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THEME:

**Mode and Textual meaning in
The Insiders by Tunji Ogundimu**

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ABSTRACT

It is a major concern of Linguists to find out and depict clearly how human beings use language to communicate; and in particular how addressers construct linguistic message towards addressees and how addressees work on linguistic message in order to interpret and understand them. Accordingly, two main approaches have been developed in Linguistics to deal with the transmission and reception of the utterances and messages. The first is “discourse analysis”, which mainly focuses on the structure of naturally occurring spoken language, as found in such “discourses” as conversations, commentaries, and speeches, whereas the second approach is “text analysis”, which focuses on the structure of written language, as found in such “texts” as essays and articles, books, novels, and so on. It is worth mentioning, however that the distinction between “discourse” and “text” is not clear-cut, as both of them can be used in a much broader sense to include all language units with a communicative function, whether spoken or written. Some scholars talk about “spoken and written text.” In this research work, we stick to “text analysis” and its **Theme** and **Rheme** notion with a focus on the structure of written language, through the choice of two excerpts from Tunji Ogundimu’s novel *The Insiders*. However, as the aim of this research work is to try to cast a glance at the overall characteristics of Mode and Textual meaning, our two excerpts have been selected in the purpose not only to discover the Textual meaning in each extract but also to have a comprehensive understanding of the Mode variation from one excerpt to the other.

DEDICATION

I dedicate this work to:

- God, the Almighty, whose unquestionable will and endless goodness have allowed the completion of this work “against winds and tides”. Blessed be his name!
- Specially my beloved late mother Bernadette SOKAMEY. I pray the Almighty God to grant you the best place in the Heaven. I dedicate this work as a recognition sign for all your prayers and particularly your enormous sacrifices and efforts that led you to death. May your soul rest in peace.

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Here is the place to think all my English teachers in general and my Linguistics lecturers in particular for the opportunity they are giving me to one day, with the help of God have my name quoted by my junior brother students in their works (It is a privilege).

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INTRODUCTION

Language, as it is conventionally recognized, is the chief means of human communication. But to successfully achieve that goal, language has to follow some rules, which encompass pragmatic rules as well as lexico-grammatical ones. The latter has been developed by Michael Halliday in a career spanning more than fifty years through Systemic Functional Grammar or Systemic Functional Linguistics which is a part of social semiotic approach to language called Systemic Linguistics.

The term Systemic refers to the view of language as a network of systems, or interrelated set of options for making meaning whereas the term Functional refers to Halliday’s view that language is as it is because of what it has evolved to do. It consists of vocal sounds to which meanings has been assigned by cultural convention and is often supplemented by various gestures or written language which is based ultimately on spoken language. It then has three different interrelated levels. They are extra-linguistic level, which consist of Context of culture and Context of situation; expression level which consists of phonology and graphology; and linguistic level also known as content level and which is made up of Semantics and Lexico-grammar.

The latter, Linguistics, is defined as the systematic study of language in terms of what it is and how it functions. It is divided into different branches among which we have Synchronic, Diachronic and Applied Linguistics.

In fact, Synchronic Linguistics is the description of languages as they are at a given point in time whereas Diachronic Linguistics is concerned with the historical development of language.

As far as Applied Linguistics is concerned, it uses the findings and methods of other areas of linguistic study to aid in a variety of practical tasks.

Thus, as language is said to be meaning in social life, It has resources for construing experience, in other words, the ideational component; resources for enacting humans’ diverse and complex social relations which is the interpersonal component as well as the resources enabling those kinds of meanings to come together in coherent texts which is the textual function. Such an ability of language makes us understand that it not only reflects the multidimensional nature of human experience and interpersonal relations, but it is also metafunctionlly organized.

Nevertheless, in spite of the great effort made by teachers and lecturers in their attempt to help learners in construing such coherent texts, none of them

(even the advanced learners) can deny the fact that sometimes they are still difficult to follow.

Furthermore, researches can repeatedly prove that even speakers or users of English often lack necessary knowledge about the conventions and rules that they have to follow in various communicative process (depending on the Mode).

It is worth mentioning that Halliday. (1977) in *Text as semantic choice in social context*, used the term “text” to refer to a stretch of language that hangs together and is appropriate to its context.

Such a lack of coherence in writing is a problem that plagues them. Then how to help students overcome it has long been a challenge to teachers and researchers alike. Yet in dealing with this complex task, they tend to create a disparity between grammatical and pragmatic competence. Then, not willing to worsen such a situation, I advocate rather tackling the problem through Systemic Functional Linguistics as it is a mean of describing lexical and grammatical choices through the system of wording, known as metalanguage. By doing so, I wish it could deepen I personal knowledge and that of those who have the same difficulties and who aim to be able to create their own texts that are coherent and appropriate to the contexts, making us thus aware of how language is being used to realize Experiential, Interpersonal and Textual meaning. That is why I have chosen to undertake our research work on the thesis entitled: **“Mode and Textual meaning in *The Insiders* by Tunji Ogundimu”.**

In fact, what does grammar mean? People say that it consists of rules of a language they still keep breaking. Some will say that is the way in which the language is organized. Still others say that it refers to language patterns which consist of component parts or constituents. Then in my research work, we will attempt to arrive at reasonable interpretation of what the author of *The Insiders*, Tunji Ogundimu, intended to convey by his particular grammatical choices. It is this effort to interpret (and to be interpreted), and how we accomplish it that are the key element invested in the study of Discourse. To arrive at an interpretation and to make our message interpretable, we will certainly rely on our background about structure (coherence), constituents and their structural organization and context as well.

The method we wish to follow in this research work is that of sampling which consist in selecting some extracts (samples) from the novel, analyzing them and then generalizing the finding to the whole novel. Here two extracts have been chosen and analyzed. In order to fulfill the aim of our research work, apart from Introduction, Conclusion, References and Appendix; the whole analysis will fall into three chapters. The first chapter titled Literature review and Theoretical framework present us with Linguistics-Stylistics-Literature relationship and

gives an account of a few linguistic analyses of texts, Mode, Textual metafunction and Coherence undertaken up to now by linguists, as well as some senior graduates and post-graduates on one hand . On the other, it provides an overview of systemic description with detailed and illustrated definition of the key concepts of Mode and Textual meaning with its theme types. Chapter two comes up with the practical analysis of Mode and Textual meaning in the excerpts, and finally the third chapter will deal with the linguistic interpretation of findings.

Chapter one:

**LITERATURE REVIEW AND
THEORETICAL FRAMEWORK**

1-1. LITERATURE REVIEW

In order to understand and explain how experiential and interpersonal meanings are organized into coherent text, expressing thus the textual meaning, we need to equip ourselves with some linguistic knowledge. Such laid out knowledge that constitutes the investigations undertaken by some linguists scholars as well as post graduate students, are of a great importance for the successful achievement of any literary study. Thus the purpose of this study is to describe and analyse linguistic features which connote Mode and Textual meaning in *The Insiders* so as to have a deep understanding of them on the one hand and provide a new interpretation of them on the other hand. By doing so, current understanding of the way people organize informations will be refined so as to have understandable interaction in society.

In fact, language offers a wide variety of grammatical tools to mediate an author’s intended message and, studying the language of a literary work was the concern of literary critics. Yet some linguists reproach literary critics with using subjective and arbitrary methods which give way to “impressionistic” conclusions.

According to **Fowler, R.** (1986:3) in *Linguistic Criticism*: “The random descriptive Jargon used by most critics who practice verbal analysis will communicate with readers only fortuitously”.

But just as an echo to Fowler, **DADJO. Y. D. S.** (2011), in his unpublished dissertation specified that:” Writers have some objective and it is important to study their work and find out their objective.” And then just as an advice, he found that: “Linguistics is a very useful tool that helps us to uncover the very deep message convey through literary texts.”

Traugott and Pratt (1980), declared that:” Since texts are the primary data for all literary criticism, adequate means of textual description are essential if any criticism is to be properly founded.”

Halliday, M. A. K. (1985a:7) argued that such description of a language is: “The study of how people exchange meaning through the use of language.”

That point lead **DADJO S.** (2011), to conclude that: ”The organizing principle in linguistic description is a system rather than structure.”

Coming back on the notion of “system”, **Halliday, M. A. K.** (1978), argued that: ”We can represent language as a source, in terms of choice that are available, the interconnection of these choices to recognizable and significant social context, using socio-semantic network.”

Professor **KOUSSOUHON, L.** (2009), in his article; Lexico- Pragmatic transfer in Anglophone African Fiction: A comparative Reappraisal; asserted as an example about social context 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 board context of Igbo or Kikuyu culture or worldviews and the immediate contexts of situation...”

IGBOANUSI’s study on varieties of Nigerian English: Igbo English in Nigerian Literature is very illustrative. In fact he applied linguistic theories to Nigerian writings and has come up with valuable findings. Indeed, he came to the conclusion that: “The use of English by Igbo writers reflects the cultural and physical reality of life in Nigeria.”

Professor **KOUSSOUHON** (2009), basing on the double concept of the context of culture and that of situation, and after he had made a comparative reappraisal of the idiolects of Chinua Achebe’s and Ngugi Wa Thiongo’s earlier novels concluded that: “There can be no natural language without a culture or a culture without its maker and carrier.”

DJIMET, I. (2009), in his D.E.A dissertation entitled: *Feminism in *The Girl who can and other stories* (Ama Ata Aïdoo)* went forwards and specified that: “Not all aspects of our cultural values foster freedom and development.”

The importance of context in linguistic criticism is acknowledged by **Fowler, R.** (1986:12) in *Linguistic Criticism*, when he said: “History, social structures and ideology are major sources of knowledge in the framework of linguistic criticism”. That is to say that, contextual factors greatly influence the study of a literary work and are also responsible for the many various frameworks existing in Stylistics.

For **Griffith, K. J.** (1982:92): “Style is a unique expression of one’s personality and a rhetorical device that helps one to communicate and argue effectively.”

Cristal and Davy (1969) arrived at deeper findings and said that : “To talk of style of an author does not usually imply a study of EVERYTHING in the language he has used , but only an attempt to isolate, define and discuss those linguistics features which are felt to be peculiarly his, which help to distinguish him from other author.” (P77).

Lead by **Cristal and Davy**’s findings, **KOUKPOSSI, A.** (2012), argued in his D.E.A dissertation that: “ One could infer that the whole essence of stylistics is to note the way a writer uses language in such a manner that he is distinct from other writers. ”Then he continued and found that: “The existence of an authorial style can be put forward but the style of an author may vary depending on the particular text and it context.”

Mc Cabe, A. and **HEILMAN, K.** (2007) in *Textual and Interpersonal differences between a News report and Editorial*, found that: “In Newspapers as in other kind of texts, events that take place out there in the real world are

expressed through the linguistic choices that reporters and editorialists make”. In other words they meant that events are reconstructed as text through discourse. This reconstruction involves linguistic choices at many turns and levels in the unfolding of the discourse.

According to **HALLIDAY, M. A. K.** and **MATTHIESSEN, C. M. I. M.** (2004) in *An Introduction to Functional Grammar:*” Systemic functional Linguistics is a theory which allows the analysts to shed light on just how these choices interact with the social context to imbue texts with the meanings that are expressed”.

