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THEME

Theme Patterns in *Beyond the Horizon* by Amma Darko

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Dedication

To my dear father for all his sacrifices, my cherished mother, my dear sister and brothers.

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Introduction

Writing may be a pleasant job because it allows the writer to express his thoughts or feelings. But by the same time, writing can become an annoying job when the writer has to take the place of any reader of his text. For, an author goes beyond finding just any set of words to express his ideas; an author searches for the words which will create appropriate connotations for the readers of the text. This implies that an author needs to know something about his potential reader's thoughts including background of experience and interests. It implies that the author has prescribed and can predict the reader's context. This supposes that analyzing a text by anyone who is not the writer may not be easy.

Fortunately Linguists set some rules to analyze a text.

Everybody does not have the monopoly of text analysis even though it seems easy to speak or to write. When speaking or writing, people use words that are built into sentences. Sentences at their turn are built into a text. A speaker will structure his sentence according to his speaking language, his culture, his background and the context of his speech. This leads me to ask how a speaker or a writer may convey his message to those who do not share the same culture or context with him. In particular, my research is concerned with the following questions relating to the definition, identification, constituent features and multiple functions performed by Theme:

- What function does Theme perform in written texts?
- How can different Theme choices be labeled?
- What are the constituent elements of Theme and what function does each perform?

I cannot solve these questions without analyzing Theme Patterns in a given text. So, my framework is the novel by Amma Darko, titled *Beyond the Horizon*.

Theme patterns analysis deal with the organization of the message and contributes to the coherence and success of the message. My aim is to carry out

a thorough study in the novel *Beyond the Horizon* by Amma Darko about its organization so as to be able to say at the end of this work, among others how coherent and cohesive the message in Amma Darko's novel is.

Since the novel covers one hundred and forty (140) pages it will not be easy for me to go through the whole text. So, I have selected three extracts in different parts of the novel, so as to have a more focused analysis. Each extract has been analyzed clause by clause to find out the thematic structure so that I have an insight into the novel texture and understand how the author makes clear the nature of her message.

My analysis has been focused on the different type of Themes as listed by linguists but I am more interested in how the message is organized and how it may be understood according to the author background.

My work is divided into three chapters. The first one deals with my literature review and the theoretical framework. To set out my own analysis in Amma Darko's novel, I have consulted Theme-Rheme analyses carried out by scholars and graduate students. The second chapter is concerned with the practical analysis of theme patterns in the selected extracts from the novel under study. The third and last chapter is about discussion and the conclusion on this literary work through my findings.

Chapter one

Literature review and Theoretical Framework

1.1 Literature review

Systemic Functional Linguistics (SFL), a notion developed by Michael Halliday is an approach to linguistics that considers language as a social semiotic system. Whereas many approaches to linguistic description place structure and the syntagmatic axis (when signs occur in sequence and operate together to create meaning) in the foreground, Michael Halliday in his theory adopts the paradigmatic axis (when an individual sign may be replaced by another one) as his point of departure. For Michael Halliday, all languages involve three generalized functions or metafunctions: the first construes experience (meanings about the outer and inner worlds), the second enacts social relations (meanings concerned with interpersonal relations) and the third one weaves together these two first functions to create text (the wording). These three functions also known as Ideational, Interpersonal and Textual, help in analyzing Theme Patterns in literary texts.

The interpersonal function plays a part in exchanges between speaker and listener. Ange Babadoudou and Jean-Marie Kogbéto in their *Maîtrise Thesis Themes in One is Enough by Flora Nwapa: description and interpretation* (2011) demonstrate how Topical Theme is dominant through the extracts analyzing then consequently in the novel. The high rate of Topical Theme demonstrate “the courage and determination” of the narrator who tries to denunciate socials problems in his area. Topical Theme is performed by an actor, senser or behavior; consequently it conveys action and commitment. Relation between characters is shown through Interpersonal Theme which gives the position of every character: some are weak before the others who victimized them. That is the case of Amaka before her mother-in-law. She is not kind with Amaka because she cannot become pregnant. Nevertheless the high rate of Textual Theme allows having a cohesive text and “suggests the friendly and warm relationship that stick the participants together”.

As far as Joachim Ahizimè work is concerned in *Interpersonal meaning patterns: an investigation into weep not child (Ngugi Wa Thiong'o)* (2012) he affirms that the study of Interpersonal meaning helps him in the identification of the internal organization of the language used in the novel. His analysis allows him to describe expression of attitude of some characters like Njoroge who by asking for apology on behalf of his brother shows his weakness in comparison to Mwihaki. Analyzing Interpersonal meaning reveals connection between peoples interacting in the novel.

As far as textual meaning is concerned, Hubert Akandjona in *Textual meaning in Efuru (Flora Nwapa)* (2011) recognizes that the Textual function of language is the one which gives form of organization in the status of a communicative event. Analyzing Textual meaning leads in looking at the ways language is selected and combined in order to create a message. But he also said it “involves the theme patterns analysis, information structure and cohesion”. And he added that through his analysis even though he is concerned with only one aspect of the functions of Theme (Textual meaning), he has to go through the analysis of both three functions.

Language is at the center of any message. This allows Suzanne Eggins in *An Introduction to Systemic Functional Linguistics* (2004) to prove that language use is functional. It's function is to make meanings (semantic), the meanings are influenced by the social and cultural context in which they are exchanged and that the process of using language is a semiotic process of making meaning by choosing. That is written or speaking is a hard exercise for people may use right words in right places to have a coherent message. Understanding someone's message suppose sharing the same social and cultural influences. Language then has a close link with culture and so a text understanding and its cohesion should be based on both language and culture.

An analysis made by Anne M. McCabe in *Theme and thematic patterns in Spanish and English history texts* (1999) shows influence of culture in writing.

She has been attempted in her study to establish whether similarities in the purpose, audience and content of history textbooks engender similarities in textual choices in the three metafunctions (Experiential, Interpersonal and Textual), across two cultures, specifically the United States and Spain. She also explores whether or not Thematic and Rhematic choices can indeed be linked to the context of situation and culture within which the texts were written.

The overall results of her study have confirmed the cross-cultural genre-based hypothesis. The Spanish and American history textbooks in the corpus, given the similarity of their audience, content and purpose, would display similarities with respect to Thematic content: Textual, Interpersonal and Experiential elements, and Thematic progression patterns.

If languages are used to speak or to write we may have text which can be analyzed. Linguistics analysis of literary texts goes through a stylistics inquiry. According to Katie Wales in *A dictionary of Stylistics* (2001) “The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate the literary effects to linguistic ‘causes’ where these are felt to be relevant”¹. Stylistics analysis main aim is to show how our understanding of a text is achieved by examining in detail the linguistic organization of the text and how a reader needs to interact with that linguistic organization to make sense of it. Often, such a detailed examination of a text does help us to see more clearly how a text achieves what it does.

Such an analysis has to do with Theme patterns analysis. In a clause, Theme stands as the key in the understanding of a text by a reader as it helps organizing the message.

Rustipa Katharina investigates on *Theme-rheme organization of learners’ texts* (2010) and the Thematic development pattern they employ in developing their

¹ Costa, Dominique. Language through poetry: a stylistic analysis of Thomas Hardy’s “The ruined maid” in *Actas do 4º encontro nacional do ensino das línguas vivas no ensino superior em Portugal*; 1999. p215

writing. Students are still learning how to produce text which respects grammatical rules. Through her study she conclude that the students that texts was under analysis should be exposed with paragraphs having Multiple Themes Patterns in order that they are familiar with these patterns and they should practice writing paragraph with these patterns. She also suggested that teachers should remind the students that a paragraph is started with a topic sentence having a topic and controlling ideas. From this we can realized that Theme-Rheme analysis in a text is not easy. The choice of what may be put as Theme and Rheme to have coherent text is more difficult than one can imagine.

This is explained by Fawcett.

Robin Fawcett position in *The Many Types of 'Theme' in English: Their Semantic Systems and Functional Syntax* (2007) is that some elements come after the 'thematized' one, and a small number may come before them. In other words, Fawcett thinks that descriptions of English Themes such as those in Introduction to Functional Grammar by Michael Halliday, that bring these 'non-Theme' elements together and label them as the 'Rheme' do not provide any greater sense of explanation than would be achieved by simply leaving the box labeled 'Rheme' blank. Indeed, labeling it as the 'Rheme' brings a whole raft of problems with it that may be better avoided. Firstly, the 'Rheme' of a clause - in those grammar rules recognize it - usually turns out to be a strangely large 'element' in the 'thematic' line of the representation. It is typically so large that it corresponds to several 'experiential' elements. The effect of labeling them all as the 'Rheme' is to give a misleading impression that these other elements together constitute one large element. Yet this concept in turn raises serious difficulties, because Systemic Functional Linguistics (SFL) theory predicts that any element that contains 'components' (i.e. other elements) should have a unit between the higher and the lower elements. And so far neither Michael Halliday nor any other scholar has yet said what that unit might be in the case of the elements within the 'Rheme'.

Nevertheless, studies on Theme and Rheme show how they make the text very easy to understand when they are well chosen. To improve upon how Textual Themes contribute in the coherence of a text, Vickie D. Mellos in her Master of Arts in Linguistics studies *Coherence in English as a Second Language Undergraduate Writing: A Theme-Rheme Analysis (2011)*. She draws the conclusion that when a student produces a text which is difficult for a reader to follow, the success of his writing is compromised regardless of the merit of his ideas. Studies have shown that Systemic Functional Linguistics, and in particular the Theme-Rheme analytical framework, can be used to identify cohesion and coherence difficulties in a written text. Her thesis analyzed the Theme and Rheme patterns in eight undergraduate essays, four of which were evaluated as being high in coherence and four of which scored low, in order to explore whether the Theme-Rheme choices can characterize coherence in writing. She found that high scoring coherent essays employ dense and complex nominal groups in Ideational Themes, a wide variety of Textual Themes, and different forms of Thematic progression to establish connections between different parts of the text and comment on abstract ideas relevant to the topic. In contrast, low scoring papers frequently overuse unmarked themes of simple nominal groups or pronouns and overuse Theme Reiteration in a way that makes the text difficult to follow and appear to lack development. Based on the results of the study, specific teaching materials were created to provide a model of how the Theme-Rheme analytical framework can be incorporated into an academic writing.

Theme-Rheme analysis is then a good mean to interpret a writer or speaker thoughts and examining the structure of the message he delivers. The social function of language and the linguistic system are both took into account in such analysis. But I have to mention that sometimes there are some difficulties in the demarcation between Theme and Rheme. The Theme-Rheme function generates a standard concordance which it then attempts to sort out where the Theme

occurs in a clause. The basic notion is that clause initial instances of words are probably more important, since they tend to be the “subject” of the rest of the clause. Then when an author uses my favorites words as Theme it will be easier for me to understand his message and enjoy my reading. That is an author may take care on the choice of his point of departure because Theme-Rheme distinction is very important for it is the way the reader get the Thematic development across a longer span of text.

