Review Article

Lexico-Grammatical Analysis of Three Extracts Selected from Tony Onamade Jejuri's *Bed at a Crossroads* (2009): Focus on Textual Meaning

Amadou SALAMI[1*], Houévo Diane Blandine YAMBODE[2]

[1,2]Department of English, Faculty of Letters, Languages, Arts and Communications (FLLAC), University of Abomey-Calavi, Benin Republic

*Corresponding Author: Amadou SALAMI
Department of English, Faculty of Letters, Languages, Arts and Communications (FLLAC), University of Abomey-Calavi, Benin Republic

Abstract: Drawing its theoretical underpinnings from Systemic Functional Linguistics, this study analyzes theme patterns in Tony Onamade Jejuri's *Bed at a Crossroad*. Using sampling method, three extracts have been selected from the novel. The focus on textual meaning aims at unveiling the hidden linguistic resources or codes incorporated in this novel. It also aims at bringing out how Tony Onamade Jejuri organized and established themes to construct clauses in order to convey his message. Using mixed research method (quantitative and qualitative research methods), the findings reveal different linguistic features pertaining to the characteristics of the discourse. It is then realized the overtopicalizing of the three selected extracts.

Keywords: Systemic functional linguistic, textual meaning, theme analysis, metafunction.

INTRODUCTION

The system of communication in speech and writing used by people all over the world is language. Language is a system of signs and symbols used to convey messages, a body of words and rules for it uses, ties people together into a speech community. For William (1986) language is one of the most striking features which distinguish human beings from animals. This important means of communication is used through gestures, signs or symbols and sounds –in which vocal sounds are combined into meaningful units to convey thoughts, feelings and ideas. The object of linguistics since its concern is to study language scientifically. This inquisitive analysis of language has allowed the theoretical linguists to describe it and find out theories and generalities regarding its structure and use. Then, in the field of application, Applied Linguists take the results of theorists and apply them to literary texts and others not just for a mere interpretation, but for an explanation of why and how it means what it does. As a matter of fact, a lot of scholars – from at least seven schools among which the most known are the formalists, the Prague school and the London School of Linguistics – have investigated a lot into Linguistics been applied to Literature. Such endeavors have given birth to methods, theories and new approaches related to the study of language and especially to the study of literary texts. In the present thesis we are dealing with Systemic Functional Linguistics (SFL) approach.

The main goal of this research work is to apply one of the functions developed by Halliday, that is, the grammar of Textual meaning to three extracts selected from the language of Tony Onamade Jejuri's *Bed at a Crossroad.* As a matter of fact, this work clarifies how textual meaning makes sense within a language in literary texts in general and specially in Tony Onamade Jejuri's novel. In particular, this study would help to account for how the writer of *Bed at a Crossroad,* through textual devices and meanings, depicts societal facts.

1. Theoretical Framework
This part of the study is   devoted to   the presentation of the constituents that work together to help determining the textual meaning of a discourse. The textual meaning in English is expressed through the ordering of clause constituents.

1.1 Theme Components
The element which comes first in the clause is the Theme. Theme is the point of departure in a sentence. It is the element which helps to relate the message of the sentence to the unfolding text. The rest of the clause is called the Rheme. One can identify three different types of clause that can get to be Theme: Topical or Experiential elements, Interpersonal elements and Textual. I am attempting then to focus my work on the Theme patterns of a clause.

1.1.1 Topical Themes or Experiential Themes
When an element of the clause in which a transitivity label can be assigned occurs in the first position in a clause, it is described as a Topical Theme. Which is the boundary theme / rheme. Topical themes are unmarked, marked and structural topical.

1.1.1.1 Unmarked Topical Themes
We say of a Theme unmarked, when the constituent that is Theme is playing one of the following roles:
Subject (in declarative)
Finite (in an interrogative)
Predicator (in an imperative)
Wh- element (in a wh- interogative).

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

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

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

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

1.1.3 Multiple Themes
Whereas it may happen for the clause to realize only one thematic element, it is far more common for clause to contain many themes with often several textual and or interpersonal themes occurring before the obligatory topical theme.