AMOUSSOU, C. (2006) in his unpublished post graduated research work entitled: *Characterisation, Focalisation and Thematisation in Ngugi’s Novel: A discourse analysis approach*, focalizing on the choice and the presentation of characters of a novel said that such a: “ Presentation plays a great role in introducing and developing the central theme(s)” We then wonder, from the order he gave to the key words of his thesis whether in the mind of the writer of a novel should not come first the central theme and then comes the thematisation. But just as to conclude and give an answer to our preoccupation, he wrote:” The basic principle is that a novel, like any other work of art, will have a central theme, some basic preoccupation from which all discussion of the book should start.”

OGDEN, C. K. and **Richard, I. A.** (1949), interpreting **Bronislaw, M.** said in *Theory of Interpretation* that according to the latter, the central character of a language is as: “A mode of action and not an instrument of reflexion”. This view emphasizes the role of language in practical action and as a “link” in concerted human activity, as a piece of human behavior.

Lauriano, A. K. (2011) in his unpublished post graduated research work entitled *Transitivity Pattern in Ayi Kwei Armah’s fiction: A comparative study*, found that: “Language and human beings are inseparable”. Then he emphasized that “any research work that concerns itself with the use of language in literary work should be significant so as to help readers understand, beyond the plot and themes in a literary work, how a given author’s language and style may vary or stays the same throughout different works”.

Halliday, M. A. K. (1994), describing his grammar through Systemic Functional Grammar in *Introduction to Functional Grammar* said that: “every grammatical structure involves a choice from a describable set of options”. Language is thus a meaning potential and this grammatical system plays a great role in the construal of meanings of different kinds.

Thorne, (1970), in his essay; *Generative grammar and stylistic analysis*, has used the notions of “Deep structure” and “Selected rules” to make stylistic judgements about the language of “Dolour” , a poem by Théodore Roetheke (1955,

P55). His analysis showed that the poem has broken deep-structure and selection rules. He then concluded that poets create their own deep and surface structures.

YOKOSHI, D. T. (2011), in his unpublished DEA dissertation, commenting on Thorne’s notions of “Deep structure” and “Selected rules” considered that: “Poets are also bound to abide by some existing linguistic norms while creating their own deep and surface structures in order for their poetries to meet the requirements in the field.”

Dealing with what is call a “text”, **Eggins S.** (1994:12) in *An Introduction to systemic functional Linguistics*, said that: “text, first of all conveys Textual meaning”, and that: “Textual meaning therefore refers to the way the text is organized as a piece of writing (or speech)”, which sounds more structural than of a semantic and of cohesive value.

Fawcett, R and **Tabraham, C.J.** (1997:110) in *Glasgow Cathedral*, furthering Eggins’ definition argued that the “Textual function is described in terms of Theme dynamics and related to the register dimension of Mode”.

Mc Cabe, A. and **Heilman** (2007) in *Textual and Interpersonal Differences between a News report and an Editorial* added that: “The Theme/ Rheme structure is the basic form of the organization of the clause as message”.

In the organization of discourse, then, an important concern is which participant, process or circumstance will be as the ideational point of departure for the message.

According to **Goodman, k.** (1988) in *Interactive approaches to Second Language Reading*: “A written text is a culmination of a process that begins with the reader’s initial contact with the words on the page. The reader recognizes the words as known language and deals with this incoming data by anticipating and predicting as (she or he) seeks order and significance in sensory input”.

For **Halliday, M.A.K.** (1994:37) in *An Introduction to Functional Grammar*, the: “Theme is the element which serves as the point of departure of the message”.

While this conception of theme may seem strictly positional, **Fries, P. H.** (1983:118) in *Micro and Macro connexity of text* made the point that: “There are good and sufficient internal grammatical reasons to say that the beginning is special for some reason”. Then he went on to argue that: “initial position in a sentence, or sentence level theme, means point of departure of the sentence, as message”.

Martin, J. R. (1992) in *Occasional paper in Systemic Linguistics* provided evidence which indicated that: “that point of departure does indeed mean something more than coming first”.

Davies, M. (1997) in *Cohesion in literary texts* echoed that: “Theme initiates the ‘semantic journey’ of the clause” and he added that: “If different starting point is chosen for the journey, a different journey result”.

As far as **Mc Cabe A.** and **Belmonte, A. I.** (2000) are concerned, they argued in *Theme, Rheme and cognitive representation in Spanish and English texts* that: “the Theme of a clause which formally is the initial experiential element of the clause, functionally combines the expression of the speaker’s perception of reality and the concerns of the speaker to communicate the perception of reality to the listener”. This combination of concerns is heightened above all in cases in which the main intent of the speaker is informational, to pass on information about the world.

However, **Berry, M.** (1996:19), referring to **Brown, G.** and **Yule, G.’s** (1983:141-3) in *Discourse analysis* and their analysis of a passage of spoken English, in which the interactional aspect, through the subject pronoun “I” and “You” are thematized, declared in *Meaning and form: Systemic Functional Interpretations* that: “the priority concerns, discoursal or clausal, of a speaker or writer need not be ideational”.

Gill, F. (1990) in *Theme in daily press, Occasional papers in linguistics* analyzed news reports, on one hand, and news editorials and letters on the other, to determine whether there exist differences in theme choices. With respect to Textual themes, he found similarities across the different news genres. However, with respect to Interpersonal themes, he found higher frequency in editorial and letters than in news report, as the first two genres are more “personal and evaluative, as well as more concerned with persuasion than information”. We then deduce that there is likely more direct interaction between writer and reader.

1-2- **Theoretical Framework**: An overview of systemic description of Mode and Textual meaning.

1-2-1- **Definition of the key concepts**:

1-2-1-1- **Mode and its Characteristics in spoken versus written language situation**:

According to Martin James R (1984) in *language register and genre*, “**Mode is the role language is playing in the interaction**”. It involves two simultaneous continua which are the Spatial/Interpersonal distance and the experiential distance. The basic characteristic of these two continua is

respectively written (Example: novel) and spoken (Example: dialogue/social process) situation of language use. Modality is then a key in which writers provide either a monoglossic or a heteroglossic slant on the propositions they encode. As Coffin C (2002:510) said, an unmodalized declarative clause “encourage the reader to assume that the proposition is unproblematic and that it enjoys broad consensus”. For white P.R.R (2005b) Modality allows writers to acknowledge the contentiousness of a particular proposition, the willingness to negotiate with those who hold a different view, or the deference of the speaker for those alternative views”. The Characteristics are expressed as follow:

<u>Spoken</u>	<u>Written text</u>
+ Interactive	non – interactive
(Two or more People)	(One participant)
+ Face-to-Face	not face to face
(In the same place, at the same time)	(On his/her own)
+ Language as action	not language as action
(Using language to accomplish some tasks)	(Using language to reflect)
+ Spontaneous	not spontaneous
(Without rehearsing what is going to be said)	(Planning drafting and rewriting)
+ Casual	not casual
(Informal and everyday)	formal and special occasions

Characteristic of spoken situation (based on Egging, 1994:55)

1-2-1-2 Nominalization

Nominalization is a process whereby words which are not normally nouns are turned into nouns. The main parts of clause that get turned into nouns are verbs and conjunctions. It has two textual advantages: First it helps organize our text in a way to get out from the dynamic and real words sequences of actions in which we featured as actors. By nominalizing actions (verbs) and logical relations (conjunctions) we can organize our text not in term of ourselves, but in term of ideas, reasons, and causes. Nominalization is more frequent in written text

involving a high lexical density which enables the text to be organized rhetorically contrary to spoken text that contain very low degree of nominal items .

Example: A **laughing** boy ran out from the corridor pursued by his **whispering** sister (p115).

1-2-1-3- Textual metafunction

The textual metafunction relates to mode; the internal organization and communicative nature of a text. This comprises textual interactivity, spontaneity and communicative distance. Textual interactivity is examined with reference to influences such as hesitations, pauses and repetitions. As far as spontaneity is concerned, it is determined through a focus on lexical density, grammatical complexity, coordination (how clauses are linked together) and the use of nominal groups. As for communicative distance, it involves looking at a text’s cohesion, (how it hangs together), as well as any abstract language it uses.

1-2-1-4- Textual meaning

Textual meaning is, apart from Mood and Transitivity, the third strand of meaning that helped text to be negotiated. It is largely expressed in English through ordering. In other words, it is what gets put first and last in the clause or sentence that determine the textual choice. But even though it may be expressed differently in other languages, it will somehow be encoded as language users depend on signals which show the cohesive relations among the clause, its context, and its purpose. It is realized in a clause through two key systems: the system of theme and the system of information structure. The latter is made up of two constituents which are: “Given” and “New” whereas the former is made up of two functional components which are Theme and Rheme.

1-2-1-5- Textual strand of meaning

Textual strand of meaning refers to the ability of clause constituents to be organized differently so as to achieve different purposes without affecting neither the interpersonal meaning (Mood) nor the experiential one (Transitivity). It is thus concerned with the clause constituent organizational ability.

1-2-1-6- Textual meaning in relation with mode

Thematic choice contributes to the organization of events according to a specific communicative process showing thus that the different parts of a text really hang together realizing then the textual meaning whereas the experiential and interpersonal distance show how a text relates to its context. A theme system helps us realize all those meaning by offering choices about what to prioritize in a text, what to package as familiar and what as new, what to make contrastive.

Such a role played by thematic patterns relies not only on Experiential and Interpersonal meaning but also on the register variable of mode as their choices will also vary according to the mode variation, which variation goes from interactive (spoken) to monologic (written) language as those are the key mode variations. Thus mode is expressed through textual meaning.

But while analyzing a clause in its textual organization, we noticed that two fundamental components are involved: “Theme” and “Rheme”.

1-2-1-7- Constituent Theme versus Constituent Rheme

The constituent Theme is the element in the clause that serves as the starting point for the message. According to Halliday (1985:39), *An Introduction to functional grammar*, it is what the clause is going to be about. It generally contains familiar or given information. In other words, it contains information which has already been mentioned or is familiar from the context (to which people have been accustomed. Its identification is based on order as it is the element which comes first in the clause. But that identification criterion is only

true for English. What gets into theme contributes very largely to the communicative effect of the message.

As for the constituent Rheme, it is the part of the clause where theme is developed. It contains unfamiliar or “new” information and is any other element which would not be labeled as Theme pattern.

1-2-1-8-Types of themes

Systemicists have identified three different types of elements of clause structure that can get to be theme in reference to the three dimensional metafunctional structures of the clauses: Topical or Experiential elements, Interpersonal elements, and Textual elements. So with regard to the analysis of textual meaning we can identify in a clause Topical, Interpersonal and Textual Themes. We will examine briefly each type of theme, and explain the criteria for determining the boundary of Theme/Rheme in each case.

1-2-1-8-1 Topical themes

Topical (Experiential) theme is the first element of the experiential meanings, be participant, process or Circumstance. Every clause contains one and only one topical theme. In face to face conversation, topical theme for most messages is the interactants or those somehow connected with the interactants. But in academic or scholarly writing, the topical theme is abstractions; which are our considered generalization about people, situations, and causes.

Examples:

- We have to save the situation fast. (P155)
- The man who came to dinner stayed for breakfast
- Meanwhile, Bayo’s confusion increased at Mortuary Police station (P147)
- Wait, my boy (P52)

“Mode and Textual meaning in *The Insiders* by Tunji Ogundimu”.

We	have to save the situation fast
Topical	
Theme	Rheme

The man who came to dinner	stayed for breakfast
Topical	
Theme	Rheme

Meanwhile,	Bayo’s confusion increased at Mortuary
Topical	
Theme	Rheme

Wait,	my boy
Topical	
Theme	Rheme

We can identify three different kinds of Topical theme: the Unmarked, the Marked and the Structural one.