Unfortunately, demarcation of clause becomes uncertain according to the author’s style. Some authors use simple clause and even when they use complex clauses it is easy to determine the front or back clause. On the other hand clause demarcation is a great brain-teaser with other authors. Anyone who has to analyze their text may use his common sense and beyond to achieve this kind of exercise. Whenever the demarcation of a clause is false, Theme-Rheme analysis will be false too. It happened that in this case, the same piece of sentence gave to different people for analysis may be done differently according to their background and their literature experience. I think it will be worthy to take a critical look on this important grammatical point: clause demarcation according to author’s style.

1.2 Theoretical framework

1.2.1 Functions of Theme

As a grammatical device, Theme patterns play an important role in organizing and analyzing discourse. Theme gives a special status to a chosen part of the clause; it helps organizing the message and plays a crucial role in the understanding of a text by a reader. It also helps construing the intended interpretation of the clause and the text as a whole. In addition, it is commonly understood that Theme is important since it extends the analysis of a text beyond the grammatical structure of individual clauses or sentences to the unit of text. Theme incorporates, at a higher level, the author's aims in participating in discourse.

This highlights not only the choices with which a writer or speaker is faced, but also the constraints that he must observe. The grammatical constraints in question are those which structure both written and spoken English in different genres. The discourse constraints are more abstract than the grammatical constraints, and are related to the idea of the social context in which the discourse is produced. This statement is inspired to me by Plum (1988), Martin (1992) and Fries (1995) who believe that the Thematic choices to some extent are influenced by a genre. They point out that Theme choices are not only influenced by the genre, but that particular stages within a genre influence the choice of Theme. Thematic choice must take generic conventions into consideration.

Any discourse is organized by the speaker according to his linguistic background. The first sequence in his speech is never chosen by chance. For instance, he orders his words in a given way which respects grammatical, conjugation and orthography rules. Here, I will emphasis on grammatical rules for it is the most important rule which allows people to understand the message.

For example, when I write:

This flower are beautifuls

Or

This flowers is beautifuly

One will still understand what I mean. But if I write:

Beautiful is flower this

although every single word is known, my sentence will not be understood because people are used to “Subject + verb + complement” structured phrases in English.

From this example, I can conclude that respecting grammatical rules in construing phrases makes the message fluent and understandable. This will not be possible when writing or speaking a language codes and rules settled for this language are not respected. How to know which word or group of words may come first in sentences and why, is an analysis done by what is named ***Thematic Structure***.

Of the various structures which, when mapped on to each other, make up a clause, I have to focus on the first one which let me consider the clause as a message.

I notice that in many languages the clause is seen as a message: it has some form of organization that gives it the status of a communicative event. But there are different ways in which a communicative event may be achieved. In English, as in many other languages, the clause is organized as a message by having a special status assigned to one part of it. "One element in the clause is enunciated as the Theme; this then combines with the remainder so that the two parts together constitute a message." (Michael Halliday, 1985). The beginning of a sentence should be about something on which details will be given to convey a message.

A speaker or a writer decides where to start the sentence and the beginning of each sentence is its Theme. The rest of the sentence tells the hearer or the reader

something about the Theme. That rest of the sentence is called Rheme. The Theme is the framework or the point of departure of the message. The Rheme is what the addresser wants to convey about the Theme.

Example:

Trees did not grow very well in the desert.

In the above sentence what may be considered as Theme is “Trees”. To complete the message about trees the rest of the sentence specifically informs about trees in the desert which did not grow very well.

The addresser uses Theme and Rheme to highlight a piece of information in the sentence.

Theme, then functions as the “starting point for the message” (Michael Halliday, 1985), the element which the clause is going to be about has a crucial effect in orienting listeners and readers. Theme is the starting point of the clause, realized by whatever element comes first, and Rheme is the rest of the message, which provides the additional information added to the starting point and which is available for subsequent development in the text. The different choice of Theme has contributed to a different meaning and English uses first clausal position as a signal to orient a different meaning of the sentences.

For example:

John watched a very good film last night.

A very good film, John watched last night.

Last night John watched a very good film.

John, he watched a very good film last night.

What John watched last night was a very good film.

In each case above, the message starts from a different point, that is, a different Theme is chosen to start the clause. But what may be noticed is that the message is the same about John (who), watching (process) a very good film (what) and

last night (when). The message is constant even though the point of departure of each sentence focuses on a different point.

What makes these sentences different is that they differ in their choice of Theme but they give the same information about who did what and when.

Michael Halliday (1976) provides a positional explanation for Theme: "...the element selected by the speaker as Theme is assigned first position in the sequence". The same thing can be said by ordering the words in different way and still having a coherent sentence.

Example

Rosa has a beautiful smile.

A beautiful smile Rosa has.

Here, the first sentence emphasizes on the subject whereas the second one emphasizes on the object. But both of them appreciate the smile of somebody.

In conclusion, Theme allows someone to structure his message by stressing on what he thinks to be more important for him. The information that comes first and known as Theme represents the speaker's point of departure of the clause and often reflects his way of thinking. The information coming last and identified as Rheme is usually new and represents where the speaker is heading to.

1.2.2 Theme and Rheme concepts

Michael Halliday (1985) has the following interpretation: "The Theme is a function in the clause as a message. It is what the message is concerned with: the point of departure for what the speaker is going to say". Usually, one put what he wants to speak about at the beginning of his sentences. This allows focusing on a giving idea than another one.

If the Theme is what comes first in a sequence this means that there is something else coming after. For Michael Halliday (1994), Theme "provides the environment for the remainder of the message, the Rheme.". Davies (1997)

echoes this when he explains that the Theme initiates “the semantic journey” of the clause. So, a sentence may be divided into two parts known as Theme and Rheme.

The Theme/Rheme construction is the analytical tool chosen to analyze the texts as “in its relevance to the moment-by-moment focus of a discourse, Theme is especially pertinent to relating written texts to the contexts in which they were produced” (Brandt in *Vande Kopple*, 1991)². This allows me to say that Theme is a central element in a sentence, and it is interesting to note that Berry (1996) relates the study of Theme to the question of how a speaker/writer's main concerns in producing a text are determined. Theme then is seen to play a crucial role in focusing and organizing the message and contribute to the coherence and success of the message³. Martin (1992) argues that the choice of what comes first is “a textual resource systematically exploited” to effect different patterns. He adds that the different patterns and meanings made by the choice of Theme can be manipulated and exploited, consciously or unconsciously, by the writer in order to convey their viewpoint. Theme and Rheme analysis helps to understand how information is conveyed in clauses. Writers put the Theme first and this orients the reader to what is about to be communicated. The rest of the clause called the Rheme tells the reader something about the Theme. New information, which is the focus of the message, usually comes at the end of the clause or sentence.

In every single sentence we may determine a Theme and a Rheme.

Example

This table	has four legs
Theme	Rheme

²McCabe, M. Anne. Theme and Thematic Patterns in Spanish and English history texts. Aston University; 1995. p.84

³ Forey, Gail. Aspects of Theme and their role in workplace texts. Glasgow; 2002. p.49

In this simple clause there is one Theme and one Rheme.

As sentences may have several clauses I will now focused on the types of Themes that can be encounter in a text.

1.2.3 Types of themes

There are three main types of Themes: Topical, Interpersonal and Textual (Halliday, 1985).⁴

First, the Topical Theme consists of anything that represents a process, a participant in a process, and circumstances associated with that process.

Secondly, the Interpersonal Theme consists of any combination of vocatives (direct addresses such as personal names), modal adjuncts, and mood marking elements.

Thirdly, the Textual Theme includes continuatives (small set of discourse items which signal that a new move is beginning such as yes, no, oh...), structural elements (coordinates and subordinates), and conjunctive adjuncts which relate the clause to the preceding texts and occur preceding the Topical Theme.

Halliday has also defined what may occur at the beginning of a clause to be analyzed as Theme. These are shown in the following table:

The range of constituents that may occur in a Theme

Textual Theme	Interpersonal Theme	Experiential/Topical theme
conjunction	disjunct adverbial	subject
conjunct adverbial	finite (auxiliary)	object / complement
continuative		adjunct adverbial predicator (lexical verb)

Source: Hasselgrad, Hilde. The role of Multiple Themes in cohesion. p.2 (based on Michael Halliday, 1994)

⁴ www.iiste.org Journal of Education and Practice Vol. 3, N° 1, 2012. p.38

But it should also be noted that there are other types of themes which the present work will deal with. Based on Michael Halliday work, the pattern of Theme can be summarized as below.

1.2.3.1 Topical Theme

The Topical Theme is coded by the first element of the transitivity system. It is represented by a nominal group, a prepositional phrase, or an adverbial group. Topical Theme is realized when there is an element in the clause to which a transitivity function can be assigned. Most of the time a transitivity role is assigned to element such as: actor, behavior, sensor or circumstance.

Example

The cat hunts lizards.

The teacher shouts at the students.

He feels asleep.

Nowadays master degree studies are more accessible to students.

Tables

Actor as Topical Theme

The cat	hunts	lizards.
Actor	Pr: material	Goal
Topical Theme	Rheme	

Behavior as Topical Theme

The teacher	shouts	at the students.
Behavior	Pr: behavioural	Cir: cause
Topical Theme	Rheme	

Pronoun with transitivity function as Topical Theme

He	feels	asleep.
Senser	Pr: sensorial	Complement
Topical Theme	Rheme	

Adverbial as Topical Theme

Nowadays	master degree studies	are more accessible	to students.
Circ: loc	Subject	Pr: material	Goal
Topical Theme	Rheme		

The Topical Theme may be Unmarked or Marked.

I point out that an Unmarked Theme is the Topical phase of the Theme of a clause, in which the Theme is conflated with the subject. And a Marked Theme is the Topical phase of the Theme of a clause, in which the Theme is conflated with an element other than the subject.

1.2.3.1.1 Unmarked Theme

Unmarked Theme is a Theme in a clause which functions as the subject that's why it doesn't have to be Marked. The Theme is said to be Unmarked when the subject is the starting point of the clause. So we find Unmarked Theme in sentences where the constituent recognized as Theme is a subject in declarative sentences, a finite in an interrogative, a predicator in an imperative or a Wh-element in a Wh-interrogative, nominal group or pronoun, nominal group complex, embedded clause.

Example

The tourists went for shopping.

Are you taking your torch?

Sing a song for me.

Why did you break the stick?

