



UNIVERSITE D'ABOMEY- CALAVI

(UAC)



FACULTE DES LETTRES, ARTS ET SCIENCES HUMAINES

(FLASH)

ECOLE DOCTORALE PLURIDISCIPLINAIRE

« Espaces, Cultures et Développement. »

(EDP)

Filière: ETUDES ANGLOPHONES

Option: Linguistique Anglaise Appliquée
à la Littérature africaine anglophone.

MÉMOIRE POUR L'OBTENTION DU DIPLÔME D'ETUDES APPROFONDIES

(D.E.A.)

THEME:

**The Grammar of Textual Meaning in Adichie's
Purple Hibiscus: A Study of Theme Patterns.**

Présenté et soutenu par:

Crépin D. LOKO

Sous la Direction de:

Professeur Léonard KOUSSOUHON
Maître de Conférences de Linguistique
Anglaise et d'Etudes Africaines Anglophones.

Année Académique 2011-2012

Dedication

To God, the provider, without whom, I could not have accomplished the present research work.

To Clémentine Kpatinvoh and Raphaël Loko, my parents.

Acknowledgments.

I do want to express my particular gratitude to Professor Léonard Koussouhon, who, apart from initiating me to Systemic Functional Linguistics, has agreed to guide me through the present research work despite his busy time table.

I thank Professor Augustin Aïnamon for his methodological advice.

I am very grateful to Professor Taofiki Koumakpaï and Doctor Patrice Akogbeto for all their assistance and directions.

I cannot end without thanking the other lecturers of the Ecole Doctorale Pluridisciplinaire (E.D.P.) for their permanent efforts and love to help students.

I am also grateful to Dr. Hounzangbé Maurice, Dr. Zanou Clémence, Dr. Agbayahoun Juvénale, Dr. Koutchadé Innocent, Dr. Yekini Ibrahim, Mr. Agboïgba François and Mr. Kplaboa Nicaise for their encouragement and consideration.

I finally thank my family, colleagues, and friends for their supports and encouragement.

Thank you all.

CONTENTS

DEDICATION	i
ACKNOWLEDGEMENTS	ii
CONTENTS	iii
CHAPTER 1: INTRODUCTION AND CRITICAL LITERATURE REVIEW-----	1
1.1 INTRODUCTION -----	1
1.2 Critical Literature Review.-----	4
1.2.1 General aspects of SFL applied to literature. -----	4
1.2.2 The grammar of textual meaning applied by scholars and students.-----	7
CHAPTER 2: THEORETICAL FRAMEWORK: TEXTUAL MEANING. -----	11
2.1 Topical Theme -----	12
2.1.1 Unmarked Topical Theme-----	13
2.1.2 Marked Topical Theme -----	14
2.1.3 Structural Topical Theme-----	15
2.2 Interpersonal Theme-----	17
2.3 Textual Theme -----	17
2.4 Multiple Themes -----	18
2.5 Structural Theme-----	19
2.6 Theme in clause complexes -----	19
2.7 Theme and Mood: Analyzing theme in different mood classes.-----	21
2.8 Rheme component. -----	26

CHAPTER 3: THEME ANALYSIS IN THE EXTRACTS AND INTERPRETATION

DERIVED FROM THE DESCRIPTION AND ANALYSIS.----- 27

- 3.1. Themes analysis in the three extracts.-----27
 - 3.1.1. Themes analysis in extract 1 -----27
 - 3.1.2. Themes analysis in extract 2-----28
 - 3.1.3. Themes analysis in extract 3-----29
- 3.2. Types of themes in the three extracts-----30
 - 3.2.1. Topical Themes in the three extracts-----30
 - 3.2.1.1. Unmarked Topical Themes in the three extracts-----30
 - 3.2.1.1.1. Unmarked Topical Themes in extract 1-----30
 - 3.2.1.1.2. Unmarked Topical Themes in extract 2-----30
 - 3.2.1.1.3 Unmarked Topical Themes in extract 3-----31
 - 3.2.1.2. Marked Topical Themes in the three extracts-----32
 - 3.2.1.2.1 Marked Topical Themes in extract 1-----32
 - 3.2.1.2.2. Marked Topical Themes in extract 2-----32
 - 3.2.1.2.3. Marked Topical Themes in extract 3-----32
 - 3.2.1.3 Structural Topical Themes in the extracts-----33
 - 3.2.1.3.1. Structural Topical Themes in extract 1-----33
 - 3.2.1.3.2. Structural Topical Themes in extract 2-----33
 - 3.2.1.3.3. Structural Topical Themes in extract 3-----34
 - 3.2.2. Textual Themes in the three extracts-----34
 - 3.2.2.1. Textual Themes in extract 1-----34
 - 3.2.2.2. Textual Themes in extract 2-----35
 - 3.2.2.3. Textual Themes in extract 3-----35
 - 3.2.3. Interpersonal Themes in the three extracts-----36

3.2.3.1. Interpersonal Themes in extract 1	36
3.2.3.2. Interpersonal Themes in extract 2	36
3.2.3.3. Interpersonal Themes in extract 3	37
3.2.4. Multiple Themes in the three extracts	38
3.2.4.1. Multiple Themes in extract 1	38
3.2.4.2. Multiple Themes in extract 2	39
3.2.4.3. Multiple Themes in extract 3	41
3.2.5. Structural Themes in the extracts.	41
3.2.5.1. Structural Themes in extract 1	41
3.2.5.2. Structural Themes in extract 2	42
3.2.5.3. Structural Themes in extract 3	42
3.3. Statistics and Interpretation derived from the description and analysis.	44
3.3.1. Tabulated Statistics of the types of Themes in the three extracts.	44
3.3.2. Comment on the three extracts based on the statistics.	45
3.3.3. Histogram materialising table 3.1.b	48
3.3.4 Interpretation derived from the description and analysis	49
CONCLUSION	55
REFERENCE LIST	58
APPENDIX	62
INDEX	74

CHAPTER 1: INTRODUCTION AND CRITICAL LITERATURE REVIEW

1.1 INTRODUCTION

Language, a systematic resource for expressing meaning in context, helps people to make command and offer in their everyday situations. Language is obviously used to create meanings. Human beings then make meanings along lexico-grammatical features within clauses. The creation of such meanings involves choices of words within given contexts of culture and situation.

Literature, the artistic and aesthetic use of language to convey some concerns in a very special way, is then viewed as the use of language “par excellence”. Literary texts are therefore organised and realised in contextual dimensions to help the users get the meaning or the content they carry. The contents are also arranged in a way that enables the text users to interpret the writers’ mind, their priorities and direction.

To better understand the description of grammatical resources and the property of language operating within discourse, texts can be analyzed by applying Systemic Functional Linguistics (SFL). I can mention, here, that SFL is an approach to linguistics, devised by M.A.K. Halliday and other linguists, which 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 they are exchanged, and the process of using language is a semiotic one consisting in making meaning by choosing (Eggins, 1994). In the systemic functional approach to language study, each sentence encodes not just one, but three meanings simultaneously, and these meanings are related to the three different and very basic functions of language (Butt et al., 2003: 6). These basic functions can be expressed in terms of cognition (relating information), expression (indicating mood), and conation (exerting influence). In fact, SFL is not considered as a set of rules for language,

but rather a set of resources for “describing, interpreting and making meaning (Butt et al, 2003: 3).

Systemic Functional Linguistics, also referred to as Systemic Functional Grammar, systemics or systemic linguistics (White, 2000), can be used to detail the grammar of language as used within social situations. It is the grammar that explores how language and context are linked together through meaning. 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.”

The systematic description of language patterns describes the functions or meanings of language through the use of three metafunctions. For Halliday and his approach, language study entails three broad or generalised functions also termed metafunctions: experiential, interpersonal and textual meanings. The description of experiential meaning, that is, construction of meanings pertaining to the world, entails the system of Transitivity: the choice of process type. The description of interpersonal meaning, that is, the function which helps language to enact social relations, involves the system of Mood. The description of textual meaning, that is, the property which contributes to the weaving together of the two prior functions to create text, involves Theme which has mainly to do with the rhetorical structure of text. In other words, “the textual metafunction uses language to organize experiential and interpersonal meanings into a linear and coherent whole (Butt et al., 2003: 6).”

In the scope of this research work, a great emphasis will be put on the grammar of textual meaning in *Purple Hibiscus*, a novel written by Chimamanda Ngozi Adichie, a Nigerian writer. The main reason for choosing this author is to investigate the conversation style she creates through the lines of her writing. So, I want to carry out a thorough inquiry into the language in which all the African socio-political realities between the 1980s and the

1990s, in general, and Nigerian one, in particular, are revealed within the discourse, the conversations and the textual meaning she creates. The way she creates events, the thorough progression she gives them, through African proverbs interpretation and some Igbo words she uses, make readers think of a female Chinua Achebe. In the similar vein, Femi Osofisan, a Professor of Drama at the University of Ibadan, in Nigeria, affirms:

“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)

My purpose in the present research work is to describe and analyse how thematic structure functions in Adichie’s *Purple Hibiscus* so as to deeply understand the novel, on the one hand, and provide a new interpretation of this novel, on the other hand on the basis of my analyses. Description and interpretation will then help me to shed light on other linguistic hidden aspects of the novel and consequently uncover the deep messages the novel conveys because they are two complementary approaches indispensable 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 text in the novel.

In order to reach my goal, I carried out a twofold methodology i.e. a quantitative and a qualitative analyses which pertains, firstly, to the choice of 03 extracts, the counting of the different theme patterns per extract, the table setting and the comparison of the figures derived from counting, the histogram setting in order to see the curvilinear progression of theme patterns in the novel and, secondly, to the explanation of the theme-type rates per extract, the reason the author used such features, the comment on the features used by the author, and a personal interpretation of the findings derived from the whole analysis.

. The present research work is divided into three chapters. The first chapter deals with both the introduction and the critical literature review. The second chapter is devoted to the

theoretical framework of the research work. The third and last chapter concerns, firstly, the analysis derived from the different studies and, secondly, the interpretation of the findings.

1.2 Critical Literature Review.

1.2.1 General aspects of SFL applied to literature.

As linguistics deals with the systematic study of language, linguists particularly focus their interests on how language means what it does in social contexts. They, then, devote their attention to language in use, that is, text in general, and literary texts in particular. They consequently apply linguistic theories to such texts in order to account for linguistic features they bear. The common theory that is being widely used, in the domain of literary criticism or linguistic criticism, is the one devised by M.A.K. Halliday, Martin, Fowler, etc. This theory proposes that the ideal in a consequent analysis is the application of the existing linguistic theories –description and interpretation – to the text under study. So, following Halliday, some linguists and scholars' works are worth mentioning.

Leech (1965), in his article *This Bread I Break: Language and Interpretation*, advocates that description and interpretation are different but “complementary ways of explaining literary texts”. He, then, has uncovered the presence of three linguistic dimensions which are: grammatical cohesion which is expressed through the selection of present and past tenses in the poem, and, lexical cohesion which is expressed through the repetition of words, semantically connected like bread, oat, crops... He has also mentioned that foregrounding, that is, “motivated deviation from linguistic or other socially accepted norms” (p.121) occurs through the collocation of usually ordinary items in the clause “*broke the grape's joy*”, which he has called collocation clash. He, finally, points out cohesion of foregrounding as a means “whereby the foregrounded features identified in isolation are related to one another and to text in its entirety” (p.123). Collocation clash is also noticed through “semantic equivalences” like ‘laid the crops low’ and “phonemic congruity” in words like ‘wind’, ‘wine’, etc.

His point of view is accepted by linguists such as Halliday (1970) and Hill (1987). For Halliday (1970), “Linguistics is not and will never be the whole of literary analysis, and only the literary analyst –not the linguist –can determine the place of linguistics in literary studies” (p.70) but Hill (1987), in the article *Leda and the Swam: Where description Ends and Interpretation Begins* says more about his personal stand. It can be clearly understood that, for Hill, description and interpretation are also complementary ways of studying literary texts as seen with Leech (1965). In other words, description cannot be separated from interpretation while dealing with literary texts.