1-2-1-8-1-1 *Unmarked topical themes*

In fact, an unmarked theme is used when there is a necessity to emphasize on the fact that something in the clause is typical or usual. In other words, it is used to signal that everything is equal. The theme markedness is determined by the way the functional role of the constituent in the theme pattern conflates with the one of Mood structure. Hence a topical theme is said unmarked when it conflates with a declarative clause subject, an interrogative clause finite, an imperative clause predicator or “wh” element in a wh-interrogative clause.

Examples:

- The man in the moon Came down too soon
- What is the relationship between them? (P110)

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- Did you learn that in school too? (P110)
- Now repeat what you told me (P238)

The man in the moon	came down too soon
Unmarked topical	
Theme	Rheme

What	is the relationship between them?
Unmarked topical	
Theme	Rheme

Did	you learn that in school too?
Unmarked topical	
Theme	Rheme

Now	repeat	what you told me
	Unmarked topical	
Theme	Rheme	

1-2-1-8-1-2 *Marked topical themes*

A theme is said to be marked when it signals something atypical or unusual. Themes are marked when they conflate with any other constituents from the Mood system. When a marked choice is made, the speaker or writer is signaling that all things are not equal, that something in the context requires an atypical meaning. The most common type of marked theme is to have the theme conflating with an adjunct: circumstantial (Which is different from the WH-polar element). We can also mark a theme by repacking a constituent such as actor for a circumstantial element (typically of matter). Another strategy for producing a marked theme is predication as all the predicated themes are marked themes, since the subject of the original clause is made Rheme in the predicated version.

Marked themes are relatively rare in casual (nonaffective) conversation and frequently used in written texts to allow nominalization to become thematic.

Examples:

- It was this mischievous duo that willfully denied him the golden opportunity of receiving University education (P248)
- Meanwhile, Bayo had unlocked the door (P13)
- On the left, two armchairs stood side by side (P14)

It	was this mischievous duo that willfully denied him the golden opportunity of receiving University education
Marked Topical	
Theme	Rheme

Meanwhile ,	Bayo had unlocked the door
Marked Topical	
Theme	Rheme

On the left,	two armchairs stood side by side
Marked Topical	
Theme	Rheme

1-2-1-8-1-3- Structural topical themes

A structural theme is a relative pronoun that comes after clause boundaries. The most frequent pronouns used as structural themes are: “that”, “who” and “which”. But whenever they act as subject, they are said to be structural topical themes.

Examples:

- Wasn’t this the same person who had often told her to go out and marry? (P32)

“Mode and Textual meaning in *The Insiders* by Tunji Ogundimu”.

- He felt he was here for a goal which did not include having an improvised lunch (P43).
- But he knew that he had many enemies around (P140).

Wasn't	This the same person	who	had often told her to go out and marry
Topical		Structural topical	
Theme	Rheme	Theme	Rheme

He	felt	he	was here for a goal	which	did not include having an improvised lunch
Topical		Topical		Structural topical	
Theme	Rheme	Theme	Rheme	Theme	Rheme

But	he	knew	that	he	had many enemies around
Textual	Topical		Structural	Topical	
Theme		Rheme	Theme		Rheme

1-2-1-8-2- *Interpersonal theme*

Interpersonal theme is a constituent that is at the first position and to which a Mood (but not a transitivity label) can be assigned. It is the infused finite (In interrogative structure) and all the four categories of Modal adjunct such as Mood, Polarity, Vocative and Comment.

Examples:

- Did Bayo do this to you? (P120)
- Kudi, are you all right? (P120)
- As usual, Moji was frightful (243)

Did	Bayo	do this to you?
Interpersonal	Topical	
Theme		Rheme

“Mode and Textual meaning in *The Insiders* by Tunji Ogundimu”.

Kudi	are	you all right?
Interpersonal	Topical	
Theme		Rheme

As usual	Moji	was frightful
Interpersonal	Topical	
Theme		Rheme

1-2-1-8-2-1- *Infused finite as interpersonal themes*

In interrogative clauses the infused finite occurs in first position and then receives a mood label. So it becomes an interpersonal theme.

Example:

- Were you not living at Lafiaji when I was a baby? (P198)

Were	You	not living at Lafiadji when I was a Baby?
Interpersonal	Topical	
Theme		Rheme

1-2-1-8-2-2- *Mood adjunct as interpersonal theme*

Mood adjunct which is at first position in a clause and receives a Mood label acts as Interpersonal theme.

Examples:

- Obviously, this boy is not just a cursed rogue he’s also a hardened criminal (P125)
- Willy – nilly, they become tactful and reasonable. (P177)

Obviously,	this boy	is not just a cursed rogue he’s also a harden criminal
Interpersonal	Topical	
Theme		Rheme

Willy – nilly	they	become tactful and reasonable
Interpersonal	Topical	
Theme		Rheme

1-2-1-8-2-3- Polarity adjunct as Interpersonal theme

Polarity adjunct such as “yes” or “no” are considered as Interpersonal theme when they are an ellipsed Mood constituent and not a continuity adjunct performing a textual role. They are not followed by any topical theme due to the ellipsis.

Examples:

- No (P261)
- Yes (P116)

No
Interpersonal
Theme

Yes
Interpersonal
Theme

1-2-1-8-2-4- Vocative adjunct as Interpersonal theme

Vocative adjuncts don’t function as Mood element but they help in construing interpersonal meaning of the clauses. And as such, when they occur before the first topical theme, they are analyzed as Interpersonal theme.

Example:

- Mama Tunde, we should chase the proverbial jackal away first

Mama Tunde	we	should chase the proverbial jackal away first
Interpersonal	Topical	
Theme		Rheme

1-2-1-8-2-5- Comment adjunct as Interpersonal theme

Whenever an adverbial expression of attitude is about an entire clause, it is analysed as Interpersonal theme if it comes before the first topical theme.

Example:

- Unfortunately, that is the story we have to tell (P156)

Unfortunately	that	is the story we have to tell
Interpersonal	Topical	
Theme		Rheme

1-2-1-8-3- Textual themes

Textual themes are elements that play a great cohesive role by relating clauses to their context. The two main types of textual elements that are considered to be thematic are the Continuity adjuncts and Conjunctive adjuncts.

1-2-1-8-3-1- Continuity adjunct as Textual theme

Continuity adjunct are words used in spoken dialogue to indicate that the speaker’s contribution is somehow related to what a previous speaker had said in an earlier turn. They are words such as: “oh”, “well”, “yea” and “no” but the latter two are said textual themes only when they are not used as polarity adjunct (clause ellipsis) but rather as the first item in a clause containing a topical theme.

Examples:

- Well, let me invite trouble. (P22)
- No, Mama Tunde, God does not design evil. (P75)

Well	let	me invite trouble
Textual	Topical	
Theme		Rheme

No	Mama Tunde,	God	does not design evil
Textual	Interpersonal	Topical	
Theme			Rheme

1-2-1-8-3-2- Conjunctive adjunct as Textual theme

Conjunctive adjuncts are used to link clauses or sentences together. Some of them serve to link clauses together in a sentence and hence occur in the first position in it (Example: but, and), whereas others help to link sentences together (example: however, therefore) and may occur in other positions. When they occur before the first topical theme of a clause, both of them are considered to be textual themes.

Examples:

- But tears did not work wonder (P69)
- Although he was informed only three day ago, he could not afford to absent himself from Joseph’s party. (114)

But	tears	did not work wonder
Textual	Topical	
Theme		Rheme

Although	he	was informed only three day ago, he could not afford to absent himself from Joseph’s Party
Textual	Topical	
Theme		Rheme

1-2-1-9- Multiple themes

It sometimes happens that a clause contains a series of themes. But while it must contain only one topical, it may contain one or several additional interpersonal or / and textual themes occurring before the topical one.

Examples:

- But when courtship last for too long, it becomes boring and dangerous (P49)
- Surprisingly however, when they entered the office they met a different okafor (P187)

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But	when	courtship	last for too long, it becomes boring and dangerous
Textual	Textual	Topical	
Theme			Rheme

Surprisingly	however	when	they	entered the office they met a different okafor
Interpersonal	Textual	Textual	Topical	
Theme				Rheme

1-2-1-10- Thematic progression

We talk of thematic progression when thematic shifting is achieved cohesively. There are two ways for achieving such a progression: the zig –zag pattern and by multiple themes. The forms can be found in any text oral or written but with more complexity in written texts and the latter has to do with the promotion of the Rheme of a clause into theme in the subsequent clause and then creates cohesion in the text by making the development cumulative. It deals with the introduction of a number of clauses, each of which is then picked up and made theme in the subsequent clauses.

Examples:

Clause 1: Alaba was wearing **a worn out headgear** to match her yellowish iro and buba. (P13)

Clause 2: **The headgear** exposed the skinny nape of her neck and part of her graying plaited hair. (P13)

Clause 1': He attempted to disarm **Bayo** in vain (P242)

Clause 2': Instead, **Bayo** demanded that, Moji who had rushed into **Akoni's** inner room be called out. (P242)

Clause 3': **Akoni** eventually persuaded her to come out and she did. (P242)

1-2-1-11- Theme analysis in different mood clauses

1-2-1-11-1- Declarative clauses

In a declarative clause, the analysis of the thematic patterns requires that we just identify the topical theme and consider it as last the element of the theme pattern that is at the boundary. So, the elements that remain elements after the latter are labeled as Rheme.

Example: Regrettably, however, shortsightedness and passing whims had led him off Ranti’s track (P209)

Regrettably	however	shortsightedness and passing whims	had led him off Ranti’s track
Interpersonal	Textual	Topical	
Theme			Rheme

1-2-1-11-2- Elliptical declarative clauses

For elliptical declarative clause, the context is referred so as to fill out (only in our mind) the ellipsed constituent before considering the thematic analysis of the non – elliptical clause. Then, the elliptical declarative will carry the label of the part in which it is located in the non-elliptical declarative.

Examples:

- I will not (P21)
In its context we have:
- I will not step back from self – destruction (P21)
Or:
- No, I will not step back from self-destruction (P21)

For any of the above alternatives, we still have the following labeling for our elliptical clause:

I	will not
Topical	
Theme	Rheme

1-2-1-11-3- Yes/ No interrogative clauses

The analysis of Polar interrogative clause is straight forward as the finite (either modalized or not) appears before the subject, it function then as an interpersonal theme.

Example:

- Can the barking of a dog stop a passing van? (P29)

Can	the barking of a dog	stop a passing van?
Interpersonal	Topical	
Theme		Rheme

1-2-1-11-4- Wh-interrogative clauses

Wh-elements conflate with various constituents in Mood analysis. They are elements such as: subject, complement, adjunct: circumstantial and others. But as all of them require a participant playing a transitivity role, any of them that initiate question will function as topical themes.

Example:

- What do we need a lawyer for? (P176)

What	do we need a lawyer for?
Topical	
Theme	Rheme

1-2-1-11-5- Elliptical interrogative clauses

To undertake the theme analysis in an elliptical interrogative clause, the ellipsed part of the clause should first be filled out in mind according to the context, then the entire clause.

Examples:

- Where? (P151)
- Are they? (P99)

According to the contexts we may have:

-Where are you going?

Or

-Where should I drive you to?

And

-Are they really planning to marry?

Where	Should I drive you to?	} In mind
Topical		
Theme	Rheme	



Where?
Topical
Theme

And

Are	they really planning to marry ?	} In mind
Topical		
Theme	Rheme	



Are	they?
Topical	
Theme	Rheme

1-2-1-11-6- Imperative clauses

Very often, in imperative clause, the subject and the finite are not mentioned. The clause begins with the predicator that receives a transitivity label of process and therefore functions as a topical theme.