Tables

Subject as Unmarked Topical Theme

The tourists	went		for shopping
Subject	Finite	Predicator	Complement
Unmarked Topical Theme		Rheme	

Finite as Unmarked Topical Theme

Are	you	taking		your torch?
Finite	Subject	Finite	Predicator	Complement
Unmarked Topical Theme		Rheme		

Predicator as Unmarked Topical Theme

Sing		a song	for me.
Imperative predicator		Complement	Complement
Unmarked Topical Theme		Rheme	

Wh-element as Unmarked Topical Theme

Why	did	you	break	the stick
Wh adj: cause	Finite	Subject	Predicator	Complement
Unmarked Topical Theme			Rheme	

1.2.3.1.2 Marked Theme

A Theme is Marked when the first part of the transitivity system is not a subject, that's why the Theme needed to be Marked. When an element, other than the subject occupies the Theme position, a condition is created for the appearance of Marked Theme. A Theme is Marked when it conflates with any other constituent from the mood system. The most usual form of Marked Theme is an adverbial group or prepositional phrase functioning as adjunct in a clause.

Example

In the morning, the goat went to the yard to find some grass.

Table

In the morning,	the goat	went		to the yard to find some grass.
Adj: circ	Subject	Finite	Predicator	Complement
Residue	Mood		Residue	
Marked Topical Theme		Rheme		

1.2.3.2 Interpersonal Theme

It consists of any modal adjuncts that are vocatives (direct addresses such as: personal names), mood, polarity, comment and mood marking elements [finite verbal operator (temporal & modal)], WH-interrogatives and imperative. We assign a mood label at the beginning of the clause but not a transitivity label.

Example

Bona give me my shirt.

Can you reproduce this pattern on my head?

Does he like milk?

Slowly the dog comes close to the thief.

When are you coming back at home?

Let's have a break.

Tables

Vocative as Interpersonal Theme

Bona	give	me	my shirt
Adj : vocative	Predicator	Beneficiary	Complement
Interpersonal Theme	Rheme		

Finite as Interpersonal Theme

Can	you	reproduce	this pattern	on my head?
Finite	Subject	Predicator	Complement	Adjunct
Interpersonal Theme	Rheme			

Finite as Interpersonal Theme

Does	he	like	milk?
Finite	Subject	Predicator	Complement
Interpersonal Theme	Rheme		

Adjunct in Interpersonal Theme

Slowly	the dog	comes	close to the thief
Adj: comment	Subject	Predicator	Complement
Interpersonal Theme	Rheme		

Adjunct as Interpersonal Theme

When	are	you	coming	back at home?
Mood	Finite	Subject	Predicator	Complement
Interpersonal Theme			Rheme	

Mood as Interpersonal Theme

Let's	have	a break
Mood	Finite	Complement
Interpersonal Theme		Rheme

In a discourse, affirmative or negative answer like Yes or No is analyzed as Interpersonal Theme.

No/Yes
Adjunct: Polarity
Mood
Interpersonal Theme

1.2.3.3 Textual Theme

It includes continuatives (small set of discourse items which signal that a new move is beginning such as: fine, now, so, I mean, etc), structural elements (coordinates & subordinates) and conjunctive adjuncts which relate the clause to the preceding texts.

Example

I mean, he is a soldier.

Oh, the bus is coming!

In other words, I need a new car.

And he started learning his lessons.

Tables

Discourse marker as Textual Theme

I mean,	he	is	a soldier.
Adj: cont	Subject	Finite	Complement
Textual Theme		Rheme	

Discourse marker as Textual Theme

Oh,	the bus	is	there!
Adj: cont	Subject	Finite	Complement
Textual Theme		Rheme	

Adjunct as Textual Theme

In other words,	I	need	a new car
Adj: cont	Subject	Finite	Complement
Textual Theme		Rheme	

Structural element as Textual Theme

And	he	started learning	his lessons.	
Adj: cont	Subject	Finite	Predicator	Complement
Textual Theme		Rheme		

1.2.3.4 Multiple Themes

Michael Halliday (1985) introduced the notion of simple and multiple themes. *Thus, clauses can consist of multiple themes, that is any combination of textual, modal and experiential themes, when textual and/or modal adjuncts appear prior to the experiential theme.*⁵

- Simple Themes always have a topical element.

Example

She was so kind to her four cats.

Table

Simple Theme = Topical Theme

She	was	so kind to her four cats.
Subject	Finite	Complement
Topical Theme	Rheme	

- Multiple Themes may have Interpersonal and/or Textual Themes in addition to Topical Theme and should be placed in front.

Example

And, the servant was waiting for the kids.

Well I think I will go to sleep.

Tables

Multiple Themes = Textual + Topical Themes

And,	the servant	was waiting	for the kids.	
Textual	Topical	Finite	Predicator	Complement
Themes		Rheme		

⁵Anne M. McCabe. Theme and Thematic Patterns in Spanish and English history texts, Aston University; 1995. p.84

Multiple Themes = Textual + Interpersonal + Topical themes

Well	I think	I	will go to sleep.
Textual	Interpersonal	Topical	Complement
Themes			Rheme

1.2.3.5 Structural Theme

They occur most of the time in clauses complex. The pronoun relating the two clauses is not in position of carrier. It is structural elements such as: that, who, which...

Example

She doesn't like the dish that I've cooked for her.

Table

She	doesn't like	the dish		that	I	've cooked	for her
Topical Theme	Rheme			Structural Theme	Rheme		

1.2.3.6 Structural Topical Theme

The difference with simple Structural Theme is that here the structural elements always takes the position of subject.

Example

It is the dog which bites me.

This is the singer who wins the price.

Table

Pronoun as subject = Structural Topical Theme

It	is the dog		which	bites me.
Topical	Complement		Structural Topical	Complement
Theme	Rheme		Theme	Rheme

This	is the singer		who	wins the price.
Topical	Complement		Structural topical	Complement
Theme	Rheme		Theme	Rheme

1.2.3.7 Predictated Theme

One Thematic pattern which often occurs in both written and spoken texts is that of Theme predication. It involves transforming a simple clause in a complex one by introducing *It + be* at the beginning and a structural element which may bind the two clauses.

Example:

Michael fixes mother's pot.

It was Michael who fixes mother's pot

Table

It	was Michael		who	fixes mother's pot
Topical Theme	Rheme		Topical Theme	Rheme

1.2.3.8 Theme in complex clauses

Most of the time, our sentences are structured in a simple grammatical rule which is: Subject + verb + complement. But it also happened that to express our

thought we need a more complex structure to our sentences. That is clause complex in which I will deal with the Thematic structure.

We may have at least two clauses before talking about complex clauses. We have two kind of clause complex: Paratactical (when the second clause does not depend on the first one) and hypotactical (when the clauses depend on each other).

Example:

Leslie walks bare foot but Lee wears her shoes.

The students were late at school because of the rain.

Tables:

Paratactic

Leslie	walks bare foot		but	Lee	wears her shoes.
Topical Theme	Rheme		Adj:conj	Topical Theme	Rheme

Hypotactic

The students	were late at school		because	of the rain.
Topical Theme	Rheme		Structural Theme	Rheme

1.3 Theme and mood

1.3.1 Declaratives

In a declarative clause, the typical pattern is one in which Theme is conflated with subject. In this kind of sentence the Thematic analysis will be structured with a subject as Topical Theme.

Example:

Milk is white.

Table:

Milk	is white.
Subject	Complement
Topical Theme	Rheme

1.3.2 Elliptical declaratives

To give an answer to a question, sometimes we just use few words which will be understood by our hearer. In the following answer:

Three sugars.

We have to research what may have been skipped in the Thematic analysis. Elliptical declaratives sentences are analyzed as Topical Theme as shown in the above analysis. The upper sentence is the answer of:

How many sugars do you want in your coffee?

So to have a full sentence we will say: *I want three sugars.*

Example:

I want three sugars.

Table:

I	want	three sugars.
Subject	Predicator	Complement
Mood	Residue	
Topical Theme	Rheme	

1.3.3 Elliptical interrogatives

As in elliptical declaratives, we may find what is skipped. Most of the time a Wh item is used for this analysis.

Example:

What? (What are you saying?)

Table:

What	are	you	saying?
Wh/Adj:	Finite	Subject	Predicator
Mood			Residue
Interpersonal	Topical Theme		Rheme

1.3.4 Yes / No interrogatives

To identify a Theme in a polar interrogative we must have a finite which may be an Interpersonal Theme before the subject.

Example:

Did you brush your teeth? Yes.

Table:

Did	you	brush	your teeth?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interpersonal	Topical Theme	Rheme	

1.3.5 Wh-interrogatives

It involves identifying Wh items such as *which, what, who, whose, where, when, how, why, etc* as Theme.

Example:

Who give you this necklace?

Table:

Who	give	you this necklace?
Subject	Predicator	Complement
Mood	Residue	
Topical Theme	Rheme	

1.3.6 Imperative

The predicator labeled for the transitivity function of process is analyzed as Topical Theme when it occurs as first constituent in a clause.

Example:

Do not worry.

Table:

Do	not worry
Topical Theme	Rheme

1.3.7 Exclamative clauses

A Wh-element introducing a clause may be analyzed as Topical Theme in both exclamative and elliptical exclamative clause.

Example:

How cold this room is!

Table:

How	cold this room is!
Topical Theme	Rheme

1.3.8 Minor clauses

They don't have any Thematic structure for they do not convey any transitivity or mood labels. Minor clauses are sentences such as:

Oh Lord!

Good luck!

Safe journey!

1.4 Thematic progression

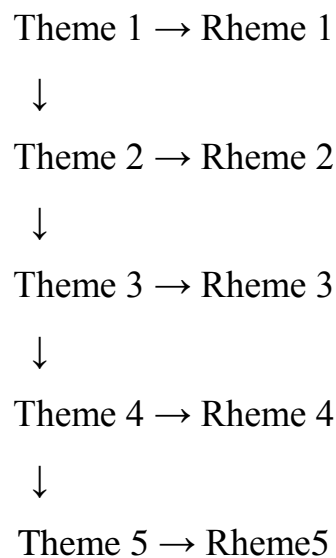
A final, but very significant, contribution Theme makes in the coherence and cohesion of a text has to do with how Thematic elements succeed each other. Three main patterns of Thematic developments are quoted by several authors such as Suzan Eggins in her *Introduction to systemic functional linguistic* (2004: pp324-325) and Martin and Rother in *Paltridge* (2000: p140) [as it is described by Katharina Rustipa in *Theme-Rheme organization of learners' texts* (2010: p7)].

Readers or addressees usually need to be reassured that they are following the development of a text. This may be possible when the writer or the speaker

places elements from the Rheme of one clause into the Theme of the next, by repeating meanings from the Theme of one clause in the Theme of the subsequent clauses.