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

1.1.5 Interpersonal Theme
The interpersonal meaning is the analysis of communicative exchange. It refers to the grammatical choices that enable speakers to enact their complex and diverse interpersonal relations. A Theme is interpersonal when a constituent we would assign a Mood Level (not a transitivity level) occurs at the beginning of clause. The frequent interpersonal Theme is the finite in interrogative clauses where it comes before the subject and immediately signals that the speaker is demanding information. Any constituents among the following modal Adjuncts (**Mood, polarity, vocative**.) and comment Adjuncts can also stand as interpersonal Theme.

2. Thematic Description of the Selected Extracts
In this part, the different Themes are analyzed by applying Theme / Rheme theories developed above. Tabulated statistics are presented in tables according to the number of themes types' identification in each extract. The three extracts have been divided into either simple or complexes clauses.

Each extract is analyzed according to the keys assigned to Themes, presented below:

a- Unmarked Topical theme : [th : Utp]
b- Marked Topical theme : [th : Mtp]
c- Structural Topical theme : [th : Str-tp]
d- Interpersional theme : [th : Int]
e- Textual theme : [th : Tx]
f- Multiple theme : [th : mlp]
g- Structural theme [th : Str]

2.1 Theme description of extract 1

2.1.1. Identification of theme –types in the extract

In order to make clear the identification, it has been adapted the principles of the qualitative method paradigm suggested by Eggins (2004).

Extract 1: (pp. 15 -19)

As may be expected, 1 the bride[th :Utp]is the cynosure of this day.   2 She[th : Utp]can practically feel the weight of the envy boldly written on the faces of many of many single girls in attendance. Picture envy as a loaf of bread 3 and[th : Tx]imagine the kind 4 that[th : Str]even a very 5 sharp knife[th : Utp]would have some difficulty in travelling through from, end to end . 6 That[th :Utp]is the type 7 that[th : Str-tp]hangs in the air of this day of someone's joy. 8 One[th : Utp]of those girl 9 who[th : Str-tp]can no longer hold it actually spills the contents of her bag of envy by assailing Simbi with rhetorical question : 10 Aren't [th:Int]you lucky girl, Simbi?"

11 Simbi [th :Utp] forces out a smile in response as a cling to her groom, giving the false Impression of an inward fear of losing him.12But [th :Tx]come to think of it! 13Is [th : Int] she really a lucky girl as her think? Personally 14she [th :Utp]does not believe in luck. 15She [th :Utp] has the orientation of the ancient prophet Isaiah **16that luck** [th : Utp]was a false god not worthy of her admiration or even a complementary acknowledgment. 17She [th : Utp] strongly believes in what 18the hands[th : Utp]can do while at the same time 19she [th : Utp]does not rule out the intervention of the divine One in 20what ever [th : Str] 21she[th : Utp]does. 22That [th :Utp] is not luck. If only 23they [th :Utp]knew the battle 24she [th : Utp]fought to win this man to herself, 25none of them [th : Utp]would have had the guts to call her a lucky girl. 26She [th : Utp]can of course pardon their wild ignorance for 27they[th : Utp]do not know 28what [th : Str] 29they [th : Utp]are saying *-or* thinking .With intense rumination on the delicate trapeze 30she[th : Utp]hung on before landing on this man of her dream, 31he [th : Utp]maintains her gentle pace beside Moyo32 as[th : Tx]33theyboth[th : Utp] approach the officiating priest 34who[th : Utp]directs them to the front 35seats[th : Utp]reserved for the joy-filled couple. "Good morning to you all.36I[th :Utp]have the privilege of welcoming you to this occasion. 37 As grand as[th : Tx]38this wedding ceremony[th : Utp]promises to be, 39much in attendance[th :Utp]would go home to ponder on one thing, 40the minister at the pulpit[th: Utp]begins 41 as soon as[th: Tx]43the couple[th : Utp]takes their seats. Before the last few words of 44that sentence[th: Utp]parted with their owner, 45however, [th : Tx]large section of the " convergees" ,whose46eyebrows [th : Utp]are already raised over the unusualness of the event, starts to murmur. Like projectiles, the furious 47upsurge [th: Utp]experienced by individual thoughts reach an acme, 48and [th : Tx]like the unhappy summation of some statistical parameters, 49they [th : Utp]converge at the same rendezvous: 50here [th: Utp]is a rich 51but[th: Tx]a stingy young man 52who[th : Utp]has drawn a parochial map for money- 53and[th: Tx] on such a day so crucia! Or 54what other explanation[th :Utp]could there be for this unpardonable omission? 55What[th :Utp]a drab occasion this will be! As those thoughts mount a smart wheel in the minds of their entertainers, 56the Minister in charge[th :Utp]comes to their rescue with a verbal wedge with the hope of education those 57who[th : Utp]have no acquaintance with the ways of the church . "58It[th :Utp] is true 59the bride of today has no train 60and[th : Tx]neither does61 the groom have any "appendages".62 It[th :Utp]is our practice here, not just the choice of the couple 63who[th : Utp]are to be united . For every groom,64the "best lady"[th : Utp] is his bride 65and[th : Tx]for every bride, 66she[th : Utp]has found the "best man" in her groom.67So[th : Tx]those 68who[th : Utp]are essentially deprived of the exact joy experience by the couple 69andwho[th : mlp]go by mere labels of " best man" 70and[th : Tx] "best lady" are not featured in this matrimonial show .71We[th :Utp]have no regrets 72 ifany[th : Utp]are offended".