For Halliday, as I said early, the ideal in studying literary texts is to apply the existing theories to the analysis of these texts. He also argues “if the linguistic analysis of literature is to be of any value or significance at all, it must be done against the background of a general description of the language.”(Halliday, 1970:68). Simply quote, significant studies or analyses have to be based on reliable, accurate and conventionally accepted principles in order to avoid contentious issues. Consequently, these principles of analyzing linguistic properties of language of a text can also help linguist to carry out consistent comparison of texts.

Amoussou (1999), in his unpublished thesis entitled *A comparative inquiry into the language of John Pepper Clark’s and Wole Soyinka’s “Abiku”*: Linguistic description and poetic interpretation, has also shown that the linguistic study of literature is a textual description, then, following Halliday (1970). It is, anyway, the application of existing theories and methods that linguists do when faced with any text under description.

Another issue, while dealing with description and interpretation, relates to the order in which description and interpretation should occur. I can once again assert that both are used to explain texts and go along with 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, interpretation may guide description”

(p.10). This is also what Giorgi Amedo (1992), cited in Dadjo (2011), contends when he concludes: “both description and interpretation are legitimate but tied to different conditions and interests.” (Dadjo, 2011: 8)

If for Daniel J. Kurland (2000), cited in Dadjo 2011, there is an interdependent relationship between description and interpretation [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], for Spencer and Gregory (1970), 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 literary criticism and/or linguistic criticism.

Apart from these two dimensions of understanding meaning in literary texts, other important concepts are the context of culture and the context of situation. Seeing that the two contexts are embodied in literary text, they are to be taken into account while dealing with text analysis for a good understanding of the meaning. 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)

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” (Halliday, 1983: p.viii), but also what seemed dark becomes enlightened.(My emphasis)

1.2.2 The grammar of textual meaning applied by scholars and students.

As I said in my introduction, the main interest of the research is the application of the grammar of textual meaning to Adichie’s novel, *Purple Hibiscus*, through the description of the structural configurations by which the clauses are organized. Textual meaning deals with the flow of information in a text. For Halliday, textual meaning is “the relevance or the

enabling metafunction”. I would also investigate the system of theme with a configuration of the clause into two functional components of a Theme and a Rheme. In the field of SFL, some scholars and graduate students have also dealt with the grammar of textual meaning which is worth mentioning here.

Halliday in his essay entitled “Descriptive linguistics in literary studies” in Freeman’s *Linguistics and literary studies* (1970) has described the extraordinary use of the deictic “the” and the peculiar exploitation of lexical items in that poem. After presenting the three possible functions (anaphoric, cataphoric, homophoric) of the deictic “the”, he shows that the anaphoric use predominates in that poem. He also noticed that verbal items are considerably deverbalised (p.62), that is, verbal items are deprived of their lexical power and instead of functioning as verbs they rather function as other parts of speech mainly nouns. Thus, deverbalization helps the poem writer to create stylistic effects in the sense that the verbal lexical items which collocate are items of violence and perform nominal rather than verbal roles. The deixis, thanks to their contextual functions, help to identify specific items and so does “the”. In this respect, the deictic “the” normally carries no identification power but helps to indicate that some item else present in a clause does. It is instructive, for the sake of clarity, to mention that “the” is unmarked and specific (the common way), and refers backwards to items in most of clauses under analysis.

As his topic, Contextual and Textual meanings in *Ancestral Sacrifice* by Kaakyire Akosomo Nyantakyi suggests, Nicaise Yaovi Kplaboa (2011), in his thesis, has succeeded in uncovering, through contextual description together with textual analysis, the twists and turns of the meanings encoded in the extracts. He has, then, shed light on the daily realities of a given society, in particular Ghana, and of Africa in general, as far as religious matters and beliefs are concerned.

In the light of the same issue, Babadoudou and Kogbeto (2011), in their unpublished thesis entitled *Themes in One Is Enough by Flora Nwapa: Description and Interpretation*, have uncovered the different types of textual meaning in the clauses selected for their study. After describing and interpreting theme components in the extracts, they have demonstrated a great deal of literary implication about the African social structure on the one hand, and the dynamics of social interaction through the mode of discourse and the textual meaning, on the other hand. They have also contended that a reliable descriptive interpretation cannot be carried out without a good look at other lexical relations which enable texts to be cohesive and meaningful.

Talking about cohesion, Godonou and Sonon (2007), in their thesis entitled *Analysing lexical cohesion in texts : A Descriptive Analysis of One is Enough (Flora Nwapa)*, have succeeded in showing that no one can explore a text without making use of cohesive features through which one can analyze a text with regard to its environment. I also do agree with these researchers, while focusing on the Hallidayan definition of text they have referred to. In fact, according to Halliday, not all text is text but a text is text when it has texture- provided by cohesion and register. So, one can recognize that a text is a product of a given context of situation in which cohesion helps to hang its different elements together.

Dealing with Textual Meaning in *The Concubine* (Elechi Amadi), Dassounon (2007) has confirmed that textual meaning deals with the other two functions, viz. experiential and interpersonal, in a flow of information that makes a text digestible, on the one hand, and concerns with clauses as a message, on the other hand. She also contends that the application of such a theory (textual meaning) to the novel under study entails, not only the analysis of theme patterns and information structure, but also the study of the concept of cohesion. 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 textual meaning implies the system of theme. Eggins (1994) argues:

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)

CHAPTER 2: THEORETICAL FRAMEWORK: TEXTUAL MEANING.

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).

My research work focuses on the textual metafunction, that is, textual meaning. In the framework of the textual meaning, the choices are, however, related to choices in both the ideational and interpersonal metafunctions. Consequently, descriptions and analysis will, 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).

The system of theme is realized through a system in which the clause falls into two main constituents: a Theme and a Rheme. Thus, the clause has two components: one 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

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 Hallidyan 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. Each type of theme is going to be examined below along with an explanatory approach.

2.1 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	

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

I have to mention that Topical themes may also be unmarked, marked or structural.

2.1.1 Unmarked Topical 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	

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

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

2.1.2 Marked Topical 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: circumstantial. 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			
As for the Christians	they	will	go to heaven
Adjunct: cir	Subject	Finite	Predicator
Complement			

Residue	Mood	Residue	
Marked topical			
Theme	Rheme		

2.1.3 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.

Examples: - This is the African who won the Nobel prize.

- He is the man that gave me bread.

This	is	the African		who	won	the Nobel prize
Topical	Pred: finite Compl.			Structural	Predicator	Adjunct: Cir
Theme	Rheme			Theme	Rheme	

He	is	the man		that	gave	me bread.
Topical				Structural	Predicator	Complement
Theme	Rheme			Theme	Rheme	

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.

2.2 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	

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

Perhaps	Carla	can	do	the job
Adjunct: Mood	Subject	Finite	Predicator	
Mood		Residue		

Interpersonal	Topical	
Theme		Rheme

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

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

2.3 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 (so, but, and). 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			

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

2.4 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		

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

2.5 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.

Example:

- The hard drink that 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			

2.6 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 centered on stylistics in creative writings, knowing that the creative writers combine various fields, thus a mixture of thematic elements.

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

Young people	are not afraid		because	they	are in good shape
Topical			Textual	Topical	
Theme	Rheme		Theme		Rheme

There are other types of theme such as the predicated (not mentioned in this work). 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 “Enabling Function”.

2.7 Theme and Mood: Analyzing theme in different mood classes.

a. 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
MOOD			RESIDUE	
Actor		Pr. Material	Beneficiary	Goal
Topical				
Theme	Rheme			

b. 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.

Example: - A day, isn't it?

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

c. 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?

Do	you	eat	yam?
Finite	Subject	Predicator	Complement
MOOD		RESIDUE	
Interpersonal	Topical		
Theme		Rheme	

d. wh-interrogatives.

In the Mood analysis of the clause, the wh-elements which initiate the questions function as topical themes because they always fused with a clause constituent which plays a transitivity role.

Example: When did John do this?

When	did	John	do	this?
Wh/Adj: circ	Finite	Subject	Predicator	complement
RESIDUE	MOOD		RESIDUE	
Circ: loc		Actor	Pr: material	Goal
Topical				
Theme	Rheme			

e. Elliptical interrogatives.

Elliptical interrogatives are interrogatives which start with Why.

Example: How 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		

f. 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 analyzed 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	

(You)	pass	me	the bowls	Simon.
-------	------	----	-----------	--------

(Actor)	Pr: material	Beneficiary	Goal	
(Topical)				
Theme	Rheme			

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

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	

g. Minor clauses.

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

Examples: Oh good.

-Minor

Thanks a lot.

- Minor

h. 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		

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

= How marvelous it was!

i. 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 analyzed 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				

2.8 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.

CHAPTER 3: THEME ANALYSIS IN THE EXTRACTS AND INTERPRETATION

DERIVED FROM THE DESCRIPTION AND ANALYSIS.

To be in accordance with the Theme /Rheme theory previously developed in chapter two, the present chapter analyses the theme patterns in the three extracts and comes up with two tabulated statistics. For the sake of a thorough understanding of the thematic analysis of the three extracts, a detailed study of the theme patterns is fully done in the *Appendix*.

3.1. Themes analysis in the three extracts.

3.1.1. Themes analysis in extract 1

There is a total of 279 themes in extract 1 as follows.

- 128 topical themes
- 44 textual themes
- 17 interpersonal themes
- 65 multiple themes
- 25 structural themes

The analysis shows that the first extract conflates more topical themes than all the other themes types:

- 45.89% of the overall themes are topicalized, that is [128/279]. These topical themes fall into unmarked, marked and structural topical themes as follow:
 - Unmarked topical themes: 92.98% that is [119/128]
42.67% that is [119/279] – (table 3.1.a)
 - Marked topical themes: 3.90% that is [5/128]
1.79% that is [5/279] – (table 3.1.a)
 - Structural topical themes: 3.12% that is [4/128]
1.43% that is [4/279] – (table 3.1.a)

- Textual themes: 15.77% that is [44/279]
- Interpersonal themes: 6.09% that is [17/279]
- Multiple themes: 23.29 %that is [65/279]
- Structural themes: 8.96% that is [25/279]

NB: These types of themes are statistically distributed in table 3.1.a below

3.1.2. Themes analysis in extract 2

- There is a total of 305 themes in extract 2 as follows.
- 143 topical themes
- 49 textual themes
- 17 interpersonal themes
- 73 multiple themes
- 23 structural themes

The analysis shows that topical themes and multiple themes come top with the following percentages.

- 46.90% of the overall themes are topicalized, that is [143/305]. These topical themes fall into unmarked, marked and structural topical themes.
- Unmarked topical themes: 94.41% that is [135/143]
44.28% that is [135/305] -- (table 3.1.a)
- Marked topical themes: 0.70% that is [1/143]
0.33% that is [1/305] – (table 3.1.a)
- Structural topical themes: 4.89% that is [7/143]
2.29% that is [7/305] – (table 3.1.a)
- Textual themes: 16.06% that is [49/305]
- Interpersonal themes: 5.57% that is [17/305]

- Multiple themes: 23.93% that is [73/305]
- Structural themes: 7.54% that is [23/305]

3.1.3. Themes analysis in extract 3

- There is a total of 322 themes in extract 2 as follows.
- 146 topical themes
- 43 textual themes
- 23 interpersonal themes
- 78 multiple themes
- 32 structural themes

The analysis shows that topical themes and textual themes come top with the following percentages.

45.36% of the overall themes are topicalised, that is [146/322]. These topical themes fall into unmarked, marked and structural topical themes.

- Unmarked topical themes: 94.52% that is [138/146]
42.85% that is [138/322] -- (table 3.1.a)
- Marked topical themes: 2.74% that is [4/146]
1.24% that is [4/322] – (table 3.1.a)
- Structural topical themes: 2.74% that is [4/146]
1.24% that is [4/322] – (table 3.1.a)
- Textual themes: 13.35% that is [43/322]
- Interpersonal themes: 7.14% that is [23/322]
- Multiple themes: 24.22% that is [78/322]
- Structural themes: 9.93% that is [32/322]

NB: These types of themes are distributed statistically in a table 3.1.a below

Those types of themes analysed in the *Appendix* from the three extracts are illustrated through out some clauses selected and realised below for the sake of better understanding..

The pages and the lines mentioned below are from the novel under study.

