder /(114) *if* **she** really heard./(115) **I** used to ask Sisi to talk to her;/(116) *because* **she** would sit with Sisi in the living room for long hours,/(117) *but* **she** said/(118) *that* **mama** would not reply to her,/(119) *that* **Mama** simply sat/(120) *and* (**she**) stared./(121) *when* **Sisi** got married last year,/(122) **Mama** gave her cartons and cartons of china/(123) *and* **Sisi** sat on the floor of the kitchen, crying loudly,/(124) *while* **Mama** watched her./(125a) **Sisi** comes in now, once in a while, [to instruct our new steward, Okon and to ask] (125b) *if* **Mama** needs anything. /(126) **Mama** usually says nothing; [just shakes head while rocking herself.]

(127) ***Last month*** when I told her/(128) (*that*) **I** was going to Nsukka,/(129) **she** did not say anything,// *either*, did not ask me why,/(130) *though* **I** don't know anybody in Nsukka anymore./(131) **She** simply nodded./(132) **Celestine** drove me/(133) *and* **we** arrived around noon,/(134) *just about when* **the sun** was changing to the searing sun/(135) (*that*) **I** have long imagined can suck the moisture from bone marrow./(136) **Most of the lawns on the university ground** are overgrown now;/(137) **the long grasses** stick up like green arrows./(138) **The statue of the preening lion** no longer gleams.

(139) **I** asked the new family in Aunty Ifeoma's flat/(140) *if* **I** could come in,/(141) *and although* **they** looked at me strangely,/(142) **they** asked me in/ (143) *and* (**they**) offered me a glass of water./(144a) **It** could be warm,/(144b) **they** said,/(145) *because* **there** was no power./(146) **The blades of the ceiling fan** were encrusted with woolly dust, /(147) *so* **I** knew/(148) **there** had been no power in a while/(149) *or* **the dust** would have flown away/(150) *as* **the fan** turned./(151) **I** drank all the water, sitting on a sofa with uneven holes at the sides./(152) **I** gave them the fruits/(153) (*that*) **I** bought at Ninth Mile/(154) *and* (**I**) apologised/(155) *because* **the heat in the boot** had blackened the bananas.

(156) *as* **we** drove back to Enugu,/(157) **I** laughed loudly, above Fela's stringent singing./(158) **I** laughed/(159) *because* **Nsukka's untarred roads** coat cars with dust in the harmattan and with sticky mud in the rainy season.

3.2. Statistical analysis of Theme patterns in selected extracts from *Purple Hibiscus.*

This section of the present chapter deals, at the level of the system of Theme, with the different types of Themes analysed in the three selected extracts from Chimamanda Ngozi Adichie's first novel. As Theme types have been identified and counted in the previous section, the present one is an attempt to provide for a statistical analysis of the different Themes identified, mainly, Theme types and Theme choices, in the selected extracts from the novel. Then, it displays two histograms associated with the statistical table so as to offer a gripping view of the linear progression of these Themes. All these can make it possible for me to, finally, comment on the statistics.

3.2.1. Statistics of Theme types in *Purple Hibiscus.*

Theme Types		**Extract 1a**		**Extract 1b**		**Extract 1c**	
		Number	Percentage	Number	Percentage	Number	Percentage
Textual		**53**	**28%**	**47**	**27%**	**78**	**31%**
Interpersonal		**07**	**4%**	**17**	**10%**	**08**	**3%**
Topical	Unmark-ed	**58**	45%	**51**	48%	**76**	47%
	Marked	**64**	50% **68%**	**55**	51% **63%**	**83**	52% **66%**
	Marked depend-ent clause	**6**	5%	**01**	1%	**2**	1%
Total		**188**	**100%**	**171**	**100%**	**243**	**100%**

Table 3: Statistics of Theme types in extracts 1a, 1b, and 1c.

From the above table, one can notice the percentage and/or the rate of each type of Theme in all the selected extracts of the first novel. In order to facilitate the appreciation of their linear progression in the extracts, two graphical representations of these Theme types has been materialized by the following histograms. In actual fact, the first histogram is meant for the different types of Themes, that is, topical, interpersonal, and textual Themes, whereas the second one informs about the occurrence of the markedness, that is, topical unmarked, topical marked, and marked dependent clause, of the identified Themes in the same selected extracts from *Purple Hibiscus,* the first artefact by the Nigerian author Chimamanda "that has received considerable critical attention since its publication in 2003" (Tunca 2009).

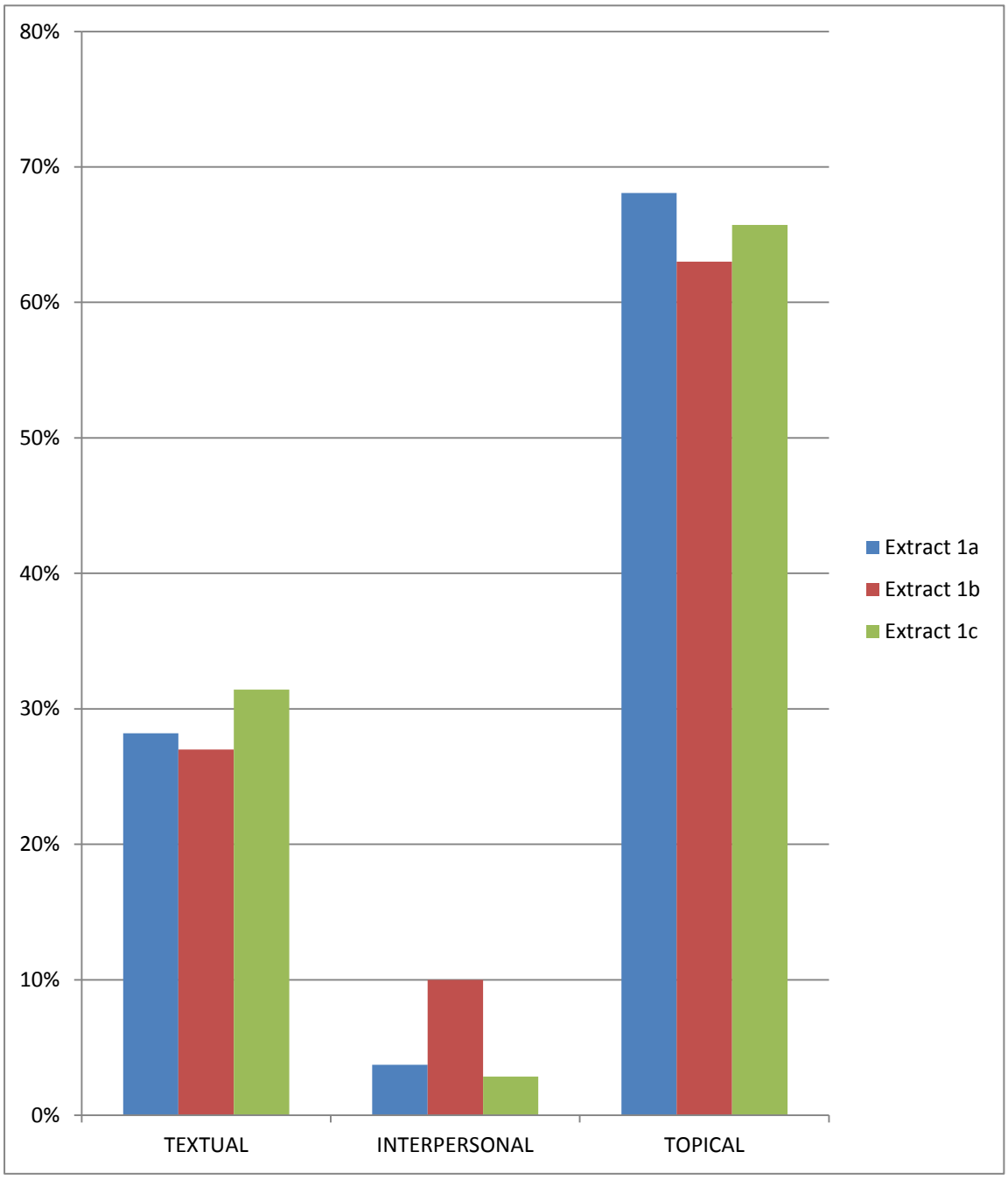

Figure 5: Histogram representing the Theme types in *Purple Hibiscus*

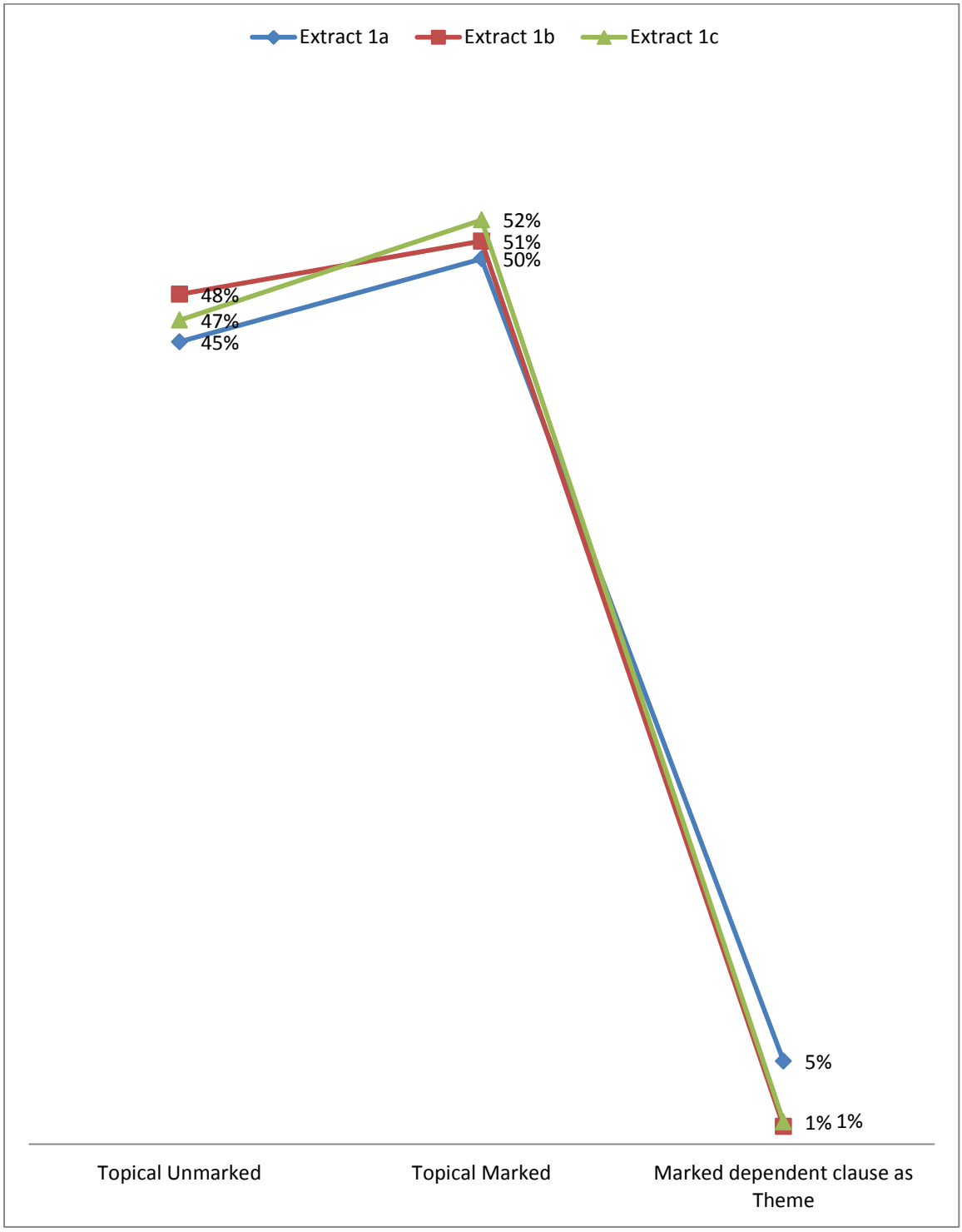

Figure 6: Histogram representing the patterns of Theme choice in *Purple Hibiscus*

3.2.2. Comment on the statistics of Theme types in *Purple Hibiscus.*

On the basis of the identification and that of the statistics carried out above, one can easily notice the presence of the three major types of Themes viz. textual, interpersonal and topical Themes in all the selected extracts from the first novel under study. The analysis of figures and percentages derived from the detailed counting of textual, interpersonal, and topical Themes indicates the predominance of topical Themes in extracts 1a, 1b, and 1c.

In other words, the statistics reveal that all the extracts extremely conflate with topical Themes than any other type. This is an indication that these extracts are topicalized- 128/188 [68%] in extract 1a, 107/171 [63%] in extract 1b, and 161/243 [66%] in extract 1c. We can infer from such an indication that, at least, one element of each clause plays a transitivity function therein. These transitivity roles or functions in topical Themes, mostly, concern, role of actor, sayer, senser, behaver, carrier, circumstances. Thus, such a situation provides evidence that all the three selected extracts 1a, 1b, and 1c are concerned with experiences (real facts and actions in a real society) shared by characters (participants) or the narrators in those novels.

After topical Themes, textual Themes rank second i.e. 53/188 [28%] in extract 1a, 47/171 [27%] in extract 1b, and 77/243 [31%] in extract 1c. They have roughly the same proportions in the three selected excerpts, that is, the same percentage in extracts 1a, 1b, and 1c. Such a situation suggests that linguistic elements which perform cohesive work in relating the clauses or clause complexes to their context are used in all the texts. Then, clauses, clause complexes and paragraphs are well structured to convey coherent and cohesive messages in these selected texts. Thus, these considerable rates of textual Themes have enabled the various participants or characters in Texts 1a, 1b and 1c to make cohesive and coherent sentences.

As for interpersonal Themes, they rank third, respectively, in the three extracts, i.e. 7/188 [4%] in extract 1a, 17/171 [10%] in extract 1b, and 7/243 [3%] in extract 1b. These proportions are very low in all the texts when compared to those of topical and interpersonal Themes. Though Mood Adjuncts that conflate interpersonal Themes are in low proportions, their presence, in the selected texts, indicates very few instances where the characters or participants involved have exchanged or interacted. These interpersonal elements have enabled participants to express degree of intimacy, solidarity and power, to evidence their opinions about specific matters, and, to display their own ideological attitudes or evaluated the different situations. The low occurrence of these interpersonal Themes is the proof that, at a given stage of the different stories, the characters or participants have provided a dialogic feature to the stories in all the selected novels.

As far as the markedness or the "Theme choice" is concerned, the statistics as well as the second histogram exhibits the presence of topical unmarked, topical marked, and marked dependent clauses used as Themes in all the selected excerpts. We can now comment on their statistics in order to uncover the linguistic manoeuvres operated by participants so as to enhance the understanding of their language at the level of clause and that of the text. Furthermore, this will make it possible to scrutinize the communicative implications that the use of those linguistic structures bear in the selected texts.

In actual fact, unmarked Themes rank second in extracts 1a, 1b, and 1c after marked ones. We, thus, have the presence of 58/128 [45%] of topical unmarked in text 1a, 51/107 [48%] of topical unmarked in text 1b, and that of 76/161 [47%] in 1b. Such considerable rates of unmarked Themes in the three selected texts account for the fact that the narrators have used typical language to point out instances of normal as well as abnormal problems in the Nigerian society, in particular, and in African, in general.

As for the topical marked Theme, it is something untypical that occurs at the beginning of the clause. The topical marked Themes rank first in all the selected texts with a proportion of 50 %, i.e., [64/128] in 1a, 51%; i.e., [55/107] in 1b, and 52 %, i.e., [83/161] in 1c. Such a high proportion of marked Theme exhibits that the selected texts signal unusual or uncommon events. Consequently, we may assume that the narrators have resorted to an atypical language in order to fit a proper description and depiction of those social problems. This meant that the topical marked Themes have enabled the narrators in the three selected novels to put particular emphasis in explaining how and why such uncommon events or situations have happened.

The third pattern of Theme choice that has been examined is the marked dependent clause functioning as Themes. Marked dependent clauses as Themes covers 6/128 [5%] in extract 1a, 1/107 [1%] in extract 1b, and 2/161 [1%] in extract 1c. It can be inferred from such a minor presence of this third pattern of Theme choice that the language of the selected novel is highly woven, from the angle of its markedness. Such instances of marked dependent clauses as Themes suggest that Adichie, the novelist, has, sometimes, pre-planned the rhetorical organization of the selected texts. This informs the readers about the organization of the messages developed in the texts under study. We may also notice that the writer has achieved this by fronting the hypotactic structures of the clauses so as to create a very similar style as observed in the first selected extract, i.e.; extract 1a.

In a nutshell, one can see that the above table and the subsequent histograms exhibit a representation of thematic distribution of the extracts wherein it can also be clearly seen that topical marked and textual Themes are respectively the most predominant ones as they bear the important rates in both extracts. Thus, following (Hasan 1985/1989, cited by Koutchadé 2015), it can be said that the other categories of Themes (interpersonal, unmarked topical

Themes, as well as dependent clauses as Theme) are used by the writer to foreground some aspects of the messages that she is conveying. Therefore, a further appreciation of these messages entails a qualitative analysis of the most striking cases of those identified Themes such as topical marked, textual, and foregrounded Themes.

3.3. Qualitative analysis of Theme-types in selected extracts from *Purple Hibiscus*

To be in accordance with the Theme /Rheme theory previously developed in chapter two, this section is devoted to the qualitative analysis of Theme types such as topical unmarked, textual, and foregrounded Themes uncovered in the selected extracts. These Themes are, then, investigated in the identified clauses. The clause is made of the Theme and Rheme in terms of the spatial position in the sequence where Theme takes the initial position. Theme can, then, be marked or unmarked.

As for the Rheme, it occupies the non-initial position. Thus, Haratyan (2011, 263) argues that: 'Theme slides towards Rheme to reveal the location of information prominence." Following this order of occurrence of Theme-Rheme, the clause-by-clause analysis of extracts 1a, 1b, and 1c reveals the presence of textual, interpersonal and topical Themes. Thus, one can easily notice the presence of all the three major Theme types in the extracts ranging from textual, through interpersonal to topical Theme with a preponderance of topical marked Themes followed by a significant occurrence of textual Themes in all the analysed extracts. The obligatory topical Theme occupies, then, the final position before the Rheme comes.

In fact, we can have the presence of a topical Theme or that of an interpersonal Theme followed by a topical one. It may also happens that a textual Theme be followed by a topical one. In case the three Theme patterns are uncovered within a clause, we can, easily, notice the

sequence of textual + interpersonal + topical Themes, and, in that order. These different cases of occurrence of Themes have, amply, been detailed in table 2.1. of chapter two where the possible occurrences of the Theme types have been displayed.

3.3.1. Topical unmarked Themes in the selected extracts

Seeing from the above table, topical Themes (irrespective of whether they are in marked, unmarked, or marked dependent clause as Theme position) are the most predominant ones. As said earlier on, a topical Theme is the first element of the clause to which the function of Transitivity can be assigned to and it can be either marked or unmarked (Halliday, 1985a, 1985b, 1994, Eggins, 1994, and Halliday and Matthiessen 2004). According to Eggins (1994), the term "Unmarked" simply means "most typical/usual" while "Marked" means "atypical/ unusual". The analysis of the topical unmarked Themes in extracts 1a, 1b and 1c can, now, be carried since the succession of these, effectively, contribute to the thematic development of text (Eggins, 1994).

In extract 1a, topical unmarked Themes occur abundantly. They are, in a great majority, realized through the use of subjects "Jaja (anaphorically referred to as he), Mama, Kambili, Papa, Father Benedict, I, she, they" referring to the characters in declarative sentences as in clauses (2), (5), (6), (13), (104) etc. Also, proper nouns of people and places and personal pronouns are assigned the role of actors, behaver, senser, sayer, to reveal issues that happen in this selected extract. In addition, other unmarked Themes are realized through the use of wh-element "what and how" in wh-interrogative as in (7), (59) and (60) in extract 1a whereas very few of the topical unmarked Themes are realized through the use of predicator "Look" in imperatives like as in clause (51). Examples of some of the topical unmarked Themes are found in clauses: (1), (5), (6), (11), (13), (17), (18), (19), (21), (29), (32), (33), (36), (38), (39), (43), (45), (46), (47), (49), (50), (52), (53), etc. Such a

significant rate of topical unmarked Theme is a mark of tangible, physical and psychological actions that have been experienced by participants in the extract.

As for the same Theme type, that is, topical unmarked, it has remarkably been present in extract 1b. Actually, topical unmarked Themes are, in a great majority, realized through the use of subjects like "laughter, arguments, Morning and night prayers, food, Igbo praise songs, Amaka, Chima, Aunty Ifeoma, everybody, Kambili, I (referring to Kambili) the boys, a girl, the two girls, Obiora, my hands (Kambili's hands), Jaja, He (referring to Jaja), they (referring to Jaja and Kambili), a line of tiny gingered-colored ants" referring to the characters or participants in declarative sentences as in clauses 1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 18, 20, 22, 24, 29, 65, 67, 72, 73, 75, 77, 80, 81, 89, 96, 99, 103 etc. Consequently, those proper nouns of people and places and personal pronouns are assigned the role of actors, behaver, senser, sayer, to reveal that issues that have happened in this extract have, rightly, been experienced by some participants who, actually, act, behave, sense, and speak. Moreover, the analysis reveals that none of the unmarked Themes are realized through the use of wh-element like "why and what" in wh-interrogative sentences which implies that no questions have been asked by the participants. As the same time, very few of the topical unmarked Themes are realized through the use of Predicator "Look" in imperatives as in clause (100). The significant rate of topical unmarked Theme is a mark of tangible, physical and psychological actions that have been carried out by the aforementioned participants in the present selected text.

By the same token, in extract 1c, participants such as Kambili (anaphorically referred to as I), Mama (also anaphorically referred to as she), and Celestine are the most preponderant topical unmarked Themes. Varied examples of the unmarked Themes can be seen in (1), (2), (3), (4), (6), (8), (10), (16), (17), (19), (21), (22), (25), (28), (30), (31), (36),

(38), (39), (44), (45), (46), (47), (48), (49), (50), (52), (59), (60), (61), (66), (67), (70), (71), (73), (76), (77), (78), (79), (84), (85), (86), (88), (90), (91), (92), (94), (96), (101), (105), (106), (107), (110), (115), (122) (125), (126), (129), (131), (132), (136), (137), (138), (139), (142), (144a), (144b), (146), (148), (151), (152), (157), (158). Apart from the topical unmarked Themes identified in the declaratives, others are realized through the use of wh-element "what and how" in wh-interrogative as in (4) and (25). Very few of the topical Themes are realized through the use of predicator "Try and make" in imperatives like as in clause (44).

Such a rate accounts for the fact that the participants or narrators have used typical language to point out instances of normal as well as abnormal problems in the Nigerian society, in particular, and in African, in general. It is, then, blatant that unmarked Theme is the typical patterns found in declarative clauses identified in extracts 1a, 1b, and 1bc as well. In order to appreciate the contribution that Themes make to the cohesion and coherence of the selected texts, we can now investigate "the method of development of Theme". This pertains to the study of how the thematic elements follow each other in the identified clauses. Thus, the method of development includes "Theme re-iteration, the Zig-Zag pattern, and multiple-Themes patterns.

3.3.1.1. Themes re-iteration in extracts 1a, 1b, and 1c.

In extracts 1a, 1b, and 1c, the language of the novel under study has revealed a great occurrence of Theme re-iteration while the narrators are unfolding the different stories. Theme reiteration or constant Theme is used when a topical Theme or thematic element of a clause is repeated in the following clauses and so on. So, such method of development of Themes concedes to the selected texts a dynamic nature which, sometimes, tends to lead the narrator to rapid shifts between limited ranges of thematic items containing the same Head.

It, thus, creates the effect of maintaining a strong topical focus in the text while helping the narrators to avoid a mere repetition of the same lexical items. The narrator, especially, Kambili in this novel (*Purple Hibiscus*) has, therefore, achieved Theme re-iteration in the selected texts with greater complexity and consistency either cohesively from a previous thematic choice to the following one or occasionally with the insertion of a new Theme coming from outside the immediate text.

Some of the varied instances of Theme re-iteration in the extracts from *Purple Hibiscus* can be pointed out here. In extract 1a from example, one can notice that Theme re-iteration has widely been used through the repetition of the thematic content of clause 1, i.e., "things" or "elements referring to them" in clauses 2, 3, 4, 5, 6, 8 and thematic choice in clause 13, i.e., "Papa" or "lexical content referring to him" in clauses 14, 15, 16, 17, 18, 20, 21, 22, 23, 25, 26 and also in clauses 88, 89, 90, 93, 95, 97, 123, and 124.

In extract 1b, the analysis has revealed several cases of Theme re-iteration. Some of them are chosen here to point out how the narrator (Kambili) has, greatly, employed this resource to make us (readers) keep track of the messages she conveys. Examples of Theme re-iteration can be found in the repetition of thematic element "Laughter", in clause 1, or "selected lexical items which refer to it" in clauses 2, 3, 4. It is also possible to notice the introduction of a new Topical Theme, that is, "Amaka" in clause 9 which has been re-iterated in 15, 22, 23, 24, 25 (Amaka's friends), 29, and so on. Also, the repetition of the thematic elements "the two girls in clause 30" or lexical content referring to it in clauses 32, 33, 34, 40, 43, 51, 51, 66, and so on can be apprehended.

As for extract 1c, there are many instances of Theme re-iteration therein. Some of them can be illustrated here to point out how Adichie has highly employed them to create a sort of complexity in the stories she tells. Examples can be found in the repetition of

thematic element "Celestine", uncovered in clause 8, or "selected lexical items referring to him" in clauses 10, 14, and re-inserted or re-introduction anew in clauses 48, 49, 50, 54, 55, 60, 62, 63, 65, 66 and so on. Likewise, one can notice the repetition of the thematic element "we" –referring anaphorically to Mama or Mr. Achike's wife and Kambili, her daughter, on the one hand, and to Kambili and Celestine, on the other –or other "thematic elements referring to both of them" as seen in clauses 15, 51, 67, 73, 78, 80, 90, 91, 93, 94, 95, 96, 97, 99, 101, 103, and so on.

3.3.1.2. The Zig-Zag pattern in extracts 1a, 1b, and 1c.

In the selected extracts 1a, 1b, and 1c, the analysis shows some instances of zig-zag pattern of thematic development. Indeed, the zig-zag pattern of development of Themes ranks second after the easiest one, that is, the Theme re-iteration pattern of thematic development. This second pattern of thematic development simply means that an element (or its lexical content) which is introduced in the Rheme in clause 1 is developed in the Theme in the clause 2, and so on.

Some examples can be found in texts all the selected texts. In extract 1a, the zig-zag pattern has been used by taking up Rheme of clause 6, i.e., *fronds* in Theme of clause 7 (which), the rhematic element of clause 10, i.e., *photos* is used as thematic choice in clause 11 (they). The rhematic content in clause 26, i.e., the act of pressing ones palms together like a saucer held sideways has been deployed in thematic position in clause 27 (just as Father Benedict*),* the rhematic element of clause 70, i.e., *pride* is taken as Theme in clause 72 *(*modesty*),* and the rhematic element in clause 116, i.e., *me* is taken up as Theme in clause 117 (Jaja).

Apart from the first extract, examples of the pattern have also been uncovered in extract 1b. In fact, the zig-zag pattern of development of Themes has been used by taking up the Rheme of clause 5, i.e., *songs* in Theme of clause 6 (Igbo praise songs). Also, the Rheme of clause 17, i.e., *washing plate* is used in the position of Theme in a later clause, i.e., clause 19 (plate washing). The rhematic content in clauses 42 and 51, i.e., Kambili's hair, is used in thematic position in clause 52 (mine*),* whereas the rhematic element of clause 70, i.e., *respect* is taken as Theme in clause 74 *(*showing respect). Then, one can realize that the Rheme in clause 96, i.e., *leaves,* is taken up as Theme in clause 97 (That) while the Rheme *me* in clause 103 is taken again in the subsequent clause, i.e., 104 (I)

In the same vein, extract 1c also displays some instances of the zig-zag pattern of thematic development. It is this pattern which allows the rhematic element *women* introduced in the clause 3 to become Theme (who) for the subsequent hypotactic clause, i.e., clause 4. It is also the same strategy by which the Rheme of a hypotactic clause 5, i.e., *pothole-filled road* gets promoted to become Theme (that) in the subsequent clause, i.e. clause 6. The same thematic pattern is also deployed in extract 1c when the rhematic element of the paratactic clause 19, i.e., *head* becomes Theme (scarf) in the clause 20. Thus, the rhematic element (*women*) in in clause 24 becomes Theme (who) in clause 25, the rhematic element *water* in clause 143 gets made Theme (it) in clause 144a, etc. It, then, becomes obvious that the zig-zag pattern of thematic development has been used with complexity which achieves cohesion in the selected extracts by building on newly introduced information as the stories being told evolve.

3.3.1.3. The multiple-Theme pattern in extracts 1a, 1b, and 1c.

The study of the method of development of Themes has also disclosed very few instances of multiple-Theme in the selected extracts under study. Compared with the re-

iteration and the zig-zag method of thematic development, multiple Theme pattern is less used in selected extracts from *Purple Hibiscus.* The investigation of thematic development in extracts 1a, 1b, and 1c reveals the occurrence of the multiple-Theme pattern in each of the extracts.

In text 1a, one can uncover few instances of multiple-Theme as compared to the occurrence of the Theme-re-iteration pattern, first, and the zig-zag Theme pattern, second. In extract 1a, the multiple-Theme pattern of development has been used where the thematic elements *The colours of his face, the colours of condensed milk and cut-open soursop*, (clause 33), *And his British nose* (clause 34), and *the same nose that had had me worried that*, (clause 36) have been provided by the rhematic contents *still looked new* of clause 34. Furthermore, the multiple-Theme pattern is also employed by redeploying the rhematic element in clause 38 (things) in thematic position in clauses 39 (Igbo), 40 (hand clapping), and 41 (lest the solemnity of Mass). It is the same pattern that gives way to the rhematic element in clause 67 (things everybody already knew) to occupy thematic position in clauses 68 (*where the reverend sisters*) and 69 (*where Father Benedict).*

In extract 1b for example, only two cases of multiple-Theme pattern have held our attention. In fact, the multiple-Theme pattern of development has been used where information about the rhematic elements *sparkled* in clause 8 has been detailed by the thematic contents *Amaka scrubbed* (9), *Obiora (10), Chima plumped* (11), *and everybody took turns* (12). At the same time, the multiple-Theme pattern is also employed by redeploying the rhematic element in clause 74 (cousins) in thematic position in clauses 75 *she* (referring anaphorically to Kambili), and in clause 76, e.i., *Jaja*.

As far as the third extract selected, i.e., text 1c, is concerned, instances of multiple-Theme patterns of development are used where the thematic contents of clauses 32 (ever

since Jaja), 33 (since she), 34 (that she), 35 (that she) and 36 (She) are drawn from the rhematic content of clause 31 (different). Also, the same pattern has been resorted to when the character develops the Rheme *the way* in clause 61 in the thematic position of clauses 62 (that he), and 63 (the way that he). Again, it can be noticed that the rhematic elements of clause 83, i.e., *Jaja on the list* has been reassigned the thematic position in clauses 84 (his name) and 85 (he). Another illustration can be that of the clause 97 where its Rheme *have* – when Kambili and her mother are talking about Brother Eugene's properties they have just inherited and what they don't talk about –gets to become Theme in clauses 98 (even after half of Papa's estate), 99 (And we), and 100 (that Papa). These instances of multiple-Theme pattern is an indication that Adichie has made use of the three patterns or methods of thematic development pointed out by scholars such as Eggins (1994, 303) and Paltridge (2000: 140) in her novel entitled *Purple Hibiscus*. At this present stage, attention can be paid to the analysis of textual Themes in the same selected extracts.

3.3.2. Textual Themes in the selected extracts

Textual Themes are the Themes, most of the time, realized by the use of three categories of set or group of words. These are: textual continuative, textual conjunction and textual conjunctive Adjunct (Halliday and Matthiessen, 2004: 81). Actually, the selected extracts, that is, texts 1a, 1b, and 1c displays the three aforementioned types of textual Themes.

In fact, a textual continuative is one of a small set of words which signal a move in the discourse: a response in dialogue, or a new move to the next point if the same speaker is continuing. The usual continuatives are "yes, no, well, fine oh, and now" as in clause 56 from extract 1a, in clauses 40 and 102 from text 1b, and none from extract 1c.

As for textual conjunction, it is a word or group that either links paratactically or binds hypotactically the clause in which it occurs structurally to a subsequent clause. Semantically, it establishes a relationship of expansion or projection between the clauses. Among the most common are the paratactic and the hypotactic.

In each of the selected extracts, the analysis uncovers the occurrence of the parataxis "and, or, nor, either, neither, but, yet, so, then, and for" as in clauses (3), (4), (8), (10), (20), (23), (34), (35), (42) and (115) from extract 1a. The same linguistic elements occur in clauses (2), (4), (14), (27), (31), (39), (44), (50), (57), (68), (70), (84), (88), and (104) in extract 1b, and (20), (23), (37), (57) and (58) from extract 1c. Such elements are used in the texts to signal either addition, chronological/logical sequence or a cause-effect type of relation between clauses (Bloor and Bloor, 2004).

As for the hypotaxis "when, while, before, after, until, because, if, although, unless, since, that, whether, by, with, despite, as, even if, in case, supposing (that), assuming (that), given that, provided (that), so that, so as to, in order to, in the event that, in spite of and the fact that", the analysis have unravelled their occurrence in clauses (2), (12), (15), (22), (26), (31), (37), (57), etc. from extract 1a. Within extract 1b, the analysis uncovers the presence of these linguistics elements in clauses (16), (25), (26), (34), (45), (46), (48), (49), (59), (66), (76), (79), (83), (87), (92), (94), (106), (107), etc. while they occur in clauses (5), (12), (13), (14), (27), (29), (33), (34), (35), (55), (69), (145), etc. from extract 1c. They have been used to bind the clause in which they occur to another clause at the structural level so as to create an effect of hypotactic elaboration or enhancement (Halliday and Matthiessen, 2004: 396).

Textual conjunctive Adjuncts or 'discourse Adjuncts' are adverbial groups or prepositional phrases which relate a given clause in which they appear to the preceding text: they, then, cover roughly the same semantic space as grammatical conjunctions. Indeed,

textual conjunctions can be appositive, corrective, dismissive, verificative, summative, additive, adversative, variative, temporal, comparative, causal, conditional or concessive (to use Halliday and Matthiessen's (2004) terminologies). They can be seen in clauses (25), (40), (68), (69), etc. from extract 1a, (2), (23), (38), (60), (90), (93), (95), etc. from extract 1b, and (9), (41), (43), (63), (97), (98), (141), etc. from extract 1c. It is now necessary to carry out the analysis of the foregrounded Themes in all the selected texts from *Purple Hibiscus* for the purpose of uncovering the deep meaning or message these add to the understanding of the novel.

3.3.3. Foregrounded Themes in the selected extracts from *Purple Hibiscus*

After the analyses carried out above, it can be clearly observed that the selected extracts under study bear some linguistic features which can help to characterize the language of *Purple Hibiscus* along with three angles. The first blatant feature is the one related to the predominant use of topical Themes in each of the extracts which signals that the selected characters are depicting factual questions in a real human society. While the second one pertains to the frequent selection of topical marked Themes informing that the language of *Purple Hibiscus* is an atypical one, the third exhibits a prevailing choice of the re-iteration method of thematic development to mean that events have been commonly unfolded in a constant way.

