



## Research Article

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Thematic Structure and Thematic Features in an Extract from Deji Bryce Olukotun's *Nigerians in Space* (2014)Yémalo Célestin Amoussou\*<sup>1</sup>, Ayodele Adebayo Allagbé<sup>2</sup>, Dorothée Tchada<sup>3</sup><sup>1</sup>Département d'Anglais, Faculté des Lettres, Langues, Arts et Communication (FLLAC), *Université d'Abomey-Calavi (UAC)*, République du Bénin.<sup>2</sup>Département d'Anglais, Faculté des Lettres et Sciences Humaines (FLSH), *Université de Zinder (UZ)*, République du Niger.<sup>3</sup>Ecole Pluridisciplinaire (EDP), *Université d'Abomey-Calavi (UAC)*, République du Bénin

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**Abstract:** This article examines the Thematic structure and Thematic features in a thriller novel—*Nigerians in Space* (2014) — by the Nigerian writer Deji Bryce Olukotun. Drawing on the theoretical construct of Theme from Systemic Functional Linguistics (henceforth SFL) (Halliday & Hasan, 1976; Halliday & Matthiessen; 2004, Eggins, 2004; Fontaine, 2013), this study aims to figure out in a sample extract how the author has organized his text in terms of Theme usage. After a clause-by-clause identification and analysis of Themes in the extract, the findings reveal that the text is significantly made up of topical Themes. In other words, these Themes are maintained in their natural/usual slot, thereby making them unmarked. While some of these Themes appear in clause simplexes and embedded clauses, others are used in clause complexes. This indicates that the text contains features of both spoken and written language.

**Keywords:** Clause complexes, clause simplexes, embedded clauses, SFL, thematic structure.

**Résumé:** Cet article examine la structure thématique et les caractéristiques thématiques d'un roman à suspense intitulé *Nigerians in Space* (2014) écrit par l'écrivain nigérian Deji Bryce Olukotun. En s'appuyant sur le concept théorique de Thémétiré de la Linguistique Systémique Fonctionnelle (désormais LSF) (Halliday and Hasan, 1976; Halliday and Matthiessen, 2004; Eggins, 2004; Fontaine, 2013), cette étude vise à analyser dans un extrait comment l'auteur a organisé son texte en termes d'usage du Thème. Après une identification des propositions et une analyse des Thèmes dans l'extrait, les résultats révèlent que le texte est principalement composé de Thèmes topicaux. End'autres termes, ces Thèmes sont maintenus à leur place naturelle/habituelle, ce qui les rend non-marqués. Pendant que certains de ces Thèmes apparaissent dans des phrases simples et intégrés, d'autres sont employés dans des phrases complexes. Cela indique que le texte contient des caractéristiques du langage parlé et écrit.

**Mots clés:** Phrases complexes, phrases simples, phrases intégrées, LSF, structure thématique

## INTRODUCTION

The core tenet of Systemic Functional Linguistics (henceforth SFL) is that any language use is channeled into meaning-making, whether spoken or written (Eggins, 2004). To this end, SFL identifies three meta functions—interpersonal, ideational, and textual—which operate simultaneously in any text (or any instance of language use). While the first two strands of meaning refer respectively to the enactment of interpersonal or/social relations and role relationships among the participants involved in a text and the representation of their perception of reality or experience, the last one, textual meaning, has to do with the organization of the text to make it form a cohesive and coherent message.

Actually, in the process of creating texture in a text—the quality of being a text or hanging a text together (Bloor & Bloor, 2004), one key system, among

others, surfaces, that of Theme wherein the clause is configured into two functional components: Theme (point of departure for the message) and Rheme (new information about the point of departure) (Eggins, 2004); Fontaine (2013) submits that “Within the clause, the main resource for creating text is referred to as Theme ...”. The foregoing presupposes that a clause is ontologically constitutive of a text or part of a larger text. This simply implies that clauses have the inherent potential to enact a text. That's why systemic linguists study a text from the perspective of the clause.

This paper seeks to explore the Thematic structure and Thematic features in a text drawn from a thriller novel, *Nigerians in Space* (2014), by Deji Bryce Olukotun in order to unravel how this writer organizes language to create a meaningful text. In other words, it seeks to figure out the Thematic features that the writer employs to express textual meaning. These Thematic

features are assumed here to mark the author's writing idiosyncrasy. It draws its theoretical underpinning from SFL (Halliday & Hasan, 1976; Halliday & Matthiessen, 2004; Eggins, 2004; Fontaine, 2013).

### Theoretical Framework: Theme and Thematic Structure

In systemic functional linguistic approach to language, a clause is viewed as a unit in which three different kinds of meanings are combined, with each expressing one kind of semantic organization (Halliday & Matthiessen, 2004). These three meanings are interpersonal, ideational and textual meaning and are respectively realized through the grammars of Mood, Transitivity and Logical Relations/Clause Complexes and Theme (Eggins, 2004). And it is obvious that the structure which allows the realization of the grammar of Theme is known as Thematic structure. Its choice depends on the message the speaker or writer wants to convey. As such, Thematic choices realize meanings about the organization of the communicative event (how the text hangs together) and the experiential and interpersonal distance involved (how the text relates to its context). These two meanings cannot create text on their own, much less textual choices (Eggins, 2004:320). Therefore, to have an insight into how text is created or made, one needs to look at Theme.

Theme as (Fontaine, 2013) considers the means the main resource for creating text. Concurring with the foregoing, Allagbé, Amoussou & Tchada (2020a) further note that "THEME (otherwise known as the grammar of Textual meaning) has the potential of creating meaning in text in that it helps to structure clause constituents in consonance with the speaker's/writer's/narrator's purpose as well as with the context of use. In other words, THEME has the distinctive feature of creating texture in text." In fact, texture is generated in the clause via "the total theme-rheme structure" (Halliday, 1971b). Theme basically refers to the element which serves as the point of departure of the message. In other words, it is that element which locates and orients the clause within its context. On the other hand, the remainder of the message—the part in which the Theme is developed—is known as Rheme (Halliday & Matthiessen, 2004). The clause is regarded as a three-dimensional meta functional structure, so are three different types of elements of clause structure that can get to be Theme: topical (experiential), interpersonal and textual (Eggins, 2004). When an element or constituent of the clause to which a Transitivity function (participant, process or circumstance) can be attached occurs in first position in a clause, this element or constituent is described as a topical Theme. But any constituent to which a Mood label can be assigned and which occurs at the beginning of a clause is known as an interpersonal Theme. The constituents which can function as interpersonal Themes are the infused Finite (in interrogative structures) and all four categories of Modal Adjuncts: Mood, Vocative, Polarity, and Comment. In the end, a textual Theme has

to do with clause constituents which can occur in Thematic position. These elements cannot be assigned a Mood function, let alone a Transitivity function. Two major types of textual elements which can get to be Theme are continuity Adjuncts (oh, well, yes/yea and no/nope, etc.) and conjunctive Adjuncts (and, but, then, however, therefore, etc.).

On another note, multiple Themes can also emerge in a text or a Theme analysis. Multiple Themes occur when clauses contain a sequence of Themes, with often several textual and/or interpersonal Themes occurring before the obligatory topical Theme (Eggins, 2004). It is also worth telling apart textual Theme and structural Theme. Textual Theme occurs when the topical element is fronted by a paratactic element (and, but, then, yet, however, etc.), a hypotactic element (when, before, after, how, etc.) or a continuity Adjunct (oh, yes/yea, no, well, etc.). On the other hand, a structural Theme is that Theme wherein a relative pronoun is positioned before the topical Theme (Amoussou, 2016). It is also important to clear up the distinction between a marked Theme and an unmarked Theme. While the term *unmarked* means 'most typical/usual', marked means 'atypical, unusual'. More specifically, Theme markedness has to do with the relationship between the Mood structure and the Theme structure of the clause: how the functional roles assigned to constituents in a Theme analysis conflate with the functional roles ascribed to the same constituents in the Mood structure. On the contrary, an unmarked Theme occurs when the constituent that is Theme is also playing one of such roles as Subject (in a declarative sentence), Finite (in an interrogative), Predicator (in an imperative) or WHelement (in a WH- interrogative). In other words, an unmarked Theme occurs when Theme conflates with the Mood system constituent that typically occurs in the first position in the clause of that Mood class (Eggins, 2004). Just as a topical Theme can be marked, both interpersonal and textual Themes can be marked as well (see Amoussou, 2016 for more details).

## METHODOLOGY

The analysis of Thematic structure and Thematic features in the Nigerian writer's-Deji ByceOlukotun's-*Nigerians in Space* (2014) requires the splitting of the text under study into clauses. After numbering each clause, each Theme-type is duly identified, underlined and quantified. As the analysis also covers embedded clauses, some special notations (1.1,1.1.1,2.1.,2.1.1,etc.) are needed. Drawing on Amoussou's Theme classification (2016) with six classes (a,b,c,d, e and f) which Allagbé, Amoussou & Tchada (2020a) slightly build on by adding another class (g). In This study, the first four classes (a, b, c and d) have been subdivided into subclasses (a<sub>1</sub>,a<sub>2</sub>,a<sub>3</sub>,b<sub>1</sub>,b<sub>2</sub>,c<sub>1</sub>,c<sub>2</sub>,c<sub>3</sub>,d<sub>1</sub> and d<sub>2</sub>). Beside the Theme classification, some abbreviations (para: parataxis; hypo: hypotaxis; sim: clause simplex; emb:embedding) have been used. The table below illustrates the classification mentioned above.

**Table 1:** Theme Classification (adapted from Amoussou, 2016; Allagbé, Amoussou & Tchada 2020)

Theme classes	Structure/Composition of the Theme
(a): ‘only a Transitivity-label Item or topical Theme’	(a <sub>1</sub> ) ‘participant’ (a <sub>2</sub> ) ‘circumstance’ (a <sub>3</sub> ) ‘process’
(b): ‘textual element + topical Theme’	(b <sub>1</sub> ) ‘conjunctive element’ (b <sub>2</sub> ) ‘continuity Adjunct’
(c): ‘interpersonal element + topical Theme’	(c <sub>1</sub> ) ‘Finite verbal operator’ (c <sub>2</sub> ) ‘Modal comment Adjunct’ (c <sub>3</sub> ) ‘vocative’
(d): ‘textual element + interpersonal element +topical Theme’/ ‘interpersonal element + textual element + topical Theme’	(d <sub>1</sub> ) ‘textual element + interpersonal element +topical Theme’ (d <sub>2</sub> ) ‘interpersonal element + textual element + topical Theme’
(e)	‘structural element’
(f)	‘textual element and structural element /structural element and textual element +topical Theme’
(g)	‘minor clause’

**Identification of Thematic Structure and Thematic Features in the Extract from the Novel**

The identification of the Thematic Structure and Thematic features in the selected extract is provided below :