3.2. Types of themes in the three extracts

3.2.1. Topical Themes in the three extracts

3.2.1.1. Unmarked Topical Themes in the three extracts

3.2.1.1.1. Unmarked Topical Themes in extract 1

119 unmarked topical themes out of the 128 topical themes carry transitive role, which is 92.98%. This suggests that extract 1 is about concrete action which carries along material, physical, and psychological deeds. The transitive roles are mostly those of actor and behavior, thus it denotes real social event. Here are some clauses with themes underlined.

- Things started to fall apart at home. (p.11/ line1).
- We had just returned from church. (p. 11/line 4)
- They would stay there. (p. 11/line 9)
- Papa, wearing a long, a gray robe like the rest of the oblates helped distribute ash every year. (p. 11/line11).
- How many of us have stood up for the truth? (p.13/line 7)
- Most people did not kneel to receive communion at the marble altar. (p..12/line 3)
- You cannot stop receiving the body of our Lord. (p.15/line 1)

3.2.1.1.2. Unmarked Topical Themes in extract 2

Among the 143 topical themes, 135 are realized unmarked. Here again, this rate is a mark of concrete physical through material, physical and psychological deeds performed by

actors and behavers who are Kambili, Jaja, Aunty Ifeoma, Chima, Obiora and Amaka. Some of these unmarked themes are realised and underlined in the following clauses.

- Morning and night prayers were always peppered with songs. (p.148/line 4)
- Everybody took turns washing plates. (p. 148/line 11)
- Aunty Ifeoma included Jaja and me in the plate-washing schedule (p. 148/line 12)
- What kind of name is Jaja? (p.151/line8 from the bottom)
- Look at that, green and pink and yellow on the leaves. (p.150/line 5 from the bottom).
- Showing respect is not calling your cousin a sheep. (p.150/line 9)

3.2.1.1.3 Unmarked Topical Themes in extract 3

In the 146 topical themes, 139 are realized unmarked, which means that concrete physical are performed through material, physical and psychological deeds by Kambili, Jaja, Sister Beatrice as well as Aunty Ifeoma. Some of these unmarked themes are realised and underlined in the following examples.

- The roads to the prison are familiar (p.299/line 1)
- Her wrapper is just as loose around her waist. (p. 299/line 4 from the bottom)
- Try and make your scarf tighter, Mama (p. 300/line 15)
- Mama and I hardly ever come to the prison together (p. 300/line 6 from the bottom)
- His name is number four on the list of more than two hundred (p.301/line 10 from the bottom).
- Please put in the Fela tape, Celestine. (p./line 4 from the bottom)

3.2.1.2. Marked Topical Themes in the three extracts

3.2.1.2.1 Marked Topical Themes in extract 1

Themes are said to be marked when they conflate with any other constituent from the Mood system. The commonest type of marked theme is to have theme conflating with an adjunct: Circumstantial. Here are some clauses with themes underlined.

- Later, she would knot the palm fronds into sagging cross shapes. (p.11/line 7)
- Afterward, he sat back on his seat. (p.12/line 9)
- During his sermons, Father Benedict usually referred to the pope, Papa, and Jesus –in that order. (p.12/line 5 from the bottom)
- On some Sundays, the congregation listened closely. (p.13/line 14)

3.2.1.2.2. Marked Topical Themes in extract 2

Only 1 out of 143 topical themes is marked; that is, it conflates with constituents from the Mood system; here is the example of the marked theme in extract 2.

- That evening, as I set the table for dinner. (p.149/ last line).

3.2.1.2.3. Marked Topical Themes in extract 3

In the 146 topical themes, only 4 are realized marked. That is to say that, they conflate with an Adjunct: circumstantial. Here are the clauses with marked themes underlined.

- That and also that he does not have a dagger-shape scar on his neck. (p.299/line 9)
- Usually Celestine takes me a day or two. (p.300/line 5 from the bottom)
- Last month when I told her i was going to Nsukka. (p.302/line 13)
- Most times, her answers are nods and shakes of the head. (p.302/line 1)

3.2.1.3 Structural Topical Themes in the extracts

3.2.1.3.1. Structural Topical Themes in extract 1

They are relative pronouns which occur after a clause boundary in subject position. There are for instance: which, who, that and so on.

Here are some clauses containing structural topical themes. Most occur in clause Complexes and are underlined.

- Mama placed fronds which were wet with holy water on the dining table.(P.11/line 4)
- Even when Father Benedict talked about things that everybody already knew.
(p.13/line 15)
- At the convent where the reverend sisters baked the host. (p.13/line 15 from the bottom)
- For the new wing to St. Agnes Hospital where Father Benedict gave extreme unction.
(p.13/line 14 from the bottom)

3.2.1.3.2. Structural Topical Themes in extract 2

Most of them are realised after clause boundaries in non-restrictive relative clauses.

- Igbo praise songs that usually called for hand clapping. (p148. /line 5)
- A girl who wore a miniskirt to evening lesson. (p.149/line 19)
- And a boy who was fine. (p149. /line 20)
- And talk about a maths teacher who didn't know the answers to his own tests. (p149. /line 17)
- Jaja is a childhood nickname that stuck. (p. 151/line 6 from the bottom)

3.2.1.3.3. Structural Topical Themes in extract 3

The rate of structural topical theme in extract 3 is the same as in extract 1. In fact, only 4 themes out of the 147 topical themes are realized as structural. Most of them occur in clause complexes and are underlined in the following examples.

- I know the faces of the women who sell oranges and bananas. (p.299. /line 2)
- Just before you turn into the pothole-filled road that leads to the prison yard. (p.299 /line 3)
- Giving her the air of the unkempt women in Ogbete market, who let their wrappers unravel. (p.299/line 3 from the bottom)
- A man who is an expert in “these things.” (p.300/line 14 from the bottom)

3.2.2. Textual Themes in the three extracts

3.2.2.1. Textual Themes in extract 1

There are 44 textual themes in extract 1, that is, 15.77% [44/279]. They are continuity and conjunctive adjuncts which co-ordinate the clauses and sentences within the extract. We have for instance well, so, and therefore ...

Here, some of the textual themes are underlined in the following clauses.

- But no, he used the *Standard* to speak the truth. (p.13/line 4)
- And hang them on the wall beside our gold framed family photo. (p.11/line 8)
- But Papa did. (p.12/line 6)
- Then they listened intently, quietly (p.13/line 12)
- Because Papa said modesty was very important. (p.13/line 13 from the bottom)
- As though he were addressing it. (p.14/line 17 from the bottom)
- So when Papa did not see Jaja go to the altar that Palm Sunday. (p.14/line 10)

3.2.2.2. Textual Themes in extract 2

There are 49 textual themes in extract 2; that is 16.06% of the overall themes [49/305].

Here are some of the textual themes which contribute to link clauses or sentences together.

- And no matter where the laughter came from. (p.148/line 1)
- And after I washed the garri-encrusted lunch plates.(p.148/line 5 from the bottom)
- If they were wearing something more comfortable. (p. 149/line 12)
- So much that I would start to jump up and down in one place. (p.149/line 5)
- Since they hurt no one. (p150/line 16)
- As though he had been lying there watching TV his whole life. (p.150/line 14 from the bottom).

3.2.2.3. Textual Themes in extract 3

The situation of textual theme in extract 3 is nearly the same as in extract 1, viz. 44 in extract 1 and 43 in extract3. In extract 3, there is a total of 43 textual themes that is 13.35% [43/322]. In the following examples drawn from the extract, some of the textual themes are underlined.

- After she asked Kevin to leave. (p.299/line 8)
- Since she went about telling people that she killed Papa. (p.300/line 4)
- But nobody listened to her. (p.300/line 7)
- If he was suggesting that Mama was mad. (p.300/line 12 from the bottom)
- Before he takes her, every week. (p.300/line 5)
- Even after half of Papa's estate went to St. Agnes and to the fostering of missions in the church. (p.301/line 11 from the bottom)
- Because Nsukka's untarred roads coat cars with dust in the harmattan and with sticky mud in the rainy season. (p.303/line 5)

NB: Those textual elements, really, provide links between clauses or sentences and contribute to the cohesion of the extracts under analysis.

3.2.3. Interpersonal Themes in the three extracts

3.2.3.1. Interpersonal Themes in extract 1

They are 17 out of 279 realised as interpersonal; that is 6.09% [17/279]. Some of these interpersonal themes are underlined in following examples drawn from the extract.

- When my brother, Jaja, did no go to communication. (p.11/line 1)
- Because Papa said that modesty was very important. (p13/line 10 from the bottom)
- Saying Papa deserved it. (p.33/line 12 from down)
- Jaja, you did not go to communion.(p.14/line 16)
- Had something come loose is his head? (p14/line 15 from the bottom)
- He knew I was looking at him. (p.14/line 7 from the bottom)

NB: This low rate of interpersonal themes denotes the low affective involvement that has been characterising the regimented atmosphere which reigns in Brother Eugene's household.

3.2.3.2. Interpersonal Themes in extract 2

The rate of interpersonal in extract 2 is the same as in extract 1, viz. 17 interpersonal theme in both extracts. So, 17 themes out of 305 are realized as interpersonal; that it 5.57% [17/305]. Some of those interpersonal themes are underlined in sentences below.

- Is this how you wash plates in your house? (p.148/line: last line)
- “Kambili, these are my friends from school,” she said, casually. (p.149/line 8)
- I knew they would walk differently. (p.149/line: 12)
- Amaka, you are free to have your opinions. (p.150/line 5).

- Do you understand that? (p.150/line 6)
- “Are they not pretty?” (p.150/line 5 from the bottom)
- “Yes,” I said. (p.150/line: last but one)

NB: The low rate of interpersonal themes in both extracts explains the low partnership, conversation and collaboration among the characters in these extracts. The fact is due the presence of a too rigid father, Brother Eugene’s presence.

3.2.3.3. Interpersonal Themes in extract 3

Of the 322 themes realized in extract 3, 23 are realized as interpersonal, that is, 7.14% [23/322]. Some of them are underlined in following examples drawn from the extract.

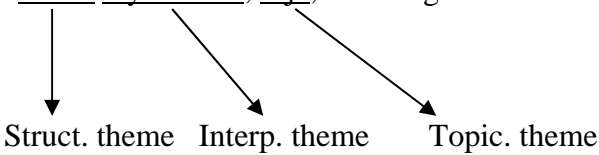
- Kambili, do you want to buy oranges? (p.299/line 5)
- Do you want us to buy anything? (p.299/line 12)
- Mama says it is the reason she hired him. (p.299/line 7)
- They think grief and denial [that her husband is dead and that her son is in poison] have turned into this vision of a painfully bony body, of skin speckled with blackheads the size of watermelon seeds. (p.300/line 6)
- Perhaps it is why they forgive her for not wearing all black or all white for year. (p.300/line 10)
- I doubt that she can hear anything. (p.301/line: last line)

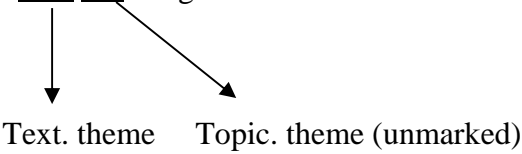
NB: The relatively high rate of interpersonal themes in the last extract, is explained by the beginning of the new life style characters are experimenting after the death of Brother Eugene; their father.

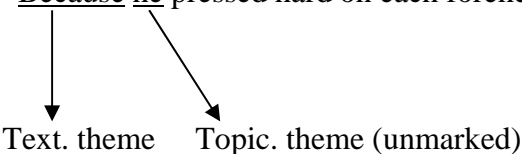
3.2.4. Multiple Themes in the three extracts

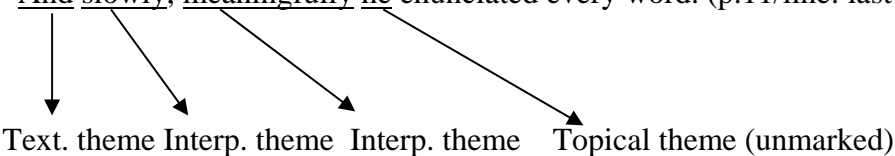
3.2.4.1. Multiple Themes in extract 1

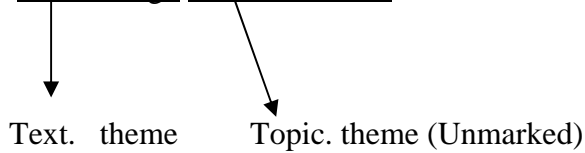
In some clauses, before the obligatory topical theme occurs, it is, sometimes, possible to have a sequence of themes, which are often textual and /or interpersonal. There are 65 multiple themes among the overall 279, that is, 23.29% [65/279]. In the following examples, there are some clauses with multiple themes underlined and specified.