However, the selected texts have some attention-grabbing features which, occasionally, occur in the same milieu with the aforementioned ones creating, thus, some foregrounded properties. Such properties are worth assessing here to reinforce our understanding of the present linguistic inquiries of Adichie's selected texts. The term foregrounding, according to Leech (1965), and Leech and Short, (1981), can be summarized as a motivated deviation from linguistic or other socially accepted models or norms. The

deviation can also be seen as external or internal. Another way of explaining this is that a foregrounding feature is an apparent or a highlighted feature of a text which can be uncovered at the level of the register. It has the same value as what Halliday calls 'prominence'.

Foregrounding or prominence has two main techniques viz. parallel foregrounding and deviational foregrounding. While the former stands upon typical patterns in language, the latter is the violation of the apparent patterns, that is, the deviation from the above mentioned norms. (Azhar et al., 2014). In the following subsections, the different foregrounded Themes are to be examined with reference to interpersonal Themes, unmarked topical Themes, and marked dependent clauses used as Themes in extracts 1a, 1b, and 1c.

3.3.3.1. Foregrounding of Topical unmarked Themes in the selected extracts

From the statistics of the patterns of Theme Choice made by the author in selected extracts in Table 3, it is crystal clear that the typical pattern of language that the personae have favoured is the topical marked Theme. Meanwhile, we can assume that there is an approximately balanced occurrence of both marked and unmarked topical Themes in all the selected extracts. In other words, the analysis shows 45% of unmarked topical Themes versus 50% of marked topical Themes in text 1a. It also notes 48% of unmarked topical Themes versus 51% of marked topical Themes in text 1b whereas 47% of unmarked topical Themes versus 52% of marked ones in text 1c.

Such an occurrence of topical marked Themes gives the impression that although the narrators (Kambili especially) have been attached to the depiction of atypical things through the dominant choice of marked topical Themes. They have, at the same time, made use of typical patterns of language to point out that the realities and events they are depicting are

concrete and characteristics of a real social life. This has been achieved through the considerable amount of unmarked topical Themes in all the texts. Another way of saying this is that such a nearly balanced use of both patterns of Theme choice foregrounds peculiar as well as common events.

The odd events that the main story-teller is trying to exhibit here are that pertaining to religious fanaticism of Mr Achike, Kambili's and her mother's oppression, political blow below the belt Mr. Achike has undergone, and the acts of corruption and their impacts on Nigeria and on African societies as well. These points are clearly assessed in the last chapter of the present dissertation. Nevertheless, it can be noticed that the odd and normal actions and events that have been foregrounded in the extracts are written in a careful mode in which the author has planned the rhetorical development of the selected extracts so as to enable the description and the foregrounding of circumstantial information situated in time, place, cause, and the manner of their performance.

In actual fact, in these foregrounded clauses, the initial thematic elements belong to the category of adverbial group such as "*afterwards, even though,* as though, *just, later, most times, last night, etc.*", or to that of prepositional phrase, such as "*before, in the corner, but, how, etc"* functioning as Circumstantial Adjuncts therein. Once fronted, these linguistic devices contribute to enhancing the coherence and the prominence of the meanings related to the aforementioned odd events unfolded in the extracts. In so doing, they enable the readers to grab a wide and, to some extent, a thorough understanding of the meanings conveyed.

3.3. 3.2. Foregrounding of interpersonal Themes in the selected extracts

One does not need to make a great effort before realizing that topical Themes, in general, are the most commonly occurring Theme types in each of the three selected extracts

from *Purple Hibiscus*. That is, 128/188 from text 1a, 107/171 from text 1b, and 161/243 from text 1c. Examples of this can be seen in clauses 1, 5, 6, 7, and 20 from extract 1a, 1, 3, 4, 5, 6, 7, 8, 9, 11, 12, 15, 22, 29, 30, 32, etc. from extract 1b, and 1, 2, 4, 6, and 54 from extract 1c, to quote but a very few, where lexical elements such as 'things, we, Mama, which, and Papa', 'laughter, morning and night prayer, food, Igbo praise songs, Amaka, Chima, Obiora, Aunty Ifeoma, Jaja, Kambili' and 'the roads to the prison, I, who, that, and Celestine', respectively, play the role of Subject therein.

In violation to this pattern, the narrators' language displays very few lexical items other than topical Themes in the initial position. These items are referred to as interpersonal Themes and/or textual Themes. For the present case, we can focus our attention of the interpersonal ones. The occurrence of interpersonal Themes mean that, at some points in the narrative, the narrator deviates from the earlier norm or standard that s/he has been following to signpost a different meaning. Table 3 shows 188 occurrences of all Theme types in extract 1a, 171 in extract 1b, and 243 of the various Theme types in 1c. Of all these total numbers of Theme types, 7 are realized interpersonal in each of extracts 1a and 1c while 17 are realized interpersonal in extract 1b. In such a situation, we may think of the cases of interpersonal Themes in each text as foregrounded Themes, given that the typical model the author has mostly followed is the selection of topical ones.

It can then be noticed that an interpersonal Theme is a constituent which, though occurring in the initial position, cannot bear a transitivity function. Rather, it can allow that of the fused finite (in interrogative structures), and all four categories of Modal Adjuncts: Mood, Polarity, Vocative and Comment. Examples of the interpersonal Themes are found in clauses 30, 35, 62, 81, 82, 102, and 108, from text 1a, 17, 19, 21, 28, 33, 40, 42, 46, 51, 52, 56, 63, 64, 69, 71, 98, and 101, from extract 1b, and in clauses 7, 18, 40, 42, 81, and 104 from

extract 1c where the interpersonal Theme role has been played by lexical items such as "perhaps, as narrow as, not too loudly so, saying, saying, Jaja, and had" from text 1a, "Is, do, Amaka, are, aren't, Mum, and I knew" from extract 1b, and "Kambili, do, do, perhaps, perhaps, especially, and Celestine" from text1c.

Of all these 31 interpersonal elements, 5 are realized Mood Adjuncts, 10 are realized Comment Adjuncts, 7 are realized Vocative Adjuncts, and 9 are realized finite in interrogatives. The presence of such lexical items in an environment where they are not awaited suggests that the language of the narrator, has sometimes, shifted to reveal 'atypical' things revealed by instances of dialogues or exchanges between the participants on stage, especially the human beings as Jaja, Kambili, Mama, Papa, and Amaka. It is now necessary to investigate what the language of *Purple Hibiscus*, through her main narrator, Kambili, is giving prominence in these selected extracts.

The astonishing realities these foregrounded interpersonal Themes bear are that of a lack of consideration in a rigid domestic atmosphere of a too rigorous father when we refer to the situational context of the selected extracts. It is, in this case, obvious to recognize that in the first and the third selected texts, characters have spoken to one another only three times. Examples are in clause 102 from extract 1a and in clauses 7 and 104 from extract 1c where the interpersonal Theme is realized through Vocative Adjuncts Jaja, Kambili, and Celestine. On the contrary, the analysis shows that in the Aunty Ifeoma's house, the participants, i.e., Jaja, Kambili, Obiora, Amaka, and Aunty Ifeoma herself, have exchanged and commented each other's opinion on a matter in hand through the use of Mood Adjuncts (clauses 33, 51), Comment Adjuncts (clauses 21, 40, 52, 56, 101), Vocative Adjuncts (clauses 28, 46, 69, 64), and Finite in interrogatives (clauses 17, 19, 42, 71, 63, 98).

It becomes evident that it is in the clause 7 from text 1a only that Mr. Achike Eugene, i.e., Papa, has openly talked to his son Jaja, one of the protagonists, though they are in the same household. This gives a feeling of isolation between the father, Mr. Achike, and his children, although they all live in the same house. In fact, the single use of the Vocative "Jaja" by Mr. Achike Eugene to address his son evidences his affection and consideration for the latter. Also, the use of Vocatives "Kambili" and "Celestine" by these characters to refer to themselves shows that both personae share the same social status and have reciprocal consideration to each other. Apart from this sole example of Papa's expression of affection in clause 7, on no account in both extracts has he showed great consideration towards his children and his wife. Nowhere in the selected extracts has he acted together with his wife and his children though they are not living in a physical remoteness. Also, the narrator's language unveils the use of the Mood and Comment Adjuncts to either encode probability or emphasize the actions and behaviours conveyed by the different processes in the clauses.

Thus, Chimamanda, through her main persona in *Purple Hibiscus*, that is Kambili, actually draws on these Adjuncts to express all the other characters' attitudes and perceptions about the condition they are living in. Such a remark, once again, sheds light on the fact that the different events have generally been told through the eyes of a single character, i.e., Kambili, the main protagonist, who has observed, understood, and interpreted each characters included her too rigid father and her soft mother.

3.3.3.3. Foregrounding of Marked dependent clauses as Theme in the selected extracts

Looking at Table 3 again, a very low presence of marked dependent clauses used as Themes or dependent clauses as Themes can be realized in each selected extract with different percentages, that is 6/128 (5%) in text 1a, 1/107 (1%) in text 1b, and 2/161 (1%)

in text 1c. The very exceptional cases of marked dependent clauses as Themes in the selected extracts from the novel under study are found in clause number 44, 48, 91, 95, 96, and 98 in extract 1a, 54 from extract 1b, and 75 and 89 from extract 1c. These are linguistic choices deliberately made by the narrator with the effect of making the texts somewhat spoken as its rhetorical organization has been highly planned.

Another way of explaining this is that the marked dependent clauses used as Themes have been selected to foreground the spoken mode of the narrative, giving it, somehow, a neutralizing effect between spoken and written language. But, a scrutiny of the semantic environment that those marked dependent clauses as Themes appear in reveals interesting proofs of foregrounding. The matter of the fact is that the foregrounded marked dependent Theme in a giving clause projects, semantically, the reader's attention to object or actions in the subsequent clause. For example in extract 1a, the foregrounded marked dependent clause 91 opens unto the following one, i.e., 92 as it can also be perceived with clauses 95, 96, 97, and 98 giving thus a sense of spoken language. The same linguistic manoeuvre can be seen in examples from the other extracts 1b and 1c.

The deep messages these foregrounded clauses reveal are in relation to the too rigid personality of Mr. Eugene Achike as a pure product of the imported religion of white people, that is, Catholic, depicted here through the character of Father Benedict. The narrator who has given prominence to the behavioural deviancies of Mr. Achike in text 1a leading to his death in extract 1c and has exhibited the colourful atmosphere that reigns in her kind and loving aunt's, Aunty Ifeoma, house in extract 1b. The behavioural aberrations mentioned above are observed in both Mr. Achike Eugene and Father Benedict deeds. First, readers can be surprised as they can explicitly read that Father Benedict does not accept that the parishioners recite credo and kyrie in Igbo because they are, according to him, "native"

songs. Second, Mr. Achike or Bro. Eugene, in many instances, in foregrounded marked dependent clauses 91 and 95 for example, has been depicted as a fanatic religious who is fond of checking the attendance of each parishioner every Sunday he comes instead of worshiping and praying God.

3.4. Summary of chapter three

The present chapter has dealt with the identification and analysis of Theme patterns in the first novel, i.e., *Purple Hibiscus* by Chimamanda Ngozi Adichie. Three extracts, 1a, 1b and 1c, have been selected systematically. And then, these extracts have been analysed according to the principles guiding the Theme-Rheme theory as detailed in the Theoretical framework chapter, i.e., chapter two. Consideration has been made to the clauses to really appreciate their structural configuration by which they are organised as message. The analyses have investigated the different elements that constitute Theme and Rheme, the role, the proportion of the Theme patterns, the varied choices which have been made and the implication of the method of development of Themes concerning the texture of the message in the extracts and in novel, to some extent.

The results show not only the presence the three Theme types but also the predominance of topical Themes in declarative sentences in the extracts. Extracts 1b and 1c reveal themselves slightly marked than 1a but then again all of them display the predominance of the Theme re-iteration pattern of thematic development in the message they convey. The elements of thematic and rhematic position follow each other between the clauses, thus, promoting cohesion and coherence in the extracts and contributing positively to their smoothness.

Furthermore, the study of foregrounded Themes in the selected extracts discloses the presence of three foregrounded properties viz. interpersonal, topical marked, and dependent clauses used as Themes. The foregrounded features, through their selection by the narrators, in general, and the main one, Kambili, in particular, occur to signpost, implicitly or explicitly, some particular portion of meanings that make reference to movements in time, place, manner, and cause. All these have greatly contributed to the dynamic and detailed aspects of Adichie's selected texts from her first novel under study, i.e., *Purple Hibiscus*.

From what is said, the SFL approach has been focussed, in the course of the present study, on the analysis of products of social interactions, created in a fictitious work, "to understand the quality of the text in order to see why the text means what it does, and why it is valued as it is." (Eggins 1994, p1)

CHAPTER FOUR: ANALYSIS OF THEME PATTERNS IN *HALF OF A YELLOW SUN*.

4.0. General overview of the identification and analysis of Theme patterns in *Half of a Yellow Sun*.

As previously done in section 3.0. of chapter three, the identification of the different patterns of Themes in the second novel of Chimamanda, that is, *Half of a Yellow Sun* is also carried out along the same procedural principles. The Theme types are identified within three selected extracts 2a, 2b, and 2c respectively. The corner stone aspect of the identification of Theme patterns is related to the nature of the clause because the whole analysis is appreciated at its level. First, the determination of the nature of the Process and of that of the participants and the circumstances attendant on it resides in the system of Transitivity. Second, the determination of the Tenor of the discourse, as devised by Halliday and other linguists, pertains to the system of Mood, i.e. the role relationship language holds between its users. And, thirdly, the determination of the Mode of discourse lies within the system of Theme. Another way of saying this is that the system of Theme is the enabling metafunction which helps language to be arranged as message. So, the linguistic theory of Theme-Rheme has been applied to the selected extracts for the purpose of exploring how language is used to organise itself, at the internal level, to convey a message.

To reach this goal, Theme patterns are identified in extracts 2a, 2b, and 2c from this very second novel, with fundamental considerations to the types of Processes, on the one hand, and to the Mood system, on the other. It is important to mention here that keys related to these two types of grammars, i.e., the grammar of experiential meaning and that of interpersonal meaning are not overtly used in the course of the present thesis out of respect to the scope of the research framework. The questions that have led the process of

identification and the keys that have been used here are the same as the ones used in the section 3.0. of chapter three.

4.1. Identification of Theme patterns in *Half of a Yellow Sun.*

4.1.1. Identification of Theme patterns in Extract 2a (*Half of a Yellow Sun*, pp: 128-131)

(1) **Olanna** postponed her trip to Kano because of the coup./ (2) **She** waited / (3) *until* **the airports** were reopened, the Post and Telegraphs up again, the military governors appointed to the regions. / (4) **She** waited / (5) *until* SHE WAS SURE **there** was order. / (6) *But* **the coup** was in the air. / (7) **Everyone** was talking about it, / (8) *even* **the taxi driver in the white hat and kaftans** who drove her and Baby from the airport to Arize's compound [were talking about it].

(9) "*But* **the Sardauna** was not killed, madam," /(10) **He** whispered. / (11) **He** escaped with Allah's help // *and* is now in Mecca./ (12) **Olanna** smiled gently// *and* said nothing/(13) *because* **she** knew (14) *that* **this man**, [with his prayer beads dangling from his rearview mirror] needed to believe that./ (15) **The Sardauna**, after all, had not only been premier of the North, /(16) **he** had also been the spiritual leader for this man and so many Muslims like him.

(17) **She** told Arize about the taxi driver's comment/(18) *and* **Arize** shrugged// *and* said, /(19) "**there** is nothing/ (20) *that* **they** are not saying." / (21) **Arize's wrapper** was pushed low, below her waist, / (22) *and* **her blouse** was loose-fitting to accommodate the swell of her belly. / (23) **They** sat in the living room with photos of Arize and Nnakwanz's wedding on the oily wall,/ (24) *while* **Baby** played with the children in the compound./ (25) **Olanna** did not want Baby to touch those children in their torn clothes, milky mucus trailing from their noses, /(26) *but* **she** didn't say so;/ (27) **it** shamed her /(28) *that* **she** felt that way.

(29) "**We**'ll catch the first flight to Lagos tomorrow,/ (30) ARI, *so* **you** can rest/(31) *before* **we** start shopping./ (32) **I** don't want to do anything /(33) **that** will be difficult for you," (34) **Olanna** said.

/(35) "*ha, difficult*! **I** am only pregnant, /(36) SISTER, **I** am not sick, oh. /(37) IS **it** not women like me/ (38) **who** work on the farm/(39) *until* **the baby** want to come out? /(40) *And* **am** I not the one sewing that dress?' /(41) **Arize** pointed to the corner, /(42) *where* **her Singer sewing machine** was on the table amid a pile of clothes.

(43) "**My concern** is for my godchild in there, not for you," /(44) **Olanna** said. /(45) **She** raised Arize's blouse/ (46) *and* (**she**) placed her face against the firm roundness of Arize's belly, [against the stretched-tight skin in the gentle ritual]/(47) **she** had been doing /(48) *since* **Arize** became pregnant; /(49) *if* **she** did it often enough, /(50) **Arize** said/(51) **the child** would imbibe her features/ (52) *and* (**it** would) look like her.

/(53) "**I** don't care about the outside," /(54) **Arize** said /(55) *but* **she** must look like you on the inside. /(56) **She** must have your brain // *and* know book.'

"Or he."

(57) "*No*, **this one** is a girl, // (58) **you** will see./ (59) **Nnakwanze** says/(60) **it** will be a boy/(61) **who** will resemble him,// (62) *but* **I** told him /(63) *that* **God** will not allow my child to have that flat face."

(64)**Olanna** laughed. /(65) **Arize** got up //*and* opened an enamel box / (66) *and (***she***)* brought out some money. /(67) '**See** what Sister Kainene sent me last week./ (68) **She** said /(69) **I** should use it to buy things for the baby.'

(70) '**It** was nice of her.' /(71) **Olanna** knew/(72) **she** sounded stilted,[knew Arize was watching her.]

(73) '**You and Sister Kainene** should talk. /(74) **What happened in the past** is in the past.'

(75) '**You** can only talk to the person/(76) **who** wants to talk to you,' /(77) **Olanna** said./ (78) **She** wanted to change the subject. / (79) **She** always wants to change the subject/ (80) *when* **Kainene** came up. / (81) "**I** better take Baby to greet Aunty Ifeka."/ (82) **She** hurried out to fetch Baby /(83) *before* **Arize** could say anything else.

(84) **She** washed some sand off Baby's face and hands/(85) *before* **they** walked out of the compound /(86) *and down the road* **Uncle Mbaezi** was not yet back from the market, /(87) *and* **they** sat with Aunty Ifeka on a bench in front of her kiosk, Baby on Olanna's lap. (88) **The yard** was filling with the chatter of neighbours and the shrieks of children running around under the kuka tree. /(89) **Somebody** was playing loud music from a gramophone; /(90) *soon*, **a cluster of men by the compound gate** began to laugh/ (91) *and* (**they**) jostle one another, mimicking the song. /(92) **Aunty Ifeka** laughed, too, //*and* clapped her hands.

(93) '**What**'s funny?' /(94) **Olanna** asked./

(95) '**That** is Rex Lawson's song,' /(96) **Aunty Ifeka** said./

(97) '**What** is funny about it?'/

(98) '**Our people** say /(99) *that* **the chorus** sounds like mmee-mmee-mmee, "the bleating of a goat." /(100) **Aunty Ifeka** chuckled./ (101) '**They** say /(102) **the Sardauna** sounded like that/(103) *when* **he** was begging them not to kill him. /(104) **When the soldiers fired a mortar into his house,** /(105) **he** crouched behind his wives/ (106) *and*(**he**) bleated, /(107) "[Mmee-mmee-mmee, please] **don't** kill me, mmee-mmee-mmee".

(108) **Aunty Ifeka** laughed again,/ (109) *and so* **did** Baby, /(110) *as if* **she** understood.

(111) "*Oh*", **Olanna** thought about Chief Okonji/ (112) *and* (**he**) wondered/ (113) *if* **he** too was said [to have bleated like a goat before he died]./ (114) **She** looked away across the street,/ (115) *where* **children** were playing with car tires, [racing with one another]/ (116) *as* **they** rolled the tyres along. /(117) **A small sandstorm** was gathering in the distance, /(118) *and* t**he dust** rose// *and* fell in grey white clouds.

(119) "**The Sardauna** was an evil man, Ajo mmadu," /(120) **Aunty Ifeka** said. / (121) '**He** hated us. /(122) **He** hated everybody//(123) **who** did not remove their shoes /(124) *and* (**who**) bow to him. /(125) IS **he** not the one/(126) **who** did not allow our children to go to school?"

(127) "**They** should not have killed him. /(128) **Olanna** said quietly. /(129) "**They** should have put him in prison."

(130) **Aunty Ifeka** snorted /(131) '**Put** him in which prison? /(132) ***In this Nigeria*** where he controlled everything?' /(133) **she** got up //*and* began to close up the kiosk. /(134) "**Come**, let's go inside/(135) *so* **I** can find Baby something to eat."

/(136) **The Rex Lawson song** was playing loudly in Arize's compound/(137) *when* **Olanna** returned. /(138) **Nnakwanze** found it hilarious too. /(139) **He** had two huge front teeth, /(140) **and when he laughed**, /(141) **it** was /(142) *as if* **too many teeth** had been painfully crammed into his small mouth. /(143) MMEEE-MMEEE-MMEEE, **a goat** begging not to be killed: mmeee-mmeee-mmeee.

(144) '**It**'s not funny, oh,' /(145) **Arize** said. /(146) "*Because of too much Book*, **you** no longer know how to laugh."

(147) **Nnakwanze** was sitting on the floor at Arize's feet, [rubbing her belly in light circular motions]. /(148) **He** had worried a lot less than Arize//(149) *when* **she** did not get pregnant the first, second, and third year of their marriage; /(150) *when* **his** mother visited them too often, /(151) [poking at Arize's belly and urging her to confess] *how many abortions* **she** had had before marriage, /(152) **he** asked his mother to stop visiting. /(153) **He** asked her, too, to stop bringing foul-smelling concoctions for Arize to drink in bitter gulps. /(154) *Now that* **Arize** was pregnant, /(155) **he** did more overtime at the railway/(156) *and (***he***)* asked her to cut down on her sewing.

(157) **He** was still singing the song / (158) *and* (**he** was) laughing. /(159) **A goat begging** not to be killed: mmeee-mmeee-mmeee.

(160) **Olanna** got up. /(161) **The night breeze** was unpleasantly cool. /(162) 'ARI, **you** should get to bed, /(163) *so* **you** are rested in the morning for Lagos.'

(164) **Nnakwanze** made [as if to help Arize up,] /(165) *but* **she** brushed him aside. /(166) '**I** have told you people /(167) *that* **I** am not sick. /(168) **I** am only pregnant.'

(169) **Olanna** was pleased/ (170) *that* **the house in Lagos** would be empty. /(171) **Her father** had called to say /(172) **they** were going overseas. /(173) **she** knew/(174) **it** was/(175) *because* **he** wanted to be away /(176) *until* **things** calmed down, /(177) *because* **he** was wary of his ten per cents lavish parties and slick connections, /(178) *but* **neither he nor her mother** said so. /(179) **They** called it a holiday. /(180) **It** was their policy to leave things unsaid, /(181) THE SAME WAY **they** pretended not to notice/(182) *that* **she and Kainene** no longer spoke/

4.1.2. Identification of Theme patterns in Extract 2b (*Half of a Yellow Sun*, pp: 243-245)

(1) **Olanna** stood in Richard's living room./(2) **Its austere emptiness** made her nervous; /(3) **she** wished /(4) **he** had pictures or books or Russian dolls/(5) *that* **she** should look at. /(6) **There** was only a small photo of an Igbo-Ukwu roped pot on the wall, /(7) *and* **she** was peering at it /(8) *when* **Richard** came out. /(9) **The uncertain half smile on his lips** softened his face. /(10) **She** sometimes forgot /(11) **what a handsome man** he was, in the fair-haired, blue-eyed sort of way.

(12) **She** spoke immediately. ['Hello Richard.' Without waiting for his response] /(13) *and the lull* **that** came with greetings, /(14) **she** added, /(15) 'DID **you** see kainene last weekend?'

(16) *No. No*, **I** didn't.' /(17) **His eyes** avoided hers, focused on her glossy wig. /(18) '**I** was in Lagos. /(19) **Sir Winston Churchill** has died, /(20) **you** see.'

(21) '**What happened** was stupid of both of us,' /(22) **Olanna** said and noticed /(23) *that* **his hands** were shaking.

(24) **Richard** nodded. Yes, yes.'

(25) **Kainene** doesn't forgive easily. /(26) **It** would make no sense at all to tell her.'

(27) '*Of course not*.' **Richard** paused. /(28) '**You** had you have emotional problems, /(29) *and* **I** should not have –'

(30a) **What happened** took two, RICHARD,' /(30b) **Olanna** said, *and* suddenly felt contempt for his trembling hands and pale shyness/(31) *and the vulnerabilities* **he** wore [so openly] knotted at his throat like a tie.

(32) **Harrison** came in with a tray. /(33) '**I** am bringing drinks, sah.'

(34) 'Drinks?' **Richard** turned quickly, jerkily, /(35) *and* **Olanna** was relieved/(36) *that* **there** was nothing close/(37) *or* **he** would have knocked it over. 'Oh, no, really. /(38) WOULD **you** like something?

(39) '**I**'m just leaving,' /(40) **Olanna** said /(41) **How** are you, Harrison?'

'Fine, madam.'

(42) **Richard** followed her to the door.

(43) 'I THINK **we** should keep thing normal; /(44) **she** said, /(45) *before* **she** hurried out to her car.

(46) SHE WONDERED *if* **she** should have been less histrionic and given them both the chance to have a calm conversation about what happened. /(47) *But* **it** would have achieved little, digging up the dirt of yesterday. /(48) **They** had both wanted it to happen /(49) *and* **they** both wished /(50) **it** had not; /(51) **what mattered now** was /(52) *that* **nobody else** should ever know.

(53) **She** surprised herself, /(54) *then, when* **she** told Odenigbo. /(55) **She** was lying down /(56) *while* **he** sat next to her on his bed –/(57) **she** thought of the bedroom itself now as his rather than theirs – /(58) *and* **it** was the second time /(59) **they** had slept together /(60) *since* **she** left. /(61) **He** was asking her to please move back to the house.

(62) '**Let's** get married,' /(63) **he** said. /(64) '**Mama** will leave us alone then.'

(64) **It** may have been his smug tone /(65) *or* THE FLAGRANT WAY **he** continued to sidestep responsibility and blame his mother/(66) **that** made Olanna say, /(67) '**I** slept with Richard.'

(68) '*No*.' **Odenigbo** looked incredulous, shaking his head.

Yes

(69) **He** got up *and* walked to the wardrobe /(70) *and* (**he**) looked at her, /(71) *as if* **he** could not be close to her at the moment /(72) *because* **he** was afraid of /(73) *what* **he** would do /(74) *if* **he** were. /(75) **He** took his glasses off *and* rubbed the bridge of his nose. /(76) **She** sat up *and* realized /(77) *that* **distrust** would always lie between them, /(78) *that* **disbelief** would always be an option for them.

(79) DO **you** have feelings for the man?' /(80) **he** asked.

(81) '*No*,' **she** said.

(82) **He** came back *and* set next to her. /(83) **He** looked torn between shoving her off the bed *and* pulling her close, /(84) *and then* **he** got up abruptly *and* left the room. /(85) *When* **she** knocked later on this study door to say /(86) **she** was leaving, /(87) **he** did not respond.

(88) *Back in her flat*, **she** paced up and down. /(89) **She** should not have told him about Richard. /(90) *Or* **she** should have told more: /(91) *that* **she** regretted betraying Kainene and him/(92) *but* (**she**) did not regret the act itself. /(93) **She** should have said/(94) *that* **it** was not a crude revenge, *or* a score keeping, /(95) *but* (**she**) took on a redemptive significance for her. /(96) **She** should have said /(97) (*that*) **the selfishness** had liberated her.

(98) **The loud knocking on her door the next morning** filled her with relief. /(99) **She and Odenigbo** would sit down *and* talk properly, /(100) *and this time* **she** would make sure /(101) *that* **they** did not circle each other without meeting. /(102) *But* **it** was not Odenigbo. /(103) **Edna** came in crying, her eyes swollen red, to tell her /(104) *that* **white people** had bombed the black Baptist church in her hometown. /(105) **Four little girls** had died. /(106) **One of them** was her niece's schoolmate. /(107) '**I** saw her /(108) *when* **I** went back home six months ago,' /(109) **Edna** said. /(110) '*Just six months ago* **I** saw her.'

(111) **Olanna** made tea *and* sat next to Edna,[their shoulders touching,] /(112) *while* **Edna** cried in loud gasps /(113) **that** sounded like choking. /(114) **Her hair** did not have its usual greasy shine; /(115) **it** looked like the matted head of an old mop.

4.1.3. Identification of Theme patterns in Extract 2c (*Half of a Yellow Sun*, pp: 426-429)

(1) **Richard** walked into the orchard and towards the spot/ (2) *where* **he** had sat to watch the sea. / (3) **His favourite orange tree** was gone. / (4) **Many of the trees** had been cut, / (5) *and* **the orchard** now had stretches of cultivated grass. / (6) **He** stared at the point/ (7) *where* **Kainene** had burnt his manuscript //*and* remembered days ago in Nsukka, / (8) *how* **he** had felt nothing absolutely nothing, [watching Harrison dig and dig in the garden.] / ['Sorry, sah. Sorry, sah.] / (9) **I** am burying the manscrit here, / (10) **I** know/ (11) **I** am burying it here.'

(12) **Kainene's house** was repainted a muted green; / (13) **the bougainvillea that had wreathed it** was cut down. / (14) **Richard** went around to the front door //*and* rang the doorbell //*and* imagined Kainene coming to the door// *and* telling him/ (15) (*that*) **she** was fine, / (16) **she** had simply wanted to spend some time alone. / (17) **The woman** who came out had slender tribal marks on her face, two lines on each cheek. / (18) **She** opened the door a crack. 'Yes?'

'Good afternoon,'/ (19) **Richard** said. / (20) '**My name** is Richard Churchill. / (21) **I**'m Kainene Ozobia's fiancé.
Yes?
(22) '**I** used to live her. / (23) **This** is Kainene house.'
(24) **The woman's face** tightened. / (25) '**This** was abandoned property. / (26) **It** is now my house.' / (27) **She** started to close the door.
(28) 'PLEASE **wait'** /(29) **Richard** said. / (30) **I**'d like our photos, please. / (31) CAN **I** have some of Kainene's photographs? **[**The album on the shelf in the study?]
(32) **The woman** whistled. /(33) '**I** have a vicious dog, /(34) *and if* **you** don't go now/(35) **I** will turn it on you.'

['Please, just the photographs.']

(36) **The woman** whistled again. /(37) ***From somewhere inside,*** Richard heard a dog growl. (38) **He** slowly turned //*and* left. /(39) *As* **he** drove, his windows down, the smell of the sea in his nose, /(40) **he** thought about the many times/ (41) **Kainene** had driven him down the same lonely road. /(42) ***Inside the town***, he slowed down /(43) *as* **he** passed a tall woman, /(44) *but* **she** was too light-skinned to be Kainene. /(45) **He** had delayed coming to Port Harcourt/(46) *because* **he** first wanted to find her/(47) *so that* **they** would visit the house together, [look together at what they had lost.] /(48) **She** would try to get it back, /(49) **he** was sure, /(50) **she** would write petitions //*and* go to court *and* tell everyone/(51) *that* **the federal government** had stolen her house, in that fearless way of hers. /(52) THE SAME WAY **she** had stopped the beating of the young soldier. /(53) **It** was his last full memory of her, /(54) *and* **his mind** edited it of its own accord-sometimes /(55) **the sleep-tussled wrapper tied across her waist** was flaked with gold, other times with red.

(56) **He** would not have come to the house now/(57) *if* **her mother** had not asked him to.

(58) '**Go** to the house, /(59) RICHARD PLEASE **just** go// *and* see.' /(60) **Her voice** was small on the phone. /(61) ***During his first conversations with her***, [when they first returned from London,] she had sounded so different, so full of certitude.

/(62) '**Kainene** must have been wounded somewhere. /(63) **We** must get the word out. (64) **We** have to do it quickly /(65) *so* **we** can move her to a better hospital. /(66) *When* **she** is well, /(67) **I** will ask her /(68) *what* **we** can do about that Yoruba sheep /(69) **we** thought was our friend. /(70) **Imagine** the man making us buy our own house. /(71) **Imagine** forging ownership paper and everything/(72) *and* SAYING **we** should be happy/ (73) **he** was not asking for much; /(74) ***on top of that*** he took the furniture. /(75) **Kainene's father** is too afraid to say anything. /(76) **He** is grateful /(77) **they** let him keep a house /(78) **that** is his own. (79) **Kainene** would never tolerate that.'

(80) **She** was different now. /(81) **It** was / (82) *as if* **the more** had time passed, /(83) **the more her faith** had leaked away. /(84) **Just** go //*and* see the house, /(85) **she** had said. /(86) **Just** go// *and* see. /(87) **She** no longer spoke in specifics, in definite. /(88) **Madu** was staying with them in Lagos, /(89) *now t*hat **he** had been released from his long detention at Alagbon close; /(90) *now that* **he** had been dismissed from the Nigerian army; /(91) *now that* **he** had been given twenty pounds /(92) *for all the money* **he** had before and during the war. /(93) **It** was Madu/ (94) **who** received word /(95) *that* **a thin, tall, educated woman** had been found wandering in Onitsha. /(96) **Richard** went with Olanna to Onitsha /(97) *and* **her mother** met them there, /(98) *but* **the woman** was not Kainene./(99) **Richard** had been so certain /(100) *that* **it** was Kainene-/ (101) **she** had amnesia, / (102) **she** had forgotten herself, / (103) **it** all made sense- /(104) *and when* **he** looked into the stranger's eyes, /(105) **he** had felt for the first time a deep hate for a person/(106) **he** did not know.

(107) **He** thought of it now/(108) *as* **he** drove to Umuahia, to the centre for displaced persons. /(109) **The building** was empty. /(110) ***Nearby***, a bomb crater gaped unfilled. /(111) **He** drove around for a while /(112) *before* **he** found the address /(113) **Ugu** had given him. /(114) **The elderly woman** he greeted looked completely indifferent, /(115) *as though* **it** was often/ (116) *that* **an Igbo- speaking white man** came in to ask about her relative. /(117) **It** surprised Richard; /(118) **he** was used to his Igbo speaking whiteness being noticed, being marvelled at./(119) **She** brought him a seat./(120) **She** told him/(121) **she** was the sister of Eberechi's father/(122) *and, as soon as* **she** told him/ (123) **what** had happened to Eberechi, / (124) **Richard** decided /(125) *that* **he** would not tell Ugwu. /(126) **He** would never tell Ugwu. /(127) **Eberechi's Aunty** had a white scarf tie around her head and a soiled wrapper around a chest/(128) *and* **she** spoke /(129) *so* QUIETLY THAT **Richard** had asked her to repeat herself. /(130) **She** looked at him for a moment/(131) *before* **she** told him, again, /(132) *that* **Eberechi** had been killed by shelling, /(133) *that* **it** had happened on the day/(134) *that* **Umuahia** fell, /(135) *and that*, **only days later**, Eberechi's brother in the army

came back alive and well. /(136) **Richard** did not know why, /(137) *but* **he** sat down //*and* told the woman about Kainene.