<sup>1</sup>para Melissa<sup>(a<sub>1</sub>)</sup> remained standing <sup>2</sup>para butthere<sup>(b<sub>1</sub>)</sup> was nowhere to go. <sup>3</sup>sim She<sup>(a<sub>1</sub>)</sup> could never find her way out. <sup>4</sup>sim Andshe<sup>(b<sub>1</sub>)</sup> was nervous about causing a scene. <sup>5</sup>sim Or (she<sup>(b<sub>1</sub>)</sup> was)not being seen, being heard. <sup>6</sup>sim (She<sup>(a<sub>1</sub>)</sup> was) Causing a row. <sup>7</sup>para (Where<sup>(a<sub>1</sub>)</sup> is) The toilet?" <sup>8</sup>para Ruth<sup>(a<sub>1</sub>)</sup> asked again, politely. <sup>9</sup>para Oh, bloody hell<sup>(g)</sup>, <sup>10</sup>para the man<sup>(a<sub>1</sub>)</sup> said. <sup>11</sup>sim I<sup>(a<sub>1</sub>)</sup> forgot the signal. <sup>12</sup>sim Right<sup>(a<sub>2</sub>)</sup>, now give me your hand. <sup>13</sup>sim Melissa<sup>(a<sub>1</sub>)</sup> did so. <sup>14</sup>para Farai's hand<sup>(a<sub>1</sub>)</sup> was large <sup>15</sup>para and(it)<sup>(b<sub>1</sub>)</sup> enveloped hers, dry and calloused below the fingers. <sup>16</sup>sim He<sup>(a<sub>1</sub>)</sup> squeezedtwice in the agreed upon signal. <sup>17</sup>hypo But whenshe<sup>(b<sub>1</sub>)</sup> let go <sup>18</sup>hypo he<sup>(a<sub>1</sub>)</sup>let his fingers softly slide along the base other handglove. <sup>19</sup>sim She<sup>(a<sub>1</sub>)</sup> withdrew her hand quickly. <sup>20</sup>sim Thank you<sup>(g)</sup>, Ruth. <sup>21</sup>sim MAYBE I<sup>(b<sub>2</sub>)</sup> will go later." <sup>22</sup>sim She<sup>(a<sub>1</sub>)</sup> sat. <sup>23</sup>para WOULD you<sup>(c<sub>1</sub>)</sup> like a drink, Dr. Farai?" <sup>24</sup>para Some hot tea<sup>(a<sub>1</sub>)</sup>would be lovely, Ruth. <sup>25</sup>emb Farai<sup>(a<sub>1</sub>)</sup>could be heard <sup>25.1</sup>emb pulling out<sup>(a<sub>3</sub>)</sup>a chair <sup>25.2</sup>para and(he<sup>(b<sub>1</sub>)</sup> was) sitting. <sup>26</sup>hypo Melissa<sup>(a<sub>1</sub>)</sup>re-mained quiet <sup>27</sup>hypo untilRuth<sup>(b<sub>1</sub>)</sup> returned a few minutes later with an herbal infusion. <sup>28</sup>hypo It<sup>(a<sub>1</sub>)</sup>'s hibiscus tea," <sup>29</sup>para Farai<sup>(a<sub>1</sub>)</sup>said, <sup>30</sup>hypo I/you<sup>(b<sub>1</sub>)</sup> were wondering. <sup>31</sup>hypo His voice<sup>(a<sub>1</sub>)</sup>, <sup>32</sup>hypo which<sup>(e)</sup> had earlier seemed confidant and jovial, had now become nervous. <sup>33</sup>sim I<sup>(a<sub>1</sub>)</sup>'m sorry for the joke. <sup>34</sup>sim And(I)<sup>(b<sub>1</sub>)</sup>'m sorry) for being late. I—you see, <sup>35</sup>sim I<sup>(a<sub>1</sub>)</sup>used to work here in my student days. <sup>36</sup>para My sister<sup>(a<sub>1</sub>)</sup>is blind, <sup>37</sup>para she<sup>(a<sub>1</sub>)</sup> was a waitress. <sup>38</sup>sim I<sup>(a<sub>1</sub>)</sup>'ve got a feel for the place. <sup>39</sup>hypo Melissa<sup>(a<sub>1</sub>)</sup>sensed <sup>40</sup>hypo thathe<sup>(f)</sup> was trying to impress her, <sup>41</sup>para and(he)<sup>(b<sub>1</sub>)</sup> did not indulge him. <sup>42</sup>emb She<sup>(a<sub>1</sub>)</sup>could still feel his fingers <sup>42.1</sup>emb sliding along her wrist<sup>(a<sub>3</sub>)</sup>, <sup>42.2</sup>para and(she)<sup>(b<sub>1</sub>)</sup> felt strangely distracted(44) by it. <sup>43</sup>sim In his touch<sup>(a<sub>2</sub>)</sup> she had sensed a promise. <sup>44</sup>para My sister<sup>(a<sub>1</sub>)</sup> is married <sup>45</sup>para and(she)<sup>(b<sub>1</sub>)</sup> lives in Lucerne," <sup>46</sup>para Farai<sup>(a<sub>1</sub>)</sup> went on. <sup>47</sup>sim Butthey<sup>(b<sub>1</sub>)</sup>

haven't changed the table arrangements. <sup>48</sup>emb They<sup>(a<sub>1</sub>)</sup> put up sound barriers now and again <sup>49</sup>emb to change<sup>(a<sub>3</sub>)</sup> the decor, <sup>50</sup>para move<sup>(a<sub>3</sub>)</sup> some flowers around, <sup>51</sup>para butthat<sup>(b<sub>1</sub>)</sup> 's it. <sup>52</sup>hypo I<sup>(a<sub>1</sub>)</sup> hope <sup>53</sup>hypo (that you<sup>(f)</sup> don't mind <sup>54</sup>hypo ifI<sup>(b<sub>1</sub>)</sup> ordered for us. <sup>55</sup>sim It<sup>(a<sub>1</sub>)</sup> 's the surprise dish. <sup>56</sup>para (You<sup>(a<sub>1</sub>)</sup>mean a) Surprise?" <sup>57</sup>para You<sup>(a<sub>1</sub>)</sup>guess the dishes. <sup>58</sup>para I<sup>(a<sub>1</sub>)</sup>am not hungry," <sup>59</sup>para Melissa<sup>(a<sub>1</sub>)</sup>said. <sup>60</sup>sim They<sup>(a<sub>1</sub>)</sup> fell into silence. <sup>61</sup>para With the couple on a date beside them<sup>(a<sub>2</sub>)</sup>, Melissa couldn't bring herself to ask after her father <sup>62</sup>para andFarai<sup>(b<sub>1</sub>)</sup> seemed at a loss for words. <sup>63</sup>hypo She<sup>(a<sub>1</sub>)</sup> wanted <sup>64</sup>hypo to act<sup>(a<sub>3</sub>)</sup> like a journalist <sup>65</sup>para butthe charade<sup>(b<sub>1</sub>)</sup>started to feel pointless. <sup>66</sup>hypo The man at the table next to them<sup>(a<sub>1</sub>)</sup> was claiming <sup>67</sup>hypo thathe<sup>(f)</sup> spoke all kinds of languages, <sup>68</sup>hypo (ashe<sup>(b<sub>1</sub>)</sup> (tried)) trying to win over his date. <sup>69</sup>para The girl<sup>(a<sub>1</sub>)</sup> spoke a few words of Spanish <sup>70</sup>para but eventually(she)<sup>(b<sub>1</sub>)</sup> gave up <sup>71</sup>para and(she)<sup>(b<sub>1</sub>)</sup> changed the subject. <sup>72</sup>sim One of the large groups at the other end of the restaurant<sup>(a<sub>1</sub>)</sup> was growing louder. <sup>73</sup>para They<sup>(a<sub>1</sub>)</sup> were stealing one another's food <sup>74</sup>para and(they)<sup>(b<sub>1</sub>)</sup> were) swapping drinks. <sup>75</sup>sim The food<sup>(a<sub>1</sub>)</sup> came. <sup>76</sup>para Melissa<sup>(a<sub>1</sub>)</sup>was not hungry <sup>77</sup>para and(she)<sup>(b<sub>1</sub>)</sup>did not touch it. <sup>78</sup>para I<sup>(a<sub>1</sub>)</sup>must be going," <sup>79</sup>para she<sup>(a<sub>1</sub>)</sup>said, <sup>80</sup>hypo (as she<sup>(b<sub>1</sub>)</sup>(gave)) giving Farai a chance <sup>80.1</sup>emb to speak<sup>(a<sub>3</sub>)</sup>. <sup>81</sup>para Wait<sup>(a<sub>3</sub>)</sup> , please," <sup>82</sup>para Farai<sup>(a<sub>1</sub>)</sup>said. <sup>83</sup>hypo I<sup>(a<sub>1</sub>)</sup>shouldn't have done that earlier, <sup>84</sup>hypo (asI<sup>(b<sub>1</sub>)</sup> (put))putting my hands over your eyes. <sup>85</sup>sim It<sup>(a<sub>1</sub>)</sup>was rude. <sup>86</sup>hypo Whenshe<sup>(b<sub>1</sub>)</sup>remained quiet, <sup>87</sup>hypo he<sup>(a<sub>1</sub>)</sup>added: <sup>88</sup>para You<sup>(a<sub>1</sub>)</sup>asked me here. <sup>89</sup>hypo DIDN'T you<sup>(c<sub>1</sub>)</sup>want <sup>90</sup>hypo to meet<sup>(a<sub>3</sub>)</sup>me? <sup>91</sup>sim AREN'T you<sup>(c<sub>1</sub>)</sup>a reporter?" <sup>92</sup>para It<sup>(a<sub>1</sub>)</sup>was a lie. <sup>93</sup>para He<sup>(a<sub>1</sub>)</sup> sounded worried, <sup>94</sup>para andshe<sup>(b<sub>1</sub>)</sup> could hear his voice tense in the darkness. <sup>95</sup>sim You<sup>(a<sub>1</sub>)</sup>'re not a reporter. <sup>96</sup>sim (ARE you<sup>(c<sub>1</sub>)</sup>) A researcher, then? <sup>97</sup>hypo You<sup>(a<sub>1</sub>)</sup> want <sup>98</sup>hypo to know<sup>(a<sub>3</sub>)</sup> about tail flick?" <sup>99</sup>para (What<sup>(a<sub>1</sub>)</sup> is)Tail flick?" <sup>100</sup>sim He<sup>(a<sub>1</sub>)</sup>carried on, nervously. <sup>101</sup>para It<sup>(a<sub>1</sub>)</sup>was arrogant of me, <sup>102</sup>para I<sup>(a<sub>1</sub>)</sup> suppose. <sup>103</sup>hypo To think<sup>(a<sub>3</sub>)</sup> <sup>104</sup>hypo thatthe press<sup>(f)</sup> would be interested in tail Hick. <sup>105</sup>emb It<sup>(a<sub>1</sub>)</sup>'s an important test, you know, one <sup>105.1</sup>emb (that<sup>(f)</sup>) I<sup>(f)</sup>developed <sup>105.1.1</sup>emb to

