

**FORMS AND FUNCTIONS OF SENTENCES IN AKÍNWÙMÍ  
ÌŞÒLÁ'S PROSE TEXTS**

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## CERTIFICATION

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## **DEDICATION**

I dedicate this thesis to the Almighty God, who has been my help in ages past, my hope for the years to come, my refuge, my strength, my comforter and my ever-present help in time of trouble.

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## TABLE OF CONTENTS

	Page
Title Page	i
Certification	ii
Dedication	iii
Acknowledgments	iv
Table of Contents	v
List of Figures	x
List of Tables and Charts	xi
Abbreviations	xiii
Abstract	xv

### CHAPTER ONE: INTRODUCTION

1.0 Preliminaries	1
1.1 Background to the Study	1
1.2 Statement of the Problem and Justification	2
1.3 Aim and Objectives of the Study	3
1.4 Research Questions	3
1.5 Significance of the Study	4
1.6 Brief Note on Akínwùmí Ìṣòlá	4

### CHAPTER TWO: LITERATURE REVIEW AND THE STYLE IN THE TEXTS

2.0 Preliminaries	6
2.1 Literature Review	6
2.1.1 Linguistics and Literature	6
2.1.2 Prose as a Discourse	7
2.1.3 Previous Studies on the Texts of Akínwùmí Ìṣòlá	9
2.2 Style in the Texts	15
2.2.1 The Concept of Style	15
2.2.2 Elements of Style	16
2.2.2.1 Choice of Diction in the Texts	17
2.2.2.2 Plot in the Texts	23
2.2.2.3 Themes in the Texts	26

2.2.2.4	Point of View	31
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### **CHAPTER THREE: METHODOLOGY**

3.0	Preliminaries	34
3.1	Research Design	34
3.2	Data for the Study	34
3.3	Method of Data Collection	34
3.4	Scope of the Study	35
3.5	Theoretical Framework	35
3.5.1	Basic Concepts in Functional Grammar	35
3.5.2	Classes and Functions in Functional Grammar	38
3.5.3	FG Metafunctions	39
3.5.3.1	Textual Metafunction: Clause as Message	39
3.5.3.2	Interpersonal Metafunction: Clause as Exchange	40
3.5.3.3	Experiential Metafunction: Clause as Representation	40
3.5.4	Functional Analysis of Narrative Texts	44
3.5.4.1	Application of Functional Grammar to the Present Study	46
3.5.5	The Bare Phrase Structure	47

### **CHAPTER FOUR: SENTENTIAL ANALYSIS OF THE TEXTS**

4.0	Preliminaries	50
4.1	Definition of a Sentence	50
4.2	Relationship in a Sentence	51
4.2.1	Syntagmatic Relationship	52
4.2.2	Paradigmatic Relationship	52
4.3	Classification of the Sentence Types in the Novels	53
4.3.1	Structural Classification of the Sentences	53
4.3.2	Functional Classification of the Sentences	56
4.3.2.1	Declarative Sentence	56
4.3.2.2	The Imperative Sentence	58
4.3.2.3	Interrogative Sentence	60
4.3.2.3.1	Yes/No (Polar) Interrogatives	60
4.3.2.3.2	Content Word Questions	61

4.3.2.3.3 Alternative Questions	63
4.3.2.4 The Emphatic Sentence	64
4.4 Findings	65
4.5 Conclusion	66

## **CHAPTER FIVE: FUNCTIONAL ANALYSIS OF THE TEXTS**

5.0 Preliminaries	72
5.1 Functional Analysis	72
5.2 Textual Metafunction – Clause as Message	74
5.3 The system of Theme	76
5.3.1 Subject and Theme	76
5.3.2 The Concept of “Theme”	77
5.3.3 Rheme	79
5.3.4 Types of Theme	79
5.3.4.1 Topical Theme	80
5.3.4.2 Interpersonal Theme	81
5.3.4.3 Textual Theme	81
5.3.4.4 Multiple Themes	82
5.3.5 Summary of Types of Themes	84
5.3.6. Marked and Unmarked Themes	84
5.3.7 Theme and Mood in <i>Ó le kú, Şaworoide, Ogún Qomodé</i>	85
5.3.7.1 Theme in Declarative Sentences	86
5.3.7.2 Theme in Interrogative Sentence	87
5.3.7.3 Theme in Imperative Sentence	88
5.3.8 Functions of Theme	90
5.3.9 Thematic Analysis of <i>O le Ku, Şaworoide, Ogún Qomodé</i>	90
5.4 Cohesion in <i>Ó le kú, Şaworoide, Ogún Qomodé</i>	108
5.4.1 Reference	110
5.4.2 Ellipsis	112
5.4.2.1 Nominal Ellipsis	113
5.4.2.2 Verbal Ellipsis	114
5.4.2.3 Clausal Ellipsis	114
5.4.3 Conjunctions	115

5.4.3.1 Additive	116
5.4.3.2 Adversative	117
5.4.3.3 Causal	118
5.4.3.4 Temporal	119
5.5 Findings	120
5.6 Interpersonal Metafunction- Clause as Exchange in the Texts	123
5.6.1 The Mood Element of a Clause	125
5.6.1.1 The Subject	126
5.6.1.2 The Finite	126
5.6.2 The Residue Element	127
5.6.2.1 The Predicator	127
5.6.2.2 Complement	127
5.6.2.3 Adjunct	128
5.6.2.4 Other kinds of Adjuncts	128
5.6.3 Vocative	128
5.6.4 Mood Types	129
5.6.4.1 Indicative	129
5.6.4.2 Imperative	131
5.6.5 Polarity and Modality	131
5.6.6 Mood Analysis in <i>Ó le kú, Şaworoidę, Ogún Omọdę</i>	132
5.6.6.1 Data Analysis	132
5.6.6.2 Discussion on Data Analysis	142
5.6.7 Findings	146
5.7 Experiential Metafunction: Clause as Representation in the Texts	147
5.7.1 Process Types and Participant Functions	149
5.7.1.1 Material Process	149
5.7.1.2 Mental Process	150
5.7.1.3 Relational Process	151
5.7.1.4 Behavioural Process	152
5.7.1.5 Verbal Process	153
5.7.1.6 Existential Process	153
5.7.2 Participant	154
5.7.3 Circumstances	154



5.7.4	Experiential Analysis	157
5.7.5	Discussion on the Analysis	168
5.7.6	Conclusion	172

## **CHAPTER SIX: SUMMARY AND CONCLUSION**

6.0	Preliminaries	175
6.1	Summary of Findings	175
6.2	Contributions of the Study	178
6.3	Limitations of the Study and Recommendations	178

<b>References</b>	180
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<b>Appendix: Synopsis of the Texts</b>	185
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## LIST OF FIGURES

Fig. 3.1 Word Classes recognized in the Functional Grammar of Yorùbá	38
Fig. 5.1 The System Network of Theme Selection and Theme Range	84
Fig. 5.1 Network of Mood Systems	131

## LIST OF TABLES AND CHARTS

Table 3.1	Function Structure of the Clause.	38
Table 3.2	Summary of the Process Types, Meanings and Participants	43
Table 3.3	Clause with three metafunctional lines of meaning	44
Table 4.1	Sentence Types	64
Table 4.2	Frequency of Sentence Types on <i>Ó le kú</i> , <i>Şaworoide</i> , <i>Ogún Oṃoḍé</i>	67
Table 5.1	Representation of the sentence with Semantic Functions	73
Table 5.2	Representation of the sentence with Syntactic Functions	73
Table 5.3	The Metafunctional Relationships of Thematic Constituents	83
Table 5.4	Theme–Rheme analysis of some sentences in <i>Ó le kú</i>	83
Table 5.5	Marked thematic equatives	83
Table 5.6	Theme in yes/no interrogative sentence.	87
Table 5.7	Theme in Content Word Interrogative.	88
Table 5.8	Unmarked Theme in Imperative Sentence	88
Table 5.9	Marked Theme in Imperative Sentence	89
Table 5.10	Mood Type and Unmarked Theme Selection	89
Table 5.11	Giving or Demanding, goods-&-services or information	124
Table 5.12	Finite Verbal Operators	126
Table 5.13	Metafunctions and Types of Adjuncts	128
Table 5.14	Typical Function of Group and Phrase Class	148
Table 5.15	Types of Processes and the Participants	154
Table 5.16	The Summary of Circumstances	156
Table 5.17	The Frequency of Occurrence of Process Types in the Texts	157
Chart 4.1	Prominence of sentence types in <i>Ó le kú</i>	67
Chart 4.2	Prominence of Sentence Types in <i>Şaworoide</i>	67
Chart 4.3	Prominence of Sentence Types in <i>Ogún Oṃoḍé</i>	68
Chart 4.4	Percentage of Sentence Types in <i>Ó le kú</i>	68
Chart 4.5	Percentages of Sentence Types in <i>Şaworoide</i>	69
Chart 4.6	Percentages of Sentence Types in <i>Ogún Oṃoḍé</i>	69

## ABBREVIATIONS

A	Adjunct
Adj	Adjective
Behav.	Behavioral process
BPS	Bare Phrase Structure
C	Complement
Circ.	Circumstantial element
CWQ	Content word questions
D	Determiner
DP	Determiner Phrase
Decl	Declarative
Exist.	Existential process
F	Finite
FG	Functional Grammar
Foc0	Focus Phrase Head
Foc1	Intermediate projection of focus head
FocP	Focus Phrase
Inter0	Interrogative head
Inter1	Intermediate projection of inter0
InterP	Interrogative Phrase
Imp P	Imperative Phrase
N	Noun
Mat.	Material process
MP	Minimalist Program
P	Predicator
POV	Point of view
PQ	Polar questions
Relat.	Relational process
S	Subject
Spec	Specifier
TP	Tense Phrase
V	Verb
vP	Light verb
VP	Verb Phrase
X	Minimal projection
XP	Maximal projection
θ	Theta

## ABSTRACT

A sentence is a unit of grammatically linked words, grouped meaningfully to express a statement, question, command or emphasis. Existing studies on Akinwumi Ìṣòlá's texts have concentrated on the stylistic analysis without a comprehensive syntactic and functional analysis of the texts. This study was designed to investigate the syntax of Ìṣòlá's prose texts such as the sentence forms and their textual, interpersonal as well as experiential metafunctions with a view to establishing the sentence forms and their functions.

A combination of the Bare Phrase Structure of the Minimalist Program and Systemic Functional Grammar (SFG) was adopted as framework. The three prose texts of Ìṣòlá: *Ó le kú*, *Ṣaworoidẹ* and *Ogún Ọmọdẹ* were used. Thirteen thousand, four hundred and thirty-nine sentences were used in the texts comprising *Ó le kú* (3,325), *Ṣaworoidẹ* (7,053) and *Ogún Ọmọdẹ* (3,061), respectively. Data were subjected to both syntactic and functional analyses.

Structurally, the texts have the simple, compound, complex and compound-complex sentences while functionally, four sentence-types: declarative, interrogative, imperative and emphatic, are identified. The identified sentences also referred to as clauses in SFG, have three functions: textual, interpersonal and experiential. The textual function is the message, represented as Theme and Rheme while the cohesive devices are employed to show the connectivity in the texts. There are three distinctions of Theme in the texts: topical, interpersonal, and textual. Topical Theme conveys information in the discourse, interpersonal Theme shows the character's attitudes while textual Theme links a clause to the rest of the discourse. Cohesive devices identified are reference, conjunction and ellipsis. The interpersonal function is the exchange, analysed through Mood and Residue. The Mood comprises the Subject and Finite while the rest of the clause is the Residue. There are three types of Mood in the texts: declarative, interrogative and imperative, functioning as statement, question and command, respectively. The experiential function is a representation of the author's world analysed through transitivity which comprises processes, participants and circumstances. Processes include the material, mental, verbal, behavioural, relational and existential. Each process selects its participant, for instance, participants for the material process are the actor and the goal while mental process has the senser and the phenomenon as its participants. Identified types of circumstances are location, manner, extent, cause, role, matter, accompaniment and angle.

Akínwùmí Ìṣòlá employs various linguistic forms to demonstrate that meaning realisation begins from the choice of sentence types as well as their functions in the construction of a text. Using various types of Themes and exploiting interpersonal and experiential metafunctions, the author uses Yoruba to accentuate the three functions of language in the prose texts.

**Keywords:** Akínwùmí Ìṣòlá in prose texts, Systemic Functional Grammar, Sentence forms, Metafunctions

**Word count:** 432

# CHAPTER ONE

## INTRODUCTION

### 1.0 Preliminaries

This chapter, which introduces the study, presents necessary background information on the research work and the theoretical frameworks adopted for the study. It also highlights the aim and objectives of the study, the research methodology and a brief note on the author of the selected texts.

### 1.1 Background to the study

Scholars' observations have shown that it is possible to generalize the use of language in literature (Fabb 1997:1). Language can be seen as the nucleus of literary works. It is one of the ways through which we make requests, express our minds and opinions, educate others, instruct them, provoke them and also receive their opinion. This study investigates how language is used in the prose texts of Akínwùmíṣòlábeyond doing a stylistic analysis, therefore, it engages in what we might term literary linguistics to see if we can generalize his use of language. We believe that a linguistic analysis of a literary work is a viable window that can give access into understanding the work. The study is carried out within the syntactic and functional theory of linguistics. Syntax has to do with the arrangement of words and phrases to create well-formed sentences in a language. Traditionally, syntax refers to the branch of grammar that deals with the ways in which words, with or without appropriate inflections are arranged to show connections of meaning within the sentence (Mathews 1981:1). Tallerman (2005:1) says syntax means sentence construction, how words are grouped together to make phrases and sentences. Syntax is therefore the study of the forms, structures and the classification of sentences which is one of the concerns of this study. It is also concerned with the syntagmatic relations of words in sentences and the paradigmatic relations of sentences. Based on these definitions of syntax, we established that the cruse of syntax is the arrangement of words to form units larger than words that is phrases and sentences. It is also clear that syntax is concerned with the various relationships, which will be discussed later, and different syntactic processes in human language. Therefore, we can say that syntax in literature refers to the manner in which words and different types of sentences are placed together in a work of literature. When syntactic analysis is carried out, sentence structures and

syntactic processes are identified and it also analyses how the relationship between the syntax and the content of a literature reflects the author's purpose.

Of interest, to this present study, is the use of language in Akínwùmí Ìṣòlá's prose texts. This is to justify Boulton's (1980:21) cited in Adeniji (2014) that literature is the art that uses language and offers a corpus for language study in the written mode. Language plays important roles as a result of its many functions. It is considered as a tool to communicate with others. People can express their feeling in many ways, either spoken or written. Functional Grammar, introduced by Halliday (1985) is a branch of linguistics that studies language from its function. According to Gerot and Wignell (1994:6), functional grammar learns how the meanings are realized in a text. Functional grammar explains three metafunctions; interpersonal, ideational, and textual. In this research, the writer would like to analyze the texts syntactically and also describe their language functions. By conducting this research, the writer can describe the texts and their meaning from both the syntactic and functional grammar's point of view. This study, therefore, examines the pragmatic features of language use in the prose texts written by Akínwùmí Ìṣòlá.

For the purpose of this research, three prose texts written by Akínwùmí Ìṣòlá are used. The texts are *Ó le kú*, *Ogún Omódé* and *Ṣaworoide*. An attempt is made to give an account of the sentence types used by the author in the texts; the functional analysis of the sentences is also carried out. This study refers to the theory of Functional Grammar proposed by M.A.K. Halliday (1985, 1994, 2004 and 2014) in *An Introduction to Functional Grammar* and the Bare Phrase Structure of the Minimalist Program proposed by Chomsky (1995). The selected texts are written in the Yorùbá language of the South-western Nigeria which is considered to be a well-researched language. Oduntan (2000) claims that various aspects of the syntax of Yorùbá language have been examined in many studies.

## **1.2 Statement of the Problem and Justification**

Existing literature shows that while literary analysis abounds on the works of Akínwùmí Ìṣòlá, both written and his works on screen, very little have been done on his work in linguistic scholarship. From the literary stance, Adejumo (2008) examines satirical elements in Akínwùmí Ìṣòlá's drama, where she examines the satirical themes and presentation of satire in Akínwùmí Ìṣòlá's plays. Olátéjú (2008) also studies humour

in the works of Akínwùmí Ìṣòlá by identifying the comic episodes, witty comments in some of his texts and concludes that Akínwùmí Ìṣòlá is a very humorous writer. From the linguistic angle, Adéwolé (2008) examines issues in the Yorùbá language by using data gathered from Akínwùmí Ìṣòlá's *Ogún Omọdé* to resolve some controversial issues on the status of 'ti' particle in Yorùbá. Adesola (2008) also studies the linguistic form of *Olú Omọby* examining some linguistic processes attested in the text under analysis.

To the best of our knowledge, there is a dearth of work on the extensive and detailed investigation of the syntactic and functional description of Akinwumi Isola's prose texts. This present study, therefore, hopes to fill this vacuum.

### **1.3 Aim and Objectives of the Study**

The main aim of this study is to conduct a linguistic analysis of Akínwùmí Ìṣòlá's novels. The objectives are to:

- (i) identify the different sentence types and their frequency as used in the novels.
- (ii) examine the messages conveyed by the clauses (sentences) identified in (i) in the light of the three metafunctions of Functional Grammar (FG).<sup>1</sup>
- (iii) contribute to the academic discourse on Yorùbá studies such as the interface between Yorùbá literature and linguistics.

### **1.4 Research Questions**

This study will attempt to provide answers to the following research questions:

- (i) what are the different sentence types used in the novels and their frequency?
- (ii) what are the messages conveyed by the identified sentences based on the three metafunctions of the Functional Grammar?
- (iii) how will the analysis contribute to the academic discourse on Yorùbá studies such as the interface between Yorùbá literature and linguistics?

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<sup>1</sup>Three metafunctions are discussed in Functional Grammar (FG). These are the textual metafunction, the experiential metafunction and interpersonal metafunction. Based on these metafunctions, FG sees the clause as bearing three strands of meaning simultaneously. The clause is seen as a message (textual metafunction), as a representation (experiential metafunction) and as an exchange (interpersonal metafunction).



### **1.5 Significance of the Study**

The present study is an endeavour towards a syntactic and functional description of Akínwùmí Ìṣòlá's prose texts. It examines the nature and types of sentences in the novels as well as discusses the message conveyed by the sentences (clauses) within the Functional Grammar. The study will enhance an understanding of the works of Akínwùmí Ìṣòlá, especially his prose texts by characterizing his distinctive style of writing based on linguistic analysis. Also, considering the fact that numerous works on Akínwùmí Ìṣòlá exist from the literary angle, this research work is an important contribution to the few existing linguistic analysis of his works. This study will also serve as an interface between linguistics and literature, confirming the fact that both linguistics, (especially syntax), and literature are so important and dependent upon each other to the extent that the two cannot be separated, because syntax affects the nature of a prose text in that it enhances its meaning and contributes towards the settings of its tone. Without linguistics, literature would simply be a list of words that convey no particular meaning.

### **1.6 Brief note on Akínwùmí Ìṣòlá**

Akínwùmí Ìṣòlá was born on the 24th of December 1939 at Lábòdé Village. Lábòdé Village is located in the North-East of Ìbàdàn in Òyó State. His father Samuel Oròjídé Ìṣòlá and mother Rebecca Adédoyin Ìṣòlá were Christians. They were indigenes of Ìbàdàn but because of their occupation which was farming they lived at Lábòdé Village most of the time and came home occasionally. For this reason, Akínwùmí Ìṣòlá's parents founded a Methodist Church in the village and they were the first 'Bàbá Ìjọ' and 'Ìyá Ìjọ' of the church. Akínwùmí Ìṣòlá started schooling at an early age. This was because of the position the parents occupied in the church. He started school in 1945 at Methodist Primary School, Lábòdé Village. After three years, on his completion of Standard three at the village he came to Ìbàdàn where he completed his primary education at Methodist Primary School Agodi, Ìbàdàn in 1951. While in Ìbàdàn, he lived with his grandmother in the town but spent his vacations at Lábòdé Village with his parents. Owing to financial problems, Akínwùmí Ìṣòlá could not go to Ìbàdàn Grammar School where he was among the best few admitted that year. So he started teaching as a pupil teacher at Methodist Primary School, Olódó in 1953. In

1954, he was admitted to Methodist Teacher Training College at Ìfàkì-Èkìtì for his grade three teacher's certificate. He finished in 1955 and taught at Ìgbógilà in Ègbádó. He went for his Grade Two Teachers Certificate in 1957 at Wesley College, Ibadan. He was the senior prefect in 1958. He was posted to a Methodist Modern School, Ògbómòṣó in 1959 as a school teacher but because of the reputation that he had before he passed out of Wesley College, Ìbàdàn, he was appointed as a junior tutor in 1960. That same year he was sponsored by the college through the help of the Principal to attend Nigerian College of Arts, Science and Technology Ìbàdàn. He finished in 1962 and went back to Wesley College to continue his teaching career. He left for the University of Ìbàdàn in 1963 for a four-year course in French. After his course at the University of Ìbàdàn in June 1967, he returned to Wesley College to teach. In April 1968, Akínwùmí Ìṣòlálé left for the University of Lagos as a Graduate Assistant. In September 1968 he came back to the University of Ìbàdàn for the Postgraduate Diploma in Linguistics because he was appointed as a lecturer for Yorùbá. He started his research work on 'Sàngó Pípè' for his Master's degree which he completed in 1972. In September 1974, Akínwùmí Ìṣòlálé left for the University of Ifè as a lecturer. He got his doctorate degree in 1978 after his research work on "The Writer's Art in the Modern Yorùbá Novel". Akínwùmí Ìṣòlálé got married in 1969. He was blessed with four children.

Akínwùmí Ìṣòlálé in his interview with Akínyemí (2008) asserted that what influenced his decision to write is the kind of childhood background he had while growing. He grew up in Lábòdé Community and Ìbàdàn. According to him, that was what laid a very solid foundation for him as a creative writer, because he had access to good background, folktales and songs. Akínwùmí Ìṣòlálé is a retired lecturer, a seasoned scholar, an award-winning, prolific Nigerian author, film director and producer. He has many scholarly articles and books to his credit. He has published about nine plays: *Efúnsetán Aníwúrà*, *Kòṣeégbé*, *Abé àbò*, *Olú Omọ*, *Ayé Yẹ Wón Tán*, *Madam Tinúbú*, *Bellows in my Belly*, *The Spirit of Lagos* and *Governor's Campus Queen*. He has also published three novels: *Ó le kú*, *Ogún Omódé* and *Ṣaworoide*, an anthology of poems: *Àfàimò* and a collection of jokes, *Fàbú*. (Adeleke et al 2009, Akinyemi 2008). Akinwumi Isola joined his ancestors on 17<sup>th</sup> of February, 2018.

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THE STYLE IN THE TEXTS**

#### **2.0 Preliminaries**

This chapter has two major sections, namely literature review and the style in the texts. The first section is on review of relevant literatures which include scholars' views on the relationship between Linguistics and Literature, prose as a discourse and existing works on Akinwunmi Isola followed by a section on the elements of styles identified in the texts under analysis.

#### **2.1 Literature Review**

The reviewed literature is presented in three parts. The first part traces the place of linguistics in literature; the second part is on the analysis of prose narrative as discourse while the third part presents previous studies on the works of Akínwùmí Ìṣòlá.

##### **2.1.1 Linguistics and Literature**

Language is regarded as the tool of thinking that distinguishes human beings from animals and this enables them to express their thoughts. This view of language has led writers, critics and also readers to focus on the way they study, interpret and use language. It has been established by scholars that there are some contributions which linguistics can make to literary analysis and in the process many points have been raised in favour of the role Linguistics can play in the literary analysis. To start with, Linguistics is defined as the scientific study of language. It describes language. Literature according to Chapman (1973:7) is the art that uses language. Literature is also seen as a creative use of language (Fowler 1996:21). Literature makes use of language, therefore, literary analysis falls within the domain of linguistics and knowledge of a linguist is considered to be beneficial in literary analysis. Fowler (1996:19) observes that the linguistic apparatus with which the formal structure of a literary text can be analyzed is available only to the linguist. Fowler's observation points to the fact that a literary analyst will make use of language knowledge i.e. Linguistics in the analysis of literary work.

This indicates that language use is highly significant in literature. This is in accordance with Fowler (1996:3) that “the novelist’s medium is language; whatever he does, qua novelist, he does in and through language”. This simply means that an author cannot communicate with his readers without language. The significance of the use of language in literary works made Chapman (1973) quoted in Adeniji (2014:10) to assert that “literature is created from the basic material of linguistic study and is allied to it in such a way that the other arts like music and painting are not”. And that is why the end product of literature, which is the text, is capable of linguistic analysis. This clearly justifies the previous definitions of literature given earlier. Moreover, literature can be studied as a scientific language for various aspects like grammar, usage, lexis, semantics, pragmatics, etc. Literature as an art has three familiar genres. They are Prose, Poetry and Drama. Prose is the literary genre this present study is concerned with.

### **2.1.2 Prose as Discourse**

Prose refers to a form of language that has no formal metrical structure. It applies a natural flow of speech and day-to-day use of grammatical structures rather than rhythmic structures like we have in the case of poetry. Prose consists of complete grammatical sentences having paragraphs and it employs straight forward language. Prose according to Kuiper (2011:11) can be defined as any kind of written text that is not poetry. Shklovsky (1991) observes that the most typical varieties of prose are novels and short stories while other types include letters, diaries, journals and non-fiction. Drucker (2014:1) reveals that “prose is written in complete sentences and organized in paragraphs. He further observes that instead of focusing on sound, which is what poetry does, prose tends to focus on plot and characters. Prose simply refers to the simple narration of a story without any dialogs like drama. It can be comic, romantic, criminal, detective, adventurous, or a political story, etc.

Also, prose can be explained as a means of communication between the author and the readers because it is seen as an instance of imitation of the activities in the society which is often expressed through the device of story-telling. Prose can be said to be the realization of the totality of man’s life told by individuals about man and his society. It includes the activities and expressions of man. Simply put, prose in its simply defined structure is broadly adaptable to dialogue in the spoken form, discourse and fictional writing. Additionally, prose is of different types. It can be narrative,

expository, descriptive or persuasive. Narrative prose usually has a storyline with characters, often told chronologically except for few exceptions. Expository prose is a form of writing use to explain by exploring particular topics and themes and may not necessarily tell a story. It comes handy in speeches and essays because it gives basic information. Descriptive prose explains a topic in a detailed manner. Persuasive prose is an attempt to convince the readers of the advantages and disadvantages of a particular theme. Prose is widely used by writers because of its loosely defined structure which is more comfortable while expressing their thoughts and ideas.

The following points have been raised as elements of prose in an attempt to explain prose. The first element identified is the Plot. Aristotle (1977) is of the belief that the plot is the most important element of prose. The plot is like the framework of the story and it refers to a series of related events that are linked together to form a unified whole. It involves the arrangement of incidents in a story in a particular manner by the author. The events can be arranged chronologically, or the storyline may start with later events before flashing back to give the reader an insight on how things got to that point. Agoro (2001:23) observes that plots are tightly built together such that events in the plot “can be linked to a chain where each joint is hooked to another from the beginning to the end”. The events of a story, the way these events are arranged by the author toward a particular end is known as the plot i.e. it refers to the sequence of events through which an author constructs a story.

The second element of prose is character. A character could simply be referred to as “one of the persons who appear in the story” (Adeniji 2014:13). A character according to Aristotle (1977) is the person or being in a story that performs the action of the story. It is possible for characters to simply be described, or they may be revealed through dialogue in the course of unveiling the actions in the story. The main character in a story is usually referred to as the protagonist while the character in opposition to the main character is called the antagonist. In prose texts, there may be many characters such that some of them are classified as major or minor characters. This has to do with the rate of their participation in the narrative. A major character is engaged in the story right from the start to the end, while the minor characters are displayed just to perform some functions. Characters are regarded as people in the physical world, hence Mey’s (2001) quoted in Adeniji (2014:13) observation that authors create characters to populate the textual universe and employ each character in specific roles according to

his needs in the textual world. Choice of characters by the author, therefore, depends on the purpose dictated by the themes of the storyline.

The third element of prose is the setting. It simply refers to the time, location and the circumstances in which the story takes place. The setting which is created by language is the location of a story's action, together with the time it occurs. The fourth element of prose is the theme. The theme of a story is the crux of the matter which binds the element of the story together. Agoro (2001:33) in Adeniji (2014:14) defined theme as the central or dominating ideas in a literary work and states further that it is the abstract concept which is made concrete through the representation in person, action and image" in a literary piece. Theme refers to the preoccupation of the author of a work of art.

Another element of prose that should be noted is the style of the author. Style is the way an author uses words, constructs sentences in literary pieces and handles every aspect of his language and how he uses it. Worthy of note is the fact that all other elements employed in prose texts are dependent on language use. Language is used by characters. It is employed by the author to communicate with the readers and also to communicate information to them. Also, through the proper use of language, the theme of the story and the storyline is realized. Further more, the tone of the story can be determined through language, whether it is a comic or not. The language of prose can be interrogative, emphatic or even declarative so as to inquire, ascertain the truth of a situation; it can also be used to make statements.

### **2.1.3 Previous Studies on the Texts of Akínwùmí Ìṣòlá**

There are many approaches that can be taken in analyzing a work of literature and one of them is doing a literary analysis of such texts. A literary analysis may include any of the following: a thematic analysis, stylistic analysis, a pragmatic analysis, analysis of the use of language of the texts etc. This section is an exploration of studies on the works of Akínwùmí Ìṣòlá.

Abiola (2005) is an exploration of the language of drama using the plays of Akínwùmí Ìṣòlá as a case study. The study shows that many factors contributed to the uniqueness of Akínwùmí Ìṣòlá as a literary artist. The researcher focuses on the plays of Akínwùmí Ìṣòlá by exploring the language used in his plays by examining the traditional and stylistic variation. Abíólá also highlights the thematic contents of each

of his plays (*Abé àbò, Èfúnṣetán Aníwúrà, Kòṣeégbé, Ayé yẹ wón tán*) where he discusses themes like bribery, corruption, sabotage, autocratic rule, greed, fraud, oppression and so on. Furthermore, Abíólá (2005) identifies some traditional and stylistic devices as observed in the plays. Traditional devices identified include ọfò, oríkì, ìyèrè Ifá, songs, proverbs, while some stylistic devices noted are simile, metaphor, hyperbole, word play, allusion etc. In another literary enterprise, Adedeji (1983) also discusses Akínwùmí Ìṣòlá as a playwright by examining his plays. The author examines the plot of the plays with a brief discussion on their themes which include absolute power, struggle against injustice, corruption, patriotism. She also explored his use of language.

Also, Ogundeji (2008) investigates the trends in the drama of Akínwùmí Ìṣòlá. The author examines how he dramatically adapts to history in all his historical plays. According to Ogundeji, three types of characters are identified in these historical plays, they are (i) Historical characters derived from historical figures who bear same name (ii) Characters based on historical facts whose names are not found in historical records and (iii) Characters with no historical traces. Moreover, history goes beyond the manifestation of communal experience to deal with at least one problem or the other. Some social problems treated in the historical plays of Akínwùmí Ìṣòlá are the evil that power-drunk leaders perpetrate as depicted in *Èfúnṣetán Aníwúrà*, *Olú ọmọ* deals with the problem of traitors and the involvement of women in crisis management at societal level. *Madam Tinúbú* treats the economic, political and cultural conflicts. Though, all these problems are historically identifiable, they are not irrelevant to our contemporary society. We still have power-drunk leaders in our society today. Similar acts of wickedness leading to bloodshed found in *Èfúnṣetán Aníwúrà* still abound in our society. The study no doubt, emphasizes the significance of historical link as raw source of data for creation of drama pieces.

Ogunsina(2016) is an examination of the Yoruba ideology and women as seen in *kòṣeégbé* written by Akinwumi Isola. Ogunsina was able to substantiate that the Yoruba have an established ideology which includes their wealth of experiences, real life events their knowledge about the earth and heaven and so on. All these are what we usually come across in all aspects of literature as claimed by the author. According to the researcher, women in the Yoruba ideology can either be a child, a wife or a mother. He posits that Isola portrayed women in *kòṣeégbé* in three different categories. First, as a cunning and hard-hearted creature. Second as a good and caring wife and lastly as

mother who is ready to defend her children against all odds. Adeleke (2016) also studies parody in the literary works of Akinwumi Isola. He spells out how Isola uses parody as observed in his works. According to Adeleke, Isola made self-parody by imitating some of his poems in *Ó le kú* in *Àfàimò*. He also parodied the Yoruba oral literature and foreign literatures in his literary works. The last set of parody identified in his works are the use of Yoruba myths and real life experiences.

Adejumo (2008) studies satirical elements in the drama of Akínwùmí Ìṣòlá. Highlighting the satirical themes and elements of the plays of Akínwùmí Ìṣòlá, Adejumo notes Akínwùmí Ìṣòlá's satirical techniques are drawn from both the African and Western techniques of satire. Some of the satirical techniques noted in the work are derisive songs as used by Akínwùmí Ìṣòlá in *Abé àbò*, visualized objects and folk narrative. Adejumo also establishes the fact that Ìṣòlá writes most of his plays from a feminist point of view by encouraging the men to reconsider their sexist stand and cherish the roles of their wives as home makers, mothers and managers of society. In yet another study, Ogunsina (2008) studies passage-rites creativity and dynamic perspective in Ìṣòlá's fiction using *Ó le kú* and *Ogún Omódé* as case studies. Ogunsina views Àjàní as an archetypal character in the passage of rites syndrome by exploring his psychic, intellectual, cultural and social growth in the course of his society's movement from traditionalism to modernism. Ogunsina emphasizes in his work that the influences of social dynamics are not without their negative effects. The theme of rites of passage as identified by Ogunsina in the novels reveals various forms of social dynamics which are instrumental to the community's changes with the passage of time. An instance is the introduction of the formal school system which signifies social dynamics in the communal setting. An example of the negative influence of intellectualism is seen in the marriage system as exemplified by Ayoka's marriage in *Ogún Omódé*. In the Yorùbá setting, a marriage is seen as a bond of love, unity and togetherness among families but Ayoka's fiancé employs force rather than love and kidnaps her because he does not have the means to pay her bride price.

Oyetade (2008) attempts an examination of the exposition on socio-cultural and religious tensions in Yorùbá society using Ìṣòlá's *Abé àbò* as a case study. Oyetade explores the contemporary problems treated by Akínwùmí Ìṣòlá in the play. Oyetade observes that Ìṣòlá was able to expose some of the contemporary problems through the use of songs – Islamic songs, Christian songs and the Ifá religious songs of the



babaláwo. Yorùbá secular songs were not excluded as Jènèḗtì, one of the characters, started the play with such songs. The problem of religious intolerance in our society was exposed through the use of songs and the reaction that trails it. Màríà, Jènèḗtì's mother exhibited a negative reaction to the songs her daughter was singing and linked such songs to her becoming uncontrollable and keeping bad company. Oyetade submits that the Babaláwo understands the message of religious tolerance better than the Christians and Muslims because they always run to them in time of trouble.

Sheba (2007) is a study on the representation of women in Ìṣòlá's creative works by examining his historical and didactic plays – *Eḗṣetán Aníwùrà*, *Eḗṣróyè Tinúbú*, *Olú ọmọ*, *Kòṣeégbéand Abé àbò*. From Sheba's view, Ìṣòlá in his historical plays did not create traditional women who must not be seen in public life. According to her, women in his historical play are better and well developed than those in the novels and poems. Sheba notes that the plausible reason for that is because they are historical characters and he cannot but portray them as such. Sheba concludes that though Ìṣòlá tries to portray the positive attributes of Yorùbá women, he is still under the influence of male fantasies which is why he rewards Tinúbú with a chieftaincy title for adhering to the unconditional message of total submission to men and frustrates Eḗṣetán for her boldness in challenging the male counterparts. Sanni (2013) also examines Akínwùmí Ìṣòlá's language use in his novel *Ogún Ọmọdé*. Sanni briefly defines language as “a system of arbitrary vocal symbols by which social groups cooperate” while she defines language use as ways by which an author sends his message to the readers. Some of the language use identified by Sanni includes the use of Yorùbá proverbs, idoms, simile, metaphor, personification, rhetorical question, hyperbole, loan words and a host of others. Sanni (2013) concludes that Akínwùmí Ìṣòlá's use of language is a factor that added to the aesthetic value of the prose text *Ó le kú*. In addition, Adeyemi (2016) explores Isola's perspectives to religion in his drama, *Abé-àbò* based on the post colonialism theory. He examines the relationship existing between literature and religion as something that has been in existence for a long time. According to Adeyemi, a mere look at the drama portrays christianity and those practicing it as hypocrites and fools but upon a critique of the literary piece, the author is seen as striving for a change away from being religious hypocrites and to stop our non-challant attitude towards our culture.

Adéwólé (2008) is a syntactic reading of Akínwùmí Ìṣòlá's *Ogún Qmòdé*. Adéwólé establishes that the study is an attempt at resolving one of the many unresolved issues in the analysis of the structure of the Yorùbá language. And the problem he tries to resolve is the status of the particle 'ti' in the Yorùbá language which was analyzed by Awóbùlúyì (1978) as a noun while Owólabí (1976) shows it as a genitive. According to Adéwólé, he is in support of Oyèláràn (1982) that the particle is a derivational morpheme used to derive a noun from a noun as in  $ti+\grave{e}mi \rightarrow \grave{t}emi$ . For the analysis, Adéwólé selects examples from *Ogún Qmòdé* to support his claim e.g. *Tẹ̀lédáá làṣe*. However, as significant as Adéwólé (2008) is, the study being a linguistic analysis of a literary piece, his limitation of the study to only one of the novels solely as a parameter to resolve the status of 'ti' in Yorùbá language is not encouraging enough, a look at Ìṣòlá's other publications like plays and poetry may throw more light on the grammatical status of the particle 'ti'.

Also, Adéṣọ́lá (2008) examines the linguistic forms in *Olú qmò*, a play by Akínwùmí Ìṣòlá by focusing on the structure of the language used by Ìṣòlá in the play. Through the study, Adéṣọ́lá establishes that literary works can serve as original source of data for linguistic analysis. In his linguistic analysis of the play, Adéṣọ́lá submits that the author uses affixation more than other morphological processes. Furthermore, Ìṣòlá uses the declarative sentence more than the other types of sentences in the play. In another study, Àiná (2012) attempts a morpho-syntactic analysis of some selected titles of the works of Akínwùmí Ìṣòlá. The analysis was based on the x-bar theory of generative grammar. In his conclusion, Àiná submits that titles from the works of Ìṣòlá were derived from phrases-noun and verb phrases and also from different types of sentences in Yorùbá language. Furthermore, Akinola(2016) attempts a morphological analysis of the derivation of nouns in *Fàbú* based on the weak lexicalist hypothesis. He reports that nouns in *Fàbú* were derived through the morphological processes of affixation (prefixation and interfixation), compounding, reduplication and clipping.

Many scholars have used the Functional Grammar approach in analysing literary texts from varying perspectives. Halliday (1971) is an investigation of the stylistic significance of the transitivity patterns in William Golding's *The Inheritors*. His analysis shows that the novel represents two different world views to characterise the people's world and to show the shift of the world views from that of an inferior culture to that of a superior culture as presented in the novel. To achieve this, Halliday

(1971) choose three excerpts from the text to be represent the three aspects of the novel. Halliday (1971) employs both quantitative and qualitative approaches to analyse the transitivity patterns in the three excerpts and discusses the literary significance of these patterns in relation to the world view of the people, on one hand, and that of the tribe, on the other hand.

Ogunsiji (2001) is a linguistic-stylistic study of Soyinka's 'faction'. He pays particular attention to the stylo-linguistic strategies meaning-making in Soyinka's text: *Ake, Isara* and *Ibadan*. This study applies the Systemic Functional Grammar to the analysis of the texts by examining the functions they perform as a representation of real or imagined experience and the world; their interpersonal function as they enact social interactions between participants and how they function textually in their in the formation of their structures and their organization into a cohesive and coherent whole. The research reveals that Soyinka's texts are functionally pluralistic which means they need more than a rigid, one-way meaning; giving that familiarity with the writer's background, his philosophy and lifestyle can enhance the decoding process of the texts and also aid in revealing the meaning of the texts. Therefore, they cannot be separated from their context of culture.

Furthermore, Oyeleye (1985) investigates the language of Achebe's early novels in the context of Nigerian English. The study focuses on a literary stylistic analysis of Achebe's novels: *No longer at Ease* and *Things fall apart* using the Systemic model of linguistics. He submits that both literary linguists and literary critics' approaches to literature are both valid and complimentary. This he demonstrated through the analysis and interpretation of the two texts by examining the language used in them relating it to the patterns of English usage in Nigeria so as to appreciate and understand the texts. Some of the stylistic strategies identified in the early works of Achebe are metaphor, hyperbole, lexical repetition, proverbs, pidgin English, code-switching and code-mixing- all these he achieved by using the medium of English language in dissecting our peculiar African environment. Bankole (2015) examines the English mood system in *women of Owu* and *Arms and Man* using the Systemic Functional analysis. The focus of the study is on the concept of mood grammar and how it is conceptualised within the Systemic Functional Grammar under the interpersonal function of language. The study concludes that there is no major

difference in English mood structures when used by a competent second user of English.

Existing studies reveal that scholars have approached the works of Akínwùmí Ìṣòlá more from the literary than the linguistic perspective. The few linguistic works on Akínwùmí Ìṣòlá are indicative that, despite the resourcefulness of Akínwùmí Ìṣòlá's novels as data for scholarly research, very little has been done in this direction in linguistic scholarship. It should be noted that the focus of this research differs from all the studies identified above even though they also examined the works of Akínwùmí Ìṣòlá. The focus of the present study is a syntactic and functional analysis of the prose texts (novels) of Akínwùmí Ìṣòlá. The sentence types used by the author in his three novels will be examined and their functions as observed in the novels will also be analyzed using the Functional Grammar.

## **2.2 Style in the Texts**

### **2.2.1 The Concept of Style**

Style in literature consists of many literary devices that an author makes use of in the creation of a distinct feel for a work. Style is defined as the literary element that represents the ways that the author uses words, these include the author's diction, sentence structure and arrangement and figurative language all working together to establish meaning in the text. A writer's style is one of the various literary techniques and choices that he or she uses to create his story. In order to analyze Akinwumi Isola's style in his prose texts, we will consider his choice of diction, plot, point of view and theme. C.H. Holman (1980:432) says style is:

The arrangement of words in a manner which at once best expresses the individuality of the author and the idea and the intent in the author's mind. The best style, for any given purpose, is that which most clearly approximates a perfect adaptation of one's language to one's ideas. Style is a combination of two elements: the idea to be expressed and the individuality of the author.

Style is simply the manner of expressing one's thoughts. Assefa (1996:7) as cited in Nnadi (2010) says style is the characteristic manner of expression in prose or verse: how a particular writer says things. From his view, the assessment of style involves an investigation into the writer's choice of words, his figurative language, the devices, the

structure of his sentences, paragraph, language and the way in which he uses them. Abrams (1999:303) states that: “Style has traditionally been defined as the manner of linguistic expression in prose or verse—as *how* speakers or writers say whatever it is that they say. Leech (1969) on his part defines style as the “way in which something is spoken, written or performed”. In a layman’s language, it refers to the use of word, sentence structures and figures of speech. In a wider sense, style is seen as an embodiment of the person speaking or writing. According to Leech and Short (2007:10-11) the word style has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. They also point out that it is better to think of style as ‘the linguistic characteristics of a particular text’. They believe also that “a selection from a total linguistic repertoire constitutes a style”. Style can be applied to both spoken and written literature but traditionally, it is often associated with written literary texts.

Leech and Short (2007:15) further observe that “the distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concept of style: which is that style is the “dress of thought”. It is expected of the writer to present his message through the use of sentences and figurative language that is suitable to the discourse at hand. However, authors employ various literary styles depending on their expression and their use of these choices. The choices made by these writers create their specialization. Style can be said to be an important factor that serves as an input to the unity of the elements which gives the work a quality. In summary, style can be defined as *how* a writer writes. Some elements that make up the style of Akinwumi Isola are examined below.

## **2.2.2 Elements of Style**

Many elements of writing contribute to Isola’s style, but the elements that will be examined in this study are diction, sentence structure, plot, theme and point of view.

### **2.2.2.1 Choice of Diction in the Texts**

When analyzing a piece of literature, the first point to be taken note of is the author’s use of diction. Diction refers to the words that the author chooses to use in his writing. Azuike (1992:109) explains that:

By diction, we mean the choice of words. The level of diction selected by the writer has a tremendous effect on the effectiveness or ineffectiveness of the message. The writer can decide to operate at different levels of diction to suit different purposes and different audiences. The writer may choose simple and concrete words and expressions. He can also settle for the abstract, ornate words and expressions. However, the diction of a writer should reflect sufficient audience sensitivity because the ultimate goal of a writer's message is consumption by a targeted audience.

### **Diction in *Ó le kú***

The setting of *Ó le kú* is a Nigerian university campus and its immediate environment (Ibadan). As expected of such setting, the character's handling of the typical linguistic habit of undergraduates in Nigerian universities is highly observed: the habit of moving from Standard Yoruba to peer group slang and code switching into English. (all figures in brackets, unless where otherwise stated, represent the pages of the novels under analysis.) Ajani, one of the characters in the novel uses a slang *múfêe* 'display of love' (5). It is a typical youthful slang in Yoruba language during the time the novel was written, it denotes admiration or display of love by lovers. Two languages are important to Isola in *Ó le kú*, Yoruba and English languages. Although the text is written in Yoruba language, he also mixes it with bits of English language. There are many instances of that in the text. The author uses this in two ways as observed in the prose text. First, he code-mixed Yoruba which is the language of the text with lexical items in English language through the process of borrowing. Examples are Leventis (17), pirate(26), stout(8), fridge(26), Roxy(45), Skala(44), disappoint(3), brainwash(3), wòrì(2) etc. Secondly, the author code switched from Yoruba to English as observed from the speeches of the characters. There are various instances of code-mixing and code-switches to English. The excerpt below is an example of both code-mixing and code-switching.

omokunrin náà gbináje, ó ní 'irú *nonsense* wo lò ñ bá mi so yí kè? Mo ti mọ *lady* yí *long time* nígbà tá a wà ní *grammar school*, irú *excuse* wo lo fẹ kí n máa tọrọ lówó ẹnìkan tí mo bá rí *old classmate* mi kan? Òpónú nìwó náà'. Ó tún sọrò pẹ́lú ìbínú, ó ní ' *get away, you are a fool*'. Àwọn ọ̀rẹ̀ rẹ̀ kan ñ fà á pé kó jẹ́ kí àwọn ọ̀, sùgbón ó kò. Ó tún ní, ' *sé ẹ̀ gbọ̀ bó ti ñ sọrò sí mi? Who are you? You are a fool.*' (47).

The young man exploded and said, ‘what nonsense is he mouthing?’ I have known this lady ever since we were in grammar school, which excuse does he expect me to take from anybody when I see an old classmate of mine? ‘You are a bloody fool too.’ He spoke further angrily that, ‘get away, you are a fool.’ Some of his friends pulled him back and urged him that they should leave but he refused. He said again ‘can you hear how he is addressing me?’ who are you? You are a fool.

This choice of language use is common among the characters that are youths like Ajani, his friends on campus, Asake, his girlfriend etc. The excerpt above is an utterance made by a young man that Ajani had an argument with. The young man greeted Asake, Ajani’s girlfriend without acknowledging and seeking permission from Ajani at the Skala cinema. When Ajani could not condone the insult any longer, he decided to teach the young man a lesson but Asake did not allow him to carry out his wish, she was able to stop him through the use of code switching, she said:

... Ó ní, ‘À, Àjàní, *cool your temper*, à, *cool your temper*.  
Eléyí kò mà dára, o fẹ́ máa jà ní *public*, ó wà *degrading*.’

She said, Ah! Ajani, cool your temper, ah! Cool your temper. This is not good, you want to fight in the public, it is degrading.

The manner the youthful characters in the text are made to loan words from English language is not strange to us, rather it adds to the reality of the text bringing it home to the happenings in our society. Because even the youths in our contemporary society are fond of mixing Yoruba with both English language and Pidgin English. Akinwumi Isola has stylistically and strategically introduced one of the themes of his story through his choice of diction– the display of the various acts of the youths in our society. It should be noted that certain words and phrases common in the university setting acquire meanings that are different from what standard Yoruba would ascribe to them. The undergraduates use slangs and phrases to establish some kind of social identity and solidarity.

Sometimes, Isola uses metaphor to describe the attitudes of some of the characters. An instance is the poem Ajani wrote for Lola where he calls her *Òkín* ‘peacock’ and *Nìní* ‘a type of snake’. (39-40). Here, Ajani is comparing Lola’s beauty with that of the peacock, a beautiful type of bird and Nini which is also considered to

be a beautifulsnake. Another example of metaphor is on page 15 of *Ó le kú*. Ajani called Asake *wèrè* ‘a mad person’. This is as a result of her behaviour when she left Ajani’s place in an angry mood without any previous disagreement between them. Ajani used that word to qualify her because to him her behaviour is not different from that of a mad person.