(138)'**My wife** went an afia attack some days/(139) *before* **the war** ended, /(140) *and* **we** have not seen her since.'

(141) **The woman** shrugged. '/(142) ***One day*** you will know,' /(143) **she** said
(144) **Richard** thought about those words on his way to Lagos the next day/(145) *and* **he** became even more convinced /(146) *that* **he** would not tell Ugwu/(147) *that* **Eberechi** was dead. /(148) ***One day*** Ugwu would know. /(149) *For now*, **he** would not break Ugwu's dream.

(150) **It** was raining/(151) *when* **he** arrived in Lagos. /(152) ***On the car radio***, Gowon's speech was broadcast yet again: No victor and no vanquished. /(153) **Newspaper vendors** were running around in traffic with their papers wrapped in polythene bags. /(154) **He** no longer read newspapers/(155) *because* **each one** [he opened] seemed to have the advertisement/(156) *that* **Kainene's parents** had placed, [with the photo of Kainene taken by the pool,] under the heading missing. /(157) **It** was oppressive, as oppressive as Aunt Elisabeth telling him to 'be strong', her voice warbly over the phone, /(158) *as if* **there** were something /(159) **she** knew /(160) *that* **he** did not. /(161) **He** did not need to be strong for anything. /(162) *And* **Kainene** was not missing; /(163) **she** was just taking her time/(164) *before* **she** came home.

(165) **Her mother** hugged him. /(166) 'HAVE **you** been eating, Richard?' /(167)**she** asked, in a fond, familiar way, /(168) THE WAY **a mother** would speak to a son/(169) **who** had neglected to take care of himself. /(170) **She** held him tightly, leaning on him, /(171) *when* **they** walked into the sparse living room, /(172) *and* **he** had the glorious//*and* uncomfortable feeling/(173) *that* **she** thought/(174) **she** was somehow holding on to Kainene by holding on to him.

(175) **Kainene's father** was sitting with Madu and two other men from Umunnachi. (176) **Richard** shook hands //*and* joined them. /(177)**They** were drinking beer //*and* talking about the indigenization decree, the civil servants being jobless. /(178) **Their voices** were low, /(179) *as though* **being indoors** was not secure enough. /(180) **Richard** got up// *and* climbed the stairs to Kainene's old room, /(181) *but* **nothing of hers** was left. /(182) **The walls** were studded with nails, /(183) PERHAPS **the Yoruba occupier** had hung up many photos.

(184) **The stew** [that was served at lunch] had too much crayfish; /(185) **Kainene** would not have liked it/(186) *and* **she** would have leaned towards him// *and* said so. /(187) *After lunch*, **Richard and Madu** went out to sit on the veranda. /(188) **The rain** had stopped, /(189) *and* **the leaves of the plants down below** looked greener.

(190) '**The foreigners** say / (191) *that* **one million** died,' /(192)**Madu** said. /(193) '**That** can't be.'
(194) **Richard** waited. /(195) **He** was not sure / (196) (*that*) **he** wanted to have one of those conversations/(197) *so many* **Biafrans** had now, passing kernels of blame to others, oiling their own faces with a valour they had never had.

4.2. Statistical analysis of Theme patterns in selected extracts from *Half of a Yellow Sun.*

The present section of chapter four deals with the statistical analysis of the different Theme types identified in all the selected extracts from the second novel by Chimamanda Ngozi Adichie. It follows the same theoretical frame which considers language as a

meaning-making resource. As such, the theory is centred on the three metafunctions or meanings proposed by Halliday (1994) at a lexicogrammatical level: experiential, interpersonal and textual meanings. My interest, within this section, is to investigate a facet of the grammar of textual meaning under the angle of the Theme system in *Half of a Yellow Sun*, the second novel under study.

As Theme patterns have been identified within all the three extracts in the above section, the present one is an attempt to analyse, from a systemic functional linguistic perspective, the statistics revealed by the counting of the different Theme types in the above extracts. Thus, it displays a statistical table as well as histograms of those Themes. These are meant to allow me to comment on the figures and/or the percentages of each Theme type and Theme choice.

EXTRACT N° / **THEME**		**Extract 2a**		**Extract 2b**		**Extract 2c**	
		Number	Percentage	Number	Percentage	Number	Percentage
Textual		**75**	**28%**	**57**	**32%**	**84**	**29%**
Interpersonal		**8**	**3%**	**7**	**4%**	**10**	**3%**
Topical	Unmark-ed	**106**	58%	**66**	57%	**116**	59%
	Marked	**74**	41% **69%**	**50**	43% **64%**	**81**	41% **68%**
	Marked depend-ent clause	**2**	1%	**0**	0%	**0**	0%
Total		**265**	**100%**	**180**	**100%**	**291**	**100%**

Table 4: Statistics of Theme types in extract 2a, 2b, and 2c.

4.2.1. Statistics of Themes types in *Half of* a *Yellow Sun.*

The above table shows the percentage and/or the rate of each type of Theme in the selected extracts of the second novel. The graphical appreciation of these three major Theme types and that of the three most important thematic choices uncovered are materialised by the following histograms in order to help us to see their linear progression in *Half of a Yellow Sun*, the second fictional production by the same author. Actually, the first histogram details the rate of the different types of Themes (textual, interpersonal, and topical) whereas the second one materializes the occurrence of the markedness of the identified Themes (topical unmarked, topical marked, and marked dependent clauses used as Themes) in those selected extracts from *Half of a Yellow Sun.*

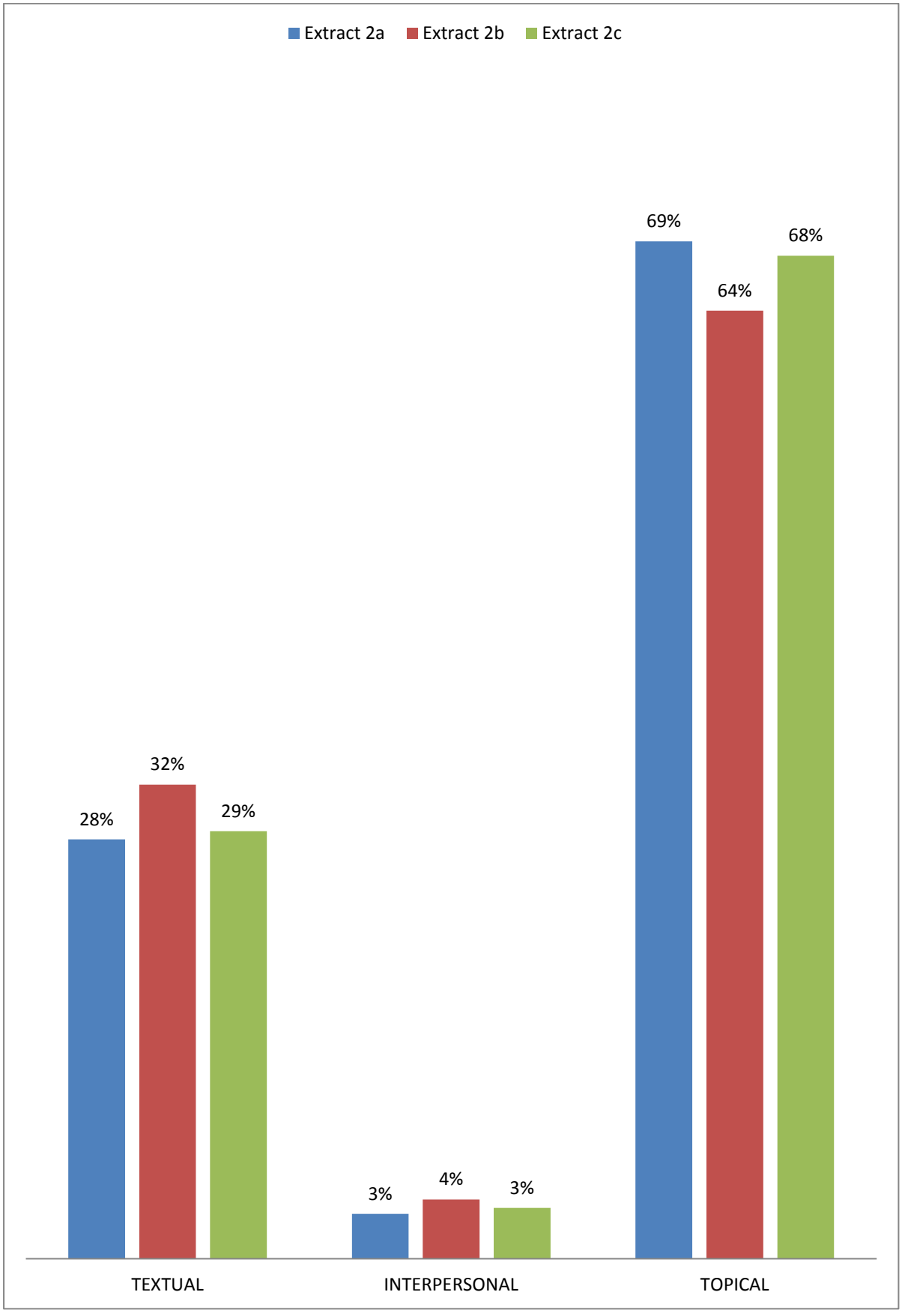

Figure 7: Histogram representing the Theme types in *Half of a Yellow Sun*.

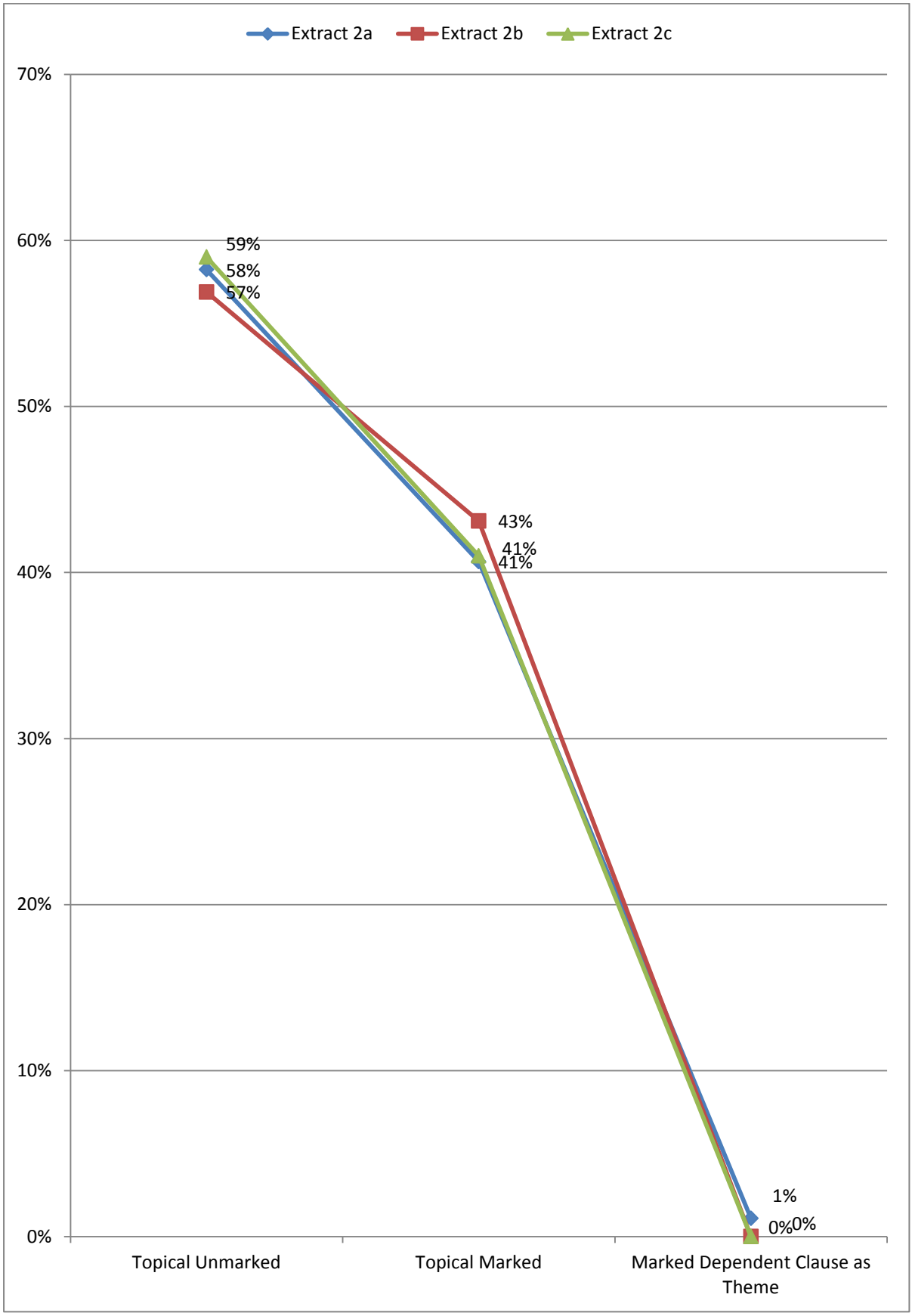

Figure 8: Histogram representing patterns of Theme choice in *Half of a Yellow Sun*

4.2.2. Comment on the statistics of Theme types in *Half of* a *Yellow Sun.*

When we refer to the identification and the statistics of Theme types as displayed in the above table, i.e., table 4, one can plainly realize the presence of the three major types of Themes viz. textual, interpersonal and topical Themes in the selected extracts from the second novel. The analysis of figures and percentages derived from the detailed counting of textual, interpersonal, and topical Themes indicates the predominance of topical Themes in each of the extracts 2a, 2b, and 2c. In real fact, the different statistics from the above table reveal that the extracts, extremely, conflate with topical Themes, irrespective of whether they are marked, unmarked, or marked dependent clause used as Theme, than any other. This, consequently, informs that the extracts are topicalized- 182/265 [69%] in extract 2a, 116/180 [64%] in extract 2b, and 197/291 [68%] in extract 2c- which provides evidence that the narrators and/or the participants have undoubtedly experienced real facts and actions in a real society.

As for textual Themes, they rank second in each of the three selected extracts. The statistics and the first histogram reveal that their proportions are roughly the same in the three excerpts, i.e., [75/265] or 28% in extract 2a, [57/180] or 32% in extract 2b, and [84/291] or 29% in extract 2c. Such a considerable presence of textual Themes indicates that linguistic elements which perform cohesive work in relating the clauses to their situational context in these excerpts are significantly present therein, (Eggins, 1994: 281). Thus, clauses, clause complexes as well as paragraphs are well structured to convey coherent and cohesive messages in all the selected extracts.

As far as the interpersonal Themes are concerned, they rank third in the selected extracts and cover, by sheer coincidence, the same proportion in each of the extracts, 3% in text 2a, 4% in text 2b, and 3% in text 2c. Seeing from these figures, it can, clearly, be noticed

that the interpersonal Themes are very low in the selected texts from this second novel by Adichie. This also suggests the low occurrence of Mood Adjuncts that conflate interpersonal Themes. All these situations in the extracts indicate that each of these texts is less concerned with the authoritarian tenor, as seen in the first novel. In addition, these low rates of interpersonal Themes in the excerpts suggest that the characters or participants have interacted or exchanged in very few cases, on the one hand, and that the different narrators have also succeeded in exposing degree of intimacy, solidarity and power, personal attitudes and/or opinions, and judgements about the different situations, on the other.

At this stage, it seems essential to comment on the other Theme-types in terms of markedness or the "Theme choice". This takes into account topical unmarked, topical marked, and marked dependent clauses as Themes identified in excerpts 2a, 2b, and 2c. The concept of markedness is very essential in the sense that, in a clause, each Theme choice has significance in the discourse within the extracts it occurs. Commenting on these will allow us to disclose the linguistic manoeuvres operated by the narrators that the narrators have put on stage so as to enhance the understanding of the language of *Half of a Yellow Sun* at the level of clauses and that of the text. Besides, such comment will be helpful in appraising the communicative implications that the use of those linguistic structures bear in the selected texts. Without a doubt, the statistics and the second histogram exhibit the presence of topical unmarked, topical marked, and marked dependent clauses used as Themes in all the three selected excerpts from *Half of a Yellow Sun*.

Out of a total of 182 thematic choices identified in extract 2a, 106 are realized unmarked, which represents a proportion of 58% of the total number of thematic choices within extract 2a. Similarly, in extract 2b, 66 Themes are realized unmarked out of a total of 116 thematic choices operated by the narrators. These cover a proportion of 57% from the

total patterns of thematic choices in text 2b. As for extract 2c, 116 unmarked Themes have been identified from a total of 197 identified therein. They, thus, represent a proportion of 59% from the whole patterns of thematic choice found in this extract. It can, then, be noted from these different remarks that the preponderance occurrence of topical unmarked Themes accounts for the fact that the narrators in *Half of a Yellow Sun* have, once again, effectively used language to continue in pointing out instances of normal as well as abnormal difficult situations and events of war and its brutalities on peasants and intellectuals in Nigeria in the sixties.

The second important pattern of Theme choice uncovered in the three extracts 2a, 2b, and 2c is topical marked Theme. It is worth recalling here that Themes are marked when they are something other than the Subject in a declarative clause and are meant to point out unfamiliar or unusual events. Thus, topical marked Themes rank second in extract 2a, i.e., 74/182, and represent a proportion of 41% while they rank second in extract 2b, i.e., 50/116 and also cover a proportion of 43 %. As for in extract 2c, topical marked Theme ranks second, i.e., 81/197 and cover a proportion of 41 % therein. Such a remarkable presence of topical marked Themes confirms that all the three selected texts depict unusual and uncommon events and situations in the novel. As a result, it stands out from the foregoing that the narrators have made use of topical marked Theme to put great emphases on the circumstances of the Biafran war and its consequences. The means that the topical marked Themes have enabled the narrators to covertly exhibit a very detailed depiction or portrayal of the social problems addressed in the novel *Half of a Yellow Sun*.

As for marked dependent clauses as Theme, they rank third in each of the selected extracts. In fact, this category of Theme choice scores 2/182, and covers a proportion of 1% in 2a while 0/116 in 2b and 0/197 in 2c. This represents a proportion of 0% in each of those

texts. Such a situation simply shows that marked dependent clauses functioning as Themes are scarcely existent in all the extracts under study. It suggests, then, that the writer has, at this stage, avoided the binding of unequal elements in linear way within the clauses. So, it gives the reader the impression that the writer has not pre-planned the rhetorical development of the selected passages. Therefore, one may infer from what precedes that the language of this very extracts sounds like a spoken one which has been written down, to some extent.

In all, it is noticed that the above table, i.e., table 4, as well as the subsequent histograms displays a representation of thematic distribution of the extracts wherein it can also be clearly perceived that topical unmarked and textual Themes are respectively the most predominant ones as they bear the important rates in all the three selected extracts from the second novel. A further examination of the other categories of Themes can now be carried in order to unravel the foregrounded messages that these Themes have helped the narrators to convey. Such an exercise entails a qualitative analysis of the most prominent cases of these identified Themes such as topical unmarked, textual, and foregrounded Themes.

4.3. Qualitative analysis of Theme-types in selected extracts from *Half of a Yellow Sun*

As different Theme types have been identified and analysed statistically in the above sections, the present one is essentially devoted to the qualitative analysis of Theme types such as topical unmarked, textual, and foregrounded Themes. It has been clearly put that within the framework of SFL, the clause is made of the Theme and Rheme in terms of the spatial position in the sequence where Theme (be it unmarked or marked) takes the initial position and the Rheme occupies the non-initial position. Seeing from what precedes, the clause-by-clause analysis of extracts 2a, 2b, and 2c reveals the presence of textual, interpersonal and

topical Themes with a preponderant presence of topical unmarked Themes followed by a significant occurrence of textual Themes.

4.3.1. Topical unmarked Themes in the selected extracts

Table 4 clearly indicates a preponderant occurrence of the topical unmarked Themes in the selected extracts from *Half of a Yellow Sun*. A topical unmarked Theme is the first element of the clause to which the function of Transitivity can be assigned. I can say that a Theme is unmarked when the element constituting it is playing the role of Subject (in a declarative clause), Finite (in an interrogative clause), Predicator (in an imperative clause), and Wh-element (in a wh-interrogative clause). It is now necessary to analyse the topical unmarked Themes in extracts 2a, 2b, and 2c since this is helpful to evaluate the contribution they make to the thematic development of texts/language of the selected extracts (Eggins, 1994).

In extract 2a, many instances of topical unmarked Themes can be noticed. These are, in a great majority, realised through the use of subjects "Olanna (also anaphorically referred as she), everyone, the taxi drivers in the white hat and kaftans, the Sardauna, Arize, Nnakwanze, Sister Kainene, Uncle Mbaezi, Aunty Ifeka, the soldiers". All these personae are performing psychological and physical actions in concrete situations of life in declarative clauses as seen in (1), (2), (4), (7), (8), (9), (10), (11), (12), (15), (16), (17), (19), (20), (21), (23), (25), (27), (29), (32), (33), (34), (39), (41), (44), (47), (50), (56), (58), (59), (64), (65), (71), (73), (78), (81), (89), (92), (94), (98), (100), (101), (102), (105), (108), (114), (117), (119), (120), (121), (122), (127), (128), (129), (138), (147), (155), (171), etc. Few of the topical unmarked are realised through the use of wh-element "who and what" in wh-interrogative as in clauses (38), (61), (76), (93), and (126). Finally, a relatively low cases

of the topical Themes are finally realised through the use of predicator "see, don't, put, and come" in imperatives sentences as in clauses (67), (107), (131), and (134).

In extract 2b for example, topical unmarked Themes are remarkably present. These Theme choices are, in a great majority, realized through the use of subjects like "Olanna, Richard, Sir Winston Churchill, Kainene, Harrison, Odenigbo, Mama, Edna, four little girls, one of them, her hair, he (referring to Richard), the uncertain half smile on his lips, his eyes, the next morning, the loud knocking on the door, she (referring anaphorically to Olanna), she and Odenigbo, he, it, they, you, and that." Such lexical element refer to the characters or participants in declarative sentences as in clauses 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 17, 18, 19, 20, 22, 24, 25, 26, 28, 30b, 32, 33,, 34, 39, 40, 42, 44, 48, 53, 55, 57, 59, 61, 63, 64, 65, 66b, 67, 69, 75, 76, 80, 82, 83,86, 87, 89, 93, 96, 98, 99, 103, 105, 106, 109, 111, 113, 114, and 115. Consequently, the aforementioned proper nouns of people, things and places and personal pronouns are assigned the role of actors, behaver, senser, sayer, to reveal that issues that have happened in this extract have, rightly, been experienced by some participants who, actually, act, behave, sense, and speak out their mind.

Moreover, few of the topical unmarked Themes are realized through the use of wh-element like "what and how" in wh-interrogative sentences which indicates that some questions have been asked by the participants to each other. These occur in clauses 11, 21, 30a, 41, and 51 from extract 2b to indicate that information have been exchanged by the characters. As the same time, only case of the topical unmarked Themes has been realized with "let imperative". Here, the single use of the "let" particle in imperatives has been disclosed in clause (62) to exhibit the will of the characters to get married. The significant rate of topical unmarked Theme is a mark that tangible, physical and psychological actions

have been experienced and/or carried out by the aforementioned characters in the present selected text.

Similarly, in extract 2c, the characters such as Richard (anaphorically referred to as he), the woman (also anahporically referred to as she), Kainene, the Elderly woman, Ugu, Eberechi, Madu, Umuahia, Kainene's father … are the most predominant topical Themes. These play the role of actor, senser, behaver, and that of sayer in (1), (3), (4), (6), (9), (10), (11), (12), (14), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (29), (30), (32), (33), (35), (36), (37), (38), (40), (41), (45), (48), (49), (50), (53), (55), (56), (58), (60), (62), (63), (67), (69), (70), (71), (73), (75), (76), (77), (78), (79), (80), (83), (84), (85), (86), (87), (88), (94), (96), (99), (101), (102), (103), (105), (106), (107), (109), (111), (113), (114), (117), (118) (119), (120), (121), (123), (124), (126), (127), (130), (136), (138), (141), (143), (144), (150), (153), (154), (157) etc. Besides, few of the topical unmarked Themes are realised through the use of wh-element "who and what" in wh-interrogative as in clauses (94), (123) and (169) while a relatively low cases of the topical Themes are finally realised through the use of predicator "imagine, and wait" in imperative sentences as in clauses (28), (58), (70) and (71) to suggest that some characters have made command in the selected extracts.

This predominant occurrence of those lexical elements in thematic positions within clauses as senser, i.e., performing psychological actions related to perception, cognition, and affection, as behaver, i.e., performing physiological actions, and finally, as sayer, i.e., performing verbal actions, attests to the fact that the characters such as Olanna, Sardauna, Arize, Nnakwanze, Aunty Ifeka, the soldiers, Kainene, Richard, the woman, Eberechi's Aunty, Eberechi, Kainene's parents, and Biafrans have greatly been involved in the events that the novelist is depicting in all the selected excerpts. In addition, this high occurrence of

topical unmarked means that the narrators have used a typical language to copiously point out instances of normal as well as abnormal problems in the Nigerian society in the sixties. In order to appreciate the contribution that the succession of these Themes make to the cohesion and coherence of the selected extracts, a particular attention can be paid to the study of "the method of development of Themes" as propounded by Halliday and Matthiessen (2004), Eggins (1994), and Dane (1974). The method of development of Themes embraces Theme re-iteration pattern, the zig-zag pattern, and the multiple-Themes patterns.

4.3.1.1. Theme re-iteration pattern in *Half of a Yellow Sun.*

In the selected extracts from *Half of a Yellow Sun*, it is easily noticed that the novelist, through her various narrators, has made a frequent use of Theme re-iteration while conveying meanings about events she has depicted. Theme reiteration or constant Theme is a method of development of Themes which refers to the repetition of thematic element of a given clause in the subsequent clause, and so on. In other terms, it can be seen as a method of development which results in maintaining a strong topical focus in the text. Its advantage is that it helps the author and/or the narrator to avoid a mere repetition of the same lexical elements appearing in thematic position within clauses (Eggins, 1994: 303).

In this second selected novel, the result of thematic development reveals that Adichie has also achieved Theme re-iteration with greater complexity and consistency either cohesively from a previous thematic choice to the following one or occasionally with the insertion of new Theme coming from outside the immediate text. Thus, the analysis unveils the occurrence of many examples of Theme re-iteration in extracts 2a, 2b, and 2c.

To illustrate some of such a presence in extract 2a, it can be realised that Theme re-iteration has been used by repeating topical Theme in clause 1, i.e., "Olanna" or "personal pronoun she, referring to her" in clauses 2, 4, 5, 12, 13, 17, 25, 26, 44, 45 and thematic choice in clause 7, i.e., "Everyone" or "details referring to them" in clauses 8, 10, and 14. Also, other Themes which re-iterate occur within clause 18, where Arirze has been used in association with other lexical elements related to her such as "Arize's wrapper, clothes, things and people around her…" in clauses 21, 22, 23, 26, 29, 30, 31, 32, 41, 42, 43 etc. Another instance of Theme re-iteration has relation to the repetition of lexical items referring to the "topical Theme" in clause 119, i.e., "The Sardauna" in clauses 121, 122, 125, 126 followed by the introduction of a new thematic element, i.e., "They" in clauses 127 and 129 coming from outside the immediate text because "They" in this case refers anaphorically to the soldiers who have fired a mortar into the Sardauna's house in clause 104.

In extract 2b, some cases of Theme re-iteration can be chosen to illustrate their effective occurrence. Actually, Theme re-iteration has been used through the repetition of topical Theme introduced, for the first time, in clause 1, i.e., "Olanna" or "personal pronoun she, referring to her" in clauses 3, 5, 7, 10, 12, 13, 22, 30b, 35, 40, etc. Apart from this, it can also be noticed that the thematic choice in clause 24, i.e., "Richard" or "details referring to him" has been reiterated in clauses 27, 30a, 31, 34, 37, and 42. Also, other Themes which have been repeatedly used occur within clause 68, where "Odenigbo" or personal pronoun "he" referring anaphorically to him has been constantly used in clauses 69, 70, 71, 72, 73, 74, 75, 80, 82, 83, 84, and 87. A final instance of Theme re-iteration, chosen here, has relation to the use of lexical items "her hair" in clause 114 referring anaphorically to the thematic content "Olanna" previously introduced in clause 111.

As for extract 2c, Theme re-iteration is also highly used therein. Examples can be found in the repetition of thematic element "he" referring anaphorically to "Richard" in clauses 1, 2, 4, 6, interrupted by the insertion of a new thematic choice, i.e., "trees" in clause 3 which has been repeated in clause 4. Theme re-iteration is shown in clauses 8, 9, 10, and 11 through the repetitive use of thematic elements "he" and "I" referring to Kainene in these clauses. Furthermore, the persistent occurring of the personal pronoun "he" in clauses 104, 105, 106, 107, 108, 111, and 112, to refer backwards to the thematic element "Richard" in clause 99 is another proof that the narrator has frequently resorted to the re-iteration pattern in the development of information in the extract.

4.3.1.2. The zig-zag pattern in *Half of a Yellow Sun*.

In all the selected extracts 2a, 2b, and 2c from the second novel, the analysis of the method of development uncovers the presence of zig-zag pattern. This pattern is also frequent after the Theme re-iteration one and also helps language user, the story-teller or the narrator, to choose and order thematic elements in a coherent and cohesive way. The zig-zag pattern of thematic progression means that an element which is introduced in the Rheme in clause 1 is developed in the Theme in the clause 2, and so on. Few examples can be drawn from each of the extracts as illustration.

In extract 2a, for example, it is with the help of the zig-zag strategy that the narrator has, intentionally or unconsciously, developed the semantic content of the rhematic element *(waited)* previously introduced in clauses 2 and 4 in thematic position *(the airports* and *there)* in clauses 3 and 5, respectively. It is also the same case with the Rheme of clause 13 (*knew*) which has become Theme *(this man)* in the following clause, i.e. clause 14. The same thematic pattern is also used when the rhematic element of the clause 27 (*her*) becomes Theme (*she*) in clause 28, the rhematic element (*anything*) in clause in clause 32

becomes Theme (*that*) in clause 33, and the Rheme *(corner)* in clause 41 gets to become Theme *(where she)* in clause 42.

As far as the second extract from *Half of a Yellow Sun* is concerned, the analysis has also uncovered the presence of some cases of the zig-zag pattern of development of Themes. Indeed, just four (04) examples of zig-zag pattern can be displayed here. The zig-zag pattern of development of Themes has been used by taking up lexical element related to the rhematic content of clause 1, i.e., *living room* in position of Theme within the following clause, i.e., clause 6 *its austere emptiness.* Another example is that of the Rheme of clause 54, i.e., *Odenigbo* which has been deployed in the position of Theme in a later clause, i.e., clause 56 through the use of the personal pronoun *he*. It can also be noticed that The rhematic content in clause112, i.e., *loud gasps* is used in thematic position in clause 113 *that*, while the Rheme of clause 111, i.e., *Edna* is taken as Theme in the next one, i.e., clause 115 *Edna*.

Within extract 2c, examples of zig-zag pattern can be found in clause 7, where the rhematic choice (*at the point*) of clause 6 is taken up in clause 7 (*where Kainene*) in thematic position. Also the rhematic content (*write petitions and go to court and tell everyone*) of clause 50 has been taken in thematic position (*that the federal government)* in clause 51. Again, the rhematic element in clause 93 (*Madu*) is taken as Theme in clause 94 (*who)* while the Rheme of clause 154 (*newspapers*) is taken as thematic element in clause 155 *(each one).* Other examples can be found in clauses 157, 168, 169, 177, 181 and 188 where the rhematic elements in each precedent clause has been taken again in the thematic position in the above mentioned clauses. It infers from what precedes that the zig-zag method of development of Theme is another technique used by the narrator (or the writer to

a larger extent) to create cohesion in the selected passages since this technique enables the redistribution of newly-built information.

4.3.1.3. The multiple-Theme pattern in *Half of a Yellow Sun.*

This third method of thematic progression or development proves to be the least common one. In extract 2a, 2b, and in extract 2c, as well, one can easily realise few instances of multiple-Theme compared with the occurrence of the Theme-re-iteration pattern, first, and the zig-zag Theme pattern, second.

Some illustrations can, first of all, be drawn from extract 2a to highlight the presence of multiple-Theme therein. The use of multiple-Theme has helped the narrators to give details about the rhematic content *was talking about it* in clause 7, talking about a supposed killing of the Sardauna, in the thematic content of clauses 9 (*but the Sardauna*), 10 (*he*), and 11 (*he*). Multiple-Theme pattern has also been used by taking up the rhematic element *shrugged and said "*something*"* in clause 18 in thematic content within clauses 19 (*there*) and 20 (*that they*). Also, it is the same pattern that gives way to the rhematic element (*was filling with the chatter of neighbours and the shrieks of children running around under the kuka tree)* in clause 88 to occupy thematic position in clauses 89 (*Somebody*), 90 (so*on, a cluster of men by the compound gate*), and 91 (*and they*). The last, but not the least, example from extract 2a can be that of the case of clauses 102, 103, 104, 105, 106, and 107 where the rhematic element *say (i.e., say something)* in clause 101 has been detailed in these aforementioned clauses to provide thorough information about everything. This is relevant seeing that "*they*" in clause (101) refers anaphorically to *our people* in clause (98) to exhibit all that have been said about the Sardauna. Also, it is the same pattern that gives way to the

rhematic element *was filling with the chatter of neighbours and the shrieks of children running around under the kuka tree* in clause 88 to occupy thematic position in clauses 88 (*Somebody*), 90 (so*on, a cluster of men by the compound gate*), and 92 (*Aunty Ifeka*). The last example from extract 2a can be that of the case of clauses 97, 98, 99, 100, and 101 where the rhematic element *say (something)* in clause 96 has been detailed in these clauses to provide information about everything they, referring anaphorically to *our people*, what said about the Sardauna.

In extract 2b for example, some instances of multiple-Theme pattern have held our attention. In reality, the multiple-Theme pattern of development of Themes has been used where information about the rhematic elements *both of us* in clause 21 has been detailed by the thematic contents *Olanna* (22), *Richard (23)* to point to the personae involved in this context. At the same time, the multiple-Theme pattern is also employed through the details of rhematic content *make sure* in clause 100 in thematic position in clauses 101 *that they* (referring anaphorically to Olanna and Odenigbo), and in clause *but it* (referring anaphorically to 'the loud knocking on her door the next morning' previously introduced in clause 98). The last case of the multiple-Theme pattern of thematic development has been unravelled in clause 103 with the redeployment of its rhematic content *to tell her* in position of Theme in clauses 104 (that white people had bombed the black Baptist church in her hometown), 105 (that four little girls died), 106 (one of them was her niece).

In extract 2c, the presence of multiple-Theme can be found in thematic position in clause 7 where the narrator has condensed details about the rhematic content *stared at the point* previously mentioned in clause 6. A second example of multiple-Theme pattern can be uncovered in clauses 37 (*From somewhere inside)* and 38 (*He*) in which the writer has taken up rhematic element *will turn it on you* (33) referring to *a vicious dog* previously mentioned

in clause (34) as thematic elements**.** Another instance of multiple-Theme use in the second extract from the second novel under study can be found in clauses 168 (*the way a mother)* and 169(*who*). Indeed, it is through the multiple-Theme that the author has detailed information given in the rhematic elements (*asked, in a fond, familiar way*) in clause 167. At this very point, it is now essential to turn to the analysis of textual Themes which also play a crucial role in the cohesive and coherence flow of the different meanings conveyed by the writer in the selected extracts from *Half of a Yellow Sun*.