assess<sup>(a3)</sup> pain. <sup>106</sup>sim **That**<sup>(a1)</sup> is my specialty. <sup>107</sup>sim **Rats**<sup>(a1)</sup> are unique animals. <sup>108</sup>sim **They**<sup>(a1)</sup> flick their tails in response to pain. <sup>109</sup>emb **There**<sup>(a1)</sup> was a general range <sup>109.1</sup>emb **to measure**<sup>(a3)</sup> the flick before, <sup>109.2</sup>para **but it**<sup>(b1)</sup> was hardly accurate. <sup>110</sup>sim **It**<sup>(a1)</sup> was more of a binary answer: yes or no, that sort of thing. <sup>111</sup>sim **I**<sup>(a1)</sup> 've isolated the gene." <sup>112</sup>sim **With difficulty**<sup>(a2)</sup>, Melissa decided to indulge him. <sup>113</sup>para **Tell**<sup>(a3)</sup> me more about the tail flick. <sup>114</sup>sim **He**<sup>(a1)</sup> hesitated. " If that's—<sup>115</sup>emb **if that**<sup>(b1)</sup>'s <sup>115.1</sup>emb **what you**<sup>(f)</sup> want." <sup>116</sup>sim **He**<sup>(a1)</sup> cleared his throat. <sup>117</sup>para **Now when the rat**<sup>(b1)</sup> flicks its tail a specific amount, <sup>118</sup>para **an exact dose of pain medication**<sup>(a1)</sup> can be prescribed. <sup>119</sup>hypo **The rat**<sup>(a1)</sup>'s pain has been managed <sup>120</sup>hypo **when the tail**<sup>(b1)</sup> stops flicking. <sup>121</sup>hypo **Identifying the gene**<sup>(a1)</sup> made the test a quantifiable measurement of the intensity of pain, <sup>122</sup>hypo **which**<sup>(e)</sup> has been up to now a matter of speculation. <sup>123</sup>emb **In a few years**<sup>(a2)</sup> we will be able to assess exactly <sup>123.1</sup>emb **how much pain a person**<sup>(f)</sup> is in <sup>123.2</sup>para **and (we**<sup>(b1)</sup> will) stop it precisely. <sup>124</sup>sim **It**<sup>(a1)</sup>'s a breakthrough for pharmaceuticals and, deeper, for the human experience. <sup>125</sup>sim **We**<sup>(a1)</sup> can now isolate the psychological from the physiological. <sup>126</sup>hypo **You**<sup>(a1)</sup> wanted <sup>127</sup>hypo **to go**<sup>(a3)</sup> to Nigeria," <sup>128</sup>para **she**<sup>(a1)</sup> said, <sup>127.1</sup>emb **to study**<sup>(a3)</sup> this." <sup>129</sup>sim **He**<sup>(a1)</sup> released her hand. <sup>130</sup>para **How**<sup>(a1)</sup> did you know about that?" <sup>131</sup>sim **I**<sup>(a1)</sup> know about that) By your surname. <sup>132</sup>sim **I**<sup>(a1)</sup> have friends. <sup>133</sup>emb **She**<sup>(a1)</sup> heard him <sup>133.1</sup>emb **suckling**<sup>(a3)</sup> his tea. <sup>134</sup>sim **His voice**<sup>(a1)</sup> lost its confidence again. <sup>135</sup>hypo **I**<sup>(a1)</sup> 've always wanted <sup>136</sup>hypo **to return**<sup>(a3)</sup>, <sup>137</sup>para **but Nigeria**<sup>(b1)</sup> never had the capacity to support my research. <sup>138</sup>sim **They**<sup>(a1)</sup> still don't. <sup>139</sup>sim **I**<sup>(a1)</sup> 've been courted by my homeland, you know. <sup>140</sup>sim **I**<sup>(a1)</sup> turned them down. <sup>141</sup>emb **The couple beside them**<sup>(a1)</sup>, seemingly oblivious, was searching for something <sup>141.1</sup>emb **(that) to talk**<sup>(f)</sup> about: <sup>142</sup>para **I**<sup>(a1)</sup> would rather be deaf than blind," <sup>143</sup>para **the girl**<sup>(a1)</sup> said. <sup>144</sup>para **Yes, it**<sup>(b2)</sup> would be better to be deaf," <sup>145</sup>para **her date**<sup>(a1)</sup> replied. <sup>146</sup>para **What**<sup>(a1)</sup> do you know about a man named Bello?" <sup>147</sup>para **Melissa**<sup>(a1)</sup> whispered. <sup>148</sup>sim **HAVE you**<sup>(c1)</sup> seen Bello? <sup>149</sup>sim **HAVE you**<sup>(c1)</sup> seen him?" <sup>150</sup>sim **No (I**<sup>(b2)</sup> haven't seen him). <sup>151</sup>sim **He**<sup>(a1)</sup> promised me something." <sup>152</sup>sim **He**<sup>(a1)</sup> sounded relieved. <sup>153</sup>emb **I**<sup>(a1)</sup> 'm afraid <sup>153.1</sup>emb **(that) you**<sup>(f)</sup> wouldn't be the first. <sup>154</sup>sim **Two years ago**<sup>(a2)</sup>, Bello contacted me about developing the biotech sector. <sup>155</sup>sim **Nurudeen Bello**<sup>(g)</sup>. <sup>156</sup>sim **He**<sup>(a1)</sup> claimed to be a kind of adjunct minister. <sup>157</sup>sim **I**<sup>(a1)</sup> 'd never heard of him." <sup>158</sup>para **Go on**<sup>(a3)</sup>, " <sup>159</sup>para **she**<sup>(a1)</sup> said. <sup>160</sup>emb **He**<sup>(a1)</sup> made all kinds of grand promises—<sup>160.1</sup>emb **that I**<sup>(f)</sup> would be the one <sup>160.1.1</sup>emb **who**<sup>(e)</sup> would steer Nigeria to a brighter future. <sup>161</sup>sim **Brain Gain**<sup>(a2)</sup>, he called it. <sup>162</sup>sim **Well, I**<sup>(b2)</sup> 'm not afraid of Nigeria like some of my countrymen. <sup>163</sup>sim **I**<sup>(a1)</sup> go home every two years. <sup>164</sup>para **The country**<sup>(a1)</sup> has changed—<sup>165</sup>para **and it**<sup>(b1)</sup> certainly has its problems—<sup>166</sup>para **but people**<sup>(b1)</sup> live their lives there like anywhere else. <sup>167</sup>hypo **I**<sup>(a1)</sup> told him <sup>168</sup>hypo **that I**<sup>(f)</sup> wanted <sup>169</sup>hypo **to see**<sup>(a3)</sup> <sup>169.1</sup>emb **what he**<sup>(f)</sup> had in mind. <sup>170</sup>sim **Nigerians**<sup>(a1)</sup> try to scam me all the time, you see. <sup>171</sup>emb **USUALLY it**<sup>(c2)</sup>'s an email scam about sending money <sup>171.1</sup>emb **to rescue**<sup>(a3)</sup> a kidnapped

dignitary<sup>(a)</sup>. <sup>172</sup>emb **What**<sup>(a1)</sup> was strange about Bello is <sup>172.1</sup>emb **(that) he**<sup>(f)</sup> didn't want money—<sup>172.2</sup>para **he**<sup>(a1)</sup> wanted a commitment. <sup>173</sup>sim **(What kind of) Commitment**<sup>(a1)</sup> (did he want)? <sup>174</sup>hypo **He**<sup>(a1)</sup> wanted me <sup>175</sup>hypo **to steal**<sup>(a3)</sup> something from my lab. <sup>176</sup>para **Something that**<sup>(a1)</sup> would help Brain Gain <sup>177</sup>para **and (it**<sup>(b1)</sup> will) make sure <sup>177.1</sup>emb **(that) there**<sup>(f)</sup> was no turning back. <sup>178</sup>sim **Collateral**<sup>(a2)</sup>, if you will. <sup>179</sup>hypo **I**<sup>(a1)</sup> told him <sup>180</sup>hypo **(that) I**<sup>(f)</sup> wanted <sup>181</sup>hypo **to see**<sup>(a3)</sup> his program in Nigeria first. <sup>182</sup>sim **That trip**<sup>(a1)</sup> saved my life. <sup>183</sup>sim **I**<sup>(a1)</sup> was a scam, you see. <sup>184</sup>sim **I**<sup>(a1)</sup> was A very dangerous scam. <sup>185</sup>sim **Bello**<sup>(a1)</sup> was a praise singer. <sup>186</sup>sim **He**<sup>(a1)</sup> had been trained in persuasion since birth. <sup>187</sup>sim **I**<sup>(a1)</sup> was a powerful combination in the hands of someone with ambition. <sup>188</sup>emb **Bello**<sup>(a1)</sup> convinced me <sup>188.1</sup>emb **(that) he**<sup>(f)</sup> would arrange everything. <sup>189</sup>emb **I**<sup>(a1)</sup> was to get a tour of the research facilities around the country <sup>189.1</sup>emb **to recruit**<sup>(a3)</sup> talent for my project. <sup>190</sup>emb **The only thing**<sup>(a1)</sup> <sup>190.1</sup>emb **that**<sup>(e)</sup> worked was the plane tickets. <sup>191</sup>hypo **When I**<sup>(b1)</sup> got to the airport <sup>192</sup>hypo **I**<sup>(a1)</sup> knew <sup>193</sup>hypo **(that) something**<sup>(f)</sup> was wrong. <sup>194</sup>para **I**<sup>(a1)</sup> 'm used to greasing the wheels with a bit of cash, <sup>195</sup>para **but the customs**<sup>(b1)</sup> officer gave me a devil of a time about Bello. <sup>196</sup>sim **His name**<sup>(a1)</sup> was on my entry visa. <sup>197</sup>emb **Bello**<sup>(a1)</sup> never showed up <sup>197.1</sup>emb **to escort**<sup>(a3)</sup> me. <sup>198</sup>para **The researchers**<sup>(a1)</sup> seemed surprised <sup>198.1</sup>emb **to see me**<sup>(a3)</sup>, <sup>198.2</sup>para **but they**<sup>(b1)</sup> were good scientists, underequipped of course and a little skeptical. <sup>199</sup>sim **None of them**<sup>(a1)</sup> knew anything about Bello. <sup>200</sup>hypo **The next thing**<sup>(a2)</sup> I knew <sup>201</sup>hypo **(that) I**<sup>(f)</sup> was arrested. <sup>202</sup>sim **They**<sup>(a1)</sup> threw me in a cell." <sup>203</sup>sim **Forai**<sup>(a1)</sup> stopped abruptly. <sup>204</sup>sim **(He**<sup>(a1)</sup> Took a drink of his tea. <sup>205</sup>hypo **I**<sup>(a1)</sup> don't know <sup>206</sup>hypo **what Bello**<sup>(f)</sup> had said <sup>207</sup>para **or what he**<sup>(f)</sup> 'd done, <sup>208</sup>para **but he**<sup>(b1)</sup> had a lot of enemies. <sup>209</sup>sim **MAYBE he**<sup>(c2)</sup> 'd scammed them all, too. <sup>210</sup>emb **I**<sup>(a1)</sup> Thank god <sup>210.1</sup>emb **that I**<sup>(f)</sup> had been going back every few years. <sup>211</sup>sim **I**<sup>(a1)</sup> was able to get my cousin to bribe me out of prison. <sup>212</sup>para **You**<sup>(a1)</sup> came home. <sup>213</sup>sim **Yes, I**<sup>(b2)</sup> flew back to Switzerland. <sup>214</sup>sim **I**<sup>(a1)</sup> haven't been back since. <sup>215</sup>hypo **My cousin**<sup>(a1)</sup> told me <sup>216</sup>hypo **that there**<sup>(f)</sup> was a warrant for my arrest. <sup>217</sup>emb **And the rumor**<sup>(b1)</sup> was <sup>217.1</sup>emb **that a hitman**<sup>(f)</sup> had been sent after me. <sup>218</sup>sim **A hitman**<sup>(g)</sup>! <sup>219</sup>para **I**<sup>(a1)</sup> 've never even been in a fist fight, <sup>220</sup>para **and now someone**<sup>(b1)</sup> wanted <sup>221</sup>hypo **to kill**<sup>(a3)</sup> me. <sup>222</sup>sim **I**<sup>(a1)</sup> have never been so scared. <sup>223</sup>sim **I**<sup>(a1)</sup> had my address delisted. <sup>224</sup>sim **I**<sup>(a1)</sup> moved. <sup>225</sup>sim **I**<sup>(a1)</sup> changed my phone. <sup>226</sup>hypo **I**<sup>(a1)</sup> hoped <sup>227</sup>hypo **(that) I**<sup>(f)</sup> would never hear from Bello again. <sup>228</sup>emb **That**<sup>(a1)</sup>'s <sup>228.1</sup>emb **why I**<sup>(f)</sup> have to go through this absurd secrecy. <sup>229</sup>hypo **And now I**<sup>(b1)</sup> am thinking to myself, <sup>230</sup>hypo **how**<sup>(a1)</sup> do I know <sup>231</sup>hypo **that it**<sup>(f)</sup> 's not you?" <sup>232</sup>hypo **He**<sup>(a1)</sup> said it so casually <sup>233</sup>hypo **that it**<sup>(f)</sup> took her a moment <sup>233.1</sup>emb **to respond**<sup>(a3)</sup> <sup>234</sup>hypo **I**<sup>(a1)</sup> 'm here <sup>235</sup>hypo **because I**<sup>(b1)</sup> 'm afraid of this person, too. <sup>236</sup>hypo **I**<sup>(a1)</sup> thought <sup>237</sup>hypo **(that) you**<sup>(f)</sup> might be able to help me find my father." <sup>238</sup>para **IS that**<sup>(c1)</sup> right—<sup>239</sup>para **so I**<sup>(b1)</sup> 'm not alone?" <sup>240</sup>emb **She**<sup>(a1)</sup> heard him <sup>240.1</sup>emb **fidget**<sup>(a3)</sup> beneath the table, <sup>240.2</sup>hypo **(as) his leg accidentally**<sup>(b1)</sup> brushing hers. <sup>241</sup>sim **I**<sup>(a1)</sup> should never have been put in this