Also, Isola employs, as part of his diction, euphemistic use of words and expressions in narrative discourse. On pages 3-4 of *Ó le kú*, Ajani and Asake saw both male and female lying on the grass. Asake then asked Ajani what they were doing? Ajani answered that ‘*wón n múfẹ́ẹ́ ni*’. Asake doesn’t understand that answer and still asked for the meaning. Instead of Ajani to tell her her in plain terms what was happening, he said ‘*wón n gbádùn ara wọn ni*’ ‘they are enjoying themselves’. On page 16 again, another use of euphemism is recorded. Asake went to Ajani, her lover’s place. Isola stylishly presented what happened between them as lovers through his choice of words without actually disclosing it:

...Àşàké jókòó ti Àjàní lóri ibùsùn, wón wora wón lójú,  
wón rẹ̀rìn-ín, wón sì òmọ́ ara wón. Nígba tó ẹ̀, Àjàní dide,  
ó tilẹ̀kùn..

...Asake sat beside Ajani on the bed, they looked at each other’s face, laughed and hugged. After a while, Ajani stood and shut the door...

One great advantage of this use of language is that Akinwumi Isola succeeds in presenting some vulgar incidents without actually offending the sensibilities and senses of his readers with obscene words and expressions. This same reason must have informed Lola’s choice of such localized expression as ‘...*kí Àjàní má sọ òun di olóriburíkú*’ (57), ‘...that Ajani should not make her unfortunate’ (the utterance came as result of Ajani locking the door when he was alone with Lola in her room);

From the above analysis, we have seen that Isola uses selected diction stylistically to efficiently handle the narration of the story. In all of these diction selections, Isola is mindful of the emotions of his readers; and this result in his frequent use of euphemistic words and phrases. His main concern is how to relay authenticity in his story. His use of language is a representation of a society in transition which reveals the setting of the university campus.



### Diction in *Şaworoide*.

A close examination of the description of the dundún drum on the first page of *Şaworoide* reveals that what strikes Isola more than a unique use of diction, it seems, is the search for an opening device to hook the attention of his reader right from the beginning of the story. He was able to achieve this using words we use everyday through the technique of suspense, thereby planting curiosity in his readers. Consider his description of the scene:

Abàmì ilù ni dundún. Ilù tó lè sòrò, tó le kòrin bí èyàn!  
Òun náà a máa şesó, a sì máa paşo èşín dà. Dundún a máa  
jó, a sì máa fi şaworo gberin. şaworo ni eleríí ọrò tí dundún  
bá sọ. Òun ni wón fi ní sọ pé şaworo nilù: ilù tí ọ ní şaworo  
kí í şe ilù gidi, nítorí pé kò ní eleríí! ọròtí dundún bá sọ a  
máa rìn jinnà, a máa tàn kálè, a máa dé etí gbogbo ayé.  
Ohùn dundún rinlè ju ti ènyàn lọ. Bí dundún bá ti ní fòhùn,  
gbogbo ènyàn a sì péjo láti gbó ọrò àti láti jó. Àwọn  
ènyàn gba ti dundún. Won gbà á gégé bí aránnilétí. Wón  
gbékèlè e gégé bí eleríí. Wón fòrò sí i lenu gégé bí aşojú  
wón. A mà lè lo dundún gégé bí àrokò àdéhùn yí! Ó şe é  
şe. (1)

The dundun is extraordinary. A drum that can talk and sing exactly like a human being. It also bedecks and changes past year attire. Dundun dances and echoes song with small shells fitted around it. (The saworo). The saworo testifies to what the dundun say. That is why people say the saworo is the main drum: any drum bereft of saworo is not a normal drum because it has no testifier! What dundun say travels far, it circulates and reaches everybody's ears. When dundun talks, all people will gather to listen and dance. People embrace dundun very much. They regard it as a reminder. They rely on it as testifier. They okay its speech as testifier. We can even deploy dundun as a traditional non-verbal means of communication! It is practicable.

With this description, the clear picture of an action-packed beginning is created. After this, Isola gently moves into another aspect of the beginning of the story: the requirements for making a crown made of bronze which will serve as a covenant between the the kings of *Jogbo*, the people and the gods so as to establish good governance. The nature of the text, being a story set deeply in the culture of *Jogbo*, a town in the Yorubaland about the enthronement of kings and the rules binding them, favours the use of archaic words. Isola's ability to dig deep into the culture and

language of the Yorùbá made his reference to history in the text more captivating. This he did through the use of oral literary items like poetry, proverbs and songs to send cautions about the future of stability in the government of Jogbo. The use of oral literature as displayed in the text, exemplifies the author's effort to saddle the discourse with the responsibility of disseminating political nationalism. This text is a proof of Kaschula's (2001) observation that oral literature has increasingly been used and manipulated as part of political rhetoric in African societies. That means that poetry, songs, or proverbs can be employed as a discourse and weapon of exposing and rejecting the excesses of the ruling class. Through it, the citizens of a community can register their condemnation of bad governance. In this way, oral literature (proverbs, song, poem, and tongue twisters) forms part of the diction used by the author to register the citizens of Jogbo as true nationalists, authenticating the fact that sovereignty lies in the people's voice. Careful attention paid to poems, songs and games demonstrates the power of artistic aesthetics. In essence, one of the themes of the text is drawn from Yoruba's recourse to oath-taking as an agency of accountability, democracy and good governance. One of the ways the author was able to achieve this is by employing different Yoruba oral literary items such as songs, dance, proverbs, festivals etc as these afford most of the singers, tongue twisters and poets to get away from the punishments of autocratic Jogbo rulers.

### **Diction in *Ogún Ọmọdé***

In *Ogún Ọmọdé*, Isola does not only succeed in using simple everyday words and phrases to depict complex characters, he goes a step further to spice his story with peer-group slang. Slang could refer to the diction that results from the young people playing with and inventing new words or the process of misapplying the old, for the pleasure of using words that are trending. In the primary school located in the village, which is the setting of the story, Isola presents a situation between Mr Odusote, one of the teachers and his students as seen below:

Aṣọ tí ọgbéni Odùṣòtẹ̀ ní wọ pàápàá máa ní pa wá lẹrín-ín.  
 Gbogbo sòkòtò rẹ̀ ló máa ní gbòn bí jóbèlè bí atégùn bá ti ní fẹ̀. *Lánfúlẹ̀* ni, àtẹ̀wù àti sòkòtò rẹ̀, gbogbo rẹ̀ a ló mọ̀ ọ̀n lára. Ídí ẹ̀ niyí tí a fí máa ní pe ọ̀n alára ní ọ̀gbéni *Lánfúlẹ̀*. (57)

The manner in which Mister Odusote usually dresses is laughable. His trousers will quiver like a kite in the wind. Both his trouser and garment always flutter, swirling around him. That is why we nicknamed him mister Lanfule

To call Mr Odusote *Lánfùlẹ́* implies the type of clothes he wears. This is a slang phrase among the students in that class for describing their teacher's dress sense. And 'erù ni gbogbo aṣọ yín òní o' (61) follows the same line of metaphor. The statement is uttered by Iyiola, one of the students of Mr Odusote directed at Mr Odusote. The statement is still meant to mock Mr Odusote's dressing and it is understood only by the students.

When Olu, a standard one student was instigated by his mother to use the English Language he is just learning to abuse her illiterate co-wife and he started memorising the little English he learnt in school as a form of abuse even though they have no abusive properties, Delodun, who witnessed the scenerio and who is more knowledgeable snapped at him and called him *òpẹ̀ẹ̀rẹ̀* (100) which is a slang for someone that doesn't understand English. *Ogún Omodeis* a story narrating the experiences of children growing up in the village and they are oppertuned to have western form of education. This informed Isola's choice of loaning words from English and also code mixing in some instances. Examples are *katikíisì* (29), *ṣùkúù* (33), *tísà* (47), *táwà* (104), *alright* (54), *bower* (104), *what is this?* (100), *it is a basket* (100) etc. There is also euphemistic use of words in Isola's choice of diction in the text. On page 125, the children were explaining how serious the hunter's death is, they said:

*A mọ mọ pé sàngbà ti fọ. Bàbá ọḡ papòdà. Ó re ibi tí ọkùnrin í rẹ, ẹni ílá lọ sórun.*

We knew the unexpected had happened. The old hunter is dead! He has gone to the great beyond; a great man has gone to the world beyond.

The words in italics were used by the author to replace the word *death*. This feature helps in minimising the effect of the hunter's death and also establishing the fact that the literary piece is firmly established in the culture of the Yoruba. Another instance of euphemism observed in the text has to do with calling people by a sort of nickname apart from their real names. This we believe is an attempt to inculcate the habit of respect in the children. Examples are: *tísà* (47), *ògá ilé-ìwé* (47), *olùbẹ̀wò* (129), *bàbá Láfià* (75) etc. The dialectal use of language is prominent in the text too. The reason for this is not far fetched. The setting of the story is a village, therefore the dialectal forms

of the standard Yoruba used in the village usually crop up in the story to make the story real to the readers. Examples are:

Dialect	Standard Yoruba	Gloss
Èmí tí họ (12)	Èmí tí sálọ	I have bolted
N ó rẹ̀ wí fún iyá mi (19)	Máá lọ sọ fún iyá mi	I will go to inform my mother
Kí o fọ́ ọ́ dáada (97)	Kí o sọ ọ́ dáada	Say it very well
̀n̄jẹ́ bí irú ọ̀mọ̀dé yìí bá sẹ̀ ọ́, kò ha yẹ́ kí o lè bá a wí fúnra rẹ́ ndan? (15)	̀n̄jẹ́ bí irú ọ̀mọ̀dé yìí bá sẹ̀ ọ́, sẹ́ kò yẹ́ kí o lè bá a wí fúnra rẹ́?	If this kind of child offends you, are you not suppose to admonish him yourself?

AkínwùmíÌşòlá’s characteristic simplicity of diction is prominent in this novel. Since choice of diction in the novel centres around the major characters who are children, his use of language is expressive of their age, experience and feelings. Isola made use of traditional literary resources like songs, proverbs, folktales etc through the mouth of the characters to portray the picture of a communal society.

#### 2.2.2.2 Plot in the Texts

##### The Plot in *Ó le kú*

*Ó le kú* is a narrative text with fourteen chapters without titles. The text opens with a social gathering with Ajani and Asake in attendance with some of their friends. It is evident from the sentence in lines 6-7 of the first paragraph of the novel that both Ajani and Asake are dating. “*Ó fowó mú Àsàkẹ̀, ọ̀rẹ́ rẹ̀ obinrin lẹ̀g̀bẹ̀*” (1) ‘he held Asake, his girlfriend by the side’. The story line surrounds the life of Ajani, a final year student of the University of Ibadan who is looking for a serious relationship despite already having a girlfriend, Asake. The relationship between the chapters show some form of chronological development. In chapters one to four, we are presented with the details of the love affair between Ajani and Asake, their plans to get married, the obstacle to the materialisation of their love i.e Asake’s father and Ajani’s plan to overcome the identified obstacle with the help of his friend, Ijaola. On the other hand, chapter five started with the situation of things in the university during the exam period which led to the introduction of the outstanding beauty of another character, Lola. This attracted Ajani to her leading to the beginning of another relationship. The next three chapters (6-8) are full of conflicts- conflicts in Ajani’s thoughts on who to marry between Lola and Asake, conflict between Lola and Dotun, her ex boyfriend. The conflict is temporarily resolved in chapters 9 and 10 when in a climatic moment, Asake became pregnant for Ajani. Lola found out about the pregnancy and broke up with

Ajani. Chapter 11 furnished us with the details of the break up between Ajani and Asake while another segment of the plot begins with chapter 12 through chapter 13. Chapter 12 begins with Sade inviting Ajani to her birthday party as an important and only guest and chapter 13 sees them getting married. Here, we can link the beginning of chapter 13 which is their wedding and the end of chapter 12, the profession of their love. This segment of the plot concludes the text in chapter 14 with the tragic death of Ajani, few days after his wedding to Sade.

### **Plot in *Şaworoidę***

The setting of *Şaworoidę* is a rural fictional Yoruba town of Jogbo, which means, *bitterness*. The setting of the story is to unveil a Yoruba community hoping to put in place checks and balances so as to prevent the excesses of the king. It has fourteen chapters. It is the narration of the covenant between Jogbo and its kings. The novel begins with the request by the entourage who surrounded the dying king demanding for guidance before his departure to the world beyond. Before the king's death however, he instructed them on the needed agreement between the Jogbo community and its kings. The death of the king led to the installation of other kings in Jogbo town, with Lapite being one of them. However, to be enthroned as Onijogbo involves a ritual practice that has to do with oath taking and incision serving as a bind on the king-elect which represents sincerity, loyalty and integrity. Against the agreement between every Onijogbo and Jogbo itself, the newly enthroned king, *Lapite* refused to take oath and incision. He did this because he already had plans to enrich himself by looting the treasury of the community, avoiding the traditional agreement will help him to evade the consequences of not abiding by the traditional rights of king making. However, the story takes a new turn when he learnt of the repercussion of avoiding the oath and incision; he cannot wear *Ade-Ide*, the brass-crown, which serves to represent his authority. Any attempt to wear the crown attracts death if *Şaworoidę* (the drum with the brass bells) is beaten by *Àyángalú*, the initiated drummer and custodian of the drum. Not fully completing the coronation rites also means that another prince can share the throne with him.

The conflict in the novel was triggered when Lapite realised the repercussions of not being fully initiated as king. He was desperate to be in the corridor of power and fully exercise his authority that he tried severally to avert the danger incurred by his

action. He ordered for the murder of Adebomi because he was the next prince that have access to the throne, and tried severally to destroy the *Saworoide* drum. By doing all these, Lapite believed the danger has been averted, so he concentrated on the growing economy of Jogbo kingdom to enrich himself. The farmers in collaboration with some aggrieved youths formed a group and explored every means to dethrone Lapite.

In appreciating the good deed of Lagata in helping him to recover the crown stolen by the youths during his tenth coronation anniversary, Lapite decided to honour Lagata at the grand finale celebration of his tenth anniversary in office by asking for what he desires. Amazingly, Lagata asked for the crown and also to be installed as the king. Lapite's resistance to hand over the crown led to his death by Lagata, and eventually, the military took over the government. The youth were seriously against the military rule, and they regroup again to resist it. During the ceremony to officially install Lagata as an initiated king, the *Saworoide* was beaten by Ayanniya the son of Ayangalu, who has been initiated by his father. Lagata eventually died of headache in the process of being crowned because he was an illegitimate king. The events in the text can be said to be in chronological order except for chapter two which records a flashback of kings crowned before the new *Onijogbo*.

### **Plot in *Ogún Qmọ́dẹ***

*Ogún Qmọ́dẹ* is a narrative with thirteen titled chapters. The events in the novel are similitude of memoirs which are creatively and chronologically woven together in such a way that one event leads to the other without disrupting the flow of ideas. In *Ogún Qmọ́dẹ*, the story begins with an aura of simplicity using the theme of abundance:

A ẹ̀sẹ̀ ẹ̀un ọ̀sán ọ̀jọ̀ nàà tán ni. Ikùn mi yọ̀ rogodo, ti Àkànmú yọ̀ kẹ̀ngbẹ̀... a bá Dọ̀lápọ̀ àti baba rẹ̀ tí wọ̀n n ẹ̀un lówọ̀. Àmàlà gbígbóná ni àti ọ̀bẹ̀ ewúro tí a yí ní ẹ̀gúsí. Igbín àti ilákọ̀ ni wọ̀n sì fí n ẹ̀ (1)

We just finished lunch that day. My stomach is round, Akanmu's own, very big... we met Dolapo and his father eating. They were eating hot *amala* and *ewuro* stewed in *egusi*. And they ate it with snail.

In the novel, Delodun, Iyiola, Akanmu and Dolapo are young, in their pre-puberty age living in the village of Labode. Through them and other characters, author narrates the lifestyle of those living in the village, the challenges and the enjoyment. The story ends by revealing the transition of these children, when they have to leave the village where they have all stayed together in furtherance of their academics, reinforcing the fact in

the title of the novel that *ogún oṃodé kíl ʃeré fún ogún oḍún* “twenty children does not play for twenty years”.

### 2.2.2.3 Theme in the Texts

#### Theme in *Ó le kú*

The theme of a narrative is the main idea, the message that the author wants to express to the readers. There are so many things we can point to as the main idea in *Ó le kú*. To start with, it is a fact that *Ó le kú* is concerned with relaying realism in our society. We can relate with many of the experiences cited by the author in the novel. One of the themes in the novel is that the author used the text to reveal to us the various conducts of the youths in higher institution. We were shown the wayward lifestyle in the university where these students behave the way they like without caution. We identified some vices like alcohol intake, smoking, going to night parties, neglecting their studies, lawlessness, keeping friends of opposite sex etc. Isola was able to exemplify that though the university is a source of knowledge, it is also an opportunity to exercise many vices.

Another theme identified in *Ó le kú* is the issue of destiny. This idea was not stated directly in the text but it was implied. On page 81, prophet Kosodo briefly said that it is dangerous for both Asake and Ajani to get married, although he did not state the type of danger involved. If we observe closely, we can conclude that Ajani’s untimely death is his destiny. He graduated, got a job, was given a car, got married yet he died young without enjoying the fruit of his labour. Also, it has been destined that Asake will not be widowed at a young age because if she had gotten married to Ajani, it is possible for Ajani to still die at that young age. The issue of love among the youths and the various challenges faced by both male and female in getting married is another issue raised by the author of *Ó le kú*. For example, Lola jilted Dotun, her first love because of Ajani she just met in the university. After all said and done, Ajani also disappointed Lola making her a loser at both sides. For Asake, we saw an example of true love that can exist between lovers. Ajani loved Asake wholeheartedly and Asake also loved him. Ajani, on page 120 even said that:

...òun lè fẹ̀ ẹ̀lòmíràn ʃùgbọ̀n kò sí ifẹ̀ tó lè dàbí ifẹ̀ tí o tí wà rí láàrín àwọn nìbèrẹ̀. Ó ní òun sì mò pé bí Àṣàkẹ̀ nàà tilẹ̀ tún fẹ̀ ẹ̀lòmíràn, kí ó tò lè rí ẹnì tí ó máa fẹ̀ràn rẹ̀ bí i tònun ònà á jìn.

...he can marry someone else, but the hitherto love between the two of them is irreplaceable. He claimed that even if Asake married another person, it will take some time before she could meet another lover like him.

Their love was so deep that even when Asake heard that Ajani was getting married to someone else, she poisoned herself with the hope of committing suicide. Sade, on her own part, saw Ajani and decided it would be nice to become his wife. She tried all her best to make Ajani her husband by being unnecessarily nice to him, looking out for him, telling her parent he is her fiancé even when they were not dating, looking for every opportunity to be with him. At last, Sade succeeded and got married to Ajani. Ajani is portrayed by the author as an unstable fellow in his quest to get married. He was dating Asake and at the same time promising Lola marriage. This led to his indecision on whom to marry. Isola, through these characters, was able to portray how important love is to the youths, showing the hypocritical side of the male and all the tricks by the women to be chosen as the best among all.

Marriage is another theme identified in *Ó le kú*. Marriage is one of the cultural values of the Yoruba people. Isola did not fail to show that marriage is important. Almost all the characters have one plan or the other on getting a good spouse, Ajani the major character inclusive. Still on the issue of marriage, parents are encouraged to note that although marriage is good and important, it is also very fragile and should therefore be handled with care. For instance, baba kekere, Asake's father was too strict in handling the love affair between Asake and Ajani. This almost led to the death of Asake. The point raised by the author here is that the idea of deciding who our children or wards will marry should stop, parents can only encourage and advice them, not imposing their will on them.

Also, the issue of divine sanctions in marriage was also raised. For Adeleke, Asake's father, the issue of divine guidance in marriage is unarguable, even though it might be for his own selfish reason. But for Ajani, love should be the only determining factor in marriage, no divine guidance is needed. He doesn't seem to have faith in the spiritualist. This is exemplified on page 38 of the text: *iró ló n jé aládùúrà* "spiritualists are liars" and also on page 77, he asked Asake *ìwọ ní igbàgbọ́ nínú aládùárà kan?* "do you have faith in any spiritualist?". The author put these utterances in the mouth of Ajani on different occasions when asked to pray concerning the issue of who to marry.



Based on all the ideas raised in *Ó le kú*, we conclude that the author used the happenings of our society as a parable in the prose text, *Ó le kú*.

### **Theme in *Şaworoidę***

The main theme identified in *Şaworoidę* is the voice of the people and democracy. Right from the beginning, the title of the text, *Şaworoidę* is an allusion to the cultural representation of the voice of the commoners. The *Şaworoidę*, which is a drum with the brass bells, is a cultural symbol and also a means of communication in the Yoruba society. The sound of the drum suggests the voice of the citizens of Jogbo and commitment to them that Lápitę rejects by refusing to take an oath as king and to have ritual incisions which he was supposed to share with Àyàngalú, the chief drummer of Jogbo. The blood incision of both of them demonstrates a sort of bond between the ruler and the people which was broken by Lápitę through his refusal to take the oath and blood incision. Through Lápitę's refusal of the incision and oath taking, the reader is able to deduce an opposite of good leadership. A sequel to the betrayed bond leads to his rejection of the people's voice: "*Kò sí àyọnuọọ fún ará ilú kankan. Èmi ò lórò kankan báwọ̀n sọ, inú wọ̀n n bí èmi báyii.* (6) 'No citizen of Jogbo dares talk to me. I have nothing to tell them, I am angry at them right now.'

Lápitę walking out on the chief drummer and the village diviner during the initiation ceremony emphasize the minds of the common citizens as Àyàngalú comments: "*ọba ara rẹ̀ mò l'elẹ̀yì* (23). This is a king for himself." Lápitę's blunt refusal of the people's desire suggests his selfishness. His refusal of the two symbols of assumption of office spells a separation between the king and the community. Isola, through the text, raises a point about the sustenance of cultural nationalism symbolized by the ritual incision and he also strongly emphasizes the nationalist discourse which supports allegiance to the nation. *Şaworoidę* can be considered as being a nationalist and an historical narrative.

Another theme is realised through the sycophants' display of loyalty to those in power and their individualistic roles which is an indication that preference for individual survival over nationalism is one means of hindering national developments. Worthy of note is the fact that Isola also captures characters who exhibit appropriate nationalist traits for the survival of their town, Jogbo. An instance is the Jogbo farmers' group seeking justice against the foreign loggers' destruction of natural resources. At

the group's public protest, pertinent issues are raised. But Lápité refuses to grant the farmers an audience. They later voiced out:

Tani yó gbà wá kalè l'ógun agégedú- (2ce). Kò s'ígi n'ígbó  
kò s'éranko, kò sí kòkó mó kò s'awùsá. Lápité ko tó j'oyè o  
mo óhun to wí. (67-68)

Who will deliver us from the battle of timber workers?  
There is neither tree nor animals in the forest, no more  
cocoa and walnut. Before Lápité became king you know  
what you said.

Lápité's insensitivity to their protest led to Fádíyà, the group's leader, to engage the members of his group against those destroying their natural resources in order to save Jogbo from economic and environmental destruction caused by the activities of the foreign loggers. In the text, the author shows the determination of the farmers' group which later metamorphoses into a youth coalition group which enables the readers to read the power of the voice of the people which cannot be suppressed.

Another theme identified in the novel is the abhorrence of corruption and abuse of power by the Yoruba tradition. This is seen in some songs, like *Lapite ko ni joye, ose la o fi gun* "Lapite will not be crowned, we will use him for rituals" which are targeted against corrupt rulers. The narrative text also examines the invasion of the military into politics which wouldn't have been so if politics was properly handled by the democratic leaders. *Saworoide* also focuses at the struggle of the common citizens and their degree of strength to strive harder to reject the repressive reign that rubbished their human rights and threatened their existence.

### **Theme in *Ogún Qmódé***

One of the concerns of Isola in *Ogún Qmódé* is an account of childhood experiences through the promotion of the Yoruba culture, the society the message is meant for. One of the cultural values highlighted in the novel is the culture of marriage. Marriage, from the Yoruba perspective is seen as bond of love, unity and very important. Both parental consent and divine sanctions are factors to consider in the marriage rites. But in *Ogún Qmódé*, Ayoka's fiancé employs force instead of love, kidnapping Ayoka because he doesn't have money to pay her bride price. But thanks to Ajani who uses his intellectual power to disrupt his plan which is normally acceptable

in Yoruba culture. But Isola clearly indicate his disapproval of that culture through Ajani's intervention which led to the introduction of a new culture in the village, the culture of the police invoked by Ajani and his uncle, Dokun in settling the problem. Other cultures identified in the novel are the culture of tales by moonlight which involves folktales, riddles (19-28).

Another theme highlighted is assisting one another in trouble. This is exemplified on pages 44-45 when Adelodun mistakenly slept over in the farm and all the villagers were looking for him. Also, when Ayoka was kidnapped, all the villagers dutifully looked for her. Furthermore, Isola exhibited his belief in charms, incantations and unseen spirit. He did this through the thoughts of Delodun when he mistakenly slept over in the farm and the actions of another character, àyà-bí-èyìn who took a live snake to scare one of his teachers.

Rites of passage is another idea in *Ogún Ọmọdé*. Isola portrayed this through the characters by showing that the society that birth *Ogún Ọmọdé* passes through a transition from informal education to formal western educational culture. (49). The theme of abundance is a central idea observed in the novel. This theme opens the novel thus:

A sẹ̀sẹ̀ jẹun ọ̀sán ọ̀jọ̀ nàà tán ni. Ikùn mi yọ̀ rogodo, ti Àkànmú yọ̀ kẹ̀ngbẹ̀... a bá Dọ̀lápọ̀ àti baba rẹ̀ tí wọ̀n n jẹun lówó. Àmàlà gbígbóná ni àti ọ̀bẹ̀ ewúro tí a yí ní ègúsí. Ìgbín àti ilákò ni wọ̀n sì fi n jẹ̀ é (1)

We just finished lunch that day. My stomach is protuded, and that of Akanmuvery rotund... We met Dolapo and his father while eating hot *amala* and *with bitter leaf soup* stewed in *egusi*. They were eating it with big and small snails.

This shows that the inhabitants of the village enjoy the abundance of food and other farm products.

#### **2.2.2.4. Point of View (POV)**

Literature can be described as a lens through which readers look at the world projected by the writer. Point of view is seen as an angle of considering things, showing the opinion and feelings of the characters involved in a situation. In literature, point of

view refers to the system of narration that a writer employs so as to let the readers “hear” and “see” the events happening in a story. Writers, through the accurate use of point of view, express their personal emotions or that of their characters. The point of view of a text has to do with how the writer wants to express his experience of the world to the reader. There are three different possible points of view. A story can be told using the first person point of view, which refers to the viewing point of a participating character. The narration might also be told through the second person point of view. This type of point of view involves the narrator talking directly to the reader. Alternatively, according to Simpson (2004:27), the story might be narrated in the third person by a detached, invisible narrator whose ‘omniscience’ facilitates privileged access to the thoughts and feelings of individual characters. The three prose texts under consideration are narrated using the two types of point of views: first person and third person POV. Isola uses third person POV in *Ó le kú*. The reader witnesses what *baba kékeré* sees and knows his thoughts and feelings, but without ever hearing first-person narration from *baba kékeré*. Check out this excerpt:

Baba kékeré pàápàá sáré jáde. Jẹbẹtẹ gbómọ lé e lówó. Kò sèni tó mọ ohun tó ẹ é. Wọn pinnu àti gbé e lọ sí ilé iwòsàn. Ibi tí wọn ti n gbé e ni wọn ti rí iwé tí ó kọ sílẹ. Ariwo ẹẹẹ wá ta pé ó pa ara rẹ ni. Wọn wálé títí , wọn wá rí ìgò májèlẹ lábẹ ibùsùn. Wọn gbé Àsàké dìgbàdìgbà, wọn mú ìgò, ó di ilé iwòsàn Oríta mэфà. (121)

Baba kekere even ran out. He was utterly confused. No one knew what had befallen her. They decided to take her to the hospital. It was while they were taking her away that they saw a note written by her. It was then there was a noise that she had committed suicide. They searched everywhere and saw a bottle of poison under the bed. They carried Asake joltingly, took the bottle and headed to Orita-mefa hospital.

In this excerpt from the *Ó le kú*, we have an understanding of how Asake is feeling and what is happening to her. We follow the characters closely and knew the decision they all took concerning what happened to Asake. We got all these without any of the concerned characters directly giving out information.

Another example is an excerpt in *Şaworoide*. In this story, the reader closely follows one of the characters, *Balógun*. We are able to know what he is thinking and feeling. Read this excerpt to notice the use of third person point of view:

Balógun bèrè sí tún ọ̀rò náà rò “Ìgbàgbò yìí má tún bèrè sí wúlò báyii. Ká ọ̀rọ́ sá sí èyìn ìgbàgbò, ká máa tàpá sí àṣà tó bá wù wá. Toò. À mó ká ọ̀rọ́ o. Ó lè léyìn o. Àwọn awo tó n ọ̀rò lè má gbà o.

Balogun started to ponder over the matter, ‘this faith is now becoming relevant.’ One can hide under it and kick against the culture as we wish. Okay. However, we should exercise caution. It could boomerang. The cult practitioners may not accept such.

An example of this third person POV is found on pages 20-21 of *Ogún Omódé*. When Àyòkà was telling other children the story of how the dog survived famine:

Ajá nikan ló n rí ounje je. se e mó pé ajá lè rìn kiri púpò. Ibi tí ajá ti n rìn kiri ló ti rí oko isu kan nínú aginjù nílá kan tó jinnà réré. Bí ó bá ti di ọ̀ru, ajá á lọ síbè, á á wá isu wálé, á á sì máa jẹun lọ ní tirè. Ajá n dán yòò. Gbogbo àwọn yòókù n gbè.

It was only the dog that was feeding, you are aware that the dog is a restless walker. It was while the dog was walking about that it found a yam farm in a big forest not far away. When it was night time, the dog would go there, brought yams home and ate satisfactorily. While the dog was looking fresh, others looked haggard.

The point of view used in the excerpt above is that of Àyòkà, an outsider looking at the actions of the dog. The author chooses the third-person omniscient so as to bring the actions of the dog open to the reader. The main POV used in *Ogún Omódé* is the first person point of view. We get to hear the thoughts of the narrator and see the childhood memoirs depicted in the novel through the eyes of Delodun, one of the characters. However, because the narrator like all human beings, have no complete knowledge of everything, this point of view is supplemented with the third person point of view as seen above. An instance of the first person POV is on page 31 of the text:

Ìyá mi n sáré wá ọ̀rẹ́ kiri, mo rí pé ọ̀rò náà dùn wón. Mo yàrà sá jáde nítèmi. Mo kẹ́sì Iyiolá, a sì jókòó sọ́rì òkúta kan níta nínú ọ̀ṣupá. A sì ọ̀rọ́, a bèrè síí fi rọ̀bà sun igbà náà.

My mother was seriously searching for a cane. I sensed the issue pained her. I quickly ran out. I called on Iyiola, and we both sat on a stone outside, in the moonlight. We picked

some stones and started using catapult to target the calabash.

In first person point of view, the author employs the use of the pronouns 'I, my and we' and every moment is seen through the Delodun, the main character's eyes. Needed information about other characters is shared through the main character since all the incidents are seen through his eyes. But if a story is told instead in third person POV, more information can be shared since all of the characters are looked down on by the reader, rather than seen through the main character's eyes. Third person point of view gives an author more freedom than first person point of view.

### **CHAPTER THREE**

#### **METHODOLOGY**

### **3.0 Preliminaries**

This chapter gives insight into the research methods employed in the thesis. It discusses the method for collecting and analysing the data of the research and the theoretical frameworks adopted for the research are also introduced.

### **3.1 Research Design**

This research is based on quantitative (frequency counts) and qualitative techniques (linguistic description) with focus on content analysis. The quantitative technique presents the frequency of occurrences and the qualitative technique describes or interprets each type of process that occurs in the prose texts. The data were collected and analysed using the Bare Phrase Theory and Systemic Functional Grammar. There is no hypothesis in this study, because it only describes a phenomenon without making any hypothesis. The Bare Phrase Structure of the Minimalist Program is employed for the analysis of the sentences and for their representation diagrammatically while Systemic Functional Grammar is employed to analyse the sentences functionally.

### **3.2 Data for the Study**

The Yorùbá data used in this study originated from the three prose texts written by Akínwùmí Ìṣòlá namely: *Ó le kú*, *Ogún Ọmọdẹ* and *Şaworoide*. The data were purposively extracted from the novels since the research work is based on their analysis. The texts were analysed using Bare Phrase Structure of the Minimalist Program for diagrammatic representations of the sentences and the three metafunctions of the Systemic Functional Grammar for their functional descriptions.

### **3.3 Method of Data Collection**

A stratified random sampling was used for the collection of the data. The researcher read and analysed the three (3) prose texts written by Akínwùmí Ìṣòlá selected for this study. The three texts were read severally and analysed four times: first for the sentence types, second for Theme and then for Transitivity and Mood. The three novels are hereby analysed for the purpose of this study. The sentences and their functions in the novels were examined based on the objectives of this study. The researcher first identified all the sentences which totalled 3,325 independent clauses in *Ó le kú*, 7,053 in *Şaworo ide* and 3,061 in *Ogún Ọmọdẹ*. Subsequently, the sentences

identified from each text were grouped into declaratives, interrogatives, emphatics and imperatives making four groups. This selection was done to have an in-depth view of their forms and functions as used in the texts.

### **3.4 Scope of the Study**

The present study is limited to the syntacticanalysis and functional description of the sentences in the three novels of Akínwùmí Ìṣòlá namely: *Ó le kú*, *Ogún Omoḍé* and *Ṣaworoide*. The data were extracted from the novels since the research work is based on their analysis. In addition, the study does not offer a complete presentation of the Minimalist Program. Instead, it is restricted only to bare phrase structure of the theory that is relevant for the analysis of the data and the diagrammatic representation of the sentences.

### **3.5 Theoretical Framework**

In this section, we present the theoretical framework adopted for this study, Halliday's Functional Grammar (FG) and the Bare Phrase Structure (BPS) in Chomsky (1995). The Bare Phrase Structure is adopted basically for the diagrammatic representations of the sentences to present their structural description while the FG is adopted for the functional analysis of the sentences. The theoretical frameworks will be examined one after the other.

#### **3.5.1 Basic Concepts in Functional Grammar**

The theoretical framework adopted is Halliday's Systemic Functional Grammar (SFG). This theory refers to an approach to language developed by M.A.K Halliday. Functional Grammar focuses on the functions of language. It is one of the two major schools of Linguistics (the other is Transformational Generative Grammar (TGG). Systemic Functional Grammar is a grammar that sees language as a system for making meaning. Functional Grammar believes that every time we make a choice, we are doing so in order to fulfil a communicative purpose. Grammar refers to the fact that there is an overall organization of all these available options. SFG seeks to know how language is used in social contexts to achieve certain goals. Language in SFG is seen as a social phenomenon which is functional. The functions of language according to (Fontaine 2013) include both the use of language (how and why people use language) and the



linguistic functions (the grammatical and semantic roles assigned to part of language) thereby examining language in relation to the social interactions which a language encodes. It views language as a resource for making meaning in understanding how text works. Text, from the view of Fontaine (2013) is the language expressed either by writing or speaking through chunks of units from the grammar of the language. This theory is strongly oriented to the description of how language makes meaning in context. It simply means text is language 'doing some job in some contexts as opposed to isolated words or sentences'. (Hassan, 1985)

The three fundamental theoretical claims of FG are:

- Language is functional
- The functions is to make meaning
- These functions are influenced by the social and cultural contexts in which they are exchanged

We can then summarise that the focus of FG is how people use language. The basic concepts in Functional Grammar to be discussed are the concepts of clause and sentence, system versus structure and the goals of Functional Grammar.

### **The Concepts of Clause and Sentence**

Matthews (2007:58) states that a clause is any syntactic unit whose structure is seen as reduced from that of a sentence. A clause within the Functional Grammar is classified into Subject (S), Finite (F), Predicator, (P) Complement (C), and Adjunct (A). F and P belong to the verbal group and the first element in the group is known to be the F while the other element(s) in the group is P. Traditionally, a sentence is any grammatical structure of language that have at least an independent clause. That is a sentence may have more than one clause. Additionally, it means that a sentence can have many predicators but a clause can only have one predicator or one subject. When a sentence contains just an independent clause, it is called a simple sentence. Therefore, a sentence can be analysed in terms of functional immediate constituent and if a sentence has more than one clause, it is analysed based on the relationship existing between the clauses within that sentence (clause complex). The technical term for this relationship is known as logico-semantics (Halliday 2014). For the purpose of this research work, a clause will be taken to be similar to the orthographic sentence.

### **System vs Structure (Paradigmatic Organization)**

Two kinds of relations can be observed when describing language. They are the syntagmatic relation (structure) and the paradigmatic relation (system). A linguistic item in a system obtains its meaning by entering into both paradigmatic and syntagmatic relations with other items. A paradigmatic relationship is the relations of opposition or choice that exist between linguistic features while a syntagmatic relationship captures both the linear relationship that exists in any structural arrangement of words as well as the collocation that exists among particular lexical items. It is the interconnection that results from signs simultaneously entering into both paradigmatic and syntagmatic relationships that establishes a system network. Thus, a system network represents a class of linguistic choices available to the language user and specifies how these choices are realised as structure, which is a sequence of ordered linguistic items. A syntagmatic relation has to do with the ordering of linguistic elements within a larger unit with patterns or regularities, in what goes together with what. The ordering principle as defined in the systemic theory is that of rank while a paradigmatic relation has to do with language elements that can be substituted for each other in a particular context. It is the ordering on the other axis: patterns in what could go instead of what.

### **The Goals of Functional Grammar**

The goals of functional grammar can be described as follows:

- to describe the functions of language.
- to explain the relationships between semantic and syntactic functions. For instance, the function of agent is the same as the syntactic function of subject in a clause and both are realised by a nominal group.
- to classify both social meaning and linguistic forms to construct a functional grammar. For example, nouns can be decomposed into three classes; proper, common and pronoun as we have in figure 1.1. In each class, different meanings or function are realized by the relevant grammatical structures.

#### **3.5.2 Classes and Functions in Functional Grammar**

In FG, the clause is the basis of any grammatical analysis; it is the unit where different kinds of meanings are integrated into a single syntactic string. Before

exploring the various types of meaning, an examination of the concept of grammatical class and grammatical function should be considered. A grammatical class defined by (Halliday 2014) refers to a set of items that are in some respect alike. The most familiar are our classes of words traditionally known as ‘parts of speech’ like noun, verb, adverb, pronoun, preposition, conjunction. The word classes recognized in Yoruba language which is the language of the text under analysis are shown in fig 1.1 below:

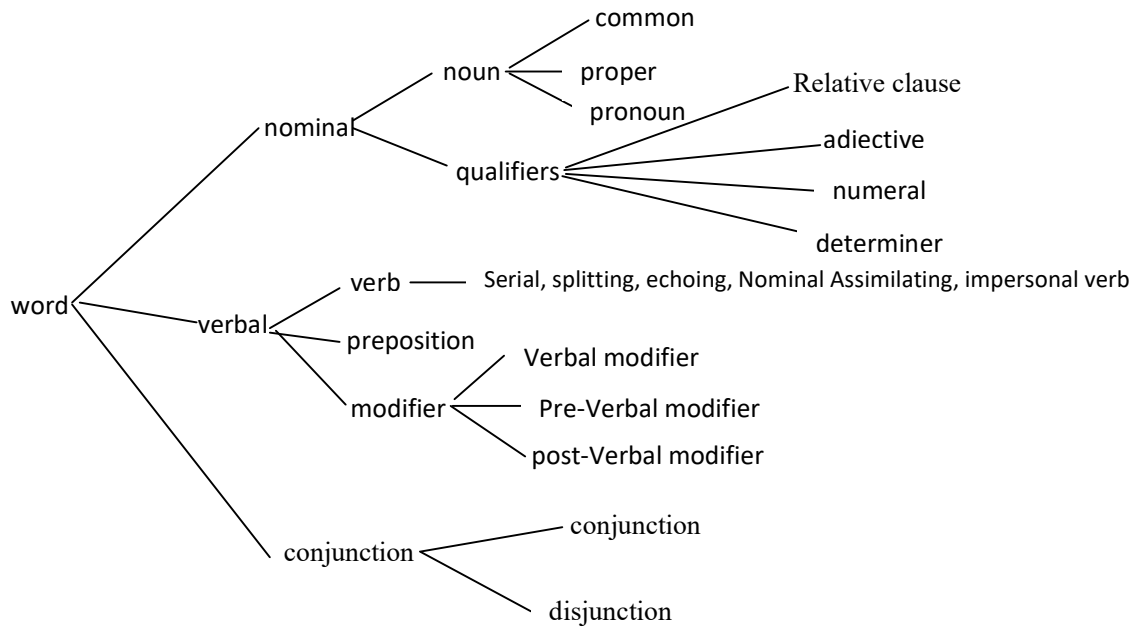


Fig. 3.1 Word Classes recognized in the Functional Grammar of Yorùbá (Adapted from Halliday (2014:75)

The class of an item indicates its potential range of grammatical function. It is observed that the class label of a word does not show what part the item is playing in any actual structure that is, the function as exemplified in table 1.1 below

**Table 3.1-Function structure of the Clause**

	Bàbá olòṣì yìí	rán	ọmọ yìí lọ	This unfortunate father sent
			sórun	this child to an early grave
Function	Actor	Process	goal	
Class	Nominal group	Verb group	Nominal group	

However, some elements of the clause can have more than one function in the structure of the clause. An example is the subject. Subject refers to the label for some

grammatical functions comprising the facts stated below which leads to its various definitions:

- The concern of the message. (Theme)
- Something which is being predicated. (subject)
- The doer of the action. (Agent)

(Halliday, 2014:80) opines that it is possible to have an element serving these three functions as in the example below:

Àjàní Theme Subject Agent	fún Àṣàkẹ́ ní lẹ̀tà	Ajani gave Asake a letter
------------------------------------	---------------------	---------------------------

### 3.5.3 FG Metafunctions

Language is structured to make three kinds of meanings simultaneously under the theory of Functional Grammar (FG). These three types of meanings are also called the language metafunctions or the three metafunctional lines of meaning. For the purpose of this research work, clause will be taken to be similar to the orthographic sentence. Metafunctions is defined as the mode of making meanings in language. The meanings evolved around three (3) dominant elements namely the metafunctions of textual, interpersonal and experiential.

#### 3.5.3.1. Textual Metafunction – Clause as Message

Textual metafunction refers to the process of using language to organise the text itself and it sees the clause as a message. Two important elements of the textual metafunctions are Theme and Rheme. Theme refers to the point of departure of the message carried by a clause; it tells what the clause is all about and it always occurs at the beginning of the clause. One unit of the clause is given the special status of Theme by occurring in the first position in combination with the other elements of the clause to constitute the message of that clause. Theme is usually followed by the Rheme which is regarded as the rest of the message. The main contribution made by textual metafunction is the actualization of a range of different textual structures which operate at all levels of the text, and whose function is to enable the ideational and interpersonal meanings we have chosen to make to be realized in a cohesive text (Eggs 2004).

### 3.5.3.2 Interpersonal Metafunction: Clause as Exchange

Apart from being organized as a message, the clause is also organized as an interactive event involving the speaker and the audience. The interpersonal metafunction is focused on the use of language as a form of interaction between people. Analysis at the level of interpersonal metafunction is concerned with the clause as exchange and on its function in social interaction. This metafunction reveals the observable attitudes towards a particular discourse as a means of dialogue. Halliday (2014) describes the process of exchange as ‘giving’ which means ‘inviting to receive’ while demanding means ‘inviting to give’. According to Halliday, human beings exchange abstract (information) and concrete (goods and services) commodities through the use of language. The main elements of the interpersonal metafunction are the Mood and Residue. Mood comprises the subject (a nominal group) and the finite (the first element of the verbal group). The residue is made up of the predicator which is the rest of the verbal group, complements and adjuncts. For example:

Àjàní	yóò	fẹ̀ràn	Sadé	Àjàní will love Sadé
Mo	lẹ̀	je	ẹ̀bà	I can eat ẹ̀bà
Subject	finite	predicator	complement	

The finite element refers to the verbal operators expressing tense (past, present, future) and modality. However, in some instances like we mostly have in Yoruba language, finite elements and the lexical verb are fused into a single word. This usually occurs when the verb is an action verb indicating either the past or present tense which has no definite marker in the language. Example:

Àjàní	fẹ̀ràn	Àsàké	Ajani loves Asake
Subject	finite+verb	complement	

### 3.5.3.3 Experiential Metafunction: Clause as Representation

The third line of meaning in the organization of the clause is known as the experiential line. It has to do with ‘ideation’, a grammatical resource for interpreting our experience of the world around and inside us. A clause in its experiential function is a means of representing our experience and building a mental picture of reality. This metafunction is employed by people to make sense of their experience of what goes on around them and inside them: these going on referred to as processes are sorted out in the semantic system of the language and it is expressed through the clause. The

metafunction is analyzed through the process of the Transitivity system, that is, a choice between the identified six processes and their participants together with circumstances associated with these processes. Therefore, we conclude that the system that works out the process types, participants in the processes and circumstances associated with the processes is known as the Transitivity system. Halliday (2014) affirms that transitivity is a major component in experiential function of the clause dealing with the “transmission of ideas ‘representing ‘processes’ or ‘experiences’: actions, events, processes of consciousness and relations”. Fowler (1986:138) in Haratyan (2011) sees transitivity as a semantic system used to analyze representations of reality in a linguistic text and create the same experience through various lexico-grammatical options influenced by different mind styles or authorial ideology. It also functions as a rich analytic tool utilized in critical discourse analysis, dealing with “who or what does what to who, whom or what, where and when, why and how?” where actor, action and goal as affected are highlighted. We find that ‘what’ is the process, ‘who’ and ‘whom’ are the participants while ‘where’, ‘when’, ‘why’ and ‘how’ are the circumstances. Transitivity works with other related options to represent different types of experience (process) and participants with different labels such as Actor, Goal; Senser, Phenomenon; Carrier, Attribute; and circumstance including Cause, Location, Manner, Means and Instrument.

Process refers to a verb of doing, being, feeling, saying, behaving, and existing. When used in the semantic system of the clause, these verbs are classified into material, relational, mental, verbal, behavioral, and existential processes. (Halliday 2014). These linguistic processes are seen as the products of our perception of the world which are socially constructed with participants (animate or inanimate nominal group) in circumstances expressed by adverbial and prepositional phrases. In conclusion, these elements are realized as follows: processes are realized by verbal groups; participants by nominal groups; and circumstances by adverbial or prepositional phrases.

The following processes have been identified in the literature (Halliday 2014):

(1) **Material Process:** this process is known as the process of doing. It construes doings and happenings which include activities, actions and events. The process always has an Actor, realized by a nominal group. The process may be directed at someone or something, meaning there is a Goal as well. For example,

**olópàá náà (Actor) lé (Process) òdaràn yẹn (goal)** ‘the police chased the criminal’

or there may be no Goal as we have below:

**olópàá náà (Actor) sàré (Process).** ‘the police ran’

If the process is directed, it may be ‘benefactive’, and if it is not, there may be a Recipient e.g. **adájó náà (Actor) fún (Process) agbejórò (Recipient) ní iwé òfin (Goal).** ‘the judge gave the lawyer a law book’

(2) **Mental process:** it has to do with sensing, perception, cognition and emotion; this process involves a participant endowed with consciousness known as a Senser, which is realized by a nominal group. For example, **Adé** in ‘*Adé rí wọn*’ ‘Ade saw them’.

(3) **Relational process:** this process is usually used to characterize and identify. This process models our experience as ‘being’ or ‘having’ rather than as ‘doing’ or ‘sensing’ like we have in the material and mental processes. Relational process is concerned with the relationship set up between two entities. For example,

*Adé jé dókítà* ‘Ade is a doctor’.

Relational processes have two modes of expression: attributive and identifying modes. In the attributive mode, an Attribute is imputed to a particular entity (participant) which is the carrier, while in the Identifying mode; an entity (identifier) is used to identify another entity (identified). In the example, *Táyò gbón* ‘Tayo is clever’, Tayo is the Carrier; the verb signifies an Attribute Relational process and *gbón* ‘clever’ is the Attribute. But, in the example, *Adé jé dókítà* ‘Ade is a doctor’, Ade is the Identified element, ‘is’ represents an Identifying Relational process, and the doctor is the Identifier.