1.4.1 Theme reiteration or Constant Theme pattern:

One basic way to keep a text cohesive is to reiterate an element though repetition is an effective means to creative cohesion. The same element occurs regularly as Theme in clauses which follow each other. This pattern shows that the first Theme is picked up and repeated in the beginning of the next clause. The figure is as follows:



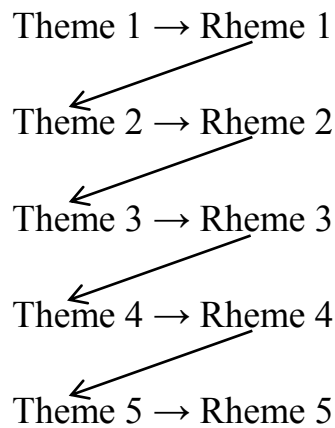
Source: Katharina, Rustipa in *Theme-rheme organization of learners' texts* (p7)

Example:

Elephants are facing extinction. *Elephants* are found in Africa and Asia. *Their* defenses attract hunters who killed them. *Elephants* are large mammals. *They* have big ears and a small tale.

1.4.2 Continuous or Zigzag pattern

In this case, an element which occurs in the Rheme of a clause becomes the Theme in the following clause. The figure of this pattern is as follows:



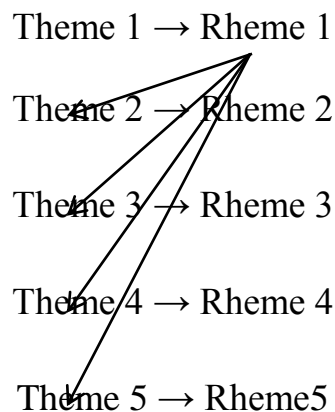
Source: Katharina, Rustipa in *Theme-rheme organization of learners' texts* (p7)

Example:

*When you enter in my living room you will see an **aquarium**. **This aquarium** is full with plants, shells and **small fishes**. **The small fishes** are those which render me proud of my wonder.*

1.4.3 Multiple Theme patterns or / split Rheme patterns

In this pattern, a Rheme may include a number of different pieces of information, each of which may be taken up as the Theme in a number of subsequent clauses. The figure of this pattern is as follows:



Source: Katharina, Rustipa in *Theme-rheme organization of learners' texts* (p7)

Example:

*In my library, I have different type of books. **Comic strips** are the favorites of kids. **Tale books** with imaginary stories come afterwards. **The reference books, dictionaries and encyclopedia** are not borrowed.*

Xue Feng Wang, based on Michael Halliday and Daněš work point out two more kind of Thematic progression: the crisscross progression and the centralized progression.

1.4.4 Crisscross progression

It happened when the Theme in the first clause becomes the Rheme in the second clause and the Theme in the second clause becomes the Rheme of the third clause and so on. It may be schematized as follow:

T1 —————> R1

T2 —————> R2 = T1

T3 —————> R3 = T2

T4 —————> R4 = T3

Source: Wang, Xue Feng in *Grammatical concepts and their application in foreign language teaching* (p8)

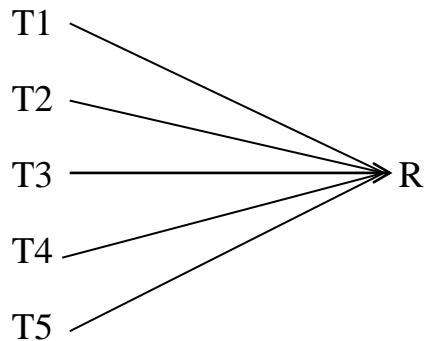
Example:

The meal^{T1} was appetizing^{R1}. But I^{T2} didn't enjoy it^{R2=T1}. A bad stomachache^{T3} troubled me^{R3=T2}. I^{T4} take a tablet to stop it^{R4=T3}. Yet that stomachache^{T5} continues troubling me^{R5=T4}.

NB: T = Theme ; R = Rheme

1.4.5 Centralized progression

It is realized when in several clauses there is different Theme but the same Rheme. The materialization of this is:



Source: Wang, Xue Feng in *Grammatical concepts and their application in foreign language teaching* (p9)

Example:

*I study at University of Abomey-Calavi. **My sister** studies at the same University of Abomey-Calavi. **Beninese students** study at the University of Abomey-Calavi.*

Chapter two

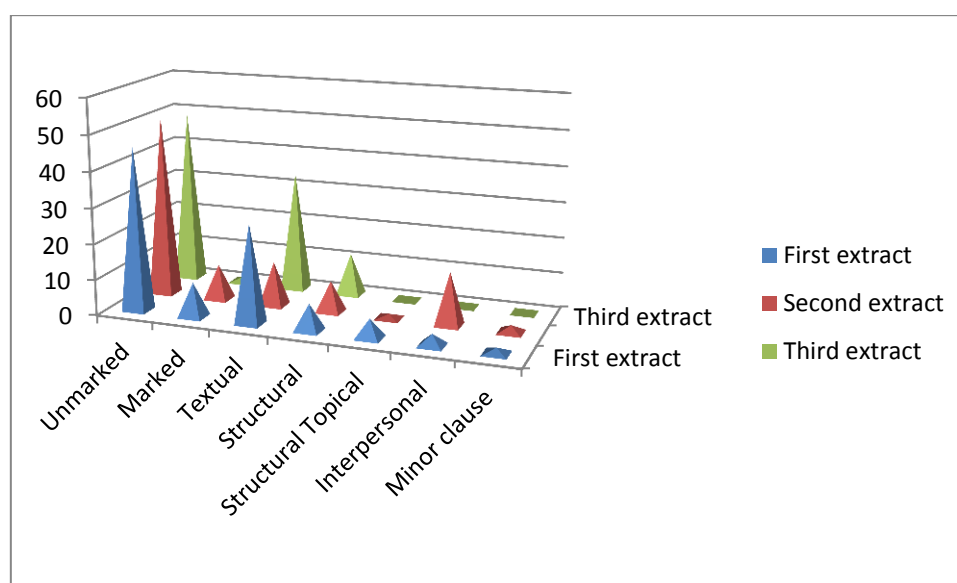
Theme patterns description in the extracts

To get a real sense of what Theme systems contribute to meaning, I need to examine a long piece of text. I chose three extracts in which I have carried out my Theme patterns analysis. I chose these samples because in each of them, I find almost every type of the Themes described in my framework. They are also representative of the whole novel.

2.1 Description of Theme Patterns in the extracts

Analysis of Theme Patterns in my three chosen extracts let me find that there are a total of 250 Themes. I realize that the dominant Theme is Topical (including Unmarked 125 and Marked 18) which reach the number of 143, representing 57.2 %. I have to underline the presence of sentences in which the subject is hinted. They are analyzed as Topical Theme too. This occurs 13 times so 5.2%. Textual Theme is the second kind of Theme that is numerous: 55 or 22 %. Then, Structural Theme are 27 or 10.8%. The total of Interpersonal Theme in the three extract is 17 which represents 6.8%. I also have Structural Topical Theme which in total are 5 that is 2%. There are also 3 minor clauses, even if they are themeless, they enrich the text by their presence; they represent 1.2%.

Theme patterns chart in the three extracts



2.1.1 Theme patterns in the first extract

The enumeration of Theme patterns in this extract is as follows:

- Topical Theme (including Unmarked: 44 and Marked: 9): 53
- Textual Theme: 24
- Structural Theme: 11
- Structural Topical Theme: 3
- Interpersonal Theme: 4
- Elliptical interrogative clause: 1

Total: 96 themes

2.1.1.1 Topical Theme in the first extract

I have mentioned in my framework that Topical Theme may be Unmarked or Marked.

2.1.1.1.1 Unmarked Topical Theme

Participant, process or circumstance are elements functioning as Topical Theme in a clause. Both Unmarked and Marked Theme are materialized in this extract but, several sentences begin with “I”, a subject to which a transitivity function is assigned.

This may explain why the main type of Theme in this extract is Unmarked Topical. It represents 45.83 % .

Examples:

- I am sitting here before my large oval mirror.
- I like oval things.
- I am staring painfully at my image.
- I find them serene.
- They are all about me.

Tables:

Subject “I” as topical theme

I	am sitting		here before my large oval mirror.
Subject	Finite	Predicator	Complement
Mood		Residue	
Unmarked Topical Theme		Rheme	

I	like	oval things.
Subject	Predicator	Complement
Mood	Residue	
Topical Theme	Rheme	

I	am staring		painfully at an image.
Subject	Finite	Predicator	complement
Mood		Residue	
Topical Theme	Rheme		

I	find	them serene.
Subject	Predicator	Complement
Mood	Residue	
Topical Theme	Rheme	

Subject “They” as Topical Theme

They	are	all about me.
Subject	Finite	Complement
Mood	Residue	
Topical Theme	Rheme	

2.1.1.1.2 Marked Theme

Marked Theme in this extract is very scarce. The conflation of the Theme with a circumstantial adjunct did not occur several times. The percentage of Marked Theme is 9.37%

Examples:

- It’s deep inside me that feels this chilliness...

Tables:

Adjunct of location as Marked Theme

It’s deep inside me	that	feels	this chilliness,
Adj: loc	Adj: conj	Predicator	Complement
Marked Theme	Structural Theme	Rheme	

2.1.1.2 Textual Theme

This extract is full of continuity adjuncts such as: and, so, yet etc and discourse markers (yes) which materialized Textual Theme.

I have 25% of Textual Theme in this extract.

Examples:

- And they dispense more sympathy to me than other shapes.
- And from my left and right, all about me, I keep hearing chuckles and pantings wild bedsprings creaks, screaming oohs and yelling aahs.
- Yes, I've used myself.
- And yet here by myself, alone inside my room, I feel so very, very far away on my own.

Tables:

Adjuncts of continuity as Textual Theme

And	they	dispense	more sympathy to me than other shapes.
Adj: cont	Subject	Predicator	Complement
Mood		Residue	
Textual Theme	Unmarked Theme	Rheme	

And	from my left and right, all about me,	I	keep hearing	chuckles and pantings, wild bedsprings creaks, screaming oohs and yelling aahs.	
Adj:cont	Adj:loc	Subject	Finite	Predicator	Complement
Textual	Textual	Unmarked		Residue	
Theme			Rheme		

Discourse marker as Textual Theme

Yes	I'	ve used		myself
Adj: cont	Subject	Finite	Predicator	Complement
Textual Theme	Topical Theme		Rheme	

Adjunct of continuity and adjunct of conjunction as Textual Theme

And	yet	here by myself, alone inside my room,	I	Feel	so very, very far away on my own.
Adj:cont	Adj:conj	Adj:loc	Subject	Predicator	Complement
Mood				Residue	
Textual	Textual	Textual	Topical		
Theme				Rheme	

2.1.1.3 Structural Theme

I face clause complexes related by relative pronouns such as: that, which... Most of these clauses complexes are paratactically bound. The percentage of structural theme is 11.45%.

Examples:

- I shiver at the sight of my sore cracked lips which still show through the multiple layers of the glossy crimson paint...
- It's deep inside me that feels this chilliness,...
- They always do when I stare of what is left of me.