73 With that proud purgation over a strange practice,[th : Mtp]74the priest[th : Utp]invites all attendees to rise 75 and[th : Tx]take opening song of the programme. 76Reluctance[th :Utp]clashes with a sense of belonging 77and[th : Tx]a heavy bunch of respect for the holy ground as 78those who[th : mlp]have been emotionally wounded by such a haughty delivery in defence of 79an unpopular practice[th : Utp]gradually find their impetuous going vertical on the floor

of the holy place 80 and[th : Tx]collectively, they sing: 81 Oh[th :Tx]what a joyful thing! For a man to find a wife. With 82whom he[th :mlp]makes a home. For peace 83and[th :Tx] joy to reign. 84If the man[th :mlp]will patience learn. 85And[th :Tx]deal with her love. Her respect 86he[th :Utp]will earn. 87Andmost problems they will solve[th:mlp]. 88We[th :Utp]credit our God for this. For from Him 89this union[th: Utp]stems. 90May[th :Int]His name be lifted on high. As the couple His will 91they[th:Utp]do.

2.1.2 Quantitative Analysis of Theme Types in the Extract n°1

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

Table-1: **Theme Type Statistics in Extract 1**

Theme types		Clauses of occurrence	Quantity	Rate (%)
Topical theme	a	1, 2, 5, 6, 8, 11, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 27, 29, 30, 31, 33, 34, 35, 36, 38, 39, 40, 43, 44, 46, 47, 49, 50, 52, 54, 55, 56, 57, 58, 59, 61, 62, 63, 64, 66, 68, 71, 72, 74, 76, 79, 86, 87,88,89, 90, 91.	59	[64.83%]
	b	73	01	[1.09%]
	c	9, 17	02	[2.19%]
Textual theme		3, 12, 32, 37, 41, 45, 48, 51, 53, 60, 65, 67, 70, 75, 77, 80, 81, 83, 85,	19	[20.87%]
Interpersonal		10, 13,	02	[02.19%]
Structural		4, 20, 28,	03	[3.29%]
Multiple theme		69, 78, 82, 84, 87	05	[5.49%]
TOTAL			**91**	**100%**

Looking at table 1, it can be noticed that it contains all sorts of theme-types in different proportions. Topical themes are more than the other themes. They are classified into three different varieties which are: unmarked (62.63%), marked (01.09%), structural (02.19%). The remaining themes which are in number of four: Textual themes (21.97%), Interpersonal themes (03.29%), Multiple themes (05.49 %) and Structural themes (03.29%).