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The predicator may sometimes be preceded by a subject. Such subject will always function as a topical theme.

As for imperative clauses that involve the periphrastic “do”, the latter introduces an interpersonal theme element which comes before the topical theme.

Besides, with a “let’s” imperative, the “let” particle which function as subject will be considered as topical theme.

Examples:

- Give me my taxi fare (P28)
- You, close the door
- Don’t make me laugh (P109)
- Let’s find him (P170)

Give	me my taxi fare
Topical	
Theme	Rheme

You,	close the door
Topical	
Theme	Rheme

Don’t	make	me laugh
Interpersonal	Topical	
Theme		Rheme

Let’s	find him
Topical	
Theme	Rheme

1-2-1-11-7- Exclamative clauses

For both elliptical and non-elliptical exclamative, the wh-element will always be a topical theme.

Example:

- What a pity, (P147)
- What a pity, (P144) = what a pity, they took him away,

What	a pity
Topical	
Theme	Rheme

1-2-1-11-8- Minor clauses

Minor clauses undergo no thematic analysis as they carry neither Transitivity nor Mood labels

Examples:

Oh God! (P29) Lupate (P31) Well done! (P88) Wonderful (P90)

Oh God!
Minor

Lupate
Minor

Well done
Mnor

Wonderful
Minor

1-2-11-9- Reiterated subject clauses

When a subject occurs more than once in an utterance, either in initial position in full, or in final position with a pronoun or nominal group, it is said to be a reiterated subject. In any case, only the first is analyzed as topical theme.

Examples:

- Liadi Koudoro, his father, had been involved in a fatal motor accident or so they said. (P41)
- But Liadi, Bayo’s father, had condemned Fidjabi’s involvement (P57)

Liadi Koudoro	his father, had been involved in a fatal motor accident or so they said
Topical	
Theme	

But	Liadi,	Bayo’s father, had condemned Fidjabi’s involvement
Textual	Topical	
Theme		Rheme

1-2-1-12- Other cases of theme analysis

❖ Theme analysis in existential process:

Contrary to what we have considered up to now with topical theme that should always carry a transitivity label, existential process involves the structures with “there” (is/are/was/) which is not analysed for transitivity but is nevertheless considered as topical theme.

Example:

- There was a long pause (P253)

There	was a long pause
Topical	
Theme	Rheme

❖ Theme analysis in clause complexes (Sentences):

Clause complexes are made up of at least two clauses linked together by means of conjunctions that show the logical relationship between them. We may distinguish two different kinds of clause complexes: The Paratactic clause complex and the Hypotactic clause complex.

The paratactic linking process is a literary technique, in writing or speaking that favors short, simple sentences, with the use of coordinating rather than subordinating, conjunctions.

On contrast, hypotactic process of linking is a process used when there is an unequal relationship between words, phrases or clause grammatically. In other words, it is a construction in which one or more clauses are dependent on a main one.

The thematic analysis is different for each of the above clause complex.

✓ **Theme analysis in paratactically related clauses.**

With paratactically related clauses, each of them is analysed individually. If they are in series, there may be an omission of the linking conjunction, and so may the subject in the second and subsequent clause (s) in which case the latter is labeled without any topical theme.

Examples:

- Most streets were deserted and everywhere was quiet (P153).
- Olu broke the long silence and brought Bayo back to reality (P78)
- Drums for storing water were rented, huge pots were borrowed, cooks were hired. (P78).

Most street	were deserted	and	everywhere	was quiet
Topical		Textual	Topical	
Theme	Rheme		Theme	Rheme

Olu	broke the long silence	and	brought Bayo back to reality
Topical		Textual	
Theme	Rheme	Theme	Rheme

Drums for storing water	were vented	huge pots	were borrowed	cooks	were hired
Topical		Topical		Topical	
Theme	Rheme	Theme	Rheme	Theme	Rheme

✓ **Theme analysis in hypotactically related clauses**

In dependent clauses, the ordering of main and dependent clauses is of particular thematic interest. In case the main clause comes before the dependent clause, each clause is analysed separately as in independent clauses. But when the dependent clauses come first, there will be two levels of thematic structure operating. Firstly, each of the constituent clause has its own thematic structure. And secondly, the entire dependent clause is analysed as theme because it is signaling that a second clause will follow and such a subsequent clause will be considered as Rheme.

Besides, when clauses are linked by structural elements such as relative pronouns (who, which or that) that occur in subject position, then such structural elements are analysed as fusing with the topical theme.

Examples:

- It was already too late to wait for a taxi when she left Ayeni (P159)
- If alternative means had to be found to settle the balance then, the Fulani herdsman would be made to wait forever (P88)
- It was this mischievous duo that willfully denied him the golden opportunity of receiving University education (P248)

It	was already too late to wait for a taxi	when	she	left Ayeni
Topical		Textual	Topical	
Theme	Rheme	Theme		Rheme

If	alternative means	had to be found to settle the balance	then	the fulani herdsman	would be made to wait for ever
Textual	Topical		Textual	Topical	
Theme		Rheme	Theme		Rheme
Theme			Rheme		

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It	was this mischievous duo	that	willfully denied him the golden opportunity of receiving university education
Topical		Structural topical	
Theme	Rheme	Theme	Rheme

Chapter two:

**PRACTICAL ANALYSIS OF MODE AND
TEXTUAL MEANING**

The preceding considerations permit us to assume that Textual meaning is a grammatical resource which allows any Language user to organize his writing or speech not only in a coherent one but also in such a way that the new information conveyed by a clause is clearly distinguished from the old one. In order to uncover the textual meaning of a text along with its different Mode’s variations, we need to describe its functional grammatical constituent from two samples texts of each variation type. Such a description (a linear one), will be fully done in the Appendix in such a way that even the themes that we think have been ellipsed have been rewritten into brackets and taken into account for the statistical analysis.

2- Descriptive analysis of the Novel

2-1- Summary of the Novel

Bayo KUDORO, a young clerk of twenty-seven years old, may have pretended to a wealthy, joyful and peaceful life if only his father, Liadi KUDORO has not protested when Fijabi (Moji's husband) has sold one of grandpa KUDORO's cocoa farms. That condemnation has led Baba and Moji (both Liadi's half brothers) as well as Fijabi to undertake a murdering conspiracy against him. Having killed him, leading by the same way his wife to death as she has dramatically collapsed and died almost on the spot before reaching the hospital to which she has been rushed, his only unique child is now for them like his monster which life they have decided to poison. Hence, *The Insiders*, as all members of the same conspiracy group and Bayo's family, have jumped on the first opportunity the latter has given by asking them to go and meet kudi, his beautiful but a rather not serious minded-motherhood fiancée's parents for their marriage.

The Insiders is a vivid narrative fiction of how destructive myths and taboos can be in African society. Bayo, through his role in *The Insiders* is a manoeuvred character that the author, Tunji Ogundimu used to show how powerful and blindful love can be, especially with youths.

Besides, Ogundimu is not only warning the society that an innocent child may not suffer undue punishment, but also remembering any reader that a day rescuer can become a day rescued even if it may be indirectly.

The Insiders is then Tunji Ogundimu's wish for correcting some of African society's problems such as old and emptied myths, land heritage cases and corruption that are still rampant and belating African development.

2-2- Theme analyses in the excerpts:

The thematic analysis of each excerpt will be followed by its statistical tabulation so as to be able to make a good comparison of the different thematic choices. We do mention that the ellipsed themes are also taken into account.

2-2-1- Themes in excerpt N°1

This extract goes from the beginning of chapter three on page 29. It has been selected due to the great number of turn taking that it contains not only to explain the textual meaning but also to represent and understand the second mode continuum (Dialogue).

It contains in whole 325 themes distributed as follows:

- 179 Topical themes
- 15 Interpersonal themes
- 56 Textual themes
- 61 Multiple themes
- 14 Structural themes

2-2-1-1- Topical Themes in excerpt N°1

Topical themes in this excerpt are the far most important of the three metafunctional themes. We found for the whole extract 179 topical themes which represent 71, 60% of total number of the three metafunctional themes (topical,

Interpersonal, and Textual themes). But, just as we said earlier, Topical themes embody Marked, Unmarked and Structural Topical themes as well. The distribution at its level is the following.

2-2-1-1-1- Unmarked topical themes in excerpt n°1

We noticed 149 unmarked themes out of the 179 total topical themes. That number represents 83, 24% of the topical themes. There are then a great number of patterns of the functional role that conflate with the Mood structure. The transitivity roles items are mostly those of actors and behavers. The illustrations of some of those themes are the followings:

Examples:

- Bayo felt his nerves relax.
- It is only six o'clock and today is Saturday.

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- Where did you put the matchbox?
- Kudi disengaged herself slowly.
- All that is time wasting.
- None of the babbling idiots would be foolish enough to make stupid utterance in my presence.
- I’ll see you tomorrow.

They give the following analysis.

Bayo	felt his nerves relax
Unmarked topical	
Theme	Rheme

It	is only six o’clock	and	today	is Saturday
Unmarked topical		Textual	Unmarked topical	
Theme	Theme		Theme	Rheme

Where	did you put the matchbox?
Unmarked topical	
Theme	Rheme

Kudi	disengaged herself slowly
Unmarked topical	
Theme	Rheme

All that	is time wasting
Unmarked topical	
Theme	Rheme

None of the babbling idiots	would be foolish enough to make stupid utterance in my presence
Unmarked topical	
Theme	Rheme

I'	ll see you tomorrow
Unmarked topical	
Theme	Rheme

2-2-1-1-2- Marked topical themes in excerpt n°1

Just as we said earlier, a theme is said to be marked when it conflates with any other constituent from the Mood system expressing by this way that something is atypical.

We found 27 Marked themes, that represents 15, 04% of the topical themes of this excerpt. Such a percentage shows that in this excerpt things are much more usual than atypical or unusual. The clauses below exemplify few of such themes found in the novel.

- Don't comb your hair into the teacups.
- In between mouthfuls of fat dodo and fried eggs Bayo remarked.
- Without any form of introduction he said.
- Isn't that enough time?
- As a girl, I should be in hurry

Here are their analyses:

Don't	comb your hair into the teacups
Marked topical	
Theme	Rheme

In between mouthfuls of fat dodo	Bayo remarked
Marked topical	
Theme	Rheme

Without any form of introduction	he said
Marked topical	
Theme	Rheme

Isn't	that enough time?
Marked topical	
Theme	Rheme

As a girl	I should be in hurry
Marked topical	
Theme	Rheme

2-2-1-1-3- Structural topical themes in excerpt n°1

They are relative pronouns which occur after a clause boundary in subject position. There are for instance: “which” “who” and “so forth”. Excerpt n°1 contains 03 Structural topical themes. That number makes it rank third as far as topical themes are concerned with a percentage of 1, 68. The following is one of the three structural topical themes of this excerpt.

- But you couldn't really doubt the sincerity of a girl who claimed to love you and (who) got permission from home to cook your meals twice a week.
Its analysis gives the following:

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But	you	couldn't really doubt the sincerity of a girl	who	claim to love you	and	(ellipsis of <u>who</u>)	got permission from home to cook your meals twice a week
Textual	Topical		Structural topical		Textual	(topical)	
Theme		Rheme	Theme	Rheme	(theme)		Rheme

2-2-1-2- Interpersonal themes in excerpt n°1

Interpersonal themes are the least numerous themes that the extract n°1 contains as far as the three metafunctional themes are concerned. With a number of 15 their percentage is 6 of the metafunctional themes.