Tables:

Adjunct of continuity as Structural Theme

I	Shiver	at the sight of my sore cracked lips	which	still show	through the multiple layers of the glossy crimson paint...
Subject	Predicator	Complement	Adj:cont	Predicator	Complement
Topical theme	Rheme		Structural Theme	Rheme	

Adjunct of conjunction as Structural Theme

It's deep inside me		that	Feels	this chilliness
Adj: loc		Adj: conj	Predicator	Complement
Marked Theme		Structural Theme	Rheme	

Adjunct of circumstance as Structural Theme

They	always	do		when	I	stare	at what is left of me.
Subject	Adj:circ	Finite		Adj:circ	Subject	Predicator	Complement
Unmarked theme				Structural Theme	Unmarked Theme	Rheme	

2.1.1.4 Structural Topical Theme

Structural Topical Theme is realized with pronoun or adjunct which takes the place of subject in hypotactically bound clauses. The percentage of Structural Topical Theme is 3.12%

Example:

- They are coming from rooms that are the same as mine

- I shiver at the sight of my sore cracked lips which still show through the multiple layers of the glossy crimson paint

Tables:

Pronoun “that” as Structural Topical Theme

They	are coming		from rooms		that	are	the same as mine
Subject	Finite	Predicator	Complement		Adj:conj	Finite	Complement
Mood		Residue			Mood	Residue	
Unmarked Topical Theme		Rheme			Structural topical Theme	Rheme	

Pronoun “which” as Structural Topical Theme

1

I	shiver	at the sight of my sore cracked lips	
Subject	Predicator	Complement	
Unmarked Topical theme	Rheme		

2

which	still show	through the multiple layers of the glossy crimson paint
Adj:cont	Predicator	Complement
Structural topical Theme	Rheme	

2.1.1.5 Interpersonal Theme

In this extract, Interpersonal Theme is realized by mood adjunct for there is no dialogue. Only the heroin speaks to herself. The percentage of Interpersonal Theme is 4.16%.

Examples:

- I fear what I see...
- I know but I wear it...

Tables:

Mood adjunct as Interpersonal Theme

I fear	what	I	see
Adj:Mood	Adj: conj	Subject	Predicator
Interpersonal	Structural	Unmarked	Residue
Theme			Rheme

I know,	but	I	wear	it
Adj:mood	Adj:cont	Subject	Predicator	Complement
Interpersonal	Textual	Unmarked	Residue	
Theme			Rheme	

2.1.1.6 Themeless Elliptical interrogative clause

This is an interrogative clause which has neither verb nor complement. It may be considered as themeless and minor clause. The percentage of Elliptical interrogative clause theme is 1.04.

Examples:

- My image?

Tables:

My image?
Elliptical interrogative clause
Minor clause
Themeless

2.1.2 Theme patterns in the second extract

I enumerate themes in this extract as follow:

- Topical Theme (including unmarked: 45 and marked theme: 8): 53
- Interpersonal Theme: 13
- Textual Theme: 9
- Structural Theme: 7
- Minor clause: 2

Total: 84 Themes

2.1.2.1 Topical Theme

Most of the Topical Theme here shows a process. In this extract also, Topical Theme is dominant. Both Unmarked and Marked Themes reach the percentage of 63.09.

2.1.2.1.1 Unmarked Theme

A predictor in an imperative sentence, a circumstance in affirmative sentence and also a Theme which conflate with the subject are analyzed as Unmarked Theme. The percentage of unmarked theme is 53.57%.

Examples:

- Come! She beckoned
- Minutes later, I emerged with a paper bag filled with a piece of yam, two cassavas, some okros and a handful of garden eggs.
- I made my first friend after about six weeks.
- It wasn't all corrugated-iron sheets but part blocks.
- I turned.
- You come from the village?

Tables:

Predictor as Unmarked Theme

Come!'	She	beckoned,
Imperative predicator	Subject	Predicator
Mood		Residue
Unmarked	Topical	Rheme
Theme		

Circumstance as Unmarked Theme

Minutes later,	I	emerged		with a paper bag filled with a piece of yam, two cassavas, some okros and a handful of garden eggs.
Unmarked	Subject	Finite	Predicator	Complement
Mood			Residue	
Topical Theme			Rheme	

Subject as Topical Theme

I	made		my first friend after about six weeks.
Subject	Finite	Predicator	Complement
Topical Theme		Rheme	

It	wasn't	all corrugated-iron sheets but part blocks.	
Subject	Finite	Complement	
Mood		Residue	
Topical Theme		Rheme	

I	turned.	
Subject	Finite	Predicator
Mood		Residue
Topical Theme		Rheme

'You	come	from the village?
Subject	Predicator	Complement
Mood	Residue	
Topical Theme	Rheme	

2.1.2.1.2 Marked Theme

Once again, Marked Theme is less numerous than Unmarked Theme in this extract. I only have 8 Themes that are Marked that is 9.52%.

Examples:

- Mama Kiosk was what people called her
- Her home was not Alhadji's but her own.
- ...that Ministries man with the big flat nose, is that your husband?

Tables:

Noun group as Topical theme

Mama Kiosk	Was	what people called her
Mood		Complement
Marked Topical		
Theme		Rheme

Adjunct of location as Topical Theme

Her home	was not	Alhadji's but her own.
Adj:loc	Finite	Complement
Mood		Residue
Marked Topical Theme		Rheme

Pronominal group as Marked Theme

...that Ministries man with the big flat nose,	is	that your husband?
Mood	Finite	Residue
Marked Topical Theme	Rheme	

2.1.2.2 Interpersonal Theme

There is a dialogue between two persons in this extract. Most of the time, it is in dialogue that we found Interpersonal Theme through demands and offers, finite. The percentage of Interpersonal Theme is 15.47%.

Examples:

- 'No,' I replied.
- Yes.
- Do you work?
- Yes, if there is work ... now.
- Hey! She called, surprised.

Tables:

Adjunct of polarity as Interpersonal Theme

'No,'	I	replied.
Adj: polarity	Subject	Predicator
Mood		Residue
Interpersonal Theme	Topical Theme	Rheme

‘Yes.’
Adj: polarity
Mood
Interpersonal Theme

Finite as Interpersonal Theme

‘Do	You	work?’
Finite	Subject	Predicator
Mood		Residue
Interpersonal Theme	Topical Theme	Rheme

Adjunct of polarity as Interpersonal Theme

‘Yes,	if there	is	work... now.’
Adj: polarity	Unmarked	Finite	Complement
Mood			Residue
Interpersonal	Theme		Rheme

Vocative as Interpersonal Theme

‘Hey,’	She	called,	surprised
Vocative	Subject	Predicator	Complement
Mood		Residue	
Interpersonal Theme	Topical Theme	Rheme	

2.1.2.3 Textual Theme

Once again, the presence of continuative adjuncts and also conjunctive adjuncts let me conclude that I have Textual Theme. The percentage of Textual Theme is 10.71%.

Examples:

- And my daughters don't, either.
- But I still could not get...

Tables:

Adjunct of continuity as Textual Theme

And	my daughters	don't,	either.
Adj: cont	Subject	Finite	Complement
Mood			Residue
Textual Theme	Topical Theme		Rheme

Adjunct of conjunction as Textual Theme

But	I	still could not get	
Adj: conj	Subject	Finite	Predicator
Mood			Residue
Textual Theme	Topical Theme	Rheme	

2.1.2.4 Structural Theme

Paratactically clauses bounded by relative pronoun such as ‘that’, ‘where’ and the conjunction ‘because’ give the Structural Theme in this extract. The percentage of Structural Theme is 08.33%

Examples:

- Mama Kiosk was what people called her because she owned a kiosk at the main lorry station.
- I didn’t know that greenhorn was something rude...
- She was standing where I left her.

Tables:

Conjunction as Structural Theme

Mama Kiosk	Was	what people called her		because	she	owned	a kiosk at the main lorry station	
Subject	Finite	Complement		Adj: cont	Subject	Finite	Predicator	Complement
Mood		Residue		Mood		Residue		
Topical				Structural	Topical			
Theme		Rheme		Theme		Rheme		

Relative pronoun as Structural Theme

I	didn’t know		that	greenhorn was something rude
Subject	Finite	Predicator	Adj: cont	Complement
Mood		Residue		
Topical Theme		Rheme	Structural Theme	Rheme

Adjunct of circumstance as Structural Theme

She	was standing			where	I	left	her
Subject	Finite	Predicator		Adj: circ	Subject	Predicator	Complement
Mood		Residue		Mood		Residue	
Topical Theme		Rheme		Structural Theme	Topical Theme	Rheme	

2.1.2.5 Themeless: minor clause

These sequences are expressions used as nickname. They did not carry any transitivity mood. Their percentage is 02.38.

Examples:

- Johnnie-just-come?
- Villager-in-town.

Tables:

Lack of Theme in this nickname

Johnnie-just-come?
Minor clause
Themeless

Lack of Theme in this nickname

Villager-in-town
Minor clause
Themeless

2.1.3 Theme patterns in the third extract

The summary of Themes that I find in this extract is as follow:

- Topical Theme (including unmarked: 36 and marked theme: 01): 37
- Textual Theme: 22
- Structural Theme: 9
- Structural Topical Theme: 2

Total: 70 Themes

2.1.3.1 Topical Theme

The percentage of both Unmarked and Marked Topical Theme in this extract is 52.85%.

2.1.3.1.1 Unmarked Topical Theme

The pronouns “I”, “she” and a name, “Kaye” considered as subject stand for Unmarked Topical Theme in the present extract. The percentage of Topical Theme is 51.42.

Examples:

- I became the responsibility of Kaye.
- Kaye was an African woman, too, a stunning black beauty.
- She realized my naivety.
- She was surprised.
- I stressed to Kaye.

Tables:

Subject, a pronoun, as Topical Theme

I	became		the responsibility of Kaye.
Subject	Finite	Predicator	Complement
Mood		Residue	
Topical Theme		Rheme	

Subject, a noun, as Topical Theme

Kaye	was	an African woman, too, a stunning black beauty	
Subject	Finite	Complement	
Mood		Residue	
Topical Theme		Rheme	
Theme			

Subject, a pronoun, as Topical Theme

She	realized		my naivety
Subject	Finite	Predicator	Complement
Mood		Residue	
Topical Theme		Rheme	

Subject, a pronoun, as Topical Theme

She	was surprised	
Subject	Finite	Predicator
Mood		Residue
Topical Theme		Rheme

Subject, a pronoun, as Topical Theme

I	stressed		to Kaye
Subject	Finite	Predicator	Complement
Mood		Residue	
Topical Theme		Rheme	

2.1.3.1.2 Marked Topical Theme

The Theme, here did not conflate with the subject. This case occurs only once in the extract that is 1.42%.

Examples:

- ... 'but still, for your husband to do this to you, Mara, ...

Tables:

... 'but	still,	for your husband	to do	this to you, Mara, ...
Adj: cont	Adj: cont	Mood	Finite	Complement
Textual	Textual	Marked Topical		Residue
Theme				Rheme

2.1.3.2 Textual Theme

Continuative and conjunctive adjuncts are present at the beginning of several sentences in this sequence. The percentage of Textual Theme is 33.82.