- When my brother, Jaja, did not go to communion (p.11/Line 1)


Struct. theme Interp. theme Topic. theme
- And she hangs them on the wall beside our gold framed family photo. (p.11/line 8)


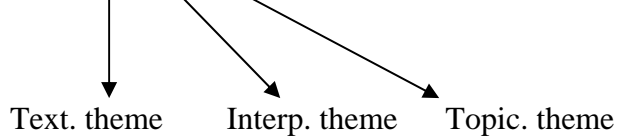
Text. theme Topic. theme (unmarked)
- Because he pressed hard on each forehead to make a perfect cross. (p.11/line 14)


Text. theme Topic. theme (unmarked)
- And slowly, meaningfully he enunciated every word. (p.11/line: last but one)


Text. theme Interp. theme Interp. theme Topical theme (unmarked)
- Even though Father Benedict had been at St. Agnes for seven years (p.12/line 12)


Text. theme Topic. theme (Unmarked)

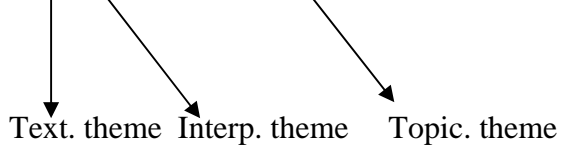
- So when Papa did not see Jaja go to the altar that Palm Sunday. (p.14/line 10)



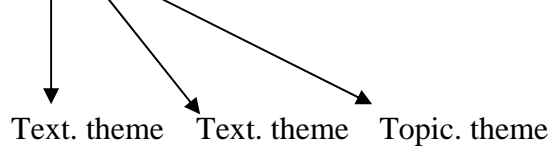
3.2.4.2. Multiple Themes in extract 2

In extract 2, there is a total of 73 multiple themes, that is, a rate of 23.93% [73/305] of multiple themes in this extract. Some clauses, embodying multiple themes, are as follows underlined and identified in the following examples.

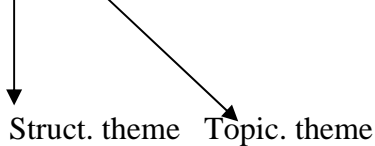
- And no matter where the laughter came from (p.148/line 1)



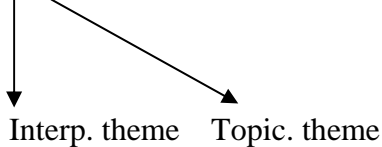
- And after I washed the garri-encrusted lunch plates (p.148/line 5 from the bottom)



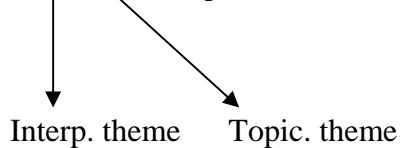
- When Auntie Ifeoma and Jaja were in the garden. (p.149/line 7)



- Is it all your hair? (p.149/line 12 from the bottom)



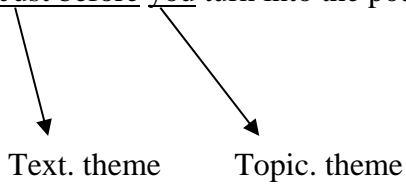
- Yes, I said. (p.150/line: last but one)



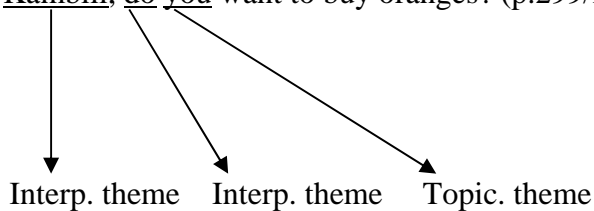
3.2.4.3. Multiple Themes in extract 3

There are 78 themes out of the 322 that are realized as multiple. In other words, they represent 24.22% [78/322] of the total themes in the extract. Some of the multiple themes are underlined and specified in following examples drawn from the same extract.

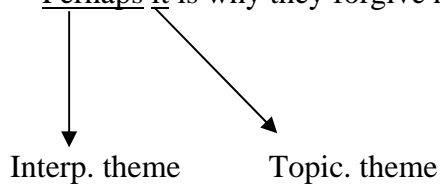
- Just before you turn into the pothole-filled road. (p.299/line 3)



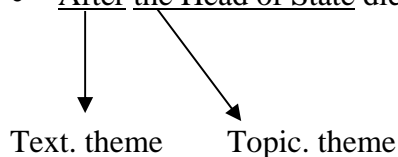
- Kambili, do you want to buy oranges? (p.299/line 5)



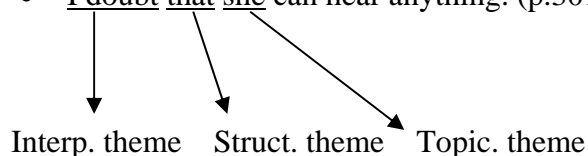
- Perhaps it is why they forgive her. (p.300/line 11)



- After the Head of State died months ago. (p.300/line: last line)



- I doubt that she can hear anything. (p.301/line: last line)



3.2.5. Structural Themes in the extracts.

3.2.5.1. Structural Themes in extract 1

Themes that are relative pronouns and bear neither the position of carrier nor that of topical are called structural themes. In extract 1, there are a total of 25 structural themes out of the 279 that are realized as structural. That is, 8.96% [25/279]. Some of the structural themes are underlined in following examples drawn from extract1

- When my brother, Jaja, did no go to communication (p.11/line 1)
↓
Struct. theme
- When we would take the fronds to church. (p.11/line 10)
↓
Struct. theme
- And when he said “native” his straight-line lips turned down at the corners.
↓
Struct. theme (p.12/line 7 from the bottom)
- To make sure that the government did not threaten his businesses. (p.13/line 3)
↓
Struct. theme
- Papa said that modesty was very important. (p.13/line 10 from the bottom)
↓
Struct. theme
- So when Papa did not see Jaja go to the altar that Palm Sunday. (p.14/line 10)
↓
Struct. theme

3.2.5.2. Structural Themes in extract 2

In extract 2, structural themes come with a rate of 7.54% viz. 23 out of 305 themes in the extract. In the following examples, some of them underlined.

- And no matter where the laughter came from. (p.148/line 1)

↓
Struct. theme

- Amaka picked them off the tray where I had placed them to dry. (p.148/line 14)

↓
Struct. theme

- I wanted to tell the girls that it was all my hair. (p.149/line 9 from the bottom)

↓
Struct. theme

- My hand shook as I tried to straighten a piece of the table surface. (p.150/line 12)

↓
Struct. theme

- When he was a baby. (p.151/line: last but one)

↓
Struct. theme

3.2.5.3. Structural Themes in extract 3

Contrary to the rate of structural themes in the previous extracts, they, in extract 3, come with a rate of 9.93%. It means 32/322 of the themes in the extract.

Here are some of them underlined:

- What we have in the boot should do. (p.299/line 11)

↓
Struct. theme

- She does not seem to mind that she looks this way. (p.300/line 1)

↓
Struct. theme

- He once suggested to me that we take Mama to a dibia in his hometown.

(p.300/line 21)

↓
Struct. theme

- I was not sure what Celestine meant by “these things”.

(p.300/line 13 from the bottom)

↓
Struct. theme

- If he was suggesting that Mama was mad. (p.300/line 12 from the bottom)

↓
Struct. theme

- There is so much more that Mama and I not talk about.

(p.301/line 15 from the bottom)

↓
Struct. theme

3.3. Statistics and Interpretation derived from the description and analysis.

3.3.1. Tabulated Statistics of the types of Themes in the three extracts.

The amount and statistics of themes, detailed in the different extracts so far, are summarised in the table below.

Table.3.1.a: Distribution of the types of themes per extract.

Theme Types		Extract 1		Extract 2		Extract 3	
Topical themes	Unmarked	119	42.67%	135	44.28%	138	42.85%
	Marked	05	01.79%	01	00.33%	04	1.24%
	Structural	04	01.43%	07	02.29%	04	01.24%
Textual themes		44	15.77%	49	16.06%	43	13.35%
Interpersonal		17	06.09%	17	05.57%	23	07.14%
Multiples themes		65	23.29%	73	23.93%	78	24.22%
Structural themes		25	08.96%	23	07.54%	32	09.93%
Total number of themes		279	100%	305	100%	322	100%

3.3.2. Comment on the three extracts based on the statistics.

In the light of the figures of the table 3.1.a, one can easily notice that there is an agreement or, an apparent balanced proportionality between the different percentages in the extracts. Taking into account each extract, I can arrange the different types of themes in decreasing order as follows: Topical themes, Multiple themes, Textual themes, Structural themes and Interpersonal themes.

NB: The themes in parenthesis are taken from the appendix and from the illustrated sentences in subtitle **3.2**

By and large, the table shows that all the three extracts are highly topicalised: 45.89% for extract 1, 46.90% for extract 2 and 45.36% for extract 3. These different rates of topical theme are a mark of physical and psychological deeds in the extracts. They are, in a great majority, realised through the use of subjects like Jaja, Mama, Kambili, Papa, Auntie Ifeoma, Father Benedict, Obiora, Amaka, Chima, I, she, they... in declarative sentences. Very few of them are realised through the use of wh-element in wh-interrogative (what) and that of predicator in imperatives (Look, Try and make...). The next type of themes to be taken into account, after topical themes, is multiple themes. Multiple themes represent 65% for extract 1, 73% for extract 2 and 78% for extract 3, and are realised through the use of sequence of themes like (-when my brother Jaja, -Because he, But Papa, Papa insisted that we, Had something, -And no matter where the laughter, -And then one of them, -Kambili, do you). This high rate of multiple themes is a mark of solidarity among characters like Kambili, Jaja and Sister Beatrice, their mother, to free themselves from a dictatorial atmosphere of their too rigid and zealous father, Brother Eugene. Considering the relatively low rate of textual themes in the extracts: 15.77% for extract 1, 16.06% for extract 2 and 13.35% for extract 3, one can notice that in such a situation of distress and reticence, some of the characters, mainly, Kambili, Jaja and Sister Beatrice, show respect and consideration to one another through

frequent uses of cohesive words with the help of continuity adjuncts and conjunctive adjuncts like (no, then, so, but, and, because, ...) which stick their thoughts and ideas together. The low rate of the structural themes in the extracts, 08.96% for extract 1, 07.54% for extract 2 and 09.93% for extract 3, is realised through the use of relative pronouns like (that, which when...). This low rate, consequently, denotes the reservation or the limitation of the efforts that are being made by the main participants, viz. Kambili, Jaja and Sister Beatrice. The last type of themes to be dealt with in this subsection is Interpersonal themes. Interpersonal themes represent 06.09% for extract 1, 05.57% for extract 2 and 07.14% for extract 3. This very low rate of interpersonal themes is realised through the use of unfused finite in interrogatives (had, do, can...), mood adjuncts (-Papa insisted, -He knew, -I hope, -I heard, -I think, -They say...), vocative adjuncts (-Amaka, you are free, -Kambili, do you want...), polarity adjuncts (yes, no...) and comment adjuncts (Slowly, meaningfully, unfortunately, finally, especially ...). Such very low rate of interpersonal themes, then, reveals the lack of collaboration, absence of dialogue and exchange among the participants.

§§§. Sum of themes per category in a combined table below

Total number of themes:	$279 + 305 + 322 = 906$
Total number of topical themes	$128 + 143 + 146 = 417$
Total number of textual themes:	$44 + 49 + 43 = 136$
Total number of interpersonal themes:	$17 + 17 + 23 = 57$
Total number of multiple themes:	$65 + 73 + 78 = 216$
Total number of structural themes:	$25 + 23 + 32 = 80$

Table 3.1.b. Distribution of each type of themes in the whole three extracts.