2.2 Theme Description of Extract 2

2.2.1. Identification of Themes-types in Extract 2

Extract two (pp. 36 - 38)

1 As Simbi[th: Utp]ponders the scene 2 she[th: Utp] just witnessed, 3she[th : Utp]is accosted by another stream of thoughts 4which[th: Utp] apostrophically replays the humiliation 5 she[th: Utp]earlier experienced at the chain shop. "6 Moyo,[th :Mtp] 7 see[th: Utp] your life. 8See[th: Utp]themess 9you[th: Utp] plunged yourself into by your adamant refusal to perform simple matrimonial rite. Arite10That [th : Str]millions of 11young men [th: Utp] are dying to perform 12 if [th: Tx] given the privilege! 13 So[th: Tx] 14you[th : Utp]canstoopsolow 15 as[th: Tx]to be compared to dogs? 16But if you[th :mlp]were truly a dog, 17there[th: Utp]would have been no need for all this hassle. 18I[th: Utp] at least know a little about dogs in general 19and[th : Tx]their genital indiscipline inparticular. 20 Moyo, [th: Mtp] 21it[th: Utp]would have been better for me if 22you[th : Utp]were a dog ; a faith ful one 23That[th:Utp]lacks multiple desires. 24The story[th :Utp]would have been different. Mostlikely, 25my menstrual cycle[th: Utp]would have lost its map by now.26My expectation, [th: Utp]my dream, my longing, my desire,mypassion fortheproduct ofthewomb would have beenawell-founded hope.27Oh![th:Tx]Moyo,28why[th : Str]are you not a dog?

29 Even if you[th :Utp] couldn't succeed in being a Labrador-or bulldog oran Alsatian 30I[th : Utp]could at least have managed you as a local breed. 31 Several times,[th :Mtp] 32 I[th : Utp]have seen what 33local breeds[th : Utp] do to each other in the open : without shame.34 Yes, I[th :mlp] grew up to witness sights of a dog 35 and a bitch intimately[th : mlp] Locke duping the mating act for copious minutes with no way of disengaging from each other.36 At such times, [th: Mtp]37 children in the neighborhood[th : Utp]had the habit of looking for a pad lock 38 which they[th : Str-tp]use dasa "remote control" device to perpetually lockup 39any mating dogs[th: Utp]caught in the act. 40 But I[th : mlp]don't know whether such 41 machinations[th: Utp]worked insustaining the free show to the joy of those little children working behind thes cene. 42 Oh![th :Tx] 43 It[th : Utp]is unfortunate for me 44that you[th : mlp]are not a dog! 45And you[th : mlp]are so blind 46that you[th : mlp]can learn nothing good from the commitment of those serious dogs.

47It[th: Utp]is sheer madness: afresh case 48that[th : Str]no 49psychiatry[th : Utp]can alleviate or cure. 50 I[th: Utp]have neither heard nor read about it anywhere in the world 51That a man[th : mlp]did this to his new wife. True, 52I[th : Utp]have heard of cases whereby 53men[th : Utp]deprive their stale wives of this marital due as a sort of punishment for their erring wives.54 But here I[th : mlp] am: an innocent, guileless, faultless, immaculate bride. Ever fresh, though married; never touched, though eligible. 5 5What[th : Utp] have I do to deserve all this maltreatment Moyo? 56And you[th :mlp]read the same Holy Book 57 That I[th : mlp]read.58 Does [th : int] 59 it[th : Mtp]not command 60That a married couple [th : mlp] should not deprive each other of this due except by mutual consent?61Did[th:int] 62 you[th : Mtp]ever ask for my consent before staying away from me ? 63You[th :Utp] have made me a leper, Moyo. 64 A woman[th : Utp]to be seen 65but[th : Tx]not "had": 66 a woman[th : Utp]to be kept at arm's length67 as far as bed affairs[th : mlp] are concerned. 68 And [th :Tx] to think of it 69That this union of ours[th :mlp]is several weeks old. 70 Moyo,[th :Mtp] 71 I[th : Utp]will handle you!"