(4) **Behavioural Processes:** They are processes of physiological and psychological behaviour like sneezing, smiling, coughing, laughing, and so on. They usually have one participant, the Behavior; for example, *Àsàkẹ̀ (Behaver) rẹ̀rìn-ín múṣé* ‘Asake smiled gently’. They are actions in-between both material and mental processes, because the Behavior is a conscious entity like the Senser but the process functions more like one of ‘doing’.

(5) **Verbal Processes:** they are processes of ‘saying’. It is a cover for any kind of symbolic exchange of meaning. The message itself is termed as the ‘verbiage’ and the participants associated with the process are ‘sayer’, the one who gives out the

message, and ‘Receiver’, the one to whom the message is directed. For instance, in *Ladé sọ itàn kan fún mi* ‘Lade told me a story’. **Lade** is the Sayer, the verb **sọ** ‘told’ represents a ‘Verbal Process’, **mi** ‘me’ is the ‘Receiver’ of the message, and finally **itàn kan** ‘a story’ is the ‘Verbiage.’

(6) **Existential Processes:** These are processes that show that something exists. The third person singular pronoun which has no identified antecedent is frequently used in such clauses; it merely acts as subject filler. The typical verbs used in these clauses are verbs expressing existence.

**Table 3.2: Summary of the Process Types, Meanings and Participants (Adapted from (Halliday, 2014))**

Process Type	category meaning	participants, directly involved	participants, obliquely involved
Material: action event	Doing Happening	Actor, Goal	Recipient, Client; Scope; Initiator; Attribute
Behavioural	Behaving	Behaver	Behaviour
Mental: Perception Cognition Desideration emotion	Sensing Seeing Thinking Wanting feeling	Senser, Phenomenon	
Verbal	Saying	Sayer, Target	Receiver, Verbiage
Relational Attribution identification	Being Attributing Identifying	Carrier, Attribute, Identified, Identifier; Token, Value	Attributor, Beneficiary, Assigner
Existential	Existing	Existent	

**Table 3.3: clause with three metafunctional lines of meaning**

	Àjàní	gbódò	féràn	Àsàké	Ajani must love Asake
Textual	Theme	Rheme			
Interpersonal	Mood	Residue			
	Subject	finite	predicator	Complement	
Experiential			process		
Class	Nominal Group	Verbal group		Nominal Group	

As table 3.3 suggests, the three metafunctions function simultaneously in a clause. This means that MOOD (interpersonal), TRANSITIVITY (experiential), and THEME (textual) are simultaneous strands of meaning within the clause and they can also function interdependently in the language system.

Thompson (2004) gave a summary of the types of metafunction as follows:



- (1) We use language to talk about our experience of the world, including the worlds in our own minds, to describe events and states and the entities involved in them.
- (2) We also use language to interact with other people, to establish and maintain relations with them, to influence their behavior, to express our own viewpoint on things in the world, and to elicit or change theirs.
- (3) In using languages, we organize our messages in ways which indicate how they fit in with the other messages around them and with the wider context in which we are talking or writing

Conclusively, the clause can be viewed through the systems of transitivity (experiential), mood and modality (interpersonal), and theme (textual). Transitivity has to do with the type of processes expressed in the clause, the participants in the process and the circumstances of the process and the participants. (Halliday, 2014). The principal options included in the Mood are declarative, interrogative (yes/no and wh-types), imperative and others. The area of Theme is concerned with the structuring of the clause as a message.

#### **3.5.4 Functional Analysis of Narrative Texts**

Narrative texts can be defined as a linguistically constructed world. Writers often collate and put their experiences, real or imagined into stories. Narrative simply refers to the act of storytelling, whether written and oral; it models a world by using various linguistic resources. A narrative can be said to be a smaller system representing another larger system which has to do with how people feel, act and think, and their value as an individual or as a member of a community. Functional Grammar describes a text in terms of the choices of linguistic resources available in a text and in the way a text's function realises what is happening (experiential metafunction); how it interacts with the reader (interpersonal metafunction), and how a text coheres to bring out the message (textual metafunction). As Martin (1997: 493) opines, "texts are social processes and need to be analysed as manifestations of the culture they in large measure construct". Also, Hunston (1993) sees "the production of a written text as a social process... in the sense that the text plays a role in a particular social system". FG is different from other theories of language in the way it views grammar and texts. Thompson (2004), observes that the grammar used to construct texts is not a rigid "set

of abstract rules” that can be memorized and applied to all texts of a similar nature. Instead, it is a “system of choices” that is made according to purpose, context, and audience.

Also, texts are determined under the Functional Grammar by their social purpose and the situations in which they are produced (Schleppegrell 2004). Although a text may have different purposes, they usually have an overall purpose which may be to describe, to explain, or to narrate (Knapp & Watkins 2005). Narratives, as an example, usually have an overall purpose of entertaining and other purposes like teaching or informing, portraying the writer’s reflections on experience (Derewianka 2004). To build a text, authors employ a series of linguistic resources such as participants (a person, place or an object), processes (verbs), and circumstances (adverbial groups, prepositional phrases). These resources select certain characteristics based on the type of text in question. Cheng (2008) opines that in narratives, participants are often “specific and individualized characters” with “defined identities”. He went further to ascertain that to characterize and describe these participants, writers frequently use pre- and post-modifying elements, including adjectives, adverbs, prepositional phrases, and relative clauses (Fang, Schleppegrell, & Cox 2006). Identified processes are usually material, relational, verbal, and mental. These processes help authors to characterize the participants and at the same time allow them to construct sequences of action so as to paint an image of what the characters said, felt, and thought. Circumstances are realized through adverbs which aid in building up the material reality of the possible world, to introduce information about manner and express judgment about behavior (Schleppegrell 2004).

According to Fang & Schleppegrell (2010), authors employ linguistic devices such as mood (interrogative, declarative, and imperative clauses) in order to express their opinions and attitudes. Furthermore, imperatives and one-word sentences are employed by the writers to construct more poignant effects on the readers (Knapp & Watkins 2005). Finally, writers weave meanings together into cohesive wholes or give texts their texture (Butt et al., 2006). To achieve this, they often use different types of Themes like textual, interpersonal, and topical Themes. Textual, interpersonal, and topical themes are used to connect the message to the previous one (textual themes), to indicate the kind of interaction between speakers or the positions which they are

taking(interpersonal themes), and to signal who or what is experiencing the process (topical themes)

In narratives, writers usually make use of textual Themes or conjunctive devices of time and sequence such as *after, as, before, since, till, until, when, while*, conjunctive devices of contrast like *although, even though, though, whereas, while, rather than*, and devices of consequence like *in consequence, as a consequence, as a result, therefore, hence, for this reason, that is why*, and *thus*, to achieve various purposes which may include signalling the unfolding of events, the crisis point of the story, or indicating a return to normality. Moreover, they also use interpersonal themes e.g. *unfortunately, surprisingly* to indicate the way the author is evaluating the events of the story. Finally, they utilize marked circumstances as topical Themes to set the story in a time and place (Butt 2006). Functional grammar from the view of Fontaine (2013) places considerable emphasis on the idea of choice, that is, it views language as a network of interrelated alternatives from which readers, speakers and writers can select according to their communicative needs. Fang & Schleppegrell (2010) point out that, “As readers, we have to be able to interpret critically the texts we interact with on a daily basis and become more analytical in our literacy practices around texts. In this way we will develop a critical literacy”. Texts are always produced in the socio-cultural context of their time, and we gain a better understanding of them by taking context into account. Taking into consideration the contextual issues surrounding texts involves a kind of social relationship between writer and reader. Readers need to see social interactions (writer and reader) through the process of reading multimodal texts, keeping in mind that texts are always interpreted according to the cultural frame of the individual (Lirola 2006).

#### **3.5.4.1 Application of Functional Grammar to the Present Study**

This approach to the study of language acts as a model for linguistic analysis as it applies to the functional examination of texts, with a view to understanding how the language of the prose texts functions in actual contexts. In applying FG to the analysis of the three texts, the present study is based on the application of the three metafunctions of language identified by Halliday (2014) to the description of the literary texts. Under this theory, language functions textually to create the text that can be analysed independently of its socio-cultural context as well as of other texts. It also

functions experientially to produce preferred meanings. Language functions interpersonally to engage the reader in the activity of interpretation. It should be noted that at each of the three levels of the creative process, the author simultaneously makes choices from a range of resources that the language offers for stylistic effects. Therefore, the focus of this study is on the social orientation of the novels by investigating the thematic implications of these revelations. The exploration of character this way is based on the assumption that the language that is used to construct events and to depict people represents selections that are made out of all the available options in the linguistic system and that these choices favour certain ways of seeing and reading (Halliday & Matthiessen 2014). Thus, in the prose texts under study, the writer projects certain meanings over and above other meanings.

In sum, the central claim of applying FG to this study is that language in literature is manipulated for aesthetic effect and also to carry the situated meanings that the writer wants to pass across to the readers. It is so relevant because of its capacity to investigate the language choices of the author in the three novels and the functions they are meant to perform.

### **3.5.5 The Bare Phrase Structure**

We employ the Bare Phrase Structure (BPS) of the generative grammar which takes a minimalist approach as the second theoretical framework adopted for this work to aid in the diagrammatic analysis of the identified sentences in the three texts under consideration. This model, which is developed by Noam Chomsky (1995) involves sentence building prior to movement. BPS is a representation of the structure of phrases in which syntactic units are not explicitly assigned to categories, instead syntactic structures are built by a simple pair-wise merge algorithm under the category of Bare Phrase Structure. In this theoretical approach, 'a category or syntactic object that does not project any further and is not dominated by any other node is a maximal projection XP, and one that is not a projection at all and does not dominate any other node is a minimal projection X, it is always a lexical item selected from the numeration; any other is an  $X^1$  smaller than XP and larger than X...' (Chomsky 1995:242). This model is employed for the diagrammatic representation of the structures of the sentences in *Ó le kú*, *Ogún Omódé* and *Şaworoide*. Structure building using the BPS involves the following rules:

- i. Structures are built from the bottom up, bit by bit because the model is explicitly derivational.
- ii. It permits only binary branching
- iii. Bare Phrase Structure consists minimally of the operation Merge

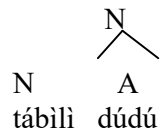
Hornstein (2005:217) argues that ‘the key properties of bare phrase structure follow from their inner workings of the structure-building operation merge, coupled with general minimalist conditions’. Operation merge is a function which takes as its input two elements, a and b, merges them and gives as its output the unordered set {a, b}. Furthermore, we assume that the unordered pair must have a label of some sort in order to be accessed by subsequent instantiations of Merge. We call this label C, and express the result as follows: {C, {a, b}}. The label identifies the properties of the phrase. Chomsky (1995) concludes that the label is an identical copy of the head of the element that projects. So, if A projects, then the label is A. For instance, ‘merge’ can operate on the lexical items *mu* ‘drink’ and *omi* ‘water’ to give *mu omi* ‘drink water’. This is labelled as a VP because it is identified with the label of *mu* ‘drink’ which is a verb and the whole phrase can also act like a verb. Merge can also operate on structures that are already built. To this end, we assume that BPS involves constructing trees based on the following:



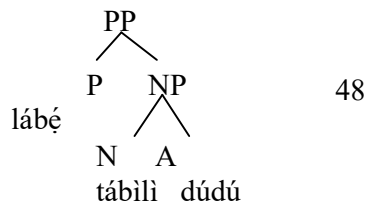
- a. Take 2 things, A and B and merge them to form a new thing, C
- b. Give C the label of either A or B
- c. Repeat the process as necessary.

An example is given below on how to construct a prepositional phrase like *lábé tábilì dúdú* ‘under the black table’.

- i. Merge *tábilì* ‘table’ and *dúdú* ‘black’



- ii. merge *lábé* ‘under’ and project the label of



Bare Phrase Structure becomes relevant to this study because of its adequacy to account for the structural analysis of the sentence types employed by Akinwumi Isola in his prose texts.

## CHAPTER FOUR

### SENTENTIAL ANALYSIS OF THE TEXTS

#### 4.0. Preliminaries

Our goal in this chapter is to present a description of the sentence types in the prose texts. We begin by examining the definition of the sentence and the classification of the sentences used by the author of the texts. We analyze the communicative functions of the classified sentences and discuss their frequency.

#### 4.1 Definition of a sentence

Syntax is used to refer to the rules of a language for the grouping of words into larger units, that is, sentences. Therefore, the basic unit of syntax is the clause. As a result of this, syntax is often equated with the study of sentence structure. Based on the view of the traditional grammarians, a sentence is “a group of words containing a subject plus a predicate and expressing a complete thought” (Capalombara 1976:76) in Rozakis (2003:116). From the structuralist’s view, a sentence refers to a constituent of nothing. The reason is because they view the sentence in terms of patterns, one that is made up of constructions which are made up of constituents which in turn are made up of words (morphemes). According to the transformationalists, a sentence is defined as a group of words within which a full syntactic analysis is possible yet which has at least one deep structure and a surface structure.

According to Hogue (1995:8), a sentence is a group of words that contains a subject and a verb and expresses a complete thought. This is in line with the view of Rozakis (2003:116) which asserts that “to be a sentence, a group of words has to consist of three main characteristics, which are (i) a subject (ii) a predicate and (iii) a complete idea. Akeuşola (2014:6) sees a sentence as “a set of words complete in itself as the expression of a thought containing or implying a subject and a predicate and conveying a statement, question, exclamation and command, composed of discrete units that are combined by rules”. Sentence, generally, can be seen as a grammatical unit that is syntactically independent and has a subject that is expressed or understood as in imperative sentences and a predicative that contains at least one finite verb. For the purpose of this study, we take a sentence to be a textual unit consisting of one or more words that are grammatically linked and grouped meaningfully to express a

statement, question, exclamation, request or command which tells a complete thought or idea

Sentence under the minimalist program is composed of three layers; which are:

- (i) vP – The argument structure layer
- (ii) IP – The temporal location of event in time
- (iii) CP – The layer saddled with interpretation, it represents the decomposed CP – giving chances for the different functional heads housed in the CP to project maximally. Rizzi (1997) proposed that in the C-Space is an element expression the force of the clause, whether the sentence is declarative, interrogative, relative or other.

Sentences cross-linguistically, based on the observations of Frank (1972) quoted by Akeușola (2014:07) can be classified according to purpose (function) and according to syntax or structure.

Sentences that are classified based on their purpose are further classified into declarative sentence, interrogative sentence, and imperative sentence and conditional. The declarative sentence is used to focus the reader's attention. The function of the interrogative sentence is to provide assertion with regards to the idea indicated by the questions. The imperative sentence functions to show the desire of the writer with regards to the topics as well as to the actions that is being indicated. Conditional sentences are employed to describe a condition and the result that follows it.

Sentences can also be categorised according to their syntax or structure. With these classifications, we have the simple sentence, compound sentence, complex sentence and compound-complex sentence. A simple sentence has only a single independent idea or clause. A sentence is known as a complex sentence when it contains two or more independent clauses. The compound sentence represents two different and distinct ideas. Each of these sentences represented in independent predication. A compound-complex sentence comprises two or more independent clauses and at least one dependent clause.

#### **4.2 Relationship in a sentence**

Earlier on, we established that syntax is concerned with the relationships that exist among the words of a sentence. Two types of relationship are identified in



sentences; syntagmatic and paradigmatic relationships which are briefly explained below.

#### 4.2.1 Syntagmatic Relationship

A syntagmatic relationship is a relation between expressions that occur next to one another. The sentence is represented as a particular arrangement of constituents because it is made up of a string of smaller parts. Syntagmatic relationship holds between one item and others in a sequence or between elements which are all present. Every linguistic item of language has a syntagmatic relationship with items which occur within the same sentence. Words in syntagmatic relationship must meet both syntactic and semantic conditions to create meaning. For example,

- 1a. the boy kicked the ball
- b. \*Boy the ball kicked the
- c. \*The ball kicked the ball

The words in (b) are arranged in a way which violates syntactic rules. First, the countable noun 'boy' cannot occur without a determiner before it. Second, the words in 'boy the or boy the ball' are not in any grammatical relations with one other. They are neither in subordination like boys there or in coordination like boys and girls. Lastly, 'the' is an article and cannot function as the object of the verb kicked. And in (c), 'the ball' is inanimate while the verb 'kick' should select an animate subject. The order of words is also influenced by semantic considerations. Whether (d) or (e) in example 1 will be used depends on the meaning.

(d) The boy chased the dog.

(e) The dog chased the boy.

#### 4.2.2 Paradigmatic Relationship

This is a relation that exists between elements that are replaceable, elements that can be substituted for each other at a particular point in a structure. For example,

1f. The \_\_\_\_\_ is smiling

There are constraints on the possible elements that can occur in the blank space in the example above. Verbs cannot occur in the blank space. The most likely element is a noun. But there are also strict constraints on the possible type of noun that can be used. The possible options are an animate noun. Also, the animate noun must have a

semantic component of human. Further more, the noun must be in the singular to co-occur with ‘is smiling’. In summary, only singular human nouns like boy, girl, man, woman, student are capable of occurring in the blank space in the context above. All these identified words can be said to be in a paradigmatic relation because they can substitute for each other without the violation of any syntactic rules. Words occurring in a paradigmatic relationship can only be compared in terms of syntax, which means they have the same syntactic features. But they cannot be replaced with each other semantically because they do not have the same meaning as obvious from the words boy, girl, man, woman and student. The table below is an illustration of both syntagmatic and paradigmatic relationships.

Syntagmatic					
	ọmọkùnrin	náà	gbá	bọ̀òlù	yẹn
Paradigmatic	Àwọ̀n obinrin	yẹn	kun	ilé	náà
	Àwọ̀n ọmọ̀dé	náà	jó	bọ̀òlù	náà

Paradigmatic relationship indicates words that are likely to belong to the same word class: *ọmọkùnrin*, *Àwọ̀n obinrin*, *Àwọ̀n ọmọ̀dé* in the table above are all nominal elements, *gbá*, *kun*, *jó* are all verbs. Syntagmatic relationship enables the formation of co-occurrence restrictions indicating compatible combinations. For instance, the verbs *gbá*, *kun*, *jó* have to be followed by nouns.

### 4.3 Classification of the Sentence Types in the Novels.

In this section, we will focus on the sentence types used by Akínwùmí Ìṣòlá in his novels. Sentences in the three novels are classified using the functional criterion based on the purpose or the functions performed by the sentences and also by observing the structure of the sentences which is determined by the number and types of clauses it has. A sentence can be classified, depending on its structure, as simple, compound, complex, or compound-complex.

#### 4.3.1 Structural Classification of the Sentences

The structure of a sentence is determined by the number and types of clauses it consists of. A sentence based on its structure can be classified as simple, compound,

complex, or compound-complex sentence. Sentence variety as used in the texts under analysis is not about mere novelty; it is about meaning. Ìṣòlá made use of the available varieties to avoid boredom for his readers by varying his sentence types. Longer and more complex sentences increase the effect of a shorter and simpler sentence. For instance, in the three narrative texts, the flow of events is interpreted as a series of episodes. According to Halliday and Matthiessen (2014:428), each episode is typically developed step by step as sequences of figures that are linked by means of temporal relators. Akinwumi Isola's creativity is well exemplified at the level of the sentences used in the three prose texts under consideration. This is seen in the manner he varies the structure of the sentences used. The use of simple, compound, complex and compound-complex is observable in *Ó le kú*, *Ṣaworoide* and *Ogún Oṃodé*.

Simple sentences are used in the texts to speed up the narration and also for emphatic effect as seen in the following examples:

- 3(a) Àwọn obìnrin ñ fẹ̀ àpónlẹ̀ o. (*Ó le kú*: 19) 'women like to be pampered'
- (b) Jẹ́ kí á tẹ̀ é jẹ́jẹ́ o. (*Ó le kú*:50) 'let us tread softly'
- (c) Awaromárò nu ẹnu abẹ̀ nù. (*Ṣaworoide*: 9). 'Awaromárò cleaned the tip of the knife'
- (d) Inú ẹ̀wòn kún dẹnu. (*Ṣaworoide*: 81). 'the prison is full to the brim'
- (e) A sẹ̀sẹ̀ jẹun ọ̀sán ọ̀jọ̀ náà tán ni. (*Ogún Oṃodé*: 1). 'we just finished lunch for that day'
- (f) Èmi àti Àkànmú jóókó sílé ni. (*Ogún Oṃodé*:103). Akanmu and I sat at home.

The sentence in 3a occurs when Ajani played the poem he recorded for Asake. The sentence captures the loving mood of the moment while the sentence in 3bis for emphasis. 3c-f occurs in their respective passage describing a particular event, they capture the reality of the moment and the finality of the actions described. Isola uses sequences of simple sentences to narrate the story speedily on page 4 of *Ogún Oṃodé*:

Mo ké sí àwọn iyókù. Oníkálukú wọn jáde. Wọn sì wò yíká dárádára. Gbogbo wa péjọ. A bèrẹ̀ sí rẹrin-ín.

I called on others. They all came out. They looked round carefully. We all gathered. We started laughing.

Compound sentences are used by the author in the three sentences to combine ideas that are of equal weights. Some examples from the three novels are:

- 4(a) Àjàní dúró, ó ñ wò. (*Ó le kú*:47). 'Ajani stood, he was looking'

- (b) Mo ti fẹràn rẹ rí sùgbón báyí, kò sí ifẹ kankan mó. (*Ó le kú:73*)  
'I used to love you but now, there is no love again'
- (c) Òpálábà jóòkó dáadáa, ó sì jájú mó Balógun. (*Şaworoide: 15*)  
'Opalaba sat comfortably and frowned at balogun'
- (d) Lápítẹ pariwo, ó şubú lulẹ, ó sì kú. (*Şaworoide: 139*).  
'Lapite shouted, he fell and died'
- (e) A fowó gbópòlò, egeba kò yé dùn wá. (*Ogún Omode:61*).  
'we carried frog with our hand, the cane was still painful'
- (f) Àmàlà gbígbóná ni àti ọbẹ ewúro. (*Ogún Omode:1*).  
'it is hot amala and bitter leaf soup'

The excerpts above are instances of compound sentences which occurs as a result of joining two simple sentences properly. They are joined through either of two ways: With a comma and coordinating conjunction (*àti* 'and', *tàbí* 'or', *sùgbón* 'but', *síbẹ* 'still').

Apart from combination of ideas, taxis relationship (relationship of dependency) is also expressed through complex sentence type as shown in the examples below drawn from the three prose texts:

- 5(a) N ò lẹ purọ́ fún ọ nítorí n kò mò ọ rí tẹlẹ. (*Ó le kú:27*).  
'I cannot lie to you since I never knew you before'
- (b) ilé tiwa ló ti ti pawon Iyiola nítorí omọ bábá kan náà ni baba mi àti ti àwon Iyiola. (*Ogún Omode:7*). 'our house was next to the Iyiola's because we are cousins'

The use of compound-complex sentences in the texts allows for more sentence variety, ideas are subordinated in one sentence. Examples are:

- 5(d) Nígba tí a bá n ẹ adéide yí lówó, a ó ju awé kan àgbààrín sínú orù náà, a ó sì dée pa. (*Şaworoide: 7*). "when we are in the process of making this brass-crown, we will put a part of the agbaarin inside the gourd and cover it"
- (e) iyá àgbà kò kírun ní tirẹ, inú rẹ a sì máa dùn bí omọ bá fẹ gbéégún. (*Ogún Omode: 114*). "The grandmother is not a muslim, she is always happy when the children are about to put on the masquerade costumes."
- (f) Kòfẹsò n fòyínbó lẹ beere, Àjàní n wò fẹfẹ látojú fèrèsé bóyá òun á rí Lóláníkójá. (*Ó le kú:52*). 'the professor was speaking English profusely, Ajani was looking out of the window in case he could see Lola pass by'

As observed from the sentences above, compound-complex sentences allow the author to express longer thoughts with more parts than allowed by other sentence types. In the examples, they were used to explain long chains of events.

#### 4.3.2. Functional Classification of the Sentences

The writer of narrative texts can accomplish many communicative functions with the sentence of their chosen language; they can initiate a conversation, command someone to do something, ask for information, and report what they know or heard and so on. For these functions of sentences, each language always has specific syntactic forms meant for just those functions. Sentences are classified based on their function in discourse, and this is the focus of the functional criterion. People construct sentences to perform many tasks, they ask questions, make request, make statements, commands, negates an affirmative statement and at times focus or lay emphasis on a constituent. Based on the result of our analysis and their usage in discourse, sentences in the three novels selected for this analysis are classified into declarative, interrogative, imperative and emphatic sentences.

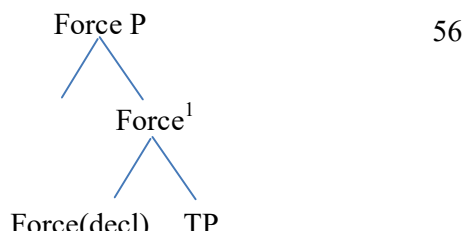
#### 4.3.2.1 Declarative Sentence

This type of sentence is also called a declaration. Declaratives are usually in the form of a statement and can be used to declare a fact or opinion with either a positive or negative form. Sentences of these types are used to convey information in contrast to a command, a question or exclamation. Rozakis (2003) defines declarative sentences as “sentences that make a statement of fact”. She further observes that declarative sentences declare or assert something as a fact, therefore imputing truth. The expected grammatical order of the constituents of a declarative sentence in Yorùbá language which is the language used by Akínwùmí Ìṣòlá in the three novels, is the subject first, followed by the predicate with all its modifiers. This type of sentence serves as the foundation for the derivation of other types of sentences. Ìṣòlá uses the declarative sentence in the novels to focus the reader’s attention. This helps the reader to consider the assertion made by the predicate in each of the sentences. Some examples of declarative sentence as found in “*Ó le kú*”, ‘*Ogún Qmòdé*’ and ‘*Saworoidé*’ are:

- 6a Àwọn obinrin ní fẹ̀ àpónlẹ̀ o. (*Ó le kú*:19) “Women like to be appreciated”
- (b) Ọ̀rò Àṣàkẹ̀ ni mò ní rò. (*Ó le kú*:13) “It is Asake’s issue I’m thinking about”
- (c) A gé igi gbọ̀ọ̀ọ̀ (*Ogún Qmòdé*:4) “We cut long plank”
- (d) Abàmi ilù ni dùndún (*Saworo-idẹ*:1) “Dundun is a strange drum”

The examples above are illustrated diagrammatically below using example 6c repeated below as 7a.

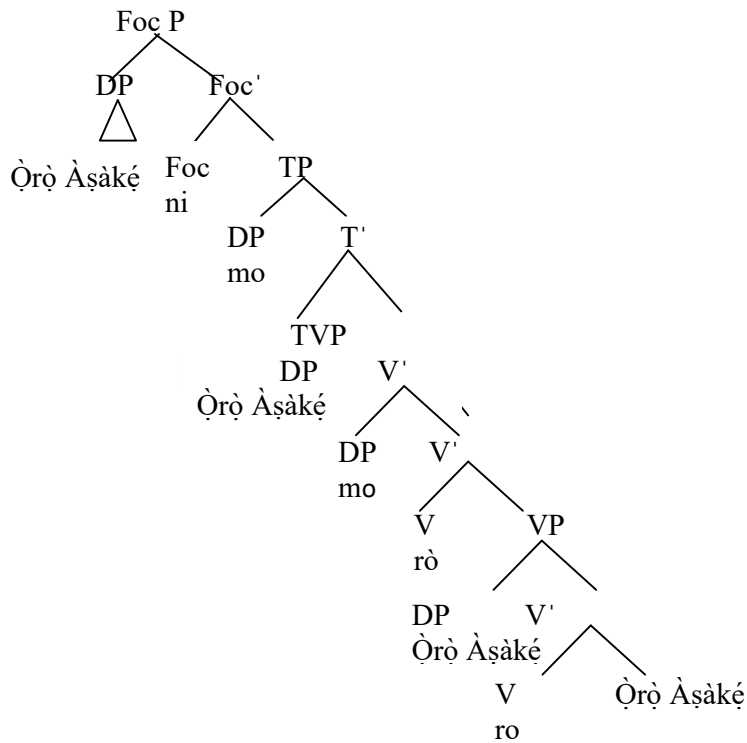
7a. A gé igi gbọ̀ọ̀ọ̀ “We cut long plank”



Example 7a involves a lexical transitive verb “gé” “cut”. The verb which is a two-way argument verb select its DP internal complement *igi gbọọrọ* “long planks” and merge while DP external argument A ‘we’ merged with the vP as Spec.

Example (6b) above is an example of focus constructions which are grammatical categories that determine which part of the sentence is emphasized. 3b is repeated below as (7b) for expediency.

7b Òrò Àṣàkẹ̀ ni mò n̄ rò “It is Àṣàkẹ̀’s issue I’m thinking about”



The DP internal complement òrò Àṣàkẹ̀ “Àṣàkẹ̀’s issue” which is the focused constituent in (3) above project from the point it enters the derivation as object of the verb ‘rò’, where its theta property was assigned, and move to Spec, VP to value its accusative case feature.

#### 4.3.2.2 The Imperative Sentence

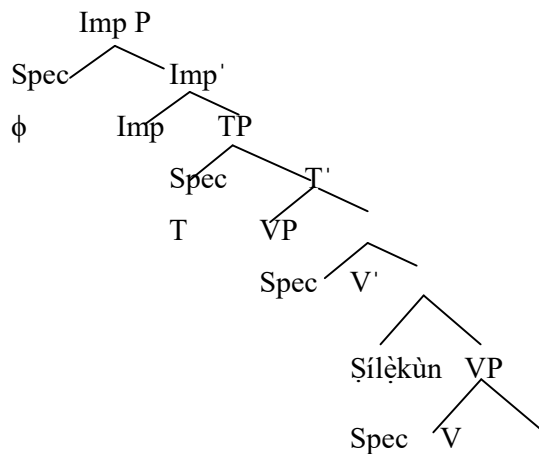
Imperative sentences are for making a command or request. They are constructions dedicated to the expression of directive speech acts like orders, requests, invitations, giving advice, warnings, instructions and others. (Davies 1986:30). According to Abimbola (2014:69), they are marked with an illocutionary force of command context. We understand imperatives as sentences with an understood feature of second person subject, meaning that the subjects are allowed to be null. This implies that the addressee is not predicted to be overt in any language. It is possible to have overt subject in emphatic imperatives and when the subject has [+ Plural] feature. Imperative is seen as a call for an event to be brought about. In imperatives, a DP merges to Spec, vP where it receives the agent  $\theta$ -role, it may a full DP or Pro. The DP is interpreted as the intended agent. In the selected texts, there are instances of both

positive and negative imperatives. Negative imperatives in the novels were encoded through the use of verb/verbs in combination with the negators found in declarative sentences. The negative marker identified is the addition of the imperative negation marker “má” to an affirmative declarative sentence. Some examples found in the texts are stated below:

- 8(a) *Bí wọn tí kojá, wọn gbò tí omòbinrin náà so pé ó yá ká lẹ (Ó le kú:4)*  
 “As they passed by, they heard the lady said *let us go*”  
 (b) *Jáde kúrò níwájú mi (Ó le kú:92)* “Get out of my sight”  
 (c) *Bàbá rẹ ní kí a wá jẹun (Ogún Omódé:1)* “His father asked us to come and eat”  
 (d) *E sún mọ ibí (Ogún Omódé:4)* “Come closer”  
 (e) *Şilèkùn (Şaworo:33)* “Open the door”  
 (f) *Fún mi ní kókòrò, mo fẹ wọlé (Şaworo:54)* “Give me the key, I want to enter”

- 9(a) *E má lààgùn jìnnà (Şaworo:23)* “Don’t sweat any further”  
 (b) *E má fọ wà lójú o (Ogún:2)* ‘Don’t make us go blind’  
 (c) *Má hùwà bí omódé (Ó le kú:4)* ‘Don’t behave like a child’

As observed from the examples above, the structures in (8) which are positive imperatives do not have any obvious imperative markers marking the derivation with the appropriate discuss force, yet they are understood as imperatives. In (9) however, there is a negative imperative marker which is overtly realized as *má* in the negative imperatives. The structure of imperative sentences in the selected novel is shown on the tree diagram below:



A common idea about imperatives is that they denote propositions and they also contain a force marker indicating that this proposition is used to place a requirement on the addressee.

#### 4.3.2.3 Interrogative Sentence



Interrogative sentences are employed as questions or to request information (Awóbùlúyì 1978). Haegeman (2006) observes that such sentences with an interrogating structure convey that there is a certain amount of information which the speaker does not have and which he is trying to make the interlocutor to supply. This implies that questions are statements or sentences which seek information and for which a correct reply is expected, therefore, rhetorical questions do not fall into the category of interrogative sentence. Radford (1988:462) claims that question in natural languages can be classified into a number of types. This, we believe, led Crystal (2003:218) to assert that “question falls into three main types depending on the kind of reply one expects and on how such questions are constructed. The types identified by Crystal are yes – No questions (Polar question) which requires a yes or no for an answer, wh-questions (content word question which begins with wh-words and allow a reply from wide range of possibilities and alternative questions which require a reply which relates to options in the interrogative sentence.

Also, Hornstein, Nunes and Grohmann (2005:261) note that “the semantics of questions is generally assumed to be revealed by the appropriate answers they elicit”. Thus, based on the expected answers, two major types of interrogative sentences are projected at the CP layer of the three novels selected for analysis. The identified interrogatives in the novels are yes/no (polar) and content word (wh) interrogative sentence. Polar questions sentences are so-called because they require either yes or no as an answer, while content word questions require a phrasal or clausal answer.

#### 4.3.2.3.1 Yes/No (Polar) Interrogatives

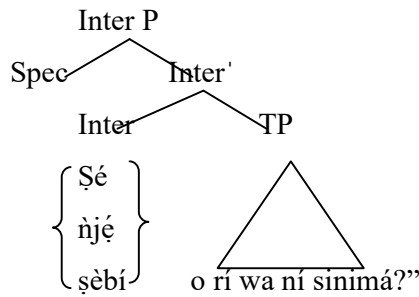
Taiwo (2007) states that polar questions (PQ) are interrogatives that elicit a yes/no response. The following are some of the examples found in the three novels.

- 10(a) Ñjé o mò ọ̀n rí? (*Ó le kú*:23) “Do you know him?”  
 (b) Sẹ̀ ọ̀ ń bínú nì? (*Ó le kú*:6) “Are you angry?”  
 (c) Sẹ̀bí o ti sọ pé Àsàkẹ̀ làyò? (*Ó le kú*: 58)  
 “Haven’t you said that Àsàkẹ̀ is your choice?”  
 (d) Sẹ̀ ọ̀ ti wà nìbẹ̀? (*Saworo*:127) “Is he there?”  
 (e) Ñjé ọ̀ dára? (*Saworo*:28) “Is that good?”  
 (f) Sẹ̀ ẹ̀ tún fẹ́ máa jà nì? (*Ogún*:4) “Do you want to fight again?”
- 11(a) O ti parí HSC rẹ̀ nì? (*Ó le kú*:13) “Are you through with your HSC?”  
 (b) O ti dé tipẹ̀? (*Saworo*:16) “Has it been long you came?”

(c) Ìwo nìkan lò n dá fòtò wò? (*Ó le kú:17*) ‘Are you the only one going through the pictures?’

(10a-f) are instances of Polar questions used by Ìṣòlá in his three novels which have question markers “ṣé, òjé and ṣèbí/ṣebí and their expected response is either yes/no. (11) represents another instances of polar question because the response too is either yes or no only that they are projected without question markers yet they are marked with the interrogative force with the expected response of either yes or no on the derivation of yes/no questions in Yorùbá language which is the language used in the three novels. Ìlòrí (2010) notes that Polar questions involve the merging of convergent IP derivation (a declarative sentence) with question particles Òjé, ṣé and ṣèbí which regularly occur sentence initially to project the question phrase in Yorùbá. PQs in the novels are exemplified diagrammatically below using (10b) re-written below as (12a).

(a) Ṣé o rí wa ní sinimá? (Pg 35) ‘Did you see us at the cinema?’



‘Ṣé’, ‘òjé’ and ‘ṣèbí’ are the question operators taken from the lexicon which gives the sentences the interrogative force.

#### 4.3.2.3.2 Content Word Questions

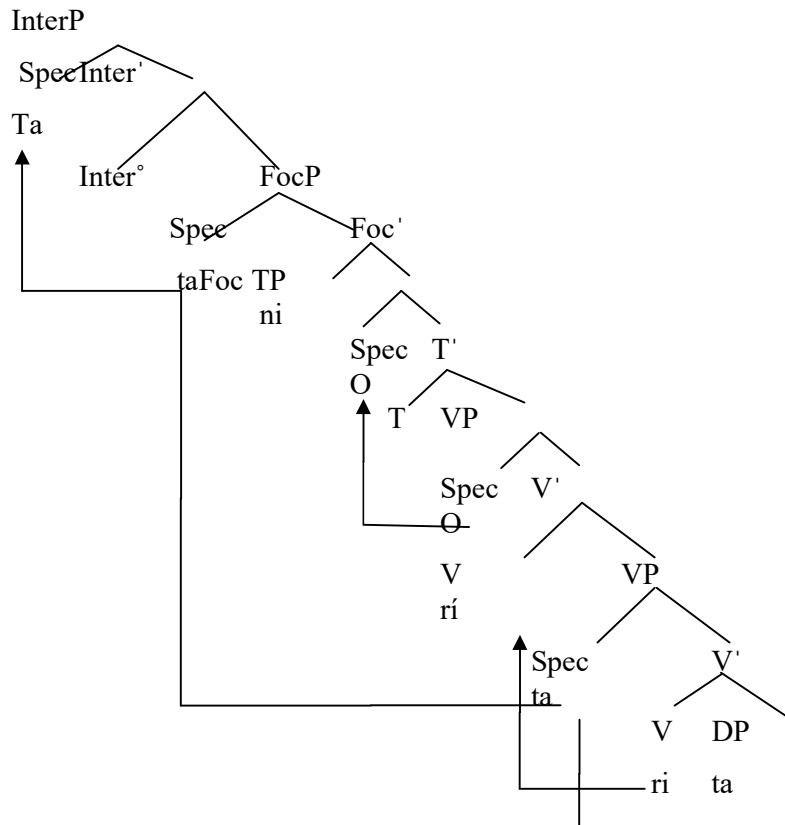
The process of deriving content word questions involves movement. Content word questions involve the use of wh-question operators which Ìlòrí (2010:256) calls nominal expressions which are often moved sentence initially where they are immediately followed by the focus marker “ní” to form content word questions. Content word questions is also known as wh- question which is so called because of the presence of wh- words which according to Abimbola (2014) most times serves as the interrogative word. In Yorùbá language, which is the language of the novels, there is no form as wh- interrogative word as we have in English but there are correlates which express the same thing. They are, ‘kí’ ‘who’, ‘ta’ ‘who’, ‘báwo’ ‘how’, ‘èwo’ ‘which’

‘níbo/ibo’ ‘where’, ‘mélòò’ ‘how many’, ‘ìgbà wo’ ‘when’ as illustrated in the following examples taken from the text.

- (13a) Kí ni o fẹ̀ ẹ̀se fún mí? (*Ó le kú:3*) “What do you want to do for me?”  
 (b) Ta ni o rí? (*Ó le kú:22*) “Who did you see?”  
 (c) Báwo ni o ẹ̀se mo ibí (*Saworo: 07*) ‘How did you know this place’  
 (d) Níbo ni Àṣàkẹ̀ wà gan-an? (*Ó le kú:94*) “Where exactly is Àṣàkẹ̀?”  
 (e) Èyin mélòò ni ẹ̀ wá (*Saworo:64*) “How many of you came?”  
 (f) Èwo ni a máa ẹ̀se níròlẹ̀ yíi o? (*Ogún:60*) “What are we doing this evening?”

The derivation of content word question involves the movement of the wh-operators into the Spec-InterP (Sentence initial position) and it obligatorily selects FocP as its direct complement. Foc is the Yorùbá focus marker which Bamgbose (1990) explains as the marker for focus construction, the marker is ‘ni’. He further explains that the question operators can only occur in the syntactic position of NPs in Yorùbá focus constructions. That is the main reason they are referred to as nominal expressions. The structural derivation of the sentences is presented below using (13b) rewritten as 14.

- (14) Ta ni o rí? ‘who did you see?’



As observed earlier, content word question operator in Yorùbá always selects the FocP as its complement in an interrogative sentence. Therefore, the question operators are first focused so as to occur in the Spec-FocP position before moving on to Spec-InterP so as to check and value necessary features in line with Chomsky (1995:289) that these question markers have strong uninterpretable features which need to be checked before spell-out by moving these question operators to checking environment to delete such features. Using 13b, the question marker ‘ta’ ‘what’ merges with the verb *rí* ‘see’ to derive the VP. It moves from its base as a complement of the verb *rí* ‘see’ to the Spec-FocP to check its focus feature. Because it has an inherent wh- feature, it then moves to Spec-InterP to check its wh- feature.

#### 4.3.2.3.3 Alternative Questions

Alternative questions are used to ask the addressee to decide which of two or more alternatives holds, that is which alternative question is true or not. Alternative questions are similar to content word-questions in that they present possible answers which cannot simply be represented as yes or no, but the variation between different answers is introduced through a disjunction rather than through a content word question marker. Alternative questions as found in the novels use the disjunction *tàbí/àbí*. Structurally, alternative questions have a lot in common with polar questions, but strictly speaking the answer set is different.

Examples from the selected novels are found below:

- 15(a) *Tẹwà ara rẹ ni kò tó wò ni àbí tìsòrò sí? (Ó le kú: 27)*  
 “Is it her beauty or manner of speech that cannot be considered?”  
 (b) *O ó lọ àbí o ò lọ? (Ó le kú:35)* “Are you going or not?”  
 (c) *Idẹ àbí kí nì yí? (Saworo:2)* “Brass or what is this?”  
 (d) *Nígba tí ó ẹ, ó bèrẹ sí ní sòrò àbí ó n kọrin ni? (şaworo:12).*  
 ‘it came to a time, it started to talk or was it singing’

Bámgbóşé (1990:186) observes that it is possible to have a truncated sentence with the disjunction *tàbí/àbí* occurring sentence initially.

- 16(a) *Àbí èmi ni mo kókó sọ bèẹ? (Ó le kú:27)* ‘or am I the first person to say that?’  
 (b) *...àbí o fún mi lóògùn jẹ? (Ó le kú:3)* ‘or did you charm me?’  
 (c) *àbí ó ju olè jíjà ni? (Ogún: 31)* ‘or does it go beyond stealing?’  
 (d) *àbí ọrò ti yíwọ? (şaworo:11)* ‘or has it turned to something else?’

#### 4.3.2.4 The Emphatic Sentence

This type of sentence according to Taiwo (2016) is useful for emphasizing either a part of a sentence or the whole sentence. Taiwo (2016) observes further that in Yoruba language, this is achieved through the insertion of words like ‘*sáà*’, ‘*kúkú*’, ‘*tilẹ̀*’, ‘*ṣe*’, ‘*àní*’, ‘*o*’ and so on. Examples of this type of sentence in the selected novels are:

- 17(a) O *kúkú* mọ yàrá tí Àṣàké máa ń lò (*Ó le ku*: 98)  
‘He actually knows Asake’s room’
- (b) *Àní* ọ̀rọ̀ Àṣàké àti Lolá tí mo sọ (*Ó le ku*:58)  
‘I mean Asake and Lola’s issues I spoke about’
- (c) Ó *tilẹ̀* wù mí púpọ̀, ọ̀n ló yẹ kí n kúkú fẹ (*Ó le ku*:37)  
‘I am actually attracted to her, she is the one I am even supposed to marry’
- (d) *Àmọ*, *ṣàà* sọ fún wọn. (*saworo*:16) “But, still tell them”
- (e) Ó *kúkú* ti fura pé ọ̀n ni à ń pè ní Lánfúlẹ. (*Ogún*:58).  
‘he has actually been suspecting that we are calling him Lanfule’
- (f) Ọ̀rọ̀ Àṣàké *yí* ni mò ń rò (*Ó le ku*:13)  
‘It is this Asake’s issue that I am thinking about’
- (g) *Àní*, n ò tilẹ̀ mò pé tísà a máa tò. (*Ogún*:47)  
‘I didn’t even know that teachers too do urinate’
- (h) *Abiyamọ*, o kú ọ̀rọ̀ ọ̀mọ. ‘Mothers, kudos for taking care of your children’.

The major difference identified between focus constructions and emphatic sentence is that there is a focus marker for focus constructions, which is ‘ni’ which occurs immediately after the preposed constituent which is to be focused but emphatic sentence does not have any marker, rather it allows for insertion of some words to show emphasis.

**Table 4.1. Sentence Types**

Sentence types	Functions	Examples
Declarative	Give information about various events or attitudes, thoughts and feelings of the characters  It describes a condition and the result that follows	<i>Àṣàké nà pọ̀npọ̀n, ó wo Àjànítifétifẹ̀, Àjàní nàà wọ́o tífétifẹ̀.</i> ‘Asake stretched, she looked at Ajani lovingly, Ajani also looked at her in the same manner.  <i>Bí àwọ̀n ọ̀bí méjèjèjì bá mọ̀wé gidi, ó dájú pé ọ̀mọ̀ wọ̀n á lẹ̀ gbìnyànjú dáádáá</i> ‘if the parents are very brilliant, it is certain the children will also try their best.’
Interogative	The interogative sentence is the	<i>Báwo lo ṣe mọ ọ̀n?</i>

	sentence containing a question. The communicative function of such a sentence is asking for information.	How did you know her?
Imperative	The imperative sentence is the sentence which expresses a command which conveys the desire of the speaker to make someone perform a certain action.	E má làágùn jinnà Don't stress yourself any further
Empahtic	To place emphasis on a sentence	<u>Ání</u> òrò Àṣàké àti Lọlá tí mo sọ I mean Asake and Lola's issues I spoke about'

#### 4.4 Findings

Structurally, the simple, compound, complex and compound-complex sentence types were identified in the texts. Using the functional criterion, the number of sentences used by Akinwumi Isola in the prose work *Ó le kú* is 3,325, 7,053 sentences in *Şaworoidẹ* and 3,061 sentences in *Ogún Qmọdẹ*. Out of the total number of sentences in *Ó le kú*, there are 2,480 declarative sentences, 459 interrogatives, 294 emphatic sentences, and 92 imperatives. *Şaworoidẹ* has 5,310 declaratives, 794 interrogatives, 200 imperatives and 748 Emphatic sentences. There are a record of 2,655 declaratives, 167 interogatives, 89 Imperatives and 150 Empahtic sentences in *Ogún Qmọdẹ*. Based on this, it is glaring that the author uses more of declarative sentence making it the most prominent. It is a known fact that writers write from inspiration not that they purposely combine their sentences. We may therefore ask what the reasons for the choice of declarative sentence are as the most prominently used in the prose work. One of the reasons is because the declarative sentence serves as the foundation for the derivation of other sentence types used in the prose works. It is the declarative sentence that the author modifies in order to form the interrogatives or give a command and it is also this type of sentence that is focused in emphatic and focus constructions. Also, the nature of the literary works being prose texts which are stories based on love and betrayal of love, voice of the people and memoirs of childhood respectively encourage the use of declarative sentences. We propose this because the characters use more of statements to declare their feelings whether positive or negative to one another and to also convince one another of their love and decisions towards themselves. What other sentence types could be more appropriate than the declarative

sentence? In addition to that, the characters involved in a prose text can also determine the most frequently used sentence type. For the parents-ward's relationship, the most commonly used sentence type is imperative (this is used in an attempt to correct and guide their wards) and interrogatives which are more informative to elicit information and the information are always supplied using the declarative sentences in the case of content word questions. An example is on page 10 lines 10-18 of *Ó le kú* below which is an account of what transpired between Asake and her father when the former went to a party and did not come home to sleep:

- |     |  |  |
|-----|--|--|
| 18. | E jòwọ níbo lẹ sùn o jàrẹ?<br>Lódó Àlàbá ọ̀rẹ̀ mi obinrin ni, sà.<br><br>Ìwọ̀ ọ̀ nílé ẹ̀tẹ̀?<br>Ilẹ̀ ló tí sù sà.<br>Níbo lo wà tílẹ̀ fí sù?<br>À ní jọ̀ ni, sà.<br>O jọ̀ jọ̀ jọ̀ o gbàgbé ilé ẹ̀tẹ̀?<br><br>Kò sí taksí...<br>Dáké nìbẹ̀. | Please, where did you sleep?<br>I passed the night at Alaba, myfriend's<br>place sir<br>You don't have a home of your own?<br>It was dark sir<br>Where were you till it was dark?<br>We were dancing sir<br>You danced so much to the extent that you<br>forgot your ownhouse?<br>there was no taxi<br>Shut up |
|-----|--|--|

But most of the characters in the novels are friends, lovers and course mates, therefore, the relationships account for the prominent use of declarative sentences which is used to convey information among friends and also to declare a fact or opinion.