4.3.2. Textual Themes in the selected extracts

Textual Themes are linguistics elements which perform cohesive work in relating the clauses to their situational context in the extracts (Eggins, 1994: 281). These allow clauses, clause complexes and paragraphs, as well, to be well-structured so that they can convey coherent and cohesive messages. Thus, the textual Themes are, in other words, coordinators or subordinator or some other elements which express the relationship with what has been said previously or so far. The different Textual elements uncovered in the extracts belong to the category of textual continuative, textual conjunction and textual conjunctive adjunct (Halliday and Matthiessen, 2004: 81).

Indeed, textual continuatives indicate a move in the discourse, that is, a response in dialogue, or a new move to the next point if the same speaker is continuing. The ones uncovered are "ha, no, and oh" found in clauses 35, 54, and 105 from extract 2a and 16, 37, 68, and 81 from extract 2b.

As for textual conjunctions, they link paratactically or bind hypotactically clauses in which they occur structurally to the following ones. They, semantically, establish relationship of expansion or projection. The ones uncovered in the extracts from the second novel are:

- Paratactic textual conjunctions "and, or, nor, either, neither, but, yet, so, then, and for" are found in clauses 6, 9, 11, 12, 18, 26, 40, 52, 55, 56, 65, 86, 92, 109 and 178 from extract 2a. While these are found in clauses 7, 13, 29, 31, 35, 37, 47, 49, 52, 58, 66a, 70, 90, 92, and 102 from extract 2b while others are uncovered in clauses 7, 14, 34, 38, 59, 72, 97, and 98 from extract 2c.

- Hypotactic textual conjunctions "when, while, before, after, until, because, if, although, unless, since, that, whether, by, with, despite, as, even if, in case, supposing (that), assuming (that), given that, provided (that), so that, so as to, in order to, in the event that, in spite of and the fact that" are found in clauses 5, 8, 13, 14, 20, 22, 24, 28, 31, 32, 39, 42, 49, 80, 83, 90, 103, 104, 110, 113, 116, 137, 149, 150, 175, 176, 177, and 182 from extract 2a. Within extract 2b, these linguistic elements are disclosed in clauses 5, 8, 23, 36, 45, 46, 56, 60, 72, 73, 74, 77, 78, 85, 91, 94, 97, 101, 104, and 112. As for extract 2c, they are found in clauses 3, 15, 46, 47, 50, 54, 57, 66, 68, 72, 82, 95, 100, 104, 116, 131, 132, 133, 134, and 139.

Talking about textual conjunctive Adjuncts, they are adverbial groups or prepositional phrases which relate a clause to a preceding text. They approximately cover the same semantic space as grammatical conjunctions. To quote Halliday and Matthiessen (2004), one can note that textual conjunctions can be appositive, corrective, dismissive, verificative, summative, additive, adversative, variative, temporal, comparative, causal, conditional or concessive. These are uncovered in clauses 86, 90, 146, and 151 in extract 2a, and in clauses 27, 54, 71, 84, 88, 100, and 110 in extract 2b while they are found in clauses 89, 90, 91, 92, 104, 115, 149, and 196 in extract 2b. All these textual elements have enabled the narrators to describe and detail events they have experienced through cohesive and coherent sentences they, most of the time, utter in each of the selected excerpt. Apart from

topical unmarked Themes and textual Themes, other Theme-types that are worth examining in this study are the foregrounded ones since they also reinforce the message that the narrators are conveying.

4.3.3. Foregrounded Themes in selected extracts from *Half of a Yellow Sun.*

The different analyses carried out so far unveil some apparent patterns, with an absolute majority, characteristics of the novel's language. Nonetheless, some trivial linguistic elements have been highlighted to provide prominence for her messages in the selected texts. These highlighted elements are referred to by Hasan (1985/1989) as foregrounding and in this section an attempt will be made to the analysis of the foregrounded Themes. The evaluation of such foregrounded Themes can, for sure, enlighten our comprehension regarding the meanings conveyed in the extracts. If that is so, the analysis of the foregrounding of different Theme patterns can be carried with a special reference to interpersonal Themes, marked topical Themes, and marked dependent clauses used as Themes in texts 2a, 2b, and 2b. The cost of selecting these three Theme patterns is that they display –though occurring in minority here and there –cases of deviations from the narrators' linguistic norm that have been observed as being predominant in the extracts. It becomes now possible to explore such foregrounded properties so as to enhance our perception and appreciation of the language of *Half of a Yellow Sun*.

4.3. 3. 1. Foregrounding of interpersonal Themes in the selected extracts.

The Theme-types table, i.e., table 4, reveals low rates of interpersonal Themes in each of the three selected excerpts. These are 8/265 in text 2a, 7/180 in text 2b, and 10/291 in text 2c. In text 2a for example, the eight (08) interpersonal Themes occur in clauses (5, 30, 36, 37, 125, 143, 162, and 181). Two (02) of them are realized by finite verb in yes/no

questions as seen in clauses (37) and (125) to suggest that dialogues are initiated between the interactants viz. Olanna and Arize. Although an atmosphere of terror and psychosis is prevailing in the country, these participants have tried to exchange information in a friendly way as can be shown in clauses 30, 36, and 162 where the interpersonal Themes are realized by the vocatives Ari (addressing Arize) and Sister (referring to Olanna). It becomes clear from this analysis that these personae share the same social power and have mutual respect to each other. The other clauses display cases of interpersonal Themes realized by Mood Adjunct (clause 5) and Comment Adjuncts (clauses 143 and 181) where the Adjuncts have served to comment on the characters own silent attitudes and that of the Sardauna when he was begging the soldiers not to kill him.

Within extract 2b, seven (07) interpersonal Themes have been identified and they occur in clauses 15, 30a, 38, 43, 46, 66a, and 79. Three (03) of them are realized by finite verb in yes/no questions as seen in clauses 15, 38, and 79 to suggest that dialogues are initiated between the characters such as Olanna, Richard, and Odenigbo. These personae have expressed equal power and affective involvement as can be shown in clause 36 where the interpersonal Theme is realized by the vocative "Richard" used by Olanna. It infers from this analysis that these personae share the same social power and have mutual respect to each other. The other clauses which display cases of interpersonal Themes are realized by Mood Adjunct *I think* and *she wondered* (clauses 43, and 46) and a Comment Adjunct (clauses 66a) where the Adjunct *the blatant way* has served to comment on their (Richard's and Olanna's) own opinion and judgment about the love affair they had. These two personae have, nervously, talked and decided to keep what happened to them a secret.

Similarly, the ten (10) interpersonal Themes uncovered in extract 2c are found in clauses (28, 31, 52, 59, 59, 72, 129, 166, 168, and 183). Seven (07) are realized by

Comment Adjuncts such as "please, the same way, saying, so quietly that, perhaps" in clauses (22, 52, 59, 72, 129, 168, and 183) to signal that the narrators have used these to comment a lot than to exchange information in a dialogic way in the extract. Such a statement is confirmed by the realization of only one (01) Vocative Adjunct, i.e,. "Richard" in clause 59, and two (02) Finite verbs, i.e., "can and have" in clauses 31 and 166.

The presence of the two interpersonal elements realized by the finite in yes/no questions suggests only two instances of dialogic exchange between the participants and foregrounds a sentiment of distress and reticence caused by the absence of Kainene who has not come back since then. The sole use of vocative "Richard" by her mother indicates a sense of unequal power which may be seen, to some extent, as an expression of her affection to her son at that precise period of time. The seven (07) Comment Adjuncts out of a total number of ten (10) really confirm that the participants, though they haven't exchanged a lot in dialogic way, they have greatly provided comments on the attitudes of the Yoruba occupiers who seize by force and violence other Ibo people's properties in time of battles. Also, they have commented on the intolerable posture of the federal government that steal Ibo people houses, bit and kill them in a fearless way.

4.3.3.2. Foregrounding of topical marked Themes in the selected extracts.

Seeing from the statistics displayed by table 4, the marked topical Themes are considered as foregrounded since the typical norm of the narrator shows predilection for the topical unmarked pattern of Themes. Such a pronouncement has been inferred from the proportions of 41% of topical marked Themes in extracts 2a and 2c, and that of 43% in extract 2b.

To appreciate the effect of these foregrounded Themes in all the extracts, a particular attention will be paid to some of the clauses. An analysis of the first four clauses of topical marked Theme, i.e., (3), (5), (6), (8) from text 2a reveals that in clauses (3) and (5), the narrator alerts the reader about the direct consequence of the military coup d'état on Olanna's trip. In order to make readers perceive it, the narrator uses the topical marked "until" in these clauses to indicate the duration of this disruption in the normal course of activities of/at the airport, post, and telegraphs, as well. As for the topical marked Themes used in clauses (6) and (8), the conjunction "but" and the adverb "even" are realized as marked Themes. In (6), the narrator uses conjunction with a sense of contrast to recall that though people, especially Olanna, have waited –because of the incidence of the coup –to see a possible restoration of order, there still is the coup in the air. This message has been exemplified in (8) where the adverb "even" has been used to include the taxi drivers in the people whose daily activities have been affected by the coup.

As for extract 2b, some cases of foregrounded Themes are pointed out here to illustrate how these Themes have enabled the narrator to give prominence to the message conveyed therein. In fact, the instances of foregrounded Themes can be uncovered in clauses 46, for example, where Olanna is trying to think about what she would probably do to have peace of mind after having sex with Richard. A detail description of what she endures is provided in the subsequent clauses. In order to make readers perceive it, the narrator uses the topical marked element "but" in clause 47 to indicate a contrast with what Olanna is awaited, i.e., the peace of mind. She has not reached such a goal because the narrator still continues in the next clauses with the use of textual continuative "and" to suggest a semantic extension in clause 48, *and they wished it had not*. Such a move foregrounds a sense of betrayal in love since Richard is not supposed to have sex Olanna, but with Kainene, Olanna's sister. It is also worth mentioning that Olanna boyfriend is Odenigbo. The

narrators has succeeded in making readers understand this when they use the conjunctions *that*, *because*, and *but* in topical marked Themes in clauses 52, 72, 91, and 92 to suggest the secret character or dimension of the act (of having sex) itself and the fear as well as the regret of the betrayal of the relationships.

As far as extract 2c is concerned, clauses (2), (5), (7), (14) (28), (31), (37), and (42) can be examined to grasp the message the narrator is given prominence. In fact, in the first four, i.e., (2), (5), (7), and (14), the narrator has used adverb of place "where" and the conjunction "and" repetitively to provide readers with a detailed account of the place Richard has gone to; which seems to be their former house before the beginning of the war of Biafra. Unfortunately, in the last four clauses, (28), (31), (37), and (42) the reader can easily realize that the narrator has pinpointed that the successive efforts made by Richard either, to have access to their own belongings or, to a larger extent, to get back the house have been in vain.

Indeed, the narrator has made use of the adverb "please" in a topical marked position in clause 28 to suggest that Richard is asking the new occupiers to be indulgent with him but he is not understood. The narrator continues again in clause 31 with the use of the modal auxiliary "can" indicating a possibility to have their album which is on the shelf but he cannot succeed in having access to anything. Readers can see Richard in depths of despair with the foregrounded topical marked Themes in clauses (37) and (42). In these clauses, the foregrounded Themes belong to the category of highly marked Theme (Eggins, 1994) viz. "from somewhere inside" in (37) and "inside the town" in (42) where the narrator is trying to shows that Richard has been forced to go out of the compound since a vicious has been turned on him and he, too, can hear it growling from somewhere inside the house. These are,

but a few, instances of psychosis and loss of properties that Ibo people have experienced during the Biafran war as foregrounded by the language of the *Half of a Yellow Sun*.

4.3.3.3. Foregrounding of Marked dependent clauses as Theme in the selected extracts.

Apart from interpersonal and topical marked Themes which bear some foregrounded properties of the selected novel's language, a very low presence of dependent clauses as Themes can be identified in two clauses, i.e., (104) and (140) from extract 2a, and none from extracts 2b and 2c. These, therefore, cover a proportion of 1% in the extract. Though occurring in a very low rate, their presence in the text is meant to give prominence to some odd events the narrator is depicting. A study of the foregrounding power of these dependent clauses can increase our knowledge about the language of *Half of a Yellow Sun* in the light of SFL.

Indeed, a dependent clause is a clause bound, hypotactically, to another one (Bloor and Bloor, 2004 quoted by Koutchadé, 2015: 44). This means the binding of two unequal clauses where one (α) carries the dominant information and the other (β) bears the dependent information. In the present cases, it is obvious that the dependent elements (β), clauses (104) and (140), are the ones which have been given the first position –i.e., bearing the Theme –and are then followed by the dominant elements conveyed in (α), i.e., (105) and (114), respectively.

In (104) for example, the narrator, that it Aunty Ifeka, highlights the nasty job that the soldiers were performing during the period of troubles. It consists, for them, in firing people anywhere, even those who try to escape. Also, the reader may be aware of the fact that the Sardauna, even, has tried very hard to escape in order not to be killed by soldiers. It can, then, be realized that this event has happened in the Sardauna's house in the presence of

his wives. As for (140), the reader is given chance to appreciate the well-ordered mockery Nnakwanze is subject to. In fact, Aunty Ifeka and Arize seize the opportunity Nnakwanze offers when he laughs to seriously make fun of him by detailing his physical challenges with relation to his two huge front teeth and his numerous teeth which, for them, might have been painfully crammed into the latter's small mouth. In all, the research may assume that the marked dependent clauses uncovered in thematic position in the selected texts have given prominence to various aspects of the meanings unfolded in these texts.

4.4. Summary of chapter four

This chapter has dealt with the analysis of Theme patterns in the second novel, i.e., *Half of a Yellow Sun* by Chimamanda Ngozi Adichie. Three extracts, 2a, 2b, and 2c, have been selected to investigate the various ways Theme patterns have been used as detailed in the Theoretical framework chapter. While making consideration to the structural configuration of clauses, three different analyses have been carried out to investigated the different elements that constitute Theme and Rheme, the role-proportion of the Theme patterns, the diverse choices that have been made and the implication of the thematic development concerning the texture of the message in these extracts from the second selected novel by the Nigerian female writer Chimamanda Ngozi Adichie.

The results show a predominance of topical Themes in declarative sentences in all the extracts. Extracts 2a, 2b, and 2c show relatively the same proportion of textual, interpersonal and textual Themes. Although they roughly display the same rate of topical unmarked and topical marked Themes in declaratives, text 2a shows the presence of two (02) marked dependent clauses used as Themes contrary to texts 2b and 2c in which none has been realized. The analysis of the method of development of Theme reveals the

predominant occurrence of Theme re-iteration pattern in all the selected texts. All these characterize a cohesive and coherent language of the selected texts.

In addition, the study of some cases of foregrounded Themes, i.e., interpersonal, topical marked, and dependent clauses used as Themes in the selected extracts has also been carried out. Then, it makes it possible to pronounce that the uncovered foregrounded features are intended to direct reader's attention to the systematization of the meanings the different narrators have conveyed in the selected extracts as underlined by Hasan (1985/1989).

CHAPTER FIVE: ANALYSIS OF THEME PATTERNS IN *AMERICANAH*

5.0. General overview of the identification and analysis of Theme patterns in *Americanah.*

This is the last chapter which deals with the various analyses of Theme patterns in selected extracts from Chimamanda Ngozi Adichie's fictional works. It is devoted to the study of the author's third novel, i.e. *Americanah*. In the course of Theme pattern study, the clause-by-clause analyses are respectively carried out in extracts 3a, 3b, and 3c picked from this novel. So, basic considerations are made to the nature of the clause- statement, question, order, and offer- before the Theme patterns are assigned their different types and choices in the extracts. The Theme types are that of textual, interpersonal and topical Themes whereas the Theme choices are that of unmarked topical, marked topical, and marked dependent clause. The analytical principles and the keys are the same as used in the previous two chapters of analysis. Finally, the study embraces an investigation of foregrounded Themes in the extracts with the purpose of a thorough understanding of the language of the selected artefact.

5.1. Identification of Theme patterns in *Americanah*

5.1.1. Identification of Theme Patterns in Extract 3a (*Americanah*, pp: 115- 119)

(1) **Aunty Uju** came home dry-faced and tense, [the streets dark and Dike already in bed,] to ask /(2) "DO **I** have mail? /(3) DO **I** have mail?" /(4) **the question** always repeated her entire being at a perilous edge, about to tip over. /(5) ***Some nights***, she would talk on the phone for a long time, her voice hushed, /(6) *as though* **she** were protecting something from the world's prying gaze. /(7) *Finally*, **she** told Ifemelu about Bartholomew. /(8) "**He** is an accountant, divorced, /(9) *and* **he** is looking to settle down. /(10) **He** is from Eziowelle, very near us."

(11) **Ifemelu**, floored by Aunty Uju's words, could only say, "Oh. Okay and nothing else. /(12) "**What** does he do?" /(13) *and* "**Where** is he from?" were the questions/(14) **her own** would

ask, /(15) *but* **when** had it started to matter to Aunty Uju/(16) *that* **a man** was from a hometown close to theirs?

(17) ***One Saturday***, Bartholomew visited from Massachusetts. /(18) **Aunty Uju** cooked peppered gizzards, powdered her face// *and* stood by the living room window, waiting to see his car pull in. /(19) **Dike** watched her, playing half-heartedly with his action figures, confused// *but* also excited/(20) *because* **he** could sense her expectation. /(21) *When* **the doorbell** rang, /(22) **she** told Dike urgently, /(23) "**Behave** well!"

(24) **Bartholomew** wore khaki trousers pulled up high on his belly,// *and* spoke with an American accent filled with holes, mangling words/(25) *until* **they** were impossible to understand. /(26) **Ifemelu** sensed, from his demeanour, a deprived rural up bringing/(27) *that* **he** tried to compensate for with his American affection, his gonnas and wannas.

(28) **He** glanced at Dike,// *and* said, almost indifferently, /(29) "*Oh, yes*, YOUR BOY. **How** are you doing?"

/(30) "*Good*," **Dike** mumbled.

/(31) **it** irked Ifemelu /(32) *that* **Bartholomew** was not interested in the son of the woman/(33) **he** was courting, /(34) *and* (**he**) did not bother to pretend/ (35) *that* **he** was. /(36) **He** was jarringly unsuited for,// *and* unworthy of, aunty Uju. /(37) **A more intelligent man** would have realized this// *and* tempered himself,// *but* not Bartholomew. /(38) **He** behaved grandiosely, like a special prize/(39) *that* **aunty Uju** was fortunate to have, /(40) *and* **Aunty Uju** humoured him. /(41) *Before* **he** tasted the gizzards, /(42) **he** said, /(43) "**Let** me see/(44) *if* **this** is any good."

(45) **Aunty Uju** laughed/ (46) *and* **in her laughter** was a certain assent, /(47) *because* **his words ["Let me see if this is any good]**" were about her being a good cook,// *and therefore* a good wife. /(48) **She** had slipped into rituals, /(49) SMILING A SMILE **that** promised to be demure to him// *but* not to the world, lunging to pick up his fork/(50) *when* **it** slipped forms his hand, serving him more beer. /(51) QUIETLY, **Dike** watched from the dining table, his toys untouched. /(52) **Bartholomew** ate gizzards// *and* drank beer. /(53) **He** talked about Nigerian politics with the fervid enthusiasm of a person/(54) **who** followed it from afar, /(55) **who** read and reread articles from the Internet. /(56) "**Kudirat's death** will only be in vain, /(57) **it** will only galvanize the democratic movement/(58) IN A WAY THAT EVEN **her life** did not! /(59) **I** just wrote an article about this issue online in Nigerian Village." /(60) **Aunty Uju** nodded /(61) *while* **he** talked, [agreeing with everything he said.] /(62) *Often*, **silence** gaped between them. /(63) **They** watched television, a drama, predictable// *and* filled with brightly shot scenes, /(64) **one of which** featured a young girl in a short dress.

(65) "**A girl in Nigeria** will never wear that kind of dress," /(66) **Bartholomew** said. /(67) "**Look** at that. /(68) **This country** has no moral compass."

(69) **Ifemelu** should not have spoken,/(70) *but* **there** was something about Bartholomew/(71) **that** made silence impossible, exaggerated caricature/(72) *that* **he** was, with his back-shaft haircut unchanged/(73) *since* **he** came to America thirty years ago and his false, overheated moralities./(74) **He** was one of those people/(75) **who**, in his village back home, would be called "lost"./(76) **He** went to America/ **(77)** *and*(**he**) got lost, /(78) **his people** would say./(79) **He** went to America/ (80) *and* (**he**) refused to come back.

(81) "**Girls in Nigeria** wear dresses much shorter than that o," /(82) **Ifemelu** said. /(83)"***In secondary school***, some of us changed in our friends' houses/(84) *so* **our parents** wouldn't know."

(85) **Aunty Uju** turned to her, eyes narrow with warning. /(86) **Bartholomew** looked at her// *and* shrugged, /(87) *as though* **she** was not worth responding to./(88) **Dislike** simmered between them. /(89) ***For the rest of the afternoon***, he ignored her./(90) **He** would, in the future, often ignore her. /(91) ***Later***, she read his online posts on Nigerian Village, all of them sour-toned and strident, under the moniker "Igbo Massachusetts Accountant",/(92) *and* **it** surprised her how profusely he wrote, [how actively he pursued airless arguments.]

(93) **He** had not been back to Nigeria in years /(94) *and* PERHAPS **he** needed the consolation of those online groups. /(95) *Where* **small observation** flared //*and* blazed into attacks, /(96) **personal insults** flung backs// *and* forth./(97) **Ifemelu** imagined the writers, Nigerians in bleak houses in America, /(98) **their lives** deadened by work, nursing their careful saving throughout the year/(99) *so that* **they** could visit home in December for a week, /(100) *when* **they** would arrive bearing suitcases of shoes and clothes and cheap watches, and sees, in the eyes of their relatives, brightly burnished images of themselves. /(101) *Afterwards* **they** would return to America to fight on the Internet over their mythologies of home, /(102) *because* **home** was blurred place between here and there,/(103) *and* AT LEAST ONLINE **they** could ignore the awareness of how in consequential/(104) **they** had become.

(105) **Nigerian women** came to America// *and* became wild. /(106) **Igbo Massachusetts Accountant** wrote in one post; /(107) **it** was an unpleasant truth/(108) *but* **one** that had to be said. /(109) **What else** accounted for the high divorce rates among Nigerians in America// *and* the low rates among Nigerians in Nigeria? /(110) DELTA MERMAID REPLIED [that] **women** simply had laws protecting them in America/(111) *and* **the divorce rates** would be just as high/(112) *if* **those laws** were in Nigeria. /(113) [Igbo Massachusetts Accountant's rejoinder:] **you** have been brainwashed by the West./(114) **You** should be ashamed to call yourself Nigerian. /(115a) ***In response to Eze Houston, who*** wrote / (115b) *that* **Nigerian** men were cynical/(116) *when* **they** went back to Nigeria looking for nurses and doctors to marry, /(117) ONLY SO THAT **the new wives** would earn money for them back in America, /(118) **Igbo Massachusetts Accountant** wrote, /(119) **what** is wrong with a man wanting financial security from his wife? /(120) DON'T **women** want the same thing?

(121) *After* **he** left that Saturday, /(122) **Aunty Uju** asked Ifemelu, /(123) "**What** did you think?"

/(124) "**He** uses bleaching creams."

"What?"

/(125) "COULDN'T **you** see? /(126) **His face** is a funny colour. /(127) **He** must be using the cheap ones with no sunscreen. /(128) **What** kind of man bleaches his skin, biko?"

(129) **Aunty Uju** shrugged, /(130) *as though* **she** had not noticed the greenish-yellow tone of the man's face, worse at his temples.

(131) "**He**'s not bad. /(132)**He** has a good job." /(133) **She** paused. /(134) "**I**'m not getting any younger. /(135) **I** want Dike to have a brother or a sister."

(136) "***In Nigeria***, a man like him would not even have courage to talk to you."

/(137) "**We** are not in Nigeria, Ifem."

/(138) *Before* **Aunty Uju** went into the bedroom, tottering under her many anxieties, /(139) **she** said, /(140) ''PLEASE **just** pray/(141) *that* **it** will work.''

(142) **Ifemelu** did not pray, /(143) *but even if* **she** did, /(144) **she** could not bear praying for aunty Uju to be with Bartholomew. /(145) **It** added her/(146) *that* **aunty Uju** had settled merely for what was familiar.

/(147) *Because of* **Obinze**, Manhattan intimidated Ifemelu. /(148) *The first time* **she** took the subway from Brooklyn to Manhattan, her palms sweaty, /(149) **she** walked the streets, watching, absorbing. [A sylph-like woman running in high heels, her short dress floating behind her,] /(150) *until* **she** tripped// *and* almost fell, a pudgy man coughing and spitting on the kerb, /(151) **a girl** dressed all in black raising a hand for the taxis/(152) **that** sliced past. /(153) **The endless skyscrapers** taunted the sky, /(154) *but* **there** was dirt on the building windows. /(155) **The dazzling imperfection of it all** calmed her. /(156) ''**It**'s wonderful/(157) *but* **it**'s not heaven,'' /(158) **she** imagined them both walking hand in hand, /(159) LIKE THE AMERICAN COUPLES **she** saw, lingering at a shop window, pausing to read menus taped on restaurant doors, stopping at a food cart to buy cold bottles of iced tea. /(160) '' **Soon** '' gave their plan the weight of something real.

/(161) *Finally*, **aunty** Uju's result came. /(162) **Ifemelu** brought in the envelope from the mailbox, so slight, so United States Medical Licensing Examination printed on it in even script,// *and* held it in her hand for a long time, willing it to be good news. /(163) **She** raised it up /(164) *as soon as* **Aunty Uju** walked indoors. /(165) **Aunty Uju** gasped. /(166) ''**Is** (it) thick? /(167) **She** asked.

5.1.2. Identification of Theme patterns in Extract 3b (*Americanah*, pp: 256- 258)

(1) **A glum dusk** was settling over London / (2) *when* **Obinze** walked into the bookshop café *and* sat down to mocha and a blueberry scone./ (3) **The soles of his feet** ached pleasantly. / (4) **It** was not very cold;/ (5) **he** had been sweating in Nicholas's wool coat, / (6) **which** now hung at the back of chair. / (7) **This** was his weekly treat: [to visit the bookshop, buy an overpriced caffeinated drink, read] / (8) *as much as* **he** could for free, / (9) *and* (**he**) become Obinze again. / (10) ***Sometimes*** he asked to be dropped off in central London after a delivery / (11) *and* **he** would wander about *and* end up in a bookshop *and* sink to the floor at a corner, away from clusters of people. / (12) **He** read contemporary American fiction, / (13) *because* **he** hoped to find a resonance, a shaping of his longings, and a sense of the America / (14) *that* **he** had imagined himself a part of. / (15) **He** wanted to know about day-to-day life in America, / (16) *what* **people** ate / (17) *and* **what** consumed them, / (18) **what** shamed them / (19) *but* **he** read novel after / (20) *and* (**he**) was disappointed: / (21) **nothing** was grave, [nothing serious, nothing urgent,] / (22) *and most* (**he**) dissolved into ironic nothingness. / (23) **He** read American newspapers and magazines, /(24) *but* (**he**) only skimmed the British newspapers, / (25) *because* **there** were more and more articles about immigration, / (26) *and* **each one** stoked new panic in his chest. / (27) **Schools** Swamped by Asylum Seekers. / (28) **He** still hadn't found someone. / (29) ***Last week***, he had met two Nigerian men, distant friends of a friend, / (30) **who** said / (31) **they** knew an Eastern European woman, / (32) *and* **he** had paid them a hundred pounds. / (33) *Now*, **they** did not return his calls / (34) *and* **their mobile phones** went directly to voicemail. / (35) **His scone** was half-eaten. / (36) **He** did not realize/ (37) *how quickly* **the café** had filled up. / (38) **He** was comfortable, cozy even, *and* absorbed in a magazine article / (39) *when* **a woman and a little boy** came up to ask / (40) *if* **they** could share his table. / (41) **They** were nut-coloured and dark-haired. / (42) **He** imagined / (43) *that* **they** were Bangladeshi or Sri Lankan.

(44)"*Of course*," **he** said// *and* shifted his pile of books and magazines, / (45) *even though* **it** had not been on the side of the side of the table/ (46) *that* **they** would use. / (47)**The boy** looked eight or nine years old, [wearing a Mickey Mouse sweater and clutching a blue Game Boy]. **The woman** was wearing a nose ring, a tiny glasslike thing/ (48) **that** glittered / (49) *as* **she** moved her head this way and that. / (50) **She** asked / (51) *if* **he** had enough room for his magazines, / (52) *if* **he** wanted her to move her chair a little. / (53) *Then* **she** told her son, in a laughing tone / (54) **that** was

clearly intended for Obinze, / (55) *that* **she** had never been very sure / (56) *if* **those narrow wooden sticks next to the packets of sugar** were for stirring.

(57) "**I**'m not a baby!" / (58) **her son** said / (59) *when* **she** wanted to cut his muffin.

(60) "I JUST THOUGHT **it** would be easier for you."

(61) **Obinze** looked up // *and* saw / (62) *that* **she** was talking to her son/ (63) *but* **she** was watching him, with something wistful in her eyes. / (64) **It** filled him with possibility, this chance meeting with a stranger, / (65) *and the thought of the paths on which* **it** might lead him.

(66) **The little boy** had a delightful curious face. / (67) "DO **you** live in London?" / (68) **he** asked Obinze.

(69) "*Yes*," **Obinze** said, / (70) *but* **that yes** did not tell his story, / (71) *that* **he** lived in London indeed //(72) ***but invisibly***, [his existence like an erased pencil sketch;] ***each time he saw a policeman, or anyone in a uniform, anyone with the faintest scent of authority,*** / (73) **he** would fight the urge to run.

(74) "**His father** passed away last year," / (75) **the woman** said, in a lower voice.

(76) "**This** is our first vacation in London without him. / (77) **We** used to do it every year before Christmas." / (78) **The woman** nodded continuously/ (79) *as* **she** spoke / (80) *and* **the boy** looked annoyed, / (81) *as if* **he** had not wanted Obinze to know that.

(82) "I'm sorry," / (83) **Obinze** said.

(84) "**We** went to the Tate," / (85) **the boy** said.

(86) "DID **you** like it?" / (87) **Obinze** asked.

(88) **He** scowled. / (89) "**It** was boring."

(90) **His mother** stood up. / (91) "**We** should go. / (92) **We're** going to see a play."

(93) **She** turned to her son // *and* added, / (94) "**You**'re not taking that Game Boy in, / (95) *and* **you** know that."

(96) **The boy** ignored her, // *(and)* said "Bye" to Obinze // *and* turned towards the door. / (97) **The mother** gave Obinze a long look, // *even* more wistful than before. / (98) PERHAPS **she** had deeply loved her husband/ (99) *and this*, **her first awareness of feeling attraction again,** was a startling revelation. / (100) **He** watched them leave, [wondering whether to get up and ask for her contact information and yet knowing] / (101) **he** would not.

5.1.3. Identification of Theme patterns in Extract 3c (*Americanah*, pp: 473- 476)

(1) ***One Day*** Ifemelu saw the male peacock dance, /(2) **its feathers** fanned out in a giant halo. /(3)**The female** stood by pecking at something on the ground/(4) *and then*, ***after a while,*** it walked away, indifferent to the male's great flare of feathers. /(5) **The male** seemed suddenly to totter,// PERHAPS from the weight of its feathers or from the weight of rejection. /(6)**Ifemelu** took a picture of her blog. /(7) **She** wondered /(8)**what** Obinze would think of it; /(9)**she** remembered /(10) **how** he had ask*/(*11*) if* **she** had ever seen the male

dance. (12) **Memories of him** so easily invaded her mind; /(13) **she** would, [in the middle of a meeting at an advertising agency,] remember Obinze pulling out an ingrown hair on her chain with tweeters, her face up on a pillow, and him very close and very keen in examination. (14) **Each memory** stunned her with blinding luminosity. /(15) **Each** brought with it a sense of unassailable loss, a great burden hurtling toward her, /(16) *and* **she** wished/(17) **she** could duck, lower herself/(18) *so that* **it** would bypass her, /(19) *so that* **she** would save herself. /(20) **Love** was a kind of grief. /(21) **This** was/(22) *what* **the novelists** meant by suffering for love, /(23) *but now* **she** understood. /(24) **She** carefully avoided the street in Victoria Island/(25) *where* **his club** was, /(26) *and* **she** no longer shopped at the Psalms /(27) *and* **she** imagined him, too, avoiding her part of Ikoyi, keeping away from Jazzhole. (28) **She** had not run into him anywhere.

/(29) ***At first*** she played "Yori Yori" and "Obi Mu O" endlessly/(30) *and then* **she** stopped, /(31) *because* **the songs** brought to her memories a finality, /(32) *as though* **they** were dirges. /(33) **She** was wounded by the half-heartedness in his texting and calling, the limpness of his efforts./(34) **He** loved her, /(35) **she** knew, /(36) *but* **he** lacked certain strength, /(37) **his back bone** was softened by duty./(38) *When* **she** put up the post, written after a visit to Ranyinudo's office, about the government's demolishing of hawkers' shacks, an anonymous commenter wrote. /(39) **This** is like poetry. /(40) *And* **she** knew/(41) **it** was him /(42) **she** just knew.

/(43)**It** is morning./(44) **A truck,** a government truck, stops near the tall office building, [beside the hawkers' shacks, and men spill out, men hitting and destroying and leveling and trampling]. /(45) **They** destroy shacks¸ reduce them to flat pieces of wood. /(46) **They** are doing their job, wearing "demolish" like crisp business suits. /(47) **They** themselves eat in shacks like these/(48) *and if* **all the shacks like these** disappeared in Lagos, /(49) **they** will go lunch less, unable to afford anything else. /(50) *But* **they** are smashing, trampling hitting. /(51) **One of them** slaps a woman, /(52) *because* **she** does not grab her pot and her wares/ *and* run. /(53) **She** stands there// *and* tries to talk to them. /(54) ***Later***, her face is burning from the slap/(55) *as* **she** watches her biscuits buried in dust. /(56) **Her eyes** trace a line towards the bleak sky. /(57) **She** does not know yet/(58) **what** she will do/(59) *but* **she** will do something, /(60) **she** will regroup// *and* recoup// *and* go somewhere else// *and* sell her beans and rice and spaghetti cooked to a near mush, her coke and sweets and biscuits.

(61)**It** is evening. /(62) ***Outside the tall office building***, daylight is fading /(63)*and* **the staff buses** are waiting. /(64) **Women** walk up to them, [wearing flat slippers and telling slow stories of consequence.] /(65) **Their high heeled shoes** are in their bags. /(66) ***From one woman's unzipped bag***, a heel sticks out like a dull dagger. /(67) **The men** walk more quickly to the buses. /(68) **They** walk under a cluster of trees /(69) **which only hours ago**, housed the livelihoods of food hawkers. /(70) **There**, drivers and messengers bought their lunch. /(71) *But now* **the shacks** are gone. /(72) **They** are erased, //*and* nothing is left, [not a stray biscuit wrapper,] /(73) NOT A BOTTLE **that** once held water, /(74) NOTHING TO SUGGEST THAT **they** were once there.

