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# MEMOIRE DE MAITRISE

THEME

TEXTUAL MEANING IN THREE EXTRACTS FROM *THE INSIDERS*  
DESCRIPTION AND DISCUSSION OF FINDINGS.  
TUNJI OGUNDIMU

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# DEDICATION

I dedicate this work:

- To God, the almighty for the health and the knowledge that he has given to me. I also thank him for granting me the inspiration, motivation and ability to come up with this work.

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## INTRODUCTION

Every language is a system with sufficient resources for communicating its speakers' intentions, desires, and beliefs, no matter how complex and unusual they may be. This means of communication used by people for interaction has been an object of scientific study by many linguists. According to the *Oxford Advanced Learner's Dictionary*, language is a system of sounds and words used by humans to express their thoughts and feelings. As it can be seen, language is not just a mere means of communication. However, Halliday's (1985a) view's that it is also the study of how people exchange meanings. The scientific study of any language is the concern of what is known as linguistics.

Therefore, viewed as the scientific study of language, linguistics explores the technical means which are implicated in the realisation of a given language. It describes the properties of language to show how it works. It is important to know that linguistics is divided into two branches: theoretical linguistics and applied linguistics. Theoretical linguistics deals with the findings and describing generalities both within particular languages whereas applied linguistics uses the results of findings and applies them to other areas. The present research work considers another branch of applied linguistics known as Systemic Functional Linguistics. This Hallidayan branch of linguistics aims at viewing language as a strategic meaning-making resources. As a matter of fact, one cannot speak about meanings without any reference to language; and the use of language involves simple sounds that give way to words, on the one hand, and from words to sentences on the other. People have succeeded in establishing a lasting system of communication that has allowed them to make a difference between them and animals. In this research work, I have drawn upon the systemic functional approach to analyse the language of Tunji Ogundimu's writing entitled: *The Insiders*. In

applied linguistics, text analysis is very important and the functional potential meaning of language is realized in units no smaller than text; these smaller units must be viewed from the perspective of their contribution to the meaning expressed by the total text in context. Despite the great effort made by many linguists to help learners to create coherent texts, difficulties continue to be encountered by those learners.

To help students overcome these difficulties, researchers create a disparity between grammatical and pragmatic competences. According to the systemic functional linguistics, three meanings or metafunctions can be identified in all human beings language. These are experiential meanings (meaning about how we represent experience), interpersonal meaning (meaning about our role, relationship with others in communication) and textual meaning (meaning about the way we organize information in communication).

My aim in the present work is to analyse the textual metafunction in some extracts from the novel *The Insiders* written by Tunji Ogundimu through the methodological and theoretical principles of systemic functional approach, in order to enable readers to have a clear understanding of the novel. Dealing with the textual meaning doesn't mean the interpersonal and experiential meanings are not important in the understanding of this novel.

To deal with this research work, I have divided the work into three chapters. Chapter one is about the literature review and the theoretical framework. The second chapter, entitled theme description in the extracts, is about the analysis of the theme types. As for the third chapter entitled discussion of findings, it attempts to elaborate on the different comments made on the various analyses.

# Chapter One: Literature Review and Theoretical Framework

## 1.1. Literature review

This part of the research work provides some lights of a few linguistic analysis of literary text developed so far by some linguistics scholars and graduate students. Most of them recognize there is a close link between linguistics and literature and have been more and more involved in the study of linguistic-stylistics. Therefore, many points of views vary from one linguist to another as regards to the way literary text can be explored.

According to Halliday, cited in Cummings, M. & Simmons, R. (1983) the more immediate goal of a stylistic inquiry is to show why and how a text means what it does'' (P.x). Through this statement, I can say that linguistic analysis of any literary text involves the description of the linguistic features in the text and the interpretation of the findings. Moreover, in their article '' The social-semiotic approach to the analysis of Wole Soyinka's *The Man Died*'', Koussouhon and Koutchadé (2011) have made clear that linguistic-stylistics, far from replacing literary criticism is an approach to literary works which brings about an efficient interpretation of the selected texts and probably the whole book under study'. In this way, linguistics analysis on any literary text involves the description of the linguistics features in the text and the interpretation of the findings.

What then do description and interpretation refer to?

Each author has his style and this style varies from one writer to another. For example, Halliday and Hasan (1976), in Roger fowler (1986:6) think that Description should precedes Interpretation and suggest: ''linguistic analysis is first applied to the text, cold as it were, without prejudice or guess as to the outcome and from the analysis emerges a critical thesis about the text''. In that case, description functions as an investigation technique from which interpretation should derive. This position appears pragmatic enough when we consider that

the aim of stylistics is to put criticism on a scientific basis. Taking the same side, Jakobson quoted by Hill (1987:9) suggests that linguistics methods can function as “discovery procedures”. For Hill (1970), “Description refers to saying what things are, and interpretation to saying what they mean. To Hill, description and interpretation should not be separated from one another. Description and interpretation are important and complementary features in the study of literary texts. However we have to know that description is different from interpretation in the sense that description is objective whereas interpretation is subjective. All the same, they cannot be separated from one another. To this regard, Gregory and Spencer (in Freeman 1973: 60) have shown that it is difficult to believe that the study of literature can be restricted to the description of linguistic features which are assumed to give the means of interpretation of a text. From that point of view we can say that description precedes interpretation. In sum, description and interpretation are two important but complementary features.

Halliday M.A.K. (1985a:7), argues that the description of a language is: “The study of how people exchange meaning through the use of language”. He concludes that: ‘the organizing principle in linguistic description is a system rather than structure.

Speaking about ‘text’, Eggins (1994:12) in an Introduction to Systemic Linguistics, said that: ‘text’, first of all conveys textual meaning’, and that ‘textual meaning therefore refers to the way the text is organized as a piece of writing (or speech). This organisation of the text, may implies what is known as Theme and Rheme structure. McCabe, and Heilman (2007) in textual and interpersonal differences between a News report and an Editorial say that ‘The Theme / Rheme structure is the basic form of the organization of the clause as message’

According to Halliday, (1994:37): 'Theme is the element which serves as the point of departure of the message.' But Martin gives more light to this definition of Halliday saying: 'that point of departure does indeed mean something more than coming first.'

As far as McCabe and Belmonte, (2000) are concerned, they argued that 'The Theme of a clause which formally is the initial experiential element of the clause, functionally combines the expression of the speaker's perception of reality to the listener'. While using the three strands of meaning one can come across the deep meaning each text conveys.

Applying Linguistics to the analysis of text, M.A.K. Halliday in "Linguistic Function and Literary Style": an inquiry into the language of William Golding's *The Inheritors*" find out the different functions of language. In the first place language serves for the expression of content it has a representational or an ideational function referred to as the expression of cognitive meaning. Within this ideational function of language we can recognize two sub-functions which are: the experiential and the logical. This ideational function of language includes the speaker's experience of the internal world. The speaker or writer represents things depending on his experiences and the way he looks at things.

Secondly Halliday finds another function of language that he called the Interpersonal function through which language serves in the establishment and maintenance of all human relationship. This function serves as the interaction between individuals. Halliday find a third function to the language the one he called the textual function since it is concerned with the creation of text; a text that he defines as an operational unit of language. He specifies that textual function is not limited to the establishment of relations between sentences. It is concerned just as much with the internal organization of sentences, with its meaning as a message both in itself and in relation to context. While practicing the analysis of a text to the novel of Tundji Ogundimu through three extracts I noticed a high rate of topical themes that denote the courage of the writer to denounce social problems which are ruining his society

especially the destiny of children after their parent's death despite the presence of their family members.

The Students of English departments, especially those of applied linguistics, in their maitrise theses have applied some theories to literary texts. Here, I'm concerned with the textual meaning, which works with theme patterns.

On his part, Nicaise Kplaboa (2011), in his Maîtrise-thesis entitled Contextual and textual meanings in *Ancestral Sacrifice* (Kaakyire Akosomo Nyantaky) has pointed out that the writer through topicalisation of actions and circumstances depicts one of the major problems Africa is facing today: Religion and its impacts on society. Through the different types of themes he has come across, he has showed the lines that divide the traditionalists and the Christian converts and the different views existing among the members of one same group.

As for Ashani Michel Dossoumou (2005), in his Maîtrise-Thesis entitled "Media stylistics Analysis of contextual and textual meanings of two articles from the Nigeria magazine 'TELL', he has noticed that the actors and circumstances of the actions are topicalised. He interpreted this as denoting the courage that sustains the responsibility and commitment of the Editor to denounce social problems giving as such his live and career for the welfare of the population. He has notified that the nearly non-existence of interpersonal themes in both articles might be on purpose as there should not and cannot be any interrelation and collaboration between the two worlds of security stakeholders: the first, spraying a regime of terror on the populations and the second, providing a security bastion to the same populations. He has also said that this nearly non-existence of interpersonal themes, on the other hand, suggests the clash between the government and workers over the increase of fuel price.

Babadoudou and Jean-Marie Kogbeto (2011) in their *Maîtrise-Thesis: Themes in One Is Enough* by Flora Nwapa: Description and Interpretation denote the over-topicalisation of the novel. Then, they assert that this over-topicalisation provides a better understanding about the narrator's (who is the author) courage and determination to condemn some social problems which hinder women's development and emancipation, through Amaka's so called barrenness and all the subsequent humiliation by her mother-in-law, for the welfare of the other African women.