#### 4.5 Conclusion

This chapter is aimed at identifying the structural and functional sentence types in the selected novels; it identified the dominant structural and functional sentence types in the characters' discussion, and described the ways sentences are used for communication in selected prose texts of Akinwumi Isola. For the structural sentence, our findings revealed the predominance of simple sentences. While for the functional sentences, declaratives occurred most, with a significant number of interrogative sentences. The different types of sentences as used by Akinwumi Isola in his classic novels, *Ó le kú*, *Şaworoide* and *Ogún Omódé*, have been described using the bare phrase structure to sketch the structure of the identified sentences diagrammatically. At the sentence level, there are 3,325 sentences in *Ó le kú*, 7,053 in *Şaworoide* and 3,061

sentences in *Ogún Ọmọdẹ*. Breaking these down into the four types of sentences analysed in the novels based on their functions will give the table below:

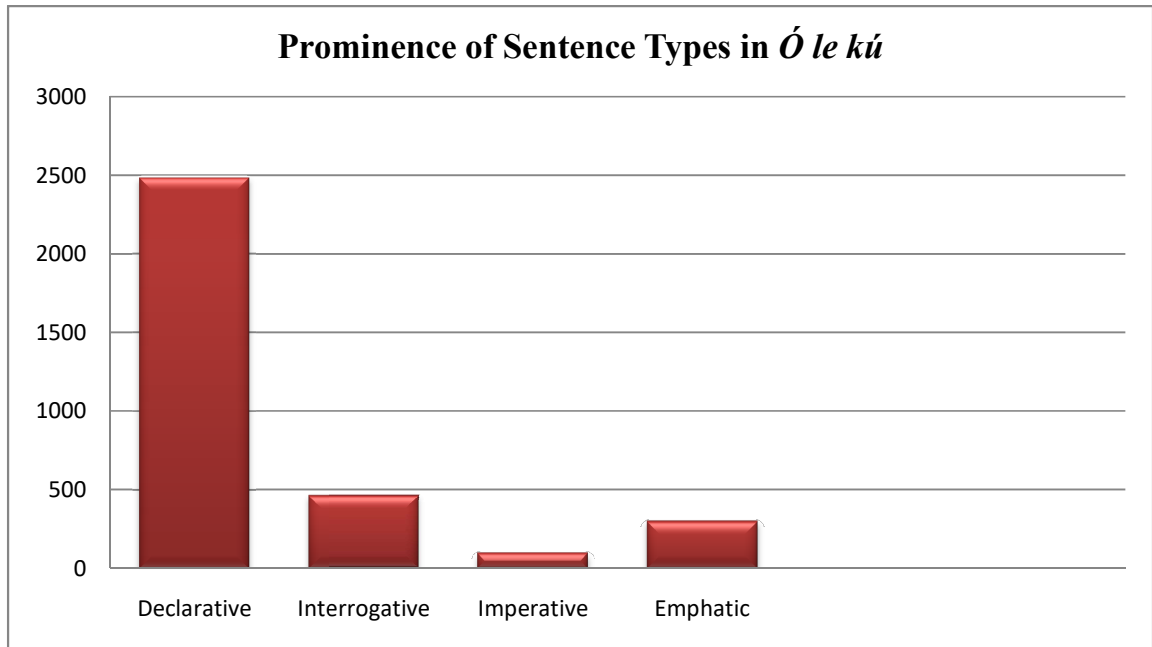
**Table 4.2: Frequency of Sentence Types**

Sentence types	Frequency		
	<i>Ó le kú</i>	<i>Şaworo-idẹ</i>	<i>Ogún Ọmọdẹ</i>
<b>Declarative sentences</b>	2,480	5,310	2,655
<b>Interrogative sentences</b>	459	794	167
<b>Imperative sentences</b>	92	200	89
<b>Emphatic sentences</b>	294	748	150
<b>Total</b>	<b>3,325</b>	<b>7,053</b>	<b>3,061</b>

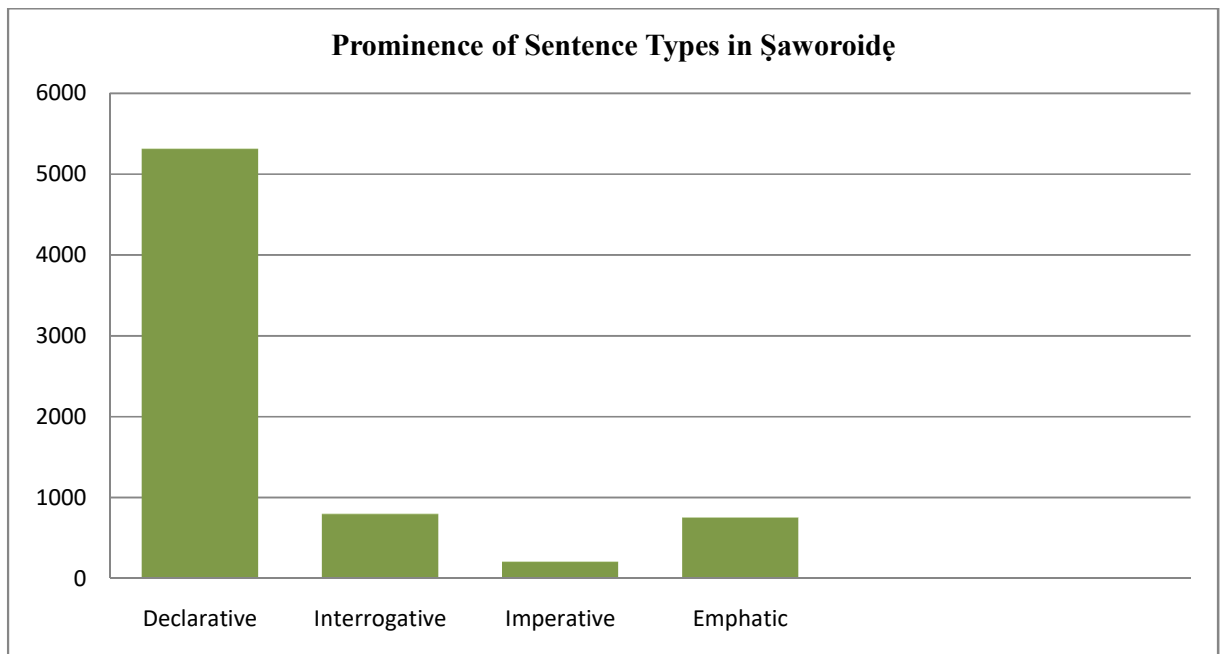
In table 4.2, the findings clearly show that declarative sentences are the most frequently used functional sentence types in all the novels. As shown in the table, there are more declaratives than any of the three other functional sentence types. While there are 2480 declaratives (74.6%) in *Ó le kú*, the remaining functional sentence types which are interrogative, imperative and emphatic are 845 (25.4%). In *Şaworoide*, there are 5310 declaratives (75%), the remaining sentence types are 1742 (25%) while *Ogún Ọmọdẹ* has 2655 (87%) declaratives. The prominence of declarative sentences may be explained drawing a conclusion from their function in discourse generally. Declaratives are statements of facts which have to do with affirmation and they typically dominate written and spoken discourses. We can conclude therefore that declarative sentences are more prominent than other types of sentences found in the novels. The analysis also clearly shows the predominance of what we call informative sentences, which is the combination of both declarative and interrogative. They function to put in place meaningful interaction. Both declarative and interrogative sentences are also specifically suitable for communication because no matter the nature of the characters involved, they can still communicate meaningfully through the informative sentences. Imperative sentences are not much because their focus are more on the speaker's needs and are therefore less expressive. Their fewer occurrences in the three texts can be linked to the interactional nature of the texts under consideration. If we compare their prominence in the texts, we will have charts like (4.1, 4.2 and 4.3) below:



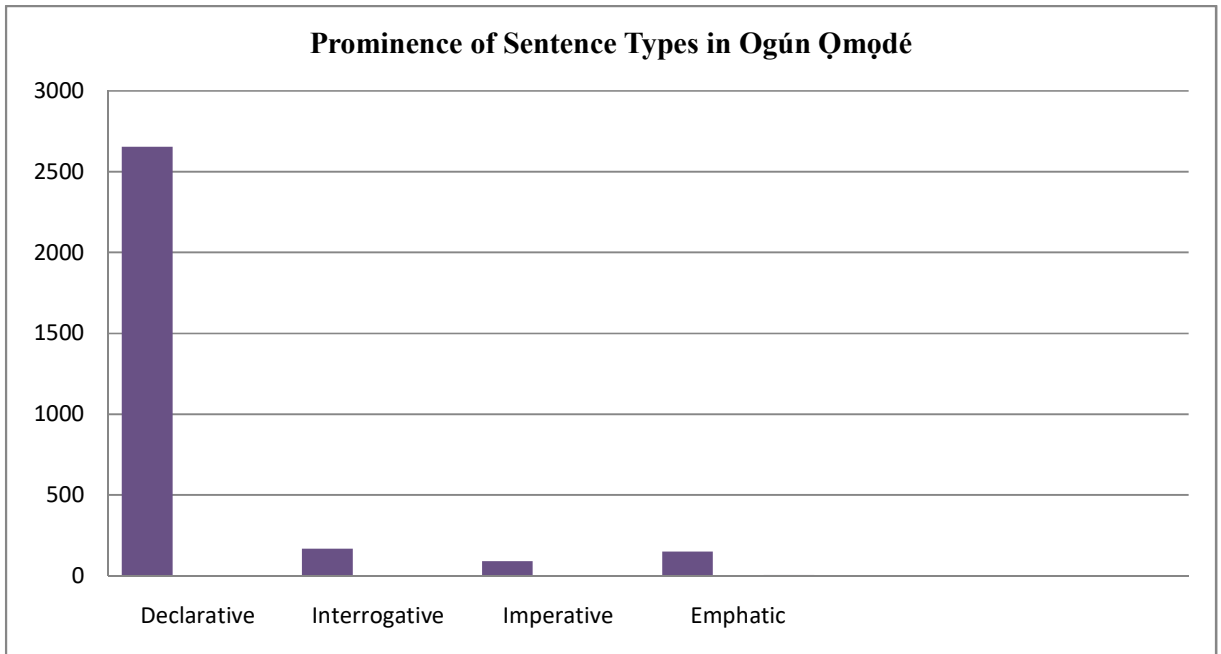
**Chart 4.1 Sentence Types in *Ó le kú***



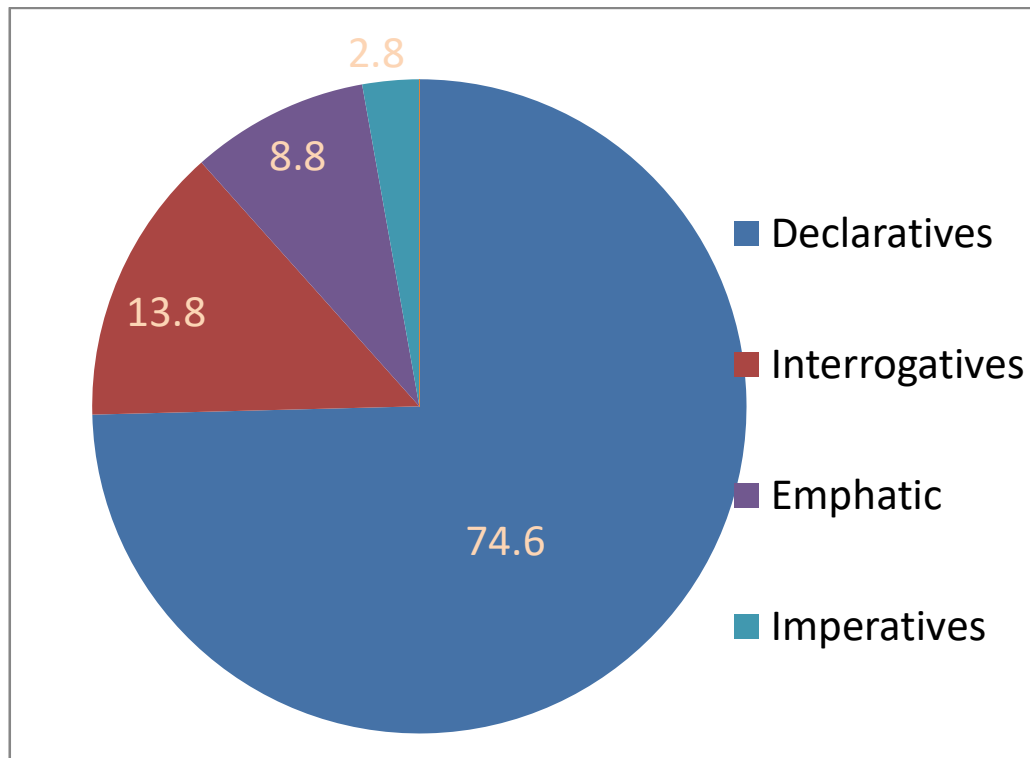
**Chart 4.2 Sentence types in *Şaworoide***



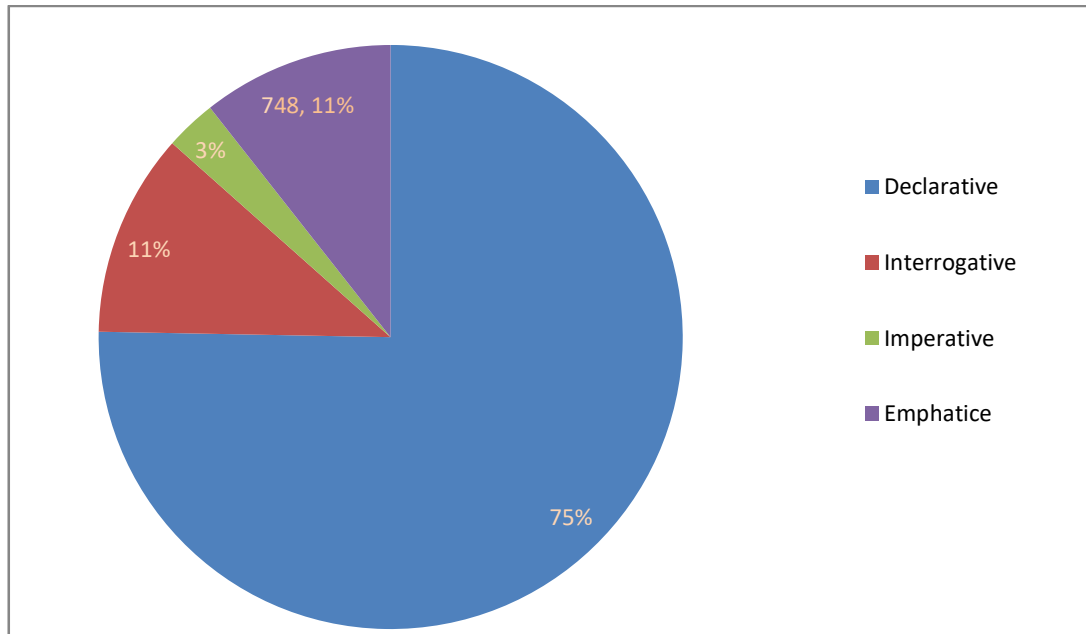
**Chart 4.3 Sentence types in *Ogún Ọmọdẹ***



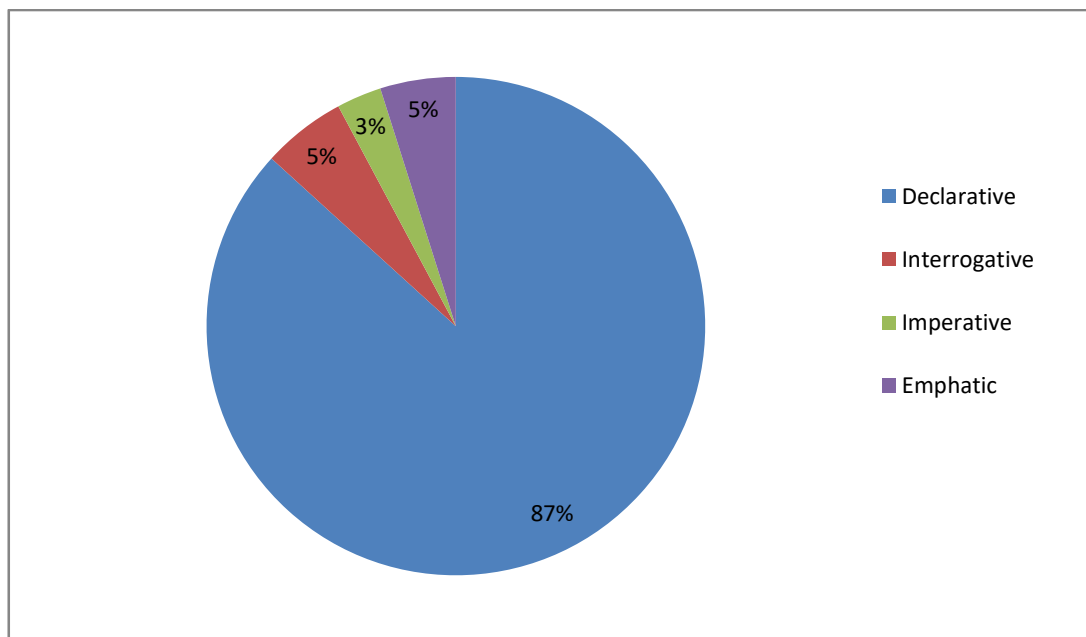
**Chart 4.4 Percentage of Sentence Types in *Ó le kú***



**Chart 4.5 Percentages of Sentence Types in *Şaworoidę***



**Chart 4.6 Percentages of Sentence Types in *Ogún Qmóde***



We have been able to establish that syntax affects the nature of a prose text. It improves its meanings and enhances its tone. Speed is added to a text through the use of short sentences. Whereas, in a text where the subject matter is serious that requires

contemplation, long, convoluted sentence are used to slow down the pace of a prose text.

Conclusively, our analysis of the texts shows that the author has an excellent command of Yorùbá. You can imagine how the novels would have looked like if they were built entirely of simple declarative sentences. They will appear childish and boring to read, but the author peppered them with other types of sentences to attract the reader's attention and make them interesting. He uses the language with ease and authority throughout the book.

## CHAPTER FIVE

### FUNCTIONAL ANALYSIS OF THE TEXTS

#### 5.0 Preliminaries

This chapter investigates three different meanings of the clause(orthographic sentence)under the Functional Grammars presented in Halliday (2014). First, we shall examine the clause in its textual metafunction as message, secondly in its interpersonal metafunction as an exchange and thirdly, the clause in its experiential metafunction as a representation of our experience of the world around us and inside us as found in the texts under study, *Ó le kú*, *Şaworoidę* and *Ogún Omọdę*.

#### 5.1 Functional Analysis

Language provides numerous varieties of grammatical resources to convey an author's intended message. In literary texts, incidents that take place out there in the real world are expressed through the linguistic choices made by the authors. That is, events are presented as text through discourse. This presentation involves linguistic choices made at different levels in the unfolding of the discourse. Functional Grammar is a linguistic approach to the study of language which allows the analyst to shed light on how the choices made interact with the social and cultural context to give texts the meanings that are intended. One of the main beliefs of FG is that language serves three functions: the experiential (or ideational), through which language functions to express the view of the world; the interpersonal, in which language functions to establish and maintain social contact; and the textual, which allows for the coming together and the organization of the first two in a way that is communicatively efficient. In this section, we focus on all the metafunctions to demonstrate the ways in which the author of *Ó le kú*, *Şaworoidę* and *Ogún Omọdę* makes linguistic choices to express the message of the novels. A sentence is defined as a textual unit consisting of one or more words that are grammatically linked words grouped meaningfully to express a statement, question, exclamation, request, command or suggestion, in principle, it tells a complete thought or idea. In the generation of a sentence, at least a subject and a finite verb called predicate are required. Sentence is not only seen as an ordered list of words but also as a semantic representation. Sentences can be represented through the use of syntactic and semantic functions. The semantic functions stand for the meaning of the elements in the

sentence as shown in Table 5.1. The syntactic function is the grammatical role of these elements as shown in Table 5.2

Àjàní	dimó	Àṣàké	‘Àjàní embraced Àṣàké’
Agent	Process	beneficiary	

**Table 5.1 Representation of the sentence with Semantic Functions**

Àjàní	dimó	Àṣàké	‘Àjàní embraced Àṣàké’
Subject	predicate	complement	

**Table 5.2 Representation of the sentence with Syntactic Functions**

The semantic functions can be unified with the syntactic functions as shown below:

Semantic Functions	Syntactic Functions	Syntactic Structures
Process	Predicate	Verbal Group
Participants	Subjects and complements	Nominal Group
Circumstances	Prepositions and adjuncts	Prepositional Phrase Adverbial group

Based on the identified functions, sentence in this study is redefined as a configuration of participants and circumstantial elements around a process. Halliday (2014) states that all languages have the following three metafunctions:

- Textual
- Interpersonal
- Experiential

These established metafunctions have already been briefly discussed under the theoretical framework. These metafunctions serve as the realizations of the significant functions of language. Under the experiential metafunction, language construes human experiences by giving the language users an opportunity of telling their experiences of the world. (Halliday & Matthiessen 2014: 39). This metafunction, from the view of Butt (2000: 46) answers the question: “Who does what to whom under what circumstances?” Morley (2000:11) is of the opinion that the experiential metafunction is “the one whereby a speaker expresses the propositional content elements of his/her utterance”. He also observes that in activating this function, a writer talks about “people, objects and abstractions, actions, events and states, features and qualities, and

relationships of location, time, manner, reason, etc.”An example of the experiential analysis of a sentence is cited below:

participant	process	participant	circumstance	gloss
<b>Agent</b>	<b>action</b>	<b>goal</b>	<b>location</b>	
Ajani	kó	Şade	ní ilé bàbá rẹ̀	Ajani taught Sade in her father’s house

## 5.2 Textual Metafunction – Clause as Message

This section is an introduction to the textual metafunction and the main elements of the clause that express the clause as message. When we study language from the point of view of the textual metafunction, we try to see how messages are built to express one particular action. Textual metafunction refers to the use of language in the organization of a text and presents the clause as a message. Halliday states that “the ‘textual’ component is the set of options by means of which a speaker or writer is enabled to create texts” (Halliday 2014). The main point in the textual settings of a discourse is what will appear in the Theme position; Halliday (2014:88) believes that “the textual function of the clause is that of constructing a message” and the Theme/Rheme structure is the basic form of the organization of the clause as message. The main interest in the configuration of communication is which participant, process or circumstance will be selected as the experiential point of departure for the message. Within the clause, the cogent element for the creation of text is referred to as Theme, as will be discussed in section 5.3.2. Based on Halliday’s perspective, Theme “provides the environment for the remainder of the message, which is the Rheme.” (Halliday 2014: 167). Therefore, by analyzing the text through its Theme/Rheme structure “...we can gain an insight into its texture and understand how the writer made clear to us the nature of his underlying concerns” (Halliday 2014:89).

Apart from the textual metafunction being an important element in the creation of text, it also serves as an instrument for the other two metafunctions, that is, the experiential and interpersonal functions. It is through this textual function that language links itself with the situation making communication possible. The objective here is to relate how to recognize Theme in different sentences and to understand its contribution to the creation of text. Theme will be analyzed in relation to its function and its relationship to the other two metafunctions of meaning. Apart from the analysis

of Theme, other textual resources in connection to Theme and text will be discussed such as cohesive devices like reference, conjunction and ellipsis. Throughout the section, various passages will be taken from the three prose texts as examples to illustrate the textual metafunction as viewed from the sentences. Every sentence is organized as a message relating to a text. The metafunction is interested in the present point of departure in relation to the elements that have come before, so that it is glaring where the sentence is located in the text and how its contribution fits in. In the sentence, this metafunction is represented with the system of **Theme**. The main elements of the textual metafunctions are **Theme** and **Rheme**. Theme is the point of departure of the message expressed by one clause or sentence; it tells what the clause is all about and it is always placed at the beginning of the clause. One element of the clause is given that special status of being the Theme by being the first element and it then unites with the rest of the clause to establish the message. Theme is followed by the Rheme which is the rest of the message. For example:

1. Àjàní + ri pé ọ̀rò náà n fẹ̀ èrò. Àwọn méjèèjì + ti ọ̀tán bá yí. Àṣàkẹ̀ + n sọ̀ fún un pé kó má ọ̀ dọ̀dọ̀ Lọ́lá mọ̀. Àjàní + n ọ̀rò àn fààní tó wà lára oníkálukú wọn. (*Ó lé kú*)

Ajani +observed that he needs to think about the issue. Both of them+ are ready now. Asake+ is telling him not to visit Lola again. Ajani+ is mentally calculating the benefits he could derive from each of them.

Example 1 above is a short passage from *Ó le kú*, illustrating how the choice of Theme functions to organise and carry forward the discourse. The boundary between Theme and rheme is shown by +... The concern of any Thematic structure is the Theme and Rheme where any element in a clause like Subject, Predicator, Complement or circumstantial Adjunct can be topicalized and placed in thematic position at the beginning of the clause which is more important than other locations in a sentence. The Theme is usually realized by nominal groups (examples (2) and (3)), prepositional phrases (4) or adverbial groups (5)

	<b>Theme</b>	<b>Rheme</b>
2	Lọ́lá	rí Àṣàkẹ̀ lẹ̀ ọ̀ọ̀kán. P33 (Lola saw Asake afar)
3	Àwọn ipátá ọ̀mọ̀	ni wọn máa n wà nínú egbé yin. P27 (touts are usually in your group.)
4	Ní ọ̀jọ̀ kan bá yí,	Àjàní dé ọ̀dọ̀ Àṣàkẹ̀. P76 (on a fateful day, Ajani got to



Asake's place.)

- 5 Láìpé, onítòjú aláísán èèkan pe Àṣàké. ( very soon, that nurse called Asake)

Themes may, however, also be realized by clauses, as in the case of:

	<b>Theme</b>	<b>Rheme</b>
6.	Ohun tó wà níbè ni pé	má wulè jé kí á fá ọ̀rò gùn. P95. (the point there is that, do not let us prolong the matter)

Example (2) focuses on **Lola** by placing it initially at the level of the discourse. **Lola** is the point of departure of the sentence; it is the element which is the focus of the sentence. The new information, in the sentence is conveyed by the Rheme, '**rí Àṣàké lóòkán**', 'saw Asake from afar' which positively modifies the Theme, 'Lola'. The rheme is that which is said about the Theme. The sentence in example (5) displays a marked fronted Theme, which is the prepositional phrase 'Láìpé (ní àìpé). However, in the case of the clause **Ohun tó wà níbè ni pé** functions as a nominal group in the whole clause; this phenomenon is referred to as **nominalization**.

The Theme-Rheme structure gives author opportunities for guiding the reader in interpreting the text in terms of how the text is organized and the method of development thereby providing an insight into the organization of the text. Another significance of the Theme-Rheme structure is that it includes contributions from all three metafunctions – textual, interpersonal and topical (experiential) Themes. In this present study, all the three metafunctions make up the Theme structure in the three prose texts.

### 5.3 The System of Theme

#### 5.3.1 Subject and Theme

The concept of Subject is argued to be a complex one, consisting of at least three possible elements. These elements are summarised as follows (Halliday 2014). The Subject is:

- (i) that which is the concern of the message
- (ii) that of which something is being predicated (on which rests the truth of the argument)
- (iii) the doer of the action

Other terms also used for these elements are "psychological Subject", "grammatical Subject", and "logical Subject". (Halliday 2014:79)

- (i) **Psychological Subject** refers to the element which is the concern of the message. It is psychological because it is considered as what the speaker had in his mind when starting the sentence.
- (ii) **Grammatical Subject** is that element of which something is predicated. It was considered as being 'grammatical' because Subject and predicate, in their construction, is seen as a formal grammatical relationship only.
- (iii) **Logical Subject** is the 'doer of the action'.

These identified elements are non-mutually-exclusive because while any element functioning as the Subject must be grammatical, it can also be either or both of a psychological subject and logical subject as well. Halliday (2014) gives definitions of the subject in terms of the functions with which they were concerned. He came up with the following terminologies:

Psychological Subject: Theme

Grammatical Subject: Subject

Logical Subject: Actor

Therefore, Theme is essentially the psychological Subject. The concept of Theme used for this work is that the identification of Theme is based on order. Theme refers to the element that comes first in the clause, followed by the Rheme: which consists, simply, of all other elements in the clause. The identification criteria for the Rheme are simple: everything that is not the Theme is Rheme.

### 5.3.2 The Concept of Theme

It should be noted right from here that the concept of Theme employed in this section is quite different from the way it is generally seen and used in literary scholarship. Theme is a more technical grammatical term when it is used in connection with the term **Rheme**. Halliday defines the Theme as "the peg on which the sentence is hung", and "the ground from which the clause is taking off" (2014:89). In addition to that, he also offers a very clear definition of the Theme as the element which serves as the point of departure of the message; that which locates and orients the clause within its context. Christie and Derewianka (2010:20) define the Theme as a cue to the reader, like "This is what I'm talking about." They also define the Rheme as the elements responsible for provision of the new information. Eggins (2004) opines that without the textual metafunction, both the experiential and interpersonal meanings cannot be

expressed in a coherent manner. The idea of Theme in generative grammar is different; the Theme in functional grammar has nothing to do with the existing tradition of work on Theme and thematic roles in Prague School of Linguistics. The Theme in FG shares some similarities with the 'Topic' which refers to the subject matter of a clause, it usually occurs as one member of the pair topic + comment. Topic relates to the experiential part of Theme, Topical theme. The Theme of a clause ends with the first element that is either a Process, Participant or Circumstance, because the Theme can only be one of these elements. The Thematic structure of a clause is regarded as being the structure which gives the clause its expression as a message (Halliday and Matthiessen 2014:88). The Thematic structure of a clause could be defined by Eggins as a form of organisation giving the clause the status of a communicative event (Eggins, 2004). The Theme can be technically defined as the first experiential element in a clause (process, participant, or circumstance) + any element(s) occurring before it. Functionally, it is defined as "the orientation", "the peg on which the message is hung", "the starting point of the clause as message" and "the element that sets up a local context for the clause as message". These functions are realized by the element in the first position in Yoruba language which is the language the texts to be analysed are written.

### **Functions of Theme in Text Development**

- It creates discourse
- It presents clause as message
- It is the expression of the other two metafunctions (experiential, interpersonal)

### **Summary of the Definitions of Theme**

- the starting point of the clause
- realized by the element in the first position in a clause
- usually contains a participant, process or circumstance
- includes any element preceding the first participant, process or circumstance

<b>Theme</b>	<b>Rheme</b>
Point of departure of clause as message; local context of clause as piece of text.	Non-Theme – where the presentation moves after the point of departure; what is presented in the local context set up by Theme.
initial position in the clause	position following initial position

### **What elements go into the Theme?**

1. The first experiential element (participant/process/circumstance) in the clause
2. Any element preceding the first experiential element in the clause (conjunctions, finite, vocative).

### **5.3.3 Rheme**

Eggs (2004:300) defines rheme as the part of the clause in which the Theme is developed. She further observes that we can depart from the familiar and head towards the unfamiliar; therefore, the Rheme typically contains unfamiliar, or 'new', information. The identification criteria for the Rheme are simple: everything that is not the Theme is the Rheme. Thus, once you have identified the Theme in a clause, you have also identified the Rheme, which is just 'everything else'.

### **5.3.4 Types of Theme**

Based on the established three metafunctions of language, the experiential, the interpersonal, and the textual, there are also three different types of Theme – topical (experiential), interpersonal, and textual Themes. Generally, the Theme of a sentence is realized by the first group of elements or phrase, which perform some functions in the experiential function of the clause' (Halliday 2014: 91). Experiential meaning refers to one of the strands of meaning identified by Halliday and Matthiessen (2014), which expresses a clause 'as a representation of some process in ongoing human experience' (Halliday and Matthiessen 2014:104). The three experiential elements of a clause are: the process, the participants and the circumstantial elements. The elements which are assigned the thematic status in a clause must obligatorily contain one experiential element. This experiential element is called the topical Theme. It is possible to have some other elements in the clause preceding the topical Theme but not integrated within the experiential structure of the clause. These are referred to as textual and interpersonal Themes. Both textual and interpersonal Themes are also thematic

naturally. Therefore, the Theme of a clause contains just one topical Theme functioning as a Subject, a Complement or an Adjunct and also one or more textual and interpersonal Themes. The obligatory topical Theme in a clause can function as a full Theme but the textual and interpersonal Themes can only function as part of a Theme. Each of these three types is explained in the following sections.

#### 5.3.4.1 Topical Theme

Topical Theme from the view of Fontaine (2013) is considered as the core element of the textual metafunction in the sense that it is the only required element. It is referred to as experiential Theme because Theme as discussed earlier normally is equivalent to the first element of the clause with experiential meaning. All clauses contain a topical Theme, or some experiential elements: a participant, a circumstance or a process (Halliday, 2014: 152). Therefore, the Theme of the clause, which is the first experiential element of the clause, functionally agrees with the expression of the writer's interpretation of reality and the interests of the author to communicate that interpretation of reality to the reader, and this usually correspond to the first participant in the clause. In the event of a clause in an imperative mood, the first experiential element will likely be a process rather than a participant. Finally, we can have some clauses starting with a circumstance, then, the experiential Theme will conflate with a circumstance and it is then considered marked. It has been established that no clause can occur without a topical Theme. Eggins (2004:303) defines the topical Theme as "the first constituent to which we can attach a transitivity role, such as Actor, Behaver, Senser or Circumstance" or action itself. The other two types of Themes are not obligatory. Below are some examples of Topical Themes in bold prints.

7	<b>Şadé</b>	mú ìwé ìpenisàsè kan wá fún Àjàní. P.106	(Sade brought an invitation card for Ajani)
	<b>Ìjàolá àti Fúnmi</b>	tún bèrè sí ní sòrò.	(Ijaola and Funmi started conversing)
	<b>Mo</b>	mò pé èyìn nàà ti lórèè obinrin. P111.	(I know you too already have a girlfriend)
	<b>À</b>	ń jó ni sà. P10.	(we were dancing sir)

Halliday and Matthiessen (2014) make use of the term 'topical Theme' instead of experiential Theme because "it corresponds closely to what is called 'topic' in topic-comment analysis."

#### 5.3.4.2 Interpersonal Theme

According to Paltridge (2006), interpersonal Theme is the item that comes before the Topical Theme which indicates the relationship between participants in the text, or the position or point of view that is being taken in the clause. Fontaine (2013) notes that this type of Theme includes any element of the clause that has an interpersonal function and is in a thematic role. The interpersonal Theme is Mood related and can be any combination of vocative, modal and mood-marking elements as described below (Halliday 2014: 53):

- (i) A **vocative** is an element which could be a personal name; it may occur anywhere in the clause, but it is thematic if it occurs before the topical Theme. It is an optional nominal element in interactive discourse which clearly signals to the person or persons addressed, that the clause refers to him/her/them.
- (ii) A **modal Theme** refers to any modal Adjunct, which occurs before the topical Theme and expresses the author's attitude to the content of the message. Examples are *perhaps, maybe, in my own opinion, please, at first*.
- (iii) A **mood-marking Theme** is expressed through a Finite verbal operator, if it precedes the topical Theme or a content word-interrogative when it is not preceded by another experiential element (when functioning simultaneously as topical Theme)."

#### 5.3.4.3 Textual Theme

The third type of item that can take the thematic position is the class of textual elements. Textual Themes do not perform important cohesive work in relating the clause to its context (Eggs 2004:305). This function is usually attributed to Continuity Adjuncts or Conjunctive Adjuncts. Fontaine (2013) refers to Textual Themes as elements of the clause which do not have any other function than to express textual meaning. They do not imply any experiential or interpersonal meanings rather they tend to have a specific significant function and serve to express the importance of the clause to neighbouring clauses within the text. Traditionally, textual Themes are expressed by conjunctions for example, (or, but, and) or continuatives (like well, so). These elements are considered as important cohesive elements because they connect the sentence with

its context. The textual theme is any combination of continuative, structural and conjunctive, in that order.

- (i) **Textual Continuative:** A continuative as defined by Halliday and Matthiessen (2014) is a small set of discourse signalers, *yes, no, well, oh, now*, which signal the beginning of a new move: it can be a response in dialogue, or a move to the next level if the same speaker is continuing. It is inherently thematic and it creates a setting for the clause.
- (ii) **Textual Conjunction** is any of the obligatorily thematic conjunction and content word question marker. A conjunction according to Halliday (2014) is a word or group that either links or binds the clause in which it occurs structurally to another clause. It is also known as structural Theme. *And, or, nor, either, neither, but, yet, so, then, for* (linkers). Examples of binders are *when, while, before, after, if, although, unless*. Like the continuative, conjunctions are also inherently thematic and locate the clause in a specific semantic relationship to another clause.
- (iii) **Textual Conjunctive Adjunct:** they are adverbial groups or prepositional phrases that relate the clause to the preceding text (Halliday 2014). Examples are *also, therefore, as a result, nevertheless* and so on.

#### 5.3.4.4. Multiple Themes

Some clauses have a sequence of Themes. This occurs when textual Themes and/or interpersonal theme occurs before the obligatory topical Theme. A Theme can either be a simple Theme where only the Subject realises the Theme, or what Halliday (2014:52-54) terms a 'multiple Theme', where a textual and/or interpersonal Theme is placed before the topical Theme. As observed earlier, a topical Theme can co-occur with the interpersonal and textual Theme, if elements belonging to either the interpersonal or textual Theme precede the topical Theme. If this happens, then we have a case of a multiple Theme. An example of a sentence with a multiple Theme is found on page 17 of Isola's *Ó le kú*:





uses Theme and Rheme to highlight information portraying the Theme as useful in helping readers understand how to organise information at the sentence level.

### 5.3.5 Summary of Types of Themes

All the three metafunctions contribute to the Theme of a clause; the only obligatory part of a Theme is the experiential part. The Theme starts from the beginning of the clause and include any textual and/ or interpersonal elements that may be presented and also the first experiential element, which could be a circumstance, process or participant.

Figure 5.1: The system network of Theme selection and Theme range

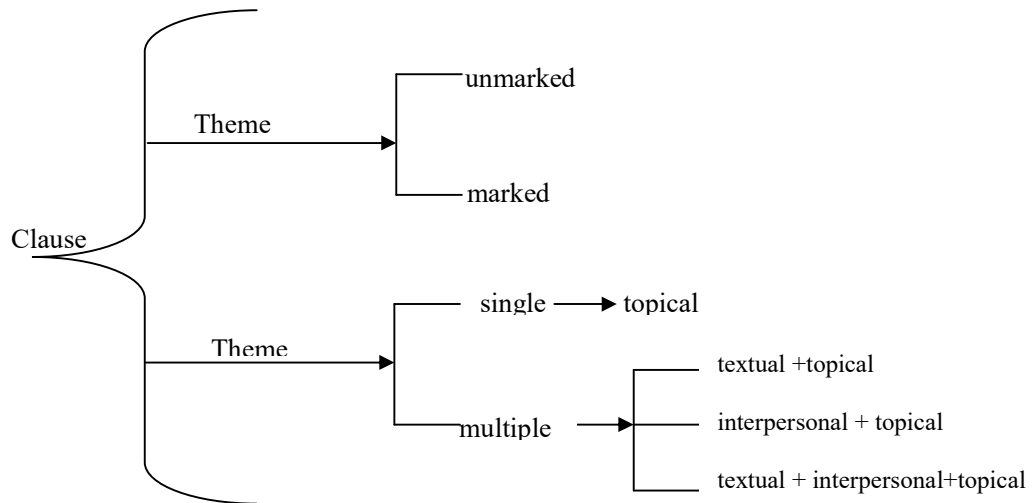


Figure 5.1 above describes the types of Theme obtainable in the texts. Theme can either be marked or unmarked; it can be either single or multiple. If it is a single Theme, then it has to be a topical Theme but a multiple Theme can be a combination of the three types of Themes.

### 5.3.6. Marked and unmarked Themes

It is observed that the Theme of a clause consists of one structural element which is represented by either the nominal group, adverbial group or the prepositional phrase. The most usual Themes are those realized by the grammatical subject of the clause, and these are called **unmarked** themes; when the theme is something other than the subject, it is called **marked** theme (examples (9) and (10)). The **unmarked Theme** is usually represented by the nominal group while the **marked Theme** takes the form

of an adverbial group or prepositional phrase. The examples below illustrate further the concept of marked and unmarked Themes in the texts.

9a. **Unmarked themes**

**Theme Rheme**

Şadé mú iwè ipenisásè kan wá fún Àjàní. (*Ó le kú* 106)  
‘Sade brought an invitation card for Ajani’

Èmi àti Iyiólá ti n sá séyìn. (*ogún ọmọdẹ*: 52)  
‘Iyiola and I are already retreating’

Mo mò pé èyin náà ti lórèè obìnrin. (*Ó le kú*:111).  
‘I know you too already have a girlfriend’

Ó ti n lààgùn. (*Şaworoidẹ*:139). ‘he was sweating’

Ojú Làgàta pón. (*Şaworoidẹ*:139). ‘Lagata eyes has turned red’

9b. **Marked Themes**

**Themes Rheme**

Ní ojó kan báyii, Àjàní dé ọdò Àşàkẹ. P76  
(on one fateful day, Ajani got to Asake’s place.)

Láipé, onítòójú aláisàn èèkan pe Àşàkẹ. (very soon, that nurse called Asake)

Ní òwúrò ojó ayeyẹ Lápité, olori àti Arápá ti tètè jí. (*Şaworoidẹ*:100). ‘on the day of the ceremony, Lapite, the queen and Arapa had risen quite early’

Ní ojó kan, Alábahun lọ bá ajá. ‘One day, the tortoise went to the dog’ (*Ogún Ọmọdẹ*: 21)

**5.3.7 Theme and Mood in *Ó le kú*, *Şaworoidẹ* and *Ogún Ọmọdẹ***

Every sentence selects for mood. The mood of a sentence can either be indicative or imperative. If the sentence is indicative, it can either be declarative (giving information) or interrogative (demanding information). If it is interrogative, it will either be a yes/no interrogative or WH/CW- interrogative.

For example:

11a. Indicative: declarative: ọlẹ ni gbogbo àwọn ọkùnrin iwòyí. (*Ogún Ọmọdẹ*: 81)  
‘all modern day men are lazy’

b. Àjàní kò tilẹ wo ibómíràn. (*Ó le kú*:23). ‘Ajani did not even look elsewhere’

12. Indicative: interrogative: yes/no      Ñjé o mò ọ́n rí?(*Ó le kú:23*).  
‘do you know her?’
13. Indicative: interrogative: CWQ      kí ni o rí tó?(*Ó le kú:23*).  
‘what is it that you saw?’
14. Imperative:      È máà làágùn jinnà. (*Saworo: 23*)  
‘Don’t sweat any further’

The selected element as Theme in a clause depends on the mood type: declarative, interrogative or imperative. Mood, in the opinion of Halliday (2014) is the main interpersonal system of the clause; it provides participants involved in discourse with the resources for giving or demanding a commodity, either information or goods and services – in other words, with the resources for enacting speech functions (speech acts) through the grammar of the clause: statements (giving information), questions (demanding information), offers (giving goods-&-services), and commands (demanding goods-&-services). The most common type of Theme in a declarative clause is a nominal group functioning as a Subject. Halliday (2014) refers to this as the unmarked Theme. Any variation of this type is considered marked.

### 5.3.7.1 Theme in Declarative Sentences

The declarative sentence is usually employed to make statements about the world around us. It is common for the Theme in a declarative sentence to be conflated with Subject. Halliday and Matthiessen (2014) refer to this pattern as the default or unmarked Theme in a declarative clause. The Subject is the element that is also used as Theme. The Subject can be a nominal group (pronoun, common or proper noun) or a nominalised element. Here are some examples of unmarked Themes from the texts.

Class	Unmarked Theme	Rheme	Translation
pronoun	<b>Mo</b>	fẹ́ fí dẹ̀rùba tísà wa ni	I want to use it to scare our teacher. ( <i>Ogún :62</i> )
noun group	<b>Àwọn àlẹ̀jò náà</b>	rẹ̀rin-in idùnnú	The visitors laughed joyfully ( <i>saworo: 51</i> )
nominalization	<b>Ohun tí ó wà nìbẹ̀</b>	ni pé kí o lọ múra àti nàwó sílẹ̀	the point there is that you should be prepared to spend money. ( <i>Ó le kú:59</i> )

The author can deviate from this common pattern by employing an adverbial group or prepositional phrase in Theme position. The grammatical term for this is the '**marked**' pattern. A Theme that is something else other than the Subject in a declarative clause is referred to as a **marked Theme**. The most common form of marked Theme is an adverbial group or prepositional phrase as noted earlier functioning as Adjunct in the sentence.

Class	Marked Theme	Rheme	Translation
adverbial group	Ní ojó kan báyii,	Àjàní dé ọ̀dò Àṣàkẹ̀.	on one fateful day, Ajani got to Asake's place.
prepositional phrase	Láí pé,	onítò ọ̀jú aláísàn èṅkan pe Àṣàkẹ̀.	soon, that nurse called Asake)

Sometimes, the author wants to focus on the complement rather than the Subject. The complement can be a nominal group or a nominalised element. Halliday and Matthiessen (2014) observe that the element that is least likely to be a **Complement**, which is a nominal group that is not functioning as Subject, it is something that could have been a Subject but it is not. The complement is referred to as the 'most marked' type of Theme in a declarative sentence.

Class	marked Theme	Rheme	Translation
noun group	Àṣàkẹ̀	ni n ó fẹ̀	It is Àṣàkẹ̀ I will marry
	<b>Ohun tó wà nìbẹ̀ nì pé</b>	ọ̀nà kan soṣo ni omólúàbí lè tò nìbẹ̀. pg71	(a responsible person can only follow one out of all the paths

Here the Theme *Àṣàkẹ̀* and *Ohun tó wà nìbẹ̀ nì pé* are strongly foregrounded; they summarize the whole burden of the sentences and enunciate them as their point of departure, as what the undertaking is all about.

### 5.3.7.2 Theme in Interrogative Sentence

An interrogative sentence as opined by Halliday and Matthiessen (2014) functions to ask a question; and from the speaker's point of view, asking a question is an indication that he wants to know something. There are two main types of question in the literature: one is the POLARITY 'yes or no?' The other is the content-word question. In both types, the word indicating what the speaker wants to know comes first.

**Table 5.6 Theme in yes/no interrogative sentence**

	Theme	Rheme	Translation
(QM)	(focus on topic)		
şé	O	rí wa ní sinimá? <i>Ó le kú: 35</i>	did you see us at the cinema?
Ñjé	O	mò ọ̀n rí? <i>Ó le kú: 23.</i>	do you know her?
Şé	ó	ti wà níbè?( <i>Şaworo:127</i> )	Is he there already?
Ñjé	ó	dára? ( <i>Şaworo:28</i> )	“Is that good?”
Şé	ẹ	tún fẹ́ máa já ni? ( <i>Ogún:4</i> )	Do you want to fight again?

The Theme in Yes/No interrogative sentence includes the question marker *şe/ñjé* and extends over to the following subject as well. For the content word - interrogatives, the question marker constitutes the Theme. Examples of CWQ in Yoùbá include *ibo, ìgbà wo, kí, èwo, ta, báwo*.

**Table 5.7 Theme in Content Word Interrogative**

Theme (CWQ marker)	Rheme	Translation
Kí	ni o fẹ́ şe fún mi? ( <i>Ó le kú:3</i> )	what do you want to do for me?
Ta	ni o rí? ( <i>Ó le kú:22</i> )	Who did you see?
Níbo	ni Àşàké wà gan an? ( <i>Ó le kú:94</i> )	Where exactly is Àşàké?
Ìgbà wo	ni a fẹ́ pa ejò ọ̀hún? ( <i>Ó le kú:3</i> )	when are we killing the snake?
Báwo	ni o şe mọ́ ibí ( <i>Şaworo: 07</i> )	How did you know this place?
Owó wo	ni mo fẹ́ gbé wọgbó? ( <i>Ó le kú:11</i> )	which money am I wasting?
Èwo	ni a máa şe nírólẹ́ yí o? ( <i>Ogún:60</i> )	What are we doing this evening?”
Èyin mélòó	ni ẹ́ wá ( <i>Şaworo:64</i> )	How many of you came?