(75) **Ranyinudo** urged her often, to go out more, to date. /(76) "**Obinze** always felt a little too cool with himself anyway." /(77) **Ranyinudo** said/(78) *and although* **Ifemelu** knew / (79) **Ranyinudo was only trying to make her feel better** is still startled her /(80) *that* **everyone else** did not think Obinze/(81) AS NEAR PERFECT AS **she** did.

(82) **She** wrote her blog posts /(83) WONDERING WHAT **he** would make of them. /(84) **She** wrote of a fashion show /(85) (*that*) **he** had attended, /(86) *how* **the model** had twirled around in an Ankara skirt, a vibrant swish of blues and greens, looking like haughty butterfly. /(87) **She** wrote of the woman at the street corner in Victoria Island/(88) **who** joyously said "Fine Aunty!" /(89) *when* **Ifemelu** stopped to buy apples and oranges. /(90) **She** wrote about the views from her bedroom window: /(91) **a white egret** dropped on the compound wall, [exhausted from heat; the gateman helping a hawker raise her tray to her head], /(92) AN ACT SO FULL OF GRACE **that** she stood watching long /(93) *after* **the hawker** had walked away. /(94) **She** wrote about the announcers on radio stations, with their accents so fake and so funny. /(95) **She** wrote about the tendency of Nigerian women to give advice, sincere advice dense with sanctimony. /(96) **She** wrote about roofs like squashed hats,/ /(97) *and* OF THE YOUNG WOMEN **who** lived there, fashionable and savvy in tight jeans, /(98) **their lives** speckled stubbornly with hope: /(99) **they** wanted to open hair salons, to go to university. /(100) They believed/ (101) **their** turn would come. /(102) **We** are just one step away from this life in a slum/(103) **all of us who** live air conditioned middle class lives, /(104) **she** wrote,/ /(105) *and* (**she**) wondered /(106) *if* **Obinze** would agree. /(107) **The pain of his absence** did not decrease with time; /(108) **it** seemed instead to sink in decrease with time, /(109) **it** seemed instead to sink in deeper each day to rouse in her even clearer memories. /(110) *Still* **she** was at peace: [to be home to be writing her blog, to have discovered Lagos again.] /(111) **She** had finally, spun herself fully into being.

(112) **She** was reaching back to her past. /(113) **She** called Blaine to say hello to tell him/(114) (*that*) SHE HAD ALWAYS THOUGHT **he** was too good, too pure, for her/(115) *and* **he** was stilted over the phone// *as though* the resentful for her call, /(116) *but at the end* **he** said, /(117) "**I**'m glad /(118)**you** called." /(119) **She** called curt /(120) *and* **he** sounded upbeat, thrilled to hear from her, /(121) *and* **she** imagined getting back together, being in a relationship free of depth and pain.

(122) "WAS **it** you, those large amounts of money/(123) **I** used to get for the blog" /(124) **she** asked
/(125) "**No**" he said/(126) *and* **she** wasn't sure whether to believe him or not
"/(127) *So* **you** still blogging"
"Yes"
"About race?"
["No Just about life.] /(128) **Race** doesn't really work here. /(129) I FEEL LIKE **I** got off the plane in Lagos// *and* stopped being black."
(130) "**I** bet"

(131) **She** had forgotten/(132) *how very American* **he** sounded
/(133) "**It**'s not been the same with anybody else," /(134) **he** said. /(135) **She** liked hearing that. /(136) **He** called her late at night, Nigerian time, /(137) *and* **they** talked about /(138) *what* **they** used to do together. /(139) **The memories** seemed burnished now. /(140) **He** made vague reference to visiting her in Lagos/(141) *and* **she** made vague sounds of assents
(142) ***One evening***, while she was walking into Terra Kulture to see a play with Ranyinudo and Zemaye, /(143) **she** ran into Fred. /(144) **They** all sat in the restaurant afterwards, drinking smoothies.

(145) "NICE GUY", **Ranyinudo** whispered to Ifemelu.

(146) *At first* **Fred** talked as before, about music and art, /(147) **his spirit** knotted up with the need to impress.
(148) "**I'**d like to know /(149) *what* **you**'re like /(150)*when* **you** are not performing" /(151) **Ifemelu** said.
(152) **He** laughed. /(153) "*If* **you** go out with me /(154) **you**'ll know."
(155) **There** was a silence Ranyinudo// *and* Zemaye looking at Ifemelu expectantly, (156) *and* **it** amused her.
(157) "**I**'ll go out with you", /(158) **she** said.

(159) **He** took her to a nightclub/(160) *and when* **she** said /(161) **she** was bored by the too loud music and the smoke and the barely clothed bodies of strangers too close to hers, /(162) **he** told her sheepishly/(163) *that* **he**, too, disliked night clubs; /(164) **he** had assumed/(165) **she** liked them. /(166)**They** watched films together in her flat,// *and then* in his house in Oniru, /(167) *where* **arch painting** hung on his wall. /(168) **it** surprised her/(169) *that* **they** liked the same films. /(170) **His cook, an elegant man from Cotonou**, made a groundnut stew/(171) *that* **she** loved. /(172) **Fred** played the guitar for her,// *and* sang, his voice husky, /(173) *and* (**he**) told her/(174) *how* **his dream** was to be a lead singer in a folksy band. /(175) **He** was attractive/(176) THE KIND OF ATTRACTIVENESS **that** grew on you. /(177) **She** liked him. /(178) **He** reached out often to push his glasses up a small push with his finger.

5.2. Statistical analysis of Theme Patterns in selected extracts from *Americanah.*

This second section of chapter five deals with the analysis of Theme patterns in the third selected novel, *Americanah,* by Chimamanda Ngozi Adichie. It follows the same theoretical framework which considers language as a meaning-making potential centred on the three Hallidayan metafunctions. Since the previous section of the present chapter has already dealt with the identification of the different Theme-types within the selected extracts 3a, 3b, and 3c, an attempt will be made to the analyse of the statistics as revealed by the counting of the different Theme types in these extracts. This makes it, then, possible to display a statistical table as well as two histograms of those Themes. These are meant to allow me to comment on the figures and/or the percentages of each Theme type.

EXTRACT N° / THEME		Extract 3a		Extract 3b		Extract 3c	
		Number	Percentage	Number	Percentage	Number	Percentage
Textual		**76**	**30%**	**53**	**34%**	**65**	**25%**
Interpersonal		**14**	**5%**	**4**	**2%**	**12**	**5%**
Topical	Unmark-ed	**93**	55%	**52**	51%	**107**	60%
	Marked	**75**	45% **65%**	**48**	48% **64%**	**71**	40% **70%**
	Marked depend-ent clause	**0**	0%	**1**	1%	**0**	0%
Total		**258**	**100%**	**158**	**100%**	**255**	**100%**

Table 5: Statistics of Theme types in extract 3a, 3b, and 3c.

5.2.1. Statistics of Themes types in *Americanah* .

The above table, i.e, table 5, displays the percentage and/or the rate of each type of Theme in extracts 3a, 3b, and 3c selected from the third novel. The graphical appreciation of the three major Theme types and that of the Theme choices is materialized by the following histograms. This is intended to provide a linear progression of those Theme patterns identified in extracts selected from *Americanah* written by the female Nigerian author Chimamanda Ngozi Adichie. The first histogram provides information about the rate of the different types of Themes (textual, interpersonal, and topical) whereas the second one materializes the occurrence of the markedness (topical unmarked, topical marked, and marked dependent clauses as Themes) of these identified Themes in the same selected extracts.

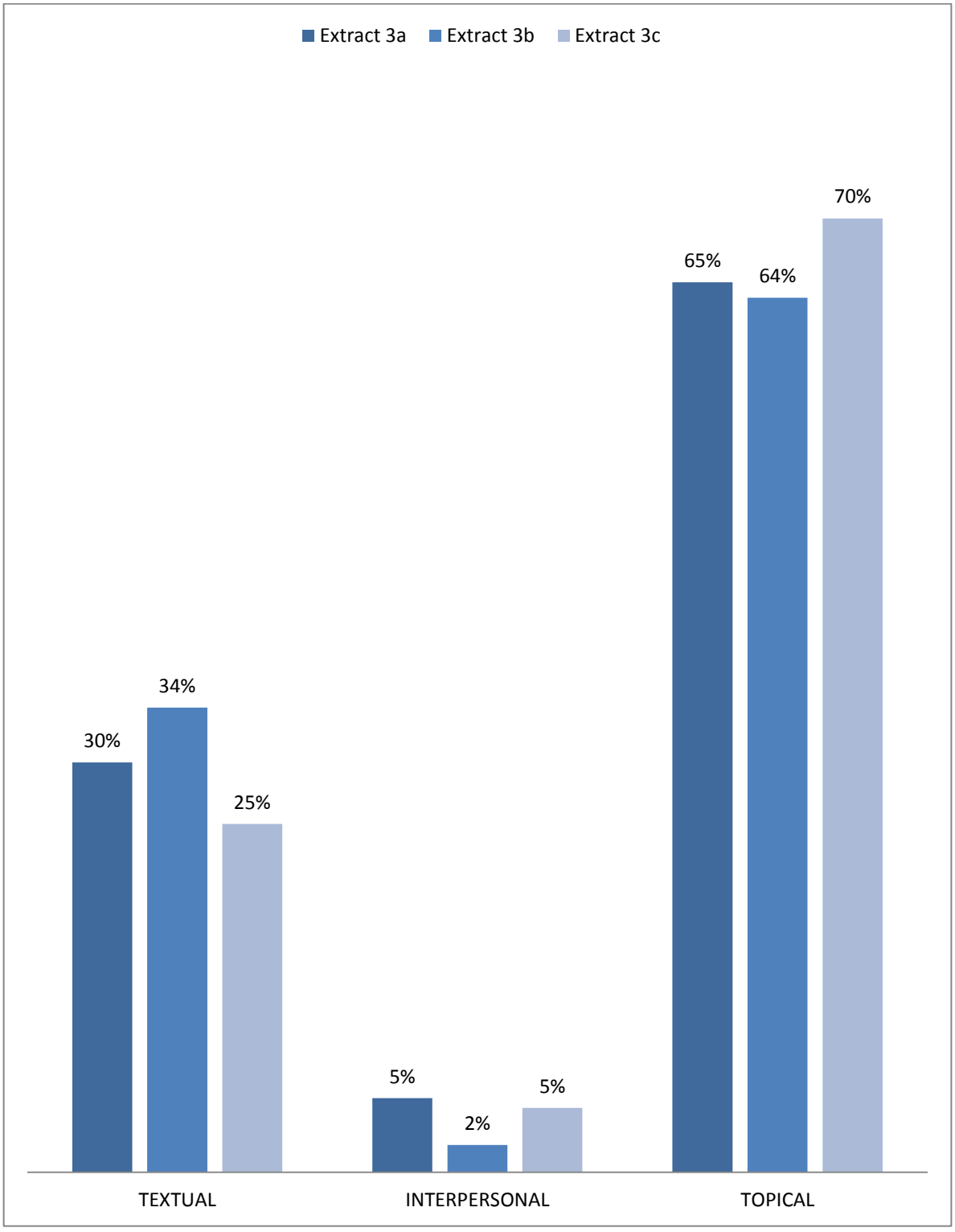

Figure 9: Histogram representing the Theme types in *Americanah*

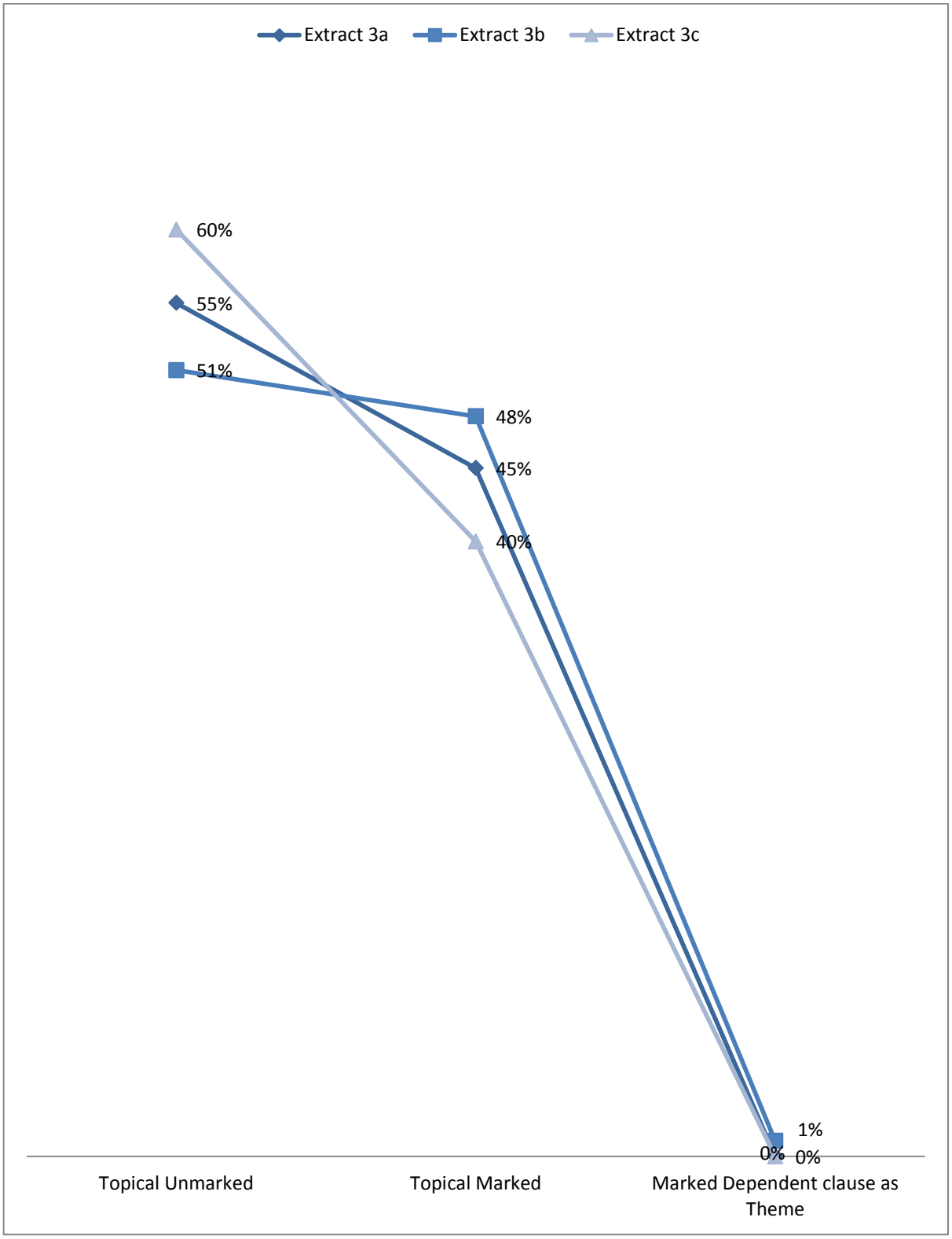

Figure 10: Histogram representing patterns of Theme choice in *Americanah*

5.2.2. Comment on the statistics of Theme types in *Americanah*.

The identification and the statistics of Theme types as revealed in the above table, obviously, reveals the presence of the three major types of Themes viz. textual, interpersonal and topical Themes in all the selected extracts from *Americanah*, the third novel by the same author. Then, as we refer to the figures and percentages derived from the detailed counting of textual, interpersonal, and topical Themes, a preponderant occurrence of topical Themes can easily be noticed in each of the selected extracts 3a, 3b, and 3c. Thus, the related statistics reveal that all the three excerpts extremely conflate with topical Themes –irrespective of whether they are in marked, unmarked, or marked dependent clause used as Theme position –than any other. In other words, it can be said, that the extracts are highly topicalized as they cover, respectively, a proportion of [168/258] or 65 % in extract 3a, [101/158] or 64% in extract 3b, and that of [178/255] or 70 % in extract 3c.

In fact, within the framework of SFL, topical Themes are interpreted as "what the clause is about" (Halliday, 2002). Thus, such an occurrence of topical Themes insinuates that within each clause, there is an element which plays a transitivity role or function. Such a transitivity role or function in topical Themes, commonly, takes into account, the role of actor, sayer, senser, behaver, carrier, circumstances. As a matter of fact, this situation provides evidence that all the three selected extracts 3a, 3b, and 3c are concerned with experiences (real facts and actions in a real society) shared by characters (participants) or the narrators in those novels. Besides, such a predominance of topical Themes is a signal that tangible, physical, physiological, and psychological actions have been carried out in all the selected texts by animate as well as inanimate characters through concrete movements and motions in real life situations.

The second Theme-type uncovered is the textual one. Textual Themes rank second in each of the selected extracts. Actually, they cover [76/258] or 30% in extract 3a, [53/158] or 34% in extract 3b, and [65/255] or 25% in extract 3c. The presence of these textual elements informs that the events or situations that the characters or the narrators are depicting have been, cohesively and coherently, described in those selected texts. This makes it possible to relate the clauses to their situational context within each of the extracts, on the one hand, and to evidence that the latter clauses or clause complexes and paragraphs, as well, are highly structured to convey coherent and cohesive messages in all the extracts, on the other.

As for the interpersonal Themes, they rank third in each of the selected extracts. They cover 5% or [14/2558] in extract 3a, 2% or [4/158] in extract 3b whereas 5% or [12/255] in extract 3c. These proportions are, once again, very low in each of the selected texts from *Americanah*, the third selected novel. Such a situation in all the excerpts signposts that these selected texts are less concerned with authoritarian tenor, as in the first two novels *Purple Hibiscus* and *Half of a Yellow Sun*. In actual fact, this reveals that Mood Adjuncts that conflate interpersonal Themes are in very low proportions in the selected texts and, indirectly, indicate very few instances where the characters or participants involved have exchanged or interacted. Within the present framework, this hints that participants have, in very few occasions, expressed degree of intimacy, solidarity and power. It can also be inferred from this that these interpersonal Themes have enabled participants to evidence their opinions about specific matters and to display their own ideological attitudes or evaluate the different situations in a dialogic way. Apart from the Theme-types, a comment can also be put on the Theme choices or the markedness of Themes as revealed by the statistics.

Table 5 and the second histogram display the presence of the various patterns of Theme choice operating within extracts 3a, 3b, and 3c. It is worth recalling that scholars such as Halliday (1985a), Eggins (1994), Bloor and Bloor (2004), and Halliday and Matthiessen (2004, 2014) have remarked that the patterns of Theme choice can be topical unmarked, topical marked, and marked dependent clauses used as Themes. Such linguistic categories are termed under the generic concept "markedness" which is, but, pertained to the probability of the grammatical occurrence in the language rather than any particular use of the language in context. (Bloor and Bloor, 2004: 81). Another way of putting this is that the markedness or Theme choice focuses on the manifestation of the lexical elements that are found in Theme position in English clauses.

The first case on thematic choice to be dealt with is that of topical unmarked Themes. Actually, unmarked Themes rank first in each of the selected extracts 3a, 3b, and 3c. Out of a total of 168 thematic choices identified in extract from 3a, 93 are realized unmarked. This represents a proportion of 55 % of the total number of thematic choices operated within this very extract. Such a predominant occurrence of unmarked Theme suggests that narrator has, decidedly, resorted to language to depict normal as well as abnormal issues of war and immigration in Africa and in Nigeria, as well. While Unmarked Themes rank first in extract 3b and cover a proportion of 52% therein they, at the same time, come on top with a proportion of 60% or [107/178] in extract 3c. Such a percentage of topical unmarked Themes suggest that the various narrators in these extracts have also resorted to a typical language to point out instances of normal as well as abnormal issues of war and immigration in their immediate vicinity, as Nigerian, and, in their farthest environment, as African in a globalized world.

Apart from the topical unmarked Themes, the following important thematic choices uncovered are topical marked Themes. Such a category of Themes rank second in each of the extracts. In text 3a, for example, topical marked Themes cover a proportion of 75/168, and represent 45%. Similarly, in extract 3b, marked Themes cover a proportion of 48/101, and represent of 1%. They finally cover a proportion of 71/178 and represent 40% in extract 3c. Such remarkable proportion of topical marked Theme in each of these selected extracts confirms that the narrators' language certainly depicts unusual or uncommon things in the selected excerpts and in the whole novel, to a larger extent. As noticed in the preceding chapters, the author, through her characters, has, as well, made use of an atypical language in order to fit an appropriate portrayal and representation of the socio-political problems Nigeria as well as Africa is facing in today's globalized world.

As far as marked dependent clauses as Themes are concerned in the selected extracts from the third novel, they are non-existent in texts 3a and 3c. Meanwhile, these occur only in one occasion within extract 3b and cover a proportion of 1% therein. Such a situation of absence of marked dependent clauses used as Themes simply suggests that the narrators have basically avoided the binding of unequal elements in linear way within the identified clauses. Indirectly, this gives the impression that Adichie has, decidedly, not pre-planned the rhetorical development of these selected passages. Therefore, we may infer from what precedes that the language of these very extracts sounds like a spoken one that has been written down, to some extent.

In all, it is noticeable that table 5 and the succeeding histograms display an illustration of thematic distribution of the extracts wherein it can also be clearly perceived that topical unmarked and textual Themes are respectively the most predominant ones as they bear the important rates in all the selected extracts from *Americanah*. At this very stage, further

analyses can be carried on the other categories of Themes disclosed in each of the extracts in order to unravel the foregrounded messages that these Themes have helped the writer, through the lives and the deeds of her characters, to convey. Such an exercise entails a qualitative analysis of the most prominent cases of these identified Themes such as topical unmarked, textual, and foregrounded Themes.

5.3. Qualitative analysis of Theme-types in selected extracts from *Americanah*

The present section is devoted to the qualitative analysis of Theme types such as topical unmarked, textual, and foregrounded Themes so as to shed light on the deep messages they have enabled the narrators to convey. Indeed, the clause is made of the Theme and Rheme in terms of the spatial position in the sequence where Theme (unmarked or marked) takes the initial position and the Rheme occupies the non-initial position and the analyses are centred on them. The clause-by-clause analysis of the selected extracts 3a, 3b, and 3c reveals the presence of textual, interpersonal and topical Themes with a preponderance of topical unmarked Themes followed by a significant occurrence of textual Themes. A further appreciation of each of them can provide for a clear understanding of the language the selected extracts from *Americanah*.

5.3.1. Topical unmarked Themes in the selected extracts

Table 5 reveals that topical Themes, irrespective of whether they are in marked, unmarked, or marked dependent clause as Theme position, are the most predominant ones in each of the selected texts. As said earlier on, a topical unmarked Theme is the first element of the clause to which the function of Transitivity (Subject, Finite, Predicator, and Circumstantial) can be assigned. Thus, an unmarked Theme is the one whose element plays the role of Subject (in a declarative clause), Finite (in an interrogative clause), Predicator (in

an imperative clause), and Wh-element (in a wh-interrogative clause). Eggins (1994) says that the term "Unmarked" simply means "most typical/usual" while "Marked" means "atypical/ unusual". Attention can now be paid to these topical unmarked Themes in each of the selected extracts 3a, 3b, and 3c as the succession of these elements, considerably, contribute to the thematic development of text (Eggins, 1994).

In fact, in extract 3a, the topical unmarked Themes are mostly realized through the use of subjects such as "Aunty Uju (also anaphorically referred as I or she), Bartholomew (also anaphorically referred as he or a man), Ifemelu, Dike (also anaphorically referred as he), Igbo Massachusetts Accountant, Obinze, the endless skyscrapers, a girl, Peacocks, its feathers, Ifemelu (anaphorically referred as she). These characters are playing the roles of actor (that is, they perform concrete movements and actions), senser (that is, they perform psychological actions in relation to perception, cognition, and affection), behaver (that is, they perform physiological actions), and that of sayer (that is, they perform verbal actions) in these identified clauses: (1), (2), (4), (5), (6), (7), (8), (9), (10), (11), (16), (18), (19), (20), (21), (24), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (115), (124), (134), (144), etc. Then, few of these topical Themes are realized through the use of wh-elements "who, what, how, and which" in wh-interrogative as in clauses (12), (13), (15), (29), (54), (55), (75), (109), (115), (116), (119), (123) and (128) while a very few rate of the topical Themes are finally realised through the use of predicator "behave and look" in imperatives sentences as in clauses (23), and (67).

As for the same type of Theme in extract 3b, it has also been present in the extract. Indeed, topical unmarked Themes are, in a great majority, realized through the use of subjects like "a glum dusk, the sole of his feet, it (referring to London), Obinze (also

anaphorically referred to as she), which (referring to Nicholas's wool coat), this, he, nothing, schools, they (referring to two Nigerian men), his, scone, her son (also referring to Obinze), the boy, the woman, that, she, I, it, the little boy, his father (referring to Obinze's father), we (referring to the woman and her boy), and his mother (referring to Obinze's mother)" which refers to the characters or participants in declarative sentences as in clauses 1, 3, 4, 5, 6, 7, 12, 15, 18, 21, 23, 27, 28, 30, 31, 35, 36, 38, 41, 42, 47a, 47b, 48, 50, 54, 57, 58, 61, 64, 66, 68, 73, 74, 75, 76, 77, 78, 83, 84, 85, 87, 88, 89, 90, 91, 92, 93, 94, 96, 97, 100, and 101. So, the above mentioned proper names of people and places and personal pronouns are assigned the role of actors, behaver, senser, sayer, to reveal that issues that have been depicted in this extract have, appropriately, been experienced by some characters or participants who, really, act, behave, sense, and speak. Apart from that, just two of the unmarked Themes are realized through the use of wh-element like "what and who" in wh-interrogative sentences which indicates that questions have been asked by the participants in the extract. Examples of these wh-elements are found in clauses 18 and 30. At the same time, the analysis reveals that none of the topical unmarked Themes are realized through the use of predicator in imperatives to suggest that the characters have not given command to each other in the selected text. The significant rate of topical unmarked Theme is a mark of tangible, physical and psychological actions that have been carried out by the aforementioned participants in the present excerpt.

By the same token, in extract 3c, the most predominant topical unmarked Themes are realized through the use of lexical elements such as "memories (or each memory), love (also referred to as this), the songs (also referred to as they), Obinze (anaphoically referred to as he or his back), a truck, they (referring the men), race, women, the men, the staff buses, Ranyinudo, the pain of his absence, he (referring to Blaine) and Fred in declarative sentences. Thus, the characters are playing the roles of actor, senser, behaver, and that of

sayer as in clauses (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14) (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (36), (37), (44), (45), (47), (49), (63), (67), (75), (77), (112), (114), (126), (114), (170) etc. Also, some of the topical unmarked Themes are realized through the use of wh-elements "who, what, how, and which" in wh-interrogative as in (8), (10), (58), (69), (88), (97) and (103) in extract 3c whereas none of these Themes are realized through the use of predicators in imperatives sentences.

Seeing from the preponderant manifestation of topical unmarked Themes in all the selected extracts from *Americanah*, especially in thematic position, we may infer from this that the narrators have basically resorted to language to talk about concrete actions and actual social events. Such events and/or pertain to immigration and racial issues which carry along material, physical, physiological, and psychological deeds in this novel. It has been unraveled that the topical unmarked Themes play transitive role which are mostly played by the characters such as Aunty Uju, Ifemelu, Dike, Bartholomew, Kudirath, Girls in Nigeria, Nigerian women, Nigerian men, Igbo Massachusetts Accountant, Ranyinudo, Obinze etc. Once, these are put in thematic position, that is fronted or in initial one, they act to orient the readers to "what the clause is about". At the present stage, it is important to shift to the examination of the contribution that the succession of these Themes make to the cohesion and coherence of the selected extracts through the evaluation of "the method of development of Themes" as suggested by Halliday and Matthiessen (2004), Eggins (1994). This takes into account Theme re-iteration, the Zig-Zag patterns, and the multiple Theme.

5.3.1.1. Theme re-iteration in *Americanah*.

Regular occurrence of Theme re-iteration pattern has been uncovered in extracts 3a, 3b, and 3c while the different narrators develop their messages. Theme re-iteration or

constant Theme pattern -the expressions constant Theme being proposed by Danes (1974)- refers to the repetition of thematic element of a clause in the succeeding clauses and so on. The use of such a method of development of Themes results in maintaining a strong topical focus in the text and helps the narrators to avoid a simple repetition of the same lexical elements appearing in thematic position within clauses. In *Americanah,* the outstanding occurrence of thematic elements reveals that the different narrators have indeed achieved Theme re-iteration. This has been completed with greater density and consistency in order to guide readers through coherent and cohesive pathways the novelist has constructed her texts.

Some of the salient illustrations of Theme re-iteration found in extracts 3a, 2b, and 3c as well can be presented now. In extract 3a for example, it can be noticed that Theme re-iteration has been used by reiterating topical Theme found in clause 1, i.e., "Aunty Uju" or "personal pronoun she, referring to her" in clauses 6, 7, followed by the zig-zag insertion of a new topical element in clause 8. Also, the reiteration of topical Theme in clause 19, i.e., "Dike" in clause 20, with the use of the personal pronoun "he" and the reprise of topical element in clause 33, i.e., "Bartholomew" in clauses 32, 33, 34 35 and 38 can be pointed out.

Theme re-iteration can also be accounted for through the repetition of the topical choice in clause 56, i.e., "Kudirat's death" or "information related to her" in clauses 57, and 58. Other instances of Theme re-iteration have to do with the repetition of personal pronoun "he", i.e., the topical Theme in clause 74, referring to "Bartholomew" previously evoked in clause 70, in clauses 75, 76, 77, 78, and 80. The last but not the least case of reiteration of the topical Theme is that of the topical element "we" in clause 137 carrying the same inclusive content as in clauses 138, 139, 142, 143, 144, 146, and 147.

In extract 3b, some cases of Theme re-iteration can be selected to clarify their effective occurrence. In reality, Theme re-iteration has been used through the constant repetition of topical element introduced, for the first time, in clause 2, i.e., "Obinze" or "personal pronoun he, referring to him" in clauses 5, 11, 12, 13, 14, 15, 19, 20, 21, 22, 23, 24, 28, 32, 35, 36, and 38. Another case of Theme re-iteration can also be noticed when the thematic choice in clause 39, i.e., "a woman and little boy" or "personal pronoun they, referring to them (a woman and little boy)" has been reiterated in clauses 40, 41, and 43. The same method of development of Themes has been used when the topical Theme within clause 47b, i.e., "the woman" or "personal pronoun she referring anaphorically to her" has been constantly used in clauses 49, 50, 53, 55, 58, 59, 62, and 63. Also, other Themes which have been repeatedly used occur within clause 47a, where "the boy" or "personal pronoun he referring anaphorically to him" has been used in clauses 51, 52, and 57 while the topical Theme "the little boy" used in clause 66 has also been fronted in clause 68.

As for extract 3c, Theme re-iteration is also greatly used therein. Some examples of Theme reiteration can be found in the duplication of thematic element "Ifemelu" in clause 6, or the personal pronoun "she" referring anaphorically to her in clauses 7, 9, 11, 13, and 19 interrupted by the introduction of a new thematic choice, i.e., "memories" in clause 12 which has been reiterated in clause 14 and 15. Also, Theme re-iteration is revealed in clauses 61, 62, and 63 through the repetitive use of thematic elements bearing the same semantic content related the outside atmosphere. Besides, the persistent occurring of the personal pronoun "she" in clauses 90, 94, 95, 96, 104, 105, 110, 111, 112, 113, 119, 121, 126, 131 and 135, to refer backwards to the topical Theme "Ifemelu" previously mentioned in clause 89 is an extra proof that the story-teller has frequently resorted to the Theme re-iteration pattern in the development of information in the selected extracts from

Americanah. The second method of development of Themes known as the zig-zag pattern can now be studied in the same selected extracts.

5.3.1.2. The zig-zag pattern in *Americanah*.

In each of the selected extracts 3a, 3b, and 3c from the third novel, a reader who is well-informed about thematic progression principles can easily uncover the occurrence of zig-zag pattern of thematic development. Such a pattern comes second after the Theme re-iteration or constant Theme pattern and enables the narrators to pick out and use thematic elements in a comprehensible and interconnected way. The zig-zag pattern of development of Theme means that an element or the semantic content of an item which is previously introduced in the Rheme in clause α is redeployed in the Theme position in clause β, and so on and so forth.

Few examples can be given from each of the excerpts as illustration. In extract 3a, for example, the zig-zag pattern has enabled the narrator to put the rhematic content "Ifemelu's worries or concerns about Bartholomew" previously introduced in clauses 11 as Theme "what" as in *what does he do?* in clauses 12 and "where" as in *and Where is he from?* in clause 13. Also, a rhematic element of clause 24 "mangling words" has become Theme "they" as in "they were impossible to understand" in the succeeding clause, i.e. clause 25 and, "Bartholomew", previously put as Rheme in clause 37, has been redeployed as Theme in clause 38 through the use of "he". Besides, it can be acknowledged that it is the zig-zag Theme pattern that has also been used when the rhematic element of the clause 40 "him*"* becomes topical Theme "he" in clause 41, the rhematic content of location "dining table" in clause 51 has been developed as Theme, "Bartholomew", in clause 52, i.e., where "Bartholomew ate gizzards", and the noticeable rhematic elements "Nigerian men" in clause 115 gets to become Theme "they" in clause 116.

In extract 3b, for example, it is visible that the rhematic content *Nicholas's wool coat* in clause 5 gets to be promoted Theme *which* in clause 6. Also, it is with the help of the zig-zag strategy that the narrator has, purposely or intuitively, developed the semantic content of the rhematic element *two Nigerian men* earlier introduced in clauses 29 in thematic position *they* in clauses 31. The same method has been used when the rhematic content of clause 32 *them* has become Theme *they* in the following clause, i.e. clause 33. Also, it is noticed that the rhematic element of the clause 40 *his* becomes Theme *he* in clause 42 while the rhematic element *glass* in clause 47b is given the Theme position *that* in clause 48. Another case is that of clause 68 where the rhematic element *Obinze* has been promoted Theme in following clause, i.e., 69.

In extract 3c, some examples of zig-zag patterns of development can be found in clause 8. Indeed, the rhematic implication "something" of clause 7 (She wondered (something)) is taken up in thematic position in clause 8 as in "what Obinze". Also, the rhematic content of clause 15, i.e., "her", has been redistributed in thematic position in clause 16 as "she". Again, a rhematic element in clause 24 "Victoria Island" is taken up as Theme in clause 25 "Where his club" while the Rheme of clause 34 "her" is taken up as topical Theme in clause 35 "She". Further examples can be found in clauses 65, 105, 113, 159 and 166 where the rhematic element in each clause has been taken again in the thematic position in the subsequent clauses respectively, i.e., in clause numbers 66, 106, 114, 160, and 166.

5.3.1.3. The multiple-Theme pattern in *Americanah*.

The multiple-Theme pattern of progression proves, in the case of the third novel, to be the least common method of development of Themes. In extracts 3a, 3b, and 3c, from *Americanah*, the occurrences of multiple-Theme pattern that have been uncovered are

approximately alike. In all the extracts, few instances of multiple-Theme can easily be noticed compared with the occurrence of the Theme-re-iteration pattern and that of the zig-zag Theme pattern in the same extracts.