In sum, I can say that Description and Interpretation are two important features in the analysis of a literary work and one must precede the other. Let's then turn to the theoretical framework which will give some lights on the concept of textual meaning as my topic is: textual meaning in *The Insiders*: Description and discussion of finding.

## **1.2.Theoretical Framework.**

Systemic Functional Linguistics (SFL) is the base of the present thesis. This approach is interested in how one uses language and how language is structured for use. The first analytical focus in systemic functional Linguistics is text and in the present thesis, I analyse the third simultaneous strand of meaning that enables text to be negotiated that is textual meaning. Halliday (1974: 95, 97) cited in Eggins (1994: 274) describes textual meaning as the relevance or the enable metafunction. It is the level of organization of the clause which enables the clause to be packaged in ways which make it effective given its purpose and its context. While dealing with textual meaning two essential components appear. These are the system of Theme and the system of Rheme.

### **1.2.1. Theme Components**

Most of the time in the English language, Theme is the element which comes first in the clause. Theme is the point of departure in a sentence. It is the element which helps to

relate the message of the sentence to the unfolding text. The rest of the clause is called the Rheme. Once one has identified the Theme, Rheme is just "everything else".

As said by Koutchadé (2013) in his article ‘‘ A Study of Language Variety in *The Insiders* by Adetunji Ogundimu: A Sociolinguistic Perspective’’, Language varies according to the particular situation of use. However Systemicists identify three different types of clause structure that can get to be theme: topical or experiential elements, interpersonal elements and textual elements. I am then going to focus my work on the theme patterns of a clause.

### 1.2.1.1. Topical Theme

When an element of the clause to which a transitivity function can be assigned occurs in the first position in a clause, it is described as a topical Theme. There are unmarked, marked and structural topical themes.

#### Examples:

Amina bought some sweets.

She was in the town.

The lady received my offers.

The examples are illustrated through the following boards:

Amina	Bought	Some Sweets
Actor		Goal
Topical		
THEME	RHEME	

She	Was	In the town
Actor		Complement
Topical		
THEME	RHEME	

The lady	Received	My offers
Actor		Goal
Topical		
THEME	RHEME	

### 1.2.1.1.1. Unmarked Topical Theme

A Theme is said to be unmarked when the constituent that is Theme is playing one of the following roles:

Subject (in declarative)

Finite (in an interrogative)

Predicator (in an imperative)

Wh-element (in a wh-interrogative)

When Theme conflates with the Mood structure constituent that typically occurs in first position in clauses of that Mood, we speak of unmarked theme. The term unmarked means “most typical/ usual”

**Examples:**

He hated blood

Get in touch with the family

The examples below illustrate the Unmarked Themes in this board:

He	Hated	Blood
Subject	Finite	Complement
Topical (unmarked)		
THEME	RHEME	

Get	In touch	With the family
Imperativepredicator	Complement	Complement
Mood		
Unmarked topical		
THEME	RHEME	

**1.2.1.1.2. Marked Topical Theme**

We speak about marked topical Theme, when the Theme conflates with any other constituent from the Mood system. The term marked means atypical/ unusual. The most usual marked Theme is an adverbial group, or prepositional phrase functioning as an adjunct in the clause.

**Examples:**

- In this village, there is no light.
- For the time being, she is not ready

I illustrate the examples in the tables bellow:

In this village,	There	Is	no light
Adjunct : cir	Subject	Finite	Complement
Residue			
Marked topical			
THEME	RHEME		

For the time being,	she	Is	not ready
Adjunct : cir	Subject	Finite	Complement
Residue			
Marked topical			
THEME	RHEME		

**1.2.1.1.3. Structural topical theme**

These are those relative pronouns that occur in subject position after clause boundaries.

**Examples:**

- A girl who has remained so faithful
- She has no son who will marry you
- The tables below illustrate the examples:

A girl	who	Has	Remained	so faithful
Subject	Structural topical	Finite	Predicator	Complement
Topical				
THEME		RHEME		

She has no son who will marry you

She	Has	no son	who	will	marry you
Subject	Finite	Complement	Structural topical	Predicator	Complement
Topical					
THEME			RHEME		

### 1.2.1.2. Textual Theme

Textual Theme is the third clause constituent that can occur in thematic position. Those elements do not express interpersonal or experiential meaning but they are doing important cohesive work in relating the clause to its context. Two main types of textual elements which can get to be theme include: continuity Adjuncts and conjunctive Adjuncts.

*Yea, oh, well, no* can be seen as continuity adjuncts. Continuity Adjunct indicates that the speaker's contribution relates to something which has been said by someone in an earlier turn. Conjunctive Adjuncts serve as a link between sentence but here this must occur before the first topical in a clause.

**Examples:**

- So, you can't even feed a wife.
- And don't come and disturb my aunt.

So	You	can't	even feed a wife
Adjunct: conjunction	Subject	Finite	Complement
	Mood		RESIDUE
Textual	Topical		
THEME		RHEME	

And	don't	Come	and disturb my aunt
Adjunct: conjunction	Finite	Predicator	Complement
	Mood		
Textual			
THEME		RHEME	

**1.2.1.3 Interpersonal Theme**

As shown by systemicists, when a constituent to which we would assign a Mood label occurs at the beginning of a clause, we call it an interpersonal theme. The infused finite (in interrogative structures) and all four categories of Modal Adjuncts: Mood, polarity, vocative and comment are the constituents which can function as interpersonal theme.

**Examples:**

Do you allow other people’s opinion to influence your life?

May I come and see you?

Do	You	Allow	people’s opinion to influence your life?
Finite	Subject	Predicator	Complement
Mood		Residue	
	Actor		
Interpersonal			
THEME		RHEME	

May	I	Come	and see you
Finite	Subject	Predicator	Complement
Mood		Residue	
Interpersonal	Topical		
THEME		RHEME	

**1.2.1.4. Multiple themes**

Whereas it may happen for the clause to realize only one thematic element, it is far more common for clauses to contain many themes with often several textual and or interpersonal themes occurring before the obligatory topical theme. Let’s consider the following **examples:**

Yes, but you cannot assume.

And please, don't come back to me on this issue.

Yes	but	you	cannot	Assume
Adj:cont	Adj:conj	Subject	Finite	Predicator
		Mood		Residue
THEME			RHEME	

And	please,	don't	come back	to me on this issue
Adj:conj	Adj:cont	Finite	Predicator	Complement
THEME		RHEME		

### 1.2.1.5. Structural theme

These are relative pronouns or wh-elements which bear neither the position of carrier nor that of topical theme.

**Examples:**

The girl that I met is my cousin.

The woman that you saw is my mother.

The girl	that	I	met	is my cousin
Complement	structural	Subject	Finite predicator	Finite
RHEME	THEME	THEME	RHEME	

The woman	that	You	saw	is my mother
Complement	structural	Subject	Finite predicator	Finite
RHEME	THEME	THEME	RHEME	

### 1.2.1.6. Theme in clause complexes

Clause complexes (sentences) consist of a number of clauses linked together by a conjunction between the two clauses. When one clause is largely independent of the other they are said to be paratactically related. But, if one clause is dependent upon the other it is claimed to be hypotactically related.

#### Examples:

- Hermine made her exercises and she went to bed
- Yes, I have received it on May 1, 2008 and I posted it on June 15, 2008.

Hermine	Made	her exercises		And	she	Went	to bed	
Subject	Finite	Predicator	Complement	Adj: conj	Subj	Finite	Predicator or	Compl
MOOD		RESIDUE			MOOD		RESIDUE	
Actor		Pr:mat	Goal		Actor		Pr:mat	Goal
Topical				Textual	Topical			
THEME		RHEME			THEME		RHEME	

yes,	I	Have	received it	on May 1,2008	and	We	Posted	It	on June 15,2008	
Adj: cont	subject	Finite	Predicator	Adj: circ	Adj: conj	Subj	finite	Predicator	Compl	Adj: cir
	MOOD		RESIDUE			MOOD		RESIDUE		
Textual	Topical				Textual	Topical				
THEME		RHEME				THEME		RHEME		

Paractatically related clauses may occur without any conjunctions. And, when a subsequent clause has its subject ellipsed there will be no Topical Theme for it.

**Examples:**

- They sang, danced, go home.

-

They	Sang		Ellipsis of they	Danced		Ellipsis of they	go home
Topical							
THEME	RHEME			RHEME			RHEME

**1.2.1.7. Theme and Mood: Analysing Theme in different Mood Classes**

**a- Declaratives**

Theme in declarative clauses is not complicated. We just identify the Topical Theme and label the remainder of the clause Rheme.

- I certainly lost the book.

I	Certainly	Lost		the book
Subject	Adj: mood	Finite	Predicator	Complement
MOOD			RESIDUE	
Actor			Pr: material	Goal
Topical				
THEME	RHEME			

**b- Elliptical declaratives**

The analysis of Theme in such clauses depends on determining which constituents have been ellipsed. For elliptical declarative clause, the context is referred so as to fill out the ellipsed constituent before considering the thematic analysis of the non – elliptical clause.