### 5.3.7.3 Theme in Imperative Sentence

Imperative clause functions to give a command, order or to make a suggestion. The meaning conveyed by the speaker might be 'I want you to do something' or 'I want us to do something'. The normal expectation might be that the Theme of the imperative sentence should be *You* for a command or *Let's* for a suggestion. However, the *you* is

not usually included in imperatives, and therefore the unmarked Theme is the finite verb. But in a case where *theyou* is made explicit as a Theme, it will then be a marked Theme. Here are some examples of unmarked Themes as found in the texts:

**Table 5.8 Unmarked Themes in Imperative Sentence**

Unmarked Theme	Rheme	Translation
Ṣilèkùn (Ṣaworo:33)		'open the door'
Jáde	kúrò níwájú mí ( <i>Ó le kú:92</i> )	"Get out of my sight"
Má bèrù ( <i>Ó le kú:27</i> )		"Don't be afraid"
má kojá	àyè rẹ̀ ò. ( <i>Ó le kú:10</i> )	'don't go beyond your boundary'
jé kí	ámáa lọ ( <i>Ó le kú:8</i> )	'let us go'
Fún	mí ní kókóró, mó fẹ̀ wọlé ( <i>Ṣaworo:54</i> )	"Give me the key, I want to enter"

**Table 5.9 Marked Themes in Imperative Sentence**

Marked Theme	Rheme	Translation
Ẹ	má dá a lóhùn. ( <i>Ó le kú:2</i> )	"Do not mind her"
Ìwọ	jé kí á lọ o jàre ( <i>Ó le kú:89</i> )	'you, let's go'
Ẹ	sún mọ́ ibí ( <i>Ogún Ọmọdẹ:4</i> )	"Come closer"
Ẹ	má làágùn jinnà ( <i>Ṣaworo:23</i> )	"Don't sweat any further"

**Table 5.10 Mood Type and Unmarked Theme Selection**

MOOD of clause	Typical ('unmarked') Theme
declarative	nominal group functioning as Subject
interrogative: yes/no	first word (finite operator) of verbal group plus nominal group functioning as Subject
interrogative: CWQ	nominal group, adverbial group or prepositional phrase functioning as interrogative element
imperative:	'you' verbal group functioning as Predicator, plus preceding <i>don't</i> if negative
imperative: 'you and me'	<i>let's</i> plus preceding <i>don't</i> if negative

### 5.3.8 Functions of Theme

By assigning a special status to a selected part of the clause, the Theme helps in the organization of the message and also plays a significant role in the success of a text. It also functions to explain the intended interpretation of the clause and the text as a whole. Furthermore, Theme is considered as important because it ensures that the analysis of a text goes beyond the grammatical structure of single clauses or sentences to the whole unit of the text. There are many resources which help in building the perception of the intended meaning. The main resource responsible for the organization of the message is the choice of the Subject of the clause, which is analysed in this study as the Theme. Therefore, Theme contributes to the overall interpretation of the meaning of a text and also to the organisation of the ideas in the text, and to a reader's interpretation of the message. Theme enhances the understanding of language at various levels stated below:

- clause – Theme helps in understanding the starting point of the message.
- text – Theme helps in understanding the way in which the message is organised, and it is a major device that helps the understanding of a text as being coherent.

Theme is useful both as an analytical tool and a pedagogic resource. As Matthiessen points out, Theme is “a resource enabling the ideational construction of ‘knowledge’ organized into instantial ideational systems” (Matthiessen, 1995:20). At the same time, the textual metafunction acts as an ‘enabling’ resource so that it is possible for each clause to be interpreted (Matthiessen, 1995:20). Thematic analysis is an opportunity for the analyst to discuss linguistic choices which are crucial to the organization and interpretation of meaning. Although, Theme has been examined in different genres, only limited research has been carried out at a lexico-grammatical level into Yoruba literary texts. The essence of Theme in the Yoruba texts, however, should be that it functions within text by selecting certain elements from previous clauses as the beginning of a new clause, thereby determining how the new message is linked with the preceding clause, and it also partly determines how the text will proceed.

### **5.3.9 Thematic Analysis of *Ó le kú, Şaworoidę and Ogún Omọdę***

In using languages, we organize our messages in ways which indicate how they fit in with the other messages around them and with the wider context in which we are talking or writing. We shall start our analysis by considering one of the titles of the

texts under consideration which is *Ó le kú* 'it is extremely serious'. The sentence, *Ó le kú* 'it is extremely serious' has two parts, the Theme and the Rheme. The Theme is that part which is what the sentence is all about while the Rheme is what the writer wants to tell you about the Theme. From our definition of the Theme, the *Ó* 'it' that occurs in the initial position of the sentence which is also the subject of the sentence is the Theme while the remainder of the passage, *le kú* 'extremely serious' refers to the Rheme of the sentence. To get the message in *Ó le kú* 'it is extremely serious'; we need to know what the *Ó* 'it' refers to. The Theme '*Ó*' can only be identified properly if we make recourse to the text where the sentence *Ó le kú* 'it is extremely serious' appears twice in different discussions. Its first appearance is on page 48 and the passage is quoted below:

**Excerpt 1- *Ó le kú* pg 48 lines 29-35**

Bí mo bá ti fẹ̀ràn ẹnìkan, mo lè sàṣejù níbi tí mo bá ti n tójú è. Mo lèṣe ohunkóhun fún un níbikíbi, mo lè jà nítori e, kò sí ohun tí n ò lèṣe. Ifẹ̀ náà ti gùn mí tó bèè tí n ò lè mò ìgbà tí mo ba sàṣejù. Á! Éyi le kú. *Ó le kú* o.

Once I love a person, I can go to the extreme in taking care of the person. I can do anything for the person anywhere, I can fight because of her, there is nothing I cannot do. I would have been so overwhelmed with the love to the extent that I will not know when I overdo things. Ha! This is extremely serious. **It is extremely serious.**

The sentence *Ó le kú* 'it is extremely serious' appears in line 5 of the passage 1 above. As pointed out earlier, the '*Ó*, 'it' is the point of departure of the message which is the Theme and it functions as the most important element of the sentence. It bears the message of the sentence. It is traditionally referred to as a pronoun<sup>2</sup>. The pronoun *Ó* 'it' has an antecedent which is found in the immediate preceding sentence in line 4 '*èyi le kú* *this is extremely serious. Èyi* 'this' which is a demonstrative noun in the sentence is the antecedent of '*ó*' in *Ó le kú* 'it is extremely serious'. A competent Yorùbá speaker also knows that '*èyi*' also refers to a noun (it has an antecedent which is *ifẹ̀ náà* (the love)) in '*ifẹ̀ náà ti gùn mí tó bèè tí n ò lè mò ìgbà tí mo ba sàṣejù* (I am so obsessed with the love to the extent that I will not know when I step my bounds)'. (line 3 of the passage above.). We can therefore conclude that the '*ó*' in *Ó le kú* 'it is extremely

<sup>2</sup>Awobuluyi (2013:27) claims that the '*ó*' is not a pronoun but a high tone syllable. Therefore, if we follow his claim, the sentence *Ó le kú* 'it is extremely serious' would be subjectless. However, for the purpose of our analysis, we follow the traditional terminology and still take '*ó*' as the third person subject singular pronoun.



serious’ which is the Theme of the sentence actually refers to *ifẹ náà* (the love) found in ‘*ifẹ náà ti gùn mí tó bẹ̀ẹ̀ tí n ò lè mò ìgbà tí mo ba sà̀sẹ̀jù* (I am so obsessed with the love to the extent that I will not know when I overdo things) while *le kú* ‘extremely serious’ is the Rheme of the sentence which is giving more information about the Theme, *Ó*. We conclude here that the Rheme *le kú* ‘extremely serious’ is the same thing as the Rheme of ‘*ifẹ náà ti gùn mí tó bẹ̀ẹ̀ tí n ò lè mò ìgbà tí mo ba sà̀sẹ̀jù* (I am so obsessed with the love to the extent that I will not know when I step my bounds)’. The Rheme here is ‘*ti gùn mí tó bẹ̀ẹ̀ tí n ò lè mò ìgbà tí mo ba sà̀sẹ̀jù* (has obsessed me to the extent that I will not know when I overdo things)’ (. i.e *le kú* ‘extremely serious’ is equivalent *toti gùn mí tó bẹ̀ẹ̀ tí n ò lè mò ìgbà tí mo ba sà̀sẹ̀jù* ‘has obsessed me to the extent that I will not know when I step my bounds’.

*Ìfẹ náà* ‘the love’ = the Theme  
*ti gùn mí tó bẹ̀ẹ̀ tí n ò lè mò ìgbà tí mo ba sà̀sẹ̀jù* ‘has obsessed me to the extent that I will not know when I step my bounds’ = the Rheme which is informing the reader about the impact of *Ìfẹ náà*, the love Àjàní has for Àsàkẹ which is the equivalent of the *le* ‘serious’ in *Ó le kú* ‘it is extremely serious’ – the impact of the love is so great that he cannot control it and the effect is that he does not know when he starts moving beyond his boundary.

Going through the text, it is discovered that he actually overstepped his boundary in so many ways by fighting in the public because of Àsàkẹ, going against the Yorùbá culture of no premarital sex by impregnating Àsàkẹ out of wedlock which eventually terminated the promising relationship between both of them.

The second appearance of the sentence, *Ó le kú* ‘it is extremely serious’ is on page 53, lines 20-25 of the text as found in the passage below:

Lọ́lá wo ‘Fẹ̀mì, ó mọ́jú, ó ní ‘È n lẹ̀ o.’ Èyìn náà ẹ̀ n lẹ̀ o, kò sí n tó máwá o. Èyìn ló le mọ́díẹ̀. Bẹ̀ẹ̀ ni o, ó lè le lẹ̀kẹ̀kẹ̀n sí i, ẹ̀jọ́ yín niyẹn, ẹ̀ pẹ̀lẹ̀ o.’ Fẹ̀mì wo Lọ́lá tí tí, ó mirí, ó sì rẹ̀rìn-ín, bí o ti n lẹ̀, ó ní ‘È-è-é, ó le kú’ ‘**Ó le kú** o, Kànpálà yín niyẹn o.

Lola looked at Femi, she looked askance and said ‘I salute you oo’. I salute you too; there is no problem with us at all. It is you that is the difficult person. Of course, it can even be more difficult, that is your cup of tea, I salute you. Femi stared at Lola, shook her head and laughed. As she was going, she said e-e-e, it is extremely serious. It is extremely serious, that is your cup of tea.

As analyzed in the first passage, the Theme is *Ó* 'it' while the Rheme is still *le kú* 'extremely serious'. The Theme here is also a pronoun which must have an antecedent. However, unlike the first passage, the antecedent is not a single word but can be traced to Lola's reaction to Femi which led to the statement 'È-è-é, ó le kú', *e-e-e it is extremely serious* made by Femi and Lola's response in affirmation '*Ó le kú o*' it is extremely serious'. The 'È-è-é' in 'È-è-é, ó le kú' *e-e-e, it is extremely serious* is an interpersonal modal Theme which occurs before the Topical Theme, *Ó* 'it'. Its function in the sentence is to express the attitude of Femi to the content of the message and the expressed attitude is Femi teasing Lola based on her reaction.

### Excerpt 2- *Ó le kú* page 1 lines 1-3

Àjàní parí ìgò sítàòtù kan tan, ara rẹ wálẹ gbàà, orí rẹ wá pé bí oríalájo Şómólú tó fòdún méta gbàjo lówó ẹgbèrún èniyàn láikòrúkọẹnikankan sílẹ bẹẹ ni kò sì şi owó san fẹnikankan.

Àjàní finished a bottle of stout, he is very relaxed, his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back.

The three lines are the introducing and the opening sentence of the novel. Based on our definition of the Theme, Àjàní doubles as the Theme of the book's opening clause and the Theme of the excerpt above. The Theme **Àjàní**, is the point of departure of the message, the point that is being talked about, the prominent element, it is a topical single Theme which makes provision for the remainder of the message, the Rheme. The Rheme of the sentence is '*parí ìgò sítàòtù kan tan, ara rẹ wálẹ gbàà, orí rẹ wá pé bí orí alájo Şómólú tó fòdún méta gbàjo lówó ẹgbèrún èniyàn láikòrúkọ ẹnikankan sílẹ bẹẹ ni kò sì şi owó san fẹnikankan* (finished a bottle of stout, he is very relaxed, his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back)'. This Rheme functions to give detailed information of what happened to Ajani and what happened is that he finished one bottle of stout and he feels relaxed and his brain is so sharp. The second part of the Rheme, *ara rẹ wálẹ gbàà* 'he is very relaxed' isn't talking about *parí ìgò*

*sítáòtù kan tan* ‘finished a bottle of stout’ despite the fact that it is still a part of the Rheme but about Ajani. Based on what Ajani did which is *parí ìgò sítáòtù kan tan* ‘finished one bottle of stout’, it tells us what happened next which is now compared to someone else. Those are the three subdivisions based on the detailed information given by each parts of the Rheme. The three subdivisions are stated below:

- *parí ìgò sítáòtù kan tan* ‘finished one bottle of stout’
- *ara rẹ wálẹ gbáà* ‘he is very relaxed’
- *orí rẹ wá pé bí orí alájọ Sómólú tó fòdún méta gbàjọ lówó egbèrún èniyàn láikorúko ẹnikankan silẹ bẹẹ ni kò sì sị owó san fẹnikankan*

‘his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back’

The first part of the Rheme, *parí ìgò sítáòtù kan tan*, ‘ finished a bottle of stout’ informs the reader about an action performed by Àjàní, the Theme of the sentence, which is the finishing of a bottle of stout. We are ably informed that what Ajani took is stout and not any other alcoholic drink. We are also aware through this first part of the Rheme that Ajani took just one bottle of the said stout and the fact that he finished the one bottle of stout. The second subdivision of the Rheme is *ara rẹ wálẹ gbáà* ‘he is very relaxed’. This part of the Rheme tells us the effect of the bottle of stout on Ajani and the effect is that Ajani now feels very relaxed and not agitated. The information supplied by the second subdivision of the Rheme is the effect of the action of the first part of the Rheme which is *parí ìgò sítáòtù kan tan*, ‘finished a bottle of stout’. It explains further the effect of the action on the Ajani’s body making him very relaxed. The third part of the Rheme is *orí rẹ wá pé bí orí alájọ Sómólú tó fòdún méta gbàjọ lówó egbèrún èniyàn láikorúko ẹnikankan silẹ bẹẹ ni kò sì sị owó san fẹnikankan* ‘his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back’. The third subdivision is performing two functions. It explains another effect of the one bottle of stout Ajani took on him, which is that his brain is very sharp telling us the state of his mind which is compared to that of the thrift agent of Somolu who collected

daily contributions from one thousand people for three years without a written record yet did not make any mistake in payment for any one of them. This is still adding to our knowledge of the Theme, Àjàní. This refers to Àjàní's state of mind after the completion of the first phase of the Rheme. The effects of the clauses in the Rheme are sequential. First, the Theme finished one bottle of stout (1), this led to the Theme being relaxed (2) and this relaxation gave him a sound mind which the author compares to that of a thrift collector who collected thrift daily from thousands of people for three years without recording their names and he made no mistake in paying them.

The second and third subdivisions of the Rheme which are *Ara rẹ wálẹ gbàà* 'he is very relaxed' and *orí rẹ wá pé bí orí alájọ Sómólú tó fọdún méta gbàjọ lówọ egbèrún èniyàn láikọrúko ẹnikankan sílẹ bẹẹ ni kò sì sị owó san fẹnikankan* 'his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back' are full clauses on their own. The second subdivision is a simple clause with *Ara rẹ* 'his body' as the Theme of the clause and *wálẹ gbàà* 'very relaxed' as the Rheme giving information about the state of Ajani's body. This whole clause of the third subdivision has *orí rẹ* as the Theme and the remainder of the sentence as the Rheme. This third subdivision is a complex clause with two independent and one dependent clause.

- *orí rẹ wá pé bí orí alájọ Sómólú* 'his mental acumen can only be compared with that of the thrift collector of Somolu'  
(The Theme is *orí rẹ* 'his brain' while the Rheme is *wá pé bí orí alájọ Sómólú* 'is now sharp as the thrift agent of Somolu')
- *tí ó fọdún méta gbàjọ lówọ egbèrún èniyàn láikọrúko ẹnikankan sílẹ*  
'Who collected daily contributions from numerous people for three years without a written record'.  
(The Theme here is the relative marker *tí* 'who' while the Rheme is *ó fọdún méta gbàjọ lówọ egbèrún èniyàn láikọrúko ẹnikankan sílẹ* 'Collected daily contributions from one thousand people for three years without a written record')
- *bẹẹ ni kò sì sị owó san fẹnikankan* 'yet did not make any mistake in payment for any one of them. (The Theme is *bẹẹ ni* 'yet' which is a textual Theme while *kò sì sị owó san fẹnikankan* functions as the Rheme.)

Theme	Rheme	English Translation
Ara rẹ	wálẹ gbàá (condition of his body)	He is very relaxed
Orí rẹ	wá pé bí orí alájo Sómólú tó fòdún méta gbàjo lówó egbèrún èniyàn láikorúko enikankan sílẹ bẹẹ ni kò sì sì owó san fènikankan. (state of his mind)	his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back

### Excerpt 3 – Ó le kú Pg 12

*Òrò tí Ajàní sọ wọ Àṣàkẹ létí. Ó ní òun rí i pé òdodo ni àlàyé tí Ajàní ẹ. Inú Ajàní dùn. **Bí ó tilẹ jẹ pé ohun tí ò lè gbe Ajàní ló n sọ fun Àṣàkẹ, sibẹ ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀ wọ̀ ni létí púpọ̀.** Bí Àṣàkẹ bá lè mú ọ̀rọ̀ nàà lò, àti máa lọ sọdọ Ajàní kò ní sòro mó. Àṣàkẹ ní òun á bẹ̀rẹ̀ sí í máa ṣàlàyé ọ̀rọ̀ fún bàbá òun, ṣùgbọ̀n pé diẹ̀diẹ̀ ni òun yóó máa ẹ ẹ o. Wọ̀n fí ipádé sí ojọ̀ kejì ní yunifásítì ní yàrà Ajàní.*

*All that Ajani said entered Asake's ears. She said she could deduce that Ajani spoke the absolute truth. Ajani was happy. **Even though, all he told Asake was to his personal favour, yet, the way he presented the issue was very appealing.** If Asake could stick to these words, her visit to Ajani's place will no longer pose a problem. **Àṣàkẹ said she would henceforth start to explain the matter to her father, but she would do it systematically.** They agreed to meet the following day in Ajani's room in the university*

Two sentences are considered for analysis in this passage and both sentences are highlighted. The first highlighted sentence ***Bí ó tilẹ jẹ pé, ohun tí ò lè gbe Ajàní ló n sọ fun Àṣàkẹ, sibẹ ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀ wọ̀ ni létí púpọ̀*** 'Although Ajani said everything to his favour before Asake, notwithstanding, the way he highlighted the issue was very appealing.' is the focus of our analysis in the passage. The Theme of the highlighted sentence is *Bí ó tilẹ jẹ pé, ohun tí ò lè gbe Ajàní* 'although, it was what will favour Ajani' while *ni ó n sọ fun Àṣàkẹ, sibẹ ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀ wọ̀ ni létí púpọ̀* 'before Asake, notwithstanding, the way he highlighted the issue was very appealing', functions as the Rheme of the sentence. There are two types of Theme in its Theme-Rheme structure, which makes it a multiple Theme. The first part of the Theme, *Bí ó tilẹ jẹ pé* 'although' is a textual Theme functioning as a cohesive link linking the

sentence to the previous thoughts in *Ó ní òun rí i pé òdodo ni àlàyétí Àjàní ɣe* ‘She said she saw reasons with the explanations Ajani gave and they were the truth’ which is in the preceding sentence. The other part of the Theme *ohun tí ò lè gbe Àjàní*, ‘it was what will favour Ajani’ is known as Thematic Equative which according to Halliday (2014) is an instance of a structural feature called nominalization.

The Rheme of the sentence is *ni ó n sọ fun Àṣàké, síbẹ̀ ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀ wọ ni léti púpọ̀* ‘is what he was telling Asake, notwithstanding, the way he highlighted the issue was very appealing’. The Rheme is emphasising what Ajani said, informing us that Ajani is not just talking but that the talk is directed at Asake. The Rheme can be subdivided into two parts. The first part *ni ó n sọ fun Àṣàké* ‘is what he was telling Asake’ is giving us details of what can favour Ajani and the character the talk is directed at. The second part *síbẹ̀ ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀ wọ ni léti púpọ̀* ‘notwithstanding, the way he highlighted the issue was very appealing’ is informing us on why the discussion was appealing to the listener and the reason is based on the manner in which the speaker, Ajani presented the issue. The discussion here still refers back to *ọ̀rọ̀* ‘word’ in *ọ̀rọ̀ tí Àjàní sọ wọ Àṣàké léti* ‘Asake understood all that Ajani said’ which is the first line and the topic of the passage. Although, this second subdivision is a part of the general Rheme, it is a subordinate clause with its own Theme and Rheme. The head of the clause is *ọ̀nà* ‘manner/way’ while the qualifier is *tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀* ‘he highlighted the issue’. The Theme of the clause is *síbẹ̀ ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀* ‘notwithstanding, the way he highlighted the issue’. This is another instance of multiple Themes. *síbẹ̀* ‘notwithstanding’ is a textual Theme which relates the clause to the preceding sentence of the passage. The other Theme is the nominal group *ọ̀nà tí ó gbà gbé ọ̀rọ̀ nàà kalẹ̀* ‘the way he highlighted the issue’ which is a thematic equative. The Rheme is *wọ ni léti púpọ̀* ‘was very appealing’. The *púpọ̀* ‘very’ in this Rheme functions to emphasize how appealing the highlighted issue was.

The Theme of the second sentence *Àṣàké ní òun á bèrẹ̀ sí í máa ṣàlàyé ọ̀rọ̀ fún bàbá òun, ṣùgbọ̀n pé díèdìè ní òun yóò máa ɣe é o* ‘Àṣàké said she would start to explain the matter to her father, but she would do it systematically’ highlighted for analysis in the passage is Àṣàké which is realized by the first position in the clause representing the starting point of the clause message and the point of departure of the message. The rest of the sentence is the Rheme which as noted earlier is meant to give more information on the Theme since it is the point where the presentation moves after

the point of departure. The Rheme can further be grouped into two based on the number of clauses it contained. The classification is shown below:

ní òun á bèrè sí í máa şàlàyé òrò fún bàbá òun (1) ‘said she would start to explain the matter to her father’  
 şùgbón pédièdiè ni òun yòò máa şe é o. (2) ‘but she would do it systematically’

The first aspect of the Rheme is used to develop the Theme by indicating the decision which Àşàké, the Theme of that sentence, took which is stating that she will begin to explain certain issues to her father based on previous discussions between her and her fiancé, Àjàní. This is an attempt on her part to heed Àjàní’s advice. The clause shows Àşàké’s decision to obtain freedom for herself and her siblings including her fear of her father, bàbá kékeré. This can be considered as the Thematic line through which we know where the text is going. The second clause in the Rheme, ‘şùgbón pédièdiè ni òun yòò máa şe é o’ expresses her resignation which shows how much she fears her father pointing to the fact that her earlier made decision is not going to be a hasty one. This second clause in the general Rheme also have a Theme which is şùgbón, ‘but’. The identified Theme in this clause is a textual Theme which is a conjunction. It functions there to locate the present clause in a semantic relationship with the previous clause referring to a contrary expectation. The connection in the relation is gained by contrasting expectation which is derived from what is mentioned before that the Theme, Àşàké will begin to explain some issues to her father but the conjunctive Theme now indicate that the decision might not be visible since it is not a hasty one.

**Excerpt 4 Ó le kú –Pg.16**

Àşàké ní òun tí dé típé. Àjàní kò sòrò mó, ó jókòó, ó şe bí eni tí n bínú. **Àşàké palèkùn dé, ó kúnlè, ó sì n bẹ Àjàní, ó sì şàlàyé ohun tó fa ikánjú òun àná.**

Asake said she had arrived quite long ago. Ajani did not talk again, he sat and feigned anger. **Asàke shut the door, she knelt, and started begging Àjàní, and she explained why she had to leave in a hurry the previous day.**

The Theme in the highlighted part of the passage above is still the character, Àşàké by the virtue of its presence in the first position in the sentence. It is a topical

Theme with Àṣàké as a participant. The remaining part of the sentence which is the Rheme is *'palèkùn dé, ó kúnlè, ó sì n bẹ Àjàní, ó sì ṣàlàyé ohun tó fa ikánjú òun àná'* 'shut the door, she knelt, and started pleading with Ajani and she explained why she had to leave in a hurry the previous day'. The identified Rheme explained four actions performed by Asake, the Theme are:

- shutting the door
- kneeling
- pleading
- explaining

This Rheme gave a detailed explanation of the actions performed by the Theme. The first clause tells us the first action carried out by the Theme i.e. the action of closing the door, the second states that after closing the door, she knelt. Only the first two actions are sequential but the third and fourth action of pleading and explaining the cause of her attitude both occur simultaneously. With this, the author was able to make Àṣàké's nature clear to the readers as a dutiful and well mannered lady which is also confirmed by Àjàní on page 37 of the novel thus: *Àṣàké ò lágbonjan kankan...* 'Asake is not troublesome at all'. The Rheme of the main sentence are also full clauses with their Themes and Rhemes as shown in the table below:

<b>Theme</b>	<b>Rheme</b>	<b>English translation</b>
ó	kúnlè	she knelt
ó	sì n bẹ Àjàní	and started pleading with Ajani
ó	sì ṣàlàyé ohun tó fa ikánjú òun àná'	and she explained why she had to leave in a hurry the previous day

The 'sì' in *sì n bẹ Àjàní, ó sì ṣàlàyé ohun tó fa ikánjú òun àná'* 'and was pleading with Ajani and she explained what caused her hasty attitude yesterday' functions to tell the reader that the actions of pleading and explaining are still ongoing; therefore it is a durative marker. The three clauses give us a cohesive relation known as **reference** in which an expression with no semantic interpretation of its own refers to something else. This is represented by the Themes of the three clauses 'Ó', the Theme is referring back to Àṣàké, the Theme of the main sentence thereby creating a cohesive link in the sentence.



#### Excerpt 5 *Şaworoidę* :14

*Aşo ñlá ni omóilé Àyángalú tí ó jì ilù gbé wọ wá sí ibi àjòdún nítorí pé ọba tí şèlérí láti fì jẹ oyè kan bí òun bá ti şe orò tán tí kò sù sí ewu. Nígà tí omọ náà rí oun tó şelẹ, ó yára bó aşo ọrùn rẹ şonú, ó sù sálọ kúrò ní ààrín ilú. Èrú bà á pé ọba lè ránşé pe òun.*

*The boy from Ayangalu's family that stole the drum dressed in a big garment for the anniversary ceremony because the king had earlier promised to give him a chieftaincy title after successfully performing the oro rituals. When the boy had seen what transpired, he quickly pulled off the cloth, and fled from the town. He was scared the king might send for him.*

The prominent element in the highlighted sentence above which is our focus for analysis is *Aşo ñlá*, 'big cloth'. The Theme, '*Aşo ñlá*, 'big cloth' is used to describe the manner of dressing of the one of the characters. The identified Theme provides the environment for the remainder of the message which is the Rheme. The Rheme of the sentence is *ni omọ ilé Àyángalú tí ó jì ilù gbé wọ wá sí ibi àjòdún nítorí pé ọba tí şèlérí láti fì jẹ oyè kan bí òun bá ti şe orò tán tí kò sù sí ewu*, 'is what the boy from Ayangalu's family wore because the king had earlier promised to to give him a chieftaincy title after the successful performance of the oro rituals'. The Rheme describes the look of the character concerned and also gives a detailed explanation on the reason for his choice of dressing for that particular ceremony. Through this description of his look as wearing a big cloth, we understand that he dressed that way because of the expected chieftaincy title. The Theme of that sentence is an instance of a marked Thematic Equative (a focus construction) because it is the complement of the verb *wọ* 'wear'. The Theme there is strongly foregrounded, acting as a summary of the whole burden of the sentence enunciating as the point of departure of that sentence, that is what the sentence is all about. The first subdivision of the Rheme in the highlighted sentence '*ni omọ ilé Àyángalú tí ó jì ilù gbé wọ wá sí ibi àjòdún*, 'is what the child from Ayangalu's family wore.' describes the the attitude of the character that wore the big cloth as a thief and wayward person. Also, in that aspect of the Theme, we understood the place he wore the big cloth to, *ibi àjòdún*. The cause of his attitudes and for dressing the way he did can be traced to the other part of the Rheme like *nítorí pé ọba tí şèlérí láti fì jẹ oyè kan bí òun bá ti şe orò tán tí kò sù sí ewu*, 'because the king has promised to honor him with

a chieftaincy title after the successful performance of the rituals.’ Therefore, the inferred reason for the character using the Theme, *Aṣọ ñlá* ‘big cloth’ for the occasion of the ceremony and also for stealing the sacred drum based on our deduction from the Rheme is his wish and zeal to become a chief in Jogboland. The identified Rheme has in its structure another full clause with its own Theme and Rheme as shown in the table below:

Theme	Rheme	English Translation
nítorí pé	ọba ti ṣèlérí láti fí jẹ oyè kan bí òun bá ti ṣe orò tán tí kò sì sí ewu	because the king had earlier promised to honor him with a chieftaincy title after the successful performance of the oro rituals

This clause above combines with the first subdivision of the Rheme, *ni ọmọ ilé Àyángalú tí ó jì ilù gbé wọ wá sí ibi àjòdún*, ‘is what the child from Ayangalu’s family wore.’ and the Theme, *Aṣọ ñlá* ‘big cloth’, to give a detailed account about the look and the attitude of the concerned character because of his greed to become a chief he is not entitled to. The Theme of the clause is a textual causal Theme representing the cause of the character wearing the big cloth which is to get set to be decorated with a chieftaincy title. The Theme there is used to achieve a cohesive chain by connecting both structures of the Rheme together. Also, it is a conditional declarative sentence with the marker ‘bí...bá’. the actualization of the promise of chieftaincy title is conditioned on a successful performance of the rituals by the king. The attitude identified through the Rheme includes greed, stealing and unfaithfulness.

#### Excerpt 6 – *Ṣaworoidẹ*:100

*Ní òwúrọ̀ ọjọ̀ ayeyẹ̀, Lápítẹ̀, ọlọ̀rì àtì Arápá tí tètè jí, wọ̀n tí ñ múra, Lápítẹ̀ tí rú sí babañlá dàńdógó àlàá̀rì kan, ó sì tí ñ wo adé idẹ̀ tí ó ń dán yinrinyinrin lórí tẹ̀bùrù. Tinuọ̀lá náà wọ̀ àlàá̀rì, irú tí ọ̀ba, ṣùgbàń ọ̀jú tírẹ̀ wẹ̀, wọ̀n sì fí óńjáwùú là á.*

*On the anniversary day, Lapite, the queen and Arapa had woken up very early, getting prepared. Lapite wore a voluminous native dress made of reddish-dyed cloth (àlàá̀rì) and was already looking at the shining brass-crown on the table. Tinuola also wore the same alaari, like the king’s, but hers is less bogus having been mixed with onjawuu.*

The highlighted aspect of the passage is the sentence we are analysing. The Theme in the above sentence is an example of multiple Theme which is realized through ‘*Ní òwúrò ojó ayeyẹ*, ‘on the anniversary day’ which is a Textual Theme and ‘*Lápitẹ, olori àti Arápá*’ which is a Topical Theme. Both Themes are combined to form the message of the sentence, ‘*Ní òwúrò ojó ayeyẹ, Lápitẹ, olori àti Arápá*’ on the anniversary day, Lapite, the queen and Arapa’. This is exactly what the whole sentence is all about, the message of the sentence. The remainder of the sentence is the Rheme giving more information on the Theme. The Theme of this sentence is relevant because every other aspects of the rheme are based on the action of this Theme. It means the multiple Themes, ‘*Ní òwúrò ojó ayeyẹ, Lápitẹ, olori àti Arápá*’ on the anniversary day, Lapite, the queen and Arapa’ are motivated by the actions assigned to them by the author.

The Rheme of the sentence is *ti tètè jí, wón ti n múra, Lápitẹ ti rú sí babańlá dàńdógó àlààri kan, ó sì ti n wo adé idẹ tí ó n dán yinrinyinrin lóri tébùrù*. ‘had woken up very early, getting prepared. Lapite wore a voluminous native dress made of reddish-dyed cloth (àlààri) and was already looking at the shining brass-crown on the table. Tinuola also wore the same alaari, like the king’s, but hers is less bogus having been mixed with onjawu. This Rheme gave a detailed description of the actions of the topical Theme of the sentence. To further analyse the various actions of the Theme, the Rheme is divided into four different structures and they are all giving out more information about the Theme. The first part of the Rheme is *tètè jí* ‘woke very early’ which denote the action taken by the topical Theme of the sentence *Lápitẹ, olori àti Arápá*, ‘Lapite, the queen and Arapa’. It serves as a pointer to the fact that the three of them woke early, indicating that they woke up early that day because a ceremony is coming up. What follows their waking early? The next action is found in the next subdivision of the Rheme. The second part of the general Rheme, *wón ti n múra* ‘they have started dressing up’ is still relaying to the readers the action performed by the topical Theme after their action of waking early as seen in the first part of the Rheme. The action portrayed here shows us the reason for their unusual waking up early. The third subdivision of the Rheme, *Lápitẹ ti rú sí babańlá dàńdógó àlààri kan*, ‘Lapite wore a voluminous native dress made of reddish-dyed cloth (àlààri)’ states that one of their reasons for waking early is achieved by describing the look of Lapite, the king. This subdivision is still talking about the action of the topical Theme.

ó sì ti ñ wo adé idẹ tí ó ñ dán yinrinyinrin lóri tébùrù, ‘he is looking at the shining brass crown on the table’ is the fourth subdivision of the Rheme. The topical Theme is seen here looking at his symbol of power and we also have a brief description of brass crown. This subdivision takes us through the step taken by the Theme in getting set for his big day. Based on our analysis of the Rheme of the highlighted sentence, we conclude that the Rheme consists of three clauses. The clauses are shown in the Table below with their Themes and Rhemes specified accordingly.

**Table 5.11**

Theme	Rheme	English Translation
wón	ti ñ múra	They are already dressing up
Lápitẹ	ti rú sí babańlá dándógó àlààrì kan,	lapite wore a very big dandogo agbada made with alaari
ó	sì ti ñ wo adé idẹ tí ó ñ dán yinrinyinrin lóri tébùrù.	he is looking at the shining brass crown on the table

The three clauses of the general Rheme have their own Themes which are the pronouns ‘wón’ referring to the Lapite, the queen and Arapa. Lapite is the Theme of the second clause while ‘ó’ is the Theme of the third clause and its reference is Lapite, the Theme in the previous clause. The pronouns function there as a cohesive link and they all refer back to *Lapite* which is the main Theme of the sentence. All the clauses combined in the Rheme points to and give information about the Theme.

**Excerpt 8 – Ogun Omode: 95**

*N ò mọ ibi tí ejò ti jáde wá. N ò sáà lè fi ejò ààyè sápo. Ógá ilé-ìwé ní ñjẹ òótó ni pé o fowó gbé e nígbà tí ó ba sílẹ tó ñ sálo? Àyà-bí-ẹyìn ní rárá, òun gbìnyànjú láti pa á, sùgbòn kò ẹ é ẹ, ó ní kò pẹ tó fi rá mọ òun lójú lóri pápá. Ógá ilé-ìwé ko mọ ohun tó lè ẹ mọ.*

*I didn't know from where the snake emerged. After all, I couldn't have put a live snake in my pocket. The head of the school asked whether it was true I picked it up when it landed and was running away? Ayà-bí-ẹyìn responded in the negative, that he made efforts to kill it but it was not possible and that it sooner disappeared from his sight on the field. The head-teacher became confused.*

The Theme in the highlighted sentence above is Aya-bi-eyin and his prankson one of his teachers. Aya-bi-eyin is the most prominent element of the sentence which holds the link to other parts of the sentence because it is what the other parts will be all about. This serves as a hint on the direction of the text. It is a topical Theme. The remainder of the sentence *ní rará, òun gbìnyànjú láti pa á, sùgbón kò se é se, ó ní kò pé tó fì rá mó òun lójú lóri pápá* ‘responded in the negative, that he made efforts to kill it but it was not possible and that it sooner disappeared from his sight on the field’ serves as the Rheme of the sentence, which is that part of the sentence rolling out more information about the Theme.

The Rheme of the sentence contains about four other subdivisions in its structure. In the first subdivision, *ní rará* ‘said no’ is an assertion made by the Theme in answer to the question he was asked in the previous sentence. The details of his denial are found in the second, third and fourth subdivisions of the Rheme. From the second subdivision which is *òun gbìnyànjú láti pa á* ‘he made an effort to kill it’, we realized that Aya-bi-eyin did not just deny carrying a live snake but also explained that he tried to kill the said snake. The next subdivision of the Rheme made it known to us how impossible it was for him to kill the snake as evident in *sùgbón kò se é se* ‘but it was impossible’. After the confession of the impossibility of the task, the last part of the Rheme clarifies what eventually happened to the snake, that it disappeared from Aya-bi-eyin’s sight right on the field. All these subdivisions serve as a pointer to the Theme, Aya-bi-eyin, by accounting for all his actions in that sentence. Apart from Asake which is the main Theme of the sentence, the other three clauses identified in the Rheme also have their Themes, which are ‘òun’ (he), *sùgbón* (but) and “Ó (he). The pronouns used as Theme are referring expressions whose meanings can be achieved through the context of situation found in the antecedent (Aya-bi-eyin) and their function there is to create a cohesive link by unifying the text and it also saves the author from repeating the identity of a character. The Theme in the second clause of the Rheme, *sùgbón* (but) is a textual Theme (adversative conjunction). Its function is to show how coordination is achieved in the sentence by connecting the information contained in the previous clause (the attempt by Aya-bi-eyin to kill the snake) and the next one, that despite his attempt to kill the snake, he discovered it was an impossible task. The word *sùgbón* (but) shows that there is a contradiction in terms of the expectation to kill the snake. The three clauses are analyzed below with their respective Themes and Rhemes.

Theme	Rheme	English Translation
Òun	gbìnyànjú láti pa á	he made an effort to kill it
ṣùgbón	kò ṣe é ṣe	but it was impossible
Ó	ní kò pé tó fí rá mọ̀ òun lójú lórí pápá	he said it disappeared from his sight not long after that on the field

### Excerpt 9 –*Ogún Omọdẹ:16*

*Níbi tí a dúró sí, tí a tí n retí kí àwọn eku tún máa sáré bọ̀, ní a gbọ́ tí Dọ̀lápọ̀ àti Àkànmú fígbe ta: wèrèpè, wèrèpè, yéè, mo gbé o. Wọ̀n sáré sí ojú ònà, wọ̀n sì bèrè sí fí erùpè kínra. Iyìola àti èmí bèrè sí bú wọ̀n pe, ṣe wọ̀n kò ríran ní àbí wọ̀n kò dá wèrèpè mọ̀, a sọ fún wọ̀n kí wọ̀n ó sáré máa lọ sódò lọ wẹ̀.*

*Where we stood and were expecting that some rats would run towards us, we heard Dolapo and Akanmu's hysterical scream: nettle, nettle yee, I am done for". They ran towards the pathway and started rubbing their bodies with sand. Iyiola and I reprimanded them and asked them whether they were blind or had never seen nettle before. We instructed them to quickly run to the stream for a bath.*

The Theme of the highlighted sentence in the passage above is a nominal group – *Iyìola àti èmí*, forming a single structural element of the clause which functions as the message of the sentence, every other element in the sentence is pointing to this Theme. The Rheme of the sentence is *bèrè sí bú wọ̀n pe, ṣe wọ̀n kò ríran ní àbí wọ̀n kò dá wèrèpè mọ̀* ‘reprimanded them and asked them whether they were blind or had never seen nettle before’. The nominal group which is the Theme provides the environment for the Rheme. This Rheme can be viewed from three angles or parts. The first part of the Rheme which is *bèrè sí bú wọ̀n pe* ‘reprimanded them’ is used to give more information about the Theme, making known to the reader the action of the Theme of the sentence, *Iyìola àti èmí*, has on two of the characters, Dolapo and Akanmu. The Theme being the most prominent element is responsible for correcting both of them. The second part is *ṣe wọ̀n kò ríran ní àbí wọ̀n kò dá wèrèpè mọ̀* ‘whether they were blind or if they had never seen nettle before’. This clause is a rhetorical alternative question. The third person plural subject pronoun *wọ̀n* ‘they’ is referring to both Dolapo

and Akanmu in the previous clause. This part of the Rheme is still hammering on the two characters abused by the theme of the sentence and it contains the actual abusive words rendered by the nominal group representing the Theme, *Iyiola and I*. The last part of the Rheme, *a sọ fún wọn kí wọn ó sáré máa lọ sódò lọ wẹ* 'we told them to quickly run to the stream for a bath' is all about another action taken by the Theme. The action identified here is a piece of advice given to Dolapo and Akanmu by the Theme to ease the affliction they were going through. In summary, all the highlighted parts of the Rheme have the same function, and that is giving a detailed explanation on the Theme of the sentence and its effects on Dolapo and Akanmu as seen in the passage. The Rheme comes together with the Theme to express Dolapo and Akanmu's sad and pitiable situation and finally the abuse and advice given by the Theme of the clause. The Rheme of the sentence has three full clauses in its structure, the clauses are shown in the table below with their Theme and Rheme specified.

<b>Theme</b>	<b>Rheme</b>	<b>English Translation</b>
şe wọn	kò ríran ni	were they blind
wọn	kò dá wèrèpè mò	don't they recognise the nettle
A	sọ fún wọn kí wọn ó sáré máa lọ sódò lọ wẹ	we told them to quickly go to the stream for a bath

Conclusively, in the Theme-Rheme Structure of the texts, it is the Theme that is the prominent element as the analysis of the Thematic structure of the text helps the reader to gain an insight into its texture. Also, the system of Theme and Rheme provides important ways in which textual meanings at the clause level may be established as Theme-Rheme structure allows information to flow from one clause to another smoothly. The logical flow helps create cohesiveness of the text.

The extract below from one of the texts, *Ó le kú*, illustrates the Theme selection as found in the novel. The analysis is presented in a tabular form so as to detect the patterns in the text.

A mo n̄kan tí a fẹ̀ ẹ̀. O ó máa kóşẹ̀ sí i lóri. Kẹ̀kẹ̀ bẹ̀ẹ̀, ètò á tò. Lẹ̀hìn náà ó wáá sọ́ fún un pé kí ó jẹ́ kí ẹ̀ ẹ̀ ẹ̀ igbáyáwó. ọ̀wọ́ tẹ̀ wẹ̀rẹ̀ niyẹn. Bàbá rẹ̀ ó pariwo tí. Sùgbọ̀n ìwọ́ ó kàn máa wò péú nítirẹ̀ ni. Ọ̀wọ́ rẹ̀ ti bẹ̀rù. Ijàọ́lá, ogbón oríşiríşì pò nínú rẹ̀. sùgbọ̀n kò rọ̀rùn tó bí o ti n̄ sọ́ ọ́ un. Kín ni ò rọ̀rùn?.. Sé ìwọ́ fẹ́ sọ́ fún un ohun tí o fẹ́ ẹ̀ ni? jòwọ́ jẹ́ kí á rọ̀ra máa se o. **Ó le kú:13**

We know what we want to do. You will keep brainwashing her. Gradually, things will get fixed up. After that, you will tell her it is time for marriage. That is when you will subdue the idiot. Her father will just make a noise as it pleases him. In your own case, you will just look indifferent. You have gotten what you want. Ijaola, you are full of tactics but it is not as easy as you are saying it. What is difficult in this? Would you reveal you intentions to her? Please let us tread gently o.

S/N	Theme			Rheme	Translation
	Textual Theme	Interpersonal Theme	Topical Theme		
1			O	ó máa kóşẹ̀ sí i lóri	You will have to brainwash her
2	Kẹ̀kẹ̀ bẹ̀ẹ̀		ètò	á tò	Gradually, things will get fixed up
3	lẹ̀hìn náà		ó	wáá sọ́ fún un pé kí ó jẹ́ kí ẹ̀ ẹ̀ ẹ̀ igbáyáwó	After that, you will tell her it is time for marriage.
4			ọ̀wọ́	tẹ̀ wẹ̀rẹ̀ niyẹn	you have subdued the fool
5			Bàbá rẹ̀	ó pariwo tí	Her father will just make a noise
6	Sùgbọ̀n		ìwọ́	ó kàn máa wò péú nítirẹ̀ ni	You will just be look indifferent
7			Ọ̀wọ́ rẹ̀	ti bẹ̀rù	You have gotten what you want
8		Ijàọ́lá	ogbón oríşiríşì	pò nínú rẹ̀	Ijàọ́lá, you are very cunning
9	sùgbọ̀n			kò rọ̀rùn tó bí o ti n̄ sọ́ ọ́ un	But, it is not as easy as you are portraying it.
10			Kín	ni ò rọ̀rùn?	What is not easy?
11			Sé ìwọ́	fẹ́ sọ́ fún un ohun tí o fẹ́ ẹ̀ ni	Do you want to tell her



				ṣe ni?	intentions?
12		jòwó	jé kí	á rọra máa se o	Please, let us tread softly

The first paragraph starts with the topical Theme 'We' which conflates with the Subject of the sentence. Here the Theme is the element which in the Mood structure establishes the kind of interaction between the writer of the text and the reader. As a Theme its function is to say that 'We' (Ijaola and Ajani) will collectively develop what the text is about. The Rheme says that they are going to do something that they know and this is what the text is all about. Textual Themes in the novels, as used in the extract above, are used to orient the organization of the clauses within the text and to show relevance with neighbouring clauses (sentences 3 and 6). In the text above, the use of 'lẹhin náà' in sentence (3) has the function of orienting the clause with respect to the neighbouring sentence rather than functioning as a Location circumstance which indicates when in time the process took place. In this example, then could have been replaced with next, which indicates its sequencing function (and therefore a textual Theme. In (7) and in (10) the use of *sùgbón* 'but' is considered a contribution to "the informal conversational tone". 'But' begins the textual theme in these sentences and the conjunction 'but' is also used to "link chains of independent clauses together" (Butt 2002:175).

The interpersonal Themes, as seen in sentences (8) and (10) in the table above express interpersonal meaning (i.e. modality and mood). The analysis of these clauses would show that 'Ìjàọlá' in sentence (8) expresses interpersonal Theme (vocative). (10) expresses the modal adjunct of entreaty and interpersonal Theme. One final observation to be made from Table 4.5 is the unexpressed or covert topical Theme in sentence (9). In this sentence, the Theme has been ellipsed and is recoverable from the preceding sentence.

#### 5.4 Cohesion in *Ó le kú, Şaworoide and Ogún Qmọde*

The interest of a linguistic analysis lies in the analysis of sentence sequences in order to understand how meanings reflect mutual dependence in a text. It is commonly accepted that a text is only meaningful when the different parts are unified. Osisanwo (2005:31) observes that a text can only be cohesive when the linguistic

resources through which it functions is held together as unified whole. He explains further that cohesion differs from coherence by exemplifying with the sentences below:

- {He phoned the police}
- {The midnight guests had come}
- He phoned the police because the midnight guests had come}

The cohesive device used in the last sentence is 'because'. It gives the reason why the police was phoned in the first sentence. And that makes the text a complete and unified one. The different parts are well connected expressing its meaning.

One of the important contributions of choice of Theme to the text is the internal cohesion and coherence of the text: skilful use of thematic choices results in a text which hangs together and makes sense. Peterson and McCabe (1991) remark that there are three aspects of a narrative that makes it easy to understand: content, cohesion and staging. Cohesion from their view is the meaningful connection between sentences. This can be achieved through sentences in a narrative that refer back to previous sentences. Cohesive devices are used to link the elements of a story together in such a way that it makes sense and bring relationship to what could otherwise be disjointed or unconnected aspects of a story.

The concept of cohesion as noted by Fontaine (2013) is a semantic one rather than being structural in the sense that it functions around the clause rather than within it. This idea is supported by Kafes (2012: 85) by saying that cohesion is a matter of the semantic relation that establishes cohesive device and enables a passage of speaking or writing to function as a text. According to Halliday and Hasan (1976), cohesion is realized when the interpretation of some element in the discourse is dependent on that of another. Thus, cohesion is a non-structural relation which functions to help a text hang together (Halliday 2014). Cohesion as a textual device has to do with the relation of meaning in a text and it is usually analyzed through the sentence. This is as a result of the sentence being the highest grammatical structure and it is a determinant to how cohesion is expressed. For instance, if the same entity is being mentioned twice, there are regulations indicating whether the second entity will be named again or referred by pronoun. These regulations are determined by the sentence structure.

Cohesion is relevant both to the author in the creation of a text that can be easily understood and to the reader in deriving the meaning from a text. Also, cohesion refers to one of the available linguistic features which help to make a sequence of sentences in

a text. It occurs in a text through the use of devices that link and bind sentences. Connor (1984) defines it as the use of explicit cohesive devices that signals relations among sentences and parts of text. In summary, cohesion is considered as a relationship existing between lexical items and sentence structures which are put together to construct a unified text. Sanders and Maat (2006) summarise the grammatical and lexical cohesive devices as follows:

- Reference: two linguistic elements are related in what they refer to.
- Substitution: a linguistic element, which is not repeated but is replaced by a substitution item.
- Ellipsis: one of the identical linguistic elements, which is omitted.
- Conjunction: a semantic relation, which is explicitly marked.