Examples:

- But mostly she assisted her husband to manage Peepy.

- And so he, too invested the little he had so far saved in bringing her from home to Frankfurt.
- Then he coerced her into prostitution.

Tables:

Adjunct of continuity as Textual Theme

But	Mostly	she	assisted		her husband to manage Peepy.
Adj: cont	Adj: com	Subject	Finite	Predicator	Complement
Mood				Residue	
Textual	Textual	Topical			
Theme				Rheme	

Two Adjuncts of continuity as Textual Theme

And	So	he, too,	invested		the little he had so far saved in bringing her from home to Frankfurt.
Adj: cont	Adj: cont	Subject	Finite	Predicator	Complement
Mood				Residue	
Textual	Textual	Topical Theme		Rheme	

Adjunct of continuity as Textual Theme

Then	he	coerced		her into prostitution,
Adj: cont	Subject	Finite	Predicator	Complement
Mood			Residue	
Textual Theme	Topical Theme		Rheme	

2.1.3.3 Structural Theme

Here too, paratactic clauses with relative pronouns are present. The percentage of Structural Theme in this extract is 12.85.

Examples:

- Kaye was herself still partly in the trade, as we say, when time and interest allowed.
- She was surprised that a man who had formally shown his face to my family was doing this to me.
- But these were shattered when he realized that the amount of money he was aiming for could take years upon years to raise.

Tables:

Adjunct of circumstance as Structural Theme

Kaye	was	herself still partly in the trade, as we say,		when	time and interest	allowed.	
Subject	Finite	Complement		Adj: circ	Subject	Finite	Predicator
Mood		Residue		Mood			Residue
Topical Theme		Rheme		Structural Theme	Topical		Rheme

Adjunct of conjunction as Structural Theme

1

She	was surprised		
Subject	Finite	Predicator	
Mood		Residue	
Topical Theme		Rheme	

2

that	a man	who	had formally shown		his face to my family was doing this to me.
Adj: conj	Subject	Adj: conj	Finite	Predicator	Complement
Structural	Topical	Structural topical		Residue	
Theme				Rheme	

Adjunct of circumstance as Structural Theme

1

But	these	were shattered	
Adj: cont	Subject	Finite	Predicator
Textual	Unmarked	Residue	
Theme		Rheme	

2

when	he	realized		that	the amount of money he was aiming for could take years upon years to raise.
Adj: circ	Subject	Finite	Predicator	Adj: conj	Complement
Structural	Topical	Mood		Structural	Residue
Theme		Rheme		Theme	Rheme

2.2 Thematic progression in the extracts

In general, three kind of Thematic progression are to be taken into account:

- in the first case the same element started clauses which follow each other let talk about theme Reiteration or Constant pattern. This pattern shows that the first Theme is picked up and repeated at the beginning of the next clause.

- in the second case, an element which appears in the Rheme of the former clause becomes the Theme in the following clause. This is Zigzag pattern
- in the third case, the Rheme of the first clause may give an information; this information will become the Theme in the following clauses.

The analysis of thematic progression in my extracts reveals only the two first cases.

2.2.1 Thematic progression in the first extract

At the beginning of this sequence there is the repetition of the first personal pronoun “I” which let me conclude that I face Constant Theme pattern. But also I have a nominal group occurring as Topical Theme then the pronoun “they” takes the place of this nominal group. I materialized the repeated element in bold and underlined.

Examples:

I am staring painfully at an image. My image? No! – what is left of what once used to be my image. [...]

I am just in brief silky red underpants, so I’m virtually naked, but that is not why I feel so cold because this coldness I feel does not grip my body so much as it does my soul. [...] Yes **I**’ve used myself and I have allowed myself to be too used to care any longer. But that doesn’t render me emotionless. **I**’ve still got lots of feelings in me, though sometimes I’m not sure if they aren’t wrong ones.[...] **Tears** are building up in my eyes. **They** always do when I stare at what is left of me. **They** are blurring my vision and are slowly rolling down my face [...].

In this extract, the heroin is speaking about herself and the better way of doing that is using the first singular pronoun “I”. If the novel begins like this: “Mara is staring painfully at an image. Her image? No! – what is left of what once used

to be her image..” automatically, one will say that it is a narrator who is telling a story about Mara. Even though Mrs. Darko is the narrator, she chose to let Mara telling the story by herself to the reader. That creates a link between the reader and the heroin so that the author is forgotten.

Further, in the same sequence I notice that the Rheme of the first clause becomes the Theme of the following one: that is Zigzag Theme pattern.

Examples:

*And from my left and right, all about me, I keep hearing **chuckles and pantings, wild bedsprings creaks, screaming oohs and yelling aahs.** **They** are coming from rooms that are the same as mine, rooms where the same things are done as they are in mine. [...]*

Pronouns allow using a single word to take place of another word or several words so as to avoid repetition. They also help to make the text fluent. It is clear that the author use the pronoun “they” to make the sequence more easy to read instead of repeating the diverse sort of noise that are described.

2.2.2 Thematic progression in the second extract

In the second extract too, a nominal group in the second Theme stands for the previous nominal group in the first Rheme. We then analyzed this sequence as Zigzag pattern:

Examples:

*I made my **first friend** after about six weeks. **Mama Kiosk** was what people called her because she owned a kiosk at the main lorry station in which she retailed cigarettes, sweets and iced water.*

The person who will be known by the reader as Mama Kiosk is first of all anonymous: she is designed by “first friend”. The author surely wants to

emphasis on the kind of relation between the heroin and the character who makes her appearance: they are friends.

Then, once again the pronoun “I” occur as in the first extract. This allows me analyzing Constant Theme pattern.

Examples:

I was going to throw my rubbish away one day when I heard from behind me, ‘Hey woman! Hey, hey, greenhorn!’ I turned. I didn’t know that greenhorn was something rude until, laughing, she said she only meant it as a joke.

Once more, the heroin is telling us here story using the same pronoun “I”.

2.2.3 Thematic progression in the third extract

In the third extract the same name occurring in the Rheme of the first clause is put at the beginning of the following clause: that is Zigzag pattern.

Examples

I became the responsibility of Kaye. Kaye was an African woman, [...]

The author chose to repeat the name Kaye instead of the pronoun “She”. Maybe this reiteration occurs because the name is easy to pronounce and is only four letters. Using “she” which is three letters doesn’t make a considerable change.

Then for the rest, mostly third part of the extract, we have theme reiteration or constant Theme pattern with the name “Kaye” and then, the personal pronoun “she”.

Examples:

Kaye was an African woman, too, a stunning black beauty and the wife of the good-looking man who was the owner of Peepy. Kaye was herself still partly in the trade, as we say, when time and interest allowed. But mostly she assisted her

*husband to manage Peepy. Not only did **she** polish me up splendidly to the standard of Peepy but also soon became my trusted friend [...].*

***She** was the first person I told my whole true story, [...]. **She** was surprised that a man who had formally shown his face to my family was doing this to me.[...]*

The name Kaye is used two times at the beginning of this sequence before the pronoun “she” takes its place. Surely it will be boring to always read Kaye along the text. Consequently, the author chose after two times to continue talking about the same person by using the pronoun “she”.

Chapter three
Discussion of findings

Theme patterns analysis in *Beyond the horizon* helps me dealing with the general organization of the message in the whole novel. The three extracts I have chosen even though they have most of the Themes in common, are different in term of their internal organization. The first extract is a monologue. The second one is a mixed monologue and a dialogue but one character speaks than the other. In the third one, once again there is a monologue and a dialogue and here both the two interveners play a part.

From the outset, the personal pronoun “I” begins the novel showing that the text is a narrative one. The heroin of the story is identified with this pronoun at the very beginning of the novel. The pronoun “I” stands for “subject” performing a process like in this sequence: “*I am starring painfully at an image.*” In her narration she also speaks about other things than herself like “*oval things*”, “*chuckles and pantings...*”, “*tears*” which become subjects through the personal pronoun “*they*”, in the following sentences and are analyzed as Topical Theme. She wants any reader to focus on a different set of things that she thinks being more important than herself. I can notice that only the pronoun “I” is to design the heroin. The pronoun “they” is for things. This let me conclude that it is not only human being that can perform a process but things too even immaterial ones like noise (chuckles and pantings).

On the total of 250 Themes in the three extracts, 143 are Topical and especially expressed senses. This shows that there are a lot of declarative sentences.

Examples: “Truth, is I just like ovals. I find them serene and they dispense more sympathy to me than other shapes. And God knows I need a bit of it. I am starring painfully at an image.”

Most of the Topical Themes in the extracts are Unmarked that is the Theme conflates with the subject. The recurrent functions that can be assigned to the subject in most of the Unmarked Topical Theme are: actor, senser, behaver, sayer. But the dominant ones are sayer, senser and actor. The large using of the pronoun “I” (there is 30 “I” in the first extract referring to the heroin) shows that

this extract is a monologue. In fact, Mara, the main character performs the role of the sayer along the whole extract. She speaks about herself and what she thinks by the moment. It is thus difficult to imagine that there are other characters that will intervene after.

With the pronoun “I”, the following statements are realized “*I fear*” or “*I know*” and analyzed as Interpersonal Theme. This kind of mood adjuncts is not numerous even though the heroin delivers her thoughts and feeling in the first and third extracts. The mood adjunct “I think” may have been used in the first extract to really express the character personal point of view.

The second extract concerns a conversation between the heroin, Mara and her “first friend”, Mama Kiosk. The percentage (15.47 versus 4.16 in the first and 0 in the third) of Interpersonal Theme in this extract allow to conclude that there is a dialogue going on. But this dialogue is not too rich because it is only one character, Mama Kiosk who asks questions, makes some commentaries and Mara answers with few words such as “*Yes*”, “*No*”, or small set of hesitant phrases like “*Yes, if there is work...now*”. This show how shy Mara is and justify the nicknames “*Greenhorn*” or “*Johnnie-just-come? Villager-in-town*” that Mama Kiosk gave her. She doesn’t understand how things work in the town and have to learn through the following statement of Mama Kiosk: “Hey, do you work for free in the village? She asked derisively. [...]. ‘You are in the city,’ she said emphatically, ‘and in the city nothing is for free, you get me?’”

The statement above remind without any answer even though there are two questions clearly asked. This shows how the interaction is too limited because even after what Mama kiosk explains to her, Mara didn’t respond and Mama Kiosk went on her talking by inviting Mara to her house. So the number of Interpersonal Theme which may be analyzed in this second extract is reduced. If Mara were less shy and not a “greenhorn” the number of Interpersonal Themes will surely be more numerous.