Examples:

- Of course we won't be cheated.
- Kudi. You can't say such a thing about me.
- Do you allow other people's opinion to influence your life?

Their analyses are the following :

Of course	we	won't be cheated
Interpersonal topical	Topical	
Theme		Rheme

Kudi	you	can't say such a thing about me
Interpersonal	Topical	
Theme		Rheme

Do	you	allow other people’s opinion to influence your life?
Interpersonal	Topical	
Theme		Rheme

2-2-1-3- Textual themes in excerpt n°1

Textual meaning is said to organize experiential and interpersonal meaning into a coherent text. In order to achieve such a result at the level of this excerpt the author has made use of 56 textual themes for a percentage of 22, 40 as far as the metafunctional themes are concerned. That percentage makes them rank second. The followings are some of such themes that we have found in this excerpt.

- It is only six o’clock and today is Saturday.
- Thereafter they’ll forget you.
- So you can’t even feed a wife?
- What is the point if I cannot eat what I want?
- Well, you’ve diverted me from the real issue now.

They give the following analyses

It	is only six o’clock	and	today	is Saturday
Topical		Textual	Topical	
Theme	Rheme	Theme		Rheme

Thereafter	they’	ll forget you
Textual	Topical	
Theme		Rheme

So	you	can’t even feed a wife
Textual	Topical	
Theme		Rheme

What	is the point	if	I	cannot eat what I want?
Topical		Textual	Topical	
Theme	Rheme	Theme		Rheme

Well	you’	ve diverted me from the real issue now
Textual	Topical	
Theme		Theme

2-2-1-4- Multiple themes in excerpt n°1

As said earlier, we talk of multiple themes when there is in the clause, at least one of the other metafunctional themes just before the topical one. Extract n°1 has 61 of such themes combinations, with a percentage of 18, 77 of the total number of themes in this excerpt. Here are some of their examples:

- Yes, I know that no man will carry anything to his grave
- Are you just coming?
- All the same I want us to settle it before the week run out.
- Yes, but we cannot assume.

Yes	I	know	that	no man	will carry anything to his grave
Textual	Topical		Structural	Topical	
Theme		Rheme	Theme		Rheme

Are	you	just coming?
Interpersonal	Topical	
Theme		Rheme

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All the same	I	want us to settle it before the week run out
Interpersonal	Topical	
Theme		Rheme

Yes	but	we	cannot assume
Textual	Textual	Topical	
Theme			Rheme

2-2-1-5- Structural themes in excerpt n°1

They come with a rate of 4, 31% of the whole themes contained in this excerpt with a number of 14 out of 325. Some of them are the following accompanied with their analyses.

- Bayo noticed that she was searching both on and under the table.
- What they mean is that they are enjoying what they are chewing at the moment.
- The idea struck him that this was the right moment to resolve the issue of their marriage.

They are analyzed as follows:

Bayo	noticed	that	she	was searching both on and under the table
Topical		Structural	Topical	
Theme	Rheme	Theme		Theme

What they mean	is	That	they	are enjoying what they are chewing at the moment
Topical		Structural	topical	
Theme	Rheme	Theme		Rheme

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The idea	struck him	That	this	was the right moment to resolve the issue of their marriage
Topical		Structural	topical	
Theme	Rheme	Theme		Rheme

All the result of the thematic analyses undertaken on excerpt n°1 are summarized in the following statistical table.

2-2-1-6- Statistical tabulation of excerpt n°1

Type of Themes		Number of themes	Percentage at topical level	Percentage at metafunctional level	Percentage in the excerpt
Topical	Unmarked	149	83,24	71,60	55,08
	Marked	27	15,08		
	Structural	03	1,68		
Interpersonal		15		6	4,61
Textual		56		22,40	17,23
Multiple themes		61			18,77
Structural		14			4,31
Total number of topical themes		179	100		
Total number of metafunctional themes		250		100	
Total number of themes in excerpt n°1		325			100

While the table reveals an overtopicalisation not only at the level of the metafunctional patterns but also in the whole excerpt with the number of topical

themes which almost triples the second higher element that is textual themes, it shows at the same time that structural themes of any kind are the less numerous. Besides, the table reveals that the author has made a little use of Interpersonal themes.

As far as themes markedness is concerned, it can be noticed through the table that the author has chosen to equal things by making use of a high number of unmarked topical themes. The meaning of those results will be carried out in the Interpretation of the findings.

2-2-2- Themes in excerpt n°2

The extract two goes from the beginning of chapter six on page 69 to the last word of Page 75. We have selected this excerpt as it contains very few turn taking and is much more a narration of events than a dialogue. It stands for the first mode continuum that is a monologue. For the whole excerpt, we have found 239 themes distributed as follows:

- 151 Topical themes
- 04 Interpersonal themes
- 45 Textual themes
- 44 Multiple themes
- 08 Structural themes

2-2-2-1- Topical Themes in excerpt n°2

As for the first extract, topical themes rank first in this excerpt with an amount of 151 topical themes representing 75, 50% of the metafunctional themes and 59,92% of the themes found in the whole excerpt. They are distributed as follows.

2-2-2-1-1- Unmarked topical themes in excerpt n°2

In this excerpt, the author has made use of a great number of unmarked themes with 133 of such themes, that is 88,08% of the topical themes contained

in this excerpt. The author then has chosen to equal the events in this excerpt, to make them atypical. Some of those themes are in the following:

- They never forget
- Vacate my seat!
- Why should two good people die the same day?
- What are you doing here, Bayo?

They are analyzed as follows:

They	never forget
Unmarked topical	
Theme	Rheme

Vacate	my seat
Unmarked topical	
Theme	Rheme

Why	should two good people die the same day?
Unmarked topical	
Theme	Rheme

What	are you doing here, Bayo?
Unmarked topical	
Theme	Rheme

2-2-2-1-2- Marked topical themes in excerpt n°2

15 out of 149 topical themes are marked, that is to say that they conflate with the mood patterns. That number stands for 9,93% Of the total topical themes. Some of them are the following:

- Until his death, Liadi was a member of Owoeye mosque.

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- In the name of Allah, the Compassionate, the Merciful, the balding Hadji preached.
- At this stage, praises or disparagement will not do.
- Momentarily, the crowd seemed to scatter.

They give the following analyses

Until his death,	Liadi was a member of Owoeye mosque
Marked topical	
Theme	Rheme

In the name of Allah, the Compassionate, the Merciful	the balding Hadji preached
Marked topical	
Theme	Rheme

At this satge,	praises or disparagement will not do
Marked topical	
Theme	Rheme

Momentarily,	the crowd seemed to scatter
Marked topical	
Theme	Rheme

2-2-2-1-3- Structural topical in excerpt n°2

Structural themes are the least numerous of the three types of topical themes in this excerpt. We found only 03 relative pronouns occurring after clause boundaries and which act as subjects. They are then 1,99% of the topical themes. Here are them with their analyses:

- Bayo came and sat quietly at the southern edge of the foremost canopy, among his relations facing the Imam who was now flanked by his followers from Owoeye mosque and a few representatives of Muslim congregations from neighboring mosques.

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- Their lot is not comparable to that of the wandering beggars who get crushed day by day by the road side.
- There are some worldly tin gods who never forgive.

Bayo	come	and	(ellipsis of <u>he</u>)	sat quietly at the southern edge of the foremost canopy, among his relatives facing the Iman	who	was now flanked by his followers from Owoeye mosque and few representatives of Muslim congregation from neighboring mosques
Topical		Textual			Structural / topical	
Theme	Rheme	Theme			Theme	Rheme

Their lot	is not comparable to that of the wandering beggars	who	get crushed day by day by the road side
Topical		Structural / topical	
Theme	Rheme	Theme	Rheme

There	are some wordly tin gods	who	never forgive
Topical		Structural / topical	
Theme	Rheme	Theme	Rheme

2-2-2-2- Interpersonal theme in excerpt n°2

In the whole extract, only 04 themes are realized interpersonally. They then rank last with 2% of the metafunctional themes and 1,59% of the whole excerpt.

Example:

- Now, hardly can we help them
- Typically, they believe that they will never part with the new asset.
- No, Maman Tunde, God does not design evil.

They are analyzed as followed:

Now,	hardly	can	we help them
Textual	Interpersonal	Topical	
Theme			Rheme

Typically,	they	believe	that	they	will never part with the new asset
Interpersonal	Topical				
Theme		Rheme	Theme		Rheme

No,	Maman Tunde,	God	does not design evil
Textual	Interpersonal	Topical	
	Theme		Rheme

2-2-2-3- Textual themes in excerpt n°2

There are in whole 45 textual themes in the excerpt n°2, that is 22,50% of the metafunctional themes and 17,86% of the overall themes. Here are some of the textual themes which contribute to link clauses and sentences through conjunctive and continuity adjuncts:

- If tears could restore the dead to life, Mr. and Mrs Kudoro would have returned from the dead.
- When they acquire or inherit a property, they become possessive.
- Let all rancours against them be buried, because death should signify the end of enmity.

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If	tears	could restore the dead to life,	Mr and Mrs Kudoro	would have returned from the dead
Textual	Topical		Topical	
Theme		Rheme	Theme	Rheme
Theme			Rheme	

When	they	acquired or inherit a property	they	become possessive
Textual	Topical		Topical	
Theme		Rheme	Theme	Rheme
Theme			Rheme	

Let	all rancours against them be buried	because	death	should signify the end of enmity
Topical		Textual	Topical	
Theme	Rheme	Theme		Rheme

2-2-2-4- Multiple themes in excerpt n°2

We counted in this excerpt 44 topical themes that are preceded by both textual and interpersonal themes or one of the two latters. Those associations of themes have led us then to 44 multiple themes representing 17,46% of the themes we came across while going through this excerpt. Some of them are given and analysed below:

- But tears did not work wonders.
- He was firm in his decision especially because he had once mediated in the rift between them.
- Nothing happened if God does not will it.

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But	tears	did not work wonders
Textual	Topical	
Theme		Rheme

He	was firm in his decision	especially	because	he	had once mediated in the rift between them
Topical		Interpersonal	Textual	Topical	
Theme	Rheme	Theme			Rheme

But	it	soon became obvious	that	they	had only shifted to form smaller groups.
Textual	Topical		Structural	Topical	
Theme		Rheme	Theme		Rheme

Nothing	happened	if	God	does not will it
Topical		Textual	Topical	
Theme	Rheme	Theme		Rheme

2-2-2-5- Structural themes in excerpt n°2

The excerpt n°2 contains 07 structural themes out of the overall themes found in it. That is 2,79% of the total themes. Some of them are the following with their analyses.

- But it soon became obvious that they had only shifted to form smaller groups.
- It is true that they are dead.
- In the afternoon, one incredible speculation had filtered through to the top hierarchy of the mosque that Baba and Moji had murdered their half brother.