situation. <sup>242</sup>sim **It**<sup>(a)</sup> 's my own damn fault. <sup>243</sup>sim **Bello's scam**<sup>(a)</sup> was ridiculous from the start. <sup>244</sup>emb **You**<sup>(a)</sup> need more than cash <sup>244.1</sup>emb **to develop**<sup>(a)</sup> a biotech sector. <sup>245</sup>sim **I**<sup>(a)</sup> 'm one man! <sup>246</sup>sim **I**<sup>(a)</sup> would have been the tusk of a white elephant." <sup>247</sup>emb **Melissa**<sup>(a)</sup> decided <sup>247.1</sup>emb **(that) she**<sup>(f)</sup> could no longer resist. <sup>248</sup>sim **The thought of her father in prison**<sup>(a)</sup> rattled her. <sup>249</sup>sim **DID you**<sup>(c)</sup> meet anyone else on your trip to Nigeria? <sup>250</sup>sim (**DID you**<sup>(c)</sup> meet) A South African man by the name of Tebogo?" <sup>251</sup>hypo **Farai**<sup>(a)</sup> paused, <sup>252</sup>hypo **(as he)**<sup>(b)</sup> (thought) thinking about it. <sup>253</sup>sim **That**<sup>(a)</sup> 's your father, is it? <sup>254</sup>emb **Bello**<sup>(a)</sup> had a man <sup>254.1</sup>emb **that**<sup>(e)</sup> tended to pass me messages. <sup>255</sup>sim **He**<sup>(a)</sup> arranged my flights, too. <sup>256</sup>hypo **But I**<sup>(b)</sup> can't say with any certainty <sup>257</sup>hypo **whether he**<sup>(b)</sup> was South African or not. <sup>258</sup>sim **I**<sup>(a)</sup> never met him. <sup>259</sup>sim **He**<sup>(a)</sup> would drop notes in my home or at the office—all very secretive. <sup>260</sup>hypo **I**<sup>(a)</sup> haven't heard from him <sup>261</sup>hypo **since I**<sup>(b)</sup> was arrested. <sup>262</sup>para **A few months ago**<sup>(a)</sup> someone began contacting me <sup>263</sup>para **and (they)**<sup>(b)</sup> were) asking me questions about Nigeria. I've— <sup>264</sup>sim **I**<sup>(a)</sup> 've been getting any number of calls lately." <sup>265</sup>hypo **Farai**<sup>(a)</sup> hadn't said <sup>266</sup>hypo **that her father**<sup>(f)</sup> was dead, <sup>267</sup>hypo **only that he**<sup>(b)</sup> didn't remember. <sup>268</sup>para **He**<sup>(a)</sup> may have known him, <sup>269</sup>para **(and) PERHAPS (he)**<sup>(d)</sup> received tickets from him. <sup>270</sup>hypo **But she**<sup>(b)</sup> couldn't believe <sup>271</sup>hypo **thather father**<sup>(f)</sup> had been part of the scam. <sup>272</sup>sim **It**<sup>(a)</sup> didn't fit. <sup>273</sup>emb **She**<sup>(a)</sup> convinced herself <sup>273.1</sup>emb **thatshe**<sup>(f)</sup> could jog his memory later. <sup>274</sup>para **Ruth**<sup>(a)</sup> pattered to the table <sup>275</sup>para **and (she)**<sup>(b)</sup> cleared the plates. <sup>276</sup>emb **Farai**<sup>(a)</sup> waited for her <sup>276.1</sup>emb **to leave**<sup>(a)</sup> again. <sup>277</sup>hypo **I**<sup>(a)</sup> can see <sup>278</sup>hypo **what you**<sup>(f)</sup> re thinking, <sup>279</sup>hypo **that this**<sup>(f)</sup> was a conspiracy of some kind against your father, <sup>280</sup>para **but it**<sup>(b)</sup> was just a scam. <sup>281</sup>hypo **I**<sup>(a)</sup> am sorry <sup>282</sup>hypo **if your father**<sup>(b)</sup> was caught up in it, too. <sup>283</sup>emb **There**<sup>(a)</sup> was only one person <sup>283.1</sup>emb **who**<sup>(e)</sup> could have done it—Nurudeen Bello. <sup>284</sup>hypo **If you**<sup>(b)</sup> re going to Nigeria, <sup>285</sup>hypo **don't ask**<sup>(a)</sup> for Bello. <sup>286</sup>sim **I**<sup>(a)</sup> will get you killed. <sup>287</sup>hypo **I**<sup>(a)</sup> doubt <sup>288</sup>hypo **(that) he**<sup>(f)</sup> 's even there. <sup>289</sup>hypo **He**<sup>(a)</sup> 's likely still roaming the earth, <sup>290</sup>hypo **(which)**<sup>(e)</sup> (gave) giving people like me a run for their money." <sup>291</sup>hypo **He**<sup>(a)</sup> shifted in his chair, <sup>292</sup>hypo **(as he)**<sup>(b)</sup> (chuckle) chuckling to himself. <sup>293</sup>hypo **You**<sup>(a)</sup> know <sup>294</sup>hypo **why people**<sup>(f)</sup> always fall for these silly scams? <sup>295</sup>hypo **Because they**<sup>(b)</sup> think <sup>296</sup>hypo **that Africans**<sup>(f)</sup> are inferior. <sup>297</sup>hypo **They**<sup>(a)</sup> think <sup>298</sup>hypo **(that) they**<sup>(f)</sup> re not capable of a sophisticated scam. <sup>299</sup>hypo **I**<sup>(a)</sup> never thought <sup>300</sup>hypo **(that) I**<sup>(f)</sup> 'd become like that. <sup>301</sup>sim **(I)**<sup>(a)</sup> never thought about that in my life) Never in my life. <sup>302</sup>hypo **And here**<sup>(b)</sup> I am, <sup>303</sup>hypo **(as I)**<sup>(b)</sup> (sat) sitting in the dark. <sup>304</sup>sim **Melissa's craving for protection**<sup>(a)</sup> had deafened her. <sup>305</sup>emb **She**<sup>(a)</sup> could not abandon the thought <sup>305.1</sup>emb **thar he**<sup>(f)</sup> was a man <sup>305.1.1</sup>emb **who**<sup>(e)</sup> had known her father <sup>305.1.2</sup>para **and that Farai**<sup>(f)</sup> could be trusted. <sup>306</sup>sim **She**<sup>(a)</sup> did not sense the broken promise. <sup>307</sup>hypo **What kind of pain**<sup>(a)</sup> do you think <sup>308</sup>hypo **(that) I**<sup>(f)</sup> 'm in, Dr. Farai?" <sup>309</sup>sim **She**<sup>(a)</sup> gave him her hand. <sup>310</sup>para **You**<sup>(a)</sup> wear a glove," <sup>311</sup>para **he**<sup>(a)</sup> said. <sup>312</sup>sim **I**<sup>(a)</sup>

cannot tell." <sup>313</sup>para **Reluctantly**<sup>(a)</sup> she removed the gloves, unsure of <sup>314</sup>para **what**<sup>(e)</sup> would be beneath. <sup>315</sup>sim **Then he**<sup>(b)</sup> slipped his hand over hers. <sup>316</sup>sim **(I)**<sup>(a)</sup> was) Warm, but not clammy with nervousness like her own. <sup>317</sup>emb **She**<sup>(a)</sup> was surprised to find <sup>317.1</sup>emb **thathis touch**<sup>(f)</sup> comforted her. <sup>318</sup>sim **Your palms**<sup>(a)</sup> feel healthy. <sup>319</sup>sim **You**<sup>(a)</sup> are a strong woman. <sup>320</sup>hypo **I**<sup>(a)</sup> can tell <sup>321</sup>hypo **that you**<sup>(f)</sup> re in good health. <sup>322</sup>hypo **Yes, if you**<sup>(b)</sup> re in pain <sup>323</sup>hypo **it**<sup>(a)</sup> is certainly psychological.' <sup>324</sup>sim **She**<sup>(a)</sup> started to withdraw them. <sup>325</sup>para **Wait**<sup>(a)</sup>, <sup>326</sup>para **I**<sup>(a)</sup> can see them." <sup>327</sup>para **He**<sup>(a)</sup> squeezed more firmly, <sup>328</sup>para **then (he)**<sup>(b)</sup> turned them over. <sup>329</sup>sim **DID you**<sup>(c)</sup> paint them? <sup>330</sup>sim **(DID you)**<sup>(c)</sup> paint them) With day-glow fluorescence?" <sup>331</sup>para **No (I)**<sup>(c)</sup> didn't. <sup>332</sup>sim **(I)**<sup>(a)</sup> 's) Fascinating. <sup>333</sup>sim **They**<sup>(a)</sup> re almost—bioluminescent. <sup>334</sup>sim **ARE you**<sup>(c)</sup> sure? <sup>335</sup>sim **You**<sup>(a)</sup> haven't been swimming in the sea? <sup>336</sup>sim **(You)**<sup>(a)</sup> haven't been doing) Anything like that?" <sup>337</sup>para **I**<sup>(a)</sup> have been in Paris. <sup>338</sup>para **It**<sup>(a)</sup> 's lovely," <sup>339</sup>para **he**<sup>(a)</sup> said. <sup>340</sup>sim **I**<sup>(a)</sup> 've never seen anything like it. <sup>341</sup>sim **HAS this**<sup>(c)</sup> happened before?" <sup>342</sup>para **(It)**<sup>(a)</sup> happens) Every month. <sup>343</sup>para **What**<sup>(a)</sup> about the rest of your body?" <sup>344</sup>sim **(It)**<sup>(a)</sup> 's) The same. <sup>345</sup>sim **It**<sup>(a)</sup> 's vitiligo. <sup>346</sup>sim **There**<sup>(a)</sup> is no cure. <sup>347</sup>sim **No, this**<sup>(b)</sup> isn't vitiligo. <sup>348</sup>sim **It**<sup>(a)</sup> 's something else." <sup>349</sup>sim **He**<sup>(a)</sup> turned her hands over again in his, gently. <sup>350</sup>para **I**<sup>(a)</sup> don't have the facilities at my lab, <sup>351</sup>para **but I**<sup>(b)</sup> know someone <sup>351.1</sup>emb **who**<sup>(e)</sup> does. <sup>352</sup>emb **I**<sup>(a)</sup> 've heard of advances in this field, staining neurons with bioluminescence <sup>353</sup>emb **to map**<sup>(a)</sup> the functions of the brain, still very experimental, of course. <sup>354</sup>sim **But (I)**<sup>(b)</sup> 've never (heard about that) in the skin. <sup>355</sup>sim **It**<sup>(a)</sup> 's remarkable." <sup>356</sup>sim **And then, almost to himself, as he**<sup>(b)</sup> held her hands: <sup>357</sup>sim **You**<sup>(a)</sup> 're beautiful. <sup>358</sup>sim **Melissa**<sup>(a)</sup> was afraid to lose the sensation of comfort. <sup>359</sup>hypo **She**<sup>(a)</sup> didn't want <sup>360</sup>hypo **to be studied**<sup>(a)</sup> in a lab like an exotic object. <sup>361</sup>sim **No, she**<sup>(b)</sup> could only feel this in the dark. <sup>362</sup>sim **She**<sup>(a)</sup> pulled his hand closer. <sup>363</sup>hypo **She**<sup>(a)</sup> didn't want <sup>364</sup>hypo **to tell**<sup>(a)</sup> him about the other scientist, the one <sup>364.1</sup>emb **thatshe**<sup>(f)</sup> had discovered murdered. <sup>365</sup>sim **Each touch of Farai's**<sup>(a)</sup> was making everything unravel. <sup>366</sup>sim **She**<sup>(a)</sup> had expected warmth. <sup>367</sup>emb **But what she**<sup>(f)</sup> felt <sup>367.1</sup>emb **(that)**<sup>(e)</sup> was cool, <sup>367.2</sup>hypo **(which)**<sup>(e)</sup> (spread) spreading from her groin, the fluttering of a fan by the breeze. <sup>368</sup>sim **The pressure of the wind**<sup>(a)</sup> (was) moving her along. <sup>369</sup>para **There**<sup>(a)</sup> are cameras," <sup>370</sup>para **Farai**<sup>(a)</sup> muttered. <sup>371</sup>para **She**<sup>(a)</sup> guided Farai's hand up her leg, <sup>372</sup>para **(and she)**<sup>(b)</sup> was) thrilled by the anonymity of it, but also by the honesty of the darkness. <sup>373</sup>sim **Neither of them**<sup>(a)</sup> had seen the other's face. <sup>374</sup>sim **This**<sup>(a)</sup> was just touch. <sup>375</sup>sim **She**<sup>(a)</sup> brought her foot up to his groin. <sup>376</sup>hypo **There**<sup>(a)</sup> was more sensation now, not just a breeze, but gusts, <sup>377</sup>hypo **(which)**<sup>(e)</sup> (surged) surging quickly past her, between her legs, <sup>378</sup>hypo **as if (she)**<sup>(b)</sup> was) swaying around a sand dune. <sup>379</sup>hypo **Melissa**<sup>(a)</sup> wanted <sup>380</sup>hypo **to hold**<sup>(a)</sup> this moment. <sup>381</sup>sim **There**<sup>(a)</sup> was no finality, only branches upon branches and leaves of possibilities. <sup>382</sup>sim **Her father**<sup>(a)</sup> could be alive. <sup>383</sup>sim **This man**<sup>(a)</sup> could help her.