Some discourse markers such as “*and*”, “*so*”, “*yes*”, “*yet*”, etc signal the beginning of a new move from a sequence to another one and assure continuity and cohesion in the text. Textual Theme is important in a text for it makes the text fluent and makes the understanding very easy. Despite the fact that the writer can escape these words but always have a coherent text, sometimes there is the presence of two connectors to emphasis on what will be said.

Examples: “...**and so** he, too, invested the little he had so far saved in bringing her from home to Frankfurt.”

There are 24 Textual Themes in the first extract and 22 in the third one. Only 9 are found in the second extract. Certainly, because this extract is a dialogue with turn taking to speech by the participants even if the replies are unbalanced. So that discourse markers are not very necessary in this dialogue.

The presence of Interpersonal and/or Textual Theme before the topical one gives Multiple Themes. Textual Theme relates the meaning of the particular clause to other parts of the text; Interpersonal functioning to code the speaker’s or the writer’s personal judgment on meaning and Topical Theme gives the orientation for the experiential meaning of the clause. All these functions work for the coherence and the cohesion of the text.

It is worthy to mention that there are two sequences, one in the first and another in the third extract where Textual Theme is realized after the Topical one: “I **fortunately** do not suffer”; “...he had **clandestinely** taken of her in action with different men”. The author chose to place the adjunct of comment “*fortunately*” and “*clandestinely*” after the subject “*I*” and in the second case after the subject “*He*” and the finite “*had*”. She could have placed them before to have the following phrases: “Fortunately I do not suffer”; “...clandestinely he had taken of her in action with different men”.

These phrases too are correct. This example returns me to the problematic of choice in the organization of Theme in a message. As the analysis of Thematic structure requires putting the Textual Theme before the Topical one, can I say

that Amma Darko is wrong? But by the same time, in grammatical point of view this sentence is correct because especially the adjunct of comment may be placed before or after the subject invariably and the phrase will still make sense. So this case shows that exceptions are to be taken into account in Theme patterns analysis.

Some of the clauses are hypotactically bound so that these clauses can stand for themselves. For example, in the followings clauses each one can be dependent: “Osey was the lecturer and the organizer, / I can sense,” said Kaye”. But most of the clause complexes in the three extracts are paratactically bound with the presence of structural elements such as “because”, “that”, “when”, “which” etc. The conjunction “because” is used one time in each of the first and the second extracts and it is always to give an explanation. So the first clause which is most of the time, independent is a statement and the conjunction provides transition to the reason the statement is made.

Examples:

*“I am just in brief silky red underpants, so I’m virtually naked, but that is not why I feel so cold **because** this coldness I feel does not grip my body so much as it does my soul.”*

*“Mama Kiosk was what people called her **because** she owned a kiosk at the main lorry station in which she retailed cigarettes, sweets and iced water.”*

The Structural Theme is realized with conjunctions. They are set of words that enable transition from one part of a sentence to another part of the sentence. They essentially help organizing the message.

Conjunctions are not the only one element that is used to have Structural Theme, I also have pronoun and relative pronoun. In the following sequence: “Kaye was an African woman, too, a stunning black beauty and the wife of **the good-looking man who** was the owner of Peepy.” I have the relative pronoun “who”

which is a relative pronoun. It takes the place of the subject in the clause were it is introduced, so I have a Structural Topical Theme.

This sentence may be cut in to two independent sentences:

Kaye was an African woman, too, a stunning black beauty and the wife of **the good-looking man**. **The good-looking man** was the owner of Peepy.

It is clear that writing this way render the text to heavy. The use of the relative pronoun “who” allows having a light and shorter text.

This contributes to the cohesion of the text because the reader knows what the structural element refers to. It also avoids having the repetition of a same element several times in the same sequence.

Put at the point of view of Thematic progression, repetition is advised for the best understanding of a text. Haliday and Hasan (1976) say that coherence refers to the way a group of clauses or sentences relate to the context. A text is coherent when one part of a text (a clause, a sentence or a turn at a talk) follows another part of a text (the next clause, sentence or turn at a talk).⁶ Theme reiteration is the most example of Thematic progression that I encounter in both the three extracts.

The personal pronoun “*I*” which introduce the narration is constant until the end. Almost every sentence begins with this pronoun which refers to the same character, the heroin, except when it is used in a speech during a dialogue. When other characters appear a nominative introduce them. For example: “Mama Kiosk was what people call her...”; “I became the responsibility of Kaye. Kaye was an African woman, too, ...”

With such explanation on the new character that is announced the reader cannot lose the thread of the story.

At the beginning of the novel, one must be thrown off balance by the following sequence: “I am sitting here before my large oval mirror. I like oval things. They are not too round and not too square, is what I say when people ask why my

⁶ Katharina, Rustipa. Theme-rheme Organization of Learners’ text in *Dinamika Bahasa Budaya* vol 4, p.4

everything is oval, mirror, tables, all. Truth, is I just like ovals. I find them serene and they dispense more sympathy to me than other shapes. And God knows I need a bit of it.”

In fact, the discovering of a character designed by “*I*” let expect having information on “*I*”. But from the third sentence until the sixth “*I*” gives no any suite about her, standing before the large oval mirror. Only the mirror and its shape, her feeling about that shape are what she talked about. Luckily, from the seventh sentence, “*I*” come back to give information on what she is doing before the mirror: “I am staring painfully at an image. My image? No! – what is left of what once used to be my image.”

Zigzag patterns is realized here when the Rheme “*ovals things*” which “*I*” like become “*they*” in the following sentence. I wonder if in terms of cohesion of the text this sequence is not at a wrong place or even unused. It is possible to cancel it without damaging the cohesion of the text. Canceling this sequence will give a shorter and coherent sentence: “I am sitting here before my large oval mirror. I am staring painfully at an image. My image? No! – what is left of what once used to be my image.” These kind of embedded sentences in a text may be avoided so as the reader will be comfortable in his reading and comprehension.

Three main type of Thematic progression are to take into account: Reiteration or Constant, Zigzag and Split Rheme patterns. Nowhere in both of the three extract Split Rheme pattern is realized. This confirms what Angela Downing has written in her *Thematic Progression as a Functional Resource in Analyzing Texts*: “Daněš postulates three main type of thematic progression. [...] These three types may be employed in various combinations, combinations of types 1 and 2 being particularly frequent”.⁷

Amma Darko literary style is not an exception to that rule. Only Constant and Zigzag patterns are realized in her novel. Surely she did not apply academic

⁷ Angela Downing. Thematic progression as a functional resource in analyzing texts in Circle of Linguistics Applied to Communication; 5 february 2001.

rules in her writing so as to make the reading very easy. Her style stands in a medium level and is very accessible. Over way, reading her novel will be a hard job which only literary lovers will achieve.

Conclusion

The identification of Thematic information in my chosen texts helps me to establish the links between Themes and Rhemes and implicitly to account for the coherence and cohesion of these texts. The narrative text under study shows that its Thematic structure and Thematic progression confirms rules on Theme-Rheme theory: Topical Theme is the one most used in every literary text and as far as Thematic progression is concerned, Constant and Zigzag patterns are those most used.

Subject to which a transitivity mood can be assigned is placed as Unmarked Topical Theme. Even if, in some rare case I face sentences without subject nor predicator, the cohesion of the text is not spoiled. In some cases, thirteen (13) times, the subject is skipped in some sentences but I still understand who the author is talking about because at the beginning she mentioned the character.

Through my analysis I notice a majority using of simple Theme versus multiple one. This tends to show that the writer wants to make the reading easier and the information as clear as possible. It is then confirmed that the choice of Theme appears to be a key factor for the success of clause as Theme position and function is important in the organization of the message. Therefore, I can conclude with my point of view on Thematic structure: different types of information in Thematic position create different contexts for the message in the clause.

Through Theme patterns analysis in *Beyond the Horizon* it is easy to follow the thread of the plot of the story going on and the different expectations of the reader are met.

It is with a great pleasure that I read Amma Darko's novel which exposes so many myths and ridicules so many ideas. She asks questions on the truths behind the lives of the so called been-tos (people who've been to Europe). She condemns the practice of families in Africa accepting money from their relatives abroad without questioning and, in some cases, actually tolerating the work (be

it prostitution or drug trafficking) that make possible the transfer of the money they receive. She also exposes the myth that African men treat their European partners better than their African ones. Darko takes aim at the notion of culturally accepted modes of male dominance. She also reveals that, paradoxically, it is women in similar positions like Mara, who help to ease her initiation into prostitution. But Darko's greatest triumph is in her depiction of Mara; her journey, her growing in life, her sense of agency and her humanity. This short novel is not an all's well that end's well. One can imagine that it will end quite badly for Mara. In the meantime, Mara, the survivor, asserts her right to work as a prostitute on her own behalf.

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This site is online since 2003. It supplies books, journals, articles online dealing with Humanities (Literature, writing) and social sciences (languages and linguistics specially).

2- www.grammar.about.com

This site, I visited the first time 21st august 2013 deals with all what is worthy to know about grammar and composition. Details are given on every branch of grammar, particularly Systemic Functional Grammar which is my study concern.

3- <http://www.isfla.org>

It is the site of the Association for International Systemic Functional Linguistics (SFL) created since 2001. Their aim is to share information related to SFL with any who needs it around the world. They give precious data like articles and discussions on SFL.

Appendix

Theme patterns in the chosen extracts

First extract Pp. 1-2

I am sitting here before my large oval mirror. I like oval things. They are not too round and not too square, is what I say when people ask why my everything is oval, mirror, tables, all. Truth, is I just like ovals. I find them serene and they dispense more sympathy to me than other shapes. And God knows I need a bit of it.

I am staring painfully at an image. My image? No! – what is left of what once used to be my image. And from my left and right, all about me, I keep hearing chuckles and pantings, wild bedsprings creaks, screaming oohs and yelling aahs. They are coming from rooms that are the same as mine, rooms where the same things are done as they are in mine. And in all of them there are pretty women like myself, one in each room waiting to be used and abused by strange men. They are all about me. And yet here by myself, alone inside my room, I feel so very, very far a way on my own. So friendless, isolated and cold.

I am just in brief silky red underpants, so I'm virtually naked, but that is not why I feel so cold because this coldness I feel does not grip my body so much as it does my soul. It's deep inside me that feels this chilliness, from the dejected soul my body harbours, a soul grown old from too much use of its shelter. Yes I've used myself and I have allowed myself to be too used to care any longer. But that doesn't render me emotionless. I've still got lots of feelings in me, though sometimes I'm not sure if they aren't wrong ones.