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It	is true	that	they	are dead
Topical				
Theme	Rheme	Theme		Rheme

In the afternoon,	one incredible speculation had filtered through to the top hierarchy of the mosque	that	Baba and Moji	had murdered they half brother
Topical		Structural	Topical	
Theme	Rheme	Theme		Rheme

2-2-2-6- *Statistical tabulation of excerpt n°2*

Type of themes		Number of themes	Percentage at topical level	Percentage at metafunctional level	Percentage in the excerpt
Topical	Unmarked	133	88,08	75,80	59,92
	Marked	15	09,93		
	Structural	03	1,99		
Interpersonal		04		2	1,59
Textual		45		22,50	17,86
Multiple themes		44			17,46
Structural		07			3,17
Total number of topical themes		151	100		
Total number of metafunctional themes		200		100	
Total number of themes in excerpt n°1		251			100

The table on excerpt n°2 shows a disproportion in the total ranking clauses for the themes, either metfunctional, structural or multiple; with the number of topical themes much higher than the textual one. Interpersonal themes are very

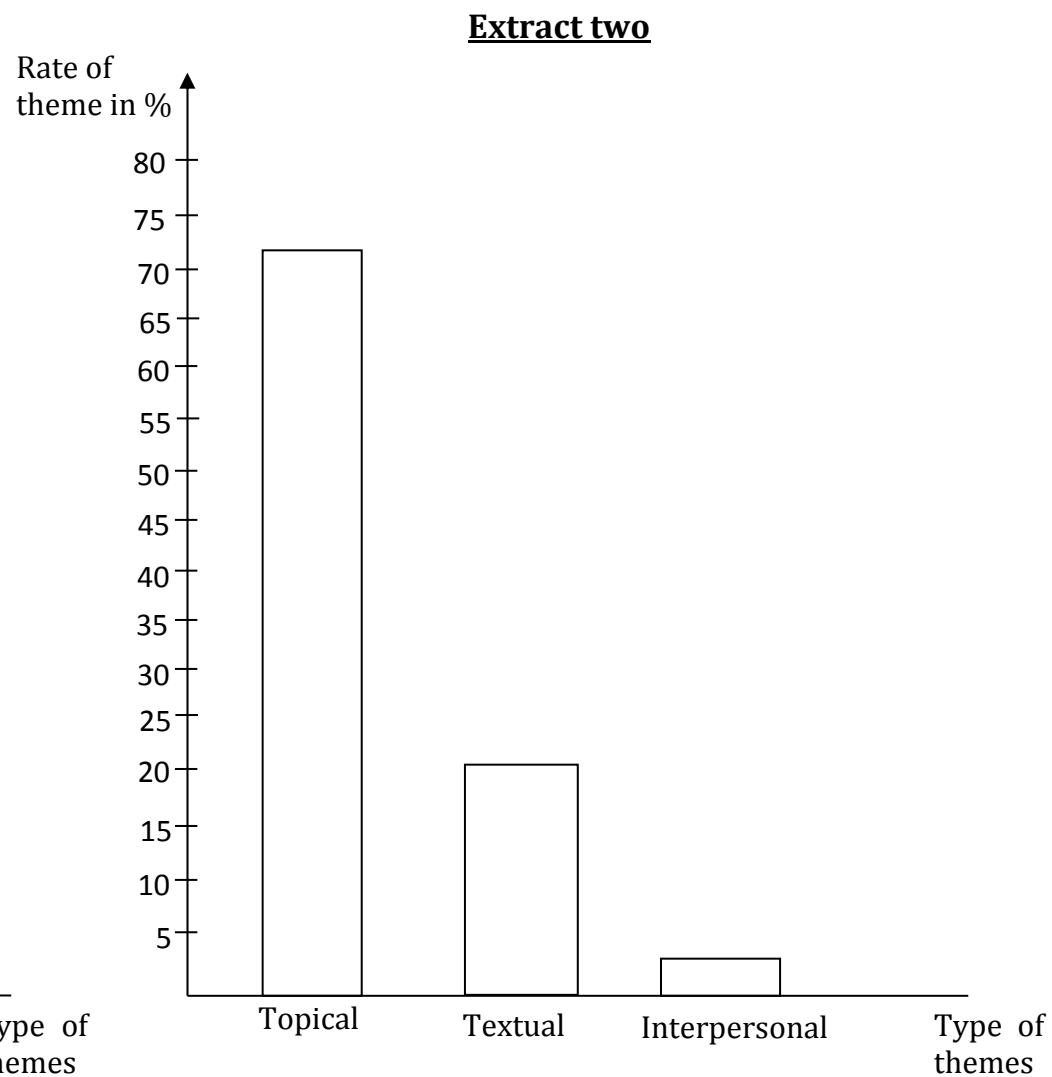
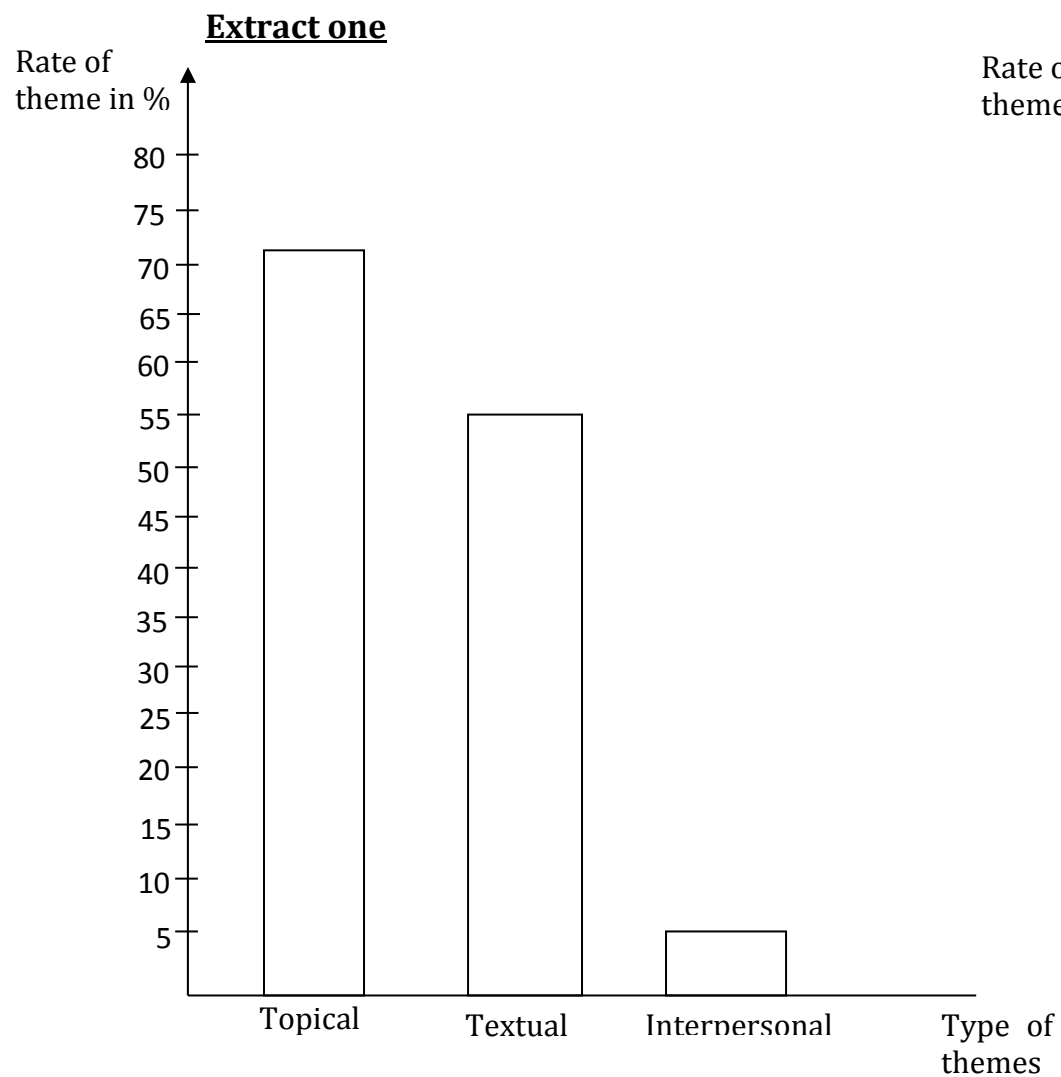
few and ranked third. Multiple themes are nearly equal to the textual with just 01 theme as difference whereas structural themes are fewer but yet beyond the interpersonal ones.

2-3- Comparative table of the metafunctional themes in the two extracts

Types of themes	Subtypes	Extract one		Extract two	
		Number of theme	Percentage	Number of theme	Percentage
Topical	Unmarked	149	83,24	133	88,08
	Marked	27	15,08	15	9,93
	Structural	3	1,68	3	1,99
	Total	179	100	151	100
Interpersonal	Presumption	2	13,33	00	00
	Intensification / minimization	00	00	3	75
	Probability	1	6,67	00	00
	Vocative	1	6,67	1	25
	Polarity	1	6,67	00	00
	Infused finite / modulates (Modalization)	10	66,66	00	00
	Total	15	100	04	100
Textual	Conjunctive	50	89,29	41	91,11
	Continuity	6	10,71	4	8,89
	Total	56	100	45	100

NB: The themes that have been “ellipsed” by the author are also taken into account here.

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2-4- Histograms Materializing the rates of Metafunctional themes in the extracts

Chapter three:
LINGUISTIC INTERPRETATION OF
FINDINGS

This chapter is the one which is supposed to complement the description of the excerpts under study. As stated by Hill, C. (1987) in “Leda and the Swan” in *Linguistic description and poetic interpretation*: **“Where description ends, begins interpretation.”** He then means that: **“within Stylistic, linguistic description and literary interpretation cannot be separated.”**

It is in this light that this chapter, without which this research work would be incomplete, comes after the one about Description and, it aims at highlighting the meanings expressed in the excerpt.

As a branch of Linguistics, Descriptive Linguistics is the study of how language (being it spoken or written) works. It is then the linguistic interpretation that derived from a practical analysis.

In fact, interpretation is an individual or a personal activity that varies and depends on the one who carries it out. It is then a dynamic endeavour. In that perspective, Hill, C. (1987), summarizes the idea of description as being **“a reference to what things are whereas the idea of interpretation is defined as the fact of saying what they mean”**. In this sense, description is the artistic tool used in Stylistics to say what an article is and how it is presented regardless of who carries out the stylistic analysis. It is, to some extent, an objective endeavour. On the other hand interpretation is based on subjective reading of a fact, and in the present perspective of this thesis, it comes to be the personal understanding and standing that we derive from the analysis of the excerpts under study.

It is then worth mentioning here that it is not all the linguistic patterns that can be interpreted. So in order to avoid reaching clumsy interpretation, we are going to stick to those patterns which can be easily integrated in the meaning fabric of the two extracts that we have chosen. Then the present chapter will rather be an interpretation which proposes to reach the above analysis.

A glance back at the statistical tabulation of excerpt one in 2-2-1-6 and of excerpt two in 2-2-2-6 and at the histograms based on each of them reveals that topical themes are here much more made up of material process.

In fact, such an overtopicalization is a means for Tunji Ogundimu to express how serious and concrete land cases are in African society. By making such a high topicalization of the actions and the circumstances, Ogundimu's obvious aim is to depict and make the reader know the harshness of the consequences of conflicts based on land cases in our societies so as to prevent from them or to ask for a solution.

A further analysis of the tables shows that for the percentages of 71,60 for topical theme in the first excerpt and 75,50 in the second, we have respectively for the two excerpts 83,24 unmarked topical themes and 15,08 marked topical themes on one hand and 88,08 unmarked topical themes and 09, 93 marked topical themes on the other. This predominance of unmarked themes along the two excerpts is a vivid illustration of the frequency of the problems dealt about in the novel. Such problems, which are inherited land cases, old emptied myths, and rampant corruption, are so frequent that the author has decided to signal them as being usual and habitual in Nigerian and any other African society, through such an over use of unmarked topical themes. Furthermore, such a low rate of marked themes in the two excerpts denotes that there are almost no affective loves among the protagonists in *The Insiders* and that their family relation that should normally be tighter is rather just casual.