Here are some illustrations from extract 2a to highlight the presence of multiple-Theme therein. By the means of multiple-Theme pattern, the narrator has succeeded in giving details about the rhematic content "…to ask" in clause 1, talking about a Aunty Uju when she comes home late, in the thematic position in clauses 2 "Do I", 3 "Do I", and 4 "The question". Multiple-Theme pattern has also been used by redeploying, in a constant way, rhematic content "…told Ifemelu about Bartholomew" in clause 7 in thematic position in clauses 8 "He is", 9 "He is", and 10 "He is". Similarly, it is the same pattern that gives way to the Rheme "told Nigerian politics with the fervid enthusiasm of a person" in clause 53 to get promoted Theme in clauses 54 "who", and 55 "who". The last, but not the least, example from extract 3a can be that of clauses 98, 99, and 100 where the respective thematic contents "their lives", "so that they", and "when they" have been successfully drawn from the rhematic content of clause 97 "imagined the writers, Nigerians in bleak houses in America".

Within extract 3b, the multiple-Theme pattern of development has been used where the thematic content, *as much as he…* in clause 8, and *and (he) becomes* in clause 8 have been provided by the rhematic contents *his weekly treat* previously announced in clause 7. Likewise, the same method of development of Themes is employed by redeploying the rhematic element in clause 15 *about day to day life in London* in thematic position in clauses 16 (what people ate), 17 (what consumed them), and 18 (what shamed them). It is the same pattern that gives way to the rhematic content in clause 24 *British Newspaper* to be detailed in thematic positions in clauses 25 (because there), 26 (each one), and 27 (school swamped).

In extract 3c, the occurrence of multiple-Theme pattern can be uncovered in thematic position in clauses 2 "its feathers", 3 "the female", 4 "it", and 5 "the male" where the narrator has provided detailed information about the rhematic content "peacock dance" previously mentioned in clause 1. Another example of multiple-Theme pattern can be revealed in Theme position of clauses 31 "because the songs" and 32 "as though they" in which the narrator has promoted the rhematic elements "stopped playing songs" already in clause 30.

Also, the multiple-Theme pattern of development can be found in thematic content of clauses 45 "they", 46 "they", 47 "they themselves", 48 "if all these", 49 "they", 50 "but they" and 50 "one of them" where the author has detailed information given in the rhematic elements in clause 44 "men hitting and destroying and levelling and trampling." The same pattern of Thematic development gives way to the rhematic element "a woman" in clause 51 to occupy the initial position, that is Theme, in clauses 52 "because she", 53 "she", 54 "later, she", 55 "as she", 56 "her eyes", and 57 "she". Apart from these studies of Theme types, Theme choice, and the method of development of Themes, attention can now be paid to the evaluation of the Theme patterns which foreground the meanings that the narrators are trying to convey in *Americanah*.

5.3.2. Textual Themes in the selected extracts from *Americanah*.

The textual Theme positions are occupied by coordinators or subordinator or some other elements which express the relationship with what has been said earlier or so far. These linguistic elements, thus, perform a cohesive work in relating the clauses to the context they occur in. The different Textual elements disclosed in the selected extracts from *Americanah* belong to the category of textual continuative, conjunction and conjunctive adjuncts (Halliday and Matthiessen, 2004: 81).

Textual continuatives are, in fact, small words used to indicate a move in the discourse. Thus means that they help to signpost a response in dialogue or a new move to the next point while the same speaker is continuing. The ones uncovered are yes, *oh yes, good, but now,* and *no* uncovered respectively in clauses 29, and 30 from extract 3a, 69 from extract 3b, and 23, 71, and 123 from extract 3c.

As for textual conjunctions, these are words or group of words that either links (paratactic) or binds (hypotactic) the clause in which it occurs structurally to another clause. Semantically, they set up a relationship of contrast, expansion or projection. Thus, some conjunctions are used to link the main clause with dependent clauses or vice versa and are called subordinating conjunctions. Others are used to link clauses or clause complexes of equal importance and are referred to as coordinating conjunctions. The ones disclosed in the three extracts from *Americanah* are:

- Paratactic textual conjunctions *and, and then, then, but*, and *so* are found in clauses 9, 13, 15, 18, 19, 24, 34, 36, 37, 40, 46, 49, 52, 70, 84, 92, 94, 103, 105, 108, 101, 154 and 157 from extract 3a. Within extract 3b, they are found in clauses 2, 9, 11, 17, 19, 20, 24, 26, 32, 34, 38, 39, 44, 53, 61, 63, 70, 80, 83, 95, and 96 while thy are found in clauses 4, 16, 26, 27, 30, 36, 40, 50, 59, 63, 97, 105, 120, 121, 126, 127, 137, 141, 172, and 173 from extract 3c.

- Hypotactic textual conjunctions *when, while, before, after, until, because, if, and although, since, that, even if, that, so that, where, still, as though, how*, and *what* are found in clauses 6, 16, 20, 21, 25, 27, 32, 39, 41, 44, 47, 50, 61, 72, 73, 87, 95, 100, 104, 112, 116, 121, 130, 138, 141, 143, 146 and 147 from extract 3a. Such textual elements are uncovered in clauses 2, 8, 13, 14, 16, 25, 33, 39, 40, 43, 46, 49, 51, 52, 55, 56, 59, 62, 71, 79, and 97 from extract 3b. At the same time, the analysis has unraveled their presence in

clauses 11, 19, 22, 25, 31, 32, 38, 48, 52, 55, 78, 80, 85, 86, 89, 93, 106, 110, 114, 115, 132, 138, 149, 150, 160, 163, 167, 169, 171 and 174 from extract 3c.

As far as Conjunctive Adjuncts are concerned, they are adverbial groups or prepositional phrases which relate a clause to the preceding text. They cover the same semantic space as grammatical conjunctions. Using Halliday and Matthiessen's (2004: 82) words, it is observed that textual conjunctions can be summative, frequency, temporal, comparative, and causal. They are uncovered in clauses 7, 47, 62, 101, 148 and 164 from extract 3a, 22, 37, 44, 45, 81, and 99 from extract 3b while they are found in clauses 54, 81, 116, and 146 from extract 3c. Apart from topical unmarked Themes and textual Themes, other Theme-types which reinforce the deep messages that the narrators are conveying are the foregrounded ones.

5.3.3. Analysis of foregrounding in selected extracts from *Americanah*

This last section of analysis focuses on the aspects of the selected novel's language which display a sort of deviation from the observed norms. These norms are revealed by the different analyses of Theme types and Theme choices and being the apparent characteristics of the narrators' language or that of the selected novel, to some extent. Thus, the presence of the very few instances of deviation is investigated to evaluate the extent to which they provide prominence to the different messages conveyed by the narrators' language in the three selected texts from *Americanah*. Thus, this study of deviational foregrounding or foregrounded Themes will focus on interpersonal Themes, topical marked Themes, and marked dependent clause as Themes since they bear the low rates of the observed patterns after the previous analyses of Theme types and Theme choices as revealed by the statistics in table 5.

5.3.3.1. Foregrounding of interpersonal Themes in the selected extracts.

The Theme-types table 5 reveals low rates of interpersonal Themes in each of the three selected extracts. These cover a proportion of 5 % in texts 3a and 3c while it covers that of 2% in text 3b. In extract 3a, the fourteen (14) interpersonal Themes are found in clauses (2, 3, 29, 49, 51, 58, 94, 103, 110, 117, 120, 125, 140, and 159). The analysis of the foregrounded Themes reveals that four (04) of them are realized by finite verb in yes/no questions as seen in clauses (2), (3), (120), and (125) to suggest very low cases of dialogue and collaboration among between the characters such as Aunty Uju, and Ifemelu specifically. This attests to the fact that these female characters communicate with each other at a low rate despite the fact that they leave in the same house and are supposed to show a high affective involvement and a frequent contact. It may be inferred from this situation that these African immigrant characters do not have time to exchange about ordinary or non-important issues in the United States. It can also be interpreted as a situation of physical isolation, though they live in the same house. Readers can now assume from the foregoing that these characters are influenced by the English life style according to which losing time equals losing money.

Of all the interpersonal, only one (01) is realized by the use of Vocative "your boy" to refer to Dike, Aunty Uju's son. This has been used by Bartholomew, Aunty Uju's new boyfriend who has paid them for his very first visit. By calling Dike that way as seen in (29) "*Oh, yes*, your boy. How are you doing?" Bartholomew, then, treats the woman he is courting's son with little interest. He shows then no affection to Dike through the way he approaches him and Dike at his turn, in response to Bartholomew mumbled 'good'.

The remaining nine (09) clauses display cases of interpersonal Themes realized by Mood Adjunct (clause 110) and Comment Adjuncts (clauses 49, 51, 58, 94, 103, 117, 140,

and 159) where these have served to, meticulously, comment on the Dike's and Ifemelu's mood especially in many instances. First, the interpersonal Themes realized in clauses 49 and 51 serve comments about Ifemelu's mood towards Bartholomew's attitudes. Indeed, he is Aunty Uju's new boyfriend who, at the very first time he pays them visit, behaves in a very important way, minimizing, thus, Dike, Ifemelu and even the gizzard Aunty Uju has offered him. Second, the interpersonal Theme in clause (51), openly, suggests the definite but not expressed feeling of Dike as he is watching Bartholomew eating gizzards and drinking beer at the dining table. The other interpersonal Themes provide intensive comments about the Ifemelu's own mood towards the Nigerian bloggers who fight over myths of their home country on the internet in America and also about Nigerian men that she calls cynical. In fact, those men believe that once they are back home (an *Americanah* or a returnee) they can marry nurses or doctors so that when they are back in America, the latter would earn money for the whole family since nurses and doctors don't sit around doing nothing for long time.

After the analysis of the extract 2a, the study has also disclosed the occurrence of four (4) cases in extract 2b where interpersonal Themes have been foregrounded. These cases are uncovered in clauses 60, 67, 86, and 98. Two (02) of them are realized by Finite Verb in yes/no questions as seen in clauses (67) and (86) to suggest that instances of dialogues have been initiated between the participants or interactants viz. "the woman and her little boy" (of course, a supposed Bangladeshi or Sri Lankan woman) and Obinze (a Nigerian in London). As these participants are all emigrants in London, they have tried to exchange information in a friendly way in a bookshop café as revealed by the abovementioned clauses. In clause 60 for example, the interpersonal Theme is realized by Mood Adjunct while it has been realized by a Comment Adjunct in clause 98 where the Adjunct has served to comment on the narrator's own opinion about the woman's feelings

towards Obinze. Of all the interpersonal Themes uncovered, no Vocative has been used therein. It clearly suggests that these personae do not exhibit their social power and the way they show mutual respect to each other.

Twelve (12) interpersonal Themes uncovered in extract 2c and are found in clauses 5, 73, 74, 81, 83, 92, 97, 114, 122, 129, 145, and 176. Seven (07) are realized by Comment Adjuncts such as ", not a bottle, nothing to suggest that, as near perfect as, wondering what, an act full of grace, of the young women, the kind of attractiveness" in clauses 73, 74, 81, 83, 92, 97, and 176. This confirms that the narrators have used these diverse Comment Adjuncts to extensively comment than to exchange information with each other in a dialogue to suggest to readers they share frequent contact, equal power, as well as affective involvement in the extract.

In the extract, the analysis reveals the presence of three (03) interpersonal Theme realised by Mood Adjunct in clauses (5), (114) and (129), one (01) realised by Finite Verb "was" in yes/no question as in clause (122) to suggest the sole sense of dialogue in the extract. Also, the presence of the Vocative Adjunct "nice guy" in clause (145) shows the only case Ranyinudo talks to Ifememlu while addressing Fred in a friendly way to tell the readers that they both share equal power (Eggins, 1994; Bloor and Bloor, 2004).

5.3.3.2. Foregrounding of topical marked Themes in the selected extracts.

The statistics displayed by table 5 shows that the topical marked Themes can be considered as deviation from the narrators' typical norm which is the consistent use of topical unmarked patterns of Themes. This is suggested by the rate of 45 % of topical marked Themes in extracts 3a, 48% in extract 3b, and that of 40 % in extract 3c compared to the rates of topical unmarked Themes in the same extracts. These topical marked Themes are

uncovered in the identified clauses which begin with thematic elements other than the ones in bold in the first position.

In text 3a for example, some of the topical marked Themes occur in clauses (2), (3), (6), (7), (9), (13), (15), (24), (70), (72), (73), (77), (80), (115), (116), (117), (138), (140), (141), (161) etc. These are meant to inform the reader about the daily lives of the African immigrants put on stage by the writer within the novel. It can be recalled that the novel's settings takes into account Nigeria, England, and the United States of America in a context of immigration during the Biafran war evoked in the second novel *Half of a Yellow Sun* by the same author.

In fact, the topical marked Themes used in the very first clauses of the extracts foreground the constant efforts that an African woman, like Aunty Uju, has to make in the United States in order to secure and maintain her husband to be, Mr. Bartholomew. Such efforts are pertained to daily sending of emails, night phone calls, praying intentions, and the like. In the same vein, even an ordinary reader may be surprised by the attitude of Aunty Uju who, despite the unsatisfactory conditions of Bartholomew as put in clauses (24, 25, 32, 70, 72, 73, and 77) tries to cope with the situation in a foreign country, i.e., United States of America where the divorce rate among Nigerians is high. These different foregrounded properties of extract 3a from *Americanah* make us to think of issues of romantic love therein.

Another message that the topical marked Themes are revealing is in relation to Aunty Uju's search of job as a nurse or a medical doctor in the US. In clauses (115, 116, 117) readers can infer that some Nigerian men, once in the United States, tend to rely on the financial security of their wives who have a job as a nurse or a doctor. But, within the clause

(161), it is noticed that finding a nursing job in the US for an African immigrant or a black woman is not an easy task.

In text 3b the topical marked Themes occur in clauses (2), (8), (9), (7), (9), (13), (14), (16), (16), (72), (73), (19), (20), (24), (25), (29), (32), (33), (39), (40), (43), (44), (46), (49), (51), (53), (62), (63), (65), (69), (70), (71), (80), (81), (95), (96), and (99), (161) etc. These are meant to offer the readers a detailed depiction of the life that Obinze has experienced in London. Certainly, it would helpful to recall that the present extract's setting is England where Obinze, its main character, lives in as an immigrant during the Biafran war.

Without a doubt, the topical marked Themes used in these clauses of the extract foreground the facets of the kind of life that Obinze is leaving and the different circumstances his is going through therein. Through the use of textual elements (*when, and, as much as, because, what, that, sometimes, last week, so quickly, now*, etc.) in initial position in these clauses, the narrators are trying to raise our awareness about details and circumstances regarding the loneliness personality of Obinze in London. Such a deep message is reinforced by the presence of Obinze's frequent actions and movements. He, most of the time, keeps himself away from people in bookshop café to just skim British newspapers, but read American magazines, newspapers, and articles about immigration. Readers may infer from such attitudes of Obinze that he is an illegal immigrant as he keeps himself invisible and most of the time likes reading articles about immigration.

As for extract 3c, the first category of topical marked Themes occurs in clauses (1, 4, 11, 16, 18, 19, 22, 23, 25, 26, 27, 29, 30, 31, 32, 36, 38, 40). These are in general used to give prominence to the sense of isolation and loss a returnee, that is, what the novelist refers to as Americanah, such as Ifemelu can express through her demeanours. Actually, once back to Nigeria, Ifemelu's has continued to blog as seen in clauses (1, 4, 11,) but she soon realises

that blogging does not have an impact in Nigeria and people are not interested in it compared with this same activity in the US. So, her blogs are treated like "poetry" as put in clauses (38, 39, 40, 41) by an anonymous commenter. She knows that the latter may probably be Obinze.

By virtue of the fact that Ifemelu has lost her former boyfriend, Obinze, as seen in clauses (16, 18, 19, 22, 23), she is now pressurized by Ranyinudo to go out more to date him again in clauses (78, 79, 80, 81, 83, 85, 86). This sense of loss is foregrounded in clauses (24, 25, 26, 27) to tell readers that she prefer hiding herself from public places like "street in Victoria Island" and "some parts of Ikoyi, keeping away from jazzhole". With the use of topical marked Themes in clauses (89, 92, 93, 97, 105, 106, 110) the narrator foregrounds another facet of isolation and loss that Ifemelu is experiencing. Indeed, she does not act directly to date Obinze but rather, she chooses to post interesting blogs on varied social and life issues in order to have his comments or intentions but the guy does not react to any of her blogs.

The last cases to be dealt with here pertain to foregrounded message the narrator is giving in these clauses (114, 115, 116, 120, 121, 126, 127, and 129) via the use of topical marked Themes. In the first five clauses (114, 115, 116, 120, 121), it infers from the language of the narrator that Ifemelu has finally resorted to phone calls to get in touch with Blaine again. Blaine is the American boyfriend that she had in the US. This suggests that she is trying to fill in the gap of love that has been created by the absence of Obinze in Nigeria but unfortunately Blaine does not want any more of her. He simply contends on asking her very simple and ordinary things without affection such as in (127) "so you still blogging? […] About race?" and Ifemelu can answer in (128) "yes, ["No Just about life.] Race doesn't really work here". We note that the last topical marked Themes found in

clauses (149, 150, 153, 160, 163, 166, 167, 169, 171, 172, 173, 174, 176) from the extract 3b inform that Ifemelu is getting attracted to Fred, a so called musician, who takes her to a nightclub later. Finally, they go back to her apartment and watch films and have sex. Ifemelu likes him, but she cannot make herself have a strong feeling for him. All these topical marked Themes attest to the fact that the language of this third novel has not only foregrounded racial issues but also questions related to romantic love, sex, etc. among teenagers from different cultural background in a context of globalization.

5.3.3.3. Foregrounding of marked dependent clauses as Themes in the selected extracts.

Considering the figures and the percentages of table 5, marked dependent clauses as Themes are non-existent in all the extracts under consideration as they simple cover a proportion of 1% in text 3b. Such an absence or very low occurrence of marked dependent clause as Theme can, then, be considered as a foregrounding in the sense that it concedes to the narrator language the characteristics of a pure written narrative in whole. Thus, the researcher may assume that the total absence of marked dependent clauses used as Themes in the selected extracts indicates that the Chimamanda Ngozi Adichie has not resorted to a pre-planned written mode of discourse, in her third selected novel, but rather, she has deliberately chosen to create spoken language or a spoken mode of discourse in her third selected novel *Americanah*.

5.4. Summary of chapter five

The chapter has dealt with the analysis of Theme patterns in the third selected novel, i.e., *Americanah* by Chimamanda Ngozi Adichie. Three extracts, 3a, 3b and 3c, have been selected to investigate the various ways that Theme patterns have been used as detailed in

the Theoretical framework chapter. After making consideration to the structural configuration of clauses, three different analyses of Themes have been carried out to investigated, first, the different thematic structures: Theme and Rheme in the selected extracts, the role-proportion of the Theme patterns, second, the diverse thematic choices that have been made. Third, the study of the method of development of Theme and its consequences concerning the texture of the message in the selected extracts from *Americanah* written by Chimamanda Ngozi Adichie has been carried out.

The results show a predominance of topical Themes in declarative sentences in both selected extracts. In each of the extracts 3a, 3b, and 3c, topical, textual, and interpersonal Themes, respectively, rank first, second, and third. Also, they display slightly different rates of topical unmarked, topical marked, marked dependent clause as Theme as well as that of the Theme re-iteration, the zig-zag pattern, and the multiple-Theme pattern of thematic development in the message conveyed.

Moreover, a study of the foregrounded Themes in the selected extracts has been carried out. It has then helped to reveal the presence of three foregrounded Themes viz. interpersonal, topical marked, and dependent clauses used as Themes. The foregrounded features, through their choice by the narrator as well as the writer, occur to point out, covertly or plainly, some particular portion of meanings that make reference to movements of characters and events in time, place, manner, and also their causes. All these have greatly contributed to uncover the powerful and most political qualities (*Americanah*, cover page), that Chimamanda Ngozi Adichie's third selected novel bears.

CHAPTER SIX: RECAPITULATION, DISCUSSION AND INTERPRETATION OF FINDINGS

6.0. General overview.

This last chapter of the present dissertation offers, apart from the recapitulation of all the findings, a personal stand point of the researcher about all the analyses of Theme patterns that have been carried out so far in chapters three, four, and five so as to provide readers with a new understanding of the selected novels written by Chimamanda Ngozi Adichie. Actually, it can be clearly noticed that the description and comments of the varied Theme patterns, on the one hand, and that of the foregrounded Themes disclosed in the selected extracts, on the other, have been carried out according to the same theoretical background and analytical procedures within each of the abovementioned chapters.

Since it has been mentioned in the very first chapter, i.e., literature review, that linguistic studies, as the present one, follow description and interpretation model, the present chapter, then, provides a further interpretation of the meanings disclosed after analyses. Such an exercise aims at giving the researcher the opportunity to exhibit his personal point of view about the linguistic evaluations of the language of the selected novels by Chimamanda Ngozi Adichie. The interpretations are in relation with the salient patterns of Theme types, Theme choices, methods of thematic development, and the foregrounded properties that have contributed to a deeper understanding of the selected fictional works. Also, the discussions have reference to the socio-political and historical contexts of production of the selected novels. Finally, these interpretations and discussions enable the researcher to make some ideological pronouncements, on the basis of the findings, about the language of the *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah* by the Nigerian female writer, Chimamanda Ngozi Adichie for a fuller understanding of her artefacts.

6.1. Recapitulation of the findings derived from the analyses of Theme in *Purple Hibiscus, Half of a Yellow Sun,* and *Americanah*.

Novel / Theme Types		Purple Hibiscus		Half of a Yellow Sun		Americanah	
		Number	Percentage	Number	Percentage	Number	Percentage
Textual		**177**	**29%**	**216**	**29%**	**194**	**29%**
Interpersonal		**31**	**5%**	**25**	**4%**	**30**	**4%**
Topical	Unmark-ed	**185**	47%	**288**	58%	**252**	56%
	Marked	**202**	51% **66%**	**205**	41% **67%**	**194**	44% **67%**
	Marked depend-ent clause	**9**	2%	**2**	1%	**1**	0%
Total		**604**	**100%**	**736**	**100%**	**671**	**100%**

Table 6.: Recapitulation of Theme types in *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*.

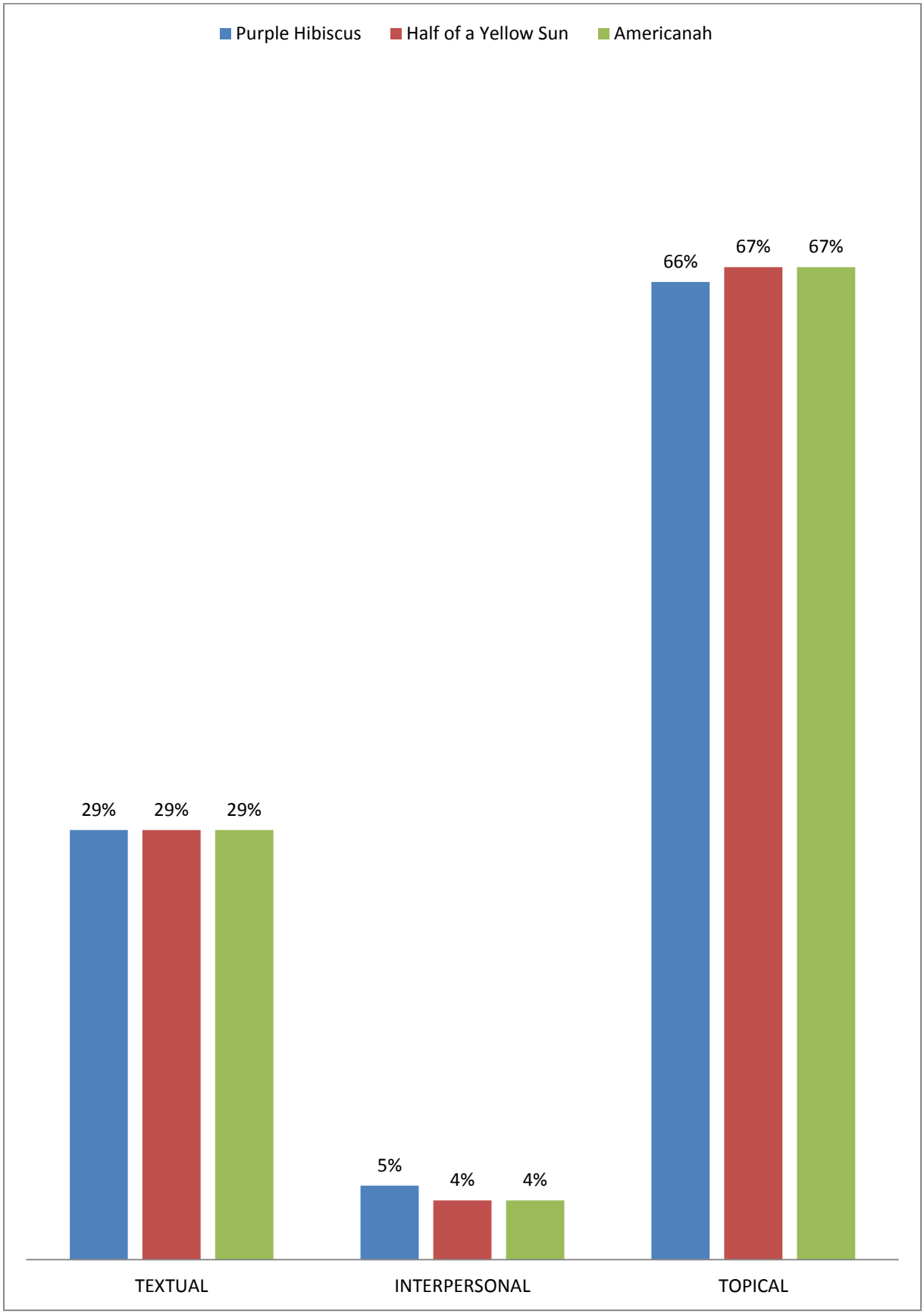

Figure 11: Histogram recapitulating the Theme types in *Purple Hibiscus, Half of a Yellow Sun,* and *Americanah*.

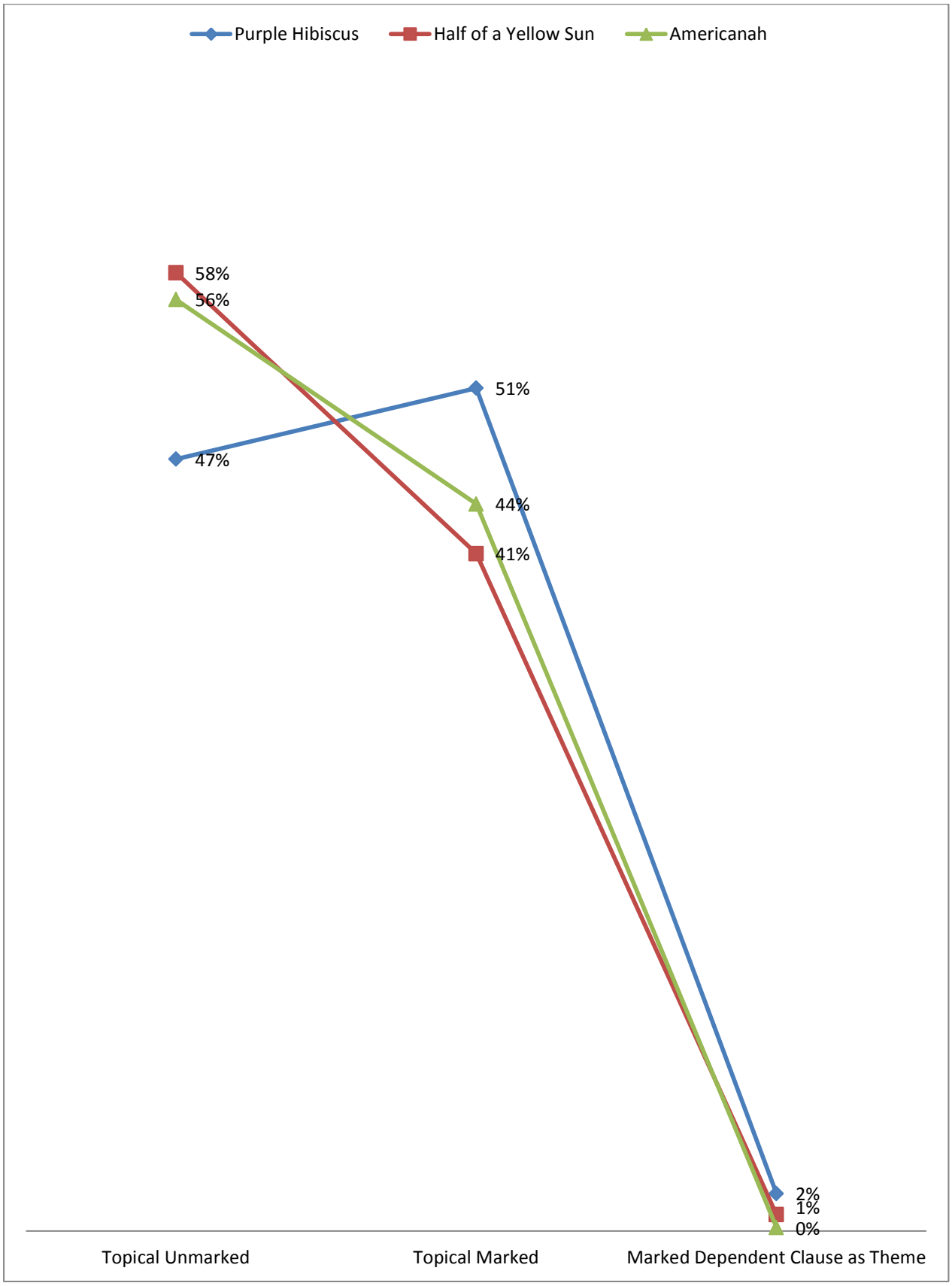

Figure 12: Histogram recapitulating the Theme choices in *Purple Hibiscus, Half of a Yellow Sun,* and *Americanah*.

6.2. Comment on the findings derived from *Purple Hibiscus, Half of a Yellow Sun*, and *Americanah*.

The above table as well as its related histograms displays a recapitulation of all the findings from the three selected novels under study. In fact, the statistics of Theme types reveals the presence of textual, interpersonal and topical Themes in all the selected novels and that of topical unmarked, topical marked, and marked dependent clause as Theme therein. Thus, the figures or percentages and the first histogram (recapitulating all the Theme types) show a preponderant occurrence of topical Themes in each of the novels. Such a reality signposts that each of the three novels extremely conflates with topical Themes –irrespective of whether they are in marked, unmarked, or marked dependent clause used as Theme position –than any other. In another words, topical Themes rank first in each of the novels with a proportion of 66% in *Purple Hibiscus*, 67% in *Half of a Yellow Sun*, and 67% in *Americanah*. It means that, at least, one element of each clause plays a transitivity function of circumstances, actor, sayer, senser, behaver, carrier in all the extracts to suggest that in *Purple Hibiscus, Half of a Yellow Sun,* and *Americanah* experiences (real facts and actions in a real society) are shared by characters (participants) or the narrators.

The recapitulatory table and the same histogram also reveal that textual Themes rank second in *Purple Hibiscus, Half of a Yellow Sun,* and *Americanah* and cover, be sheer coincidence, a proportion of 29% in each of them. Such a situation suggests that, in general, linguistic elements which perform cohesive work in relating the clauses or clause complexes to their context are used with the same consistency or uniformity, in all the novels. It can be inferred from this that the language of the novels exhibits the same linguistic features as far as their cohesive properties are concerned.

As far as the interpersonal Themes are concerned, the recapitulation reveals that they rank third in each of the novels under study. They cover 5% in *Purple Hibiscus*, and 4% *Half of a Yellow Sun,* and *Americanah,* respectively. This low occurrence equals a low occurrence of Mood Adjuncts that conflate interpersonal Themes in the novels to indicate that each of these selected artefacts, in a nutshell, is less concerned with an authoritarian tenor. It can be drawn from this that the language of each of the novels displays characters or participants who interact or exchange in very few occasions and that the different narrators succeed in exposing a very low degree of intimacy, solidarity and power, personal attitudes and/or opinions, and judgements about the different situations of a too rigid father and religious hypocrisy (*Purple Hibiscus),* an ethnic war (*Half of a Yellow Sun*), and that of immigration (*Americanah*). It is now necessary to have a look at the recapitulation of the findings pertaining to the Theme choices in the novels under study.

The recapitulatory table and the second histogram show a predominant occurrence of topical unmarked Themes in *Half of a Yellow Sun* [58%] and in *Americanah* [56%] but not in *Purple Hibiscus* [47%]. This situation of topical unmarked Themes signals that a typical language has, effectively, been used by the different narrators in *Half of a Yellow Sun* and in *Americanah* to point out instances of normal issues (everything that is normally and commonly accepted in the society) as well as abnormal difficult situations and events of war and immigration in Nigeria, London, and the US from the sixties up to the present days.

As for the topical marked Themes, they have, mainly, been used in the first selected novel, that is, *Purple Hibiscus* and cover a proportion of 51% while they come second in the other two novels, *Half of a Yellow Sun* [41%] and *Americanah* [44%]. The first implication that this situation draws attention to is that the language of *Purple Hibiscus* is an atypical one. And, it has been used by the narrators, chiefly Kambili, to signal unusual or uncommon

events in the Nigerian society. Another way of saying it is that the main narrator in *Purple Hibiscus* has resorted to linguistic elements functioning as Adjuncts to abundantly describe, explain, and detail those social problems that are atypical than the other narrators in *Half of a Yellow Sun* and *Americanah*. Consequently, it is noticed that the language of *Purple Hibiscus* is an atypical while that of *Half of a Yellow Sun* and *Americanah* is a typical one.

The other aspect of markedness that the recapitulatory table and the second histogram are showing is that of marked dependent clauses used as Themes. These come third in each of the novel under study with a proportion of 2% in *Purple Hibiscus,* 1% in *Half of a Yellow Sun,* and 0% in *Americanah*. Compared to the proportions of the previous Theme choices, that is, topical unmarked and topical marked, it is obvious that the language of each of the novels displays a very low occurrence of marked dependent clauses as Themes. This stands out that the novelist has, lightly, pre-planned the rhetorical organization of the language of *Purple Hibiscus.* Also, the rhetorical organization of *Half of a Yellow Sun* and *Americanah* has not been pre-planned. Therefore, one may deduce from what precedes that the language of the novels, in general, sounds like a spoken one that has been written down.

6.3. Discussion and interpretation of the findings derived from the analyses of *Purple Hibiscus*.

This section of the present chapter is devoted to the interpretation of the findings derived from the analysis carried out in chapter Three, i.e., analysis of Theme patterns in *Purple Hibiscus*. It, first of all, deals with the salient features of Themes types, Theme choice, method of development of Theme, and the foregrounded Themes uncovered in extracts 1a, 1b, and 1c within the appropriate contexts of culture and that of situation of the production of the novel. By so doing, it looks into issues of religiosity, women oppression and corruption

which have been favoured by the foregrounded features disclosed within the extracts. These foregrounded features can also, to a larger extent, help for a better understanding of the first novel.