Themes	Unmarked Topical	Marked Topical	Structural Topical	Textual	Inter- personal	Structural	Multiple
Extract 1	119	05	04	44	17	25	65
Extract 2	135	01	07	49	17	23	73
Extract 3	138	04	04	43	23	32	78
Total	392	10	15	136	57	80	216
Percentage	37.05%	7.92%	5.17%	15.01%	06.29%	08.83%	23.84%
46.02% (417/906)							

3.3.3. Histogram materialising table 3.1.b

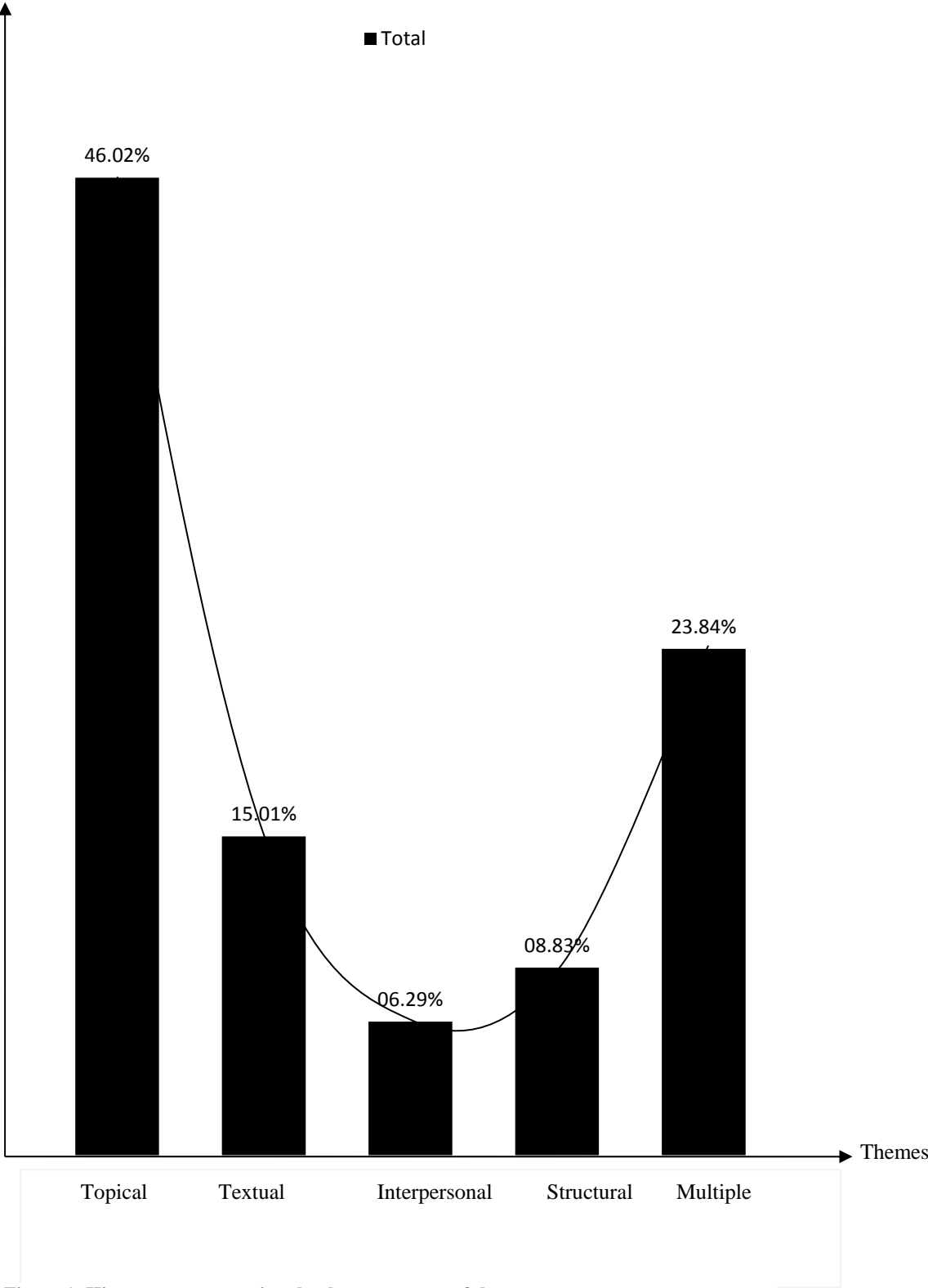


Figure 1: Histogram representing the theme patterns of the extracts

3.3.4 Interpretation derived from the description and analysis

My target, in this subsection, is to interpret the results by taking into account the complete rates of each type of themes. I will also look into the themes of religiosity, women oppression and corruption which are the major themes of the extracts and which can also, to a great extent, help for a better understanding of the whole novel.

As I have early pointed out in my literature review, the systemic applications that are used within the framework of this research work are description and interpretation of literary texts. The main reason underlying such a position is that of explaining, as suggested by systemicists, “why a text means what it does”. Description of text is referred to as what a text means whereas interpretation of a text is referred to as a particular way the text is understood or explained. So, the interpretation of a text pertains, in other words, to personal understanding and is 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:

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)

When one scrutinizes the table 3.1.b and its subsequent histogram, two data become the most remarkable: the rate of 46.01% for topical themes and that of 06.83% for interpersonal themes. Those rates are respectively the peak and the trough on the histogram. The former shows an over topicalization in a situation of distress and reticence, and the latter pinpoints the absence of exchange among the participants living under such a situation.

After analysis, I realize that the extracts are highly topicalized. These extracts are written narration; declarative, interrogative and imperative clauses. Actions, events and participants are fully put on stage. The high rate of topical themes in the extracts, 46.02%, also denotes that physical, mental and psychological deeds are performed by actors and sensors. This remark points up the efforts of the author 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 instances of practices that reveal the negative impacts of religious fanaticism, and as an indirect result, the impacts of colonialism. Through many instances, the writer makes the reader see, 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, and on the other hand, the level of corruption in every field of the Nigerian society.

The strained climate that prevails over Brother Eugene's family has, naturally, confined interactions to nothing. This state of things explains the very low rate of interpersonal theme, 06.29%, in the extracts. In other words, the very low rate of interpersonal theme reveals the absence of collaboration, exchange and dialogue among main characters who are Kambili, Jaja and their mother, Mama, also called Sister Beatrice. Such an absence of exchange among these characters makes Kambili become timid and reticent so much so that she loses her own identity.

In fact, the attitude of Brother Eugene is the blatant case of religiosity depicted by the writer. Brother Eugene is a very good prototype of a too rigid, zealous and brutal father. He has shown himself too religious on several occasions, among which, some are worth mentioning here. "Papa (Brother Eugene) always sat in the front pew for Mass, at the end besides the middle aisle, with Mama, Jaja and me sitting next to him. He was first to receive communion. He hates native or Igbo songs and hand clapping during Mass. He also wants the

Mass to be said in English only, lest its solemnity be compromised.” (Adichie C., 2006: 12) 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 Eugene 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 he converts. Brother Eugene is celebrated for his generosity in his hometown. However, he does not allow his children to visit his own father, Papa-Nnukwu, for more than fifteen minutes each Christmas. He does not even attend the burial service of his father that he considered as “heathen”. All this rigid life in Brother Eugene’s household makes his family’s members distant from each other. That is a reason for the very low rate of interpersonal theme in the extracts. In such a condition, Kambili, Jaja and Beatrice cannot succeed in life because they are constantly afraid of Eugene and his beatings.

Another major theme that I choose to deal with in the novel under study is women oppression. Kambili as well as Beatrice have been oppressed on many occasions by Brother Eugene. Women oppression also brought about Kambili and her mother shyness and silence. Such shyness and silence also justifies the lack of collaboration and dialogue among the members of Eugene family. Although Kambili is a young hardworking girl appreciated at school and is supposed to be handed with care, her father Eugene maltreated her. When the little girl comes second after an examination, despite the fact that she has been taken first position in the past, her father humiliated her in the school yard, in the presence of her classmates. In addition, when Kambili was found with a picture of her “heathen” grandfather, Eugene beats and kicks her so severely that she is hospitalized. Sister Beatrice was 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 just 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 lost of pregnancy are not understood as the results of Eugene's misbehaviours but, as an incapacity of Beatrice 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 characters; Kambili, Jaja and Sister Beatrice (their mother) are always silent and cannot exchange freely in their own house. Women oppression is another source which justifies the very low rate of interpersonal themes, 06.29%, in the extracts.

The low rate of textual theme, that is, 15.01% in the extracts shows that the passages are spoken dialogue that have been, somehow transcribed through one character's eye; Kambili. This low rate points out, in some places, a cut of cohesion which is due to the style of the writing itself, on the one hand, and to some ellipses of actor and/or process, on the other hand. As far as the style is concerned, a reader, easily, come across some instances of clause complexes where s/he is obliged to contribute to the creation of the meaning encoded by the author. Those clause complexes suggest the reader think of a spoken mode of discourse rather than a written mode of discourse. The ellipses of actor and/or process create, sometimes, a decrease of grammatical and/or lexical relationships between the different elements of the clauses. They are also an indication of spoken language. Here are some illustrative instances drawn from the extracts with ellipsis cases in brackets:

- And his British nose was still as pinched and as narrow as it always was, the same nose that had had me worried that he did not get enough air when he first came to Enugu.(p.12)

- . After Papa took communion, he sat back and watched the congregation walk to the altar and, after Mass, (he) reported to Father Benedict, with concern, when a person missed communion on two successive Sundays. (p.14)
- The butterfly dipped up and down, and its black-spotted yellow wings flapped slowly, as if ((it) (was)) teasing the little girl. (p.151)
- The girl's hair, held atop her head like a ball of wool, bounced as she ran.(p.151)
- Celestine drove me and we arrived around noon, just about when the sun was changing to the searing sun I have long imagined can suck the moisture from bone marrow. (p.302)

Multiple themes represent 23,29% for extract 1, 23,93% for extract 2 and 24,22% for extract 3, and are realised through the use of sequence of themes like (-when my brother Jaja, - Because he, But Papa, Papa insisted that we, Had something, -And no matter where the laughter, -And then one of them, -Kambili, do you). This high rate of multiple themes is a mark of solidarity among characters like Kambili, Jaja and Sister Beatrice, their mother, to free themselves from a dictatorial atmosphere of their too rigid and zealous father, Brother Eugene. The low rate of the structural themes in the extracts, 08.96% for extract 1, 07.54% for extract 2 and 09.93% for extract 3, is realised through the use of relative pronouns like (that, which when...). This low rate, consequently, denotes the reservation or the limitation of the efforts that are being made by the main participants, viz. Kambili, Jaja and Sister Beatrice.

As far as structural themes are concerned, their low rate in the extracts, 08.83%, realised through the use of relative pronouns like (that, which, when...) shows the limited means the characters have to thwart their too rigid and father who rules them with a heavy iron hand. This low rate of structural themes denotes that the efforts that have been made by these characters, that is, Kambili, Jaja and Sister Beatrice are insufficient but can also be considered as delayed-action fighting plan. For, Sister Beatrice and her children, at a given

period of time, have felt enough was enough and poisoned Brother Eugene in order to get rid of him, or, to definitely quench the evil flame which he represents.

The high rate of multiples themes, 23.84% in the whole extracts, denotes solidarity and unity, and, the ability of the Sister Beatrice and her children to think beyond their immediate incapacity and to really free themselves from such a regimented and too strained atmosphere they live in.

A final major theme of my study is corruption in the mid 1980's and 1990's in Africa, in general, and in Nigeria, in particular. The first typical instance of corruption 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. Another shocking instance of corruption is in the attitude of newspapers editors during the post colonial time. 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*, calling on the new military government to quickly implement a return to democracy plan, says: "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., 2006: 33-34). Another instance of corruption in the novel under study is found in the rank of judicial power; those who are supposed to follow righteousness in the society. The matter of the fact is that Nigerian policemen, judges and prison guards are highly corrupted and rotten in the core. During Jaja's trial for killing his father, the law enforcement officers take a lot of bribes from Kambili and her Mother. Kambili says: "We do not talk about the huge checks we have written for bribes to judges, policemen and prison guards..." (Adichie C., 2006: 289)

CONCLUSION

Language use is definitely social dependent, on the one hand, and context dependent, on the other hand. Language study is, therefore, functional. The study is functional because language is an instrument of social interaction and is understood in the social context in which it is produced. The study of theme patterns carried out in the present research work has helped me to uncover the lexico-grammatical features, precisely, the thematic features of the language that works in Adichie Ngozi's *Purple Hibiscus*.