Three types of textual cohesion will be discussed in this section: reference, ellipsis and conjunction. Each of these will be described briefly below by looking at their examples in the texts.

#### 5.4.1 Reference

This implies referring expression. These are words whose meaning can only be analysed by making reference to other words in the text. Halliday and Hasan (1976: 31) remark that reference is ‘a type of cohesive relation in which a linguistic item, having no semantic interpretation of its own, refers to a thing or place. These linguistic items as noted by Fontaine (2013) make reference to something else for their interpretation. References are expressions which take their meaning from somewhere else in the text. It could also mean a particular type of cohesion which has specific meaning of information that is being referred to. It bears a particular meaning that can be accessed through context of situation found in reference. For example:

11. For he is a jolly good fellow. And so say all of us. (Halliday & Hasan, 1976: 32)  
Although *he* is implicit, his identity is clear to those who are present.

There are two types of cohesive reference identified in literature: endophoric reference, where the item takes its meaning from within the text and exophoric reference, where the meaning is found in the situational context, outside of the text.

- 12a. *Àjàní n wá ẹ̀rọ̀ agbòròsọ̀ tí àròfò náà wà, Ó ní, níjọ̀ tí Àsàké alára kókó gbòàròsọ̀ yìí, ojọ̀ lojọ̀ náà (1). Mo kàn sọ̀ fún un pé kí ó fetísílẹ̀ ní ò(2). Mo wá tẹ̀ ẹ̀rọ̀ náà(3). Ó farabalẹ̀, ó wá n sẹ́jú pépẹ̀, ó n rẹ̀rìn-in músé, èmi náà jókòó, mo tejúmọ̀ on.(4)Nígbà*

*ti ó gbọ ọ tán, ó wá wò mí lójú, inú rẹ̀ dùn gan-an.(5) Ni a bá òmọ̀ ara wa. (6).Àwọn obìnrin ñ fẹ̀ àpónle o.(7). Ó yá, máa gbọ ọ.(8) (Ó le kú:19-20)*

Ajani was searching for the tape recorder which contains the poem. He said on the first day Asake heard this composition, it was a great day. I just told her to listen. I now played the recorder. She was calm, winking and smiling. I also satstared at her closely. Having listened to it, she then looked at my face, she was extremely happy. We then hug each other. Women generally like being appreciated. Now, listen to it.

- 12b. *Lápitẹ̀ ti ñ gborá tìrònú-tìrònú lóri ijokòó. Ó fì ọwọ̀ méjèjè dá irùkèrẹ̀ ọwọ̀ rẹ̀ dùbú sórí itan, ó ti ara síwájú, ó ní “ ẹ̀ sé púpọ̀ o. Mo dúpẹ̀ o. Mo bá gbogbo ẹ̀yin tí ọ̀rọ̀ náà kàn kédùn o. Ọlórún yóò fòfò rẹ̀mí o. Mo wá ñ fì dáyín lójú pé a ò ní rí irú rẹ̀ mọ̀ o. Ẹ̀yinẹ̀ sáà ní suúrù bí ojọ̀ méjì péré fún mí, ẹ̀ ó sì rí àyípadà tó ga. Ìyàtó ti bèrẹ̀ láti wákátí yì. Ẹ̀ fì iyókù sí ọwọ̀ mí. Ẹ̀ má lọ sí ibikankan o.(Şaworo:74)*

Lapite was already shaking thoughtfully on his seat. He used both hands to cross a horse-tail on his lap horizontally, he surged himself forward and said thank you very much. I am grateful. I sympathised with all of you that fell victim of the incident. May the Lord keep your soul after the loss. I am now reassuring you that it will never happen again. You just be patient with me for just two days, you will witness a great change. The change has started right from now. Leave everything for me. Don't go anywhere.

- 12c. *Baba ti dàgbà kò lè sísẹ̀ tààrà mọ̀. Gbogbo àwọn ọmọ̀ rẹ̀ ló ti di oníṣòwò Lékòó, kòbí obìnrin kankan. Oun náà ló máa ñ sọ pé akọ akọ lógidán ñ bí. Baba ní òun fẹ̀ na ẹ̀yin sílẹ̀, òun kò sì fẹ̀ ariwo. Ó sì súnmọ̀ òkè odò dáadáa. Ó fẹ̀yin lélẹ̀, ó sùnlo fọnfọn. (Ogún: 73)*

The old man is old to the extent that he can no longer work. All his children have become business men in Lagos, there is no woman among his children. He is fond of saying the tiger gives birth to only male offsprings. The old man said he wanted to take a nap and would tolerate no noise. He then moved close to the upland river. He lied down facing up and slept off.

In the excerpt from *Ó le kú* in example (12a) above, every instance of a personal pronoun is an example of reference. For example, the uses of *mo*, *èmi* and **O** throughout the extract are examples of endophoric reference, creating a cohesive link between the text and the situation. There is no way to know who **ó** ‘she’ refers to unless

you know who is being addressed and, similarly, there is no meaning to **mo** and **èmi**(I) without knowing who is speaking. There is only one instance of exophoric reference, or text-internal reference, and this occurs in sentence 7 with the use of **àwọn** ‘them’, when Àjàní says, *Àwọn obìnrin ñ fẹ̀ àpónle o* ‘women like to be appreciated’. This pronoun has no meaning of its own other than grammatical meaning such as plural. This is an anaphoric reference. In the first sentence in the excerpt above, “**ó**” refers back to Ajani. The referential element “**Mo**” in the second, third and fourth sentences still refers back to Ajani while **un** in the second sentence is referring to Asake previously mentioned in the first sentence. The **ó** in the fourth sentence which occurs three times and also in the fifth sentence refers to Asake. While in the fifth sentence of the excerpt the **mí** and **rẹ̀** refer to both Ajani and Asake respectively. The **o** in sentences 5 and 7 refers to the poem.

The protagonist of the story in *O le kú* is first introduced as by means of the non-specific nominal group *Àjàní*, giving the reader the opportunity to establish this character as a node in the network of meanings created in the course of the construal of the narrative. After having been introduced in this way, Àjàní is then presented as identifiable by means of the personal pronoun **ó**, **mo**, **èmi** and possessive determiner **mi**. These latter are instances of reference. In the excerpt above, the reference items **ó**, **mo**, **èmi** and **mi** presume the identity of the character, Àjàní by pointing backwards to the preceding text. Referring expressions as used in the excerpts above fulfill a dual purpose of unifying the text and of economy as it saves writers from having to repeat the identity of whom or what they are writing about over and over again and again.

#### 5.4.2 Ellipsis

Another device which helps in the organization of text into message and which is significant to this study is the system of Ellipsis. Ogunsiji (2001) opines that ellipsis refers to omission of items that are recoverable. In short, ellipsis refers to the idea that something is left unsaid.... ‘unsaid’ implies ‘but understood nevertheless’... (Halliday and Hasan 1976). Ellipsis is a means of establishing a semantic relation by using grammatical elements. It is very similar to substitution; it has different structure and pattern. In ellipsis, something is understood without actually saying it. That is, it simply means substitution by zero. Ellipsis means that an item has been omitted. The omitted item must have been mentioned previously in the text (Halliday & Hasan, 1976). It

simply refers to the idea of skipping some parts of the sentence based on the assumption that an earlier sentence will make the meaning clear. In addition, elliptical element is a relation within the text. The presupposed item is present in the preceding text. For example, if a question is asked thus, would you like another cup of coffee? It is possible for the response to be ‘yes, I would like another cup of coffee but it is more probable to be simply ‘yes, I would’. This answer is based on the specific understanding making the speaker to be confident that the addressee will be able to interpret the presupposition being made. The null symbol, Ø, may be used to indicate that something has been omitted structurally. In the example cited above, it is possible to write: yes I would Ø, where Ø represents the omission of ‘like another cup of coffee’. Halliday and Hasan (1976) quoted by Fontaine (2013) remark that, ‘ellipsis occurs when something that is structurally necessary is left unsaid’. They state further that Ellipsis creates texture because it introduces a connection between the point of ellipsis and another part of the text. Ellipsis has been described by Fontaine (2013) as a kind of structural ‘place-holding device’ that requires the addressee to recover or retrieve meaning from elsewhere in the text. For example:

13. Maa brainwash mi.pg.3 (don’t brainwash me)

The instance of ellipsis found in the example 13 above does meet this explanation of ellipsis even though, with imperative sentences such as this one, the Subject (i.e. Ajani) is expected to be left understood. Talking about the multifunctional analysis of the clause, the meaning achieved in the clause by ellipsis is still the same function as if it were expressed.

Three types of ellipsis have been identified: nominal, verbal and clausal ellipsis. The names given to each of the types suggest the items that are omitted.

#### 5.4.2.1 Nominal Ellipsis

Nominal ellipsis is a type of ellipsis found in the nominal group. For example:

- 14a. Kí ni Dotun wí? (what did Dotun say?)  
 (Ø) Kò sòrò, ó kàn n wo àwòrán ni (*Ó le kú: 57*)  
 “he did not say anything, he was just looking at pictures”
- 14b. Hèlò  
 Hèlò  
 Ta ni? (who is that?)  
 Lọlá ni o. (it is Lola)

A, pèlẹ̀ o, kín ni ǹnkan? (A, sorry , how are things)  
 Ø kò burú rárá o. (Ø not bad at all) (Ó le kú: 72)

15. Bí a ti jókòó ni baba ní níbo ẹ̀ ti ń̀ bọ̀?  
 A ní: Ẹ̀ ń̀ sẹ̀gi ni  
 Ó ni: ẹ̀ ti sẹ̀gi òhún tán ni?  
 A ní: Hanin (Ø)  
 Mo wòye pé ojú baba Láfià kò dára lágbárí.  
 (Ø)Kò fẹ̀ fún wa ní ị̀şu jẹ̀.(Ogún: 73)

“immediately we sat, the old man asked “where are you coming from?”. We said “we went to gather firewood”. He said “are you through?”. We said “yes”. I observed his countenance is not friendly. He does not want to share the yam with us.”

The point of ellipsis is marked by the symbol (Ø) in the examples. The (Ø) is omitting the position of *Dotun, ǹnkanand baba Láfià* so as to economise the forms and to avoid monotony.

#### 5.4.2.2 Verbal Ellipsis

Verbal ellipsis refers to ellipsis occurring within the verbal group. The preceding verbal group presupposes the next which is not fully expressed. The interpretation is made within the verbal group system. For example:

- 16a. Ẹ̀ jòwó, níbo ẹ̀ sùn? (please, where did you sleep?)  
 (Ø) lódò ọ̀rẹ̀ mi obìnrin. (Ó le kú: 10) (at my female friend’s place)

*lódò ọ̀rẹ̀ mi obìnrin* can be interpreted that it stands for *mo sùn lódò ọ̀rẹ̀ mi obìnrin*.

- 16b. Àwọ̀n kan ní ẹ̀yẹ̀ àwòko ló fò wá kì í şe odíderẹ̀ (Ø). (*Saworo:14*)

The ellipsed part of the sentence can be assumed to be *kì í şe odíderẹ̀ ló fò wá*

#### 5.4.2.3 Clausal Ellipsis

Ellipsis occurring in the clause has to do with the mood, and more importantly, it is connected to the question-answer process in discourse; and this implies that there are two types: (a) yes/no ellipsis, and (b) content word question (CWQ) ellipsis. For examples:

17. Àşàkẹ̀ ní, Şé ó lóun kò jó ni? (Asake said, did she say she is not dancing?)  
 Dépò ní, Ẹ̀n. (Ø: ó ní òun kò jó). (Ó le kú: 2) (Depo said, Yes).

18. Ogbón la máa dá si nítorí mo fẹ̀ kí o wá rí mi lóla o.  
 (we have to apply wisdom to it because I want you to see me tomorrow)  
 A, ị̀yẹn á le diẹ̀ o. (that will be a bit difficult)

Báwo? (Ø: ni iyẹn á ẹ le díẹ). (*Ó le kú*: 11) (how?)

Bí a ti jókòó ni baba ní níbo ẹ ti ń bò?

A ní: Á ń ẹgi ni

Ó ni: ẹ ti ẹgi òhún tán ni?

A ní: Hanin (Ø:a ti ẹgi òhún tán) .(*Ogún*: 73)

“immediately we sat, the old man asked “where are you coming from?”. We said “we went to gather firewood”. He said “are you through?”. We said “yes”.

Again, ellipsis is mainly a grammatical relation. They hold the words and structures rather than relating them through their meanings. They are purely textual and the omitted items can be recovered from previous sections of the text.

### 5.4.3 Conjunctions

Another cohesive device which can be used in the organization of the text into a message is the device of conjunction. Conjunction refers to one of the devices in grammatical analysis which is non-structural and it contributes to the texture or cohesion of text. These items set up relationships between clauses, sentences and text. They can relate to the preceding or following text. By establishing the manner in which comes next is semantically related to what has gone before, conjunction can reflect the semantic relation. Conjunction is understood from their sequence in the text when talking in terms of cohesion because sentences of a text can only follow one after the other. Therefore, the focus is their function in connecting linguistic items that occur in sequence. Also, conjunction is not only interested in the connection of two sentences, it is also interested in relating two events semantically. Examples of conjunctions are but, or, and, consequently, because and a host of others. When conjunctions occur at the beginning of a sentence, they are used as an instance of textual Theme in the textual metafunction of the clause and function to connect the clause to a neighbouring clause. In this sense, they ‘constitute a cohesive bond between the two clauses’ (Halliday, 2014) and are explicit markers of relevance.

The most universal classifications of conjunction from the view of Halliday and Matthiessen (2014) are that of appositive and clarifying, additive, adversative and varying, and spatio-temporal, manner, causal-conditional and matter. But Halliday and Hasan (1976) identified only four types of conjunction: additive, adversative, causal,



and temporal. They are used to connect sentences differently based on their meanings using their specified signal words. This work will follow the classification of conjunctions as found in Halliday and Hasan (1976).

### 5.4.3.1 Additive

Additive conjunction refers to a type of cohesive device that coordinates each other structurally. That is, it has to do with the structure of the sentence. They are related to structural coordination and the succession of two independent items. Under this heading, the source of cohesion can be derived from the comparison of the semantic similarity between what is being said and what has gone before. Examples are *àti* “and”, *sí, tàbí* “or”, *bẹ̀ẹ̀ ni, bẹ̀ẹ̀ náà ní* “likewise” etc.

For example:

19. *Àjàní parí ìgò sítáàtù kan tán, ara rẹ̀ wálẹ̀ gbàà, orí rẹ̀ wá pé bí orí alájo Sómólú tó fòdún méta gbàjo lówó egbèrún èniyàn láikòrúkọ̀enikankan sílẹ̀ **bẹ̀ẹ̀ ni** kò sì síwó san fẹ̀nikankan. Ó le kú: 1*

(Àjàní finished a bottle of stout, he is very relaxed, his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back)

20. *Hun, o tún dé o, oníkántan-kántan. ọ́ró gidi là n sọ lówó o. Ọ̀we ni mo **sì** n pa o. **Bẹ̀ẹ̀ náà ni**, bí ọ̀we bí ọ̀we là á lùlù ògídìgbó o, ològbón ní í jó oòmòràn ní í mò ọ̀n. Saworo: 3*

(hmmn, you have come again, unserious element, we are discussing about an important issue at present. **And** I have been speaking in parables. **Likewise**, ògídìgbó drum is always beaten proverbially, only the wise knows how to dance to it while the brilliant people understand it)

- 21 *Gégé bí àṣà wa, Iyìolá ni ó kọ̀kọ̀ jókòó tí a **sì** n jù ú, tí ó **sì** n rò dorodoro. Á n gbádùn ara wa gan-an ni. Bì a tí n ju ara wa **bẹ̀ẹ̀ ni** à n kọ̀rin, tí a **sì** n pariwo. A tí gbàgbé pé oko baálé kò jìnnà sí ibi tí a wà **bẹ̀ẹ̀ ni** àwọ̀n àgbà kì í fẹ̀ kí á máa ṣe irú eré lílẹ̀ báyiì.*

*Ogún: 6*

As it is in our culture, Iyiola sat first and we started throwing him as he hung delicately. We were really enjoying ourselves. As we were throwing ourselves so were we at the same time singing and making noise. We have forgotten that the head of the compound's

farm was not far from where we were because elderly people do not like to see us being engage in a dangerous game like this.

All the conjunctive device written in bold in the examples above reflects how coordination is gained in each particular additive relation.

### 5.4.3.2 Adversative

Adversative conjunction functions to show contrary expectation. The relation in the adversative system is gained by contrasting the expectation derived from what is mentioned before. The expectation can come from the text or speaker-hearer configuration. Examples are *síbè* “however”, *àmó* “but”, *şùgbón* “but”, *bí ó tilẹ̀ jẹ́ pé* “even though”, *bákan náà*. For example:

22a. *Ká sọ̀ tòótọ́ n ò ní pé mọ̀ ọ̀kọ̀ wà o. Mo máa ń wo àwọndriver bí mo bá ti wọ̀nú ọ̀kọ̀ kan. Kò şòro láti wà kẹ̀! Kò şòro láti wà ná, bó bá şe pé tiyẹn ni. Àti bèrẹ̀ ló şòro. **Síbẹ̀**şá o, kì í şe işẹ̀ ikánjù.... Èwo ló dẹ- towó ni, àbí taya, àbí tişẹ̀, àbí ti mọtò? Èwo náà ni ò tó rò níbẹ̀? **Şùgbón** kì í şe towó, Ọ̀lórún ní í fún ni lówó, kì í şe ti mọtò, ègbón bàbá mi ti fún mi ní mọtò kan. Nipa taya, ó wà lówó Ọ̀lórún. Ó le kú:73*

(to say the truth, I will soon know how to drive an automobile. I always watch drivers each time I enter a vehicle. It is not difficult to drive! Well. It is not difficult to drive if it is a matter of driving. It is the beginning that is hard. All the same, it is not something that can be done hastily. What is it? Is it money issue, or wife or a job or a car? Which one does not call for thinking out of them? But it is not because of money, it is God that gives money. It is not a car issue, a brother of mine has given me one, as regards that of a wife, it is in God’s hand. )

22b. *Àşàkẹ̀ gba ọ̀rọ̀ mọ̀ Àjàní lẹ̀nu, ó ní, wò ó má tan rẹ̀ jẹ̀. Kò sí ẹnì tón şìmi lónà. Mo sì ti ro ohun tí mò ń şe dáadáa. Bí o bá máa gbòtító , jẹ́ kí á parí ọ̀rọ̀ náà síbẹ̀. **Lóòótọ̀**, mo ti fẹ̀ràn rẹ̀ rí, **şùgbón**báyì, kò sí ifẹ̀ kankan níbẹ̀ mọ̀. Ó le kú:76*

(Asake interrupted Ajani, she said, look, don’t deceive yourself. Nobody is misleading me. And I have ruminated over what I am doing very well. If only you will listen to the truth, let us put an end to this issue. **Actually**, I had loved you before, **but** now, there is no more love.)

23a. *Fọ́lá dàgbà jù wá lọ̀ púpọ̀ púpọ̀, búròdá ni a sì máa ń pè é. Ó ti tó ẹnì tó ń ní iyàwó **şùgbón** kò ì tii ní. Ó fẹ̀ràn kí ó máa na omọ̀dẹ̀ púpọ̀, ó sì lè rán èyàn níşẹ̀ jù. (Ogún:3)*

Fola was older than us very well, we usually call him brother. He is old enough to marry a wife but he has not. He derives pleasure so much in beating children and he was too fond of sending people on errand.

- 23b. *Ogun náà le púpò **ṣùgbòn** kò pé púpò tí àwọn èniyàn Odẹwálé fi ṣégun àwọn ara Adánrò tí wòn sì lé wọn jìnnì réré lọ sí ẹsẹ òkè kan, nínú igbó ọpẹ. Odẹwálé baba Odẹjídé fara pa púpò nínú ogun yìí nígbà tí ó ṣubú tí ó sì ti ẹgbé bọ igi sóó-sóó àbémólẹ kan. Èjẹ dànù púpò lára rẹ **ṣùgbòn** kò kú. (Saworo: 1)*

The battle was fierce but it did not take long before Odewale's people conquered the people of Adanro and chased them away to a very far place in a forest of palm trees. Odewale, Odejide's father was fatally injured when he fell on and got stuck to a sharp tree stump. Much blood was wasted but he survived it.

The connectives written in bold in the examples above connect the preceding information by means of connecting their meaning. At first, from example 22a, the expectation that is derived from the first sentence is that driving is not a difficult feat to be achieved. Then, the connection comes that despite not being difficult; it is not a task to be done in haste. The word *síbẹ* 'however' clearly shows that there is a contradiction in terms of expectation and it connects the sentences by means of correcting the meaning. In 23a, the expectation is that at a certain age, a man should be married. The character mentioned in that excerpt, Fola has reached that age. The connective there, *ṣùgbòn* 'but' is used by the author to refer to a contrary expectation. Same thing applies to example 23b, the king lost much blood as a result of the wound he sustained on the battle field yet he did not die as expected.

#### 5.4.3.3 Causal

Causal relation in the conjunctive system according to Nunan (1993: 27) represents one of cause and consequence. It means that one clause is the cause and the rest represents the consequence. Causal relation includes result, reason, and purpose to form a cohesive chain. Causal conjunctives include words and phrases such as 'and, but, so, because, after that', and 'in conclusion'.

For example:

- 24a. *Àṣàkẹ̀ dídẹ̀, ó tú aṣọ̀ rẹ̀ ró, ó sì n wé gèlẹ̀ rẹ̀ náà, **nítorí** Àjànítí tú gèlẹ̀ náà lẹ̀kẹ̀kan, ó ti n fowó ra irun tí Àṣàkẹ̀ sẹ̀sẹ̀ kó. (Ó le kú:5)*

(Asake stood, adjusted her wrapper and head-gear as well because Ajani has loosened the head-tie and was caressing Asake's new hair-do.)

- 24b. *Òrò yìí bá mi lẹ̀kùfú sùgbón n ó máa ronú sí i, òrò náàgba ìrònú nítorí ohun tí ẹ̀fẹ́ gan-an kò tí yé mi. (Ó le kú:27)*

(this matter caught me unaware but I will ponder over it. The matter deserves serious thinking because I cannot understand yet what you really want.)

- 25a. *Òtò ni ilé tiwa, òtò sì ni ilé àwọn Dọ́lápọ́ papàá. Ilé tiwa ló ti ti àwọn Iyìọ́lá nítorí omọ baba kan náà ni baba mi àti ti àwọn Iyìọ́lá. (Ogún: 7)*

Our house and that of Dolapo is different, our house is next to that of Iyiola's because my father and Iyiola's father are brothers.

- 25b. *Aşọ ñlá ni omọ ilé Àyángalú tí ó jì ilù gbé wọ wá sí ibi àjòdún nítorí pé ọba tí şèlérí láti fí jẹ oyè kan bí òun bá tí şe orò tán tí kò sí sí ewu. Nígbà tí omọ náà rí oun tó şelẹ̀, ó yára bó aşọ ọrùn re şonú, ó sì sálo kúrò ní àárín ilú. Èrú bà á pé ọba lè ránşé pe òun. (Şaworo:14)*

The boy from Ayangalu's family who stole the drum dressed in a big way for the ceremony because the king has promised him a chieftaincy title after successfully performing the rituals. When the child saw what happened, he quickly removed the cloth, and left the town. He was scared the king might call on him.

The word **nítorí**(because) connects the two sentences in the examples above by means of showing their causal relation. The first sentence in 24a is the consequence that occurs because of the effect of the Ajani's action of removing the head-gear. In 25a, the characters have their houses side by side as a result of the blood relationship of their fathers while the mode of dressing of the character in example 25b is caused by the promise made to him by the king.

#### 5.4.3.4 Temporal

Temporal conjunctives stand for the sequence of time. It occurs when the events in the text are related in terms of timing of their occurrence (Nunan, 1993). Temporal connectives express sequence and simultaneity (Halliday & Hasan, 1976). Sequence is

when one event follows another while simultaneity is when events happen at the same time. For example:

26a. *Làipé, onítòjù aláìsàn èèkan pe Àṣàké. (Ó le kú: 76)*  
(soon, that nurse called Asake)

26b. *Nígà tí wón ṣe bèè tán, wón rérìn-in. Mo sì ní 'ó ti tán nù un o'. Léyìn eléyìí, a pinnu láti kan ọkọ ibépe kan. A lọ sínú oko olóko kan, a sì gé igi ibépe kan lulẹ. Ibépe náà sì wó lu àwọn igi ègè kékèkèkè báyií sùgbón kò sí ohun tó kan àwa níbi èyíun. A kó àdà bo ibépe, a sì gé ẹṣẹ-ọkọ mérin níbè. (Ogún:4)*

Having done that, they laughed. And I said 'it is all over'. After that we planned to construct a vehicle patterned after the pawpaw tree. We went to somebody's farm and we cut down a pawpaw tree. The pawpaw tree fell on some cassava seedlings but we were not bothered. We matcheted the pawpaw tree and made four tyres out of it.

26c. *Kí á kọkọ gún gbogbo ewé lódó diè kí á kó ó sínú orù kan, kí á wá da ataare mèsàn-án àti àgbààrín kan sí inú orù náà kí á dé e pa fún ọjó méje. Léyìn ọjó méje náà, a ó mu àgbààrín ibè jáde. (Saworo:7)*

That we should first pound all the leaves inside the mortar for a while and pack it inside a gourd, and then put nine alligator peppers and one agbaarin inside the gourd and cover it for seven days. After seventh day, we will bring out the agbaarin.

Connectives are used to indicate causal or temporal relationships between two or more items (Halliday & Hasan, 1976). In example 26a-c, the connectives *Làipé* 'very soon', *Léyìn eléyìí* 'after this' and *Léyìn ọjó méje náà* 'after the seven days' are used there to express sequential events in which one event follows another after the duration of a particular event. The connective *sì* in 26b can be considered as a durative marker indicating events that occur simultaneously i.e. the pawpaw that was cut fell on the small cassava trees at the same time.

## 5.5 Findings

Akinwumi Isola has succeeded in portraying his message across to his reader through the use of the appropriate lexical terms and semantic relationship that relate to the object of analysis. The use of the appropriate words, phrases and sentences and their sense of connectivity have helped to give the texts a good interpretation.

Different types of Themes appear in the texts to satisfy different communicative needs. For instance, Textual Themes in the Texts is used to signal that a new move is set to begin as in:

- (27a) Balógun ilú wólé ó rí Òpálábà lórí ení. Ó n wò ó nílè. *Nígbà tó yá, Ó jókòò tì í. Saworo:15*  
*‘the town war commander entered and saw Opalaba on the mat. He was looking at him on the ground. After a while, he sat beside him.’*

Textual Themes also functions to show relevance with neighbouring sentences by

(i) linking two clauses in a coordinating relation. For example the conjunction

*sùgbón* in (27b) below:

- (b) Lòtò mo ti fẹ̀ràn rẹ̀ rí *sùgbón* bá yí kò sí ifẹ̀ kankan ní bẹ̀mó. (*Ólekú:76*)  
 “truly I loved you before but now there is nomore love.

(ii) it also relate the clause to the preceding text through a logical link between messages e.g

- (c) Ó máa kó sẹ̀ si lórí *kẹ̀kẹ̀ bẹ̀ẹ̀* ètò á tò, *lẹ̀yìn nàà* o wa sọ̀ fún un pé kí ó jé kí ẹ̀sẹ̀igbẹ̀yàwó.  
 “you will brainwash her, with that, everything will be fixed, after that you will now tell her it is time for marriage”

Interpersonal Theme is used to express modal adjunct of entreaty as in:

- (d) **Dákun** tètè mójú tó ọ̀rò idẹ̀ yíi o. *Saworo:3* ‘please, quickly take care of this issue of the brass ’

The interpersonal Theme can also be used to express the speaker’s attitude to the message of the clause. E.g

- (e) **Dájúdájú**, mo ti fẹ̀ Àsàkẹ̀ nàà. (*ó le kú:75*) ‘certainly, I have married Asake’

This type of Theme is also used to signal to the person concerned that the clause refers to him or her. For example:

- (f) **Ègbón**, èyin lẹ̀ n sọ̀rò bá yíi. (*ó le kú:38*).  
 “Elder, you are the one talking like this”

Marked Theme in the novels are for emphasis to achieve a foregrounding of the author’s point of departure through structure transposition and also to introduce a new stage in discourse. For example,

- (g) Ní iròlẹ̀ ọ̀jọ̀ kan bá yíi, Àjàní lọ̀ kí Lọ̀lá ní yàrà rẹ̀. (*Ó le kú:29*).

“on one fateful evening, Ajani went to greet Lola in her room”  
 Sentences in the texts are well connected in order to achieve cohesion. Semantic relationship exists between a sentence and the succeeding sentences in terms of content and message. The conjunctions in the examples above give are used to achieve inter-sentential cohesion in the texts under consideration so as to enhance interpretation. The conjunctions also helped to connect what is said to what has been said earlier to achieve textuality. Reference as a cohesive device in the texts is used to achieve economy and this is expressed through the use of pronouns. Pronouns, according to Oguniji (2001) can function to express collectivity and also to polarize or segregate. An example of this is found on page 115 of *ó le kú*:

- (28)      *şé kò sí nńkan o?*                      ‘hope there is no problem’  
             *A wá toro iyawó wa ni*                      ‘we are here to ask for our wife’  
             *Ibí kó, e ti şinà*                                  ‘not here, you have missed your way’

The italicised pronouns are used to represent the groom’s family collectively.

Àwọn èniyàn oko lo sùésùé, *wọn* tún padà, *wọn* ní oḍún kan ti pé o. Nígba yìi ni *wọn* tó wá tú igbá wò. *Wọn* fi iwé alárábadà di gbogbo aṣo àti àwọn ohun mii ràn tí *wọn* gbá wá. Abẹnugan yẹ gbogbo rẹ wò pátápátá. *Ó* wá kí wọn kú ináwó, *ó* sì yìn wọn fún aáyan *won*. *Wọn* sanwó omọ-ilé lókúnrin, lóbinrin.

The groom’s family walked away reluctantly and came back claiming that it is another one year. It was then the calabash was opened. All the dresses and other items brought by them were beautifully wrapped with multi-color papers. The coordinator examined everything. She then saluted them for their spirited efforts. They paid money for men and women.

In the second part of the example above, a polarity is established between the representative of the bride’s family (alága ijókòò) and the groom’s family through the use of pronouns. The reference for the pronoun *wọn* is the groom’s family while pronoun *ó* refers back to the representative of the bride’s family.

Based on the view of Halliday (2014), the topical Theme is obligatory but it is observed in the course of the analysis on page 14 of *Ó le kú* that topical Theme can be covert or unexpressed:

- (29) A! Ijàolá, ogbón oríşirişi pò nínú rẹ. *Şugbón kò rorùn tó bí o ti n sọ ó un*.  
 “A! Ijaola, you are cunny, but it is not as easy as you have said it”

The topical Theme in the italicised sentence is unexpressed but understood because it is recoverable in the previous clauses. Also, Halliday (2014:97) believes that 1<sup>st</sup> person pronoun is the most unmarked Theme in declarative sentences, however we observe that in the text seven 3<sup>rd</sup> person pronouns were also promoted to thematic positions. An example is on pages 19-20 of *Ó le kú*:

(30) Àjàní n wá ẹ̀rọ̀ agbòròsọ̀ tí àròfò náà wà, *Ó* ní, níjọ̀ tí Àsàkẹ̀ alára kókó gbòàròsọ̀ yìí, ojọ̀ lojọ̀ náà (1). Mo kàn sọ̀ fún un pé kí ó fetísílẹ̀ ní ò(2). Mo wá tẹ̀ ẹ̀rọ̀ náà(3). *Ó* farabalẹ̀, *ó* wá n sẹ́jú pépẹ̀, *ó* n rẹ̀rìn-ín músẹ̀, èmi náà jókòó, mo tejúmọ̀ on.(4)Nígbà tí *ó* gbọ̀ ọ̀ tán, *ó* wá wò mí lójú, inú rẹ̀ dùn gan-an.(5) Ni a bá òmọ̀ ara wa. (6).Àwọn obìnrin n fẹ̀ àpónle o.(7). *Ó* yá, máa gbọ̀ ọ̀.(8) (*Ó le kú*:19-20)

(Ajani was looking for the tape recorder which contains the poem. He said. The day Asake herself first heard the poem, it was a great day. I just told her to listen. I now played the recorder. She was attentive, she was blinking her eyes, she was smiling lightly, I also sat, I was looking at her closely. After listening to it, she looked at me, she was very happy. And so we embraced ourselves. Women like to be appreciated. Now, listen to it.)

By employing the 3rd person pronoun as a Theme, it enhances the informal manner of the conversation making it more informative to the reader.

In conclusion, this section has attempted to explore the various cohesive devices in *Ó le kú*, *Şaworoidẹ* and *Ogún Omódé*. The analysis of the cohesive devices used in the texts under study revealed that a text can only be meaningful if various segments are brought together to form a unified whole. Therefore, for a text to be cohesive, it must be held together by some linguistic devices. However, based on Halliday's concept, the various cohesive devices identified in the texts are lexically and grammatically related to the discourse as they provide cohesion, which is the linguistic means through which a text functions as a single unit.

## 5.6 Interpersonal Metafunction – Clause as Exchange in the Texts

Language, according to Halliday and Matthiessen (2014) has been identified as interactions which involves the process of initiating or responding to the act of giving or demanding for goods-and-services or information. Because of this, Halliday and Matthiessen (2014) regard this function as one of exchange. In interpersonal metafunction analysis which is one of our concerns in this chapter, sentence is



considered as a piece of interaction between the speaker and listener (Halliday&Hasan 1985:8) in Ayoola (2013). According to Butt (2006:13) “The interpersonal metafunction uses language to encode interaction and to show how defensible or binding we find our proposition or proposal.” In interpersonal analysis, meaning is considered based on its function during social interaction, acting as an interactive agent, an exchange between speakers. Interpersonal function is usually organized in terms of mood and residue(something that remains after a part is taken). The mood element in this metafunction is further analysed into Subject and Finite while the residue is broken into the predicator, complement and adjunct. The Subject and Complement are realized by nominal groups. The Finite is actualized by the tensed element of the verb. The Predicator materializes through the element or elements of the verbal group. The Adjunct is realized by an adverbial group or prepositional phrase. This metafunction relies on the use of language to enact social relationships and it is connected with the grammatical system of Mood by investigating the choices of modality, predicator, complement and adjunct in texts. The main idea of the interpersonal metafunction is the division of the clause into Mood and Residue which is also called the mood analysis.

The interpersonal metafunction has been identified as a resource for enacting social roles and relationships between speaker/writer and listener/reader (Matthiessen 1995:17). Interpersonal meaning functions as a form of action where the speaker is doing something to the addressee by means of language. The interpersonal function of the clause involves the exchanging roles in interaction: statements, questions, offers and commands, together with accompanying modality. It is also an evidence of the principal types of speech roles: giving and demanding in which the commodity being exchanged can be goods & services or information (Halliday & Matthiessen 2014: 134). Table 5.1 shows those two principal types of speech role.

**Table 5.11 Giving or demanding, goods-&-services or information** (Halliday & Matthiessen 2014:136)

Role in exchange	Commodity exchanged	
	(a) Goods and services	(b) Information
(i) giving	‘offer’ Would you like this teapot	‘statement’ He’s giving her the teapot
(ii) demanding	‘command’ Give me the teapot	‘question’ What is he giving her?

Table 5.11 shows that at every speech event, the interactants exchange commodity, which could be information or goods and services. At the same time, each of them takes a particular role, which could be that of a giver or a receiver. Through the process of offer and statement, a speaker achieves the role of giving; and through command or question, he satisfies the role of demanding. Thus, the mood system is all about exchange of commodity and the attributing of the roles of giving and demanding by the interactants in a conversational interaction. The Interpersonal metafunction exposes the attitudes of the speaker towards a discourse in a dialogue. Through this function of language, we realize that the foundation of human language activity is dual, giving (declarative Mood) or demanding (interrogative Mood).

### **5.6.1 The Mood Element of a Clause**

Mood is the element employed in distinguishing the form of the inflectional forms of a verb to state whether the action or state it marks is seen as fact or as command, possibility, or wish. The first main element revealed in the mood system is the Mood element which consists of Subject and Finite. Apart from the Subject and Finite, we may also have modal adjunct and comment adjunct in the Mood element. According to Halliday & Matthiessen (2014), the modal adjunct expresses temporality, modality, and intensity while the comment adjunct is connected to the attitude of the speaker. Mood simply stands for the relationship that exists between the subject of the clause and the finite item of the verbal group together with the remaining part of the clause known as the residue. The mood of a clause is recognizable from its structure, statement is realized by the declarative mood, question by the interrogative mood, and command is realized by imperative mood. However, the speech function of a sentence can be recognized by interpreting the meaning in its context. Butt (2006) reflects that "the relationship between lexico-grammar and interpersonal meanings is not always straightforward information that can be sought using imperative and declarative moods as well the interrogative mood..." In the analysis of the interpersonal metafunction, Halliday puts forward an analysis in which the parts of a clause (the orthographic sentence as it is used in this study) are broken down into mood and residue elements. This analysis can be called the mood analysis. In the Hallidayan framework, mood,

unless otherwise specified, refers technically to the mood block, which comprises the following components:

- Subject (S)
- Finite element (F)

The subject and the finite elements are found under the mood block while the remaining parts are elements of the residue. Based on the view of Butt (2000:88), the combination of both the Subject and Finite bring “the main burden of interpersonal meanings”.

#### **5.6.1.1 The Subject**

The Subject may be represented by a nominal group or a personal pronoun. It depicts the authenticity of the existence of the clause proposition that can be affirmed or denied (Halliday & Matthiessen 2014:145; Thompson 1996:45).

#### **5.6.1.2 The Finite**

The Finite is one of the verbal operators expressing tense, modality, and polarity (Gerot & Wignell 1994:25; Halliday & Matthiessen 2014: 150). Tense expresses the time an event did/does/will or should happen. Modality indicates the speaker’s judgment of the probabilities in what he/she is saying. Polarity shows whether a proposition is positive or negative. Thompson (1996:45) observes that tense, modality, and polarity are the elements that claim the validity of the propositions that can be confirmed or rejected by the listeners. The Finite element functions to enable an event or entity to be argued about. Halliday & Matthiessen (2014: 150) note that “a good way to make something arguable is to give it a point of reference in the here and now; and this is the function of the Finite.” Therefore, an event can be presented in terms of time (Ade jumped; past time/tense), modality (Ade might have jumped; probability), or polarity (Ade did not jump; negative polarity). Based on these, the Finite can be expressed through three features: temporal operators, modal operators, and polarity. Table 5.12 shows the list of finite verbal operators with regards to temporal operators and polarity in Yoruba language.

**Table 5.12: Finite Verbal Operators (Adapted from Halliday & Matthiessen, 2014: 145)**

Temporal Operators			
	Past	Present	Future
Positive	ti, á ti, ti máa ń,	ń, máa ń	á, yòò, máa ‘will’
Negative	Kò, ki í, kó, ‘not’		Kò ní ‘will not’

Below is an example of mood analysis at the level of mood element.

**31. èrù àrùn ibà ń bà mí. (*Ó le kú:8*) ‘ I am scared of malaria’**

èrù àrùn ibà	ń	bà	mí	I am scared of malaria
subject	finite			
Mood		Residue		

### 5.6.2 The Residue Element

The residue consists of three kinds of functional elements: predicator, complement, and adjunct (Halliday & Matthiessen, 2014: 151). There can be only one predicator in the residue element (Halliday & Matthiessen, 2014: 151). Below are the components of the Residue.

#### 5.6.2.1 The Predicator

The predicator refers to the verbal group. Butt (2000: 92) sees it as the “basis of predication or validation of the rest of the clause”. According to Halliday and Matthiessen (2014:151), there are four functions of the Predicator: (1) to specify the ‘secondary’ tense; (2) to specify various other aspects and phases, e.g. seeming, trying, and hoping; (3) to specify the voice; and (4) to specify the process (action, material, mental, relation process).

#### 5.6.2.2 Complement

Prasetyo (2013) opines that a complement is a nominal group that completes “the argument set up in the clause”. There could be one or two complements occurring in the residue. The complement is any entity that could have occurred as the subject of the clause, but which does not. It includes the nominal groups referred to as direct and indirect objects, and also what Halliday refers to as attributive complement. The complement usually answers the questions “to whom” and “did to what”.

### 5.6.2.3 Adjunct

An adjunct could be an adverbial group, nominal group, or prepositional phrase that serves as a circumstance in the experiential meaning but has no potential of being a Subject (Butt 2000: 92; Halliday & Matthiessen, 2014: 152). Four types of adjuncts have been identified: mood adjuncts, circumstantial adjuncts, comment adjuncts, and conjunctive adjuncts. The adjuncts that are found in the residue element are the circumstantial adjuncts which answer the questions ‘how’, ‘when’, ‘where’, and ‘by whom’ (Gerot & Wignell, 1994). There could be to about seven adjuncts in the residue. The sentence below is an example of mood analysis in the level of mood element and residue element.

**32. A máa sùn lóṭòṭò ni o. (Ó le kú:8) ‘we will sleep separately o’**

A	máa	sùn	lótòṭò ni o
subject	finite	predicator	adjunct
Mood	Residue		

The main difference between complement and adjunct is described in Halliday & Matthiessen (2014: 154) as: A complement is an element within the Residue that has the potential of being Subject but is not ... It is typically realized by a nominal group. "An Adjunct is an element that has not got the potential of being Subject ... An Adjunct is typically realized by an adverbial group or a prepositional phrase.

### 5.6.2.4 Other Kinds of Adjuncts

As mentioned earlier, besides circumstantial adjuncts, Halliday and Matthiessen (2014: 156) identify three more kinds of adjuncts: mood adjuncts, comment adjuncts and conjunctive adjuncts. Mood adjuncts and comment adjuncts entails an interpersonal meaning and therefore fall within mood elements. Therefore, both of them are regarded as modal adjuncts. On the contrary, conjunctive adjuncts occur outside the mood analysis because they function as discourse markers that are related to textual function, not interpersonal function as discussed under 4.3.4.3 in the previous chapter. Table 5.3 presents the relationships among the language metafunctions, the three types of adjuncts, and the Mood structure.

**Table 5.13: Metafunctions and Types of Adjuncts (Halliday and Matthiessen 2014:157)**

Metafunction	Type of Adjunct	Location in Mood Structure
experiential	circumstantial adjunct	in Residue
interpersonal	modal adjunct	in mood or comment
Textual	conjunctive adjunct	(not in mood structure)

### 5.6.3 Vocative

Vocative from the perspective of Halliday (2014:159) refers to another item that that can be found in the structure of the sentence as exchange but it is outside the scope of the mood and the residue. Vocative is a nominal group which ensures the participation of the addressee in the clause (Halliday & Matthiessen 2014: 159; Bloor & Bloor 2004:289). Halliday and Matthiessen (2014:159) mention two functions of the vocative: to mark the interpersonal relationship and to be a text signal. Although the function of a vocative is to state the interpersonal relationship in interpersonal analysis, it is not to be considered as a part of Mood element or the Residue element because it belongs to interpersonal Theme (if it occurs in the initial position of the clause) which is related to textual function. (See section 4.3.4.2). Below are two examples of sentences from *Ó le kú* which use vocative. In the first example, the sentence uses *Àntías* its vocative; the sentence in the second example uses *Dòtunas* its vocative.

33a. *Àntí, ẹ wò wá.* P17 ‘aunty, look at us’

33b. *Ó dàbò ná o, Dòtun.* ‘see you later, Dotun’

The vocatives in the examples above function to achieve a foregrounding of the characters and to focus on them.

### 5.6.4 Mood Types

There are two main classifications of mood types: indicative and imperative moods (Gerot & Wignell 1994; Halliday & Matthiessen 2014). Each of them has different arrangements and functions.

#### 5.6.4.1 Indicative Mood

Indicative mood is employed in the exchange of information (Halliday & Matthiessen 2014: 160). It is derived from the arrangement of Subject and the Finite. Two possibilities are possible from the arrangement of Subject and Finite. They are declarative and interrogative moods.

### Declarative

Declarative is the characteristic expression of a statement (Halliday & Matthiessen 2014: 160). In the declarative mood, the Subject is followed by Finite, as illustrated by example 4 below taken from *Ó le kú*. In 4, the Subject ‘*mo*’ is followed by the Finite ‘*ti*’.

34. **Mo ti sọ fún èkèjì mi tí a jọ n gbélé pé kó jáde mo fẹ ní àlejò. P34**  
**‘I had told my roommate to leave the room that I’m expecting a visitor’**

Mo	ti	sọ	fún èkèjì mi
subject	finite	predicator	Complement
Mood	residue		

### Interrogative

The second type of mood found in the indicative mood is the interrogative mood. Interrogative mood is the characteristic expression of a question (Halliday & Matthiessen 2014: 160). There are two types of interrogative mood block identified in the selected texts: polar (yes/no questions) and CW-questions (Content word). Polar type is an adjunction of the question markers *şé, ñjé, şèbí/şebí*, followed by the Subject, as illustrated by example 5 in which the Question marker ‘*şé*’ ‘do’ precedes the Subject ‘*O*’ ‘you’ followed by the finite fused with the lexical verb.

35. **şé o mò pé irú iwà bẹẹ kò dára? (Şaworo: 34)** ‘Do you know such behaviour is not good?’

şé	o	mò	pé irú iwà bẹẹ kò dára
QM	subject	Finite+predicator	complement
	Mood	residue	

CW-question is a type of question in which Wh elements in English language and its correlates in Yoruba language which express the same meaning serves as either the Subject, the complement, or the adjunct and is located at the initial position of a clause. Example 6a illustrates an interrogative clause which uses ‘*ta ni*’ ‘*who*’ serving as the Subject of the clause. Example 6b illustrates an interrogative clause which uses *Èwo ni* ‘*which*’ as the Complement. Example 6c illustrates an interrogative clause which uses ‘*níbo ni*’ ‘*where*’ serving as the Adjunct.

**36a ta ni ó na ara wọn? ‘who won’**

Ta ni	o	na	ara wọn
CWQ- subject	subject	Predicator +finte	complement
mood		residue	

**36b Èwo ni tàìjádé? (Ogún:11) ‘which one is not going out?’**

Èwo ni	tàìjádé
CW-complement	predicator
residue	mood

**36c ‘níbo ni ó fẹ̀ sùn?(Ó le kú:8) ‘where do you want to sleep?’**

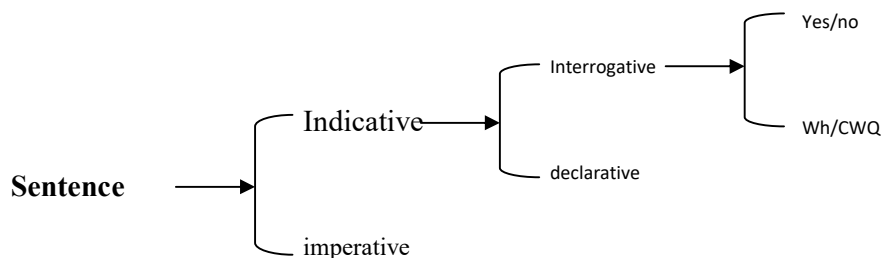
Níbo ni	o	fẹ̀ sùn
CWQ- adjunct	subject	Predicator +finte
Residue	mood	residue

**5.6.4.2 Imperative Mood**

Imperative mood is used to exchange goods and services (Halliday & Matthiessen 2014: 165). In this third type of mood, the subject is often covert, as in *face the wall!* Halliday chooses to treat this absence of the subject as a case of ellipsis of the subject, that is, the subject is understood to be there, but is not overtly expressed; but the hearer can supply it mentally.

7. Lọ̀ sùn sórí àga.(Ó le kú:8) ‘go and sleep on the chair’

Lọ̀ sùn	sórí àga
Finite +predicator	adjunct
Mood	residue



**Fig 5.2 Network of Mood Systems**

**5.6.5 Polarity and Modality**

As noted earlier under the mood element, polarity and modality are expressed alongside the Finite. Both add to the meaning of the Finite. Polarity enacts a positive or negative meaning to the proposition expressed in the Finite. Most times, the positive



sentence is expressed without additional element, while the negative is expressed and marked through the use of negative markers which give negative meaning, like *kò*, *kì í*, *kó*. Halliday & Matthiessen (2014:173) observe that positive clauses are used tentimes more than negative clauses in many discourse types but stressed that, that does not mean that they do nothave equal role. One of them, however, is as meaningful and substantive as theothers (Halliday & Matthiessen 2014:173).