<sup>384</sup><sub>sim</sub>Answers<sup>(a)</sup> could be found. <sup>385</sup><sub>para</sub>She<sup>(a)</sup> moved her body against Farai's <sup>386</sup><sub>para</sub>and<sup>(she)</sup><sup>(b)</sup> felt more coolness <sup>383.1</sup><sub>emb</sub>brushing<sup>(a)</sup> within her. <sup>387</sup><sub>hypo</sub>A <sup>dune</sup><sup>(a)</sup> (was) piling with sand, <sup>388</sup><sub>hypo</sub>(as)each <sup>grain</sup><sup>(b)</sup> (moved) moving within itself. <sup>389</sup><sub>para</sub>She<sup>(a)</sup> felt his stiffness <sup>390</sup><sub>para</sub>and<sup>(she)</sup><sup>(b)</sup> tried to pull his zipper down with her toes. <sup>391</sup><sub>sim</sub>Beyond the <sup>dune</sup><sup>(a)</sup> there was more. <sup>392</sup><sub>hypo</sub>A <sup>rising and falling to the rhythm of his touch</sup><sup>(a)</sup>, (it was) filtered through eons of rich soil, <sup>393</sup><sub>hypo</sub>(asit)<sup>(b)</sup> (cleaned) cleaning it for her, shared by her, then hers alone, Melissa's, <sup>394</sup><sub>para</sub>and<sup>(she)</sup><sup>(b)</sup> pulled down her own panties <sup>395</sup><sub>para</sub>and<sup>(she)</sup><sup>(b)</sup> stroked his groin with her foot <sup>396</sup><sub>hypo</sub>while<sup>(she)</sup><sup>(b)</sup> (brought) bringing her hand to her own body, cool, <sup>397</sup><sub>hypo</sub>(as<sup>she</sup><sup>(b)</sup> (felt)) feeling a tug of a pure luminous satellite. <sup>398</sup><sub>sim</sub>Farai<sup>(a)</sup> groaned.

<sup>399</sup><sub>para</sub>Melissa<sup>(a)</sup> couldn't stop herself <sup>400</sup><sub>para</sub>and<sup>(she)</sup><sup>(b)</sup> kept on moving, the wonderful unity of a release, <sup>400.1</sup><sub>emb</sub>that this man<sup>(f)</sup> would release her, <sup>400.2</sup><sub>para</sub> that <sup>she</sup><sup>(f)</sup> would release herself straight into the protection of the tides. <sup>401</sup><sub>sim</sub>(It<sup>(a)</sup> was a) Flow with the moon. <sup>402</sup><sub>para</sub>She<sup>(a)</sup> was being reborn, <sup>403</sup><sub>para</sub>she<sup>(a)</sup> was being released. <sup>404</sup><sub>sim</sub>(She<sup>(a)</sup> became) A child of light. <sup>405</sup><sub>sim</sub>A <sup>trav</sup><sup>(a)</sup> dropped behind them with a crash. <sup>406</sup><sub>hypo</sub>Several glasses<sup>(a)</sup> sounded <sup>407</sup><sub>hypo</sub>likethey<sup>(b)</sup> were exploding at once.

**Analysis of the Theme-types and Thematic Structure in the Extract from the Novel**

The table below displays the Theme-types identified in the novel under study.