- One thousand dollars

The car	Cost	One thousand dollars.
Subject	Finite	Predicator
MOOD		RESIDUE
Token	Pr: circ	Value: circ
Topical		
THEME	RHEME	

**c- yes./No.**

When Yes. /No. are not introducing a following clause, they are analysed as functioning as polarity Adjuncts (standing in for an ellipsed clause). They are therefore analysed as interpersonal themes. In this case there is no topical theme realized (it has been ellipsed).

**d-Yes/No interrogatives**

May	I	come	In the house?
Finite	Subject	Predicator	Complement
MOOD		RESIDUE	
Interpersonal	Topical		
THEME		RHEME	

### e-Wh- interrogatives

Where	Did	They	learn	thelanguage?
Wh/Adj:circ	Finite	Subject	Predicator	Complement
RESIDUE	MOOD		RESIDUE	
Circ: Location		Actor	Pr: material	Circ: Location
Topical				
THEME	RHEME			

### f- Elliptical interrogatives

- Why?

Why	Do	You	spend	All the money?
Wh/Adj:circ	Finite	subject	Predicator	Complement
RESIDUE.	MOOD		....RESIDUE	
Circ. Cause		Subject	Pr: mat	Goal
Topical				
THEME	RHEME			

### g- Imperatives

In case of imperatives, the predicator is labeled for the transitivity function of process, and should therefore be treated as a topical Theme.

Accept	My excuses,	John
Pr: material	Goal	
Topical		
THEME	RHEME	

- ✓ Halliday (1985 a: 49) suggests that as the implicit Theme of imperative clauses is the ellipsed subject (you), imperatives may also be analysed as follows:

(you)	Accept	My excuses,	John
(Actor)	Pr: material	Goal	
(Topical)			
(THEME)	RHEME		

- ✓ with ‘let’s ’ imperatives, the ‘let’ particle is analyzed as subject, takes a Transitivity role, and is therefore a topical Theme:

Let’s	Take	some ice water
Subject	Predicator	Complement
MOOD	RESIDUE	
Actor	Pr: material	Goal
Topical		
THEME	RHEME	

- ✓ Imperatives involving ‘do’

Do	Receive	My	Offers
Finite	Predicator	Complement	Adj: circ
MOOD	RESIDUE		
	Pr: verbal	Receiver	Circ: matter
Interpersonal	Topical		
THEME	RHEME		

### **h- Minor clauses**

Minor clauses can be left unanalyzed for theme since they carry neither Transitivity nor Mood labels. They are not considered as having a thematic structure.

**Examples:** Oh well!

- minor

Oh my dear!

- minor

Good!

- minor

### **I-Theme in exclamative clauses**

- The wh-element in non-elliptical exclamatives will always be a Topical Theme.

#### **Example**

What a fantastic history	You	told	us!
Wh/complement	Subject	Finite	Adj vocative
RESIDUE	Mood		
Attribute	Carrier	Pr: int	
Topical			
THEME	RHEME		

- The wh-element should again be treated as topical Theme in elliptical imperatives on the basis that it would occupy Thematic position in the non-elliptical version.

**Example:** How intelligent! (How intelligent you are!)

Marked topicalTheme

To sum up I can say that the present research work is going to tell the reader about how Tunji Ogundimu uses language in his novel *The Insiders* through the textual meaning which represents the third simultaneous strand of meaning that enables text to be negotiated. And one cannot speak about the textual meaning without any reference to text. To have a text I must necessarily use sentences in which I find what is known as Theme and Rheme.

## Chapter two: Theme description IN the extracts

This part of my work analyses the different theme types in the extracts through the application of applying the Theme/ Rheme theory developed above. It also presents tabulated statistics. The three extracts have been divided into clauses. Some clauses are simple clauses, and others are clause complexes.

Each extract is analysed for themes according to the keys presented below. Some Themes I think have been ‘ellipsed’, have been put into brackets. Apart from the topical themes which have only been underlined, the others despite being underlined too, have been specially labeled as follows:

- Topical the
- me: underlined only
- Textual Theme: *in italics*
- Interpersonal Theme: **in bold** and underlined
- Structural Theme: IN CAPITALS and underlined.

### 2.1 Theme description of extract 1

#### 2.1.1. Identification of theme –types in the extract

Extract 1 :( from page 16 to page 19)

1. “What exactly is the problem?”“He asked.” 2.“Theproblem?”Mama TUNDE said rhetorically.3.”Well, it is simple. 4. There is more in a woman than her looks.5. You cannot base the choice of a partner on good looks alone.6. I do not believe. 7. THAT Kudi is the kind of girl. 8. THAT you should marry. 9. Andthat is why we are here.”10. BAYO went agape. 11. His hands resting on either side of his lap gripped the blue bedsheet.12. His aunt was entitled to her belief, he thought. 13. Buthewas entitled to his choice.14. He looked at the

visitors in turn. 15. Andhe said quietly. 16. «I love the girl. 17. She has agreed to marry me. 18. I shall marry her.” 19. Mama Tunde glanced at her friend. 20. Sheshook her head. 21. Andshe asked Bayo. 22. “how much do you know about Kudi for the two of you to marry?” 23. How much do you know about her background? 24. How much about her mother?” 25. “Must he cram her mother’s c.v.?” Bayo said. 26. “I want to marry Kudi, not her mother.” 27. Andhe does not believe. 28. THAT I need to study psychology for that.” 29. “You need to know Iyalode,” Alaba said emphatically. 30. “You need to. 31. She is a dreaded woman; no serious-minded person likes to deal with her. 32. I believe. 33. THAT behavior is like smoke. 34. It cannot be hidden. 35. In character, Kudi and Iyalode are identical twins. 36. The mother is infamous. 37 the daughter is notorious. 38. So, you see. 39. You should stay away from such a set.” 40. Bayo turned an angry look from Alaba to his aunt. 41. Andhe snapped. 42. “I don’t want any slander against Kudi and her mother.” 43. “Slander?” Mama Tunde laughed. 44. “Is it slanderous to tell you about the morals of a shameless woman who has gone round half a dozen husbands in less than a decade?” 45. You don’t seem to realise our concern. 46. Surely, he who shows restraint. 47. And who bides his time to have a meal should not settle for a bad one. 48. You’ve been very patient. 49. You’ve waited till now before deciding to marry. 50. I do not expect you to tie yourself to the daughter of woman of doubtful reputation. 51. That’s all we are saying.” 52. Bayo frowned. 53. Why, he wondered, should anybody insult him by defaming his prospective mother-in-law to his face? 54. Did they believe THAT they could...? 55. “We understand your feeling,” Alaba interrupted his thoughts. 56. “But you must watch Kudi closely. 57. Then, you will also see our point. 58. You will see. 59. THAT we are trying to save you from an embarrassing shock.” 60. “Shock? 61. Where will that come from? 63. And go your way. 62. Please leave me alone. 64. I do not intend to ruin a union. 65. I am still laboring to establish. 66. I’ve made my choice without any interference. 67. I will not need your advice.” 68. “I shall provide it,” mama Tunde countered. 69. “True, I cannot afford

financial contribution towards your marriage.70.ButI shall not, on that account, run away from my responsibilities.

71. WhenI see your future threatened.” 72. “Whose future?” Bayo fulminated. 73.Andhe stood up.74. “What do you think that your responsibilities are? To mislead me?”75. Mama Tunde sprang to her feet: “sit down. 76. And think, «She said.77. “Sit down. 78. And consult your common sense.

### 2.1.2 Quantitative analysis of theme types in the extract.

The table below displays the amount and statistics of the different themes detailed above.

Theme types		Extract N° 1	
Topical Themes	Unmarked	71	54.19%
	Marked	00	0%
	Structural	02	01.52%
Textual Themes		18	13.74 %
Interpersonal Themes		12	09.16%
Multiple Themes		22	16.79%
Structural Themes		06	04.58%
Total number of Themes		131	100%

#### Theme-types table on extract 1

The analysis of the first extract shows that the extract contains more topical themes than any other theme. They are 54.19% of the overall themes. These topical themes fall into unmarked, marked and structural ones. Then follow the remaining themes with their different percentages and then the comment on each of them.

- Topical themes: 55.71 % that is [73/ 131]

- Unmarked topical themes: 54.19 % that is [71/131]
- Marked topical themes: 0% that is [00 /131]
- Structural topical themes: 1.52 % that is [02/131]
- Textual themes: 13.74% that is [18/131]
- Interpersonal themes: 9.16% that is [12 /131]
- Multiple themes: 16.79 % that is [22/131]
- Structural themes: 4.58 % that is [06/131]

✓ **Comment on the quantitative analysis detailed above.**

After analysing the first extract, I can notice that the rate of topical themes come at top with 55.71%. 73 out of 131 themes are topicalised. This can be illustrated by the fact that the author makes use of concrete actions and this can be shown through the participants Mama Tunde who, for example, thinks that Bayo cannot base the choice of a partner on good looks alone. So concrete actions have been performed by the author through some of the participants like Bayo, Mama Tunde. One can easily realise that those actions are the ones to which the society is everyday confronted. The actions describe the problems faced by Tunji's community. More than that, among those topical themes I have counted 71 unmarked and 0 marked themes; this clearly shows that the author makes use of usual deeds by respecting the normal order of word in clauses. 15.68% of themes are textual. The rate of textual themes in the extract denotes the coherence in the sentences made by the writer. Conjunctive and continuity adjuncts have been used. There is only 1.52% of structural theme in this first extract; this means that relative pronouns have been used. The extract contains 9.16% of interpersonal themes showing the way participants collaborate with each other. For example, I can see in this extract that there are problems on which Mama

Tunde and Bayo don't share the same point of view and refuse to come on the same issue again. It is clear that there is a misunderstanding between the two characters. There are 38 multiple themes among 131 themes in the extract. It denotes that there is cohesion in the text with the 16.79%. Structural themes are represented by 4.58%

### 2.1.3. Qualitative analysis of theme-types

#### 2.1.3.1. Unmarked Topical Themes in the extract 1

Out of the 71 unmarked topical themes, there are 59 topical themes contained in extract 1, represented by 64.19%.