### 5.6.6 Mood Analysis in *Ó le kú*, *Şaworoidę* and *Ogún Qmọdę*

As noted earlier, this study is done using an analysis based on the interpersonal metafunction of language in functional grammar. This metafunction expresses personal and social relationships existingamong speakers in which it can be seen how each speaker takes a position and interacts with others. In the investigation of the interpersonal metafunction realized in the texts, the dominant mood type realized in the novels is explored and its effects are also examined. The analysis of the mood block, in which sentences of the novels are broken down into mood and residue elements, is engaged to reveal the dominant mood type observed in the texts. Through the mood analysis, the different mood types of the sentences are established through the positioning of the subject and the finite element. In the analysis, the data for this study are analyzed by usingHalliday’s model of mood analysis which reveals the Moods, Residues, Subjects,Finites, predicators, and adjuncts realized in the sentences. After that, the prominent mood type realized in the texts isthen examined by analyzing the structures of the mood elements.

#### 5.6.6.1 Data Analysis

The data for this analysis are selected from Akinwumi Isola’s novels, *Ó le kú*, *Şaworoidę* and *Ogún Qmọdę*. Five passagesare purposely selected for the analysis in this section.

#### Excerpt 1: *Ó le kú*:8

Wọn wọlé. Àjàní tún ibùsùn sẹ.  
 Àşàké: ‘níbo ni ó fẹ sùn?’  
 Àjàní:ibí yí náà gbà wá  
 Àşàké:A máa sùn lóṭọṭọ ni o. Lọ sùn sórí àga. A à sùn pọ o.

They entered. Ajani re-laid the bed.  
 Asake: where do you want to sleep?  
 Ajani: this space can accommodate us

Asake: we will sleep separately o. Go and sleep on the chair. We are not sleeping together.

## Structural Analysis of the Sentences

1.

Wón	wólé
Subject	Finite plus predicator
MoodResidue	

The mood block of this sentence is declarative; the interpersonal function is a statement stating a fact by informing the reader of what happened to the subject. Meanwhile the finite element is fused with the verb; the tense of the finite is past. The subject of the sentence is a pronoun, *wón* ‘they’ referring to both Asake and Ajani. In the residue we have the predicator as the verb *wólé* ‘entered’.

2.

Ajani	tun	ibùsùn	şe
subject	Finite + predicate	complement	predicator
Mood		residue	

The sentence above also has a declarative mood block with the speech function of statement. It is stating information about the action performed by Ajani, the nominal element which is the subject of the sentence. The temporal value of the finite is indicating the past tense which is fused with the predicator. The predicator in the sentence is a splitting verb *tún...şe* ‘arrange’. Ajani is the subject of the mood of the sentence. The residue consist of the predicator *tun...şe* ‘arrange’ and a complement *ibùsùn* ‘bed’ which is the complement of the verb *túnşe*. It is inserted in-between the verb because the predicate is a splitting verb.

3

Níbo ni	o	fé sùn
CWQ- adjunct	subject	Predicator +finite
Residue	mood	residue

The mood of this sentence is content word (CW) – interrogative. The interpersonal function is a question, demanding information from Ajani based on the action he took in the previous sentence. The mood consist the subject which is the pronoun *o* ‘you’, the reference of the pronoun is Ajani. The other part of the mood, the finite element is already fused with the predicate which is a part of the residue. The content word (CW)

interrogative marker in the sentence, *nibo ni* ‘where’ forms the adjunct part of the residue apart from the predicator.

4.

ibí yíí náà	gbà	wá
subject	Finite + predicator	complement
Mood	residue	

The mood here is declarative and the speech function is a statement. It is giving information in reaction to the question asked by Asake in the previous sentence with CW interrogative mood. The nominal group, *ibí yíí náà* ‘this place’ serves as the subject of the sentence, the predicator is the verb *gbà* while the pronoun *wá* ‘us’ is the complement coming together with the predicator to form the residue.

5.

a	máa	sùn	lótótòtò ni o
subject	finite	predicator	adjunct
Mood	Residue		

The mood block here is declarative while the speech function is that of assertion. It is still giving the readers information based on the question raised in sentence 3 by Asake and it is used to assert the fact that they will sleep separately. In this sentence, the finite is not fused with predicator. We have the pronoun *a* ‘we’ as the subject, the future tense marker *máa* ‘will’ as the finite element. It is a proposition initiated by Asake that they will sleep separately and this is achieved through the use of the modal *máa* ‘will’.

6.

Lọ sùn	sóri àga
predicator	adjunct
residue	

The mood block here is imperative. The interpersonal function is command. Asake is authoritatively demanding from Ajani to carry out her wish of not sleeping together by sleeping alone on the chair.

7.

A	à	sùn	pọ o
Subject	finite	predicator	adjunct
Mood	residue		

Again, the mood block in this sentence is declarative and the speech function is that of warning. It functions to give out warning to the addressee, Ajani, based on the earlier proposition on their sleeping arrangement. The subject is a pronoun still referring to both Asake and Ajani, the proposition is enabled through the polarity item which is the finite element of the mood of that sentence.

**Excerpt 2: *Şaworo:22***

Lápitẹ fi àtẹlẹwọ òsì dá Awaromárò dúró. Baba Awaro, ẹ má yọ ara yín lẹnu rárá o. Èmi ò ní búra kankan o. N ò sù sín gbẹré. ẹ̀bí ẹ̀ mò pé onígàgbọ̀ ni èmi? Èmi kì í ẹ̀ onífá.

Lapite stopped Amawomaro with the left palm. Elder Amawo, donot bother yourself at all. I will not engage in any oath taking, and I won't succumb to any incisions. After all, you know I am a Christian? I am not an idol worshipper.

**Structural Analysis**

1.

Lápitẹ	fi	àtẹlẹwọ òsì	dá	Awaromárò dúró
subject	Finite+ predicator	complement	predicator	complement
Mood		Residue		

The mood block in the sentence is declarative with the speech function of statement stating the action performed by Lapite.

2.

Baba Awaro, ẹ	má	yọ	ara yín lẹnu rárá o
subject	finite	predicator	complement
Mood		Residue	

The sentence has an imperative mood block with command as the speech function which is used by the speaker to give an instruction to the addressee not to bother himself any longer about the issue at hand.

3.

Èmi	ò ní	búra	kankan o
subject	finite	predicator	adjunct
mood		residue	

N	ò	sín	gbẹré
subject	finite	predicator	adjunct
mood		residue	

The mood for both clauses above is declarative with a speech function of assertion. They are used by Lápitẹ to assert the fact that he will not swear to any oath neither will he allow any incision on his body. They both have a negative polar item ò in their structure to emphasize what he will not do.

4.

ẹ̀bí	ẹ̀	mò	pé onígàgbọ̀ ni èmi?
QM	subject	predicator	adjunct
Mood		Residue	

This is a polar interrogative sentence in structure but the speech function is act of assertion. It is stating the religion of the speaker to buttress his assertion of not swearing to any oath.

5.

Èmi	kì í	ṣe	onífá
subject	finite	predicator	complement
Mood	Residue		

This is a declarative sentence with a negative polar item *kì í*. The speech function is that of emphasis. It is still emphasizing the religion of the speaker.

### Excerpt 3: *Ogún: 2*

Ìyàwó báálé pariwo. Taa ni ó ñ ta rọ̀bà o? ọmọ wo lolókò o? ẹ má fọ wa lójú o. A kì í ṣáà jókòó sílé ẹni kí á tún fọ̀rùn rọ̀ o. A sálo sí ẹ̀yìn-ẹ̀kùlé, a sì sá pamọ̀ sínú ewé idò, à ñ rẹ̀rìn-ín.

The head of compound's wife shouted. Who is the one using catapult? Which child is throwing stones? Don't make us blind. One does not get injured in his/her house. We ran to the backyard, we hid inside the ido leaves and started laughing.

### Structural Analysis

1.

Ìyàwó báálé	pariwo
subject	Predicator + finite
mood	Residue

The mood is declarative. The speech function is statement stating what actually in reaction to an event of throwing stones recorded in the previous paragraph.

2.

Taa ni	ó	ñ	ta	rọ̀bà o
CW-complement	subject	finite	predicator	complement
Residue	mood		residue	

The mood of this sentence is CW interrogative. The speech function is a question and a warning to those throwing stones to desist from the action.

3.

ẹ	má	fọ̀	wa lójú o
Subject	finite	predicator	complement
Mood	residue		

The sentence has an imperative mood block and the interpersonal function indicated is that of pleading.

4.

A	ki i	jókòó	sílé ẹni kí á tún fọ̀rùn rọ o.
subject	finite	predicator	adjunct
mood		residue	

The mood block of this sentence is declarative with the presence of a negative polar item. Its speech function is assertion; it is asserting a fact that you don't encounter evil while staying in your house.

5.

A	sálo	sí ẹ̀yin-ẹ̀kùlé	A	sápamọ	sínú ewé idò
subject	Predicator + finite	adjunct	subject	Predicator + finite	adjunct
mood		residue	mood		residue

6.

à	ń	rẹ̀rin-ín
subject	finite	Predicator
mood		residue

The sentence above consists of three clauses as noted in the table and all the clauses have the declarative mood block with statements as their interpersonal function. They are stating the actions of the children after they have been warned and pleaded with in the previous sentences.

**Excerpt 4: Óle kú: 34**

Kín ló dé tí n kò rí o lánàá tí o sọ pé o máa wá wò mí. Mo retí retí. N ó jáde bẹ̀ẹ̀ nin kò rí o. ẹ́ o mò pé irú iwà bẹ̀ẹ̀ kò dára? Mo tí sọ fún ẹ̀kẹ̀jì tí a jọ ń gbélé pé kó jáde mo fẹ́ ní àlejò. Ohun tí o ẹ́ dùn mí o. O gbòdò wá lóníí láti tọ̀rọ̀ àforijìn o. ọ̀kàn rẹ́ ń fà mí o. Jẹ́ kí á lọ sí sínímà. Níjọ wo ni o fẹ́ bẹ̀rẹ̀ iṣẹ́. Rí mi lóníí o.

Why did I not see you yesterday that you said you would check on me? I expected you. I did not go out yet I didn't see you. Are you aware that such an attitude is not good? I have already told my roommate to excuse me because I was expecting a guest. I am hurt by what you did. You must come to apologize today. I am missing you. Let's go to the cinema. When are you resuming duty? See me today.

## Structural Analysis

1.

Kín ló dé tí	n	kò	rí	ọ	lánàá tí o sọ pé o máa wá wò mí
CW-complement	subject	finite	predicator	complement	adjunct
residue	Mood		residue		

The mood of this sentence is CW interrogative. The interpersonal function is a question demanding information from Ajani on reasons he did not show up as promised. It functions there to seek the angle of the character being addressed.

2a.

Mo	retí
subject	Finite+predicator
mood	residue

2b.

N	ó	jáde	bẹ̀ẹ̀ nin kò rí ọ
subject	finite	predicator	adjunct
Mood		residue	

The mood in the two sentences above is the declarative mood block. The speech function is a statement giving information on Lola's expectation of Ajani's presence as indicated in clause 1 above. It expresses the speaker's angle. The conjunctive adjunct *bẹ̀ẹ̀ ni* 'yet' in sentence 2b functions there to show how her expectations were dashed. She decided not to go out so as to see Ajani, despite that she did not see him.

3.

şé	o	mò	pé irú iwà bẹ̀ẹ̀ kò dára
QM	subject	Finite+predicator	complement
Mood		residue	

The mood block in sentence 3 is polar interrogative. It has the question structure but its speech function is actually that of assertion. The speaker used it to assert the fact what the addressee did is not good enough and not that she is waiting for yes/no answer.

4.

Mo	ti	sọ fún	èkèjì tí a jọ ní gbélé pé kó jáde mo fẹ̀ ní àlejò
subject	finite	predicator	Complement
Mood		residue	

The sentence above has the declarative mood block; the speech function is a statement stating the action performed by the speaker so as to achieve her aim of having Ajani around.

5.

Ohun tí o ɣe	dùn	mí o
subject	Finite + predicator	complement
Mood	residue	

The mood is still declarative in the sentence and the speech function is that of assertion. It is asserting and stating the mind of the speaker as a result of the event in sentence 1.

6.

O	gbòdò	wá	lóní láti tọ̀ọ̀ àfọ̀rjìn o
subject	finite	predicator	adjunct
Mood	residue		

The mood block is declarative but the speech function is command demanding the addressee to apologize for his action indicated in the first sentence of the passage. The exchange commodity here is strictly nonverbal: what is being demanded is an action, and language is brought in to help the process along. This is an exchange of goods-&-services.

7.

Jẹ́ kí á	lọ	sí sínimà
subject	Finite+predicator	adjunct
Mood	Residue	

The mood block here is imperative and the speech function is command giving out an authoritative instruction though stylishly (indirect Command) which is indicated in the subject, *Jẹ́ kí á* 'let's'.

8.

Níjọ̀ wo ni	o	fẹ̀ bẹ̀rẹ̀	isẹ̀
CW-complement	subject	Finite+ predicator	adjunct
Residue	Mood	residue	

The sentence has the content word interrogative mood block; the speech function is question demanding for information from the addressee.

9.

Rí	mi	lóní o
predicator	Complement	adjunct
residue		



The block mood is imperative. The speech function is command, a direct command, authoritatively instructing the addressee to carry out the desire of the speaker.

**Excerpt 5: Ó le kú:5**

Àjàní: má hùwà bí oṃodé. O ti gbón ju ọ̀rò tí ò n sọ wònyí. À ẹ̀sàkẹ̀ náàkò sọ̀rò mọ. Ọ̀un àti Àjàní òmọ̀ ara wọ̀n síbẹ̀. Àjàní n mọ̀wọ̀ lọ síbí aṣọ̀ tóró. Àsàkẹ̀ n ti ọ̀wọ̀ rẹ̀ sí ọ̀hún. Àsàkẹ̀ ní ‘o dé o’. Má kojá ààyè rẹ̀. Àjàní kò sọ̀rò mọ. Ó fẹ̀ tú aṣọ̀ Àsàkẹ̀ sùgbòn Àsàkẹ̀ kò jálẹ̀. Ó ní ‘kín ni o dé? Kín ni o fẹ̀ ẹ̀?’ Jẹ́ kí á lọ o.

Ajani:don't behave like a kid. You are wiser than all you have been saying.Asake kept quiet too. She and Ajani hugged still. Ajani was pushing his hand towards her wrapper. Asake was also pushing his hand away.Asake said 'there you are again'. Don't go beyond your boundary. Ajani kept mute. He wanted to untie Asake's wrapper but Asake refused bluntly. She said 'what is it? What are you up to?'you better let us leave.

**Structural Analysis**

1.

má	hùwà	bí oṃodé
Finite	predicator	adjunct
Mood	Residue	

The sentence has an imperative block as mood and the speech function is an advice directed to Asake to encourage her to stop her childish behaviour. The subject of the sentence is covert as the norm with most imperative sentences. It is a negative imperative sentence because of the presence of the polarity item *má* which is the imperative negative marker in Yoruba.

2.

O	ti	gbón ju	ọ̀rò tí ò n sọ wònyí
subject	finite	predicator	adjunct
Mood	Residue		

The mood block is declarative. The speech function is an assertion asserting the fact that the addressee is wise and also encouraging her to behave and talk according to her level of wisdom instead of the proposal in sentence 1.

3.

Àsàkẹ̀ náà	kò	sọ̀rò mọ
subject	finite	predicator
Mood	Residue	

The mood block of this sentence is also the declarative mood with the negative polar item 'kò'. The speech function is assertion asserting the fact that the subject of the sentence is in agreement with the proposal in sentence 2 which shows in her action of keeping quiet.

4.

Òun àti Àjàní	ḍimọ́	ara wọ̀n síbẹ̀
subject	Finite + predicator	complement
Mood	Residue	

The mood is declarative and the speech function is a statement stating the position of the subjects of the sentence. We have a nominal group as the subject of this sentence

5.

Àjàní	ń	mọ̀wọ̀lọ́	síbi aṣọ́ tóró
subject	finite	predicator	complement
Mood	Residue		

The mood is declarative and the speech function is statement.

6.

Àṣàké	ń	tí	ọ̀wọ́ rẹ̀	sí ọ̀hún
subject	finite	predicator	complement	adjunct
Mood	Residue			

The mood is declarative while the speech function is statement.

7.

O	dé	o
subject	Finite+predicator	emphatic
Mood	Residue	

The mood is declarative while the speech function is that of warning

8.

Má	kojá	àyè rẹ̀
finite	predicator	complement
mood	Residue	

The mood is imperative and the speech function there is that of warning.

9.

Àjàní	kò	sọ̀rọ̀ mó
subject	finite	predicator
Mood	Residue	

The mood is declarative and the speech function is a statement stating the aftermath action/inaction of Ajani after the warning in sentence 8.

10.

Ó	fẹ́ tú	aṣọ́ Àṣàké	sùgbọ̀n Àṣàké kò jálẹ̀
subject	Finite+predicator	complement	adjunct
Mood	Residue		

The sentence has the declarative mood block and statement as the speech function. It states the intentions of Ajani despite the claimed state of inactivity in the previous sentence.

11.

Kín ni	Ó	dé
CW-complement	subject	predicator
Resi-	Mood	-due

12.

Kín ni	o	fé ʃe
CW-complement	subject	predicator
Resi-	Mood	-due

The two sentences above have the interrogative mood block. The speech function is act of refusal of Ajani's action in the previous sentence. Asake is not demanding for any information or answer from Ajani but actually refused his advances through the use of the two interrogative sentences.

13.

Jé kí á	lọ o
subject	Finite +predicator
Mood	Residue

The mood here is imperative giving a command to the addressee to leave still in an attempt to refuse his earlier advances.

### 5.6.6.2 Discussion on Data Analysis

Three types of mood systems were identified in the three prose texts. They are the declarative, interrogative (indicative mood) and imperative mood. In *Ó le kú*, a total of 3,325 sentences were used by the author, the most prominent of the sentences is the declarative represented by the declarative mood block, and it totals 2,774(83.4%). *Şaworoidẹ* has a total of 7,053 sentences. The most prominent mood identified is the declarative mood. It has a total of 6,058 declaratives. There is a record of 3,061 sentences in *Ogún Omodẹ* with a total of 2,805 declaratives making the declarative mood the most prominent. Also, the mood analysis of the major sentences in the texts revealed that the interpersonal meaning of a sentence does not always correspond with its lexico-grammar. Most of the declaratives as observed in the novels were not actually giving information as expected, some were used for assertion.

Declarative sentences are highly preferred in most discourse and these prose texts are not an exception because they give as much information as possible to the reader which is glaring in the dominance of the declarative Mood in the novels and this indicates that characters in the novels are giving information, mostly making statements

and expressing the view points and feelings of the characters. The declarative mood enables the characters to present their cases in an as-a-matter of- fact manner. For this reason, the speaker in sentence one of the data 5 above described the event he was told about as something impossible as if it were common-sense knowledge. In the literature, it is believed that declarative clauses are used to initiate conversational exchanges by stating information for further negotiation. Thus, the characters in the novels take on active initiatory roles by stating information. Also, Eggins (2004: 85) observes that declaratives can present either factual information or attitudinal opinion, to challenge and to counter-challenge.

Eggins (2004) observes further that interrogatives are typically used to initiate an exchange through the process of requesting information from others. Thus, they image the speaker as being dependent on the response of other interactants. There is less use of interrogatives in the novels compared to the declarative. Characters used interrogatives in a total of 459 (13.8%) times in *Ó le kú*, 794 (13.8%) times in *Şaworoide* and 167(5%) times in *Ogún Omode* (11%). Interrogatives are realised in an interrogative Mood. There are some questions which the characters used in the novels which are more rhetorical whose purpose is meant for continuity and to express their thoughts on a particular issue rather than actually seeking for answers. Consider the example below:

(37) báwo lo  e f e k  n d el e b y i o,  b  ir   j ngb n wo  
n y  b y i o? (*Ó le k :51*)

‘How do you expect me to get home now, what kind of trouble is this now?’

The use of interrogative mood is significant in the texts because it performs a dialogic function when it is used to promote dialogue between characters. This is seen on page 15 of *Şaworoide*:

<p>(38) E p�el�e baba, � r�e y�n d�e. R�r�e b�wo? K� r�e m� Bal�gun k� jiy�n, � n� �e �e r�nt� ohun t� a s� l�n��? Balogun did not argue, he said do you remember our discussion yesterday? �e n�pa �r� �ba j�je? B�e ni Eni t� b� f�e jay� k� m� j�e on�jogbo..  Bal�gun ta g�ri, � n� k�n l� d�e? Tariwo ti j�e? �r� ��iri m� ni.</p>	<p>sorry old one, you are a bit tired tired as how? I am not tired Balogun did not argue, he said do you remember our discussion yesterday? Is it about the kingship? yes whoever wants to enjoy life must not aspire to be the king of Jogbo Balogun asked what happened? Why the noise? It is a secret.</p>
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Kín ló dé sẹ? irú ègún wo nù un?	What actually happened? Wht type of curse isthat?
Hà, Balógun! sẹbí olóyè ni ọ? O ó sọ pé o ò mọ ìtumò orò tí a máa n ẹe fún ọba tuntun ní Jogbo?	
(Ha! Balogun, are you not a chief? Are you saying don't know the import of the rituals performed on new kings in Jogbo?)	

Interrogative mood is used in the excerpt above in order to know the thoughts of the characters involved and to make the texts more dramatic. The interrogative mood in the novels also shows the display of authority as exemplified in the attitude of baba kekere to Asake in *Ó le kú* on page 10 thus:

(39) E jòwọ níbo ẹ sùn o jàre?	Please, where did you sleep?
Lódó Àlàbá ọrẹ mi obinrin ni, sà.	I passed the night at Alaba, my friend's place sir
Ìwọ ò nílẹ tiẹ?	You don't have a home of your own?
Ilẹ ló ti sù sà.	It was dark sir
Níbo lo wà tílẹ fi sù?	Where were you till it was dark?
À n jó ni, sà.	We were dancing sir
O jó jó jó o gbàgbé ilé tiẹ?	You danced so much to the extent that you forgot your ownhouse?
Kò sí taksí...	there was no taxi
Dáké nìbẹ.	Shut up

Through the interrogative mood, the readers are aware that authority over Asake is reserved for Baba kekere as her father.

All imperatives are indirectly addressed to the addressee. The imperative in most instances typically does not contain the Subject which Halliday and Mathiessen (2014) called the ellipsis of the subject but consists of the Predicator plus any of the Complement and Adjuncts as argued by Eggins (2004: 88). Halliday and Matthiessien (2014) state that imperatives can function to express two types of messages. The first type expresses command while the other invites the addressee to join the speaker in carrying out a specific action. The latter is always effected by *let's 'jé kí'*. The appropriate use of imperatives can function to persuade, advice, instruct and suggest. Just like power was accorded to baba kekere in *Ó le kú* and displayed through the use of interrogative mood, he was also seen displaying a similar attitude by using language in an imperative mood as seen on page 10 of the text thus: *dáké nìbẹ. Jáde, jáde. Kúrò níwájú mi* “keep quiet there. Get out, get out. Get out of my sight”. An instance of this is also seen on page 63 of *Şaworoidẹ* in a discussion between between

the king, Lápitẹ̀ and Àṣàbí, his wife when he was trying to find out the truth about the paternity of Queen Tinuola's child.

- (40) Lápitẹ̀ jókòò lórí àgakan, ó kẹ̀ mọ̀ Àṣàbí pàrà “**kúnlẹ̀ níbẹ̀un. Şàà rọ̀ra máa dá mi lóhùn bí mo bá ẹ̀ ní bí ọ̀**”. Nígba tí o wá sí ààfin, o sọ̀ pé àṣírí Tinúọ̀lá kò ní pé tú, pé yóò sọ̀ ẹ̀ni tí ó ni ọ̀mọ̀. Taa ló lọ̀mọ̀? **Sọ̀ gbogbo ohun tí o mọ̀ nípa ọ̀rọ̀ náà.**

Lapite sat on a chair and shouted at Asabi violently “go on your knees. Make sure you respond to all my questions.” When you came to the palace, you said that Tinuola's secret will soon be revealed and she will confess the owner of the child. Who owns the child? Say everything you know about the issue.

There are some marked mood-systems that are established in the prose texts because some declaratives are not really giving information as expected and some imperatives are not really commanding while we also have some interrogatives not demanding for a response. For instance, sentence 6 in excerpt 4 is declarative in structure but it is used by the speaker to indirectly command the addressee to apologize for his attitude. Sentence 5 of the same excerpt also has the declarative mood which states the opinion of the speaker that she found what the addressee did very painful. Hence, her demand for an apology in the next sentence. The speaker in sentence 6 of excerpt 5 did not use the declarative mood to give any information; rather it functions as a warning to the addressee. The declarative sentence in sentence 1 of excerpt 4 is used by the speaker to indirectly request for permission to share the bed with the addressee while the speaker in sentence 3 of the same excerpt 4 is actually using the declarative mood to reject the request made earlier by the speaker of sentence 1 of the excerpt.

The interrogative mood block in the text is used to ask or demand for information. But there are also cases where the interrogative mood is not used to demand for any information but rather to express the opinion of a character or to seek for an agreement. The second sentence in excerpt 5 is an interrogative sentence used rhetorically just to express the speaker's disapproval of the decision taken by the addressee's father and also to show his level of concern. Sentences 11 and 12 of excerpt 5 have the interrogative mood which wasn't demanding for response but they function as an act of refusing the addressee's love advances to the speaker. Sentence 5 of excerpt 4 is an interrogative mood used to invite the addressee to manage the bed with the speaker. Sentence 3 in excerpt 2 is an instance of an interrogative sentence

used to simply state the opinion of the speaker without waiting for any response. In the texts, with an instance from *Ó le kú*, the interrogative mood performs another function which is to introduce or develop discussions among characters. This is seen on page 13 of *Ó le kú* in a deliberation between Ajani and Ijaola: *Ìjàọlá ní, kín ló dèè?* 'Ijaola asked, what happened? By responding to Ijaola's question, a discussion ensues between both Ijaola and Ajani.

The expected function of the imperative mood is to give command but we observed that in some instances in the novels, imperatives are used to offer advice, to plead and to instruct. The imperative sentence in sentence 1, excerpt 3 is used by the speaker to advise his addressee to stop her childish behaviour. Sentence 8 of the excerpt is a warning with an imperative mood. Language is used in *Saworoidè* within the imperative mood to advise:

- (41) *Àtiwọ àti iyàwó rẹ, ẹ yára jáde kúrò nílúú báyií o. Àwa n lọ ná, ẹ má sáfira, ẹ bá wa lónà. Dákun bá mi gbé ibọn kan lówó, kí o sì mú aṣọ bíi méjì lówó fún Arésè o. Èn-èn-èn, bá mi gbé àtùpà kan kí á máa fí ríran lọ. (pg 36)*

Both you and your wife, quickly leave this town. We are going, don't waste time, meet us on the way. Please bring a gun along for me, and take about two clothes for Arese. Give me a lamp for proper illumination as we are going.

The tone in the excerpt above can be attributed to being advisory, instructing and familiar. Amawo is seen here advising Ayanniyi, his son and his wife to leave the town after the murder of Amawo's daughter and her husband and the planned murder of Amawo himself. The imperative mood as employed here is suitable for the urgent nature of the advice and the happenings at that time and the necessity for the advice to be heeded urgently.

### 5.6.7 Findings

There is an indication that Akinwumi Isola uses more of the indicative mood which comprises the declarative and interrogative sentences more than the imperative mood. The indicative mood is used in the texts to maintain conversation among the characters in the prose texts. The impact of this is that indicative mood is more significant in the construction of the prose texts. The analysis reveals that the declarative mood dominates the prose texts. The declarative sentence carries 83.4% of

the 3,325 sentences used in *Ó le kú*, 86% in *Şaworoidę* and 92% in *Ogún Qmódę* as analysed in the texts. The percentage distribution of the mood types used in the prose text is presented in the table below:

Mood Types	Frequency			Percentage (%)		
	<i>Ó le kú</i>	<i>Şaworoidę</i>	<i>Ogún Qmódę</i>	<i>Ó le kú</i>	<i>Şaworoidę</i>	<i>Ogún Qmódę</i>
Declarative mood	2,774	6,058	2,805	83.4	86	92
Interrogative mood	459	794	167	13.8	11	5
Imperative mood	92	200	89	2.8	3	3
<b>Total</b>	<b>3,325</b>	<b>7,052</b>	<b>3,061</b>	<b>100</b>	<b>100</b>	<b>100</b>

The table above clearly shows that the dominant mood type in the novels is the declarative one. The declarative mood dominates the mood types with a very significant percentage: 83.4%, 86% and 92% in *Ó le kú*, *Şaworoidę* and *Ogún Qmódę* respectively. Following the declarative mood is the interrogative mood whose occurrence is 13.8%, 11% and 5% respectively. The use of the interrogative mood in the novels exceeds that of the imperative mood which only occurs 2.8%, 3% and 3%. This places imperative mood in the lowest rank of the distribution of mood types in the three prose texts. We conclude that the interpersonal metafunction which we have analysed in this section of this chapter refers to the way in which a writer uses language to sustain conversational relations with the readers.

This study is an attempt to present the interpersonal analysis of the three texts under consideration. We understand through the analysis that the interpersonal meaning might be different from the speech function; this is corroborated by Butt et al (2006) that 'there is no normal way of encoding an offer of goods and services'. This analysis also indicates that interpersonal meaning of a sentence is not really determined by the lexico-grammar but that in order to understand the meaning choices we have to look outward at the context. We hope this analysis will enhance our understanding of the texts from an interpersonal view.

### 5.7 Experiential Metafunction- Clause as Representation in the Texts

The experiential metafunction of language refers to the use of language to construe and organise one's experience of the world. It describes the clause as representation and with focus on how people actively interpret and make sense of reality (Halliday 2014). The experiential metafunction deals with how reality is presented in language by asking questions such as "who, (does) what, to whom, how,



why, where, and when”. Halliday created a system of transitivity under this metafunction to analyse texts. The idea of transitivity as presented in Halliday (2014) refers to how meaning is represented at the clausal level through the transference of their experiences of the world and their mental views of reality. According to Halliday (2014: 213):

Our most powerful impression of experience is that it consists of a flow of events, or 'going-on'. This flow of events is chunked into quanta of change by the grammar of the clause: each quantum is modelled as a figure – a figure of happening, doing, sensing, saying, being or having.

Transitivity being a section of the experiential metafunction of language takes a look at the structure of sentences by discussing processes that consists of participants and circumstances. These processes are represented by the verb phrase. Each process requests a set of participants that are realized by noun phrases and the circumstances in which the participants and processes are involved are realized by the adverbial and propositional phrase. Table 5.14 presents the typical function of group and phrase classes.

**Table 5.14: Typical function of group and phrase class**

Type of Element	Typically Realized by
Process	Verbal group
Participant	Nominal group
Circumstance	Adverbial group or prepositional phrase

Based on Halliday (2014: 213)’s view, ‘language enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them’. The main point of the transitivity system in the experiential metafunction is that our experiences in life consist of ‘goings-on’ – happening, doing, sensing, meaning, being and becoming, which are jointly shared by people through sentences that make up the language used in communication. People’s view of the world is usually expressed through their experiences, and these experiences are made manifest in some particular ways known as processes in the transitivity system.

### 5.7.1 Process Types and Participant Function

Process is usually represented by the verbal group in the clause. Halliday (2014: 213) states that processes are central to transitivity. Participants and Circumstances are resting on doings, happenings, feelings and beings. It implies that there are different types of happenings, which compulsorily involve different kinds of Participants under different Circumstances. Processes serve as a link between participants and their circumstances. According to the transitivity system of the experiential metafunction, the verbs can be classified into six processes: material, mental, verbal, relational, behavioral and existential.

### 5.7.1.1 Material Process

Material process refers to the process of doing and happenings. It involves the idea that some elements 'does' something which may be done to some other element. It is an indication of physical activities and experiences taking place in the outside world. Examples of verbs that occur in this process are kick, run, jump, dig, write, etc. A general meaning of the verb as 'a doing word' describes this process reasonably well. The 'doer' of this type of action is referred to as the actor. The second participant in the material process is called the goal, since the action described is directed at this second participant. It can then be concluded that the material processes have two key participant roles, namely, the Actor and the Goal. The Actor is the agent answerable for the action that took place in the sentence while the Goal is the entity which is directly affected by the action in the clause. These roles are illustrated in the clauses below (sentences used for illustration in this section are from Akinwumi Isola's *Ó le kú*, *Şaworoide* and *Ogún Omodé*):

a.

Àjàní	gbéra	Àjàní moved. <i>Ó le kú</i> :43
<i>Actor</i>	<i>Material</i>	

b.

ọba	fò	sókè	The king jumped. <i>Şaworoide</i> :42
<i>Actor</i>	<i>Material</i>	<i>circumstance</i>	

c.

Etiyeri yí	ń kọ	oríşiríşì orin	This Etiyeri is singing different types of songs. <i>Ogún</i> :37
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<i>Actor</i>	<i>Material</i>	<i>Goal</i>	
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### 5.7.1.2 Mental Process

Sentences involving mental processes are responsible for the representation of our experiences of the world of our consciousness. Mental process involves verbs relating to perception, cognition and emotion. It is referred to as the process of sensing. Downing & Lock (2002: 125) note that mental process deals with perception (seeing, hearing, smelling, tasting, and feeling). Aribiah (1999) quoted by Ogunsiji (2001: 16) notes that the mental process differs from the material process because there is always in the clause of mental process one human participant who ‘senses something’. An instance is *A mọ ohun tí a fẹ̀ ẹ̀* ‘we know what we want to do’ (*Ó le kú: 13*). The pronoun ‘A’ is the human participant who ‘knew’. The consequence is that a mental process includes the act of sensing, which resides in human or a conscious being. That is, the participant that is connected to the sensing must be conscious or a human being. There are many verbs which refer to this mental process in the texts, examples are: ‘rò’ think, ‘fẹ̀ràn’ love, ‘wù’ like, ‘rì’ see, ‘mọ’ know, ‘ronú’ imagine, gbàgbọbelieve, gbọhear and a host of others. The two participant roles known with mental processes are Senser, the conscious being that is doing the sensing, and the Phenomenon, which refers to the element which is felt, thought of or perceived. The following clauses illustrate both the processes and participant roles associated with the mental process.

Ìwọ	gbàgbọ	nínú aládùúrà kankan?	Do you believe in any prophet. <i>Ó le kú: 77</i>
<i>Senser</i>	<i>Mental</i>	<i>Phenomenon</i>	

Mo	fẹ̀ràn	Àyọkà.	I love Ayoka. <i>Ogún:91</i>
<i>Senser</i>	<i>Mental</i>	<i>Phenomenon</i>	

Ìlù náà	tọ	Làgàta	ní ara	Lagata enjoyed the music.
<i>Phenomenon</i>	<i>Mental</i>	<i>Senser</i>	<i>Circumstance</i>	

### 5.7.1.3 Relational Process

Relational processes are processes that establish relationships between two entities. This process according to Ogunsiji (2001) is the process of being and having

and its meaning is that something is. Halliday and Matthiessen (2014) states that this process of being can be expressed through different types of relational process in the clause as explained below:

- (i) intensive- An intensive relational process establishes a relationship of equivalence, an ‘x is y’ connection, between two entities.
- (ii) Possessive-relational process posits an ‘x has y’ type of relation between two entities.
- (iii) Circumstantial relational process occurs in a clause structure in which the circumstantial entity becomes a compulsory participant. This type normally results in ‘x is at/is in/is on/is with/ y’ clause structure.

Relational clauses also interpretes ‘being’ in two means. The first is known as attributive relational process; and the two participants are the carrier and attribute (the entity which carries the attributive, ‘x’ is an attribute of ‘y’). The second is known as identifying relational process. The function of this process is to identify one entity in terms of another. The participants are therefore labelled the identified and the identifier.(‘x’ is the identity of ‘y’).The common verbs belonging to this type according to Halliday and matthiessien (2014) are the ‘be’ verbs (is, am, are, was, were, have been), become, seem and appear.The classifications of Relational processes types are given below:

Type	(i) Attributive	(ii) Identifying
(1)Intensive	Ara Àjàní wà lónà tẹ̀lẹ̀. <i>Ó le kú:</i> 1(Ajani has been expectant before)	Àṣàké ni iyẹn. <i>Ó le kú:</i> 19 (that is Asake)
(2)Circumstantial		Ọjọ isinmi ni igbéyàwó. <i>Ó le kú:</i> 60 (Sunday is the wedding)
(3)Possessive	Àwọn ilé wònyí ní àjà mẹ̀ta. <i>Şaworo:</i> 52 (these houses have 3 stairs)	

Àwọn méjéèjì	dàbí	pé wón ṣetán	Both of them seems to be ready
<i>Carrier</i>	<i>Relational</i>	<i>Attribute</i>	

Wọ̀n	ní	èkú kan	They have one masquerade outfit. ( <i>Ogún:114</i> )
<i>Carrier</i>	<i>Relational</i>	<i>Attribute</i>	

Èmi	ní	olori o	I am the queen. ( <i>Saworo:16</i> )
<i>Carrier</i>	<i>Relational</i>	<i>Attribute</i>	

#### 5.7.1.4 Behavioural Process

Behavioural process type is housed between material and mental processes. Therefore, it is a representation of those human experiences that combine both consciousness and physical experience of the outside world. Behavioural processes include physiological actions such as breathing or sneezing, and sometimes describe these processes as states of consciousness as in sigh, cry or laugh (Halliday 2014). In addition, behavioural processes portray processes of consciousness as behaviour, which could occur in words like *stare*, *listen*, *dream* or *worry*. The main participant responsible for the actions in behavioural processes is the Behaver, the conscious entity who is behaving. The second participant involved is the Behaviour, which is very similar in meaning to the Phenomenon participant in the mental processes. Examples are given below:

Ó	jágbé mó	Aṣàbí	He shouted at Asabi. <i>Saworo:11</i>
<i>Behaver</i>	<i>Process</i>	<i>behaviour</i>	

Olùkó	ní ka	ilá iwé kan	bí èmèta	The teacher was reading a line of the book like three times. <i>Ogún:15</i>
<i>Behaver</i>	<i>Process</i>	<i>behaviour</i>	<i>Circumstance</i>	

Èmi	ti wò	ó	lẹ̀mẹ̀jì, lẹ̀kòó ní Roxy Lápàápá	I have watched it twice in Lagos at Roxy, Apapa. <i>Ó le kú:45</i>
<i>Behaver</i>	<i>Process</i>	<i>behaviour</i>	<i>Circumstance</i>	

### 5.7.1.5 Verbal Process

Verbal Process depicts events of saying and asking, syntactically, this process usually projects another clause. The verbs involved are *ní* ‘say’, *sọ* ‘tell’, and *bi* ‘ask’ to name only a few. There are three major roles necessary for the process, namely: Sayer, Receiver and Verbiage. The Sayer is the one who says the message, the Receiver is the one who receives or benefit from the message and the Verbiage is the content of the message, that which is said. The various participant roles are illustrated in the following clauses:

Ó	ní	“ẹ̀ kò gbọ̀ nìgbà tí mò ń pè yín nì”	He said “did you not hear when I was calling you?Ogún:2
<i>Sayer</i>	<i>Verbal</i>	<i>Verbiage</i>	

Ó	bi	Lápitẹ̀	bóya orí ń bínú nì.	He asked Lapite whether the queen is angry. Şaworo:17
<i>Sayer</i>	<i>Verbal</i>	<i>Receiver</i>	<i>Verbiage</i>	

Aşàké	bi	Ajàní	ohun tí wọ̀n ń ẹ̀ nìbẹ̀.	Asake asked Ajani what they are doing there.Ó le kú:8
<i>Sayer</i>	<i>Verbal</i>	<i>Receiver</i>	<i>Verbiage</i>	

### 5.7.1.6 Existential Process

Existential Process is known as the process of existing. As the name suggests, existential processes declare that an entity exists or do not exist. It is associated with single participant which is the existent. This participant may refer to an uncountable entity, a countable entity, or an event. This participant refers to that entity which exists. In English language the subject is ‘there’ but in Yoruba language, which is the language of the selected novels, a nominal group always represent the existent as the participant and the subject of the sentence followed by the verb ‘*wà*’ or its dialectal variant ‘*bẹ*’ in positive declarative sentence and ‘*sí*’ in negative sentences denoting existence. The following clauses exemplify this process:

ẹ̀kọ̀ kan	wà	nì ago méjọ̀.	There is a lecture by 8. Ó le kú52
<i>Existent</i>	<i>Existential</i>	<i>Circumstance</i>	

Kò sí	àbùjá kan	lọ̀rùn ọ̀pẹ̀.	There is no shortcut anywhere.Ogún: 86
<i>Existential</i>	<i>Existent</i>	<i>Circumstance</i>	

Àwọ̀n àsírí kan	ń bẹ̀	There are some secrets. Şaworo:16
<i>Existent</i>	<i>Existential</i>	

The transitivity systems discussed above mirror the typical means of expressing situations and encoding experiences. Actors do things that affect other participants like the goal, Sensors perceive Phenomena, and entities are assigned Attributes. Also, processes are realized by verbs, entities by nouns and Attributes by adjectives. It is also important to talk about the concept of choice in the transitivity system. As Simpson (2004) states, transitivity choices in a text make overt the possible meanings that are generated by the text. But this does not mean that the transitivity systems in a text proffer an entire interpretation of the text.

### 5.7.2 Participant

Participants are the people, things, places or ideas involved in a process being spoken or written about (Halliday 2014:213). Participants may be classified as human, non-human, concrete or abstract represented by nominal groups. In experiential function, participant goes hand-in-hand with the six processes. The process type determines how many and the type of participants involved. Syntactically, the participants are realized through subject, direct and indirect object. This table below presents the types of participants in every process; therefore, it is possible to have two participants in a process. It is called as Participant I and Participant II.

**Table 5.15 Types of Processes and the Participants**

No.	Types of Processes	Participant I	Participant II
1.	Material	Actor	Goal
2.	Mental	Senser	Phenomenon
3.	Verbal	Sayer	Verbiage
4.	Behavioral	Behavior	Behavior
5.	Existential	Existent	
6.	Relational	Identification: Token Attribution: Carrier Possession: identified	Value Attribute identifier

### 5.7.3 Circumstances

Circumstances present background information such as time, place and manner for Processes within the clause. They refer to how, how far, how long, how often, when, where, with whom and as what in a specific clause. Mostly, the circumstantial items are connected to extent, location, manner, cause, contingency, accompaniment, role, manner, and angle. They exist freely in all types of processes. Circumstances are

usually represented by adverbial groups, prepositional phrases and occasionally by nominal groups acting as adverbs. There are nine types of circumstances found in the texts and they are discussed briefly below.

The first is Circumstance of **Extent**. It involves how the process extends in space and time. It is further classified into three groups, namely Distance (how far?), Duration (how long?) and Frequency (how many times?). For example, in (17) *nínú gbogbo àjọyọ̀ yìí* ‘throughout this celebration’ is a Circumstance of Extent, more specifically, Duration:

42. *Nínú gbogbo àjọyọ̀ yìí*, ẹ̀nì kan n wà tí inú rẹ̀ kò dùn.  
 ‘in the course of all the celebration, there is someone who was not happy’  
 (saworo:120)

The second type of circumstance is that of **Location**, It has the subgroups Place (*where?*) and Time (*when?*). Examples are:

43. *Ní ìròlẹ̀ ojọ̀ yẹn*, Àjàní lọ kí Àsàké *ní ilé*.  
 ‘that evening , Ajani went to greet Asake in the house’  
 (Ó le kú.11)

In (43) *ní ilé* is a Circumstance of Place, while the clause *Ní ìròlẹ̀ ojọ̀ yẹn* can be seen as a Circumstance of Time.

Also, we have Circumstance of **Manner**. This type of Circumstance has to do with how the process is realized. The subgroups are Means, Quality (both can be investigated by the question marker *how?*), Comparison (*what like?*) and Degree (*how much?*). Circumstances of Means are usually introduced by words like *by*, *through*, *with* and *by means of*. Examples of Circumstances of Quality are *in a dignified manner*, *with dignity*, *together* and *separately*. Circumstances of Comparison usually start with words like *by like*, *unlike* and adverbs of comparison. Lastly, Circumstances of Degree are realized by adverbs of degree such as *much* and *considerably*. Example (44) below can serve as an illustration. Here, *púpọ̀* is a Circumstance of Degree:

44. Mo fẹ̀ràn Ayòkà *púpọ̀*. ‘I love Ayoka very much’ (Ogún:91)

The fourth identified class of circumstances is that of **Cause**. It has to do with the reason that that particular process happened. It also has three subgroups: Reason (*why?*), Purpose (*what for?*) and Behalf (*who for?*). Examples are:

45. Ẹ̀ fẹ̀ máa jà *nítòrí obìnrin*. ‘You want to fight because of a woman’ (Ó le kú:48)  
 46. Nígba tó dé bẹ̀, ó ní kí Lọ́lá ká lọ sí yàrá toun *látí lọ gbọ̀ ọ*.



'When he got there, he said Lola should come to his own room so as to listen to it' (*Ó le kú:39*)

In (45), the adverbial clause of reason *nítorí obinrin* 'because of a woman' can be seen as a Circumstance of Reason, while *láti lẹ gbọ ọ* (46) is a Circumstance of purpose.

**Contingency** is another type of Circumstance identified in the texts, which states explicitly an element on which the realization of the process largely depends on. This type of circumstance is also classified into three subgroups: Condition (*if*), Default (*unless*) and Concession (*although*). Examples are *Bí ikórira bá sì ti pòjù, àfi kí n tún dide lẹ şeré* and *Bí ó tilẹ jẹ pé kò tí ì fenu sọ pé òun ti gbà láti fẹ mi*, respectively, below:

47. *Bí ikórira bá sì ti pòjù, èròkerò lè máa wọ inú rẹ o.*  
'and if hatred gets too much, he might start thinking otherwise' (*şaworo:24*)
48. *N ò lè jókòó wákàtí kan àfi kí n tún dide lẹ şeré.*  
'I cannot sit for an hour except I get up to play around' (*Ogún:23*)
49. *Bí ó tilẹ jẹ pé kò tí ì fenu sọ pé òun ti gbà láti fẹ mi, şùgbón ihùwàsì rẹ ti fihàn pé ó fẹ já òrẹ rẹ àtíjò sílẹ*  
'Although she has not publicly declare that she has agreed to date me, but her behaviour has shown that she want to drop her previous boyfriend'.  
(*Ó le kú:43*)

In addition, we have Circumstance of **Accompaniment**, which Halliday and Matthiessen (2014) argue that it is distinct between two subcategories, namely Comitative (*with/without who /what*) and Additive (*as well as/instead of who/what*). An example is cited below:

50. *Àjàní jókòó láì bikítà.* 'Ajani sat without any concern' (*Ó le kú:30*)

The seventh type of circumstances is **Matter**. This type is investigated by the interrogative *what about?* And it is circumstantially similar to Verbiage. Matter is expressed by prepositions such as *about* and *concerning*. An example is *Nípa òrò tí o bá mi sọ níjọ wo níhinin* (11) below:

51. *Mo pé ó nípa òrò tí o bá mi sọ níjọ wo níhin.*  
'I called you concerning the issue you discussed with me few days ago'.  
(*Ó le kú:91*)

The last identified type of circumstances is **Angle**. It usually starts by prepositions such as *according to* and *in the words of*, *in the opinion of* and *from the standpoint of*. Examples are:

52. *Gégé bí ọ̀rò ègbón bàbá rẹ̀, tó jẹ̀ bàbá tiẹ̀, Àṣàkẹ̀, pé kí o kojú mó iwé rẹ̀.*  
‘According to his brother’s words, that is your own father, Asake, that you should concentrate on your studies’ (*Ó le kú*:90)
53. *Ó ẹ̀ ẹ̀ pàtàkì sí mi.* ‘She is important to me’. (*Şaworo*:17)

This table below presents the summary of circumstances.