**Table 2:** Distribution of Theme-types in the Extract from the Novel

Theme class	Clause numbers and clause- types	Frequency & %
(a) (a1)	1 <sub>para</sub> ,3 <sub>sim</sub> ,6 <sub>sim</sub> ,7 <sub>para</sub> ,8 <sub>para</sub> ,10 <sub>para</sub> ,11 <sub>sim</sub> ,13 <sub>sim</sub> ,14 <sub>para</sub> ,16 <sub>sim</sub> ,18 <sub>hypo</sub> ,19 <sub>sim</sub> ,22 <sub>sim</sub> ,24 <sub>para</sub> ,25 <sub>emb</sub> ,26 <sub>hypo</sub> ,28 <sub>hypo</sub> ,29 <sub>para</sub> ,30 <sub>hypo</sub> ,33 <sub>sim</sub> ,35 <sub>sim</sub> ,36 <sub>para</sub> ,37 <sub>para</sub> ,38 <sub>sim</sub> ,39 <sub>hypo</sub> ,42 <sub>emb</sub> ,44 <sub>para</sub> ,46 <sub>para</sub> ,48 <sub>hypo</sub> ,52 <sub>hypo</sub> ,55 <sub>sim</sub> ,56 <sub>para</sub> ,57 <sub>para</sub> ,58 <sub>para</sub> ,59 <sub>para</sub> ,60 <sub>sim</sub> ,63 <sub>hypo</sub> ,66 <sub>hypo</sub> ,69 <sub>para</sub> ,72 <sub>sim</sub> ,73 <sub>para</sub> ,75 <sub>sim</sub> ,76 <sub>para</sub> ,78 <sub>para</sub> ,79 <sub>para</sub> ,82 <sub>para</sub> ,83 <sub>hypo</sub> ,85 <sub>sim</sub> ,87 <sub>hypo</sub> ,88 <sub>para</sub> ,91 <sub>para</sub> ,93 <sub>para</sub> ,95 <sub>sim</sub> ,97 <sub>hypo</sub> ,99 <sub>para</sub> ,100 <sub>sim</sub> ,101 <sub>para</sub> ,102 <sub>para</sub> ,105 <sub>emb</sub> ,106 <sub>sim</sub> ,107 <sub>sim</sub> ,108 <sub>sim</sub> ,109 <sub>emb</sub> ,110 <sub>sim</sub> ,111 <sub>sim</sub> ,114 <sub>sim</sub> ,116 <sub>sim</sub> ,118 <sub>para</sub> ,119 <sub>hypo</sub> ,121 <sub>hypo</sub> ,124 <sub>sim</sub> ,125 <sub>sim</sub> ,126 <sub>hypo</sub> ,128 <sub>para</sub> ,129 <sub>sim</sub> ,130 <sub>para</sub> ,131 <sub>sim</sub> ,132 <sub>sim</sub> ,133 <sub>emb</sub> ,134 <sub>sim</sub> ,135 <sub>hypo</sub> ,138 <sub>sim</sub> ,139 <sub>sim</sub> ,140 <sub>sim</sub> ,141 <sub>emb</sub> ,142 <sub>para</sub> ,143 <sub>para</sub> ,145 <sub>para</sub> ,146 <sub>para</sub> ,147 <sub>para</sub> ,151 <sub>sim</sub> ,152 <sub>sim</sub> ,153 <sub>emb</sub> ,156 <sub>sim</sub> ,157 <sub>sim</sub> ,159 <sub>para</sub> ,160 <sub>emb</sub> ,163 <sub>sim</sub> ,164 <sub>para</sub> ,167 <sub>hypo</sub> ,170 <sub>sim</sub> ,172 <sub>emb</sub> ,172.2 <sub>para</sub> ,173 <sub>sim</sub> ,174 <sub>hypo</sub> ,176 <sub>para</sub> ,179 <sub>hypo</sub> ,181 <sub>sim</sub> ,183 <sub>sim</sub> ,184 <sub>sim</sub> ,185 <sub>sim</sub> ,186 <sub>sim</sub> ,187 <sub>sim</sub> ,188 <sub>emb</sub> ,189 <sub>emb</sub> ,190 <sub>emb</sub> ,192 <sub>hypo</sub> ,194 <sub>para</sub> ,196 <sub>sim</sub> ,197 <sub>emb</sub> ,198 <sub>para</sub> ,199 <sub>sim</sub> ,202 <sub>sim</sub> ,203 <sub>sim</sub> ,204 <sub>sim</sub> ,205 <sub>hypo</sub> ,210 <sub>emb</sub> ,211 <sub>sim</sub> ,212 <sub>para</sub> ,214 <sub>sim</sub> ,215 <sub>hypo</sub> ,219 <sub>para</sub> ,222 <sub>sim</sub> ,223 <sub>sim</sub> ,224 <sub>sim</sub> ,225 <sub>sim</sub> ,226 <sub>hypo</sub> ,228 <sub>emb</sub> ,230 <sub>hypo</sub> ,232 <sub>hypo</sub> ,234 <sub>hypo</sub> ,236 <sub>hypo</sub> ,240 <sub>emb</sub> ,241 <sub>sim</sub> ,242 <sub>sim</sub> ,243 <sub>sim</sub> ,244 <sub>emb</sub> ,245 <sub>sim</sub> ,246 <sub>sim</sub> ,247 <sub>emb</sub> ,248 <sub>sim</sub> ,251 <sub>hypo</sub> ,253 <sub>sim</sub> ,254 <sub>emb</sub> ,255 <sub>sim</sub> ,258 <sub>sim</sub> ,259 <sub>sim</sub> ,260 <sub>hypo</sub> ,264 <sub>sim</sub> ,265 <sub>hypo</sub> ,268 <sub>para</sub> ,272 <sub>sim</sub> ,273 <sub>emb</sub> ,274 <sub>para</sub> ,276 <sub>emb</sub> ,277 <sub>hypo</sub> ,281 <sub>hypo</sub> ,282 <sub>emb</sub> ,286 <sub>sim</sub> ,287 <sub>hypo</sub> ,289 <sub>hypo</sub> ,291 <sub>hypo</sub> ,293 <sub>hypo</sub> ,297 <sub>hypo</sub> ,299 <sub>hypo</sub> ,301 <sub>sim</sub> ,304 <sub>sim</sub> ,305 <sub>emb</sub> ,306 <sub>sim</sub> ,307 <sub>hypo</sub> ,309 <sub>sim</sub> ,310 <sub>para</sub> ,311 <sub>para</sub> ,312 <sub>sim</sub> ,316 <sub>sim</sub> ,317 <sub>emb</sub> ,318 <sub>sim</sub> ,319 <sub>sim</sub> ,320 <sub>hypo</sub> ,323 <sub>hypo</sub> ,324 <sub>sim</sub> ,326 <sub>para</sub> ,327 <sub>para</sub> ,332 <sub>sim</sub> ,333 <sub>sim</sub> ,335 <sub>sim</sub> ,336 <sub>sim</sub> ,337 <sub>para</sub> ,338 <sub>para</sub> ,339 <sub>para</sub> ,340 <sub>sim</sub> ,342 <sub>para</sub> ,343 <sub>para</sub> ,344 <sub>sim</sub> ,345 <sub>sim</sub> ,346 <sub>sim</sub> ,348 <sub>sim</sub> ,349 <sub>sim</sub> ,350 <sub>para</sub> ,352 <sub>emb</sub> ,355 <sub>sim</sub> ,357 <sub>sim</sub> ,358 <sub>sim</sub> ,359 <sub>hypo</sub> ,362 <sub>sim</sub> ,363 <sub>hypo</sub> ,365 <sub>sim</sub> ,366 <sub>sim</sub> ,368 <sub>sim</sub> ,369 <sub>para</sub> ,370 <sub>para</sub> ,371 <sub>para</sub> ,373 <sub>sim</sub> ,374 <sub>sim</sub> ,375 <sub>sim</sub> ,376 <sub>hypo</sub> ,379 <sub>hypo</sub> ,381 <sub>sim</sub> ,382 <sub>sim</sub> ,383 <sub>sim</sub> ,384 <sub>sim</sub> ,385 <sub>para</sub> ,387 <sub>hypo</sub> ,389 <sub>para</sub> ,398 <sub>sim</sub> ,399 <sub>para</sub> ,402 <sub>para</sub> ,403 <sub>para</sub> ,404 <sub>sim</sub> ,405 <sub>sim</sub> ,406 <sub>hypo</sub>	237(52.66)
(a2)	12 <sub>sim</sub> ,43 <sub>sim</sub> ,61 <sub>para</sub> ,112 <sub>sim</sub> ,123 <sub>emb</sub> ,154 <sub>sim</sub> ,161 <sub>sim</sub> ,178 <sub>sim</sub> ,200 <sub>hypo</sub> ,262 <sub>para</sub> ,313 <sub>para</sub> ,391 <sub>sim</sub> ,392 <sub>hypo</sub>	13(02.89)
(a3)	25.1 <sub>emb</sub> ,49 <sub>emb</sub> ,50 <sub>para</sub> ,63 <sub>hypo</sub> ,80.1 <sub>emb</sub> ,81 <sub>para</sub> ,90 <sub>hypo</sub> ,98 <sub>hypo</sub> ,103 <sub>hypo</sub> ,105.1 <sub>emb</sub> ,105.1.1 <sub>emb</sub> ,109.1 <sub>emb</sub> ,113 <sub>para</sub> ,127 <sub>hypo</sub> ,127.1 <sub>emb</sub> ,133.1 <sub>emb</sub> ,136 <sub>hypo</sub> ,158 <sub>para</sub> ,169 <sub>hypo</sub> ,171.1 <sub>emb</sub> ,175 <sub>hypo</sub> ,181 <sub>hypo</sub> ,189.1 <sub>emb</sub> ,197.1 <sub>emb</sub> ,198.1 <sub>emb</sub> ,221 <sub>hypo</sub> ,233.1 <sub>emb</sub> ,244.1 <sub>emb</sub> ,276.1 <sub>emb</sub> ,285 <sub>hypo</sub> ,325 <sub>para</sub> ,353 <sub>emb</sub> ,358 <sub>hypo</sub> ,364 <sub>hypo</sub> ,380 <sub>hypo</sub> ,386.1 <sub>emb</sub>	35(07.78)
(b) (b1)	2 <sub>para</sub> ,4 <sub>sim</sub> ,5 <sub>sim</sub> ,15 <sub>para</sub> ,17 <sub>hypo</sub> ,25.2 <sub>para</sub> ,27 <sub>hypo</sub> ,30 <sub>hypo</sub> ,34 <sub>sim</sub> ,41 <sub>para</sub> ,42.2 <sub>para</sub> ,45 <sub>para</sub> ,47 <sub>sim</sub> ,51 <sub>para</sub> ,54 <sub>hypo</sub> ,65 <sub>para</sub> ,68 <sub>hypo</sub> ,70 <sub>para</sub> ,71 <sub>para</sub> ,74 <sub>para</sub> ,77 <sub>para</sub> ,80 <sub>hypo</sub> ,84 <sub>hypo</sub> ,86 <sub>hypo</sub> ,94 <sub>para</sub> ,109.2 <sub>para</sub> ,115 <sub>emb</sub> ,116 <sub>para</sub> ,119 <sub>hypo</sub> ,123.2 <sub>para</sub> ,137 <sub>para</sub> ,165 <sub>para</sub> ,166 <sub>para</sub> ,177 <sub>para</sub> ,191 <sub>hypo</sub> ,195 <sub>para</sub> ,198.2 <sub>para</sub> ,208 <sub>para</sub> ,217 <sub>emb</sub> ,220 <sub>para</sub> ,229 <sub>hypo</sub> ,235 <sub>hypo</sub> ,239 <sub>para</sub> ,252 <sub>hypo</sub> ,256 <sub>hypo</sub> ,257 <sub>hypo</sub> ,261 <sub>hypo</sub> ,263 <sub>para</sub> ,267 <sub>hypo</sub> ,270 <sub>hypo</sub> ,275 <sub>para</sub> ,280 <sub>para</sub> ,282 <sub>hypo</sub> ,284 <sub>hypo</sub> ,292 <sub>hypo</sub> ,295 <sub>hypo</sub> ,302 <sub>hypo</sub> ,303 <sub>hypo</sub> ,315 <sub>sim</sub> ,328 <sub>para</sub> ,351 <sub>para</sub> ,354 <sub>sim</sub> ,356 <sub>sim</sub> ,372 <sub>para</sub> ,375 <sub>sim</sub> ,386 <sub>para</sub> ,388 <sub>hypo</sub> ,390 <sub>para</sub> ,393 <sub>hypo</sub> ,394 <sub>para</sub> ,395 <sub>para</sub> ,396 <sub>hypo</sub> ,397 <sub>hypo</sub> ,400 <sub>para</sub> ,407 <sub>hypo</sub>	75(16.66)
(b2)	144 <sub>para</sub> ,150 <sub>sim</sub> ,162 <sub>sim</sub> ,213 <sub>sim</sub> ,322 <sub>hypo</sub> ,347 <sub>sim</sub> ,361 <sub>sim</sub>	07(01.56)
(c) (c1)	23 <sub>para</sub> ,89 <sub>hypo</sub> ,91 <sub>sim</sub> ,96 <sub>sim</sub> ,148 <sub>sim</sub> ,49 <sub>sim</sub> ,238 <sub>para</sub> ,249 <sub>sim</sub> ,250 <sub>sim</sub> ,329 <sub>sim</sub> ,330 <sub>sim</sub> ,334 <sub>sim</sub> ,341 <sub>sim</sub>	13(02.89)
(c2)	21 <sub>sim</sub> ,171 <sub>emb</sub> ,209 <sub>sim</sub> ,331 <sub>para</sub>	04(00.89)
(c3)	-	00(00)
(d) (d1)	270 <sub>para</sub>	01(00.22)
(d2)	-	00(00)
(e)	32 <sub>hypo</sub> ,122 <sub>hypo</sub> ,159.1.1 <sub>emb</sub> ,189.1 <sub>emb</sub> ,254.1 <sub>emb</sub> ,283.1 <sub>emb</sub> ,290 <sub>hypo</sub> ,305.1.1 <sub>emb</sub> ,314 <sub>para</sub>	13(02.89)

	350.1 <sub>emb</sub> ,367.1 <sub>emb</sub> ,367.2 <sub>hypo</sub> ,377 <sub>hypo</sub>	
(f)	40 <sub>hypo</sub> ,53 <sub>hypo</sub> ,67 <sub>hypo</sub> ,104 <sub>hypo</sub> ,105.1 <sub>emb</sub> ,115.1 <sub>emb</sub> ,123.1 <sub>emb</sub> ,141.1 <sub>emb</sub> ,153.1 <sub>emb</sub> ,160.1 <sub>emb</sub> ,168 <sub>hypo</sub> ,169.1 <sub>emb</sub> b,172.1 <sub>emb</sub> ,177.1 <sub>emb</sub> ,180 <sub>hypo</sub> ,190.1 <sub>emb</sub> ,193 <sub>hypo</sub> ,201 <sub>hypo</sub> ,206 <sub>hypo</sub> ,207 <sub>para</sub> ,210.1 <sub>emb</sub> ,216 <sub>hypo</sub> , 217.1 <sub>emb</sub> ,227 <sub>hypo</sub> ,228.1 <sub>emb</sub> ,231 <sub>hypo</sub> ,233 <sub>hypo</sub> ,238 <sub>hypo</sub> ,243.1 <sub>emb</sub> ,266 <sub>hypo</sub> ,271 <sub>hypo</sub> ,273.1 <sub>emb</sub> , 279 <sub>hypo</sub> ,280 <sub>hypo</sub> ,289 <sub>hypo</sub> ,295 <sub>hypo</sub> ,296 <sub>hypo</sub> ,298 <sub>hypo</sub> , 300 <sub>hypo</sub> ,305.1 <sub>emb</sub> ,305.1.2 <sub>para</sub> ,308 <sub>hypo</sub> ,317.1 <sub>emb</sub> ,321 <sub>hypo</sub> ,364.1 <sub>emb</sub> ,367 <sub>emb</sub> ,400.1 <sub>emb</sub> ,400.2 <sub>para</sub>	48(10.67)
(g)	9 <sub>para</sub> ,20 <sub>sim</sub> ,155 <sub>sim</sub> ,218 <sub>sim</sub>	04(00.89)