In addition, the low and same number (3 and 3) of structural topical themes in the two excerpts added to those of marked themes is for Tunji Ogundimu a way of showing how hard it is for them to find a common ground to accommodate one another in spite of the multiple occasions that they have had to do so. Such a great number of accommodating situations is transcribed through the relatively high number of Multiple themes (respectively 61 and 44) found in the two excerpts. One of such situations is well illustrated in chapter four. In fact, despite the obvious implication of some of his uncles and aunts in his parent's death, Bayo has gone to see them as a polite son in order to ask them to go and meet his fiancé's parents for their marriage but their conversation turns rather into dispute.

Besides, comparing the data of topical themes from the excerpts, one can notice an interesting difference between the two excerpts as far as theme markedness is concerned. Plus, we have 15, 08% of marked topical themes in the first excerpt for 9, 93% in the second, as said earlier in 2-2-1 and in 2-2-2 the two excerpts have been selected not only to express the Textual meaning in the novel as a whole but also to arrive at showing their Mode differences. Hence the first excerpt has been selected to stand for the second mode continuum that is Dialogue whereas the second extract stands for the first, which is Monologue. Thus, in accordance with what we said earlier in 1-2-1-8-3, Tunji Ogundimu has made use of such a higher number of marked topical themes in the first excerpt as it is much more centered on the conversation (the dialogue) between kudi and Bayo on the first hand, and between kudi and her mother on the other. It is then an interesting illustration of not only, the Mode difference between the two excerpts but also of the affective relation that existed between the members of each dialogue group as such relation is not casual but rather a lovely and an affective one.

Looking at the table 2-3, we have noticed that there are some striking differences between the two excerpts with respect to interpersonal themes. Of the 15 interpersonal themes included in the first extract, 10 belong to the category of infused finite (modalization) while for the 04 interpersonal themes found in the second extract, there is zero modalized or infused finite item as interpersonal theme. This is once again, an illustration that the author, while writing the novel, pays a correct and careful attention to the way of signaling the two Mode continua and the two excerpts are interesting examples of them as defined in 1-2-1-1.

Furthermore, Ogundimu wants us to engage or to be involved in the contentious dialogue between Bayo and his fiancé Kudi so as to make our personal view on Kudi’s reluctance to the marriage. It is for him a way of asking solidarity between him and us (the readers) on one hand and between one of the members of the dialogue and us, on the other.

In addition, most of the Interpersonal themes (3 out of 4) found in the second extract are expressed by the Owoeye’s Imam through his speech (monologue) with intensification items. Thus it can hardly admit a different view point from either his listeners or the readers that we are. The only one Interpersonal theme that is not of intensification type is rather a vocative one and is expressed by Bayo towards Maman Tunde, not to show equality of status or disrespect but to signal equality of pain between them at such a tragic moment.

With respect to textual theme, table 2-3 show a much higher frequency of them in extract one than in extract two. This is unusual enough in a spontaneous speech. This suggests that the conversation between Bayo and Kudi about their marriage even though it is not prepared in advance has been well organized. And just as the author himself signal it on page 25 through the sentence: “without any form of introduction said”; Bayo, due to his true love thinks that he needs no preparation to introduce such a debate. Kudi on the other hand, due to her shallow love and with the help of her mother’s materialistic point of view on love affairs seems not really surprised but rather prepared to carefully delay any marriage affairs with Bayo. This justifies the reason why the debate and the first excerpt seem much better organized rhetorically than the second excerpt.

The second excerpt is much more centered on the Imam’s speech (monologue). Yet, as the Imam is really angry against the murderers of Liadi, one of the faithful Muslim members of his mosque, this tragedy seems to have an impact on his speech and on the excerpt as a whole.

In account on Theme, textual adjuncts are seen as linking or binding clauses together. Considering the percentages given by the subtypes of the metafunctional themes at the level of each of them, an interesting pattern emerges. While the excerpt two has the higher percentage of the conjunctive subtype of textual theme (91, 11%), it is rather the first excerpt which has the higher percentage of the continuity subtype of textual meaning (10,71%). Those data show once again that Tunji Ogundimu while writing *The Insiders* has made an efficient use of the textual themes according to the different Mode continua as

conjunctive adjuncts are much more used in narrative (monologue) as seen in extract two, to link paratactic and hypotactic clauses than in spontaneous dialogue, as seen with extract one. And by the same way, continuity adjuncts are much more needed to boast the conversational tone of an interaction as seen in extract one.

However, the overall analysis of Textual theme in the two extracts shows that even though it does not rank first in each extract, it nevertheless ranks second with a rather high percentage in both of them. This makes us deduce that the author, while respecting the characteristics of Mode, tries to make his novel cohesive and coherent, thus interesting to read by making a judicious use of such a metafunctional theme.

CONCLUSION

The very purpose of our research work on the topic **“Mode and Textual meaning in *The Insiders* by Tunji Ogundimu** is to help understand how important and relevant Themes choices are for constructing a message, thus a text, in relation to the register dimension of Mode. Hence, in its attempt to serve learners, especially the ones of Applied Linguistics to gain more insight into some of the possibilities for combining ideas and information in written and spoken English, it has tried to shed a light on the differences and similarities between two excerpts from *The Insiders* through their Modes and Textual meanings. And it has tried to reach that goal through three main and successive steps: Literature review and theoretical framework; Practical analysis and Linguistic interpretation of findings.

The Literature review has provided an account of the works that have been done so far in the field. And then the Theoretical framework has given an overview of the principles guiding the Mode of written and spoken text on the one hand, and the grammar of Textual meaning on the other. It has thus given detailed definition of the key concepts embedded in the Mode and Textual meaning with illustrative examples. The following step has been the applications of the Textual meaning to the two excerpts that we have chosen in accordance to the two Mode continua so that such an application could strengthen our understanding on our thesis.

The last step has been the concern of Interpretation which Interpretation has helped us to understand the results of the descriptions and analyses undertaken on the two extracts. It has then highlighted the description of the present excerpts, hence uncovered the hidden meanings encoded in them.

Thus we have learnt in this research work the authors’ (such as Tunji Ogundimu) skillful thematic choices to convey a coherent message (information) no matter what the Mode continuum is. Hence, Ogundimu has painted through the example of the Nigerian village Lafiadji the atmosphere of African societies undermined by old myths, land legacy cases, materialistic love and corruption. He

has done so through an efficient and skillful choice of almost all the types of themes in the two excerpts. We can then notice that in both excerpts there have been: Topical themes, Textual themes, Interpersonal themes, Structural themes and Multiple themes. I do not attempt to suggest that these choices types are typical of all spoken or written texts; rather I wish that they have shown the value of the linguistic theory for elucidating the ways in which experiential meaning is encoded along with interpersonal intent through the textual function.

We have seen that the major difference between the two excerpts in terms of Textual function is not the use of Topical themes, as one might expect (for unmarked and marked topical themes) but rather the higher use of Interpersonal themes (modality) in the first sample text (that is about dialogue) as such a text is supposed to contain fewer modality. I have then deduced that the writer has made such a use of Interpersonal Theme (Modality) in his attempt to make the reader more involved in the view points developed in the dialogue between Bayo and Kudi than in his qualifications of Bayo’s parent murder in the second sample text.

Besides, the major difference has also been found in the higher use of Textual themes in extract one rather than in extract two. But this has been so because Ogundimu wants each of the persons engaged in the debate (in excerpt two) to make his point of view more argumentative, more persuasive and so more coherent.

Furthermore, we can speculate that if linguists such as Halliday M.A.K traditionally view conjunctions (as they are the most numerous as Textual themes here) as providing links between linguistic units, and not commenting on propositions, then perhaps it is not too farfetched to assume that non-linguists such as Adetunji Suleiman Ogundimu use them in writing to signpost the way for their readers, without realizing the extent to which these signposts do provide interpersonal comment on propositions.

To put an end to this work that I hope has reached its main purposes and which I expect could help students, particularly those in Applied Linguistics and any readers of literary works to have a deep understanding and a comprehensive appreciation of the novel *The Insiders* by Adetunji Ogundimu one of the most interesting African writers of English speaking countries, we I acknowledge that Textual meaning as it actualizes and gathers the other metafunctions gives us the skill and vocabulary to undertake a real text analysis. Such an ability is of a great relevance for any literary work. More attention should then be paid to this issue in the purpose of helping English students communicate more cohesively. I hope that my task will pose further research questions in other neglected areas of a great need of linguistic enlightening. I then wish that opportunity could be given to us during our future studies to try to answer such questions and bring out all the linguistic and cultural particularities of African Writers’ works.

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APPENDIX

EXTRACT ONE

Bayo felt his nerves relax. His **eyes** followed Kudi as **she** climbed out of bed **and (he)** walked out of the room. **He** shifted slowly in the bed **and (he)** wondered why Kudi always hurried to the bathroom each time (*when*) **they** slept together.

When she came back he said, “**Why** can’t we stay indoors? **It** is only six o’clock **and Today** is Saturday”.

“**Saturday** is like any other day, **I**’ll have to go to Sabo”

Bayo noticed **THAT(S) she** was searching both on and under the table. “**What** are you looking for?”

“**Where** did you put the matchbox?” “ (**I** put it) on the stove”

Kudi struck a match (**she**) lit the kerosene stove, (**She**) warmed the egusi soup **and (She)** began to fry some plantains.

An inviting aroma of dodo and fried eggs pervaded the room as **Bayo** returned from having his bath. **He** saw Kudi throwing a Peak milk tin into the plastic waste paper basket behind the small table.

“**Breakfast** is ready,” Kudi said. “**Don’t** comb your hair into the teacups... All right, *if you*’re done **put** the comb and the small mirror on the windowsill **and Let** us eat.”

Bayo adjusted the second armchair to touch the first **and (He)** sat down on Kudi’s right.

In between mouthfuls of fat dodo and fried eggs Bayo remarked: “**I** enjoy my breakfast best *when you* cook it ...**and when we** have it together.”

“Thank you. **Men** will always say that. **IN ACTUAL FACT what they mean** is THAT **they** are enjoying what they are chewing at the moment. *Thereafter they*’ll forget you.”

“Oh no, **KUDI. You** can’t say such a thing about me, **can you?**”

“**Why** not? **Men** will always be men”, she laughed.

“**Like girls** will be girls?”

“**OF COURSE, we** won’t be cheated.”

Bayo threw his left arm across her shoulders, (**he**) pulled her closer *and* (**he**) kissed her right cheek. **The idea** struck him THAT(S) **this** was the right moment to resolve the issue of their marriage, the timing of the engagement. **Concluding the arrangement** had not only become necessary (*but*) **It** had also become urgent: **the recent rift between them and his aunt’s opposition to the relationship** had strengthened his attachment. **Things** should wait no longer, **he** decided.

Without any form of introduction he said: “**we** should get married *as soon as (it is)* possible”.

Kudi disengaged herself slowly. **She** picked her cup with the left hand *and* **she** sipped from the tea.

“**Why** the hurry?” She asked. “**Why** must we rush into wedlock?”

“**This** is no rushing, **We**’ve been together for over three months now.” **Isn’t** that enough time? *If I* spend the whole of my life studying a prospective wife, *when SHALL(S) I* enjoy the marriage? **I**’m twenty-seven, **you** know.”