Here are some examples through this first extract.

You've been very patient. (P.18 Line 1)

She is a dreaded woman( P.17 Line 12 )

I love the girl (P.16 Line 27)

She shook her head (P. 16 Line 27)

The mother is infamous (P. 17 Line 16)

You	've been	very patient
Subject	Finite	Complement
Unmarked topical		
THEME	RHEME	

She	is	a dreaded woman
Subject	Finite	Complement
Unmarked topical		
THEME	RHEME	

I	love	The girl
Subject	Finite	Complement
Unmarked topical		
THEME	RHEME	

She	Shook	Her head
Subject	Finite	Complement
Unmarked topical		
THEME	RHEME	

The mother	Is	In famous
Subject	Finite	Complement
THEME	RHEME	

## Comment

This rate of unmarked topical themes found means that actions have been performed in this extract with some interactants who play some particular roles. Social actions have been done by given human beings in a given society.

### 2.1.3.2. Marked topical themes in extract 1

Marked themes are non-existent in the first extract. This means that the novelist Tunji Ogundimu through the characters of his novel doesn't make any atypical meaning through utterances and in that first extract things are equal.

### 2.1.3.3. Structural topical theme in extract 1

As said earlier, structural topical themes are relative pronouns which occur after a clause boundary in a subject position. In the first extract I count 2 structural topical themes out of 73 topical themes. The percentage is 1.52%. Most of them is in complex clauses.

Is it slanderous to tell you about the morals of a shameless woman who has gone round half a dozen husbands in less than a decade? (P.17 Line 22)

Surely, he who shows restraint and bides his time to have a meal should not settle for a bad one. (P.17 Line 26)

### 2.1.3.4. Textual themes in extract 1

Continuity adjuncts and conjunctive adjuncts which play the role of cohesive words in a clause are what are seen in textual themes. (Well, and, but, therefore) and I have noticed them through this first extract.

Here are some examples from the extract.

Well; it is simple. (P.16 Line 17)

But he does not believe (P. Line)

True, I cannot afford financial contribution towards your marriage. (P.18 Line 24)

Well,	It	Is	Simple
Adjunct	Subject	Finite	Complement
	Mood		Residue
Textual	Topical		
THEME			RHEME

But	He	does not	Believe
Adjunct	Subject	Finite	Predicator
Textual			
THEME		RHEME	

### 2.1.3.5. Interpersonal Themes in Extract 1

After the identification of themes there are 12 interpersonal themes in the first extract that is 9.16%.

Here are some examples.

Must I cram her mother's C.V? (P.17 Line 7)

Did they believe that...? (P.18 Line 8)

Must	I	Cram	her mother's cv?
Finite	Subject	Predicator	Complement
Mood		Residue	
	Actor		
Interpersonal			
THEME		RHEME	

Did	They	Believe	that?
Finite	Subject	Predicator	Complement
Mood		Residue	
	Actor		
Interpersonal			
THEME		RHEME	

## Comment

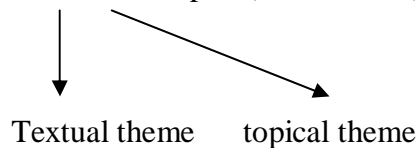
This small rate of interpersonal themes can be due to the fact that some subjects have been without discussion between the interactants. That is the case of the help, the Kudoro family should normally provide for their son Bayo after his father and mother's death. This has been without solution from the members of that family because they don't consider Bayo as their own son; for this reason they don't give a chance to him as far as his social growing up and education are concerned. I notice that it hasn't been neither the preoccupation of his aunts nor the one of his uncles. Rather what they want was to destroy his life by slandering him and the girl he is planning to get married with.

### 2.1.3.6. Multiple themes in extract 1

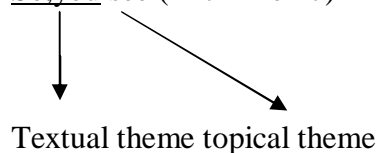
The multiple themes are 16.79% in extract 1. I notice that in some clauses we have more than one theme.

Here are some examples:

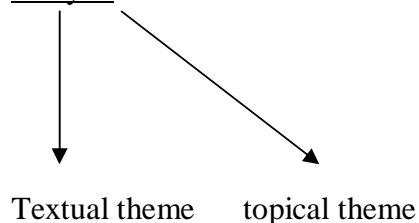
Well, it is simple. (P16 Line 17)



So, you see (P17 Line 17)



But you must watch Kudi closely (P18 Line 12)



Well,	It	Is	Simple
Adjunct	Subject	Finite	Complement
	Mood		
Textual	Topical		
MULTIPLE THEME			RHEME

So,	You	See
Adjunct	Subject	Finite
	Mood	
Textual	Topical	
MULTIPLE THEME		

## Comment

This rate of multiple themes shows that in the same clause, it can be seen a textual and an interpersonal theme or a textual and a topical theme.

### 2.1.3.7. Structural themes in extract 1

We count 6 structural themes in the first extract that is 4.58 %.

Here is an example:

I do not believe that Kudi is the kind of girl.

I	do not	Believe	that	Kudi	is	the kind of girl
Subject	Finite	Predicator	Structural	subject	finite	Complement
TOPICAL			STRUCTURAL THEME			

## 2.2. Theme description of extract 2

### 2.2.1. Identification of theme-types in the extract

Extract 2(from page 96 to page 99)

1. When Moji woke up that Wednesday morning. 2. She decided to go and talk to kudi's mother. 3. Iyalode was still fast asleep. 4. When Moji knocked. 5. Kudi answered. 6. And she came to the door. 7. She appeared dressed to go out. 8. "Good morning, my dear," Moji greeted. 9. "Good morning," Kudi answered, uncertain whether she had met the face before. 10. "Is this mama kudi's room?" 11. "Yes but, she's still in bed." 12. "Please, I'd like to talk to her". 13. "Can you come back? 14. Mother doesn't like being disturbed." 15. "Look, my daughter" Moji pleaded in a confidential tone. 16. "I have come for an urgent matter. 17. I must talk to your mother. 18. Before I travel." 19. The urgency in Moji's voice overwhelmed kudi's hesitation. 20. "All right," she gave in. 21. "Let me wake her up." 22. Kudi went back in. 23. Immediately after, Iyalode was heard dragging her feet. 24. Then, she came out onto the doorstep. 25. And she held the curtain aside. 26. Her wrapper was loosely strapped round her bust, just above her breasts. 27. She yawned. 28. And she half opened her sleepy eyes. 29. "Good morning, mama Kudi". 30. Iyalode hesitated for a second. 31. While her forehead contorted with concentration. 32. "Mama Oni lafun, aren't you". 33. "Yes," Moji smiled, "you have a good memory." 34. "Thank you." 35. "I never knew. 36. THAT you could recall my face as your customer. 37. WHILE you live at Kudoro Road with your little daughter then... 38. May I come in". 39. "Oh, by all means," Iyalode moved aside to allow Moji in. 40. Then sleepily, she drew a low stool from behind the door. 41. And she gave it to the visitor. 42. There was a silence. 43. Iyalode sat down on the edge of her double bed. 44. And she welcomes Moji once again. 45. She was well aware of the saying. 46. THAT an

adult does not run in the bush. 47. *Unless* there is a compelling reason to do so. 48. *If* the runner is chasing nothing. 49. *Then* something must be chasing him.

50. All the same, shifting on the bed she asked. 51. “Is anything the matter?”52. Moji did not respond immediately.

53.She observed an awkward. 54.But she calculated pause. 55. *As though she* had brought a problem. 56. Which she now felt too shy to discuss.57.“I must first apologize for disturbing your sleep.” 58.“That’s all right, you needn’t worry.59. Tell me what I can do for you.60.”Iyalode was getting impatient.61.Moji put on a serious look. 62.Andshe said. 63. “There is a problem.” 64. “What problem?”65.Looking at Kudi who was busy putting finishing touches to her make-upby the window, Mojiwhispered, “You don’t usually count the remaining nine toes of a lame man in his hearing.”66. “Don’t worry, Kudi can be trusted.