Tears are building up in my eyes. They always do when I stare at what is left of me. They are blurring my vision and are slowly rolling down my face in an agonising rhythm like the beating of the devil's own drums ... ta...ta...ta... dropping down one after the other. Painfully slow, painfully gradual, onto these two flabby, floppy drooping things I call my breasts, my tired graceless bosom. I

fear what I see when I look at myself. I shiver at the sight of my sore cracked lips which still show through the multiple layers of the glossy crimson paint I apply to hide them. This gaudy pink rouge I've plastered on my ebony black face looks horrid too. I know, but I wear it because it's a trademark of my profession. What my poor mother back home in black Africa would say to these hideous traces of bites and scratches all over my neck, should she ever have the misfortune of seeing them, I fear to imagine. They extend even far beyond the back of my ears, several bruises and scars left generously there by the sadistic hands of my best payers, my best spenders. And even back down my spine too run a couple – horrendous ones which I fortunately do not suffer the distaste of seeing vividly like those on my neck, and so I care less about them.

Identification of themes in the first extract

- **Topical theme**
 - **Unmarked (UT) : 44**
 - **Marked (MT) : 9**
 - **Structural (STT) : 3**
 - **Interpersonal theme (IT) : 4**
 - **Textual theme (TT) : 24**
 - **Structural theme (ST) : 11**
 - **Elliptical interrogative clause (EIC) : 1**
- Total : 96**

1. I (UT) 2. I (UT) 3. They are not too round and not too square (MT) 4. when (ST) 5. my everything (MT) 6. Truth (MT) 7. I (UT) 8. and (TT) 9. They (UT) 10. and (TT) 11. God (UT) 12. I (UT) 13. I (UT) 14. My image? (EIC) 15. No! (IT) 16. what (MT) 17. And (TT) 18. from my left and right, all about me, (TT) 19. I (UT) 20. They (UT) 21. That (STT) 22. rooms where (TT) 23. the same things (UT) 24. And (TT) 25. in all of them there (MT) 26. One (UT) 27. in each room (TT) 28. They (UT) 29. And (TT) 30. Yet (TT) 31. here by myself, alone inside my room (TT) 32. I (UT). 33. [I] (UT) 34. I (UT) 35. So (TT) 36. I (UT) 37. but (TT) 38. That (STT) 39. I (UT) 40. Because (ST) 41. this coldness I feel (MT) 42. so much as (ST) 43. It's deep inside me (MT) 44. that (ST) 45. from the dejected soul my body (MT) 46. a soul (UT) 47. Yes (TT) 48. I (UT) 49. and (TT) 50. I (UT) 51. But (TT) 52. that (UT) 53. I (UT) 54. though (TT) 55. sometimes (TT) 56. I (UT) 57. if (TT) 58. they (UT). 59. Tears (UT) 60. They (UT) 61. when (ST) 62. I (UT) 63. They (UT) 64. and (TT) 65. [they] (UT) 66. Painfully slow, painfully gradual, (TT) 67. onto these

two flabby, floppy drooping things (TT) 68. I (UT) 69. I fear (IT) 70. I (UT) 71. when (ST) 72. I (UT) 73. I (UT) 74. Which (STT) 75. I (UT) 76. This gaudy pink rouge I've plastered on my ebony black face (UT) 77. I know (IT) 78. but (TT) 79. I (UT) 80. because (ST) 81. it (UT) 82. What my poor mother back home in black Africa (MT) 83. she (UT) 84. I (UT) 85. They (UT) 86. several bruises and scars (UT) 87. And (TT) 88. even (TT) 89. back down my spine too (TT) 90. a couple – horrendous ones (UT) 91. Which (ST) 92. I (UT) 93. fortunately (TT) 94. and (TT) 95. so (TT) 96. I (UT)

Extract N° 2

Pp 10-11

I made my first friend after about six weeks. Mama Kiosk was what people called her because she owned a kiosk at the main lorry station in which she retailed cigarettes, sweets and iced water. Her home was not Alhadji's but her own. It wasn't all corrugated-iron sheets but part blocks. I was going to throw my rubbish away one day when I heard from behind me, 'Hey woman! Hey, hey, greenhorn!' I turned. I didn't know that greenhorn was something rude until, laughing, she said she only meant it as a joke. 'You are the new tenant here?' she asked.

'Yes,' I replied.

'You come from the village? Johnnie-just-come? Villager-in-town?'

'Yes.'

'And that Ministries man with the big flat nose, is that your husband?'

'Yes.'

She laughed, sized me up and down, then asked, 'Do you work?'

'No,' I replied, 'but I am hoping to find something to do soon.'

'You want work? Now?'

'Yes, if there is work... now.'

'Are you going to the rubbish dump?'

'Yes,' I replied.

'Can you take mine with you? I never find the time for it, you know. And my daughters don't, either.'

'Yes,' I said, and took her rubbish with mine to the dump.

She was standing where I left her when I returned. I gave her her garbage can and turned to go.

'Hey,' she called, surprised, 'you are truly a greenhorn, you know.'

I stood staring at her.

‘Hey, do you work for free in the village? She asked derisively. But I still could not get what she was hinting at and continued to stare at her.

‘You are in the city,’ she said emphatically, ‘and in the city nothing is for free, you get me? Come!’ She beckoned, and I followed her into her house. Minutes later, I emerged with a paper bag filled with a piece of yam, two cassavas, some okros and a handful of garden eggs.

‘For throwing my rubbish away for me,’ she added at the door. I thanked her warmly and left.

Identification of themes in the second extract

- **Topical theme**
 - **Unmarked (UT) : 45**
 - **Marked (MT) : 8**
- **Interpersonal theme (IT) : 13**
- **Textual theme (TT) : 9**
- **Structural theme (ST) : 7**
- **Minor clause (MC) : 2**

Total : 84

1. I (UT) 2. Mama Kiosk was what people (MT) 3. because (ST) 4. she (UT) 5. in which (ST) 6. she (UT) 7. Her home (MT) 8. It (MT) 9. I (UT) 10. when (ST) 11. I (UT) 12. I (UT) 13. I (UT) 14. She (UT) 15. ‘You (UT) 16. she (UT) 17. ‘Yes,’ (IT) 18. I (UT) 19. ‘You (UT) 20. Johnnie-just-come? (MC) 21. Villager-in-town?’ (MC) 22. ‘Yes.’ (IT) 23. ‘And (TT) 24. that Ministries man with the big flat nose (MT) 25. ‘Yes.’ (IT) 26. She (UT) 27. then (ST) 28. ‘Do (IT) 29. ‘No,’ (IT) 30. I (UT), 31. ‘but (TT) 32. I (UT) 33. ‘You (UT) 34. ‘Yes, (IT) 35. if there (MT) 36. ‘Are (IT) 37. you (UT) 38. ‘Yes,’ (IT) 39. I (UT) 40. ‘Can (IT) 41. you (UT) 42. I (UT) 43. And (TT) 44. my daughters (UT) 45. ‘Yes,’ (IT) 46. I (UT) 47. and (TT) 48. [I] (UT) 49. She (UT) 50. where (ST) 51. I (UT) 52. When (ST) 53. I (UT) 54. I (UT) 55. and (TT) 56. [I] (UT) 57. ‘Hey,’ (IT) 58. she (UT) 59. ‘you (UT)

60. I (UT)

61. 'Hey, (IT) 62. you (UT) 63. She (UT) 64. But (TT) 65. I (UT) 66. what (ST)

67. she (UT) 68. and (TT) 69. [I] (UT) 70. 'You (UT)' 71. she (UT) 72. 'and

(TT) 73. in the city nothing (MT) 74. you (UT) 75. Come!' (UT) 76. She (UT)

77. and (TT) 78. I (UT) 79. Minutes later, 80. I (MT)

81. 'For (MT) 82. she (UT) 83. I (UT) 84. and 5TT) 85. [I] (UT)

Extract N° 3

Pp 116-117

I became the responsibility of Kaye. Kaye was an African woman, too, a stunning black beauty and the wife of the good-looking man who was the owner of Peepy. Kaye was herself still partly in the trade, as we say, when time and interest allowed. But mostly she assisted her husband to manage Peepy. Not only did she polish me up splendidly to the standard of Peepy but also soon became my trusted friend when, as she herself later disclosed to me, she realized my naivety, and recognised herself in me.

She was the first person I told my whole true story, only to hear from her that she too had gone through a similar ordeal years ago, except that in her case the man who did it to her was her boyfriend and not her husband. She was surprised that a man who had formally shown his face to my family was doing this to me. And I told her of how Akobi first drowned himself in vodka before the subject of prostitution was raised with me...

‘Even then, he was never able to look me in the face,’ I added.

‘Osey was the lecturer and the organizer, I can sense,’ said Kaye, ‘but still, for your husband to do this to you, Mara, Gitte can’t be the only reason.’

‘Gitte is not the reason,’ I stressed to Kaye, ‘His dream is the reason. Gitte is as much a victim of it as I am.’

‘Still...’ Kaye wondered, but said nothing more about it and proceeded instead to tell me about her own ordeal.

This boyfriend of hers had, like Akobi, come to Europe full of dreams. But these were shattered when he realized that the amount of money he was aiming for could take years upon years to raise. He saw how other men were making fast money with their girlfriend and so he, too, invested the little he had so far saved in bringing her from home to Frankfurt. Then he coerced her into prostitution, pocketed every mark she made and kept her in the trade by blackmailing her with pictures he had clandestinely taken of her in action with different men.

Identification of themes in the third extract

- **Topical theme**
 - **Unmarked (UT) : 36**
 - **Marked (MT) : 1**
 - **Structural (STT) : 2**
- **Textual theme (TT) : 22**
- **Structural theme (ST) : 9**

Total : 70

1. I (UT) 2. Kaye (UT) 3. and (TT) 4. the wife of the good-looking man (UT) 5. who (STT) 6. Kaye (UT) 7. when (ST) 8. But (TT) 9. mostly (TT) 10. she (UT) 11. Not only (TT) 12. she (UT) 13. but (TT) 14. also (TT) 15. soon (TT) 16. [she] (UT) 17. when, (ST) 18. as (TT) 19. she herself (UT) 20. she (UT) 21. and (TT) 22. [she] (UT)

23. She (UT) 24. I (UT) 25. that (ST) 26. she (UT) 27. the man (UT) 28. who (STT) 29. She (UT) 30. that (ST) 31. a man (UT) 32. who (ST) 33. And (TT) 34. I (UT) 35. before (ST) 36. the subject of prostitution (UT)

37. ‘Even (TT) 38. Then (TT), 39. I (UT)

40. ‘Osey (UT) 41. I (UT) 42. but (TT) 43. still, (TT) 44. for your husband (MT) 45. Gitte (UT)

46. ‘Gitte (UT) 47.’ I (UT) 48. ‘His dream (UT) 49. Gitte (UT)

50. ‘Still...’ (TT) 51. Kaye (UT) 52. but (ST) 53. and (TT) 54. [she] (UT)

55. This boyfriend of hers (UT) 56. But (TT) 57. these (UT) 58. when (ST) 59. he (UT) 60. that (ST) 61. He (UT) 62. and (TT) 63. so (TT) 64. he, (UT) 65. Then (TT) 66. he (UT) 67. [he] (UT) 68. and (TT) 69. he (UT) 70. Clandestinely (TT)