As it has been said earlier, the present research follows the model of description and interpretation of literary texts so as to respond to one of the main suggestions of systemicists, that is, "why a text means what it does". In such a context, the description of a literary text is referred to as what a text means whereas the interpretation of such a text can be accepted as a particular or an individual way the text is understood or explained. Thus, the interpretation of a text pertains, in other words, to personal understanding and is, therefore, not exhaustive. Another technique that is used in my research work is the evaluation of text which is, according to Halliday, a more ambitious goal in text analysis. Halliday says that:

> The linguistic analysis may enable one to say why the text is, or is not, an effective text for its own purposes- in what respect it succeeds and in what respect it fails or is less successful. This goal is very much harder to attain. It assumes an interpretation not only of the environment of the text; its "context of situation" and "context of culture" but also of how the linguistic features of a text relate systematically to the features of its environment, including the intentions of those involved in its production. (Halliday 1985: xv-xvi)

As far as the analysis of Theme types in *Purple Hibiscus* is concerned, two data become clearly outstanding from histogram on figure 5. These data are topical Themes [68%] in extract 1a and interpersonal Themes [3%] in extract 1c. Those rates are respectively the peak and the trough on the histogram. In fact, the former shows a high occurrence of topical Themes in a situation of distress and reticence, as revealed by the study of the foregrounded Themes, and the latter pinpoints the absence of exchange among the participants living under such a situation. This indication suggests that the narrator of *Purple Hibiscus* is, in fact, portraying real facts of religious fanaticism, physical oppression on female characters, political dictatorship as well as acts of corruption in postcolonial Nigerian society. These

foregrounded messages are largely discussed in the forthcoming paragraphs. Besides, such a prevalence of topical Theme in the extracts from *Purple Hibiscus* is a mark of tangible, physical, physiological, and psychological actions undertaken by sensitive characters performing the role of actor, sayer, senser, and behaver. These topical Themes are, in great majority, realised through the use of subjects like Jaja, Mama, Kambili, Papa, Father Benedict etc. in declarative, wh-interrogative, and imperatives sentences.

As for the study of the Theme choices, the histogram on figure 6 indicates the predominance of topical marked Themes and a low rate of marked dependent clause as Theme in each of the analysed extracts 1a, 1b, and 1c. Indeed, topical marked Themes rank first in all the extracts, i.e., 50 % in extract 1a, 51% in extract 1b, and 52 % in extract 1c, and marked dependent clauses as Themes come last with a percentage of 1 % in 1b and 1c, respectively. Such an observation indicates that narrators have favoured the selection and the use of linguistic devices to realize the markedness so as to give prominence to elements from Mood System that are not really Subject in the clauses.

Put another way, it can be assumed that the novelist has frequently resorted to the strategy of markedness to deploy different types of Adjuncts – circumstantial or textual continuative, or textual conjunction, or textual conjunctive adjunct, or fused finite in yes/no interrogatives, or mood adjuncts, or vocative adjuncts or comment adjuncts –as point of departure of the message within the identified clauses. She does this in order to depict the atypical or odd situations of a too strained family atmosphere within a highly corrupted society she is depicting in the selected extracts and in the novel, by and large. This way of organizing and waving her texts requires a constant effort, or a reading skill from her readers to, fully, follow the development of the stories she tells seeing that she combines a variety of interrelated stories at a time. Consequently, readers, in order to penetrate the

message the author is conveying, need to initiate an interaction between two abstract levels of content viz. meanings and understanding. It can be noticed that these levels are both immersed in the syntactic choices used by the author within a given context of culture and that of situation.

In addition, the presence of marked dependent clauses as Theme in the extracts, though in a low proportion of 5 % in extract 1a and 1 % in 1b and 1c, can make the reader think of a carefully written mode of discourse rather than a spoken one. As a matter of fact, the presence of the marked dependent clauses as Themes can be seen as making clause complexes more complete, fun and attractive to read. Then, this makes it possible to pretend that the marked dependent clauses as Themes are an indication of a slightly well-planned written language which characteristics of the text that Adichie has created in *Purple Hibiscus*. But, the very low thematic positioning of these marked dependent clauses, in texts 1b and 1c especially, suggests that the language of the first selected novel can give the impression of a written language while remaining accessible by conserving its closeness to the spoken one.

From the analysis carried out on the method of thematic development in the selected extracts from *Purple Hibiscus*, it is noticed that the author has resorted to the use of Theme re-iteration pattern, the zig-zag pattern, and the multiple-Theme pattern while unfolding her meanings in the extracts. Basing on their occurrence, Theme re-iteration and the multiple Theme patterns can be taken into account attention here. The first one can be seen as the easier whereas the second one the more difficult one.

Theme re-iteration pattern is mostly preferred by the main narrator, Kambili, because she does not need to find new Theme but rather; she simply has to pick up and repeat a previous Theme or its semantic content at the beginning of the next clause. Such a

method of thematic development, not only creates the effect of maintaining a strong topical focus in the text, but also enables the narrator to avoid an ordinary repetition which can result in an inevitable vicious circle. This is what Halliday (2002) refers to as "disjointed and directionless text" which is due to a kind of thematic drift. Indeed, paragraphs are started with a given topic sentence having its topic and controlling ideas. In such a case, a topic contains the thematic elements whereas a controlling idea embodies the rhematic features. Then, the narrator tries to derive the Themes of the following clauses from the first one so as to provide the readers with the different contours (detailed description) of the main topic that the paragraph is about.

This method of development of Themes, most of the time, characterises the language of all the selected texts from *Purple Hibiscus,* which provides account of a given story from various angles, on the one hand, and bounces of thematic items which helps the narrator to give prominence to the odd situations of a too powerful and domineering father, the colonial and religious influence on the latter, the military coups, the women oppression etc., on the other. Another importance related to the used of Theme re-iteration pattern of development is that it helps the narrator to put emphasis on some messages, and then, to give prominence to textual patterns whose meanings reside in the messages the clauses are conveying.

The low proportion of multiple-Theme patterns of progression accounts for the fact that Kambili shifts sometimes to detail block of information containing in the controlling ideas of a given sentence in the subsequent ones. Thus, the Rheme or the rhematic elements of a previous clause are deployed in the Theme of the succeeding ones so as to show further implications of the initial Rheme. Such a method has also been employed by the narrator in the extracts under study to create, in the readers' mind, the various ramifications generated in clauses which provide information about, first, Father Benedict, his changes, as well as

Brother Eugene's donations in the parish, in extract 1a, the vivid atmosphere reigning in Aunty Aunty Ifeoma's house in extract 1b, and, finally, the "different silence" after the death of Papa Eugene and the imprisonment of Jaja in extract 1c.

In order to enhance our understanding of the language of *Purple Hibiscus*, the researcher has resorted to the evaluation of the foregrounded messages unravelled in the extracts. It becomes, then, possible to grasp these odd situations and events within their situational contexts. It also allows me to uncover the motive of the novelist for writing in such a way. So, a meticulous reading of the story, in general, and that of the selected extracts, in particular, reveals that actions, events and participants are fully put on stage by the writer, i.e., Chimamanda Ngozi Adichie. This remark points to the various efforts the author has made through the use of language to diagnose some of the major problems that Africa is facing nowadays: religion and corruption and their impacts on society.

By and large, the novel deals with many illustrations of practices that reveal the negative impacts of religious fanaticism, and as an indirect result, the impacts of colonialism. Through many examples, the writer makes the reader notice, on the one hand, the double and complex nature of a Christian, Eugene Achike (Papa or Brother Eugene), who regularly creates terror and oppression in his own household although he is well praised by the Priest and others, as well as, the level of corruption in every field of the Nigerian society. It can then be inferred from extract 1a that Mr Eugene is a well praised and valued parishioner and politician when he is out of home but a human monster whose presence in the household antagonizes everybody. A further interpretation can be carried out now on the extracts.

The strained climate that prevails over Brother Eugene's family has, naturally, confined interactions to nothing. Such a pronouncement is justified by the very low

occurrence of interpersonal Themes in both extracts, i.e. 4% in extract 1a and 3% in extract 1c compared with the rate of exchange, i.e., [10%] uncovered in extract 1b, that is in Aunty Ifeoma's house. This indicates that the extracts from *Purple Hibiscus* are less concerned with the authoritarian tenor and the very low rate of interpersonal Themes is realized through the use of fused Finite, Mood Adjuncts, and Comment Adjuncts in clauses. The very low rate of interpersonal Themes, in general, and the presence of only three Vocative Adjuncts in clauses (102), *Jaja*, in text 1a, *Kambili* (46, 28), *Mum* (64) and *Kambili* (69) in text 1b, and *Kambili and Celestine* (104) in text 1c indicates a lack of expression of affective involvement and power therein. In all, the low presence of interpersonal Themes reveals the lack of collaboration, absence of dialogue and exchange, especially in extract 1a when Papa Eugene is alive, among the participants or characters –Kambili, Jaja and their mother, Mama, also called Sister Beatrice –living in a situation of distress and reticence created by the presence of Mr Eugene in his own household.

Such an absence of exchange among these characters makes Kambili become timid and reticent so much so that she loses her own identity. Indeed, the attitude of Mr or Brother Eugene is the blatant case of religiosity depicted by the writer. Brother Eugene is a very good prototype of a too strict, rigid, zealous, brutal and Eurocentric father. He has shown himself too religious on several occasions, among which, some are worth mentioning here.

> (17) **Papa** always sat in the front pew for Mass, at the end beside the middle aisle, [with Mama, Jaja, and me sitting next to him.] /(18) **He** was first to receive communion. /(19) **Most people** did not kneel to receive communion at the marble altar, with the blond life-size Virgin Mary mounted nearby, /(20) *but* **Papa** did./(21) **He** would hold his eyes shut/(22) *so hard that* **his face** tightened into a grimace, /(23) *and then* **he** would stick his tongue out/(24) *as far as* **it** could go./(25) *Afterward*, **he** sat back on his seat/(26) *and* (**he**) watched the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways,/(27) *just as* **Father Benedict** had taught them to do. […]./(38) Father Benedict had changed things in the parish, such as insisting that the Credo and kyrie be recited only in Latin./(39) Igbo was not acceptable./(40) Also, hand clapping was

> to be kept at a minimum,/ (41) lest the solemnity of Mass (should) be compromised." (Extract 1a)

It is not conceivable that African languages be excluded from religious practices. It sounds as if God has a given religion and has ordered the use of a European language, that is, English. One can realize, then, that Mr Eugene Achike is a pure product of colonisation and its imported religion. Another striking instance of religious fanaticism pertains to his poor father he calls a "heathen" and refuses to acknowledge except the latter converts into Christianity. Not only is Mr Eugene a prominent figure is his hometown Enugu, a city in post-colonial Nigeria, but also, he is celebrated for his generosity in his hometown. Nevertheless, he does not allow his children to visit his own father, Papa-Nnukwu, for more than fifteen minutes each Christmas because the latter is still practicing African religious traditions.

More offensive, Brother Eugene does not even attend the burial service of his father that he has considered as "heathen" because he has not been converted to Christianity till his death. All this too rigid life in Brother Eugene's household makes his family's members distant from each other. This is what account for the very low rate of interpersonal Theme in the extracts from the first novel under study. In such a condition, Kambili, Jaja and Beatrice cannot succeed in life because they are constantly nurtured by a feeling of fear and beatings. They do not enjoy the paternal love of their father who, on a single occasion, punishes everybody who fails to live up to his intolerably high living standard.

Another major issue foregrounded by the low rate of interpersonal Themes in this novel is women's oppression. Kambili as well as Beatrice have been oppressed on many occasions by Brother Eugene. Women's oppression has also brought about Kambili and her mother shyness and silence. Such shyness and silence also justify the lack of collaboration and dialogue among the members of Eugene family. Although Kambili is a young

hardworking girl who is appreciated at school and is supposed to be handled with care, her father Eugene ill-treats her.

In addition, two striking cases of women oppression related to Kambili and her mother are revealed by the reading of the whole novel. In fact, when the little girl comes second after an examination, despite the fact that she always comes first in the past, she has been humiliated by her father in the school yard, in the presence of her classmates. In addition, when Kambili is found with a picture of her "heathen" grandfather, Mr. Eugene punishes Kambili and Jaja by pouring hot water over their feet because, for a strict religious person like him, those children have walked into sin at Nsukka. He, finally, beats and kicks Kambili so severely that she is hospitalized. In such a living condition, Kambili cannot but be motivated by fear and the incapacity to create her own identity either at school, or at home. All these situations can rightly justify the low rate of interpersonal Themes characterized by a low occurrence of exchange, collaboration, and expression of judgements and attitudes by the female characters.

Sister Beatrice is also subject to oppression. Eugene's "Umuna" (family member) has, many times, mounted pressure on him to take another wife because a man of his status cannot have only two children. In African tradition, at that time, a wealth of a person is equivalent to the amount of children that person has. People, deliberately, ignore that children are given by the Almighty God as blessing. Throughout the novel, Sister Beatrice (Eugene's wife) has many times suffered battering in the hand of Eugene. This series of beatings always cause her miscarriages. Those miscarriages or loss of pregnancy are not understood as the results of Eugene's misbehaviours but, as incapacity of Beatrice, his wife, to give bear children in her womb. She is always terrified and quiet since she cannot challenge the dictatorship and the cruelty of her husband. Due to all those ill-treatments, the main protagonists; Kambili, Jaja,

and Sister Beatrice (their mother) are always silent and cannot exchange and collaborate freely in their own house. Women's oppression is the last source which justifies the very low rate of interpersonal Themes in the extracts and in the novel though they (these female characters) are present in the extracts. These characters, especially Mme Achike, after so many years of bearing Papa Eugene's whims, has, later on, found a self-help plan to really get rid of him by empoisoning his tea every day till he passes away.

Another major messages conveyed by the language of the *Purple Hibiscus* and which is worth investigating here too is related to corruption and political blows below the belt prevailing in the mid 1980s and1990s in Africa, in general, and in Nigeria, in particular. The first case of corruption in the extracts under study is found in text 1c within the rank of judicial power. Really, they are supposed to follow righteousness and morality in the society. The actual matter of fact is that Nigerian policemen, judges and prison guards are highly corrupt and rotten in the core. Examples are seen with Jaja's case of imprisonment. During Jaja's trial for killing his father -as he accepts to take the blame for the crime and go to prison in her Mother's place-, the law enforcement officers take a lot of bribes from Kambili and her Mother. Kambili says:

> (80) *that* **our lawyers** would quickly work something out. […](84) **His name** is number four on the list of more than two hundred./(85) **He** will be out next week.
> (86)**They** told us yesterday/(87) (*that*) **two of our most recent lawyers**; both of them have the prestigious *SAN*, for senior advocate of Nigeria, after their names./(88) **They** came to our house with the news and with a bottle of champagne tied with a pink ribbon./(89) **After they left**, / (90) **Mama and I** did not talk about it./(91) **We** went about carrying,// *but not* sharing, the same new peace, the same hope, concrete for the first time.
>
> (92)/**There** is so much more/(93) *that* **Mama and I** do not talk about./(94) **We** do not talk about the huge checks/(95) (*that*) **we** have written, for bribes to judges and policemen and prison guards./(96) **We** do not talk about(97) *how much money* **we** have,/(98) *even after* **half of Papa's estate** went to St. Agnes and to the fostering of missions in the church. (Extract 1b)

Another blatant instance of corruption revealed in the novel pertains to the exam papers' sale orchestrated by Okafor Chidifu, a son of Professor Okafor. In fact, the son steals his father's exam papers and sells them as pieces of bread to his father's students who want to succeed at any price but, unfortunately, they lose their money because the general strike has led to the university closure. The third shocking instance of corruption is in the attitude of other newspapers editors during the post-colonial time. Indeed, all newspapers, except The *Standard* are corrupted and they don't report objectively what is going on but, they sing praise of the ruling military junta. In the same vein, Eugene, commenting on a critical editorial of The *Standard*, and calling on the new military government to quickly implement a return to democracy plan, says that: "they (all other newspapers) are all afraid. Writing about how corrupt the civilian government was, as if they think the military will not be corrupt. This country is going down, way down." (Adichie C. N., 2006: 33-34). As a result of such a critical comment, Papa has been pressurized by the government severely. His editor Ade Coker is arrested and tortured by the soldiers, and they also make an incursion in the offices of The Standard and shut Mr Eugene's factories down for health code violations.

In all, it can also be assumed the novelist, through the lives of the personae and that of the main narrator, Kambili, depicts the religious hypocrisy and tyranny of Eugene in a post-independent Nigeria through the facets of the domestic violence and its results with Kambili and Jaja (Neupane, 2010). It is now necessary to turn to the discussion and interpretation of the findings derived from the analyses of selected extracts from the second novel by the writer, *Half of a Yellow Sun.*

6.4. Discussion and interpretation of the findings derived from the analyses of *Half of a Yellow Sun*.

As proceeded in the above section, this second section deals with the discussion and interpretation of the findings derived from the main analyses carried in chapter four entitled analysis of Theme patterns in *Half of a Yellow Sun*. After dealing with the salient features of Themes types, Theme choice, thematic progression, a particular emphasis has been put on some noticeable properties of the language of this novel as revealed by the analysis of prominent features in extracts 2a, 2b, and 2c. Such features are uncovered in the extracts within the appropriate contexts of culture and that of situation or of the production of the novel. The foregrounded Themes, thus, disclose questions of ethno-political conflicts and their resulting drawbacks as killing and loss of properties in Nigeria in the 1960s. Other uncovered issues may be that of education and poverty in post independent Nigeria, and, moreover, cultural identity during the period of Biafran war. After discussing and interpreting such issues that have affected peasants and intellectuals, the study will surely provide insights for a better understanding of the selected extracts and that of *Half of a Yellow Sun*, in general.

The Theme-types analysis in selected extracts from *Half of a Yellow Sun* exhibits two salient data in table 4 and on its subsequent histogram on figure 7. These data are topical Themes: 69% in extract 2a and 68% in extract 2c, and interpersonal Themes: 3% in each of extracts 2a and 2c. These rates are respectively the highest and the lowest levels on the histogram. Thus, the very preponderant presence of topical Themes in each of the extracts suggests that the characters or participants have really taken part in tangible and concrete actions in a situation of battles and war in a post-independent context in Nigeria. Besides, the very few proportion of interpersonal Theme shows the low degree of exchange

or, to some extent, the lack of collaboration and dialogue among those participants living under such a situation. In fact, this impressive presence of topical elements provides evidence that the narrator has portrayed real facts and actions in a society. Put another way, it may be contended that such a predominant occurrence of topical elements in all the selected extracts from *Half of a Yellow Sun* is an actual indication of tangible, physical, physiological and psychological actions that the narrator have succeeded in portraying.

These exploits and actions under such a circumstance of war have been undertaken by sensitive characters performing the role of actor, senser, sayer and behaver. In addition, these topical Themes are, in great majority, realized through the use of animate subjects such as Olanna, everyone, the taxi, drivers, Arize, Nnakwanze, Kainene, Uncle Mbaezi, Aunty Ifeka the soldiers, Richard, the elderly woman, Ugu, Eberechi, Madu, who, what see, put, come, imagine, go, wait etc. in declarative, wh-interrogative, as well as imperatives sentences.

From the histogram on figure 8, two data hold our attention. These are topical unmarked Themes and marked dependent clause used as Theme in the analysed extracts. Definitely, unmarked Themes rank first in all the three extracts with a proportion of 58% in extract 2a and 59% in extract 2c, while marked dependent clauses used as Themes come last with a percentage of 1% in extract 2a and 0% in extracts 2b and 2c, respectively. It infers from this that the different narrators, while using these amounts of unmarked Themes, have deliberately given priority to thematic elements which conflates with the mood structure constituents and occurring in the first position in clauses. These elements, then, can coincide naturally with the role of Subject (in a declarative clause), Finite (in an interrogative clause), Predicator (in an imperative clause), and Wh-element (in a wh-interrogative clause).

From the discussion of the statistics, it is, then, assumed that the predominance of the unmarked Themes advocates that the narrators and/or the participants have essentially used language to share experiences (meaning about reality), or, to talk about concrete actions and real socio-political events which carries along material, physical, physiological, and psychological actions performed by real human beings in her second novel. Once again, it is now important to remark that the use of topical unmarked Themes has also helped these language users, i.e., the narrators, to effectively give an account of instances of normal as well as abnormal difficult situations. By doing so, they reveal the realities of war and its brutalities on peasants and intellectuals in Nigeria in the sixties.

Apart from topical unmarked Themes whose proportion has been discussed, the rate of marked dependent clause used as Theme is worth discussing here too. Marked dependent clauses as Themes cover respectively, 1% in extract 2a, and 0% in 2b and 2c. Within the framework of functional linguistics, such a very low rate of marked dependent clause as Theme suggests a lack of a pre-planned rhetorical mode. This is to mean that the novelist has just succeeded in converting a spoken language on a written format so that her texts sound like a spoken one. It is worth bearing in mind that, the absence of these linguistic devices to make the reading of the story interesting has given a sense of spontaneous and unplanned language. Thus, readers may conclude from this writing style characterizing the language of this second novel that the stories Adichie is telling are natural, indeed real. From these discussions, it simply stands out that *Half of a Yellow Sun* is a fiction based on real historical facts of Nigeria.

The analysis of the method of development of Theme in the selected extracts from *Half of a Yellow Sun* reveals that the narrators have resorted to the use of Theme re-iteration pattern, the zig-zag pattern, and the multiple-Theme pattern of development as they are

unfolding meanings in each of the selected extracts 2a, 2b, and 2c. Two of these methods, i.e., Theme re-iteration and the multiple-Theme pattern can be given attention here. The reason for selecting these two patterns of development is that the former can be seen as the easier by virtue of being the predominant method uncovered in the texts and whereas the latter the more difficult. A discussion of these can help to gain new understanding and interpretation of the messages that their presence is giving.

As mentioned above, Theme re-iteration patterns have been frequently chosen by the narrators because they do not need to find new Theme but, rather, to pick up and duplicate a previous thematic content in the beginning of the subsequent clause. This method of development of Theme, then, is proved to have helped these personae to create the influence of maintaining a strong topical focus in the texts, and to avoid a common reiteration or duplication of the same lexical items which can result in an inevitable vicious circle as warned by Halliday (2002).

The narrators, in some cases, unfold the semantic content within the Theme and/or the topic of a clause in the thematic position of the following clauses so as to take readers throughout different angles and stages. In addition, they do this to guide readers towards different characters' point of view in the selected texts from *Half of a Yellow Sun*. The use of this method of progression, once again, has helped them to give double details of the events.

First, they resort to this strategy to provide information about the main story of the Nigerian War of Biafra and, second, to portray all the multifaceted stories about Nigerian political system and the daily experiences of a small set of people, Igbo specially, at the same time. By doing so, the various narrators are offering the possibility of bringing forth several types of stories which are part and partial of the same Biafra War, in the case of this

novel, on the one hand, and with the intention to enlighten and inform her readers about a 'balance of stories' of the main one, on the other.

The low instances of multiple-Theme patterns in the three extracts account for the fact that the narrators, here too, shift sometimes to detail block of information containing in the controlling ideas of a given sentence in the subsequent ones as revealed in *Purple Hibiscus*. Consequently, the Rheme or the rhematic elements of a previous clause are deployed in the Theme of the following ones so as to show further semantic implications of the initial Rheme. Such a method has also been employed by those narrators in the selected extracts under study to make the readers understand the various ramifications generated in some clauses.

Examples can be that of the events that happen before the killing of the Sardauna, who is the spiritual leader of the Hausa and the premier of the North. In the same vein, the narrators have been helped by this strategy to detail information about Arize's wishes for her future baby, as well as the atmosphere prevailing outside the compound where people are still remembering what has happened to the Sardauna, when the soldiers fire a mortar into his house, by laughing at the latter on a Rex Lawson son, in extract 2a. In extract 2c, through the multiple-Theme patterns, Adichie has provided the reader with information about Kainene's lost properties and what she has probably done to repossess them again. This method has also enabled them (the narrators) to provide information about the killing of Eberechi.

Having discussed the findings based on the diverse Theme patterns analysis in the selected extracts from the second novel by Chimamanda Ngozi Adichie, it is important to turn to the interpretation of the findings pertaining to some of the foregrounded meanings identified throughout the readings of the selected extracts, and the novel as well. As far as

its situational context of post-independence is concerned, the analyses have unravelled that *Half of a Yellow Sun* is a novel about the struggles during the Biafran War in the 1960s, precisely from 1967 to 1970, in Nigeria. So, the interpretation of some of the meanings as revealed by the study of the foregrounded Theme will make possible to uncover some issues. These are mainly related to the influence of colonialism on Nigerian political system, cultural and/or national identity in Nigeria in the 1960s, and finally the impacts of the Biafran war of secession. Interpreting these issues will surely provide new insights into a better understanding of the meanings conveyed in *Half of a Yellow Sun*.

First of all, as for the situational context, it can be recalled that this second novel by Chimamanda Ngozi Adichie, the Nigeria female writer, belongs to an important historical period in the Nigerian context. Though the novel has been published in 2006 only, it depicts the Biafran War and its aftermath (July 1967 –January 1970) in Nigeria, and indirectly points to the incapability of African leaders to solve their own problems by themselves, on the one hand, and that of the international community to have proved itself non-humanitarian during those massacres at that period of time, on the other.

The first issue that is worth interpreting in this section is related to the understanding of the possible links between colonialism and the political management in Nigeria in 1960s. Actually, this second novel by Chimamanda Ngozi Adichie belongs to a genre of postcolonial fiction and, within this subsection, interpretations will mainly focus on the seminal role played by the "ethnic identity" or "community" in the course of political governance in a post-independence context in Nigeria leading the country to the Biafran war of 1967. Such a task is meant to make clearer the possible links between colonial legacy and the ethnic and political disturbances that have occurred in Nigeria in the 1960s.

First, before the war, a critical attention is now paid to the historical condition of Nigeria through Adichie's *Half of a Yellow Sun*. in actual fact, it can be easily read (p. 115) that *Nigeria is separated into two: the North and the South by the River Niger*. It follows from this that the colonizers, the British, have preferred the North because of its pleasant temperature to the South which is humid and full of mosquitoes. The North is Muslim full of Hausa and Fulani ethnically mixed and the South is animist and Christian where there are Yoruba and Igbo at the same time. As Muslim Hausa and Fulani are living close to the British in the North, they are consequently considered by majority civilized, feudal, perfect for indirect rule and superior to the Christian and animist Yoruba and Igbo in the South who are republican, disobedient to the system of monarchy, and very ambitious, in the eyes of colonizers.

Such situations have probably prompted the British to grant Nigeria independence in October 1960 under a constitution that provided parliamentary government, as done in the British Monarchy. Unfortunately, this independence did not meet the expectations of the Southern and South-eastern Igbos officers because they were searching for a Republic. The first manifestation of such a dissatisfaction is the coup d'état these officers have organized on January 15th 1966 and have assassinated the prime minister, the Sardauna referred to in the first selected extract, i.e., extract 2a. This is the starting point of three years of civil war.

In point of fact, the coup is planned to help the South really secedes from the North to become a full Republic of Biafra which can take care of its own home affairs instead of letting the Queen manage it from Great Britain. The reading of the whole passage reveals that this is the first expectation most of the Igbos have. Olanna can sing to Baby in the bathroom *London Bridge is falling down, falling down, falling down, London Bridge is falling down, my fair lady (p.122)* and Master continues saying *…where somebody gives you*

a dress that they tell you looks like their own, but it doesn't fit you and the buttons have fallen off, then you have to discard it and make a dress that is your own size. (pp 125-126). It infers from this that since the independence English grants them does not meet their need or expectations they, now, try to arrange their own one. Regrettably, when the military coup is launched, this ethnic community, i.e., Igbo, meets little supports all over the world. The war has caused the death of hundreds of thousands of people either from starvation, or diseases, or they have been shot dead. Also, many of their properties have been seized by the Hausa mainly.

From the above contextual interpretation of the events which precede, it can now be deeply understood that these are the reason that has motivated the author to select Igbo men and women, except Richard, a British who has tried to be Igbo, as the main characters in *Half of a Yellow Sun*. These Igbo characters are presented in the novel as the marginalized minority ethnic group in Nigeria. The characters are psychologically, physically and culturally injured. Thus, readers can feel the weight of what is meant to be Igbo at the time of the Biafran war in Nigeria. The writer has pointed to this from diverse angles so as to reveal to her readers the various negative impacts of battles on Igbo ethnic group.

After the first coup, the second one happens six months later. Richard, the portrayal of the colonizer, gloats about the situation as other English can do because their policy is "divide to reign" in African countries. The BBC radio then reports "Northern officers have taken over. The BBC says they are killing Igbo officers in Kaduna. Nigerian radio isn't saying anything… (p.137)" Again, it can be read on the subsequent page what follows:

> Many Igbo officers were dead. The killings were organized […], the Northern picked out all the Igbo soldiers and took them away and shot them […] They killed Colonel Udochi Ekechi, […] "Northern soldiers put him in a cell in the barrack and fed him his own shit. He ate his own shit." Kainene paused. "Then they beat him senseless and tied

> him to an iron cross and threw him back in his cell. He died tied to an iron cross. He died on a cross." (p. 138)

Another negative impact of these military coups, as revealed by the reading of the novel, is the routinely harassment organized by other ethnic groups towards Igbo people in public places such as markets. This has been witnessed by Olanna, Baby, Arize and Ibekie, their driver. Olanna gives an account of the scene in these words:

> "Why now? Why are you denying?" The man stared at them, blank, bending his neck slightly after each slap. Arize stopped.
>
> Somebody out of the crowd called out, "We are counting the Igbo people. Oya, come and identify yourself. You are Igbo?"
>
> Arize muttered under her breath, "I kwuna okwu" as if Olanna was thinking of saying anything, and then shook her head and started to speak a fluent, loud Yoruba, all the while casually turning so they could go back the way they had come "[…] they go out in the streets and start to harass Igbo people because they said the coup was an Igbo coup" (p. 132)

Another facet of the harassment Yoruba people are implementing has been experienced by Ibekie, as he contends on their way home from Yaba market. He says that:

> "My uncle in Ebutte Metta does not sleep in his house anymore since the coup. All his neighbours are Yoruba, and they said some men have been looking for him. He sleeps in different houses every night, while he takes care of his business. He has sent his children back home" (p. 133)

Apart from killing and routinely harassment and situations of psychosis in public places like markets, the properties of Igbo people have also been seized by Hausa, Fulani and even Yoruba people. This is shown in the following citations from the third selected extract, i.e., text 2c:

> 'Good afternoon,'/ (19) **Richard** said. / (20) '**My name** is Richard Churchill. / (21) **I**'m Kainene Ozobia's fiancé.
> Yes?
> (22) '**I** used to live her. / (23) **This** is Kainene house.'
> (24) **The woman's face** tightened. / (25) '**This** was abandoned property. / (26) **It** is now my house.' / (27) **She** started to close the door.

> (28) 'PLEASE **wait'** /(29) **Richard** said. / (30) **I**'d like our photos, please. / (31) CAN **I** have some of Kainene's photographs? **[**The album on the shelf in the study?]
> (32) **The woman** whistled. /(33) '**I** have a vicious dog, /(34) *and if* **you** don't go now/(35) **I** will turn it on you.'
> ['Please, just the photographs.']
> (36) **The woman** whistled again. /(37) ***From somewhere inside*,** Richard heard a dog growl. (38) **He** slowly turned //*and* left. (p.426)

The main characters living in such a situation of regionalism have to try in working out self-help strategies to cut a path through the jungle. In search of appropriate solutions, these characters, ethnically the same, can gather together on a regular basis to critically think about the appropriate political governance that will fit Africa or Nigeria instead of applying blindly a European system of political governance, the one that has run them mad. For the benefit of all their country, the social gatherings that these characters hold at Odenigbo's house nurture the ideas of either tribal system of governance as the ideal one for the unity of Africa or that of nationalism or pan-Africanism, to a greater extent. They can predict that only a unitary government can help to remove the divisions of regionalism they are subject to. It is in this vein that Odenigbo, the Master says that:

> 'Of course we are all alike, we all have white oppression in common,' Miss Adebayo said dryly. 'Pan-Africanism is simply the most sensible response.'
> 'Of course, of course, but my point is that the only authentic identity for the African is the tribe,' Master said. 'I am Nigerian because a white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came.'
> Professor Ezeka snorted and shook his head, thin legs crossed.
> 'But you became aware that you were Igbo because of the white man. The pan-Igbo idea itself came only in the face of white domination. You must see that tribe as it is today is as colonial a product as nation and race.' Professor Ezeka recrossed his legs. 'The pan-Igbo idea existed long before the white man!' Master
> shouted. 'Go and ask the elders in your village about your history
> (Adiche, C. N. (2006), pp: 20-21)

All their proposals will never be tested as the colonizer's policy of 'divide to reign' is set in motion in the whole country. These are some of the instances of a negative influence of colonial power upon the political management in a post-independent Nigeria. As these have been handled within a nimbleness approach, they have, later on, led to the

destruction of the whole country. It can also be realized here that the ethnic zeal which prompts people to consider their fellow citizen as "the others" can sometimes become harmful to both parties. It is time people –as members of an ethnic group –understood that they belong to a culture which has not created them but that they have created by themselves for themselves. Thus, God has created the world and people have created their culture. This means that peoples' culture (Hausa, Fulali, Yoruba or Igbo) can be adjusted to the speed of our socio-political and economic needs for a sustainable development of African countries and that of the world.

At this very stage, a light needs to be shed on the importance of education and to reveal the major role played by the academia at that given period of time. Education is most of the time seen as the key of development of prosperous nations. It is probably what the writer is emphasizing by selecting intellectuals as the main characters in *Half of a Yellow Sun*. So, many of them, including Ugwu, are professors and well-read people. In a situation of ethnic tension, like the present case, people normally reflect about ways out in order to have peace. In this perspective, fellow professors regularly hold a weekly meeting every week-end in Odenigbo's house to discuss the political and ethnic struggles in their country. These political and ethnic differences between Igbo, Yoruba, Hausa and Fulani people erupted into two deadly military coups. In the selected extracts from the novel, one can realize that the language of the author is appraising both these professors' attitude and opinions by putting side by side the right-minded political opinions of their leader, i.e., Odenigbo –the initiator of the meeting –and his cohorts from the time of peace against the political realities of the time of war. Apparently, this seems to be the reason why the author juxtaposes the same characters' approach by revealing their behaviour at the right beginning of the novel she terms the "Early Sixties" sections against the political realities of the "Late Sixties" sections.

Moreover, the case of Ugwu is quite an example of development and change of mind that Africans are capable of expressing. In fact, at the beginning of the novel, he is presented as a simple village boy from Obukpa who later becomes a servant in Odenigbo's house. Under Odenigbo and Olanna's influence, he finally continues his education and his literary skills progress throughout the novel. He struggles to have access to education so as to have his turn in political debates. The author also points that Ugwu has particularly been inspired by Frederick Douglass's autobiography titled *The Narrative of the Life of Frederick Douglass* which accounts for Frederick's fight against slavery to become the author of the autobiographical oeuvre. This is to suggest that when Ugwu has been exposed to the manifestation of a former slave's intelligentsia to become author, he then gets metamorphosed to become a writer and emancipates himself through education.

Finally, he, a former houseboy who has become his own master, writes a narrative about the war he has experienced which is given the title *The World Was Silent When We Died* (Book1 p.82, Book 2 p.115, Book 3 p.155, Book 4 p.205, Book 5 p.237, Book 6 p.258, Book 7 p.375, Book 8 p.433). As it seems ambiguous, to a larger extent, to appoint to either Ugwu or Richard as the author of this narrative within the novel (Ojinmah 2012), readers may simply infer that Richard, the former British who has tried very hard to become Biafran, has handed his writer's mantle to Ugwu, the native. The title describes the silence of the coloniser, the British, and the so-called international community while the Biafran died. Anyway, we may, rightly, infer from this case of Ugwu that the novelist is covertly suggesting that Africans are the right people to write about their own history and not the white. The only thing which stands out here is that only education can help attain change. When people are not educated they can mistakenly think like the lady Arize, Olanna's illiterate cousin, that the nuptial celebration is only reserved for educated women or "women who have read books", as she, copiously, calls them.