### 2.2.2.Quantitative analysis of theme-types in extracts 2

The identification of themes leads to this table below:

Theme types		Extract 2	
Topical Themes	Unmarked	55	39.85%
	Marked	04	02.89%
	Structural	00	0%
Textual Themes		14	10.14%
Interpersonal Themes		23	16.66%
Multiple Themes		37	26.81%
Structural Themes		05	03.62%
Total number of Themes		138	100%

## **Theme-types table on extract 2**

The above table shows that the number of topical themes is higher than the others. We have 42.74% of topical themes. These topical themes fall into unmarked; marked and structural topical themes. The remaining themes follow with their percentages. Here is the comment on all those themes.

- Unmarked topical themes: 39.85% that is[55/138]
- Marked topical themes: 2.89% that is[04/138]
- Structural topical themes:0%that is[ 00/138]
- Textual themes: 10.14% that is [14/138]
- Interpersonal themes: 16.66% that is[23/138]
- Multiple themes: 26.81% that is[37/138]
- Structural themes: 3.62% that is[05/138]

### **✓ Comment on the quantitative analysis detailed above.**

In the second extract we can also notice that topical themes come first with 59 out of 138 themes. This can be shown by the 42.74% and once again shows that the ideas developed by the author are related to the realities people encounter today in African societies. Here the subject discussed between the participants is the one of the love relationship between Kudi and Bayo. Among those 42.85% we have 39.85% of unmarked topical themes; 2.89% of marked theme and 0 structural themes. We count 14 textual themes represented by 10.14%. This rate shows that the author uses conjunctive and continuity adjuncts to make cohesion between clauses.16.66% of the themes are interpersonal this small rate can be due to the fact that some topics have been without discussion. As for multiple themes, 26.81% are

represented in the extract denoting the cohesion in the text. 3.62% of structural themes denote the rate of structural theme in this extract showing the misunderstanding between participants.

### 2.2.3. Qualitative Analysis of theme-types in extracts 2

#### 2.2.3.1. Unmarked topical themes in extract 2.

In the second extract we count 55 unmarked topical themes out of the 59 topical themes. We have then 39.85% of unmarked topical themes.

This comes and shows again how concrete actions have been performed with active men and women in a given society. Once more the author of the novel “the insiders” speaks about actual deeds and actions to which Africa society is confronted.

Here are some examples:

Moji woke up that Wednesday morning. (P.96 Line 16)

Iyalodé was stool fast asleep. (P.96 Line19)

Moji	woke up	ThatWednesday morning
Subject	Finite	Complement
Unmarked topical		
THEME	RHEME	

Iyalodé	was	stool fast asleep
Subject	Finite	Complement
UNMARKED TOPICAL		

### 2.2.3.2. Marked topical themes in extract 2.

Contrary to the first extract the second extract contains some marked topical themes. We can say that here the author makes use of atypical sentences. We have 4 marked topical themes out of the 59 topical themes. This is signaled by 2.89%.

**Here is an example:**

Immediately after, Iyalodé was heard dragging her feet. (P.97 Line 13)

Immediately after,	Iyalodé	Was	heard dragging	her feet
Adverbial	Subject	Finite	Predicator	Complement
	Mood			
Marked topical				
THEME		RHEME		

### 2.2.3.3. Structural topical themes in extract 2

In the second extract we count no structural topical theme.

### 2.2.3.4. Textual themes in extract 2

There are 14 textual themes in the second extract that is 10.14%. The rate of textual themes shows that there is a coherence in the interactants' ideas but it hasn't been respected everywhere.

Some examples are:

And she held the curtain aside. (Pp.97 Line15)

But calculated pause. (Pp.98 Line18)

And	She	Held	the curtain aside
Adjunct	Subject	Finite	Complement
	Mood		
Textual			
THEME		RHEME	

But	Calculate	Pause
Adjunct	Finite	Complement
Textual		
THEME	RHEME	

### 2.2.3.5. Interpersonal themes in extract 2

23 themes out of 138 are interpersonal that is 16.66%

Here are examples from them:

Can you come back? (P.97 Line 4)

Is anything the matter?(P.98 Line 16)

Can	You	come back ?	
Finite	Subject	Predicator	
Mood			
Interpersonal	Topical		
THEME		RHEME	

Is	Anything	the matter ?	
Finite	Subject	Complement	

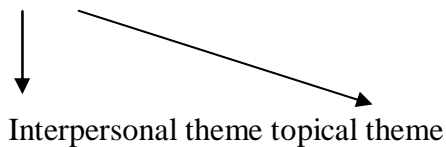
Mood	
Interpersonal	Topical
THEME	RHEME

### 2.2.3.6. Multiple themes in extract 2

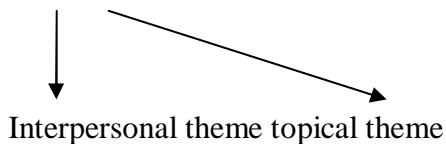
There are 37 multiple themes in the second extract that is 26.81%

Here are some examples:

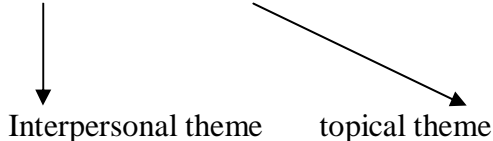
Isthismama Kudi's room? (P.97 First line)



Canyoucome back?(P. 97 Line 4)



Look, my daughter, Moji pleaded in a confidential tone (P.97 Line 6 )



Is	This	mamaKudi's room ?
Finite	Subject	Complement
Mood		
Interpersonal	Topical	
Multiple		
THEME		RHEME

Can	You	come back ?	
Finite	Subject	Predicator	

Mood	
Interpersonal	
Multiple	
THEME	RHEME

### 2.2.3.7. Structural themes in extract 2

The second extract contains no structural theme.

## 2.3. Theme description of extract 3

### 2.3.1. Identification of theme types in the extract

Extract 3(from page 144 to page 147)

1. From here she walked across the zebra crossing to the left 2. And there was counsellor James' house. 3. She was glad 4. THAT she had found it without asking anybody for further direction. 5. The house was not difficult to locate 6. As she had been made to believe 7. and she would remark this to mama Onilafun 8. Who thought 9. She was still a baby at the age of ten. 10. The house was called Assiko house, 11. so she was told. 12. This translated, 'Modern House'. 13. But, she noticed 14. THAT the letter, 'I' in Asiko, had peeled off from the inscription. 15. As a result, it read, " Asko House". 16. Sumbo giggled at the meaning of the first of the two words. 17. " Asko " was the vogue word in town among children. 18. The word be uttered with the shrug of one or both shoulders. 19. While (they were) saying " Asko " 20. The user might also raise his right hand to the level of the shoulder, move it swiftly round in a circle, thrust it forward and curve the fingers downwards. 21. What the speaker means is simple: " 22. That's your business," or "23. Shut up!" or again. 24. 'Can't you leave me alone?" 25. This implies 26. THAT the user will not respond. 27. Even if you keep on talking to him indefinitely. 28. Again, Sumbo smiled to herself 29. When her look went back to the inscription. 30. She was impressed, 31. and (she) wondered whether the councilor had

invented the word "Asko". 32. **She felt** THAT the councillor had to be great to have thought of such a wonderful expression on behalf of children, 33. as the usage and interpretation of the newly coined word appeared hostile in a pleasant way. 34. Bimpe was sitting on the greyish low wall in front of the house.

35. "**Hello,**" Sumbo greeted, 36. "**do** you live here?"

37. "*Yes; If you* want to buy groundnuts, 38. go and see mother inside.

39. "I don't want to buy anything.

40. "Well?"

41. "I've come to see you.

42. "To see me?" 43. Bimpe looked up from fumbling with one of her sandals. 44. "So you know me?"

45. "I can see 46. **THAT** you live here."

47. "*yes, but I* don't know you. 48. Where do you live?"

48. "At Lupate," Sumbo lied. "just by the evening market. 49. What are you doing to your sandal?"

50. "I'm trying to sew it. 51. It came of last night, 52. And mother said 53. It was too old to be sewn again.

54. I want to do it myself and show her." 55. "*Okay, let* me help you, 56." Sumbo collected the sandal

57. And (he) sat down opposite Bimpe. 58. She saw 59. **THAT** the plastic sole of the worn-out sandal was flattened, with a yawning hole carved in its heel. 60. She adjusted the strap of the sandal to a position about the middle of the sole, pressed a nail through, 61. And (he) thrust a nylon thread in. 62. She succeeded in tying the thread to delicately hold the top and the sole together. 63. "*Oh,* thank you!" 64. Bimpe said excitedly. 65. She collected the sandal 66. and (he) jumped off the low wall. 67. "*You're* wonderful! 68. Mother must see this. Let me go

and show her...69. “ **by the way, is**Kudi in?70. “ No.”71. “ **Do** you know Bayo?”72. “ You mean uncle Bayo?73. *Yes* he’s very nice. 74. He even promised to buy akara balls for me this evening. 75. But one wicked man came and(he) beat him up.76. “Who is the man?”77. “They called him Rotimi.78. He beat mother too.79.He’s big and tall. 80.He does not talk, 81.he does not laugh, 82. He does not offer sweets like uncle Bayo. 83. He fights 84. And(he) wounds people. 85. I don’t like him,”86. “ And where’s Uncle Bayo now?”87. “They took him away. 88. Just now, mamaKudi called the police 89. Whenshe saw the two fighting.”90. “ What a pity,” Sumbo said. 91. “ *Yes*, it is a pity. 92. I hate them.93.I hate Rotimi, 94. I hate the policeman, 95.I hate mama Kudi. 96. But...if you want to see uncle Bayo...”97. “ Well, don’t worry. 98. I’ll see him later.99.You can take the sand alto your mother now. 100. I’m going back to Lupate.” 101. She bid Bimpe good-bye and(he) left.