2.2.2 Quantitative Analysis of Theme Types in the Extract n°2
The table below displays the amount and statistics of the different themes detailed above.

Table-2: Theme Type Statistics in Extract 2

Theme types		Clauses of occurrence	Quantity	Rate (%)
Topical theme	a	1, 2, 3, 4, 5, 7, 8, 9, 11, 16, 17, 18, 21, 22, 23, 24, 25, 26, 29, 32, 33, 37, 39, 41, 43, 47,49, 50, 52, 53, 55, 63, 64, 71	34	[47.88%]
	b	6, 20, 30, 31, 36, 59, 62	08	[11.26%]
	c	38	01	[1,40%]
Textual theme		12, 14, 19, 27, 42, 65, 66, 68	08	[11.26%]
Interpersonal		58, 61	02	[2.81%]
Structural		10, 28, 48	03	[4.22%]
Multiple theme		13, 15, 34, 35, 40, 44, 45, 46, 51, 54, 56, 57, 60, 67, 69, 70	15	[21.16%]
TOTAL			**71**	**100%**

After analyzing the second extract, it contains all sorts of Themes-types. Topical themes are more than others 60.54% of the total number. The followings are the remaining Themes which are in number four: Textual Themes (11.26%), Multiple Themes, (21.16%), Structural Themes (04.22%) and Interpersonal Themes (02.81%).

2.3. Themes description of Extract n°3

2.3.1 Identification of Themes Types in Extract

Extract 3: (pp.135 – 136)
1Her passion for the magazine[th :Utp]growing as 2she[th : Utp]eats deeper into its pages. 3She[th :Utp]imagines herself in the picture as 4the stories[th : Utp]unfold to describe the confusion of some woman...

5 This woman[th :Mtp]has been disappointed by someone 6she[th : Utp]loves so much. 7The pain burgeons with every[th :Utp]beat of her heart 8and[th : Tx]threatens to fear her world apart.

9She[th : Utp]has given her all to 10 this same man who[th : Str-tp]has now breached their agreement.11She[th :Utp]is still desperately trying to trace the root of this sudden change in her husband because 12this[th : Utp] is a matter 13they[th : Utp]thoroughly discussed before their marriage. 14Ordinarily,[th : Mtp]15 she[th : Utp]would have dared her husband to do his worst. 16But she[th :mlp]acknowledges a very strong weapon in her husband's arsenal. 17It is a bitter pill that no woman would want to swallow.[th :mlp]. 18To worsen the matter,[th :Mtp]19the pill[th : Utp]has no benefit in the long run to its "swallower" in this context. Or, 20is[th : int]there any woman 21who[th : Mtp]22would[th : int]like to be given a rival? Even if in reality 23there[th : Utp]are women 24who[th : Str-tp]wouldn't mind, 25this woman[th : Utp] is definitely not of that number. 26 She [th :Utp]would do anything to fight off a rival. 27She[th : Utp]just wouldn't share her husband with anyone else. 28She[th :Utp]does not want a "pic" husband with many shareholders. 29She[th :Utp]would rather be a sole proprietor as far as "husbandry" is concerned. Let all 30the gains and losses[th :Utp]be hers-alone. 31But[th : Tx]just before close her balance sheet, 32it[th : Utp]should be said that the battle 33this woman[th : Utp]is faced with has to do with the fruit of the womb.34 She [th : Utp]has never been pregnant before. 35But that[th :mlp]is her personaldecision.36It[th :Utp]is her choice. 37And[th : Tx]before now, 38 it[th : Utp]was equally the decision 38 and[th : Tx]choice of her husband.39They[th : Utp]both believed 40there[th :

