**Research Paper**

# Analysing The Grammar Of Clause As Message In Ann Iwuagwu's *Arrow Of Destiny*: A Functional Linguistic Approach

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*ABSTRACT*
*Creative writers achieve impact and communicate emotions to their readers through their style. This study, from that premise, explores Ann Iwuagwu's Arrow of Destiny through a lexico-grammatical analysis with a special focus on Theme/Rheme structure of the clauses that make the blueprint of the narrative story. Halliday's Systemic Functional Linguistics (SFL) which underpins the study posits that the analysis of theme patterns (topical, interpersonal, structural and textual theme) of a text can reveal how its clausal constituents are organized to embody textual meaning which is an aspect of texture. Therefore, as for a methodological approach, each functional group of the clauses from two extracts in terms of Theme components is identified and the frequencies of occurrence and percentages are calculated and tabulated. The study reveals that there is a predominance of topical unmarked and textual themes in the selected extracts of the novel. In addition, other theme-types such as topical marked and interpersonal themes are also used to point out some prominent linguistic and rhetorical features of the novel.*
*KEYWORDS: Arrow of Destiny, lexico-grammar, textual meaning, Theme patterns, texture*

## I. INTRODUCTION

Generally, language is viewed as the first efficient human medium of communication (Crystal, 2008). Through it, people exchange meanings, express feelings, emotions, thoughts, and transmit knowledge and culture from one person to another and from one generation to another. For writers, language stands as a raw material, the means through which they produce their literary works.

Considering this leading role of language in all human activities and human identical survival, scholars, mostly linguists, have directed their focus on it with the purpose of understanding its internal and external structures for a better use. Recently, linguist scholars have been more and more interested in understanding the literary language use from a linguistic perspective. That gives birth to linguistic stylistics. It is in fact the application of linguistic theories to the analysis of literary texts. Halliday (2002) defines it as:

The description of literary texts, by method derived from general linguistic theory using the categories of description of the language as a whole and the comparison of each text with others, by the same and by different authors, in the same and in different genres (P.6).

In fact, scholars notice that there is a close relationship between Linguistics and Literature. Widdowson (1979) explains the interest of linguists in undertaking linguistic study of literature when he says that literature represents data that can be accounted for in terms of linguistic description. The ultimate goal here is to enter the writer's literary universe so as to offer a better understanding and explain it. An instance of literary text says Nigel (2002) can have multiple representations and Linguistics offers a way of understanding how they come about.

One of the most widely spread and practical theory is Halliday's Systemic Functional Linguistics (SFL). This theory considers language as a resource for making and exchanging meanings within two contexts: the context of situation and the context of culture. For him, language always takes place in a context. That is to

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say the use of language should be contextually based. For Halliday and Matthiessen (2004), language conveys three meanings simultaneously: experiential meaning, interpersonal meaning, and textual meaning. Thompson (2004: 30) offers better understanding of these three strands of meanings. For him, with experiential meaning, we use language to talk about our experiences of the world, to describe events and states the entities involved in them. He accounts for the interpersonal meaning in terms of the use of language to interact with other people, to establish and keep relationships and inference with their behaviours and to express opinions on things in the world. The textual meaning is described as the use of language to organise our message in a meaningful way.

Experiential meaning is realized through transitivity pattern of the clause associated with the field of the text. Interpersonal meaning is expressed in the mood pattern of the clause associated with the tenor which refers to the social relationships played by the interactants. Textual meaning is realized through Theme patterns related to the mode of discourse. Mode refers to the role that language played in the interaction. Eggins (1994: 273) refers to "Theme" as the level of organization of clauses which helps them to be packaged in ways that makes it effective given its purpose and its context. This last strand of meaning plays a leading role in the organization of the message in a meaningful ways and it is also upon it that depends the first two meanings. This leading role of textual meaning in organizing pieces of literary work prompted this study this study on the exploration of textual meaning in Iwuagwu's *Arrow of Destiny* (2011). The main objective is to decipher how Themes are organized to make meaning and how they typically define the literary style of the writer. In other words, the descriptions of textual meaning have helped interpret how the thematic choices realize meanings about the organization of the communicative events occurred in the novel.