### 2.3.2.Quantitative analysis of theme-types in extract3

The identification of themes leads to this table below:

Theme types		Extract 3	
Topical Themes	Unmarked	82	53,59%
	Marked	03	1,96%
	Structural	01	0,65%
Textual Themes		25	16,33%
Interpersonal Themes		06	3,92%
Multiple Themes		30	19,60%
Structural Themes		06	3,92%
Total number of Themes		153	100%

### **Theme-types table on extract 3**

The present analysis shows that the number of topical themes is higher. These topical themes fall into unmarked; marked and structural topical themes. The other theme follows with their corresponding percentage and then comes the comment on the themes.

- Unmarked topical themes: 53.59% that is[82/153]
  - Marked topical themes: 1.96 % that is[03/153]
  - Structural topical themes:0.65%that is[01/153]
  - Textual themes:16.33% that is [25/153]
  - Interpersonal themes:3.92% that is[06/153]
  - Multiple themes:19.60% that is[30/153]
  - Structural themes:3.92% that is[06/153]
- ✓ **Comment on the quantitative analysis detailed above.**

The third extract contains 86 topical themes which contain 82 unmarked, 03 marked and 01 structural topical theme. It proves that Tunji Ogundimu makes the characters of his novel perform concrete actions and it is clear that through this part especially through the whole novel, the author depicts the major problems, the real ones African societies faced. As far as textual themes are concerned they are 25 in numbers. Despite this enthusiasm that the author has to say through he doesn't forget the use of connectors and conjunctions that's what the rate of textual themes shows. Interpersonal themes counted in the themes are 06 out of the 153 themes which shows the lack of solidarity between the interactants especially between Bayo and Rotimi in this extract. The multiple themes are 30 showing the realisation of some clauses; and we count 01 structural theme. The chronology of the author remains the same up to the third extract.

### 2.3.3. Qualitative Analysis of theme-types in extract3

#### 2.3.3.1. Unmarked topical themes in extract 3.

The present extract conflates 82 unmarked themes out of the 86 topical themes. They represent 53.59% of the themes. It shows that concrete deeds have been operated. Here are some examples:

-She was still a baby at the age of ten. (P. 144 line 14)

-She collected the sandal.( P. 146 line 17)

-I will see him later (P. 147 line 12)

-They called him Rotimi.(P.146 line 28)

She	Was	still a baby
Subject	Finite	Complement
unmarked topical		
THEME	RHEME	

She	Collected	the sandal
Subject	Finite	Complement
unmarked topical		
THEME	RHEME	

#### 2.3.3.2. Marked topical themes in extract 3.

In this extract we notice the presence of some marked themes which can be shown by the following percentage: 1.96%.

Here are some examples:

-From here she walked across the zebra

- Just now, Mama Kudi called the police

From here	She	walked	across the zebra
Prepositional	Subject	Finite	complement
Marked topical			
THEME		RHEME	

Just now,	mama Kudi	Called	the police
Adverbial	Subject	Finite	Complement
Marked topical			
THEME		RHEME	

### 2.3.3.3. Structural topical themes in extract 3

This extract conflates just one structural topical theme represented by 0.65%.

Here is the example:

- She would remark this to Mama Oni lafunwho thought she was still a baby

She	would	Remark	This	To mama Oni lafun	Who	thought	She	Was	Still a baby
Subject	Finite	Predicator	complement	Subject	Structural topical	predicator	subject	Finite	complement
Topical									

### 2.3.3.4. Textual themes in extract 3

The extract contains 25 themes out of the 153 themes with 16.33% per

It means that the author makes use of conjunctions to tie sentences. This can be illustrated by some **examples** from the novel. Here are some:

- But if you want to see uncle Bayo... (P. 147 line 10)

- Yes, but I don't know you.( P. 145 line 28)

But if	you	want to see	uncle Bayo
Adjunct	Subject	Finite	complement
Textual	Topical		
THEME		RHEME	

Yes, but	I	don't	Know
Adjunct	Subject	Finite	predicator
Textual			
THEME		RHEME	

### 2.3.3.5. Interpersonal themes in extract 3

The extract conflates 06 interpersonal themes with 3.92%.

Here are some examples:

-Do you live here? (P. 145 line 18)

- Do you know Bayo? (P. 146 line 22)

Do	You	Live	Here
Finite	Subject	Predicator	complement
Mood		Residue	

Interpersonal	Topical	
	Actor	
THEME		RHEME

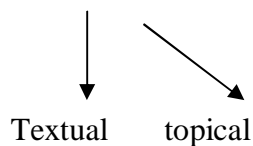
Do	you	Know	Bayo?
Finite	Subject	Predicator	Complement
Mood		Residue	
Interpersonal	Topical		
	Actor		
THEME		RHEME	

### 2.3.3.6. Multiple themes in extract 3

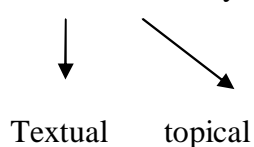
A total of 30 multiple themes have been counted in this third extract represented by 19.60%.

Some examples can illustrate those multiple themes:

- Yes, butI don't know you.( P. 145 last line)



- Andwhere'sBayo now? ( P. 147 line 4)



Yes, but	I	don't	Know	You
Adjunct	Subject	Finite	Predicator	complement

Mood		
Interpersonal	Topical	
Multiple		
THEME		RHEME

And	Where	's	Bayo?
Adjunct	Wh: Adj Cir	Finite	complement
Textual	Topical		
Multiple			
THEME		RHEME	

### 2.3.3.7. Structural themes in extract 3

In this extract 06 structural themes have been counted represented by 3.92%. Illustrated by the following example:

- I can see that you live here. (Pp 145 line27)

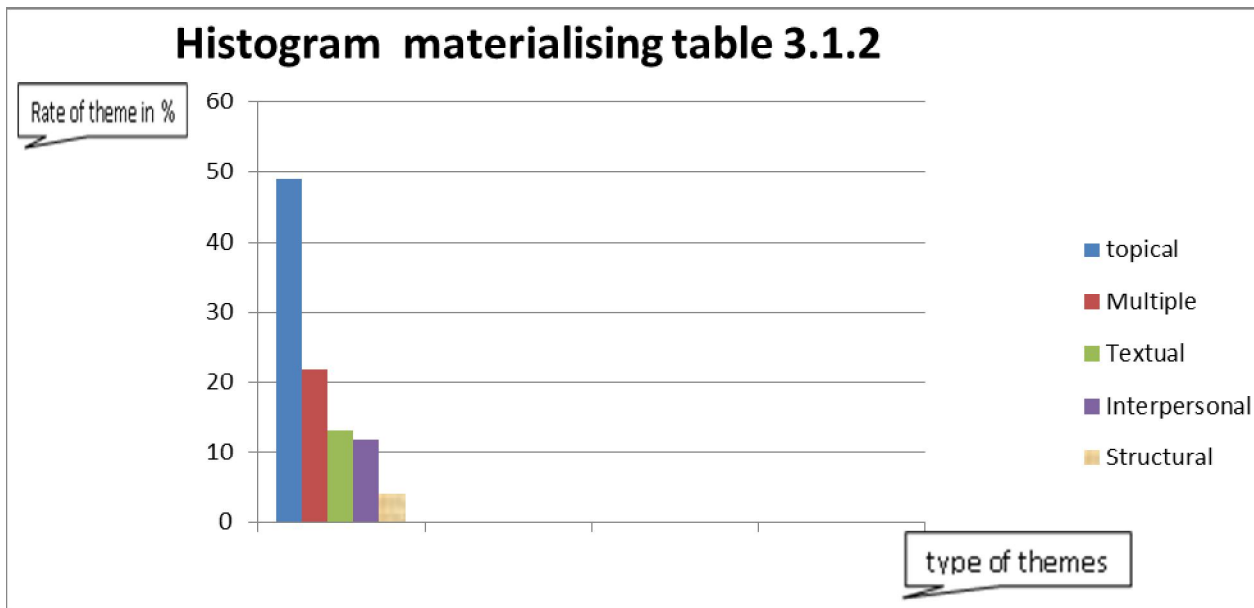
I	Can	See	That	you	live	here
Subject	Finite	Predicator	structural	subject	Finite	complement

### **2.3.3.8 Tabulated statistics of the different types of themes in the Extracts**

This table shows the amount and statistics of the different themes detailed above

Themes types		Extract 1		Extract 2		Extract 3		Total	%	
Topical Themes	Unmarked	71	54.19%	55	39.85%	82	53.59%	208	49.28	[218/422]
	Marked	0	0%	4	2.89%	03	1.96%	07	01.65	51.66%
	Structural	2	1.52	0	0%	01	0.65%	03	00.71	
Textual themes		18	13.74%	14	10.14%	25	16.33%	57	13.50	[204/422]
Interpersonal themes		12	9.16%	23	16.66%	06	03.92%	41	09.71	48.34%
Multiple themes		22	16.79%	37	26.81%	30	19.60%	89	21.09	
Structural themes		6	4.58	5	3.62%	06	03.92%	17	04.02	
Total number of themes		131	100%	138	100%	153	100%	422	100	

**Table 2.3.3.8: Recapitulation of the theme-types in the three extracts**



**The histogram materializing table 3.1.1.**

### **Chapter three: Discussion of findings**

In this part of the work, my aim is to make use of the results found while describing the themes in the different extracts. As said by the writer, *the Insiders* combine the structural sense of a modern African society with the intricate and diabolic conflict within a family. I will discuss the result of Themes found by linking them to the themes of education of children after their parents death, injustice in the African societies, corruption, inherited land cases, the role of parents in their children love affairs. The problems raised are so crucial in the Nigerian community that the author has decided to signal them through his writing.