Utp]is more to life than manufacturing kids. 41They[th : Utp]were of the opinion 42 that[th : Str]43a marriage[th : Utp]is complete without a child: that 44the main purpose of a conjugal relationship[th : Utp] is to kill boredom and loneliness by having a very close companion with whom 45the peak of intimacy[th : Utp]can be shared46and[th : Tx] enjoyed. 47But[th :Tx]the thread with which their 48mutual thought[th : Utp]was woven seems to have grown weak somehow. 49 The man whoonce[th : Utp]had such a liberal view of marriage 50and its benefits now[th : mlp]craves a child.51He[th : Utp]seems to have been bitten by the bug in many parts of Africa 52 where every marriage[th: Utp] is expected to produce a child for society. The bug behind the disdain, the pity or an unpleasant average of the two with which many 53childless couple[th : Utp]is treated. To the amazement of his wife,54this same man[th: Utp] has used the Holy Book to defend his choice several times in the past. 55 If the canoe of his biography[th : mlp] is paddled a few months backwards, 56you[th : Utp]will find, among other things, a battle of wits between Sogo and his father:

2.3.2 Quantitative Analysis of Theme Types in the Extract n°3
The table below displays the amount and statistics of the different themes detailed above.

Table-3: Theme Type Statistics in Extract 3

Theme types	Clauses of occurrence		Quantity	Rate (%)
Topical theme	A	1, 2, 3, 4, 6, 7, 9, 11, 12, 13, 15, 19, 23, 25, 26, 27, 28, 29, 31, 32, 34, 37, 39, 42, 43, 44, 46, 47, 48, 51, 52, 54, 56	33	[58.92%]
	B	5,14, 18, 21, 36	05	[8.92%]
	C	10, 24	02	[3.57%]
Textual theme	8, 30, 33, 40, 49, 50		06	[10.71%]
Interpersonal	20, 22		02	[3.57%]
Structural	35, 45		02	[3.57%]
Multiple theme	16, 17, 38, 41, 53, 55		06	[10.71%]
TOTAL			**56**	**100%**

From the extract n°3, we see that, the table contains all sorts of Themes-types except marked, interpersonal and structural themes. Topical themes are more than the other themes. They fall into three different types which are: unmarked (58.92%), marked (08.92%), structural (03.57%). The followings are the remaining Themes which are in number four: Textual Themes (10.71%), Interpersonal Themes (03.57%), Multiple Themes (10.71%), and Structural Themes (03.75%).

3. Interpretation and Discussion of the Findings
This table shows the amount and statistics of the different themes in the Extracts.

Table-4: Tabulated Statistics of the Different Types Themes in the Selected Extracts.

Theme types		Extract n°1		Extract n°2		Extract n°3		Total	%
Topical themes	Unmarked	59	64.83%	34	47.88%	33	58.92%	**126**	**57.79%**
	Marked	01	01.09%	08	11.26%	05	08.92%	**14**	**06.42%**
	Structural	02	02.19%	01	01.40%	02	03.57%	**05**	**02.29%**
Textual Themes		19	20.87%	08	11.26%	06	10.71%	**33**	**15.13%**
Interpersonal Themes		02	02.19%	02	02.81%	02	03.57%	**06**	**02.75%**
Multiple Themes		05	05.49%	15	21.16%	06	10.71%	**26**	**11.92%**
Structural Themes		03	03.29%	03	04.22%	02	03.57%	**08**	**03.66%**
Total number of Themes		**91**	**100%**	**71**	**100%**	**56**	**100%**	**218**	**100%**

Table 4 contains all sorts of Themes-types except marked, interpersonal and structural themes. Topical themes are more than the other themes. They fall into three different types which are: unmarked (57.79%), marked (06.42%), structural (02.29%). The followings are the remaining Themes which are in number four: Textual Themes (15.13%), Interpersonal Themes (02.75%), Multiple Themes (11.92%), and Structural Themes (03.66%).