To meet the Hallidayan linguistics requirements, I carry out a twofold research which has a quantitative aspect as well as a qualitative one. The quantitative aspect of my research work deals with the counting of the theme patterns in the selected extracts. The tables and the histogram are designed to exemplify the comparison of the figures derived from the counting. The qualitative aspect of my research work, firstly, gives an account of the different theme patterns rates that exist in the extracts and, secondly, explains the possible implications that the thematic features bear in the extracts.

As a matter of fact, the study of theme patterns was carried out on the basis of selected extracts which can also be considered as the very backbone of the analysis and interpretation derived from the description. The analysis and the interpretation derived from themes description helps us to pinpoint different linguistics features pertaining to the characteristics of the discourse. I, then, realize the over topicalization of the whole extract with a very low rate of marked topical themes. Such a very low rate of marked topical themes is an indication that the discourse mode is more spoken, spontaneous than a careful writing mode in which the writer has not planned the rhetorical development of the text. Another striking feature which testifies the spoken mode of the text is its frequent use of clause complexes through the high rate of multiple themes. Eggins contends: "since clause complexes are more common in

spoken language, while single clause sentences are frequent in written language, the presence of clause complexes suggests a spoken mode.” (Eggins, 1994: 319)

As I have just pointed out, in a spoken mode of discourse, the writer does not plan the rhetorical development of text. Such a situation brings about a low rate of textual theme. A low rate of textual meaning shows that the text of *Purple Hibiscus* has a spoken mode based on the African socio-political realities. One may think that this text has, somehow, been transcribed through one character’s eye; Kambili. This low rate is also an indication of a cut of grammatical and lexical cohesion between parts of sentence or between sentences. In few words, this cut of cohesion is due to the spoken mode of the discourse itself.

The interpretation of the result derived from the analysis helps me to give an account of themes of religiosity, women oppression and corruption which are the major themes of the extracts and which can also contribute to a better understanding of the whole novel. On the basis of the description and the interpretation carried out, the study of theme patterns in the novel under study can deepen the understanding of the novel and supply new linguistic interpretation of the whole novel. The analysis has also given me the opportunity to uncover the deep messages of the novel and their linguistic implication, in the frame work of Systemic Functional Linguistics, also termed SFL.

As mentioned early in my introduction, a text, simultaneously, conveys three different trends of meaning among which textual is the third one. It would be suggestible for the years to come, that graduates students, majoring in applied linguistics at English department, undertake studies on the other two meanings to fully uncover their related linguistic features.

By and large, this study is not only useful for linguistics students but also to literary, sociology students and to all people dealing with religious, domestic oppression on women and corruption issues.

Hoping that this dissertation about theme patterns will be a useful linguistic tool for the students/researchers in field of Systemic Functional Linguistic, or even, for any prospective writers, I wish I would go, by the grace of God, more deeply into completing my researches about this aspect of lexico-grammar, to write a whole doctoral thesis in the linguistic field if I were allowed to.

REFERENCE LIST

Corpus.

1- Adichie, C.N. (2006). *Purple Hibiscus*. Nigeria: Farafina

Books

2- Butt, D., Fahey, R., Feez, S, et al. (2003) *Using Functional Grammar- an Explorer's Guide*. Sydney: National Centre for English Language Teaching and Research.

3- Cummings, M. and Simmons, R (1989). *The Language of Literature: A Stylistic Introduction to the Study of Literature*. Oxford: Pergamum Publishers Ltd.

4 - Dossou-Yovo, N. (2009). *Individu et Société dans le Roman Négro-Africain d'expression anglaise de 1939 à 1986*. Tome 1. Cotonou: Gevoix-Publications.

5- Eggins, S. (2005). *An Introduction to Systemic Functional Linguistics*. London: Continuum International Publishing Group.

6- Eggins, S. (1994). *An Introduction to Systemic Functional Linguistics*. London: Pinter Publisher.

7- Fowler, R. (1986). *Linguistic Criticism*. London: Oxford University Press.

8- Halliday, M.A.K. (1994). *An Introduction to Functional Grammar*. 2nd ed. London: Arnold.

9- Halliday, M.A.K. (1985a). *An Introduction to Functional Grammar*. London: Edward Arnold.

10- Halliday, M.A.K. and Hasan, R. (1976). *Cohesion in English*. London: Longman.

- 11- Hornby, S. A. (2010). *Oxford Advanced Learner's Dictionary*. 8th ed, London: Oxford University Press.
- 12- Matthiessen, C.M.I.M. (1995). *Lexicographical Cartography: English Systems*. Tokyo: International Language Sciences Publishers.
- 13- Richards, J. C. & Schmidt, R. (2002). *Longman Dictionary of Language Teaching and Applied Linguistics*. 3rd ed. London: Pearson Education Limited
- 14- White, P. R. R. (2000). *Functional Grammar*. Birmingham: University of Birmingham.

Articles.

- 15- Giorgi, A. (1992). Description versus Interpretation: Competing Alternative Strategies for Qualitative Research. *Journal of Phenomenological Psychology*. Brill.
- 16- Halliday, M.A.K. (1975). "Linguistic Function and Literary Style: an inquiry into the language of William Golding's *The Inheritor*" in S.B. Chatman (ed) *Literary Style*. London and New York: Oxford University Press.
- 17- Halliday, M.A.K. (1970). "Descriptive Linguistics in Literature Studies" in Freeman, D. (ed.) *Linguistics and Literary Style*. New York: Holt, Rinehart and Winston.
- 18- Hill, C. (1987). "Leda and the Swam: Where description Ends and Interpretation Begins" in *The Penn Working Papers in Educational Linguistics*. 3 (1): 1-3
- 19- Koussouhon, A. L. (2009). Lexico-pragmatic transfer in Anglophone African fiction: A comparative reappraisal. *Lomé : Particip' Action* Vol.1 N° 2.

- 20- Leech, G.N. (1965). ‘‘This bread I break: Language and Interpretation’’. In D.C. Freeman (1970). *Linguistics and Literary Style*. New-York: Holt, Rinehart and Winston
- 21- Spencer, J. & M.J. Gregory. (1970). ‘‘An approach to the study of style’’ in Freeman, D (ed) *Linguistics and Literary Style*. New York: Holt, Rinehart and Winston.

Theses.

- 22- Amoussou, Y. C. (1999). Systemic Stylistics Analysis: A Comparative Study into the Language of John Pepper Clark’s and Wole Soyinka’s *Abiku* (Linguistics description and poetic interpretation): Unpublished Maîtrise thesis defended at the Université Nationale du Bénin: Bénin
- 23- Babadoudou, A. & Kogbeto, J (2011). Themes in *One Is Enough* by Flora Nwapa: Description and Interpretation. Unpublished Maîtrise thesis defended at the Université d’Abomey-Calavi: Bénin
- 24- Dadjo D.S. (2011). Tenor Variable and Interpretation Meaning in *Efuru* and *Never Again*. Unpublished DEA thesis defended at the Université d’Abomey- Calavi: Bénin.
- 25- Dassounon, A.A. E. (2007). Textual Meaning in *the Concubine* (Elechi Amadi). Unpublished Maîtrise thesis defended at the Université d’Abomey- Calavi: Bénin.
- 26- Godonou & Sonon (2007). Analysing lexical cohesion in texts: A Descriptive Analysis of *One is Enough* (Flora Nwapa). Unpublished Maîtrise thesis defended at the Université d’Abomey- Calavi: Bénin.
- 27- Kplaboa, N. Y. (2011). Contextual and Textual meanings in *Ancestral Sacrifice* by Kaakyire Akosomo Nyantakyi. Unpublished Maîtrise thesis defended at the Université d’Abomey- Calavi: Bénin.

Websites

Websites	Findings	Date of consultation
http://ic.payap.ac.th/graduate/linguistics/theses/Upai_Jasa_Thesis.pdf	Aspects of Discourse Cohesion in Lahu Si Folktales.doc	03/ 22 / 2012/
http://orbi.ulg.ac.be/bitstream/2268/16540/1/Tunca_Adichie_ETC.pdf	Ideology in Chimamanda Ngozi Adichie's <i>Purple Hibiscus</i>	03/17/ 2012
http://www.njas.helsinki.fi/pdf-files/vol18num2/osunbade.pdf	<i>Nordic Journal of African Studies</i> 18(2): 138–153 (2009) Explicatures in Conversational Discourse in Adichie's <i>Purple Hibiscus</i>	03/17/ 2012
http://search-ebooks.eu/s/systemic-functional-linguistics	M Post FG essay Disruptive Innovation.pdf	03/22 / 2012
http://web.uam.es/departamentos/filoyletras/filoinglesa/Courses/LFC-SFL-2010-week2.pdf%20analayis%20of%20narrative%20Thomson%2007.pdf	LFC-SFL-2010-week2_2.pdf	03/15/2012
http://www.umass.edu/accela/lc/794d/pdf/theme	Theme analayis of narrative Thomson 07.pdf	03/15/ 2012
http://www.wagsoft.com/Systemics/Archive/ForeyThesis/Ch03.pdf	Aspects of Theme and Their Role in Workplace Texts/ Chapter 3 : Definition and Identification of Theme. pdf	03/15/ 2012

APPENDIX

Theme analysis of the extracts.

Each extract is analysed for Theme according to keys presented below as proposed in *An Introduction to Systemic Functional Linguistics* (Eggins, S., 1994). The extracts have been divided into clauses. Some clauses are simple clauses, and others are clause complexes. A linear description of each type of theme has been undertaken through the whole of the three extracts. Some types of Themes (I think have been ellipsed) have been put into brackets.

Topical Theme is underlined.

Textual Theme: *in italics*.

Interpersonal Theme: **in bold**

Structural Theme: IN CAPITALS

Extract N°1

(1) Things started to fall apart at home/ (2) WHEN **my brother, Jaja**, did no go to communication/ (3) *and* Papa flung his heavy missal across the room and broke the figurines on the étagère./ (4) We had just returned from church./ (5) Mama placed fronds, (6) which were wet with holy water, on the dining table/ (6) *and then* (she) went upstairs to change./ (7) Later, she would knot the palm fronds into sagging cross shapes/ (8) *and* (she) hang them on the wall beside our gold framed family photo./ (9) They would stay there until next Ash Wednesday./ (10) WHEN we would take the fronds to church, to have them burned for ash./ (11) Papa wearing a long, a gray robe like the rest of the oblates helped distribute ash every year./ (12) His line moved the slowest/(13) *because* he pressed hard on each forehead to make a perfect cross with his ash-covered thumb/(14) *and* (he) **slowly, meaningfully** enunciated every word of “dust and unto dust you shall return.”

(15) 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./ (16) He was first to receive communion. / (17) Most people

did not kneel to receive communion at the marble altar, with the blond life-size Virgin Mary mounted nearby, /(18) *but Papa* did./(19) He would hold his eyes shut/(20) *so hard that* his face tightened into a grimace, /(21) *and then* he would stick his tongue out/(22) *as far as it* could go./(23) Afterward, he sat back on his seat/(24) *and* (he) watched the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways/(25) *just as* Father Benedict had taught them to do./(26) *Even though* Father Benedict had been at St. Agnes for seven years, /(27) people still referred to him as “our new priest.”/(28) **Perhaps** they would not have /(29) *if* he had not been white. /(30) He still looked new./(31) 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./(32) *And* his British nose was still as pinched and as narrow as/(33) it always was/(34) the same nose that had had me worried/(35) THAT he did not get enough air/(36) WHEN he first came to Enugu./(37) Father Benedict had changed things in the parish, /(38) such as insisting THAT the Credo and kyrie be recited only in Latin./(39) Igbo was not acceptable./(40) *Also*, hand dapping was to be kept at a minimum/(41) *lest* the solemnity of Mass 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 *and* do nothing after the coup/(54) to make sure (THAT) the government did not threaten his businesses./(55) *But no*, he used the *Standard* to speak the truth /(56) **even though** it meant the paper lost advertising./(56) Brother Eugene spoke out

freedom./(57) How many of us have stood up for the truth?/(58) How many of us have reflected the triumphant Entry?"