Looking at the chart recapitulating the rate of themes, I notice that topical themes in the three extracts have more or less the same rate. This proves that the author, through the novel, makes use of themes related to social and our daily life realities as mentioned above.

This use of usual, simple and correct clauses denotes the highest rate of topical themes. For instance in the first extract counting 55.71 percent of topical themes it is question of the love relationship between Bayo and Kudi. This social event which takes place today in the rank of young boys and ladies nowadays can be illustrated in the page 16, where mama Tunde is saying this to Bayo: “ There is more in a woman than her looks. You cannot base the choice of a partner on good looks alone. I do not believe that Kudi is the kind of girl you should marry” (P 16). She also said: “I do not expect you to tie yourself to the daughter of woman of doubtful reputation” (P 18). Through this passage the author is attracting the reader on the following question: What is exactly the role of parents? What should they do? What must be their contribution to their children love affairs? And that’s the realities the author is showing through this rate of topical Themes. Through this topicalisation he makes use of many proverbs to be more explicit. In the first extract, Mama Tundé one of the character of the novel says: “surely, he who shows restraint and bids his time to have a meal should not settle for a bad one” (P 17).

As far as the unmarked themes are concerned I have counted 54.19 percent through the extract and it can be illustrated by the following selected sentences: “Bayo went agape. His aunt was entitled to his belief. He looks at the visitors in turn” (P 16). This predominance of the unmarked themes is a clear illustration that the problem about love in the Nigerian like any other society is a serious matter which, far from being the matter of children alone, must be the one of their parent too to build good community. As for the marked themes I have counted none. Such a low rate denotes that there is no affective love between the protagonists and the atmosphere that is supposed to be an attractive one looks like nothing.

Moreover this small rate of structural themes 1.52 percent shows how hard it is to build a comprehensive community. And the first extract shows that despite all that have been

said mama Tunde and Bayo don't understand each other more than that they separate leaving among themselves a very bad atmosphere.

Coming on the textual themes in the first extract they fall into 13.74 percent. This means that the author, through his character, has more or less made use of logical connectors as: *and*, *well*, *but* and so on and so for. This use of conjunctive adjuncts shows the coherence and cohesion between sentences.

The interpersonal themes in this first extract fall into 9.16 percent and can be illustrated by the following passages: "Must I cram her mother's cv? Is it slanderous to tell you about the morals of a shameless woman? Did they believe that they could?" (P 17). This rate of interpersonal themes through this first extract proves that the relationship between the interactants is not good.

Coming then to the multiple themes, they fall into 16.79 percent. Such a low rate of multiple themes is a mean for the novelist to show that despite the occasions the characters found, it was hard to find a common ground. This rate also proves that some clauses contain many themes with textual or interpersonal themes occurring before the obligatory theme.

The structural themes in the extract one fall into 4.58 percent showing that something has to be done to enforce co-existence and this can even be seen around us everywhere beginning from our houses.

In the second extract I have counted a rate of 42, 74 percent of topical themes; a relatively low rate compared to the first extract which is 55.71 percent. This second extract turns also around a social event but this one is not so encountered in our societies. The author depicts the issue of gossips but he considers it as a big problem and I think it is what explained the highest rate of unmarked themes in this second extract. In this extract Moji has decided to ruin a union existing between Bayo and Kudi that's why early in the morning she goes to Iyalode's house and tells lies saying that Bayo has a curse because when he was a

baby, he fell from his mother's back; and in the African traditions, falling from one's mother's back is a curse. This second expert, Contrary to the first extract which contains no marked theme has 02.89 percent of marked themes. The author continues showing the lack of affective love between the interactants. It can be illustrated through the behavior of Moji who doesn't act as an old person.

The structural topical theme in the second extract is 00 percent contrary to the first extract that falls into 1.52 percent. It shows once again how hard it is to build a comprehensive community.

As far as the textual themes are concerned they fall into 10.14 percent that proves the use of a few numbers of conjunctive adjuncts in the second extract. It means that connectors have been used but not so much. The gossips doesn't allow mama Moji to make use of connectors in order to have good sentences. Talking about the interpersonal themes in the second they fall into 16.66 percent, relatively high than the first extract. This second extract shows that Moji, by her ability of gossiping want to establish a good relationship between Iyalode and herself by destroying Bayo who is supposed to call her aunt. As said in the extract, Kudi, Iyalode's daughter is in a love relationship with Bayo and that's what Moji is destroying.

In this second extract, the multiple themes fall into 26.81 percent contrary to the first extract that counts 16.79 percent. I illustrate this by the textual and interpersonal themes occurring before obligatory theme.

The structural themes 3.62 percent continues showing that the society has more to do concerning a peaceful co-existence. Turning then to the third and last extract it contains 56.2 percent of topical theme falling into 53.59 percent of unmarked themes, 1.96 percent of marked theme and 0.65 percent of structural themes.

The textual themes in this extract is 16.33 percent showing the coherence and coherence in some clauses not in the whole extract. This third extract depicts the problem of injustice in our societies and this can be illustrated by this attitude of Iyalode of calling the police when Bayo and Rotimi are fighting on behalf of Kudi, Iyalode's daughter. The author certainly regrets this attitude that's why he shows it through this high rate of unmarked themes.

The lack of affective love continues to be shown in this third extract through the rate of marked themes: 1.96 percent. It is this kind of injustice that gives way to this low rate of interpersonal themes: 3.92 percent. It's means that the relationship between the interactants in this last extract is a very bad one and it is even what is encountered nowadays in our societies; this lead me to say that the author Tunji Ogundimu in this novel made a vivid report. The multiple themes in the third extract is relatively few than the one in the second extract. Here the rate is 3.92 percent and shows that some clauses contain two themes.

The predominance of unmarked topical themes throughout the three extracts proves the pertinence of the problems developed by the author respectively 54.19%, 39.85% and 53.59% in the first, the second and the third extracts have been counted. The low rate of marked themes in the three extracts 4.85 percent denotes that there is no affective love between the characters. The rate of textual themes through the three extracts (13.74, 10.14 and 16.33%) respectively in the first, second, and third extracts denote that the novelist has made use of logical connectors like: "and, so, then" to enforce ideas. This use of conjunctive adjuncts shows the coherence and cohesion between sentences. This suggests in the extract one that the conversation between Mama Tunde and Bayo about love despite the fact that it wasn't organized in advance has been more or less well done. It means that the writer has more or less respected the cohesion and the coherence aspects through the extracts selected especially the third one. Considering the interpersonal themes, I notice that in the first extract,

they fall down with 9.16%, in the second extract we have 16.66% and in the third one the percentage is 03.92%.

These percentages demonstrate that the atmosphere between the interactants is not a good one and this can be illustrated with Mama Tunde and Bayo. It can also be seen between the members of Kudoro family who do not agree with Bayo and refuse to come back on this issue. The author paints in black the problems without solution among the members of the same community for the reader to pay more attention and realize what the atmosphere in the African societies particularly the way, the one of Nigeria looks like. Together the three extracts conflate a total rate of 21.09% of multiple themes. This rate shows some clauses contain many themes with textual or interpersonal themes occurring before the obligatory theme. The structural themes' rate of 04.02% suggests that there's much more to be done concerning peaceful co-existence. It shows how people of this community put self-interest before communal responsibility. This can be seen through the atmosphere between Bayo and Mama Tunde, her aunt through the novel.

To put an end to the present work which has helped me to understand the novel *The Insiders* written by a Nigerian writer Tunji Ogundimu and which has helped me to explore the textual meaning, I can say that the exploration of the three strands of meaning that enable text to be negotiated is not an easy job but need to be known by any student of English department particularly those of applied linguistics in order to have a clear understanding of any novel because even if some novelists just write for the reason to be read, it is from now on the responsibility of students of applied linguistics to let them know that what they have written has more sense than what they think. Speaking about the textual meaning, more attention has to be paid by our writers in order to consider linguistic features in their work to be good writers for their benefits and the one of their readers.