Finally, it can be noticed that wherever people, the youth especially, have access to a good education they lead their lives and become responsible for the choice of solutions to the events that surround them. They don't let those events and difficult situations of life lead them. In addition, they don't blame others. At this stage, the discussion and the interpretation of the findings from the analyses of the selected extracts from *Americanah* by the same author can be carried out.

6.5. Discussion and interpretation of the findings derived from the analyses of *Americanah*.

This third section deals with the interpretation of the findings derived from the main analyses carried out in chapter five of the present dissertation. It, first, deals with the discussion of the remarkable features of Theme types, Theme choice and pattern of development of Theme uncovered in the selected extracts with reference to the possible contexts of culture (genre) and that of situation (register) which can sustain the discourse created by Chimamanda Ngozi Adichie in her third novel under study i.e. *Americanah*. Second, it examines some of the foregrounded Themes identified in the selected extracts and in the novel, as well, which pertains to the questions of romantic love, race or racism, and cultural identity that African emigrants face in their daily lives in the United States, mainly.

The analysis of Theme types in the selected extracts from *Americanah* reveals two salient patterns as it can be seen from the histogram on figure 9. These are topical and interpersonal Themes. Topical Themes scores 70 % in extract 3c whereas interpersonal Themes represent 3% in extract 3b. Here too, these rates represent respectively the highest and the lowest levels on the histogram. Definitely, the significant presence of topical Themes in the three extracts suggests that the analysed texts are sprinkled with sensitive characters that have shared real actions and events, and, the very low proportion of

interpersonal Theme shows the low degree of reticence or a possible absence of exchange among the participants. The majority of such participants are African Nigerians who have emigrated in the US because of the Biafran war. Over in the US, they face serious problems of skin colour which may probably justify such reticence.

In other words, the presence of few interpersonal Themes suggests that the texts are less concerned with authoritarian tenor whereas the predominance of topical Themes in these selected extracts provides evidence, that the narrators, have depicted, in an absorbing way, real questions of race and identity in a context of globalization. The issues dealt with have been experienced by conscious characters performing the role of actor, sayer, behaver, and senser. Most of such roles are realized through the use of subjects Aunty Uju, the peacocks, Obinze, Bartholomew, Ifemelu, Dike, the endless skyscrapers, a girl, the men, the women, the staff buses, Ranyinudo, Blaine, Fred, who, what, how, which, behave and look in declarative, yes/no questions, and imperatives sentences.

The analysis of thematic choices in the selected extracts from *Americanah* reveals on histogram on figure 10 the presence of two asymmetrical data. The first represents topical unmarked Themes while the second one exhibits marked dependent clauses used as Themes. Above all, unmarked Themes rank first in selected extract 3c and cover 60% of the total amount of Theme patterns identified therein. As for marked dependent clauses as Themes, they come last in each of the extracts, but cover 0% in extracts 3a and 3c.

The prevailing occurrence of topical unmarked Themes entails that the narrators have essentially given priority to lexical elements which conflates the role of Subject (in a declarative clause), Finite (in an interrogative clause), Predicator (in an imperative clause), and Wh-element (in a yes/no interrogative clause) occupying the initial position in the identified clauses. Besides, such predominance suggests that these narrators have, basically,

used language to portray normal things and unusual events which carries along material, physical, and psychological deeds performed by real human beings in *Americanah*, as seen within the case of the first two selected novels.

The realities that the language of this novel has depicted pertain to the characters' socio-political remembrance and awareness regarding the issue of emigration. These realities also describe the weight of their skin colour as being black in the United States of America, which is, by sheer coincidence, the writer's host country. So, it can be understood that Adichie is, by this means, addressing the questions of consequences of Biafran war such as emigration and its related problems like race, racism and cultural identity that African emigrants can face in their daily lives in the United States.

Here again, the absence of marked dependent clauses as Themes within the selected extracts indicates that the author is intending to make her messages sound natural and real. It is also true that the use of such an unplanned spoken language enhances the impression of a pure historical fiction from the author. We, then, uncover that the narrators have offered a gripping depiction of the aforementioned events in an ordinary language to positively impact on readers. A discussion of the findings from the analysis of method of development of Themes in selected extracts from the same novel can now be carried out.

The analysis of the method of thematic progression or development in the selected extracts from *Americanah*, reveals the occurrence of Theme re-iteration patterns, the zig-zag patterns, and that of the multiple-Theme patterns in each of the extracts. Nevertheless, two of these methods, i.e., Theme re-iteration and the multiple-Theme pattern of development are given more attention here.

Within extracts 3a, 3b, and 3c, Theme re-iteration pattern has, constantly been used than the multiple-Theme patterns. Such a predominance of Theme re-iteration pattern confirms the easiness that the narrators have enjoyed in redeploying a previous Theme or thematic content from an early clause in the beginning of the next one, and so on and so forth. It means that the narrators favour the selected lexical elements and, by proceeding this way, orient readers to a strong topical focus in the selected excerpts. Thus, Theme re-iteration or constant Theme patterns has made it possible to lead readers through different manifestations of love and racism that emigration can cause from different characters' point of view.

The main pronouncement this discussion offers is that the narrators in *Americanah* do their best to bring forth several facets of the same stories about the lives of African emigrants in the United States within a context of globalisation. Indeed, they (narrators) provide constant developments of the information conveyed so as to hold readers breathless through their own deeds, their motions, their behaviours, and the actions they have undertaken in the novel. The message and events are also unfolded under another angle of the notion of exile so as to ignite considerable changes of mind in African young generation.

As for the low manifestations of multiple-Theme patterns in all the three selected texts, they simply confirm that the divers narrators in *Americanah*, for a third time, shift sometimes to detail block of information containing in the Rheme of a given clause in the Theme position of the subsequent ones as previously disclosed in *Purple Hibiscus* and *Half of a Yellow Sun*. In fact, this means that the Rheme –or its semantic contents –of a previous clause is promoted to be Theme in the succeeding ones so as to show further connected information of the initial Rheme. As seen with the first two analysed novels, the language of the novels sometimes exhibits cases of the use of such a method to make her readers

visualize the various consequences of the Nigerian Biafran War upon a young Nigerian generation, especially a young couple, such as love, emigration and its related issues of racism and that of cultural identity that they, Ifemelu mainly, can regularly face in a host country, the United States.

Having discussed the findings based on the various Theme patterns analysis in the selected extracts from *Americanah*, it is now necessary turn to the interpretation of the foregrounded Themes, and that of the foregrounded messages as revealed by the analyses. These pertain to some of the prominent features identified throughout the readings of the novel and of the selected extracts, in particular. They have relation to the issues of race or racism, romantic love, and the manifestation of cultural identity by African as well as American characters in the novel. Before tackling this exercise, a presentation of the author and the possible contexts of culture (genre) and situation (register) likely to sustain the language of *Americanah* seems to be significant because this can enhance our understanding of the selected artefact.

In fact, Chimamanda Ngozi Adichie hails from Igbo ethnical group in Nigeria. Azodo (2008) adds that her parents (James Nwoye Adichie and Grace Ifeoma) have worked in the university town of Nsukka wherein Adichie grows. It is worth recalling that this town is also the setting of *Purple Hibiscus*. During that time, she has been exposed to the reading of books which quicken her ability of writing since her childhood. At nineteen year-old, she travels to the US to study and completes, first, a Bachelor Degree in Communication and Political Science in 2001 from Eastern Connecticut State University, and then in 2003, a Master Degree in Creative Writing from Johns Hopkins University. Later on, in 2008, she receives a Master of Arts Degree in African studies from Yale University. With her fictional writings, she wins many prizes such as the Commonwealth Writers' Prise for Best First

Book with *Purple Hibiscus* in 2005 and the Orange Broadband Prize for Fiction with *Half of a Yellow Sun* in 2007. Her third novel *Americanah* has been selected as one the Ten Best Books of the year 2013.

This third selected novel is centred on issues of love, race and racism, and the expression of cultural identity that African emigrants are subject to in their daily lives abroad. The entire story crosses three continents- Africa, Europe, and America- and embraces numerous lives. From the place of African people in the race politics, to love across continents, the novel brings to its readers a world of a confident and self-made woman, Ifemelu, making her way in these difficult times of a globalized world (Wainaina, cover page).

Out of the multiple layers of the foregrounded messages that the authors has pointed to, greater attention needs to be paid to the modern attitudes to love, racism, on the one hand, and the different ways African characters express their cultural identity in the novel, on the other. Apart from the message of romantic love, the others are covertly exposed in all the selected extracts and in the novel, as well, in a way that only informed-readers can realize the novel is about race, cultural identity, and love at the same time.

The in-depth reading of the selected extracts and that of the whole novel reveal that the novel's setting unfolds across Nigeria, England, and the USA and so, it takes an inter-continental dimension. Such a dimension helps the author thoroughly explores questions of race, and cultural identity and their manifestation in Africa, Europe, and America. In the light of such an inter-continental context of the novel, Adichie can be considered as a citizen of the world, but she refuses to be considered as such. Austin (2014) quotes one of her responses in an interview she offers: "I don't think of myself as anything like a global citizen or anything of the sort. I am just a Nigerian who's comfortable in other places". That

may be the reason justifying the fact Adichie has created in *Americanah*, characters leaving Nigeria not because they are underfed or because they have no other choice. But, they have simply fled their home country as they can and escape from the menacing situation in a Nigeria under military dictatorship in order to seek for a greater welfare. Once abroad, these characters feel a need of redefining their own identity as they are exposed to an ideological "re-categorization" in the host country.

First and foremost, the novel addresses the question of forced-migration which generates other problems of skin colour and a permanent expression of one's cultural identity to the immigrants. Indeed, the key issue the language of *Americanah* is depicting has to do with the concepts of race and cultural identity through the lives of young African characters, Obinze and Ifemelu: university-educated Nigerians, who have respectively emigrated into Europe and America where the context of racism matters than in their home country Nigeria, and in Africa, in general. In fact, Chimamanda Ngozi Adichie has started with a classic tale of these young lovers, i.e., Ifemelu and Obinze, in Nigeria as the driving narrative of the whole novel. From the moment when their country is under military dictatorship, the characters leave, as many people are doing, to depart for America for studies, as the case of Ifemelu, and for London, as the case of Obinze. Such a gripping starting point of the novel makes readers reach the last pages of the novel without realizing that the novel is, in actual fact, about racial issues and expression of cultural identity, but rather a love story.

Some of the many instances of manifestation of racism can be interpreted now with examples drawn from the analysed extracts, and the novel, as well. The concept of race, within the present context, matches with the one suggested by *Oxford Advanced Learner's Dictionary* as "one of the main groups that humans can be divided into according to their

physical differences, for example the colour of their skin". An alternative definition can be that suggested by Reilly et. al. 2003, quoted in Koskei (2014) as follows:

> Racism is prejudice or discrimination against other people because of their 'race' or what is thought to be their race (biology, ancestry or physical appearance). Racism is normally based on stereotype that a people of a particular genetic background all behave in some unappealing way. (p.38)

From the above quotes, it stands out that a stereotype is, first of all, a positive or negative set of fixed beliefs that an individual or people can hold about a particular group of people, which is not really true. So, the basic physical difference which can guide one appointing to racial issues is the skin colour people have. The language of this third selected novel exhibits various cases where racism is amply depicted. Examples are that of racial discrimination, stereotype, economic exploitation, as well as cultural racism through language use.

The very obvious cases that readers can come across have relation to the skin colour, the gender, the body size, and the type of job which are likely to characterize Nigerian characters in the novel. Right from the onset of the novel, multiple facets of stories about Ifemelu and Obinze, mainly, scrutinize blackness (what it means to black) in America and England. Thus, Ifemelu who was unconscious of her being black in Nigeria encounters racism only when she sets foot on American land. She confesses: "I came from a country where race was not an issue. I did not think of myself as black and I only became black when I came to America." (Adichie C. N., 2013: 290).

Such a pronouncement by Ifemelu reveals that in the US, the skin colour is a political question contrary to Nigeria where people are not aware of their blackness. From previous analyses from the second novel, that is, *Half of a Yellow Sun,* studied above, it can be plainy understood that what matters in Nigeria are not race or skin colour, but rather, politics,

ethnicity and religion. The narrator, Ifemelu, continues saying that race exists because people want it to exist and finally concludes that race is an invention (Adichie C. N., 2013: 302). After, she even confirms to Blaine, an American character in a telephone conversation in the following terms:

"/(127) *So* **you** still blogging"/
"Yes",
"About race?"
["No Just about life.] /(128) **Race** doesn't really work here. /(129) I FEEL LIKE **I** got off the plane in Lagos// *and* stopped being black." (Extract 3c)

Not only African Nigerians are present on American soil, but others from Senegal, Mali, South-Africa etc. are represented. Mariama told Ifemelu "Me and my sister Halima are from Mali. Aisha is from Senegal" (Adichie C. N., 2013: 11)

Furthermore, these African immigrants are plenty in America, giving the impression that the US is the best place on earth. Ifemelu contends, just at the beginning of the novel that:

> […] until they arrived at Trenton. The platform was crowded with black people, many of them fat, in short, flimsy clothes. […] she was struck by how mostly slim white people got off at the stops in Manhattan and, as the train went further into Brooklyn, the people left were mostly black and fat. (p. 5)

From this excerpt, it is clear that American towns, especially, the suburbs of Trenton and Brooklyn, and others probably, are full of black people. They are presented as being fat or "big" (p.5), and living in less harmonious conditions which evoke a sense of misery and isolation. Ifemelu, then, says:

> They [braiding salons] were in the part of the city that had graffiti, dank buildings and no white people, they displayed bright signboards with names like Aisha and Fatima African Hair Braiding, they had radiators that were too hot in the winter and air conditioners that did not cool in the summer, and they were full of Francophone West African women braiders. (p.9)

In such a contradictory situation, Halima, one of the African women braiders, will ask Ifemelu who is fanning herself with a magazine due to the heater of the salon if it is so hot. She avoids then to say "are you hot? But you are from Africa!" She simply apologizes to Ifemelu as follows: "This heat wave is very bad. Sorry the air conditioner broke yesterday." (p.11); which is not probably true.

Another aspect that is worth giving prominence in the novel under study pertains to the fact that black African characters are, most of the time, stereotyped by American ones. Thus, in order to shed light on such things, Ifemelu, one of the main protagonists, puts, on one of her blog posts, the following title: "Understand America for the Non-American Black: American Tribalism". Within this post, she contends:

> In America, tribalism is alive and well. There are four kinds – class, ideology, region, and race. First, class. Pretty easy. Rich folk and poor folk. Second, ideology. Liberal and conservatives […]. Third, region. The North and the South. The two sides fought a civil war and tough stains from the war remain. […]. Finally, race. There's a ladder of racial hierarchy in America. White is always on top, specially White Anglo-Saxon Protestant, otherwise known as WASP, and American Black is always on the bottom […] if you're White, you're all right; if you're brown, stick around; if you're black, get back. (p. 184)

From this clarification, it follows, then, that in America, black people are purely judged not by their intellectual or physical capacity, but simply by the colour of their skin. This is the fundamental basis of the system of colour blindness prevailing in the United States of America up to the present time. Such a built up system prevents African people from fully being considered as human beings. Definitely, there is a kind of segregation attached to the way people think or live which complicates relations when two people –black African and white American precisely –want to get involved in affective relationship or when a black person is supposed to work in the same professional environment with white people in the United States.

Many instances can be pointed out here as illustration. The first example case pertains to the status of taxi drivers in the United States. The impression a reader can firstly have of taxi drivers in America would be "most of taxi drivers are black people" as Ifemelu puts "Nigerian taxi drivers in America were all convinced that they were not really taxi drivers" (p. 8). A second degrading depiction is a witness given by Aunty Uju when she has returned late a rented book to a public library. There, the guard tells her "you people never do anything right" (p. 182). More humiliating, Aunty Uju, a medical doctor, desolately, finds herself obliged to abandon a patient that she was previously supposed to examine. She reports to Ifemelu that she walked into an examining room and a patient asked "Is the doctor coming?" and she replies she is the doctor and the patient's face changes to fired clay (p.182). This very patient calls to transfer her files to another doctor's office. Such attitudes from the guard and the patient show that black African are not expected to do best things, or at least to carry out medical interventions on white people, in America.

Besides the case of Aunty Uju, this incident of colour bias also happens to the author, Chimamanda, who confesses in one of her talks at *Babel*, that one day, her professor of Essay Writing was surprised when he discovered that she (Adichie) has written for the first essay of the class the best paper. For this professor, it is astonishing to have a black person write the best essay in class since for ordinary Americans, black people can do things but not the best.

The final incidence of stereotype selected for the present illustration has been experienced by Ifemelu who boyfriend is a white American named Curt. In fact, when Curt, introduces Ifemelu to some young ladies and Ashleigh, his friend from high school, at a cocktail party, "they look at her with surprise, a surprise that some of them shield and some of them did not, and in their expressions was the question "Why her?" (p. 292)". These

young white people's attitude also confirms that not only old people but also young ones express the colour blindness in the US. In other words, black people are psychologically and psychically wounded on a regular basis in America so that a balding white man says, just a day after Barack Obama becomes the Democratic Party's candidate for Presidential election of the US, "Obama will end racism in this country" (p. 290). It is just an illusion because being African-American is far different from being African in America. This is another debate on which I would prefer keeping quiet here.

Apart from the interpretation of the findings pertaining to the manifestations of racism in *Americanah*, the different questions which have relation to the expression of cultural identity by the black characters in the novel under study can be interpreted. Here again, the novel's language has succeeded in giving an absorbing portrayal of black African characters who, most of the time, find out self-help strategies to exhibit their Nigerian or African culture in a host country notwithstanding the discrimination and oppressions under which they are living.

The vivid strategy used by African characters selected by Adichie, especially Ifemelu, is the use of hair to talk about African beauty along with the course of the novel. So, readers are exposed to many cases where black women's hair, their belonging, and their personality can help them perceive characters' daily struggles in expressing Nigerian or African cultural identity in the US.

Actually, the novelist presents the black women's hair as a political thing because American people can easily make their judgements about hair, particularly about black women's. At the right beginning of the novel, Ifemelu is introduced to readers in a braiding salon in Trenton while having her hair braided though she lives in Princeton. No matter the

distance, she can afford to take train from Princeton junction station (p.1) to Trenton just to braid her hair to conserve her authentic identity not a false one.

It can be recalled here that in such a context white braiding salon do not neither curly nor braid black hair (p. 292). The lack of such services has not obliged African characters to lose their authentic identity and go American ways. In a globalized context as the present one of the novel setting, some black women tend to think mistakenly that a woman has to look like Beyoncé or Rihanna, or other film stars or top models, before she can be seen as beautiful. And, when a lady chooses not to, she automatically is considered as strange. Another possibility of interpreting the position of the author here can be that of advice-giver. She is raising our conscience on the fact that beauty is not one thing or does not exist under a single angle. Beauty, here, is a reality whose meanings and expressions have diversely been explained in order to help readers to make their own choice. We grasp from the writer's ideological point that every woman is beautiful, be she, black, white, yellow etc. The skin colour does not matter in any case. Neither the skin colour, nor the hair shape of a woman concedes her a natural beauty.

Also, one of Ifemelu's blog post points to the First Lady, Michelle Obama's hair which can look fuller than usual. The makeover shows on TV how "the black woman has natural hair (coarse, coily, kinky or curly) in the ugly "before" picture, and in the pretty "after" picture (p. 297)." This example of Michelle Obama's hair is a problematic one and the use of qualifiers such as "coarse, coily, kinky and curly" to describe an earlier picture of hers by the media to present Michelle's hair is, to some extent, simplistic. Covertly, we can, of course, deduce that the author has resorted to hair, within the present context to raise a political issue. She is advocating for black women to conserve their natural scalp as a symbol of African pride and not go American by relaxing their hair, conforming them, then, to the

white norms. It can, nonetheless, be noticed that by the day Michelle Obama, the First Lady, decides to go natural and appear on TV with an Afro, it will have other major political consequences on Obama's vote. Ifemelu puts "she would totally rock but poor Obama would certainly lose the independent vote, even the undecided Democrat vote" (p.297).

Another strategy used by the characters or narrators, especially black women, in the novel to express their "africanity" is that of manifesting solidarity, familiarity and intimacy towards each other in a host country. Anytime Ifemelu enters Halima's braiding salon in Trenton, the latter engages her in conversation as if they were sisters from the same town in Africa. But this is not the case. Ifemelu comes from Nigeria whereas Halima is from Mali (p.11). Despite the fact that Mariama and Halima are from Mali and Aisha is from Senegal (p.11), they behave as if they are real sisters.

Also, it is clearly uncovered that Aunty Uju is trying to persuade Ifemelu to really show consideration to her new boyfriend Bartholomew when she says ""**He** is an accountant, divorced, /(9) ***and*** **he** is looking to settle down. /(10) **He** is from Eziowelle, very near us." (Extract 3a). They very often use the expression "my sister, my brother, my cousin, or my niece" to introduce each other and this, most of the time, characterize the attitude of Africans from the same country or continent when they are abroad. Such an attitude is not the same when they are in their home country, Nigeria. It is, blatantly, realized that the African characters under consideration have developed a kind of connection that never exists between them in Nigeria due to their class, religious, and ethnic differences therein. These characters will not, probably, have chance to meet each other in Nigeria.

6.6. Concluding remarks: Making the point on the recapitulation, discussions and interpretations of the findings.

In this chapter, I have, first of all, tried to recapitulate, the diverse findings uncovered in the analyses carried out so far in all the nine selected extracts viz. 1a, 1b, and 1c from *Purple Hibiscus*, 2a, 2b, and 2c from *Half of a yellow Sun*, and, 3a, 3b, and 3c from *Americanah*. The discussion and the interpretation of the findings as revealed by the different analyses have helped me to conclude that the narrators in the selected novels, through their lives and deeds, have effectively, used language to awaken people's conscience or awareness as far as personal and collective hypocrisy, in nations and in the world, are concerned.

The interpretation of various findings disclosed has made it possible to point out that the different narrators have made use of all types of Themes with a predominance of topical Theme which testifies that the sensitive characters or participants have experienced tangible or real issues and challenges in situations of life throughout the world. Also, the results show that these personae have made use of all the patterns of thematic choice with an exaggerated selection of topical marked and unmarked Theme which is an indication that a typical and/or an atypical language has been used not only to describe events but also to give detailed accounts of instances of normal as well as abnormal difficult situations in the three selected novels.

First, narrators have used language to portray a strained atmosphere within a family circle of a too rigid father and within a whole nation in *Purple Hibiscus.* Second, language has served to depict the odds events related to the Nigerian Biafran war in Nigeria in the sixties in *Half of a Yellow Sun.* As for the third case study, i.e. *Americanah*, the narrators therein have, again, used language to shed light on the racial discrimination in the United States up to now.

The third type of analysis has revealed the presence of all methods of development of Themes in the selected extracts with the predominance of the re-iteration pattern. This method has helped the narrators to foreground and to maintain a strong topical focus in the text. Also it has been proved that such a method helps them to avoid a simple reiteration or duplication of the same lexical items.

Finally, the study of the foregrounded Themes within the selected extracts makes it possible to interpret some prominent meanings carried out with special reference to the socio-political context of production on the selected novels. This has helped the researcher to establish a possible relationship of continuity in denunciation between the three selected novels. Within *Purple Hibiscus*, Chimamanda has pointed to individual hypocrisy or dynamic/double nature of Mr. Achike, Brother Eugene, as may be seen with other political and religious leaders in Nigeria, and Africa, to a larger extent. It may be inferred from this that it is due to such a situation that the country has been put into a dreadful situation of the Biafran war, as depicted in *Half of a Yellow Sun*. The interpretation, thus, makes clear that the Nigerian Biafran war has been caused by the cultural hypocrisy of all the Nigerian ethnic groups. A direct consequence of the war, i.e., emigration, and an indirect one, i.e., racism, has covertly been depicted in the third selected novel, *Americanah* where the writer has skilfully continued in portraying the hypocrisy of white men, too, regarding skin colour in their so-called more civilized and democratic countries.

CONCLUSION

The present dissertation has dealt with the study of Theme patterns in selected extracts from Chimamanda Ngozi Adichie's novels viz. *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah.* Thus, the Systemic Functional Linguistics Theme-Rheme theory, as suggested by prominent figures such as Halliday (1985a, 1994, 2002), Dane (1974), Eggins (1994, 2005), Bloor and Bloor (1992), and Halliday and Matthiessen (2004, 2014) etc, has been applied to a representative corpus made up of selected extracts drawn from the above-mentioned artefacts. Such an exploration into the language of these selected novels has helped to discover how the clauses are organised as message therein.

The review of the related literature has unveiled some major achievements in the field of linguistic-oriented analysis of literary texts from the early twentieth up to a recent time of the Hallidayan Systemic Functional Linguistics. It has, then, focussed on the application of the SFL theory of Theme-Rheme to texts as carried out by scholars from diverse horizons. All these are meant to pave a scientific and/or reliable way to the present dissertation and disclose some foregrounded properties of the selected novels by Adichie.

In a similar vein, the theoretical framework is that of the Hallidayan principle of Theme-Rheme as devised by Halliday (1985), and expanded by Eggins (1994, 2005), and revisited by Halliday and Matthiessen (2004, 2014). This recognises a clause as being made of Theme (the starting point of the message or what the clause is going to be about) and Rheme (the part of the clause in which the Theme is developed). It, then, follows the steps of Theme identification, the study of Theme types, Theme choices, method of development of Themes, and that of the foregrounded Themes in the selected excerpts.

To meet the Hallidayan linguistic requirements, I have carried out a descriptive method of research including a quantitative and qualitative approach. This has made it possible for the researcher to describe and interpret the linguistic features uncovered in the selected texts. The quantitative aspect of the study is, in fact, an applied practical statistics. After having the extract segmented into clauses within all the selected extracts, the quantitative phase of the study has displayed statistical tables showing the distribution of each Theme-type and histograms associated with them so as to materialize the curvilinear progression of Theme patterns in each novel. It, finally, provides the statistical data with comments in order to enhance the understanding of the selected novels. As for the qualitative aspect of the present study, it has dealt with relevant analyses of the Theme-type rates per novel with a focus on the most striking cases. By doing so, I have tried to embrace the study of the methods of development of Themes and that of the foregrounded Themes so as to disclose the deep messages that the different narrators are trying to convey in each of the selected novels.

Nine extracts (three per novel) have been selected according to the chronology of the different events in each of the novels. In the case of *Purple Hibiscus*, for example, the first extract, ie., text 1a presents us Mr Achike's household as being ruled by a too rigid and religiously hypocrite father whereas the second one, ie., text 1b shows the pleasant and vivid atmosphere reigning in Aunty Ifeoma's house while, the third extract, that is, text 1c shows the lives of Mr Achike's family, specifically that of the main protagonists Kambili, her brother Jaja, and their mother Beatrice, after his poisoning. Likewise, text 2a in *Half of a Yellow Sun* shows the tension reigning in Nigeria, right at the beginning of the Biafran War in the late sixties whereas the second excerpt, text 2b reveals the stupid love affair Richard has with Olanna, his girlfriend's (Kainene) sister while the third text, 2c, clearly evokes the consequences of the war viz. a sense of clash, loss of lives, and lost or abandoned properties

by Igbo ethnic group at the end of the battles. Finally, extract 3a in *Americanah* unveils the circumstances, the daily lives, and racial challenges faced by the African emigrants who have absconded from their home country because of the war to settle in the US. The second excerpt reveals the life of an illegal emigrant that Obinze in living in London while the third extract, ie., text 3c depicts the life of one of the returnee –what is really referred to as Americanah –the main protagonist in the novel, Ifemelu, with her American affectations and a feeling of great loss, as far as her first lover, Obinze, and her other relationships are concerned.

In order to have conclusive and reliable results, the study of Theme patterns has been carried on the basis of the nine selected extracts which can, to a large extent, be considered as the very backbone of the analyses and the interpretations derived from the description. The analyses and the interpretations derived from Themes description have helped to pinpoint different linguistics features concerning the language of the selected artefacts. Furthermore, they have allowed me to resort to some prominent issues depicted by the writer in each of the selected novels.

Afterwards, the practical analyses are carried out in chapters three, four, and five to apply the above mentioned theory of Theme to the selected extracts from *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*, respectively. Thus, the analyses of Theme patterns confirm the presence of topical, interpersonal, and textual Themes while dealing with the Theme types. They also uncover the presence of topical unmarked, topical marked, and that of marked dependent clause as Theme, as far as the thematic choices operating in the extracts are concerned. And at the third stage, the analyses reveal the use of reiteration, zig-zag, and multiple Theme patterns, while evaluating the method of development of Theme in all the selected extracts from the three novels under study. I, finally, resort to the study of

foregrounded Themes to disclose some of the deep messages that Adichie has depicted in each of her selected novels.

In chapter three, the Theme-types study reveals the predominance of topical themes in each of the extracts 1a, 1b, and 1c which has helped to testify that all these extracts conflate more topical themes than all the other themes types with a proportion of 128/188 in extract 1a, 107/171 in extract 1b, and 161/243 in extract 1c. This is evidence that all the three selected extracts 1a, 1b, and 1c are concerned with experiences (real facts and actions in a real society) shared by characters (participants) or the narrators in those novels. These actions are, in a great majority, performed by personae such as Jaja, Mama, Kambili, Papa, Father Benedict, also referred to by the use of personal pronouns like I, she, they…

The analysis of Theme choice indicates the predominance of topical marked Themes in all the extracts 1a, 1b, and 1c, i.e., 50 % in extract 1a, 51% in extract 1b, and 52 % in extract 1c to confirm that the narrators have repeatedly resorted to the choice of Circumstantial Adjuncts to realize the markedness so as to foreground elements from Mood System that are not Subject in the clauses. Such a use concedes to the point of departure the effect of putting emphasis on the atypical or odd situations of a too rigid father, women oppression, religious fanaticism and corruption in the Nigerian society in the early sixties that the language of the first selected novel is depicting. The analysis of method of development of Themes in *Purple Hibiscus* unveils great instances of Theme re-iteration as the story-tellers unfold the meanings in each of the selected extracts 1a, 1b, and 1c. It stands out that this method of development has helped to create the effect of maintaining a strong topical focus in the texts.

Chapter four also deals with the analysis of Theme-types in *Half of a Yellow Sun* as carried in *Purple Hibiscus* within chapter three. The analysis of Theme types in the three

extracts shows the predominance of topical Themes, i.e., 69 % in extract 2a, 64% in extract 2b, and 68 % in extract 2c, which makes it possible to assume that the extracts, really, conflate with topical Themes, irrespective of whether they are marked, unmarked, or marked dependent clause used as Theme, than any other. It, then, provides evidence that language has been used by the story-tellers to point out real facts and actions in real society, Nigeria. Also, such a predominance of topical Theme is an indication of tangible, physical and psychological deeds in all the extracts. Actions and deeds are, in a great majority, undertaken by characters such as Olanna (also anaphorically referred to as she), Arize, Nnakwanze, Sister Kainene, Uncle Mbaezi, Aunty Ifeka, the soldiers, Richard, the taxi drivers, the woman, the Elderly woman, Ugu, Eberechi, Madu, etc. playing the role of Subject in the clauses

The examination of the patterns of Theme Choice in *Half of a Yellow Sun* reveals that unmarked themes are most noticeable in each of the selected extracts, i.e., 58 % in extract 2a, 57% in extract 2b, and 59 % in extract 2c. This suggests that the narrators in *Half of a Yellow Sun* have, actually, used a typical language to talk about normal as well as abnormal things, concrete actions and real socio-political events. Indeed, they have simply used language to revisit the socio-political context of the Biafran war and to exhibit the consequences of such a war on some of the ethnic groups as well as the whole nation. It is also remarked that the unmarked Themes carry transitive role in the clauses which are mostly those of actor, behaver and senser. The analysis of the method of thematic development in the same novel reveals the presence of all the three types of development and, particularly, indicates that the narrators have made a frequent use of Theme re-iteration in each of the selected texts 2a, 2b, and 2c, while unfolding their messages. The use of such method of development of has enabled these narrators to keep readers attached to their messages.

Following the same analytical procedures as adopted in chapters three and four, chapter five also covers the same analyses related to Theme-types but in the third selected novel, *Americanah*, by same author. The analysis of Theme types in *Americanah* indicates the predominance of Topical Themes in all the extracts 3a, 3b, and 3c with a proportion of 65 % in extract 3a, 64% in extract 3b, and 70 % in extract 3c. This makes it possible to contend, within the SFL framework, that each of the selected texts is concerned with experiences (meaning about real life) shared by participants or characters. It can also be inferred from this that the personae have used language to raise real issues in real African, European, and American societies. Such actions have been undertaken characters who are real human beings as Aunty Uju, Bartholomew, Ifemelu, Dike, Igbo Massachusetts Accountant, Obinze, a girl, Ranyinudo, the Blaine and Fred in declarative; interrogative and imperative sentences as well.

As for the analysis of patterns of Theme choice, the investigation uncovers the presence of a high selection of unmarked Themes with a rate of 55 % in extract 3a, 51 % in extract 3b, and 60 % in extract 3c. This flagrant predominance of unmarked Theme confirms that the narrators or story-tellers have basically resorted to language to talk about concrete action and concrete social events which carry along material, physical, and psychological deeds in this third novel, *Americanah*. These actions and events pertain to the lives of peasants and intellectuals before and after the war with a focus on emigration from Nigeria and racism in the USA. In addition, the unmarked Themes play transitive role in the clauses which are mostly that of actor, behaver sayer, and senser. The analysis of the method of thematic development in selected extracts from *Americanah* shows the presence of all the methods of development in a mingling style but with a predominance of Theme re-iteration pattern in the three extracts. Such a predominant use of Theme re-iteration in discourse results in maintaining a strong topical focus in the text and has helped the

narrators to avoid a simple repetition of the same lexical elements appearing in thematic position within clauses.

Chapter six gives the researcher the opportunity to recapitulate, discuss, and interpret, in subjective way, the foregrounded messages unveiled in the three novels. Then, it is possible for him to pronounce that *Purple Hibiscus* depicts, apart from women oppression, corruption and the like, religious hypocrisy in Nigeria in the early sixties. Mr. Achike is the vivid example chosen by the novelist to allow her readers to depict such an odd situation the colonizers have created in African countries, especially in Nigeria.

Also, *Half of a Yellow Sun* openly exposes the socio-political context of the war of secession, i.e., Biafran war and its related consequences. The novelist, here, covertly portray the cultural hypocrisy of the some of the ethnic groups as well as the collective one of the international community, apropos of their silence, during that war. It can be inferred that the cultural hypocrisy of the ethnic groups, Igbo one especially, is the outcome of the individual hypocrisy of its members as presented in *Purple Hibiscus.*

And finally, within the third novel, i.e, *Americanah,* Chimamanda Ngozi Adichie reveals one of the indirect consequences of the Biafran war, which is racism connected to emigration. Thus, the researcher can make the pronouncement that the military dictatorship has forced people to flee their home country for more civilized and democratic ones, viz. England and the USA. Such Nigerian emigrants or the characters in/of *Americanah* face serious racial problems from the Europeans and Americans. Readers may, here again, uncover that the novelist is covertly denouncing the cultural bias or hypocrisy existing up to now in the western countries, on the one hand, and in the USA, on the other. It can be inferred from this that the mediocrity of war or racism is neither related to an ethnic group, a social group, nor a particular continent, but rather, to the individual human being. I can,

probably, contend that human beings are all hypocrite to some extent, or in other words, they resort to a kind of hypocrisy in a given situation to justify their deviations.

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