(60) The congregation said "Yes" or "God bless him" or "Amen", /(61) **but not too loudly** so they would not sound like the mushroom Pentecostal churches;/(62) *then* they listened intently, quietly./ (63) **Even** the babies stopped crying./ (64) *as if* they, too, were listening. / (65) On some Sundays, the congregation listened closely/(66) **EVEN WHEN** Father Benedict talked about things /(67) (that) everybody already knew, /(68) about Papa making the biggest donations to Peter's Pence and St. Vincent de Paul./ (69) *Or about* Papa paying for the cartons of communion wine, for the new ovens at the convent/(70) where the reverend sisters baked the host, for the new wing to St. Agnes Hospital/(71) where Father Benedict gave extreme unction./ (72) **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./ (73) *because* **Papa said**/(74) (THAT) modesty was very important.

(75) Papa himself would have a blank face/(76) **WHEN I** looked at him./ (77) **the kind of expression** (THAT) he had in the photo/(78) **WHEN** they did the big story on him/(79) *after* Amnesty World gave him a human rights award./ (80) It was the only time/(81) (THAT) he allowed himself to be featured in the paper./ (82) His editor, Ade Coker, had insisted on it, / (83) **saying** (THAT) Papa deserved it./ (84) **saying** (THAT) Papa was too modest./ (85) Mama told me and Jaja;/ (86) Papa did not tell us such things./ (87) That blank look would remain on his face/(88) *until* father Benedict ended the sermon./ (89) *until* it was time for communion./ (90) *After* Papa took communion./ (91) he sat back/(92) *and* (he) watched the congregation walk to the altar/(93) *and, after* Mass, (he) reported to Father Benedict, with concern./ (95) when a person missed communion on two successive Sundays./ (96) He always encouraged Father Benedict to call and win that person back into the fold;/ (97) nothing but mortal sin would keep a person away from communion two Sundays in a row.

(98) *So* WHEN Papa did not see Jaja go to the altar that Palm Sunday/(99) WHEN everything changed,/(100) he banged his leather-bound missal, with the red and green ribbons peeking out, down on the dining table/(101) WHEN we got home./(102) The table was glass, heavy glass./(103) It shook,/(104) **as** did the palm fronds on it.

(105) “**Jaja**, you did not go to communion,”/(106)Papa said quietly, almost a question. / (107) Jaja stared at the missal on the table/(108) *as though* he were addressing it./(109) “The wafer gives me bad breath.”

(110) I stared at Jaja./(111)**Had** something come loose in his head?/(112) **Papa insisted** (THAT) we call it the host/(113) *because* “host” came close to capturing the essence, the sacredness, of Christ’s body./(114) “Wafer” was too secular,/(115) wafer was (WHAT) one of Papa’s factories made-chocolate wafer, banana wafer,/(116) WHAT people bought their children to give them a treat better than biscuits.

/(117) “*And* the priest keeps touching my mouth / (118)*and* it nauseates me,” / (119)Jaja said. / (120)**He knew** I was looking at him, / (121)THAT my shocked eyes begged him to seal his mouth, / (122) *but* he did not look at me.

/(123) “It is the body of our Lord.”/(124)Papa’s voice was low, very low. / (125) His face looked swollen already, with pus-tipped rashes spread across every inch, / (126) *but* it seemed to be swelling even more./(127) “You cannot stop receiving the body of our Lord. / (128) It is death,/(129) you know that.”

Extract N°2

(130) Laughter always rang out in Auntie Ifeoma's house,/(131) *and* NO MATTER WHERE the laughter came from,/(132) it bounced around all the walls, all the rooms./(133) Arguments rose quickly/(134) *and* (they) fell just as quickly./(135) Morning and night prayers were always peppered with Igbo praise/(136) (that) usually called for hand clapping./(137) Food had little meat, each person's piece the width of two fingers pressed close together and the length of half a finger./(138) The flat always sparkled-/(139) Amaka scrubbed the floors with a stiff brush,/(140) Obiora did the sweeping,/(141) Chima plumped up the cushions on the chairs./(142) Everybody took turns washing plates./(143) Auntie Ifeoma included Jaja and me in the plate-washing schedule,/(144) *and after* I washed the garri-encrusted lunch plates,/(145) Amaka picked them off the tray/(146) WHERE I had placed them to dry/(147) *and* (I) soaked them in water.

(148) “**Is** this how you wash plates in your house?”/(149) She asked./(150) “*Or is plate washing* not included in your fancy schedule?”

(151) I stood there, staring at her,/(152) wishing (THAT) Auntie Ifeoma were there to speak for me./(153) Amaka glared at me for a moment longer/(154) *and then* (she) walked away./(155) She said nothing else to me/(156) *until her friends* came over that afternoon,/(157) WHEN Auntie Ifeoma and Jaja were in the garden/(158) *and the boys* were playing football out front./(159) “**Kambili**, these are my friends from school,”/(160) she said, casually.

(161) The two girls said hello,/(162) *and I* smiled./(163) They had hair as short as Amaka's,/(164) (they) wore shiny lipstick/(165) *and trousers so tight* (THAT) **I knew** they would walk differently/(166) *if they* were wearing something more comfortable./(167) 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 maths teacher/(168) who didn't

know the answers to his own tests./(169) a girl who wore a miniskirt to evening lesson/(170) *even though* she had fat yams on her legs./(171) *and* a boy who was fine. “Fine, sha, not attractive,” /(172)one of them stressed./(173) She wore a dangling earring on one ear and a shiny, false gold stud on the other.

(174) “Is it all your hair?”/(175)the other one asked./(176) *and* I did not realise /(177) she was referring to me./(178) *until* Amaka said, “Kambili”

(179)I wanted to tell the girls/(180) THAT it was all my hair./(181) THAT there were no attachments./(182) *but the words* would not come./(183) **I knew** they were still talking about hair, how long and thick mine looked./(184) I wanted to talk with them, to laugh with them/(185) *so much that* I would start to jump up and down in one place/(186) the way they did./(187) *but my lips* held stubbornly together./(188) I did not want to stutter./(189) *so* I started to cough/(190) *and then* (I) ran out and into the toilet.

(190)That evening, as I set the table for dinner./(191) **I heard** Amaka say./(192) “**Are you** sure they’re not abnormal, mum?/(193) Kambili just behaved like an *atulu*/(194) **WHEN my friends** came.”/(195) Amaka had neither raised nor lowered her voice./(196) *and it* drifted clearly in from the kitchen.

(197) “**Amaka**, you are free to have your opinions./(198) *but you* must treat your cousin with respect./(199) **Do you** understand that?”/ (200)Aunty Ifeoma replied in English, her voice firm.

(201) “I was just asking a question”

(202) “Showing respect is not calling your cousin a sheep.”

(203) “She behaves funny./(204)*Even* Jaja is strange./(205) Something is not right with them.”

(206) My hand shook/(207) AS I tried to straighten a piece of the table surface/(208) that had cracked and curled tightly around itself./(209) A line of tiny ginger-coloured ants marched near it./(210) Aunty Ifeoma had told me not to bother the ants./(211) *since* they hurt no one/(212) *and* you could never really get rid of them any way;/(213) they were as old as the building itself.

(214) I looked across at the living room to see/(215) *if* Jaja had heard Amaka over the sound of the television./(216) *But* he was engrossed in the images on the screen, lying on the floor next to Obiora./(217) He looked/(218) *as though* he had been lying there watching TV his whole life./(219) It was the same way/(220) (THAT) he looked in Aunty Ifeoma's garden the next morning./(221) **as though** it were something/(222) (THAT) he had been doing for a long time rather than the few days/(223) (THAT) we had been here.

(224) Aunty Ifeoma asked me to join them in the garden, to carefully pick out leaves/(225) that had started to wilt on the croton plants.

(226) “**Are** they not pretty?” Aunty Ifeoma asked/(227) “Look at that, green and pink and yellow on the leaves.(228) Like God playing with paint brushes.”

(229) “**Yes,**” I said./(230) Aunty Ifeoma was looking at me/(231) *and* I wondered/(232) *if* she was thinking/(233) THAT my voice lacked the enthusiasm of Jaja's/(234) WHEN she talked about her garden.

(235) Some of the children from the flats upstairs came down/(236) and (they) stood watching us./(237) They were about five, all a blur of food-stained clothes and fast words./(238) They talked to one another and to Aunty Ifeoma/(239) *and then* one of them turned/(240) *and* (**they**) **asked** me the school I went to in Enugu./(241) I stuttered/(242) and (I) gripped hard at some fresh croton leaves, pulling them off, watching the viscous liquid drip from their stalks. (243) *After that,* **Aunty Ifeoma said** (THAT) I could go inside/(244) *if* I wanted to./(245) She

told me about a book/(246) (THAT) she had just finished reading:/(247) it was on the table in her room/(248) **and she was sure** I would like it./ (249) *So I* went in her room and took a book with a faded blue cover, called *Equiano's Travels, or the life of Gustavus Vassa the African*.

(250) I sat on the verandah, with the book on my lap, watching one of the children chase a butterfly in the front yard./ (251) The butterfly dipped up and down./ (252) **and its black-spotted yellow wings** flapped slowly, as if teasing the little girl./ (253) The girl's hair, held atop her head like a ball of wool, bounced/ (254) **as she** ran./ (255) Obiora was sitting on the verandah, too./ (256) *but* outside the shade./ (257) *so he* squinted behind his thick glasses to keep the sun out of his eyes./ (258) He was watching the girl and the butterfly while repeating the name Jaja slowly, placing the stress on both syllables, then on the first, then on the second. (259) "Aja means sand or oracle, *but Jaja?*" (260) What kind of name is Jaja?/ (261) It is not Igbo,"/ (262) he finally pronounced.

(263) "My name is actually Chukwuka./ (264) Jaja is a childhood nickname/ (265) that stuck." / (266) Jaja was on his knees./ (267) He wore only a pair of denim shorts./ (268) **and the muscles on his back** rippled, smooth and long like the ridges/ (269) (THAT) he weeded.

(262) "WHEN he was a baby./ (262) all (THAT) he could say was Ja-Ja./ (262) *So everybody* called him Jaja,"/ (262) Aunty Ifeoma said.

Extract N°3

(263) The roads to the prison are familiar./(264) I know the houses and shops;/(265) I know the faces of the women/(266) who sell oranges and bananas/(267) *just before* you turn into the pothole-filled road/(268) that leads to the prison yard.

(269) “**Kambili, do** you want to buy oranges?”/(270) Celestine asks, slowing the car to a crawl,/(271) *as* the hawkers start to wave *and* call out to us. /(272) His voice is gentle; /(273) **Mama says** (THAT) it is the reason/(274) she hired him/(275) *after* she asked Kevin to leave./(276) That and also that he does not have a dagger-shape scar on his neck.

(277) “WHAT we have in the boot should do,”/(278) I say./(279) I turn to Mama./(280) “**Do** you want us to buy anything here?”

(281) Mama shakes her head,/(282) *and* her scarf starts to slip off./(283) She reaches out to knot it again as loosely as before./(284) Her wrapper is just as loose around her waist,/(285) *and* she ties/(286) *and* (she) reties it often, giving her the air of the unkempt women in Ogbete market,/(287) who let their wrappers unravel/(288) *so that* everyone sees the hole-riddled slips/(289) (THAT) they have on underneath.

(290) She does not seem to mind/(291) THAT she looks this way;/(292) she doesn't even seem to know./(293) She has been different/(294) *ever since* Jaja was locked up,/(295) *since* she went about telling people/(296) THAT she killed Papa,/(297) THAT she put the poison in his tea./(298) She even wrote letters to newspapers./(299) *But* nobody listened to her;/(300) they still don't./(301) **They think** grief and denial [(302) that her husband is dead/(303) 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./(304) **Perhaps** it is/(305) why they forgive her for not wearing all black or all white for year. /(306) **Perhaps** it is/(307) why

nobody criticised for her not attending the first-and second-year memorial Masses, for not cutting her hair.

(308) “Try and make your scarf tighter, Mama”,/(309) I say, reaching out to touch her shoulder./ (310) Mama shrugs, still looking out of the window./ (311) “It is tight enough.”

(312)Celestine is looking at us in the rear view mirror./ (313) His eyes are gentle./ (314) He once suggested to me/ (315) THAT we take Mama to a dibia in his hometown,/ (316) a man who is an expert in “these things.”/ (317) I was not sure WHAT Celestine meant by “these things”,/ (318) *if* he was suggesting/ (319) THAT Mama was mad,/ (320) *but* I thanked him / (321) *and* (I) told him/ (322) she would not want to go./ (323) He means well, Celestine./ (324) I have seen the way/ (325) (THAT) he looks at Mama sometimes,/ (326) the way (THAT) he helps her get out of the car,/ (327) *and* **I know** / (328) he wishes/ (329) he could make her whole.