From the description of the Themes in the different extracts. This novel from Tony Onamade Jejuri deals with some important realities that is rampant in almost all African societies. We come across both sad and happy situations in the society. The writer makes use of various linguistic devices to realize her language but only the themes- types in use in the extracted texts, are countable for discussion. The matters at stake are crucial in the Nigerian community and attract the interest of author in exposing it through writing. Those social realities are childlessness, bareness, marriage, unfaithfulness, and others.

Based on the table 13 of the recapitulating of the findings of theme-types analysis, it is noticed that the topical themes in the three extracts have always the great number of rate. They are respectively 68.11%, 60.54%, and 78.41%. This suggests that the author, through the novel, makes use of such topics of daily routine and societal realities mentioned above. In the first extract for instance, the topical theme stands for the issue of barrenness that leads Moyo and his wife Simbi's household to childlessness. Simbi had been accused since seven years of marital life for not bearing child. She was said to be barren but after her husband got examined by the Doctor he could utter this: "Poor Simbi! My poor orphan! So, I had been the cause of her childlessness these past seven years! Everybody had assumed that she was barren, a curse among us here. Even I had congratulated myself, at times, for my patience with her over the years. Now who is the patient one?"(p10). Since barrenness is very often hastingly, wrongly or righteously attributed to women in our society, because African society is a patriarchal one subduing and subordinating the woman. Certainly with the medical Doctor's enlightened revelation and Moyo's acknowledgment, the author has moved to make a step forward in the deconstruction of patriarchy. The same topic reveals the matter of unfaithfulness because the household is said to bear a child.

Among the topical themes it has been identified in the three extracts, the predominant ones are unmarked surpassing both the marked and the structural ones with an average of 57.79% percent when we merged the three extracts. This shows that the topics discussed are topical realities in our African societies. As far as marked topical themes are concerned, their rate is so small and even non-existent rates in the extracts, means that no special time, circumstances, or place has been foregrounded in the extract. It can be inferred from this that infertility, barrenness, or childlessness does not necessarily result from any special time, circumstances, place, or behavior. It may also result from natural, psychological failure of the reproductive organs. Moreover, the small rate of the structural themes denotes how hard it is to build a comprehensive community in such situation.

Coming to textual themes, all the three extracts together cover 15.13% percent of the total number of themes. This means that the author has made use of logical connectors such as: *and, well, but, yea, so, oh* and so on and so for. This use of conjunctive adjuncts shows the coherence and cohesion between sentences. In the second extract for example, the conjunction "*but*" in "But Ido not know.

The interpersonal themes in the three extracts fall in to 02.75 percent. This rate is a very low rate but the presence of that theme in the novel proves that relationship between interactants exist but not good at all. In the third extract for instance, we can illustrate by the passage "May your days be filled with roses my dear daughter. This is a good relationship between these two interactants but it fall in to small rate in the first and the third extract whereas even non-existent in the second one as it falls on zero percent after counting. The writer language reveals through interpersonal themes- type; how the level of closeness between her Nigerian society where, misunderstandings happen.

This low rate of interpersonal themes in the selected extracts, and at large in the novel is a testimony of what Hallidays and Mattiessen (2004) refer to as low affective involvement between the participant while dealing with the tenor of discourse and interpersonal relations in text.

Structural themes all together in the extracts are 03.66 percent of the total percentage of themes-type. The first extract counts 03.29 percent. It shows that the society has more to do concerning a peaceful co-existence. Interactants collaborated in a way to explain things and to understand things from one another. Simbi tried to explain many things to Moyo about their situation. Collaboration brings forth new information to interactants in the novel and allows also the reader to guess some social realities happening in African societies. This theme in the first extract helps depict that there's an insightful discussion between Moyo and Simbi concerning their situation.

Furthermore, this non-neglectable of structural themes in the extracts is an evidence of the author's writing style .She uses those structural elements to knit the various segment of the text, establishing additive subtraction, opposition and sequences relationships etc…... The use of those logical articulators testifies the author's ability to confer density and depth to the text. Moreover, those various structural articulators have significantly contributed to coordinating the author's style to the gist of the societal realities painted. Those are barrenness, infertility, childlessness, women defacement and humiliation, patriarchy.