## Conclusion

The systemic functional linguistics is the theory that is applied to the present work and M.A.K Halliday is known as the main author of this approach. Through this theory I can see that language use is functional and conveys three simultaneous strands of meaning which are experiential meaning, interpersonal meaning, and textual meaning. In this study, I have analyzed three extracts from *The Insiders*. The third simultaneous strand of meaning that enables text to be negotiated I mean the textual meaning is the basic aspect of systemic functional linguistics under study in this work. This research work has been based on the theme: textual meaning in *The Insiders*: description and discussion of findings. Apart from the introduction and the conclusion, the whole work falls into three main steps: review of literature and theoretical framework, theme description of the extracts, recapitulation and discussion of findings.

The literature review has given some light on what has been done by linguists and some scholars so far, in the field of systemic functional linguistics especially when it comes to consider the idea of applying linguistics to literature and how this application should be conducted. In the theoretical framework some key concepts has been defined with some examples concerning textual meaning. The second step has been the analysis of different themes in the three extracts selected in the novel. The last step is about the discussion of the findings which is intended to highlight the results of the extracts; I mean the realities in Africa societies that the author of the novel has depicted. After this last stage I have come to the conclusion thatthe author evocated in his novel topics related to the education of children early after their parents' death, injustice in African societies and the role of parents in their children love affairs.

To put an end to this work which I expect could help the students in Applied Linguistics and any reader of literary works to have a deep understanding and a comprehensive appreciation of the novel *The insiders*, I can say that Systemic functional linguistics with its grammars help a lot to shed light on those half-revealed aspects of social themes.

Finally, at this stage of exploration, the reading of this novel leads me to draw the conclusion that our entire life must not be money-centered. My intention would be that for the years to come, other students of our department could conduct their research works on the remaining two grammars so as to better explore the novel for the benefit of all.

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## APPENDIX

### The Extracts under study

#### Extract 1 :( from page 16 to page 19)

“What exactly is the problem?” He asked. “The problem?” Mama TUNDE said rhetorically. *Well*, it is simple: There is more in a woman than her looks. You cannot base the choice of a partner on good looks alone. I do not believe. THAT Kudi is the kind of girl. THAT you should marry. *And* that is why we are here.

BAYO went agape. His hands resting on either side of his lap gripped the blue bedsheet. His aunt was entitled to her belief, he thought. *But* he was entitled to his choice.

He looked at the visitors in turn. *And* he said quietly. «I love the girl. She has agreed to marry me. I shall marry her.

Mama Tunde glanced at her friend. She shook her head. *And* she asked Bayo. How much do you know about Kudi for the two of you to marry? How much do you know about her background? How much about her mother?

Must he cram her mother’s c.v.?”Bayo said. I want to marry Kudi, not her mother. *And* he does not believe. THAT I need to study psychology for that.”

“You need to know Iyalode,”Alaba said emphatically.”You need to. She is a dreaded woman; no serious-minded person likes to deal with her. I believe. THAT behavior is like smoke. It cannot be hidden. In character, Kudi and Iyalode are identical twins. The mother is infamous. The daughter is notorious. *So*, you see. You should stay away from such a set.”

Bayo turned an angry look from Alaba to his aunt. *And* he snapped. “I don’t want any slander against Kudi and her mother.”

“Slander?” Mama Tunde laughed. “Is it slanderous to tell you about the morals of a shameless woman who has gone round half a dozen husbands in less than a decade?”

You don't seem to realise our concern. Surely, he who shows restraint. *And* who bides his time to have a meal should not settle for a bad one. You've been very patient. You've waited till now before deciding to marry. I do not expect you to tie yourself to the daughter of woman of doubtful reputation. That's all we are saying."

Bayo frowned. Why, he wondered, should anybody insult him by defaming his prospective mother-in-law to his face? Did they believe THAT they could...?

"We understand your feeling," Alaba interrupted his thoughts.

"*But* you must watch Kudi closely. *Then*, you will also see our point. You will see. THAT we are trying to save you from an embarrassing shock."

"Shock? Where will that come from? Please leave me alone. *And* go your way.

I do not intend to ruin a union. I am still laboring to establish. I've made my choice without any interference. I will not need your advice."

"I shall provide it," mama Tunde countered. "*True*, I cannot afford financial contribution towards your marriage. *But* I shall not, on that account, run away from my responsibilities. *When* I see your future threatened."

"Whose future?" Bayo fulminated. <sup>73</sup> *And* he stood up. "What do you think that your responsibilities are? To mislead me?" Mama Tunde sprang to her feet: "sit down. *And* think, «She said. "Sit down. *And* consult your common sense.

**Extract 2 (from page 96 to page 99)**

When Moji woke up that Wednesday morning. She decided to go and talk to kudi's mother. Iyalode was still fast asleep. *When* Moji knocked. Kudi answered. *And* she came to the door. She appeared dressed to go out.

"Good morning, my dear," Moji greeted.

"Good morning," Kudi answered, uncertain whether she had met the face before.

"Is this mama kudi's room?"

"*Yes but*, she's still in bed."

"Please, I'd like to talk to her".

"Can you come back?14. Mother doesn't like being disturbed."

"Look, my daughter" Moji pleaded in a confidential tone. "I have come for an urgent matter. I must talk to your mother. Before I travel."

The urgency in Moji's voice overwhelmed kudi's hesitation.

"*All right*," she gave in. "Let me wake her up." Kudi went back in. Immediately after, Iyalode was heard dragging her feet. *Then*, she came out onto the doorstep. *And* she held the curtain aside. Her wrapper was loosely strapped round her bust, just above her breasts. She yawned. *And* she half opened her sleepy eyes.

"Good morning, mama Kudi"

Iyalode hesitated for a second. *While* her forehead contorted with concentration.

"Mama Oni lafun, aren't you".

"Yes," Moji smiled, "you have a good memory."

"Thank you."

"I never knew. that you could recall my face as your customer while you live at Kudoro Road with your little daughter then. May I come in".

"*Oh, by all means*," Iyalode moved aside to allow Moji in.

Then sleepily, she drew a low stool from behind the door and she gave it to the visitor.

There was a silence. Iyalode sat down on the edge of her double bed. and she welcomed Moji once again. She was well aware of the saying that an adult does not run in the bush unless there is a compelling reason to do so; if the runner is chasing nothing, then something must be chasing him. All the same, shifting on the bed she asked. "Is anything the matter?"

Moji did not respond immediately. She observed an awkward. *But* she calculated pause. as though she had brought a problem, which she now felt too shy to discuss.

"I must first apologize for disturbing your sleep."

"That's all right, you needn't worry. Tell me what I can do for you." Iyalode was getting impatient.

Moji put on a serious look. and she said. "There is a problem."

"What problem?"

Looking at Kudi who was busy putting finishing touches to her make-up by the window, Moji whispered, "You don't usually count the remaining nine toes of a lame man in his hearing."

"Don't worry, Kudi can be trusted."

### **Extract 3(from page 144 to page 147)**

From here she walked across the zebra crossing to the left. *And* there was councillor James' house. She was glad. That she had found it without asking anybody for further direction. The house was not difficult to locate. *As* she had been made to believe and she would remark this to mama Onilafun. Who thought. She was still a baby at the age of ten. The house was called Assiko house, *so* she was told. This translated, 'Modern House'. But, she noticed that the letter, 'I' in Asiko, had peeled off from the inscription. As a result, it read, "Asko House". Sumbo giggled at the meaning of the first of the two words. "Asko" was the vogue word in town among children. The word is uttered with the shrug of one or both shoulders. While (they were) saying "Asko". The user might also raise his right hand to the level of the shoulder, move it swiftly round in a circle, thrust it forward and curve the fingers downwards. What the speaker means is simple: "that's your business," or "Shut up!" or again. "Can't you leave me alone?" This implies that the user will not respond. Even if you keep on talking to him indefinitely. Again, Sumbo smiled to herself. When her look went back to the inscription. She was impressed, and (she) wondered whether the councillor had invented the word "Asko". She felt that the councillor had to be great to have thought of such a wonderful expression on behalf of children, *as* the usage and interpretation of the newly coined word appeared hostile in a pleasant way. Bimpe was sitting on the greyish low wall in front of the house. "Hello," Sumbo greeted, "do you live here?" "Yes; If you want to buy groundnuts, go and see mother inside. "I don't want to buy anything." Well?", "I've come to see you. "To see me?" Bimpe looked up from fumbling with one of her sandals. "So you know me?" "I can see that you live here." "yes, but I don't know you. Where do you live? "At Lupate," Sumbo lied. "just by the evening market. What are you doing to your sandal?". "I'm trying to sew it. It came off last night, and mother said. It was too old to be

sewn again. I want to do it myself and show her.” By the way , is Kudi in ?”No” Do you Know Bayo?” you mean uncle Bayo? Yes he’s very nice. He even promised to buy akara balls for me this evening. But one wicked man came and beat him up.” “ Who is the man?” “They called him Rotimi. He beat mother too. He’s big and tall. He does not talk; he does not laught. He does not offer sweets like uncle Bayo. He fights and wounds people. I don’t like him, “ “ and where’s Uncle Bayo now?” “ They took him away. Just now, mam kudi called the police. When she saw the two fighting” “That a pity” Sumbo said. Yes it is a pity. I hate Rotimi, I hate the policeman, I hate mama Kudi... if you want to see uncle Bayo... Well, don’t worry. I’ll see him later. You can take the sandal to your mother now. I’m going back to Lupate. She bid Bimpe good-bye and left.