(330)Mama and I hardly ever come to the prison together./ (331) Usually Celestine takes me a day or two/ (332) *before* he takes her, every week./ (333) **She** prefers it,/ (334) **I think**./ (335) *But* today is different, special –/ (336) we have finally been told, for certain,/ (337) THAT Jaja will get out.

(338)*After* the Head of State died months ago –/ (339) **they say**/ (340) he died atop a prostitute, foaming at the mouth and jerking –/ (341) we though (THAT) Jaja’s release would be immediately,/ (342) THAT our lawyers would quickly work something out./ (343) **Especially** with the pro-democracy groups demonstrating, calling for a government investigation into Papa’s death,/ (344) insisting THAT the old regime killed him./ (345) *But* it took a few weeks more for our lawyers to get Jaja on the list./ (346) His name is number four on the list of more than two hundred./ (347) He will be out next week.

(348)They told us yesterday/(349) (THAT) two of our most recent lawyers; both of them have the prestigious SAN, for senior advocate of Nigeria, after their names./(350) They came to our house with the news and with a bottle of champagne tied with a pink ribbon./(351) *After they left*,/(352) Mama and I did not talk about it./(353) We went about carrying, *but* not sharing, the same new peace, the same hope, concrete for the first time.

(354)There is so much more/(355) THAT Mama and I do not talk about./(356) We do not talk about the huge checks/(357) (THAT) we have written, for bribes to judges and policemen and prison guards./(358) We do not talk about **how much money**/(359) we have,/(360) *even after half of Papa's estate* went to St. Agnes and to the fostering of missions in the church./(361) *And we* have never talked about finding out/(362) THAT Papa had anonymously donated to the children's hospitals and motherless babies' homes and disabled veterans from the civil war./(363) There is still so much/(364) THAT we do not say with our voices,/(365) THAT we do not turn into words.

(366) “ **Celestine**, please put in the Fela tape,”/(367) I say, leaning back on the seat./(368) The brash voice soon fills the car./(369) I turn to see/(370) *if Mama* minds,/(371) *but she* is looking straight ahead at the front seat;/(372) **I doubt**/(373) THAT she can hear anything./(374) Most times, her answers are nods and shakes of the head,/(375) *and I wonder*/(376) *if she* really heard./(377) I used to ask Sisi to talk to her;/(378) *because she* would sit with Sisi in the living room for long hours,/(379) *but she* said/(380) THAT Mama would not reply to her,/(381) THAT Mama simply sat and stared./(382) WHEN Sisi got married last year,/(383) Mama gave her cartons and cartons of china/(384) *and Sisi* sat on the floor of the kitchen, crying loudly,/(385) *while Mama* watched her./(386) Sisi comes in now, once in a while, to instruct our new steward, Okon,/(387) and to ask *if Mama* needs anything. /(388) Mama usually says nothing;/(389) (she) just shakes head while rocking herself.

(390) Last month when I told her/(391) (THAT) I was going to Nsukka,/(392) she did not say anything,/(393) either, (she) did not ask me why,/(394) **though** I don't know anybody in Nsukka anymore./(395) She simply nodded./(396) Celestine drove me/(397) *and* we arrived around noon,/(398) just about WHEN the sun was changing to the searing sun/(399) (THAT) I have long imagined can suck the moisture from bone marrow./(400) Most of the lawns on the university ground are overgrown now;/(401) the long grasses stick up like green arrows./(402) The statue of the preening lion no longer gleams.

(403) I asked the new family in Auntie Ifeoma's flat/(404) *if* I could come in,/(405) *and* **although** they looked at me strangely,/(406) they asked me in/(407) *and* (they) offered me a glass of water./(408) It could be warm,/(409) **they said**,/(410) *because* there was no power./(411) The blades of the ceiling fan were encrusted with woolly dust, /(412) *so* **I knew** there had been no power in a while/(413) *or* the dust would have flown away/(414) AS the fan turned./(415) I drank all the water, sitting on a sofa with uneven holes at the sides./(416) I gave them the fruits/(417) (THAT) I bought at Ninth Mile/(418) *and* (I) apologised/(419) *because* the heat in the boot had blackened the bananas.

(420) AS we drove back to Enugu,/(421) I laughed loudly, above Fela's stringent singing./(422) I laughed/(423) *because* Nsukka's untarred roads coat cars with dust in the harmattan and with sticky mud in the rainy season.

INDEX

A

Abiku, 5, 60
accurate, 5
actions, 50
actor, 30, 52
actors, 31, 50
adjunct, 14, 15, 17, 32
Africa, 7, 8, 12, 13, 50, 54
African, 2, 6, 7, 9, 15, 51, 56,
59, 61
Amoussou, 5, 60
analysis, 3, 4, 5, 6, 7, 8, 9, 11,
18, 21, 22, 27, 28, 29, 36,
44, 49, 50, 55, 56
anaphoric, 8
Ancestral Sacrifice, 8, 60
Anglophone, 6, 59
approach, 1, 2, 12, 60

B

Babadoudou, 8, 60
behavior, 30
beliefs, 8
Buchi Emecheta, 3
Butt et al, 1, 2

C

carrier, 19, 41
cataphoric, 8
characters, 37, 45, 50, 52, 53
Chinua Achebe, 3
circumstances, 6
circumstantial, 14
clause, 4, 7, 8, 9, 11, 12, 15,
16, 17, 18, 19, 20, 21, 22,
25, 26, 33, 34, 52, 55

clauses, 1, 7, 8, 9, 13, 18, 20,
21, 24, 25, 26, 30, 31, 32,
33, 34, 35, 36, 38, 39, 50, 52
coherent, 2, 3
cohesion, 4, 9, 36, 52, 56, 60
collaboration, 37, 46, 50, 51
Collocation clash, 4
colonialism, 50
Comment, 16, 17, 45
complex, 6, 50
components, 7, 9, 11
concepts, 6, 7
configurations, 7, 9
congruity, 4
conjunctive, 18, 34, 46
content, 1
context, 1, 2, 6, 7, 9, 11, 12, 14,
17, 21, 49, 55
contextualization, 7
continuity, 34, 46
conversation, 2, 25, 37
corruption, 49, 50, 54, 56
criticism, 4, 6, 7
cultural, 1, 7
culture, 1, 6, 49
Cummings, 7, 58

D

Dadjo, 6, 60
Dassounon, 9, 60
declaratives, 21
defamiliarize, 7
dehabitualize, 7
deictic, 8
deixis, 8
departure, 9, 12, 26
description, 1, 2, 4, 5, 6, 7, 8, 9,
44, 49, 55, 56, 59, 60

deverbalization, 8
dialogue, 18, 46, 50, 51, 52
discourse, 1, 3, 6, 9, 52, 55, 56
distribution, 44, 47
Dossou-Yovo, 7, 58

E

Eggins, 1, 2, 9, 10, 55, 58
Elechi Amadi, 9, 60
elliptical, 21, 23
environment, 9, 49
European, 7, 51
events, 3, 50
exchange, 46, 49, 50, 52
exclamatives, 25
experiential, 2, 9, 10, 12, 17

F

features, 1, 4, 6, 9, 11, 49, 55,
56
Femi Osofisan, 3
fiction, 6, 59
finite, 13, 15, 16, 21, 22, 46
Flora Nwapa, 8, 9, 60
Fowler, 4, 7, 58
function, 1, 2, 8, 12, 16, 21, 22,
23

G

Ghana, 8
Giorgi Amedo, 6
given, 1, 8, 9, 12, 15, 25, 26,
51, 52, 53, 56
grammar, 2, 7, 12

H

Hill, 5, 59
histogram, 48

homophoric, 8
hypotactically, 20

I

ideational, 11
ideological, 6, 7
ideology, 7
Igbo, 3, 6, 33, 50
Imperatives, 23, 24
influence, 1
information, 1, 7, 9, 12, 15, 26
interaction, 9, 55
interpersonal, 2, 9, 10, 11, 12,
16, 17, 18, 22, 24, 27, 28,
29, 36, 37, 38, 46, 49, 50,
51, 52
interpersonal themes, 28, 29,
45, 46
interrogatives, 22, 23, 46

J

John Pepper Clark, 5, 60

K

Kikuyu, 6
Kogbeto, 8, 60
Koussouhon, 6, 7, 59
Kurland, 6

L

language, 1, 4, 6, 55, 58, 59, 60
Leech, 4, 5, 60
lexical, 4, 8, 9, 52, 56, 60
lexico-grammar, 57
linguistics, 1, 2, 5, 8, 56, 58,
59, 60
literature, 1, 4, 58, 59

M

M.A.K. Halliday, 1, 4

marked topical themes, 27, 28,
29

Martin, 4

Matthiessen, 11, 59

message, 9, 11, 12

metafunction, 2, 7, 11

method, 3

methodology, 2

minor, 24, 25

mode, 9, 52, 55, 56

mood, 2, 14, 15, 16, 17, 18, 19,
21, 22, 24, 32

multiple themes, 28, 29, 45, 53

N

narration, 50

new, 3, 9, 12, 15, 26, 33, 37,
54, 56

Ngugi, 6

Nicaise Yaovi Kplaboa, 8

Nigeria, 3, 54, 58

nouns, 8

O

One Is Enough, 8, 60

oppression, 49, 50, 51, 56

P

paratactically, 20

participants, 46, 49, 50, 53

patterns, 2, 3, 9, 27, 55, 56, 57

percentages, 28, 29, 45

philosophical, 7

polarity, 46

polarity, 16

predicator, 14, 15, 16, 17, 18,
19, 21, 22, 24, 26

principles, 5, 18

process, 1, 2, 6, 23, 24, 52

pronouns, 15, 19, 33, 41, 46,
53

Purple Hibiscus, 2, 3, 7, 55,
56, 58, 61

purpose, 3, 6

Q

qualitative, 55

quantitative, 55

R

relationship, 6, 11

religiosity, 49, 50, 56

rheme, 7, 9, 11, 12, 13, 14, 15,
16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27

S

sampling, 3

semantic, 4

semiosis, 11

semiotic, 1

sensors, 50

SFL, 1, 4, 7, 11, 56, 61

Simmons, 7, 58

situation, 1, 6, 9, 35, 45, 49, 56

social, 1, 2, 4, 6, 7, 9, 11, 30,
55

solidarity, 45, 53, 54

Spencer and Gregory, 6

statistical, 3

statistics, 44

structural, 7, 9, 13, 15, 27, 28,
29, 33, 34, 41, 42, 46, 53

structural themes, 19, 28, 29,
44, 45

structural topical themes, 15,
27, 28, 29

structure, 2, 3, 9, 12, 13

study, 1, 2, 3, 4, 5, 6, 8, 9, 20,
27, 30, 51, 54, 55, 56, 60
style, 2, 37, 52, 60
subject, 14, 15, 16, 17, 18, 19,
21, 22, 23, 24, 25, 26
syntax, 3
system, 1, 2, 7, 9, 11, 14, 32
systematic, 1, 2, 4
Systemic Functional Grammar,
2
systemicists, 12, 49

T

text, 1, 2, 3, 4, 5, 6, 7, 9, 11,
12, 49, 55, 56

textual, 2, 5, 7, 8, 9, 10, 11, 12,
17, 18, 21, 27, 28, 29, 34,
35, 36, 38, 45, 46, 52, 56
textual themes, 28, 29, 44, 45
thematic, 3, 10, 17, 18, 20, 24,
27, 55
theme, 3, 7, 9, 11, 12, 13, 14,
16, 17, 18, 20, 21, 22, 23,
24, 26, 27, 32, 34, 35, 36,
37, 38, 39, 40, 41, 42, 43,
45, 50, 51, 52, 54, 55, 56,
57, 61
theory, 2, 4, 9, 12, 27
topical theme, 13, 16, 21, 23,
24

topicalization, 49, 55
tradition, 51
transitivity, 16, 22, 23

U

unmarked topical themes, 27,
28, 29

V

vocative, 16, 17

W

White, 2, 59
Willie, 7
Wole Soyinka, 5, 12, 60