The second extract contains 04.22 percent of structural themes .It shows how the talk between Simbi and Moyo about beds matters becomes discursive and each of them would like to give her opinion on the subject at stake. The third extract is 03.57 percent of structural themes. It shows how emotional talk of interactants is a sign of recognition, and love in a given society.

Coming to multiple themes, we have found 05.49% in the first extract, 21.12% in the second extract, and 10.71% in the third extract, and the total percentage of the three extract gives 11.92% of all the themes- types. Such a low

rate of multiple themes is a mean for the novelist to show that despite the occasions the characters have found, it was hard to get to a common ground. It also proves that some clauses contain many themes with textual or interpersonal themes occurring before the obligatory topical theme .In the third extract the rate is a little bit high than the others.

To sum up, the present work on textual meaning is helpful to very well understand the novel *Bed at a crossroad* by Tony Onamade Jejuri, a Nigerian novelist. In fact, all of the themes explored in the selected extracts are   so insightful so that when applying them   to this literary work, one comes to understand that beyond the fact that a writer writes a text for reading purpose, there's a more study applicable to texts to boost readers' understanding. I can't deny that linguistic theories are relevant in accompanying literature.

CONCLUSION

The aim of this study is to help understand the novel more deeply, through the analysis of Theme patterns with respect to the principles of Systemic Functional Linguistics. In fact, the study of Theme patterns is carried out on the basis of selected extracts which can also be considered the very backbone of the interpretation derived from the description. The analysis and the interpretation derived from Theme description help to pinpoint different linguistic features pertaining to the characteristics of the discourse. It is then realized the overtopicalizing of the whole novel thought the selected extract. It is an indication that the discourse mode is more spoken, spontaneous than a careful written mode in which the writer has not planned the rhetorical development of the text. Eggins contends: "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 mode". (Eggins, 1994: 319).

Using both quantitative and qualitative methods of research in the application of the textual meaning theory to the selected excerpts, it has to be noted that the analysis of this work has revealed valuable findings. To mention but a few of them, the study has shown that topical themes rank first, followed the textual themes and the multiple themes in the three selected excerpts, respectively. This high proportion of topical themes in excerpt one indicates how difficult it is to relive painful event. The matters at stake are crucial in the Nigerian community and attract the interest of author in exposing it through writing. Those social realities are childlessness, bareness, marriage, unfaithfulness, and others.

REFERENCE

1. Amoussou, Y. C. (2014). "Discourse Tenor, Context and Character in the Lawyer's Monster Parable (*Petals of Blood*)". In *Partip'Action, 6*(1); 147-170.
2. Bloor, T., & Bloor, M. (2004). *The Functional Analysis of English: a Hallidayan Approach.* (2nd ed.) London: Arnold.
3. Eggins, S. (1994). *An Introduction to Systemic Functional Linguistics*. London:..Pinter Publisher.
4. Eggins, S. (2004). *An Introduction to Systemic Functional Linguistics*. London:..Continuum International Publishing Group.
5. Koutchadé, I. S. (2015). "Thematic Structure and Foregrounding in Selected Extracts from Adetunji Ogundimu's *A Silly Season*".In *International Journal of .English and Literature (IJEL), 5*(4); 43-54.
6. Koutchadé, S. I., Datondji, A. C., & Salami, A. (2019). Exploring Textual Meaning in Chukwuemeka Ike's *Sunset at Dawn*: A Systemic Functional Approach. In *International Journal of Linguistics, Literature and Culture* (*IJLLC*). Janvier 2019; 5, N°1; 1-11.
7. Salami, A. (2019). Lexico-Grammatical Features in Chukwuemeka Ike's *The Naked Gods, Sunset at Dawn and The Chicken Chasers*: A Systemic Functional Perspective. Unpublished PhD Dissertation. Université d'Abomey-Calavi. Benin.
8. Tony, O. J. (2009). *Bed at a Crossroads*. Chairman Academy Limited Western House: Lagos.