“**And I**’m twenty-five,” she smiled. **As a girl**, I should be in a hurry, not you. **I BELIEVE WE** need more time to know each other better.”

Bayo shook his head. “**We** know each other well enough for us to marry and live happily together. *When you* stay single for too long people look down on you as an irresponsible black sheep, *and we* mustn’t allow that”.

“**DO you** allow other people’s opinion to influence your life? **I** don’t. *And I* won’t be enslaved *until I* can boast of some means to guarantee my financial freedom.”

‘ **There** is no enslavement *whatever* difficulties **we** have will be made lighter *when we* share the burden.”

“**I** am too weak to share from anybody’s burden” Kudi laughed. “**Remember** how you criticized me last week on what I expended for dinner? **Is** that what I will come *and (I will)* settle down for?”

“**I** did not criticize you, **I** was only trying to be realistic: *if we* exhaust a meal of N 125:00 just like that, **each time** we sit down to eat, **I** may not be able to

sustain the trend with a Grade Level 04 salary. **That** was the point (THAT(s)) I was making.”

“**So you** can’t even feed a wife? **And you** want one?”

“**that’s** not the point, **I** can feed you.”

“**what** then is the point, **if I** cannot have decent meals? **What** is the point, **If I** cannot eat what I want?”

“**We** can eat what we want. **It** is all right for now, **I** have some savings, **but what** about the future?... **I** am talking of the future. **I** don’t want us to live with the illusion **THAT(S) things** can continue the way **THAT(S)** they are going at the moment. **Times** are hard, you know. **We** have to adjust”

“**HAVE you** ever heard about the Yoruba proverb **THAT(S) a bird** will fly away with only whatever it has swallowed? **THAT (S) your real share of any wealth** is not more than what you have eaten **and (THAT(S) you have)** digested?

Bayo knew this was true, **but WOULD he** have to spend all his income on decent food?

‘**yes, I** know **THAT(S) no man** will carry anything to this grave. **All the same**, we must be careful in the way we spend... , **you’ve** diverted me from the real issue now. **SHALL I** send my relations to your family this week on our engagement?”

‘**no,**’ Kudi said, “not yet. **I’ll** let you know when the time comes. **First,** I must seek mother’s consent.”

“**All that** is time wasting. **Your mother** has been seeing us around together; **she** understands these things.”

‘**yes but we** cannot assume.’”

It seemed to Bayo **THAT(S) there** was some diplomatic obstinacy in the tone of Kudi’s voice. **But you** couldn’t really doubt the sincerity of a girl **WHO** claimed to love you **and (WHO)** got permission from home to cook your meals twice a week **and (WHO)** even spent every Friday and Saturday nights with you. **He** said, “All right, **talk** it over with her, **all the same** I want us to settle it *before* the week runs out.”

Kudi jumped up *as* **she** heard the jingle of the Ewi programme on the local radio. She exclaimed. “**It’s** seven o’clock. **I** must go. **Mother** said THAT **I** should be home early.”

“**WON’T you** listen to the Yoruba philosophical thought? **The title** sounds interesting: Ara la mo.”

“**DO you** need a poet to hint **THAT(S) human** beings are all hypocrites?”
Kudi laughed.

“**Give** me my taxi fare, jare, **I’m** going.”

Bayo searched under his pillows: **there** was no change. **He** gave her a twenty naira note.

“Thank you. **I’ll** see you tomorrow,” **Kudi** said.

“All right, **take** care.”

His gaze saw her wriggling hips to the door *as* **she** stepped out.

Kudi opened the door *and* (**she**) entered their room at ASIKO HOUSE. **She** drew the yellow curtain (**she**) opened the window *and* (**she**) began to undress. **She** heard *and* (**she**) recognized her mother’s footsteps. **Iyalode** walked in. **She** was looking tired; **her eyes** were red with sleep. **She** threw a light-green head tie onto their double bed, *and* seeing Kudi naked except for a black pant, **she** asked “**ARE** you just coming in?”

“**Yes**, mother.” (**I** am)

“**But you** didn’t say (**THAT(S)**) **you** would stay overnight.”

“Sorry, **I THOUGHT I** did.”

“**You** did not. **And I** forgot yesterday was Friday; **I** would have reminded you of my own night party. You know (**THAT(S)**) **I** hate the gossips around us”.

“Oh God! **Why** are you worried?” Kudi said. “**Let** them talk. **What** does it matter? **CAN the barking of a dog** stop a passing van? **None of the babbling idiots** would be foolish enough to make stupid utterances in my presence.”

Extract two

The couple had just been buried. Alhaji Ibrahim, the Imam of Owoeye Mosque had led the funeral rites in a charged atmosphere. *Although the funeral* was scheduled to commence at four, it did not start until about five o'clock.

If tears could restore the dead to life, Mr. and Mrs. Kudoro would have returned from the dead. *But tears* did not work wonders. Bayo, his relations, their acquaintances and well wishers had, in vain, thronged the backyard of the family house, venue of the interment; they had, in vain, wept their eyes out. The couples were gone *and it* appeared THAT(S) it was for good; the two bodies had lain unmoved in their two adjacent parallel graves.

Bayo had stood through the heartrending burial. His eyes had grown bloodshot *and he* had left the scene with an indelible picture of blood stuck in his memory; a bloody stain had formed on the white shroud used to cover his father's lifeless boy. The large stain was round the head. He would live to hate blood he felt, *as he* returned from the backyard. The four red canopies which had been rented through hurried arrangements concluded *just before the burial ceremony* were now erected. Guests, mourners and sympathizers had settled down *and (they)* were soon spilling over from under the canopies into the open yard.

Bayo came *and (he)* sat quietly at the southern edge of the foremost canopy, among his relations, facing the Imam who was now flanked by his followers from Owoeye mosque and a few representatives of Muslim congregations from neighboring mosques.

Until his death, Liadi was a member of Owoeye mosque. In the afternoon, one incredible speculation had filtered through to the top hierarchy of the mosque THAT(S) Baba and Moji had murdered their half-brother. There were no details. All the same, based on the exclusive speculation, the Imam decided to preach his sermon on the vanity of human affairs with an indirect hint to the controversial issue of the land down by Grandpa kudoro. He was firm in his

decision ESPECIALLY *because* **he** had once mediated in the rift between them *and* (**he**) knew how strongly the two sides felt.

Alhaji Ibrahim cleared his throat, *and* **the murmuring voices** gradually ceased. **Bayo** shifted in his seat *and* (**he**) settled to listen. Beginning his sermon, **“In the name of Allah, the Compassionate, the Merciful,”** the balding Hadji preached. *“No matter* the distress **we** find ourselves in, **God** always allows room for us to be grateful to Him. **Today**, as we mourn the Kudoros, **we** still have cause to be thankful to the Almighty. For instance, **it** is true **THAT(S)** **they** are dead, *but* **they** did not die as lepers, **they** did not die as epileptics, outcasts or blind destitute. **Their** lot is not comparable to that of the wandering beggars **WHO** get crushed day by day by the road side. **They** lived *and* (**they**) died as a responsible and respectable couple. **Glory** be to God.

“We should learn a lesson from their exemplary life and faithfulness *because*, **sooner or later**, we shall all reach the same destination. *now*, **HARDLY** can **we** help them any longer, except through our prayers. **At this stage**, praises or disparagement will not do. *If* **we** praise the dead from dusk till dawn **they** will not rise, *and* **God** will not infer **THAT** **they** were saints on earth. *And, if* **we** run them down from morning till sunset, **they** will not turn devils in the eyes of the Almighty. **Our words** will be of no effect. **Such words** are of more relevance and value to us, the living. To the dead, **what** matters most is what they did with their lives; what **they** did while they could still do or undo. **The two of them** died together, *but* **they** will account separately for their individual lives. **Death** should be enough wonder for whoever cares to think about it.

“When **death** comes knocking, **you** cannot postpone the journey; **you** cannot plead for time to tidy up things; *nor can* you plead for time to improve your handiwork. *If* **your handiwork** has prepared a home for you in Heaven, **there** you go and settle. **You** cannot sow onions *and* (**you**) hope to reap beans: what **you** sow is what you reap. **That** is why we must strive to do good always, *and* (**we** must) be prepared for death at all times.

“**Be** Liadi’s death accidental or otherwise, **let** us simply refer his killers to the court of the Lord. **We** are minor judges, **He** is the Supreme arbiter. **He** is righteous *and* **His judgment** is dependable and final.”

The balding preacher paused *and* (**he**) mopped his face with a white handkerchief.

“*now THAT(S)* **Liadi and his wife** are gone,” he continued, “**I** commend their son to you all; **let** all rancours against them be buried, *because death* should signify the end of enmity.

“**There** are some wordy tin gods **WHO** never forgive, **they** never forget. *When they* acquire or inherit a property, **they** become possessive: TYPICALLY, **they** believe *THAT(S)* they will never part with the new asset. *But, if the law of nature* had been *THAT(S)* **nobody** should ever part with anything, **how** would the new owners have got the property in the first place?”

He paused again, looked round *and* suddenly broke into a Waka song:

Kuro l’aye mi! **Vacate** my seat!
Mi o d’aye re! **I**’m not on your seat!
Kuro l’aye mi! **Vacate** my seat!
Kii s’aye re: **This** is not your seat!
Bi iku ba pa alaye *If **the owner of the seat** dies,*
Aye di ofo **The seat** shall be vacant.
Bi iku ba pa alaye *If **the owner of the seat** dies,*
Aye di ofo o **The seat** shall be vacant.
Bi iku ba pa anija *If **the claimant to the seat** dies,*
Aye di ofo o **The seat** shall be vacant.
Bi iku ba pa onija *If **the claimant to the seat** dies,*
Aye di ofo o **The seat** shall be vacant.
Bi iku ba pa onija *If **the claimant to the seat** dies,*
Aye di ofo o **The seat** shall be vacant.

Moji was visibly uncomfortable throughout the sermon. **She** had looked away from the preacher several times, pretending to wipe her eyes with her scarf. **The Imam** sat *and* **mourners** filed forward to offer donations and ask for special prayers for the dead.

At the conclusion of the special prayer exercise, the proceeds were counted and noisily shared among congregational members while token amounts were sent to neighboring mosques through their representatives.

Momentarily, the crowd seemed to scatter. *But it* soon became obvious THAT **they** only shifted to form smaller groups; **most of them** sat on steel chairs placed around wooden centre stools. **The chairs originally painted** blue, were rusting and peeling.

Mechanically, Bayo walked into the house *and* into his father’s room. **It** was empty. **He** saw his father’s favourite agbada dangling helplessly on a hook. **This agbada** had suddenly become ownerless, he thought; **it** had become decorative and redundant. **Tears** welled up in his eyes; **he** could not bear to wait in the room any longer. **He** came out and, **aimlessly**, (**he**) reached his mother’s bedroom; **there** was nobody inside. **His mother’s only handbag** lay idle on a plastic bucket pushed against a silent wall. **This bag** had also become loveless, superfluous and dispensable.

“Ahh!!! Mo gbe!!!” He sobbed. “**Is** this how people die?” He cried out and crashed onto the bucket.

Just then, as though alerted by the cry, Mama Tunde came in. “**What** are you doing here, Bayo?” **She** pulled him to his feet. “You must not cry; **It** was God’s wish; **nothing** happens by accident, **nothing** happens *if* **God** does not will it. **What happened** was the plan and design of God.”

“*no*, MAMA TUNDE,” Bayo burst, “**God** does not design evil. **Why** should two good people die the same day? *And* **why** should it happen to my father and mother? **Why?**...”