## 1. Theoretical Framework

Halliday (1974:97) describes Textual meaning as the 'relevance' or the 'enabling' function. This is the level of organization of the clause which enables clause to be packaged in a meaningful message. This strand of meaning does not add new reality nor alter the two other dimensions of the clause (experiential and interpersonal meaning). It is concerned with the potential the clause offers for its constituent to be organized differently, to achieve different purposes. Textual metafunction is therefore concerned with the way in which information is structured in language. All clause are organized in terms of flow of information which we use in both spoken and written language (Halliday, 1976).

In Systemic Functional Linguistics, two key systems enter in the realization of textual meaning. It is the system of Theme and the system of information structure.

## 1.1. The System of Theme

The system of theme is realized through a structure in which the clause falls into two main constituents: A Theme and a Rheme. For Halliday and Matthiessen (2004) the Theme is the point of departure for the message. It is the element the speaker selects for grounding what is going on to say. In other words, a theme in a clause is the element which serves as the starting point for the message. It is what the clause is going to be about. In order to identify theme in a clause, Halliday (1994) suggests that "theme extends from the beginning of the clause and ends up to (and including) the first element that has a function in transitivity (p.53), i.e., a constituent is participant, circumstance or process. Furthermore, he asserts that a message consists of a theme combined with a Rheme. The Theme is therefore, followed by the Rheme which represents the rest of the message.

In short, in textual meaning, clause falls on two main parts constituents. The Theme and the Rhyme, let's turn on the different types of theme.

## 1.2. Different types of Theme

There are three elements of clause which have the potential to be theme based on the three strands of meanings. Experimental elements, Interpersonal elements and Textual elements.

## 1.2.1. Experiential Theme

A Topical Theme is an element of the clause occurring in the first position and to which a transitivity function or role such as Actor - Behaviour – Sensor or circumstance can be attached to. It is the essential constituent of the textual metafunction since it is an obligatory element of the clause. According to Fontaine (2013), topical theme is the core element of the textual metafunction in the sense that it is the only element required in the clause. It is worth mentioning that every clause must contain one and only one Topical Theme and once a topical theme is identified, all the remaining elements of the clause are considered to be the Rheme. Let us consider the following example:

(i)**John (topical Theme)** plays football in the school yard (Rheme).
(ii) **Every Monday** (topical Theme), I play volleyball (Rheme).

In sentence (i), *John* plays the function of actor (participant) in transitivity patterns. It is therefore labelled as topical Theme. The element "every Monday" in sentence (ii) is playing the transitivity role of circumstance, and is therefore labelled as topical Theme.

**1.2.2. Interpersonal Theme**

The interpersonal Theme is the clause constituent which occurs at the beginning of the clause and to which we would assign a mood label. (Infused finite in interrogative structure, mood, polarity, and vocative and comment adjuncts). Fontaine (2013) says that it includes any element of the clause which has an interpersonal function and is in a thematic position. Interpersonal Themes include initial vocatives (they are clause constituents used to address directly a person), mood (these are modal adjuncts which show the speaker's judgement such as *probably, possibly, perhaps, always, occasionally*, etc.) and comment adjuncts (any element which indicates the speaker's attitude to a proposition as a whole such as *actually, unfortunately, to be honest* etc.).

(i)     **James** (interpersonal theme), do you need me?
(ii)    **Perhaps (interpersonal theme)** later.

The elements "James" and "actually" in the above examples are interpersonal theme. The remaining element after theme is referred to as Rheme. Here is the summary of Theme component adapted from Halliday (1994:54)

***Table 1:*** *Summary of Theme component*

| Metafunctions | Component of Theme |
|---|---|
| Textual | -Continuatives (Markers/: yes, no, well, o, now, they signal that a new move is beginning<br>-Structural (conjunction: and, or, nor, either, neither, but, yet, so, then, when, while, before, after, until, because, even, in case…or WH-relative: which, who; whose, when, where, that….)<br>Conjunctive: relate the clause to the preceding text such that is, for instance, rather, in any case, in fact, in short, actually; and, also, moreover, but, on the other hand, instead, meanwhile, then, likewise, so, if, yet, etc. |
| Interpersonal | Vocative: any item used to address a person<br>Modal: any of the different modal adjuncts which expresses speaker's judgement regarding to relevance of the message such as probably, possibly, certainly, perhaps, maybe, usually, sometimes, always, occasionally, generally, regularly, of course, I think, in my opinion, personally, frankly, hopefully, etc |
| Experiential | Topical (participant, circumstance, process) |

Source: Halliday (1994: 54)

**1.2.3 Textual Theme**

The third clause constituent that can occur in thematic position is the Textual elements. They are elements which do not express interpersonal or experiential meaning but which are doing important cohesive work in relating the clause to its context. Only two types of textual elements can get to be theme. They are continuity and conjunctive adjuncts.