**Table 5.16 The Summary of Circumstances**

No.	Types of circumstance	Probe	Examples of realization
1.	Extent	For how long?	Lójoójúmó Wákàtí mẹ̀ta
2.	Location	When? Where?	Ní ọ̀jọ̀ kẹ̀ta Ní ilẹ̀ bàbá Lola
3.	Manner	How?	kíá
4.	Cause	Why?	Nítorí tiẹ̀
5.	Contingency	In what circumstance?	Bí ọ̀jò bá rọ̀
6.	Accompaniment	Together with	Pẹ̀lú (lái sí) àwón ọ̀rẹ̀ mi
7.	Role	What as?	Gégé bí
8.	Matter	What about?	Nípa ọ̀rò yìí
9.	Angle	Says who?	Gégé bí ọ̀rò ègbón rẹ̀

#### 5.7.4 Experiential Analysis

As discussed earlier, the experiential metafunction deals with experience which involves three experiential elements. These experiential elements are processes, participant and circumstances. This function of language investigates how the process types (the verbal elements); the participants (nominal group) and the circumstances are reflected in the semantic structure of the novels. The data analysis in this section deals with experiential meanings, therefore the analysis is conducted at the clausal level. The researcher counted the entire number of clauses in *Ó le kú*, *Şaworoide* and *Ogún Omódé*. From the analysis, the numbers of clauses in the prose texts are indicated in table 5.17 below. This analysis includes the analysis of participants, processes, and circumstances in the transitivity patterns of the novels. Various simple clauses were analyzed based on the transitivity system. However, some clauses will be selected as samples to be described more clearly in this section. In carrying out a transitivity analysis, we will try to point out the dominant process types in order to get closer to the message that is being communicated by the author. All the six processes; material process, mental process, relational process, behavioural process, verbal process and existential process, are found in these prose works. The frequency of the occurrence of the processes is shown in the table below:

**Table 5:17: The Frequency of Occurrence of Process Types in the Texts**

Process Types	<i>Ó le kú</i>		Şaworoide		<i>Ogún Omodé</i>	
	Frequency	Percentage (%)	Frequency	Percentage (%)	Frequency	Percentage (%)
Material process	2212	39	4,344	48.1	2886	52.61
Mental process	1303	23	1338	14.8	702	12.79
Verbal process	803	14.1	900	9.96	910	16.6
Behavioural	878	15.4	918	10.2	546	9.9
Existential process	88	1.5	270	2.99	91	1.7
Relational process	425	7.	1260	13.95	351	6.4
<b>Total</b>	<b>5,709</b>	<b>100</b>	<b>9,030</b>	<b>100</b>	<b>5,486</b>	<b>100</b>

It is obvious from table 5:17 that the dominant process type in all the novels is the material process. It is used 2212 times or 39% of the total number of clauses in *Ó le kú*. The second position is the mental process, used in the text 1303 times or 23% of the total number of clauses of the text. The third most used process is behavioural process. It was used 878 times or 1.4% of the total percentage of the data. The fourth position is *verbal*. It was used 803 times or 14.1% of the total number of the data. The next position is relational. It was used 425 times or 7% of total number of the data. And the last position is existential. It was used only 88 times or 1.5% of total number of the data. The prominent process type in *Şaworoide* is also the material type which takes 48.1% of the total clauses, followed by the mental process (14.8%). In *Ogún Omodé*, the material process is also dominant with 52.61% of the total number of clauses in the text. It is followed by the verbal process in the second position. The least used process in all the three novels is the existential process as shown in the table above.

In Isola's *Ó le kú*, *Şaworoide* and *Ogún Omodé*, transitivity from the Hallidayan perspective is seen at work. We illustrate with some passages purposely selected from the novels for analysis.<sup>3</sup>

#### Excerpt 1- *Ó le kú*: 1

Àjàní parí igò sítàòtù kan tan, ara rẹ wálẹ gbàà, orí rẹ wá pé  
bí oríalájo Şómólú tó fòdún méta gbàjo lówó egbèrún

<sup>3</sup>Circumstantial elements are written in italics in the tables used for all the analysis of the five excerpts selected from the three novels.

èniyàn láikọ̀rúkoṅnikankan sílẹ̀ bẹ̀ẹ̀ ni kò sì ̀̀ owó san fẹ̀nikankan.

Àjàní finished a bottle of stout, he is very relaxed, his mental acumen can only be compared with that of the mystical alajo somolu, a one-thrift collector who collected money daily from numerous people for three years without a written record yet made no mistake when he paid them back.

This can be analysed thus:

S/N	Clause	Translation	Process Type						Circ.
			Mat.	Mental	Verbal	Behav.	Exist	Relat.	
1	Àjàní parí ìgò sítaòtù kan tan	Àjàní finished one bottle of stout	parí						
2	ara rẹ̀ wálẹ̀ gbáá	he is very relaxed						wálẹ̀	
3	orí rẹ̀ wá pé bí orialájo Ṣómólú	his brain is now as sharp as the thrift agent of Somolu						pé	Manner: comparison
4	Tí ofodún mēta gba àjo lówó egbèrún èniyàn	who collected daily contributions from one thousand people for three years	gba						Extent: Duration Accompaniment: Comitative
5	Láikọ̀ orúkoṅnika nkan sílẹ̀ (sí ilẹ̀)	Without writing anybody's name	kọ̀						Location: Place
6	bẹ̀ẹ̀ ni, kò sì ̀̀ owó san fún enikankan	yet did not make any mistake in payment for any one of them	san						Cause

The text in passage 1 is a sentence consisting of six clauses. The first clause is a material process; the Actor is “*Àjàní*” which is a nominal group while the goal is ‘*ìgò stout kan*’ and this clause tells readers what happens at the beginning of the story. It describes Ajani’s activity as he finished a bottle of stout. In the second and third clause, we have attributive relational processes; the carrier in the second clause is “*ara rẹ̀*”, which is referring to Ajani, the actor in the first clause while ‘*orí rẹ̀*’ is the carrier in the third clause. The author uses the relational verbs ‘*wálẹ̀*’ ‘relaxed’ and ‘*pé*’ ‘sharp’ in

the clauses to express Ajani's state of being after the expiration of the material action indicated in the first clause. The relational verb '*pé*' in the third clause is followed by the circumstantial element of manner (comparison) '*bí orí alájo Šómólú*'. The circumstantial element is used there to answer the question 'how sharp' and the answer comes in that form comparing the sharpness of Ajani's brain at that moment to that of a thrift collector. It is a known fact that for someone to collect contributions daily from a thousand people for three years without a written record and yet made no mistake in payment shows his/her degree of sharpness. Therefore, we can infer that Ajani is relaxed and his brain is also sharp as a result of the bottle of stout he finished in the first clause. The remaining three clauses are material clauses with material verbs of '*gba*' 'collect', '*kọ*' 'write' and '*san*' 'pay' respectively. The sample of dispositive material type in clause 4 as in the table above shows that *gba* belongs to a process of happening. The doer of the process (the actor) is *Ó*, which refers to 'alájo Šómólú' mentioned in the previous clause and the goal in that clause is *àjo*. The clause is also completed by circumstances of extent (duration) i.e. *odún méta* 'three years' which informs the reader for how long the process is taking place and that of accompaniment which tells us the people involved in the process (egbèrún èniyàn). The sample in clause 5, *kọ* 'write' also belongs to material process. It is a process of happening. The doer or actor in the clause is recoverable from clause 4 as alájo Šómólú, and the goal in this clause is *orúko ẹnìkankan*. The clause is completed by the circumstance of location (place). The actor in clause 6 is still the recovered actor in clause 4, *alájo Šómólú*, he carried out the material process of '*san*' 'pay' as found in the clause. The material verb in the clause is *san* while the goal is *owó* 'money'. The clause is completed by the circumstance of cause indicating on whose behalf he did not make any mistake in payment. Through the material process of doing, the participants are presented to the readers as active actors performing an action. The first sentence just analyzed enables readers to go to the author's narration fast and be involved in the story so as to satisfy readers' curiosity about the character Ajani. Then it follows with the description of Ajani's other actions after taking the stout which is exemplified in the next excerpt:

**Excerpt 2: *Ó le kú:1***

Ó kánná lu sigá, kì í mu sigá tẹ̀lẹ̀ o, sùgbón bí ó bá ti di pé àrìyá  
 ọ̀tí kan wà, òun náà a máa fí sigá ẹ̀ fáàrí. Bí ó ti tu èéfin jáde ní  
 imú ni ikó gbé e. Ó fowó mú Àṣàké, ọ̀rẹ̀ rẹ̀ obìnrin, légbẹ̀.

Àwọn ọ̀rẹ̀ wọn yòókù jókòó yí tábilí ká. Fẹ̀lá bèrẹ̀ ilù ní gbòngàn Trenchard. Ilù náà bèrẹ̀ sí í tọ̀ Àjàní lára.

He lighted a cigarette, he doesn't smoke before, but whenever it is time for a beer party, he too would want to pose as a smoker. As he puffed smoke from his nostrils, he contracted a cough. He held Asake, his girlfriend by the side. Their other friends sat round the table. Fela started music in Trenchard hall. Ajani is enjoying the music.

S/N	Clause	Translation	Process Type						Circ.
			Mat.	Mental	Verbal	Behav.	Exist	Relat.	
1	Ó kánná lu sigá	He lighted a cigarette	kánná						
2	kí í mu sigá tẹ̀lẹ̀ o	he doesn't smoke before	mu						
3	bí ó bá ti di pé àrìyá ọ̀tí kan wà òun náà a máa fi sigá ẹ̀ fààrì	whenever it is time for a beer party, he too would want to pose as a smoker	ẹ̀				Wà		
4	Bí ó ti tu èéfín jáde ní imú ni ikó gbé e	As he puffed smoke from his nostrils, he contracted a cough	Tú gbé						Cause: reason
5	Ó fowó mú Àṣàké, ọ̀rẹ̀ rẹ̀ obinrin, légbẹ̀ (ní ègbẹ̀)	He held Asake, his girlfriend by the side	mú						Location: place
6	Àwọn ọ̀rẹ̀ wọn yòókù jókòó yí tábilí ká	Their other friends sat round the table	Jókòóyí...k á						
7	Fẹ̀lá bèrẹ̀ ilù ní gbòngàn Trenchard	Fela started music in Trenchard hall	bẹ̀rẹ̀						Location: place
8	Ilù náà bèrẹ̀ sí í tọ̀ Àjàní lára (ní ara)	Ajani is enjoying the music		tọ̀					location

This paragraph in excerpt 2 consists of six sentences. The first sentence includes four processes: three material processes and one existential process. The three material processes share the same actor which is Ajani whose actions the paragraph is describing and being in his youthful age, he is expected to be action-packed. They are all doing processes in which *sigá* and *fààrì* are the results of the processes (the goals) and the verbs *kánná*, *mu* and *ẹ̀* symbolize the actions taken by the actor of the material process identified. The actor or the one which did the processes is represented by the

pronoun *Ó* in the first clause, the actor in the second clause is elliptical but understood from the previous clause because it is interpreted as being co-referential with the actor of the previous clause which is the primary clause, the actor is represented by *oun* in the third material clause still referring to the actor of the first clause, in which it is a conscious human. The first part of the third clause is an existential clause representing the existence or happening of a party which can trigger the material process of happening in the remaining part of the clause. The verb representing the process is *wà* while the existent (the event which is said to exist) is *àrìyá ọtí kan*. The process is completed by a circumstantial element of contingency (concession) '*bí ó bá ti di pé*'. The process functions there to introduce actor and the material process to complete that clause.

The second sentence is a material clause completed with the circumstance of cause (reason). *Ikó* is the actor of the material process while the goal is the pronoun *e* whose reference is Ajani and the verb "gbé" symbolizes what happened to the goal. The third clause also consists of a material process ably represented by the happening verb *mú*. The goal of the verb is *Aṣàkẹ, ọrẹ rẹ obìnrin* and it is completed by the circumstance of place, *légbẹ̀ẹ̀ (ní ègbẹ̀)*, the doer of the action is the pronoun *ó* still referring to Ajani. In the fourth sentence, there are two verbs indicating material process; *jókòó* and the splitting verb *yí...ká*, the actor is '*àwọ̀n ọrẹ wọ̀n*' while the scope is '*tábìlì ọtí*'. The fifth clause is an example of a material process where the material process is accompanied by a Circumstantial element of location which explains where the actor, Fela performed the action of drumming. The last clause involves the mental process. Unlike material processes identified earlier, mental processes are based on what one is 'undergoing'. The verb, *tọ* shows the feelings of the individual who is the senser represented by Ajani. The verb *tọ* is unseen but could only be felt by that individual. Therefore, it is classified as the Mental Process. The verb *tọ*, express the psychological feelings which cannot be seen but can be felt. Since the whole clause is about the enjoyment Ajani derives from the act of drumming, it carries the meaning of an inner experience. Therefore, the author used the verb to create a natural effect to it. This sentence presents to readers the present condition of Ajani. If we sum up some of the linguistic features of the language in excerpt 2, we find:

- 1) There is only one participant in most of the clauses. The participant is mainly:
  - (a) The subject

(b) The actor in material processes, senser in mental processes or existent in existential process.

(c) A person or some sort of reference to Ajani or his friends.

2) The process is usually:

(a) A descriptive material process.

**Excerpt 3- Ó le kú:12**

òrò tí Ajàní sọ wọ Àşàkẹ létí. Ó ní òun rí i pé òdodo ni àlàyé tí Àjàní şe. Inú Àjàní dùn. Bí ó tilẹ jẹ pé ohun tí ò lè gbe Àjàní ló n sọ fun Àşàkẹ, síbẹ ọnà tí ó gbà gbé òrò náà kalẹ wọ ni létí púpọ. Bí Àşàkẹ bá lè mú òrò náà lò, àti máa lọ sọdò Àjàní kò ní şoro mó. Àşàkẹ ní òun á bèrẹ sí í máa şàlàyé òrò fún bàbá òun, şùgbón pé ni òun yòò máa şe é o. Wón fi ìpádé sí ojú keji ní yunifásítí ní yàrá Àjàní.

*All that Ajani said entered Asake's ears. She said she could deduce that Ajani spoke the absolute truth. Ajani was happy. Even though, all he told Asake was to his personal favour, yet, the way he presented the issue was very appealing. If Asake could stick to these words, her visit to Ajani's place will no longer pose a problem. Àşàkẹ said shewouldhenceforth startto explainthematter to her father, but she would do it systematically. They agreed to meet the following day in Ajani's room in the university*

S/N	Clause	Translation	Process Type						Circ.
			Mat.	Mental	Verbal	Behav.	Exist	Relat.	
1	òrò tí Ajàní sọ wọ Àşàkẹ létí	<i>All that Ajani said entered Asake's ears</i>		Wọ	Sọ				Location: place
2	Ó ní òun rí i pé òdodo ni àlàyé tí Àjàní şe	<i>She said she could deduce that Ajani spoke the absolute truth</i>		ri	ní			ni	
3	Inú Àjàní dùn	<i>Ajani was happy</i>		dùn					
4	Bí ó tilẹ jẹ pé ohun tí ò lè gbe Àjàní ló n sọ fun Àşàkẹ	<i>Even though, all he told Asake was to his personal favour</i>		gbe	Sọ				
5	síbẹ ọnà tí ó gbà gbé òrò náà	<i>yet, the way he presented the issue was</i>	gbé	Wọ					



	<i>kalẹ wọ ni létí púpọ</i>	very appealing.							
6	<i>Bí Àṣàkẹ bá lẹ mú ọ̀rọ náà lẹ</i>	If Asake could stick to these words. They agreed to meet the following day in Ajani's room in the university	<i>lẹ</i>						
7	<i>àtí máa lẹ sọ̀dọ̀ Àjani kò ní sọ̀ro mó.</i>	her visit to Ajani's place will no longer pose a problem	<i>lẹ</i>	<i>sọ̀ro</i>					
8	<i>Àṣàkẹ ní ọ̀un á máa sàlàyé ọ̀rọ̀ fún bàbá ọ̀un</i>	Àṣàkẹ said she would henceforth start to explain the matter to her father			<i>ní, sàlàyé</i>				
9	<i>sùgbón pé díẹ̀díẹ̀ ní ọ̀un yóò máa sẹ́ é o.</i>	but she would do it systematically.	<i>sẹ</i>						Manner: degree
10	<i>Wọ̀n fí ipádé sí ọ̀jọ̀ kejì ní yunifásitì ní yàrà Ajani.</i>	They agreed to meet the following day in Ajani's room in the university							Location: Time place place

As shown in the table above, the sentences of passage 1 contain 16 verbal groups which mainly have a descriptive function divided between material process (3), mental process (7), verbal process (5) and relational process (1). The Material Processes found in the passage above are *gbé, lẹ* and *lẹ*. In clause 6, the word '*lẹ*' in the clause '*Bí Àṣàkẹ bá lẹ mú ọ̀rọ̀ náà lẹ*', is meant to perform a physical action. Material processes as used in that example is to give instruction and advice to the character to carry out the steps advised earlier on. It shows important physical actions that should be done accordingly so that the steps can produce an accurate result.

The mental processes in clauses 1, 2, 3, 4, 5 and 7 as the sample in the table above shows are realized through the verb *wọ, ri, dùn, gbe, wọ, sọ̀ro*. *ri'saw*' is a process of perceiving through the five senses, because we use our eyes to see something. The phenomenon (the one that is seen) of the clause is *àlàyé tí Ajani sẹ* while, the senser in

this clause is *òun*(the one who see) which implies Asake. In the sample of clause 1, the cognitive type of mental process is realized through the verb *wọ*. *Àsàkẹ́* is as the senser of this clause. The senser is a conscious human (the one who understands something). This clause is completed by the phenomenon, *òrọ̀ tí Àjàní sọ* (what the senser understands). This clause is completed by circumstance of place, *ní etí*. It shows the location of the process. The use of relational process in the passage shows how Asake is presenting her own opinion on what Ajani's advice, thus assigning the advice with specific qualities by the use of relational process. In addition to this, the use of relational process in that instance gives the impression of definite certainty about the truthfulness of his advice from the speaker's point of view, and the validity of his words therefore seems to be a non-debating issue. The participant subjects in passage 3 are mainly human participants. In the first clause takes Ajani as the sayer in the verbal clause. Asake also functions as a participant in the passage.

#### Excerpt 4- *Ogún: 2*

Gbogbo wa rín èrín àrín-gbá-ègbé-mú. Ègbé ògiri ní a dúró sí. Bí mo ti wo ègbé ilé baále lóòòkán báyií ni mo rí àwọn adáripón méji kan, tí wón n jà. Mo yọ rọ̀bà mi lápò, mo fi òkò kan sí i. Mo tá sí òkan. Òkò nàà sì gún un lógi léyìn.

All of us laughed hysterically. We leaned by the wall side. As I looked at the head of the compound's house I sighted two male lizards slugging it out with each other. I brought out my catapult from my pocket and inserted a stone. I shot it at one. The stone hit it at the back.

S/N	Clause	Translation	Process Type						Circ.
			Mat.	Mental	Verbal	Behav.	Exist	Relat.	
1	Gbogbo wa rín èrín àrín-gbá-ègbé-mú	All of us laughed hysterically				rín			manner: quality
2	Ègbé ògiri ní a dúró sí	We leaned by the wall side				dúró			Location: place
3	Bí mo ti wo ègbé ilé baále lóòòkán báyií	As I looked at the head of the compound's house				wo			
4	mo rí àwọn adáripón	I sighted two male lizards				rí			

	méjì kan							
5	wòn n jà	slugging it out with each other	jà					
6	Mo yọ rọbà mi lápò	I brought out my catapult from my pocket	Yọ					Location: place
7	mo fi òkò kan sí i	and inserted a stone	Fi...si					
8	Mo tá sí òkan	I shot it at one.	tá					
9	Òkò nàà sì gún un lógi lẹyin.	The stone hit it at the back	gún					location: place

There are a total of nine (9) clauses in excerpt 4. The first clause contains a behavioural process; the behavior is *gbogbo wa* ‘all of us’ while the behaviour is *ẹrín*. *Àrín-gbá-ẹgbé-mú* is a circumstantial element of manner showing their quality of laughter. The 2nd to 4th clauses are also behavioural clauses. The identified behavioural verbs are *dúró* “stand”, *wò* “look” and *rí* “see”. Their behaviors are pronouns. The second clause has *a* “we” as its behavior referring to all of them (the children) and the 3rd and 4th clauses have the pronoun *mo* “I” referring to Delodun as their behavior. The behavioral verb *rín* “laugh” as used in that excerpt relates the physiological activity carried out by the children after making jest of one of them in the previous sentence. The process *dúró* “stand” is giving more information on the children that they were on their feet during the process of laughing in clause 1. This process is completed by the circumstantial element of location indicating the place the process of standing happened. The process of *wò* “look” and *rí* “see” are complementary inherently and as even used in the text because you can only see after looking making it two sequential actions. The remaining five clauses are samples of material processes with the material verbs of *jà* “fight”, *yọ* “take out”, *fi...si* “put”, *ta* “shoot” and *gún* “pierce” respectively. They are all indications of processes of doing. The actor in the 5th clause is *wòn* “they”, referring back to *àwòn adáripón méjì* “two lizards” in the previous clause. It is an intransitive material clause, therefore no goal is present in the clause. Clauses 6, 7, and 8 share the same actor which is the pronoun *mo* “I” whose reference is Delodun. The actor in the 6th clause is the one who took a rubber sling from his pocket, he is the one that loaded the sling with a stone and he is still one that

shot the sling at one of the lizards he saw earlier. The 9th clause has the material verb *gún* “pierce”. Its actor is *òkò náà* “the stone” and the element of circumstances *lẹyin* “at the back” showing the location the piercing took place.

**Excerpt 5- Şaworo:15- 16**

Òpálábà jókòó dáadáa, ó sì jájú mọ Balógun. Balógun rọra fọwọ bo ẹnu, ó fọgbón wò yíká kí ó tó bèèrè “irú ẹgún wo nù un?”. Hà, Balógun! şèbí olóyè ni ọ. O ó sọ pé o ò mọ ìtumọ orò tí a máaa n şe fún oba tuntun ní Jogbo? Balógun rúnjú pọ, ó ní mo mọ ọn! Òpálábà rẹrìn-ín músé “ Ẹyin kàn jẹ olóyè ni. Àwọn àsírí kan n bẹ tí ẹ ẹ le mọ bó tí wù kí ẹ şe tó. Omi tí a fi dá ilẹ yíi ni ”

Òpálábà readjusted his sitting position, he eyed Balogun angrily. Balogun solemnly covered his mouth with his hand and cleverly looked around before he asked that, what kind of curse is that? Ah, Balogun! Aren’t you a chief? You want to say that you do not know the implications of the rite you perform for the new king at Jogbo. Balogun squeezed his face and said I know it! Opalaba smiled ‘you are just a chief’. There are some secrets you will never understand, no matter how hard you try. That is the way we are made in this land.

S/N	Clause	Translation	Process Type						Circ.
			Mat.	Mental	Verbal	Behav.	Exist	Relat.	
1	Òpálábà jókòó dáadáa	Òpálábà readjusted his sitting position	jókòó						
2	ó sì jájú mọ balógun	he eyed Balogun angrily				jájú			
3	Balógun rọra fọwọ bo ẹnu	Balogun solemnly covered his mouth with his hand		dùn					
4	ó fọgbón wò yíká kí ó tó bèèrè “irú ẹgún wo nù un	and cleverly looked around before he asked that, what kind of curse is that?			bèèrè	wò			
5	şèbí olóyè ni ọ	Aren’t you a chief?						ni	
6	O ó sọ pé	You want to say			Sọ				
7	o ò mọ ìtumọ orò	You want to say that you		Mọ					

		do not know the implications of the rite							
8	tí a máaa n̄ ṣe fún ọba tuntun ní Jogbo?	you perform for the new king at Jogbo.	ṣe						Location: place
9	Balógun rúnjú pọ	Balogun frowned.				rúnjú			
10	ó ní mo mò ọ̀n	He said I know it		Mò	ní				
11	Ọpálábà rẹ̀rìn-ín músẹ	Opalaba smiled				rẹ̀rìn-ín			
12	Ẹ̀yìn kàn jẹ olóyè ni	You are just a chief						Jẹ	
13	Àwọ̀n àsírí kan n̄ bẹ	There are some secrets					Bẹ		
14	tí ẹ̀ ẹ̀ le mò	That you cannot understand		Mò					
15	bó ti wù kí ẹ̀ ṣe tó	No matter how much you try	ṣe						
16	Omi tí a fi dá ilẹ̀ yìi ni	That is the culture of the land.	dá						

As seen in the excerpt above, transitivity and mood, especially the interrogative mood, are well linked in the meaning-making process as evident in the sentences below taken from the excerpt:

Ó fọ̀gbọ̀n wò yíká kí ó tó bèèrè “irú ègún wo nù un?”. Hà, Balógun! ṣèbí olóyè ni ọ. O ó sọ pé o ò mọ itumò orò tí a máaa n̄ ṣe fún ọba tuntun ní Jogbo?

He cleverly looked round before asking “what type of curse is that? Ha, Balogun! are you not a chief? Do you want to say you don’t know the implications of the rituals performed for the new kings in Jogbo?”

### 5.7.5 Discussion on the Analysis

There is a greater focus on material clauses in the three texts because their plots are built up on a series of important actions each leading up to the ultimate end in the stories. There is one major ‘material’ event recorded in *Ó le kú*: the narrator’s expression of love which he describes as a doing event. This is seen on page 5 of *Ó le kú* thus:

### Òrò síṣọ lásán kọ nífé, iṣẹ ṣíṣẹ ni.

‘love goes beyond mere talk, it involves actions’

This accumulation of material clauses in the texts is very revealing in terms of love relations. Based on the excerpt above, we can conclude that “if one wishes to express love, it is more effective to express it within the domain of ‘doing’ rather than...‘sensing’ ‘saying’ or ‘behaving’...”, because “it is not easy to influence how people **think**, compared with using physical force to influence how they **act**”.

Among the six major types of process, mental processes form the second largest group in both *Ó le kú* and *Ṣaworoide*. The number of mental processes is 1303 in *Ó le kú*, 1338 in *Ṣaworoide* and the proportion of relational processes to the total ranking clauses is 23% and 14.8% in *Ó le kú* and *Ṣaworoide* respectively. In *Ogún*, the second most prominent process is the verbal process. This is as result of the choice of point of view used in the novel. Unlike material clauses representing the doings of the participants, mental processes are concerned with the representation of the participants’ thoughts, feelings and perceptions. How the characters’ mood changes and what resides in their consciousness are reflected through the use of the mental processes as in (29) below

54. “Kòyé mi bí mo ṣe **fẹ̀ràn** ẹ̀ báyíí o. A **mọ** pé o dára ná. Sò **mọ** pé n kò lè **tàn** ẹ̀. O **wù** mí, mo sì **fẹ̀ràn** ẹ̀.”  
*‘I just don’t understand why I love you so much. Anyway, We know you are beautiful, you know I can’t deceive you. I am attracted to you and I love you’ (Ó le kú: 3).*

Here, one of the characters in *Ó le kú*, Ajani, expresses his innermost feelings to Asake, his girlfriend declaring his feelings for her and assurance that his love for her is without deception and thereby articulates the passionate love Asake’s looks has provoked in him.

As seen in Table 5.17, the number of behavioural processes is 878 in *Ó le kú*, 918 in *Ṣaworoide* and 546 in *Ogún*. The proportion of behavioural processes to the total ranking clauses is 15.4 % in *Ó le kú*, 10.2% in *Ṣaworoide* and 9.9 in *Ogún*. Behavioural process depicts the participants as physiological beings. The combination of both mental and behavioral processes enable the participants to reflect the changes in the characters’ mood and to indicate the effects of the material processes on them as in (30) below:

55. “*dáké<sub>behavioural</sub> níbè. Njẹ ọmọ tó níláárí le máa sùn<sub>behavioural</sub> kiri báun? Àṣàkẹ bèrẹ sí í sọkún<sub>behavioural</sub>. Àwọn èniyàn péjọ<sub>material</sub>, wón n bẹ<sub>behavioural</sub> baba. Ojú bèrẹ sí í tí<sub>mental</sub> Àṣàkẹ, ó rojú kókó<sub>behavioural</sub>... bàbá n kẹ<sub>behavioural</sub> fatafata. Wón tí lè pariwo<sub>behavioural</sub> jù.. (Ó le kú:10*

‘keep quiet. Can a responsible child be sleeping around anyhow like that? Asake started crying. People gathered around, they were begging her father. Asake was ashamed, she frowned... her father was shouting. He can shout too much’. Ó le kú:10

This enhances the reader’s understanding that the participants, although not real in nature, are being presented as real live beings. It is also observed in Table 5.7 that the density of behavioral processes is lower than that of mental processes in the texts. The character experiencing the actions unveils her inner world before the eyes of the readers. So, when it comes to the presentation of the character’s inner feelings, the most dependable source of information as to the inner self is the character itself, as she is the ‘Senser’ of the mental processes in the text. Again, because the story is told from the omniscient point of view, the all-knowing narrator was able to present a more pictorial expression of the participants’ behaviours as evident in (31):

- (56) *Kò pé ni a gbó<sub>behavioural</sub> ariwo kan tí ó n ta bọ ràì. Àṣẹ àwọn egbé Àjàní ní yunifásítì ní – àwọn Pirate. Wón wọ<sub>material</sub> ọkọ akèrò kan tí kò nílẹ lórí, wón n kọrin<sub>behavioural</sub> bọ láti yunifásítì wá sí Aremọ... bí iyàwó àti ọkọ tí fẹ jáde<sub>material</sub> láti inú sọ̀òsì ní ọ̀gá àwọn Pirate kígbẹ<sub>behavioural</sub> lóhùn rara tí àwọn ọmọ egbé sí n dalóhùn<sub>verbal</sub>.*

Not long we heard a noise coming from afar. It is Ajani’s members from the university- the pirates. They came in a bus without cover, they were singing from the university to Aremo. The leader of the group shouted at the top of his voice as the bride and the groom were coming out of the church and his members also answered.

Apart from mental and behavioural processes, verbal processes are also employed in the novels to point to the symbolic activities of ‘saying’. According to Table 5.17, the number of verbal processes is 803 and the proportion of verbal processes to the total ranking clauses is 14.1 % in *Ó le kú*. *Saworo* has a record of 900 verbal processes standing as 9.96% of the total clauses while *Ogún* has 910 (16.6%). Verbal processes are frequent in the novels because the voices of the participants other than the narrator are also heard as in (57)

- (57) “...*ijàọlá ló bèrẹ ọ̀rò, ó ní, Hà, Àjàní, ẹ mà kú etígbòò tí Àṣàkẹ. Àjàní bèèrè, ó ní ‘Etígbó báwo? Kín ló ẹ é?’*. Délé ní, Á, ọkùnrin yí ọ̀ tí ì gbọ o! Àjàní tún wádíí ohun tó ẹlẹ sí Àṣàkẹ, ó ní kín ni?.

Ìjàolá wá dá a lóhùn , ó ní Àṣàkẹ́ ti pa ara rẹ̀ o. Délé sì ṣàlàyẹ̀ ohun tó pa Àṣàkẹ́, ó ní ó ṣe ní láàánú pé wón ló gbé májèlẹ̀ jẹ. Ìjàolá wá bèèrè lówọ̀ Àjàní bóyá kò tí ì gbọ̀ ni. Àjàní fèsì, ó ní n ò gbọ̀ nṁkankan. *Ó le kú*: 122

*Ijaola was the first to speak, he said, Ah, Ajani, I salute you in respect of what you heard about Asake. Ajani asked 'how do you mean?' what happened to her? Dele said, A! This man has not heard anything. Ajani enquired further as regards happened to Asake, he said what is it? Ijaola then responded that Asake has committed suicide. Dele further explained what killed Asake; he said it is a pity to hear that she drank poison. Ijaola then asked Ajani if he had not heard of it. Ajani responded, he said he did not hear anything.*

Furthermore, the verbal process is an instance of the oral interaction and dialogue that between the sayer and recipient. In contrast to other process types discussed, relational process types provide descriptive information about the appearance of the participants and the qualities of the relevant phenomena as exemplified in (58):

(58) Ó lẹ̀wà, ó rí pẹ̀lẹ̀ngẹ̀, ẹ̀sẹ̀ rẹ̀ dára nílẹ̀. Irun orí rẹ̀ pọ̀ gan-an.  
*'she is beautiful, she is slim, with beautiful legs, her hair is very long'.*  
*Saworo: 9*

The last class of processes to be discussed is the existential process. The reason why existential processes are rarely used in the texts is that the novels are significantly interested in the physical actions of the participants. Only on a very rare occasions are existential clauses selected in order to introduce the existence of a participant, as in “Àwọn àsirí kanń bẹ. “**There are some secrets.** *Saworo: 16*”, or to assert that an action is happening within the clearly defined boundaries of a setting, as in “Ní irú àkókò bá yí, bí omidan kan bá wà tẹ̀wà rẹ̀ bá tún yọ̀ bí ojó, ó yẹ̀ kí á wò ó lẹ̀mẹ̀jì” *‘in a time like this, if there is a lady whose beauty shines like daylight, she deserves being admired twice.’*. Existential process is also used to warn the reader about what will take place or be detailed in the following discourse, as in (59)

(59) “È ó kàn máa ṣeré yín ni. O ó sọ̀ fún un pé kò sí ewú. Bí kò bá sì fẹ̀ gbà, o ó máa sọ̀ ọ̀rọ̀ dídùn sí i létí, o ó máa kósé sí i lóri, kẹ̀kẹ̀ bẹ̀, ètò á tò.

You will just be having fun. You will tell her there is no danger. If she doesn't want to succumb, you will resort to telling her soothing words, gradually, everything will fall in line.



Through the use of an existential clause, the reader is informed of the plans Ajani has for Asake so as to make her his wife without wasting time before she gains admission to the university as inspired by his friend, Ijaola and is alerted that there and then, the character is going to do what he has planned. The transitivity analysis of these texts reveals that there are four major processes that continually occur throughout the texts. The most frequently used processes are material, mental, verbal and then behavioural in addition to relational and existential processes which can be considered as minor processes in the novels. This shows a more physical nature of events and psychological manifestations and conscious unravelling. The most occurring material processes in the texts require the persistent occurrence of actions that the actors experience and initiate. Furthermore, the verbal processes stand for the oral interaction and dialogue that occurred between the sayer and the recipient. The actor experiences and carries out an action through the material processes and also reveals his feelings and thoughts through mental and verbal processes. The existence of mental and existential processes suggests that there is psychological involvement in the novels which is interested in the internal condition of the characters. Finally, the relational clauses build links between the events as well as the actors along with specific attributes that are related to them. The interpretations made by the readers may thus be more objective in nature by expressing their own opinion according to the actions displayed through the identified processes. The reader knows the actions and is also familiar with the situation of the characters.

### 5.7.6 Conclusion

Three types of lexico-grammatical analyses have been performed on the narrative texts, *Ó le kú, saworoidẹ* and *Ogún Ọmọdẹ* in line with Halliday's Functional Grammar in this chapter. The analysis of *Ó le kú, Saworoidẹ* and *Ogún Ọmọdẹ* is a reflection of textual configurations used in the provision of situational meanings. Eggins (2004:298) observes that "the textual metafunction 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". The textual metafunction works hand in hand with the experiential and interpersonal metafunctions, thereby helping the reader to identify the cohesive devices in the right order to get at the unified whole. In narratives, authors usually use textual Themes or conjunctive elements of time (*after, as, before, since, till, until, when, while*), contrast (*although, even though, though, whereas, while, rather*

than), consequence (*in consequence, as a consequence, as a result, therefore, hence, for this reason, that is why, and thus*), to achieve various purposes. They may be used to signal the unfolding of events. Moreover, they bring into play interpersonal themes (e.g., *unfortunately, surprisingly*) to indicate the way the writer is evaluating the events of the complication. Finally, they utilize marked circumstances as topical themes to set the story in a time and place (Butt et al. 2006). Using various types of topical Themes and exploiting textual Themes, the author contributes to the interactive nature of his text. And we cannot help mentioning an astonishing number of the coordinating conjunction 'and' in the form of 'àti, sì' in the texts. We construe that as a symbol of balance in communicating the author's intended message. Instances of multiple Themes, consisting of Topical, Interpersonal and Textual Theme are employed to supplement the discussion making it very helpful as the connection between different parts of a message.

The second part of these analyses, the interpersonal analysis, is interested in how the author relates to the reader and how the characters interact while the focus of the experiential metafunction which is manifested through the system of transitivity is to link the semantic and grammatical lines to get the meaning in language stylistically. The interpersonal analysis has its focus on the choice of mood. The mood analysis reveals that the novels opted for declarative mood block for their potentials in providing as much information as possible and interrogative mood block came second making the speech in the texts more information-oriented, while imperatives is the third. From the findings and the discussions on the interpersonal function of language and speech functions found in the prose texts of Akinwumi Isola, we conclude that first, by analyzing the mood types, it is discovered that the declarative mood is mostly used in the texts; thus revealing the relationship between the author and the readers. The author as the conversational partner serves as the provider of information and the readers are the beneficiary of information. Secondly, three speech functions are identified in the texts; they are statement, command and question. The analysis established that statement appears mostly in the texts followed by question while command only appears a few times which indicate that the main interest of the texts is to entertain and inform.

The transitivity analysis of Akinwumi Isola's narrative texts indicates how the actions are performed through the use of material processes. We achieve a clearer picture from the verbal processes that describe the actions as well as revealing the

situation and conditions attached. In addition, this impact is enhanced by the relational processes. The physical actions are made prominent through these processes which give an outer view of the world shown in the novels. The six process types are exemplified in the three texts, and examples have been taken from the novels to establish this. Through our analysis, we have been able to establish that the six types of process attested in the prose texts of Akinwumi Isola interact simultaneously and meaningfully. This ensures the success of Akinwumi Isola's signature approach of aestheticism and art for art's sake. In this way, the reader indulges in the mystery of imagination in order to explore the art of the writer revealed through his writing.

## **CHAPTER SIX**

## SUMMARY AND CONCLUSION

### 6.0 Preliminary

This chapter provides the summary of the analysis of forms and functions of sentences in the prose texts of Akinwumi Isola. A summary of the study and the findings are provided; the conclusion of the study includes its contribution to knowledge, its limitations and recommendations for future researches in narrative discourse are also stated.

### 6.1 Summary of Findings

This study is a syntactic and functional analysis of *Ó le ku*, *Şaworoidę* and *Ogún Omọdę* written by Akinwumi Isola. The different forms and functions of sentences and how language functions in literary works within the Functional Grammar characterise the background of the study. A total of 13,438 sentences were used in the three novels. *Ó le ku* has 3,325, *Şaworoidę*, 7052 and *Ogún Omọdę* has 3061. Data for analysis were purposively selected from the sentences in the three novels. The researcher identified the different types of sentences used in the novels using the functional and structural criterion. The selected data were subsequently subjected to both syntactic analysis (to know the forms) and functional analysis (to understand their functions). To achieve this, the researcher from the perspective of Functional Grammar attempts to investigate how authors of literary texts achieve cohesion in their texts through the textual function of language, how they make use of a typical mood system to convey interpersonal meaning of language and how their experience of the world around them is displayed to relate the experiential meaning of language.

Three prose texts written by Akinwumi Isola were analyzed and the findings are presented in this study. Using the three metafunctions under the Functional Grammar approach, it was established that:

1. Within the textual metafunction, the significance of Theme was confirmed in this study. The texture of the texts is established through considerable numbers of different types of Themes; the identified sentences are well connected in order to achieve cohesion.
2. Within the model of the interpersonal metafunction, the prominence of the declarative Mood was confirmed.

3. Results from the analysis on the transitivity pattern processes show that the verbs that represent material processes are more prominent in the three novels. They play the leading role in the transitivity system of these prose texts. There are however many examples of the presence of other process types like mental, behavioural, relational and verbal process types. Therefore, in addition to action verbs, the prose texts also make use of verbs of cognition and emotion, verbs of reporting and verbs that characterise and identify.

These three lexicogrammatical analyses enable a ternary interpretation of the three texts, whereby based on the observations of Eggins (2000: 332) one can “shed light on how texts make meanings, where those meanings come from, and some of the implications they may carry with them”. Halliday (1990: 371) believes that this type of analysis is an opportunity to show why the texts mean what they do as well as why they are valued as they were. Such metafunctional examination of the structure of the clause is highly significant in functional text analysis, because the meanings are interconnected in such a way that, to understand them, we look at the whole text simultaneously from a number of different approaches with each angle adding to the total interpretation (Halliday & Hasan, 1990: 23). The analysis of the vocabulary, grammar and their functions in use provide the readers with the opportunity to be familiarized with the way texts are composed, thus helping their interpretation of the texts as well as alerting them of their potential effects on the readers. Conclusively, the linguistic choices employed in the texts are a revelation of the significant attention on the characters involved in the happenings of the novels. All these participants played their active roles in clauses as the agents, Actors, beneficiary, senser, behavior, carrier and sayers of all the processes. The various process types give a more vivid description of the range of activities represented by the verbs in the texts. Also, the use of pronouns spreads through the novels and shows a detailed interaction between methods of inclusion and exclusion of participants, which can be understood by the readers.

The study shows that the entry situation of the Yoruba mood system is the simple sentence and the two major moods in the Yoruba Mood system are indicative and imperative. Another conclusion drawn from the study is that the three selected prose texts (*Ó le kú*, *Saworoide* and *Ogún Omode*) use indicative mood more than imperative. The interpretation of this is that interpersonal relationship is more expressed in the giving and taking of information than demanding someone to do one

thing or the other. In short, there are more available selections to make in indicative than imperative in the Yoruba mood system. The study also concludes that the readers of the texts analysed can use the punctuation marks to ascertain the function of a clause in connection to the interpersonal role of language where a normal declarative functions as an interrogative; though in such instances, an interrogative usually has the same syntactic structure as a declarative as indicated in the sentences. This study was also able to establish that interpersonal meaning of a sentence is not really determined by the lexico-grammar but that there is a need to look outward at the context in order to understand the meaning choices. There are some marked mood systems identified in the prose texts because some declaratives are not really giving information as expected and some imperatives are not really commanding while we also have some interrogatives not requesting for a response. On the classification of sentences in the texts, for the structural sentence, our findings reveal the predominance of major simple sentences. While for the functional sentences, declaratives occurred most, with a significant number of interrogative sentences. In the conversion of semantic metafunctions into structural systems, three lexicogrammatical systems of Transitivity, Mood and Theme are at work: i. Transitivity involves ternary workings of process, participants and circumstances, ii. Mood works out the speech functions, iii. Theme is interested in how information within individual clauses is sandwiched in the larger text. Because every sentence in the texts is multifunctional, it is therefore important to examine these three metafunctions realized through lexicogrammar simultaneously. A clause is, therefore, a result of three types of co-existing structures derived out of elements in Transitivity, Mood and Theme systems of lexicogrammar. The lexicogrammatical analysis of a clause can be done as shown in the following table:

	Àjàní	lè	Féràn	Àṣàké
Experiential (Transitivity)	Actor	Process		Goal
Interpersonal (Mood)	Subject	Finite	Predicator	Complement
	Mood		Residue	
Textual (Theme)	Theme	Rheme		

## **6.2 Contributions of the Study**

This study has done the analysis of sentences and their constituents to show that meaning starts its realization at the initial level of choosing the form and the word for the context of a certain discourse. This study has contributed to existing studies on the literary works of Akinwumi Isola. Unlike previous studies in which his works were analyzed by applying either literary theories or literary stylistic approach or any other theory, this study has examined the prose texts of Akinwumi Isola using a combination of perceptions from the theories of Functional grammar and bare phrase structure of the minimalist program. This study has helped in the identification of the sentence types used in the prose texts and their frequency including the possible rationale behind their occurrence. To the best of our knowledge, this study is the first attempt in using the Functional Grammar in the analysis of Yoruba texts. Existing research works are on the analysis of texts written in English language. It is also a contribution to the few existing linguistic analysis of Akinwumi Isola's texts. The lens of the three metafunctions of the functional grammar model established that language is a complex network of interconnected meanings. We have shown how the author of the texts is able to present the events and concepts within the experiential metafunction of meanings, how he expresses the process of the discourse interaction, expressing the attitudes of the characters and opinions through the interpersonal metafunction, and how he accounts for the general makeup of the messages in the texts to create many meanings and also suggest logical consequence. This research serves as a contribution to the functional approach of analysis of Yoruba texts as one of many possible methods of detecting meanings that perform certain functions in the representational (experiential metafunction), interactive (interpersonal metafunction) and compositional (textual metafunction) aspects. In addition, this present study is of great pedagogical value in the teaching of Functional Grammar especially in relation to the Yoruba language. It is also useful in the interpretation and construal of meanings in literary texts not only by the readers but also by the literary critics.

## **6.3 Limitations of the Study and Recommendations**

This analysis has some limitations. To start with, this work is in no way an exhaustive study on the Minimalist Program, just an aspect of the wide territory of the Minimalist Programme is adopted in this study. The adopted aspect is the bare phrase

structure which is used for the diagrammatic representations of the structures of the sentences identified in the three selected prose texts. Besides that, data analyzed were purposively selected from only three prose texts written by Akinwumi Isola, it cannot be said that this corpus is a representative of all the literary texts written by the Akinwumi Isola or other Yoruba authors. In fact, it only represents the instance of the three novels analyzed. Another limitation is with the analysis. Although the researcher used all the three metafunctions to analyze the texts, but due to time, only the experiential aspect of the ideational metafunction could be utilized.

As this study examined the forms and functions of sentences in the prose texts of Akinwumi Isola, future researchers may investigate other types of literary genres like drama and poem by the same author in an attempt to find out whether the results are consistently similar to the results of this study or not. Other literary works from other Yoruba authors can also be analyzed. Moreover, a future analysis might examine other elements not covered in the present study, such as the logical analysis of the texts, metaphors, hyponyms, synonyms, grapho-phonological analysis and other semantic and lexical items. Also, a comparative analysis of texts of different authors could be a worthwhile academic venture.



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## APPENDICES: SYNOPSIS OF THE TEXTS

### A. Synopsis of *Ó le kú*

“*Ó le kú*” is a book which portrayed the life of a young man called Ajani, and his zeal of becoming successful like his counterparts, acquiring education, getting married, raising children, and so on. The book also portrayed Ajani as placing values on friendship and family as he grew. The Yoruba’s saying that “a tree cannot make a forest” and that “it is good to make hay while the sun shines” were all evident in his character, which portrayed him to be a true Yoruba indigene. When it was time to choose friends, he did wisely. Same as when he needed to get quality education. He likewise got married at the right time. The story particularly was based on Ajani’s zeal right from his University days, up till his time of death, to become successful; to be happily married and becoming relevant within the society.

### B. Synopsis of *Ogún Ọmọdé*

Delodun, the main character in the story was a kid when the story started. The perspective of life to a kid is nothing but to wake, play, eat and sleep. This was the thinking of Adelodun and his mates like Iyiola, Dolapo, Akanmu, Aya-bi-eyin and the likes. To them, life was about enjoyment and without troubles. Delodun lived in the village, and he played a lot with his mates. They likewise attended school together. They indulged, like other kids would, in unimaginable acts, and also told moonlight tales. They moved in companies and ran errands for their parents. Sightseeing, especially that of masquerades and etiyeri is peculiar to them. It was the same with them when they travelled to Ibadan during festive periods, even on their way to school. To them, it was nothing but fun. They often wrestled, most times they quarreled, but it was for a short period. As days rolled into months and months into years, Delodun and Iyiola concluded class two, which signified the end of studies in Labode village, and necessitated completing their studies elsewhere, hence their separation. Delodun went to Ibadan; Dolapo to Ife, Akanmu went to Okitipupa, leaving only Iyiola in the village. These were Delodun’s departing words;

Àkànmú ñ bẹ lóhùn-ún o. Dọlápọ ñ bẹ lahùn-ún o, Bòdé ñ  
bẹ lóhùn-ún o. Àyọkà ñ bẹ lóhùn-ún o. Iyiolá ñ bẹ lóhùn-ún  
o. Njẹ a tún lè kóra pọ şeré bíi tàtíjọ mó? Ogún ọmọdé kì í  
şeré fógún ọmọdé.

Akanmu is there. Dolapo is there. Bode is there. Ayoka is there. Iyiola too is there. Can we still come together and play as before? Definitely, twenty kids cannot play for twenty years.

This was how they parted, and the story ended.

### C. **Synopsis of *Saworo Idẹ***

*Saworo Idẹ* is a story based on the kingdom of Jogbo. The precondition of the ascendancy to the throne of Onijogbo is a ritual practice that involves oath taking and of course incision that binds the king-elect which symbolises sincerity, loyalty and integrity. Contrary to the traditional pact between every Onijogbo and Jogbo itself, the newly installed king, “Lapite” refused oath-taking and incision because of his selfish interest and plans to enrich himself on the throne by looting the treasury and controlling the economy of the land, thereby evading the consequences of not abiding by the traditional rights of king making. The King of Jogbo, Lapite, has decided to make money rather than serve as he ascends the throne. Lapite eliminates all forms of opposition by harassing them into exile. He eliminates all his opponents by sending hit men after them or by banishing them. The rightful heir to the throne Adebomi is killed and Ayangalu, the official drummer who escapes into exile raises Arese, the only child of Adebomi. Lapite takes a new wife as he embarks on an exploitation of the resources of forest trees. The townspeople are ruthlessly forced to stop their protest. In desperation, the youths decided to employ violence and seize the royal crown which by tradition must not leave the palace. Lapite, in desperation seeks military aid by engaging Lagata a retired military officer. Lagata kills Lapite and overthrows his kingdom. The youths turn to Amawomawo, the chief priest for help and he works with the drummer to get the Saworoide played on the day of Lagata’s coronation, which causes Lagata to die mysteriously. Arese becomes king eventually.