A first hand glance at the table above indicate show the various Theme classes are distributed across the text under scrutiny: class(a):(285[i.e.,63.33%]), class(b):(82[i.e.,18.22%]), class(f):(48[i.e.,10.67%]), class(c):(17[i.e.,03.78%]), class(e):(13[i.e.,02.89%]), class(g):(04[i.e., 00.89%]), and class(d):(01[i.e., 00.22%]). Obviously, the extract is typically laden with clauses in which Themes are placed in their normal/usual slots. In other words, these Themes are unmarked. An in-depth look at class (a) shows that it is also divided, according to Transitivity function, into three subclasses—class(a<sub>1</sub>) which is participant, class(a<sub>2</sub>) circumstance, and class(a<sub>3</sub>) process. As the analysis shows, class(a<sub>1</sub>), with a figure of 237(i.e.,52.66%)(1<sub>para</sub>,3<sub>sim</sub>,6<sub>sim</sub>,7<sub>para</sub>,8<sub>para</sub>,10<sub>para</sub>,11<sub>sim</sub>,13<sub>sim</sub>,14<sub>para</sub>,16<sub>sim</sub>,18<sub>hypo</sub>,19<sub>sim</sub>,22<sub>sim</sub>,24<sub>para</sub>,25<sub>emb</sub>,26<sub>hypo</sub>,28<sub>hypo</sub>,29<sub>para</sub>,30<sub>hypo</sub>,33<sub>sim</sub>,35<sub>sim</sub>,36<sub>para</sub>,37<sub>para</sub>,38<sub>sim</sub>,39<sub>hypo</sub>,42<sub>emb</sub>,44<sub>para</sub>,46<sub>para</sub>,48<sub>hypo</sub>,52<sub>hypo</sub>,55<sub>sim</sub>,56<sub>para</sub>,57<sub>para</sub>,58<sub>para</sub>,59<sub>para</sub>,60<sub>sim</sub>,63<sub>hypo</sub>,66<sub>hypo</sub>,69<sub>para</sub>,72<sub>sim</sub>,73<sub>para</sub>,75<sub>sim</sub>,76<sub>para</sub>,78<sub>para</sub>,79<sub>para</sub>,82<sub>para</sub>,83<sub>hypo</sub>,85<sub>sim</sub>,87<sub>hypo</sub>,88<sub>para</sub>,92<sub>para</sub>,93<sub>para</sub>,95<sub>sim</sub>,97<sub>hypo</sub>,99<sub>para</sub>,100<sub>sim</sub>,101<sub>para</sub>,102<sub>para</sub>,105<sub>emb</sub>,106<sub>sim</sub>,107<sub>sim</sub>,108<sub>sim</sub>,109<sub>emb</sub>,110<sub>sim</sub>,111<sub>sim</sub>,114<sub>sim</sub>,116<sub>sim</sub>,118<sub>para</sub>,119<sub>hypo</sub>,121<sub>hypo</sub>,124<sub>sim</sub>,125<sub>sim</sub>,126<sub>hypo</sub>,128<sub>para</sub>,129<sub>sim</sub>,130<sub>para</sub>,131<sub>sim</sub>,132<sub>sim</sub>,133<sub>emb</sub>,134<sub>sim</sub>,135<sub>hypo</sub>,138<sub>sim</sub>,139<sub>sim</sub>,140<sub>sim</sub>,141<sub>emb</sub>,142<sub>para</sub>,143<sub>para</sub>,145<sub>para</sub>,146<sub>para</sub>,147<sub>para</sub>,151<sub>sim</sub>,152<sub>sim</sub>,153<sub>emb</sub>,156<sub>sim</sub>,157<sub>sim</sub>,159<sub>para</sub>,160<sub>emb</sub>,163<sub>sim</sub>,164<sub>para</sub>,167<sub>hypo</sub>,170<sub>sim</sub>,172<sub>emb</sub>,172.2<sub>para</sub>,173<sub>sim</sub>,174<sub>hypo</sub>,176<sub>para</sub>,179<sub>hypo</sub>,182<sub>sim</sub>,183<sub>sim</sub>,184<sub>sim</sub>,185<sub>sim</sub>,186<sub>sim</sub>,187<sub>sim</sub>,188<sub>emb</sub>,189<sub>emb</sub>,190<sub>emb</sub>,192<sub>hypo</sub>,194<sub>para</sub>,195<sub>sim</sub>,197<sub>emb</sub>,198<sub>para</sub>,199<sub>sim</sub>,202<sub>sim</sub>,203<sub>sim</sub>,204<sub>sim</sub>,205<sub>hypo</sub>,210<sub>emb</sub>,211<sub>sim</sub>,212<sub>para</sub>,214<sub>sim</sub>,215<sub>hypo</sub>,219<sub>para</sub>,222<sub>sim</sub>,223<sub>sim</sub>,224<sub>sim</sub>,225<sub>sim</sub>,226<sub>hypo</sub>,228<sub>emb</sub>,230<sub>hypo</sub>,232<sub>hypo</sub>,234<sub>hypo</sub>,236<sub>hypo</sub>,240<sub>emb</sub>,241<sub>sim</sub>,242<sub>sim</sub>,243<sub>sim</sub>,244<sub>emb</sub>,245<sub>sim</sub>,246<sub>sim</sub>,247<sub>emb</sub>,248<sub>sim</sub>,251<sub>hypo</sub>,253<sub>sim</sub>,254<sub>emb</sub>,255<sub>sim</sub>,258<sub>sim</sub>,259<sub>sim</sub>,260<sub>hypo</sub>,264<sub>sim</sub>,265<sub>hypo</sub>,268<sub>para</sub>,272<sub>sim</sub>,273<sub>emb</sub>,274<sub>para</sub>,276<sub>emb</sub>,277<sub>hypo</sub>,281<sub>hypo</sub>,283<sub>emb</sub>,286<sub>sim</sub>,287<sub>hypo</sub>,289<sub>hypo</sub>,291<sub>hypo</sub>,293<sub>hypo</sub>,297<sub>hypo</sub>,299<sub>hypo</sub>,301<sub>sim</sub>,304<sub>sim</sub>,305<sub>emb</sub>,306<sub>sim</sub>,307<sub>hypo</sub>,309<sub>sim</sub>,310<sub>para</sub>,311<sub>para</sub>,312<sub>sim</sub>,316<sub>sim</sub>,317<sub>emb</sub>,318<sub>sim</sub>,319<sub>sim</sub>,320<sub>hypo</sub>,323<sub>hypo</sub>,324<sub>sim</sub>,326<sub>para</sub>,327<sub>para</sub>,332<sub>sim</sub>,333<sub>sim</sub>,335<sub>sim</sub>,336<sub>sim</sub>,337<sub>para</sub>,338<sub>para</sub>,339<sub>para</sub>,340<sub>sim</sub>,342<sub>para</sub>,343<sub>para</sub>,344<sub>sim</sub>,345<sub>sim</sub>,346<sub>sim</sub>,348<sub>sim</sub>,349<sub>sim</sub>,350<sub>para</sub>,352<sub>emb</sub>,355<sub>sim</sub>,357<sub>sim</sub>,358<sub>sim</sub>,356<sub>hypo</sub>,362<sub>sim</sub>,363<sub>hypo</sub>,365<sub>sim</sub>,366<sub>sim</sub>,368<sub>sim</sub>,369<sub>para</sub>,370<sub>para</sub>,371<sub>para</sub>,373<sub>sim</sub>,374<sub>sim</sub>,375<sub>sim</sub>,376<sub>hypo</sub>,379<sub>hypo</sub>,381<sub>sim</sub>,382<sub>sim</sub>,383<sub>sim</sub>,384<sub>sim</sub>,385<sub>para</sub>,387<sub>hypo</sub>,389<sub>para</sub>,398<sub>sim</sub>,399<sub>para</sub>,402<sub>para</sub>,403<sub>para</sub>,404<sub>sim</sub>,405<sub>sim</sub> and406<sub>hypo</sub>), prevails over the other two subclasses. As if nitpicking, within this participant-related subclass, 105 Themes appear in clause simplexes, 62 in paratactic relations,47 in hypotactic relations, and 23 in embedded clauses. This denotes that the writer overwhelmingly favors packaging class(a<sub>1</sub>) Themes in single clause units which are more frequent in written language. It then turns out that the text somehow encodes a written mode. Similarly, the

occurrence of some of these Themes in embedded clauses adds more weight to the text’s written mode. Nevertheless, the occurrence of some of these Themes in clause complexes—parataxis and hypo taxis—signals tots of spoken language in the extract.

The second subclass is class(a<sub>3</sub>)—process or mostly here hypotactic clauses, totals35(i.e.,07.78%)(25.1<sub>emb</sub>,49<sub>hypo</sub>,50<sub>para</sub>,64<sub>hypo</sub>,80.1<sub>emb</sub>,81<sub>para</sub>,90<sub>hypo</sub>,98<sub>hypo</sub>,103<sub>hypo</sub>,105.1<sub>emb</sub>,105.1.1<sub>emb</sub>,109.1<sub>emb</sub>,113<sub>para</sub>,127<sub>hypo</sub>,127.1<sub>emb</sub>,133.1<sub>emb</sub>,136<sub>hypo</sub>,158<sub>para</sub>,169<sub>hypo</sub>,171.1<sub>emb</sub>,175<sub>hypo</sub>,181<sub>hypo</sub>,189.1<sub>emb</sub>,197.1<sub>emb</sub>,198.1<sub>emb</sub>,221<sub>hypo</sub>,233.1<sub>emb</sub>,244.1<sub>emb</sub>,276.1<sub>emb</sub>,285<sub>hypo</sub>,325<sub>para</sub>,353<sub>hypo</sub>,360<sub>hypo</sub>,364<sub>hypo</sub>,380<sub>hypo</sub> and386.1<sub>emb</sub>).Again, the writer has woven these Themes in 16 hypotactic relations and 14 embedded clauses before encapsulating the remaining 05 in paratactic relations. As Eggins(2004:339) notes:

...the frequent use of dependent clauses in thematic position contributes to neutralizing the distinction between spoken and written language. Since clause complexes are more common in spoken language, while single clause sentences are frequent in written language, the presence of clause complexes suggests a spoken language. However, by positioning the dependent clause first, the writer gives the text a degree of Thematic planning not common in spoken language.

While fronting hypotactic relations, the writer has also used 14 Themes in embedded clauses. Putting these features side by side, it is obvious that the text is marked by features of spoken and written language. The final and less deployed subclass under class(a) is class(a<sub>2</sub>)and it represents13(i.e.,02.89)(12<sub>sim</sub>,43<sub>sim</sub>,61<sub>para</sub>,112<sub>sim</sub>,123<sub>emb</sub>,154<sub>sim</sub>,161<sub>sim</sub>,178<sub>sim</sub>,200<sub>hypo</sub>,262<sub>para</sub>,313<sub>para</sub>,391<sub>sim</sub> and392<sub>hypo</sub>.) in the whole text. These Themes appear in 07 clause simplexes, 03 in paratactic relations,02 in hypotactic relations, and 01 in an embedded clause. The fact that most of these Themes occur in clause simplexes shows that the text encodes features of written language. In addition, these Themes are marked Themes—they do not conflate with Subject, Finite and Predicate roles. Actually, the use of the Circumstance-based Themes is likely to be one realization of a careful written mode whereby the writer has planned the rhetorical development of the text to allow the foregrounding of circumstantial information there in (Eggins, 2004). Significantly, these generic classes turned into marked Themes deal mostly with time, place and manner: “right”, “in his touch”, “with the couple on

a date beside them”, “with difficulty”, “in a few years”, “two years ago”, “Brain Gain”, “collateral”, “the next thing”, “a few months ago”, “reluctantly”, “beyond the dune”, and “a rising and falling to the rhythm of his touch”.

The second largely used Theme class is class (b), with a figure of **82 (i.e., 18.22%)**. This theme class is known as textual Theme. It is also subdivided into two subclasses: class (b<sub>1</sub>), with a conjunction fronting the topical Theme, class (b<sub>2</sub>), with a continuative positioned before the topical Theme. A cursory look at these two subclasses reveals that class (b<sub>1</sub>) has a higher proportion (**75 [i.e., 16.66%]**) of textual Themes (2<sub>para</sub>, 4<sub>sim</sub>, 5<sub>sim</sub>, 15<sub>para</sub>, 17<sub>hypo</sub>, 25.2<sub>para</sub>, 27<sub>hypo</sub>, 30<sub>hypo</sub>, 34<sub>sim</sub>, 41<sub>para</sub>, 42.2<sub>para</sub>, 45<sub>para</sub>, 47<sub>sim</sub>, 51<sub>para</sub>, 54<sub>hypo</sub>, 65<sub>para</sub>, 68<sub>hypo</sub>, 70<sub>para</sub>, 71<sub>para</sub>, 74<sub>para</sub>, 77<sub>para</sub>, 80<sub>hypo</sub>, 84<sub>hypo</sub>, 86<sub>hypo</sub>, 94<sub>para</sub>, 109.2<sub>para</sub>, 115<sub>emb</sub>, 117<sub>para</sub>, 120<sub>hypo</sub>, 123.2<sub>para</sub>, 137<sub>para</sub>, 165<sub>para</sub>, 166<sub>para</sub>, 177<sub>para</sub>, 191<sub>hypo</sub>, 195<sub>para</sub>, 198.2<sub>para</sub>, 208<sub>para</sub>, 217<sub>emb</sub>, 220<sub>para</sub>, 229<sub>hypo</sub>, 235<sub>hypo</sub>, 239<sub>para</sub>, 252<sub>hypo</sub>, 256<sub>hypo</sub>, 257<sub>hypo</sub>, 261<sub>hypo</sub>, 263<sub>para</sub>, 267<sub>hypo</sub>, 270<sub>hypo</sub>, 275<sub>para</sub>, 281<sub>para</sub>, 282<sub>hypo</sub>, 284<sub>hypo</sub>, 292<sub>hypo</sub>, 295<sub>hypo</sub>, 302<sub>hypo</sub>, 303<sub>hypo</sub>, 315<sub>sim</sub>, 328<sub>para</sub>, 351<sub>para</sub>, 354<sub>sim</sub>, 356<sub>sim</sub>, 372<sub>para</sub>, 375<sub>sim</sub>, 386<sub>para</sub>, 388<sub>hypo</sub>, 390<sub>para</sub>, 393<sub>hypo</sub>, 394<sub>para</sub>, 395<sub>para</sub>, 396<sub>hypo</sub>, 397<sub>hypo</sub>, 400<sub>para</sub> and 407<sub>hypo</sub>). Strikingly, 36 of these Themes appear in paratactic relations, 29 in hypotactic relations, 08 in clause simplexes, and 02 in embedded clauses. As such, it can be deduced that most of the Themes realize features of spoken language. The occurrence of some of the Themes in clause simplexes and embedded clauses signals that the text encodes a written mode as well. While most of the textual elements used in the paratactic relations evolve around “and” and “but”, and “then”, those of the hypotactic relations are “but when”, “until”, “if”, “as”, “when”, “and now”, “because”, “whether”, “since” “only that”, and “like”.

Unlike class (b<sub>1</sub>) Themes, class (b<sub>2</sub>) Themes occur in a minor percentage, with a figure of **07 (i.e., 01.56%)** (144<sub>para</sub>, 150<sub>sim</sub>, 162<sub>sim</sub>, 213<sub>sim</sub>, 322<sub>hypo</sub>, 347<sub>sim</sub> and 361<sub>sim</sub>). Among these Themes, 05 Themes appear in clause simplexes, 01 in a paratactic relation, and another 01 in a hypotactic relation. And having most of these Themes with continuatives preceding the topical Themes occur in clause simplexes corroborates the suspected written mode in the extract. However, it is worth mentioning that continuatives are meant to signal a move in the discourse: a response in a dialogue, or a new move to the next point if the speaker is continuing (Halliday & Matthiessen, 2004) and they appear in the text in the form of “yes”, “no”, and “well”. The next Themes with a considerable frequency is class (f), with a figure of **48 (i.e., 10.67%)** (40<sub>hypo</sub>, 53<sub>hypo</sub>, 67<sub>hypo</sub>, 104<sub>hypo</sub>, 105.1<sub>emb</sub>, 115.1<sub>emb</sub>, 123.1<sub>emb</sub>, 141.1<sub>emb</sub>, 153.1<sub>emb</sub>, 160.1<sub>emb</sub>, 168<sub>hypo</sub>, 169.1<sub>emb</sub>, 172.1<sub>emb</sub>, 177.1<sub>emb</sub>, 180<sub>hypo</sub>, 190.1<sub>emb</sub>, 193<sub>hypo</sub>, 201<sub>hypo</sub>, 206<sub>hypo</sub>, 207<sub>para</sub>, 210.1<sub>emb</sub>, 216<sub>hypo</sub>, 217.1<sub>emb</sub>, 227<sub>hypo</sub>, 228.1<sub>emb</sub>, 231<sub>hypo</sub>, 233<sub>hypo</sub>, 237<sub>hypo</sub>, 242.1<sub>emb</sub>, 266<sub>hypo</sub>, 271<sub>hypo</sub>, 273.1<sub>emb</sub>, 278<sub>hypo</sub>, 279<sub>hypo</sub>, 288<sub>hypo</sub>, 294<sub>hypo</sub>, 296<sub>hypo</sub>, 298<sub>hypo</sub>, 300<sub>hypo</sub>, 305.1<sub>emb</sub>, 305.1.2<sub>para</sub>, 308<sub>hypo</sub>, 317.1<sub>emb</sub>, 321<sub>hypo</sub>, 364.1<sub>emb</sub>, 367<sub>emb</sub>, 400.1<sub>emb</sub> and

400.2<sub>para</sub>). Here 25 Themes occur in hypotactic relations, 20 in embedded clauses and 03 in paratactic relations. It turns out that the text’s instances in which these Themes (textual element + structural element or structural element + textual element preceding the topical Theme) are deployed encode features of spoken and written language, with clause complexes realizing features of spoken language and embedded clauses written language. As regards class (c), with a frequency of **17 (i.e., 03.78%)**, it is divided into three subclasses: class (c<sub>1</sub>): with a Finite verbal operator fronting the topical Theme; class (c<sub>2</sub>): with a modal comment Adjunct preceding the topical Theme, and class (c<sub>3</sub>) whereby a vocative is placed before the topical Theme. But there is no mention of such Themes in the text. Between the two subclasses, class (c<sub>1</sub>) stands out ranking **13 (i.e., 02.89%)** (23<sub>para</sub>, 89<sub>hypo</sub>, 91<sub>sim</sub>, 96<sub>sim</sub>, 148<sub>sim</sub>, 149<sub>sim</sub>, 238<sub>para</sub>, 249<sub>sim</sub>, 250<sub>sim</sub>, 329<sub>sim</sub>, 330<sub>sim</sub>, 334<sub>sim</sub> and 341<sub>sim</sub>). As can be seen, 10 Themes of this class occur in clause simplexes, 02 in paratactic relations, and 01 in a hypotactic relation. Ostensibly, the high frequency of clause simplexes shows that the text encodes features of written language. The interpersonal Themes in the text are obligatory structural Themes in the interrogatives: “Would you...?”, “Didn’t you...?”, “Aren’t you...?”, “Are you...?”, “Have you...?”, “Have you...?”, “Is that...?”, “Did you...?”, “Did you...?”, “Did you...?”, “Are you...?” and “Has this...?”. The presence of the seinterpersonal Themes indicates a spoken mode in the text. Similarly, a close look at class (c<sub>2</sub>), with a frequency of **04 (i.e., 0.89%)**, shows that it only appears in four clauses (21<sub>sim</sub>, 171<sub>emb</sub>, 209<sub>sim</sub> and 331<sub>para</sub>), with 02 Themes occurring in clause simplexes, 01 in a paratactic relation, and 01 in a hypotactic relation. As such, it can be inferred that these Themes encode features of spoken and written language. By fronting modalized Themes such as “maybe”, “usually” and the polarized “no”, the writer simply foregrounds elements which may appear in Rheme.

On another note, there are some clauses in which a structural element precedes the topical Theme. These Themes fall within the scope of class (e) and come in with a figure of **13 (i.e., 02.89%)** (32<sub>hypo</sub>, 121<sub>hypo</sub>, 160.1.1<sub>emb</sub>, 190.1<sub>emb</sub>, 254.1<sub>emb</sub>, 283.1<sub>emb</sub>, 290<sub>hypo</sub>, 305.1.1<sub>emb</sub>, 314<sub>para</sub>, 351.1<sub>emb</sub>, 367.1<sub>emb</sub>, 367.2<sub>hypo</sub> and 377<sub>hypo</sub>). It is also evident that among these Themes, 07 appear in embedded clauses, 05 in hypotactic relations, and 01 in a paratactic relation. Consequently, it can be argued that class (e) Themes tend to be employed in down-ranked clauses which require a shrewd packaging of the message. It is also obvious that such packaging of meaning occurs in a written mode. The text also points to a spoken mode given the use of clause complexes and minor clauses therein. In the text, **04 (i.e., 00.89%)** minor clauses (9<sub>para</sub>, 20<sub>sim</sub>, 155<sub>sim</sub> and 218<sub>sim</sub>) have been identified, they fall under the scope of class (g). And among these Themes, 03 appear in clause simplexes and

01 in a paratactic relation. As a result, class (g) themes are likely to occur in single clause units, thereby signaling once again the text's written status. In the end, another class, class (d), has to do with a textual and an interpersonal element (class(d<sub>1</sub>)) or an interpersonal element and a textual element(class(d<sub>2</sub>)) which foreground the topical Theme. But there is only one instance of class(d<sub>1</sub>)(268<sub>para</sub>)(**i.e.,00.22%**) in the text and it appears in a paratactic relation.

**Table 3: Recapitulation of the findings**

Clause feature	Frequency of Themes
Clause simplexes	140
Parataxis	116
Hypotaxis	127
Embedding	67

As the table exudes, 140 Themes appears in clause simplexes, 125 in hypotactic relations, 116 in paratactic relations, and 69 in embedded. Surprisingly, clause complex relations (parataxis and hypo taxis) rank first, which signals that the text is mostly marked by features of spoken language. The deployment of clause simplexes and embedded clauses points to a written mode. Furthermore, it is noticeable that the seven classes of Theme are present in the text. Among these classes, class(a), with a frequency of **285(i.e.,63.33%)**, comes first. And in terms of its subclasses, class(a<sub>1</sub>), with a percentage of **237(i.e.,52.66%)**, ranks first: 105 Themes appear in clause simplexes, 62 in paratactic relations, 47 in hypotactic relations, and 24 in embedded clauses. The second subclass, class(a<sub>3</sub>), ranks second with a frequency of **33(i.e.,07.78%)** and 16 of its Themes appear in hypotactic relations, 14 in embedded clauses, and 05 in paratactic relations. The other class, class(a<sub>2</sub>), with a rate of **13(i.e.,02.90%)**, has 07 of its Themes mentioned in clause simplexes, 03 in paratactic relations, 02 in hypotactic relations and 01 in an embedded clause.

The second prominent class, class(b), totals a figure of **82(i.e.,18.22%)** and is subdivided into two: class(b<sub>1</sub>), with a frequency of **75(i.e.,16.66%)** and 36 of its Themes occur in paratactic relations, 29 in hypotactic relations, 08 in clause simplexes, and 02 in embedded clauses. And class (b<sub>2</sub>), with a rate of **07(i.e., 01.56%)**, has 05 of its Themes appear in clause simplexes, 01 in a paratactic relation, and 01 in a hypotactic relation. Another class with a dense frequency is class(f), with a figure of **48(i.e.,10.67%)**, whereby 25 of its Themes occur in hypotactic relations, 20 in embedded clauses, and 03 in paratactic relations. The class which succeeds this one is that of class(c) and it accounts for **17(i.e.,03.78%)** of the total Theme frequency. Under class(c), its most prominent subclass is class (c<sub>1</sub>), with a rate of **13(i.e.,02.89%)**, and 10 of its Themes appear in clause simplexes, 02 in paratactic relations, and 01 in a hypotactic relation. The second subclass which falls

## RECAPITULATION, INTERPRETATION OF THE FINDINGS AND CONCLUSION

The table below summarizes the prominent Theme-types identified in the text.

under the range of class(c) is class(c<sub>2</sub>), with a frequency of **04(i.e.,00.89%)**, and 02 of its Themes occur in clause simplexes, 01 in a paratactic relation and 01 in a hypotactic relation. The following Theme class is that of class(e) and it ranks fifth with a figure of **13(i.e.,02.89%)** whereby 07 of its Themes appear in embedded clauses, 05 in hypotactic relations and 01 in a paratactic relation. The sixth mostly used class is class(g), with a figure of **04(i.e.,00.89%)** and 03 of its Themes appear in clause simplexes and 01 in a paratactic relation. Finally, the least deployed class is class(d), with a frequency of **01(i.e., 00.22%)** and it appears in a paratactic relation.

In summary, this analysis reveals the Thematic structure and Thematic features typical of Deji Bryce Olukotun's literary language or novel *Nigerians in Space (2014)* under study: topical Themes (participant, process and circumstance used as Themes), textual Themes (a conjunction or a continuative fronting the topical Theme), textual/structural Themes (a textual element and a structural element or a structural element and a textual element precede the topical Theme), interpersonal Themes (a finite verbal operator or/and a modal comment Adjunct is/are positioned before the topical Theme), textual/interpersonal Themes (a textual or/and an interpersonal or an interpersonal or/and a textual elements front(s) the topical Theme) structural Themes and minor-clauses. It is obvious in the foregoing findings that the writer's literary language is marked by a combination of features of spoken and written language. All these features invariably mark the writer's literary idiosyncrasy (Amoussou, Allagbé & Tchada, 2020b).

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