**1.2.3.1 Predicated Theme**

Theme predication is a process which enables given and new information to be shifted. It is used by speaker or writer to emphasis to a constituent that would otherwise be unemphasized while maintain the real news which is in the rhyme of the original clause. By moving a constituent away from the beginning of the clause, it is possible for it to carry the intonation and thus be signaled as "now" information rather than as given information. Theme predication involves introducing element like: *it was…*
e.g. It was Femi who closed the door last night.

**1.2.3.2  Marked and Unmarked Theme**

Theme markedness has to do with the relationship between the mood and theme structure of the clause: How the functional roles assigned to constituent in a theme analysis conflate with the functional roles assigned to those same constituents in the mood structure.  Thus, a theme is unmarked when it is also subject in a declarative clause or finite in an interrogative clause or predicator in an imperative or who-element in a WH - interrogative.

Theme is marked when it conflates with any other constituent from the mood structure. Sometime they are conflated with circumstantial adjuncts.

## II.     LITERATURE REVIEW

SFL is a relevant analytical tool used to assess literary texts. Many scholars and language researchers have used it to analyse literary works and offer better understanding of literary productions. As an example, Halliday (1970), while analyzing Yeat's poem "Leda and the Swan" from a transitivity perspective, argues that

the presence of nominal groups and the verb constituents, mainly those denoting high level of outrage are considerably deverbalised. Similar to this is Hasan's (1985) analysis of Les Murray's poem, "Widower in the country". After the analysis, she concludes that the poem is a statement not about an actual Widow, but about the centrality of interpersonal relationship for the preservation of a sense of humanity. In the same framework, the language of both Ann Iwuagwa and William Golding in their respective literary work *Arrow of Destiny* and *Lord of the Flies* has been assessed in order to disclose the thematic organization of the messages encapsulated in these novels and offer a better understanding to the readers.

In order to set the methodological and theoretical foundation to this study, some past scholarships have been reviewed in terms of their thematic concerns about the analysis of textual meaning and texture in literary productions. Koutchadé (2015), Bilal (2012), Katja (2004), and Arunsirot (2013) are mainly revisited.

Koutchadé (2015) in his "Thematic structure and foregrounding in selected extracts from Adetundji Ogundimu's *A Silly Season"* finds that that the writer's fiction is written to be read or thought over by the reader with both a monologic and dialogic organization. Bilal (2012) on his part have applied the three strands of meanings to the short story "Thanks you Mam" to find out if the analysis could help in better understanding of this text. Definitely, the study finds that the examination of linguistic features of a text not only helps in understanding the structure of the text but also its deep meanings. Such an analysis reveals the hidden self of the characters, brings out their intentions behind their utterances which may be difficult to grasp. He ends up by encouraging teachers to use discourse not only as a research method for investigating their own teaching practices but also as a tool for studying interactions among language learners. Another similar work has been carried out by Katja (2004) to make a comparison of some aspects of the experiential function of two presidential speeches, one is in English and the other one is in Slovene. He is goal in carrying out this analysis is to postulate to what extent the description and categorisation that have already been established in the English language are valid in the Slovene language. The analysis points out firstly that the systems of both languages differ substantially, the word-order which is fixed in English is much more flexible in Slovene. Moreover, the system of marked and unmarked theme in different mood is not realized by the same feature as it is in the English language. The analysis ends up with two conclusions. Firstly, it shows that semantic consistencies that occur as a consequence of transitivity patterns represent generalizations that influence which aspects of reality are emphasized in the two speeches and secondly, that analysis of this kind helps to establish differences and similarities between texts by identifying consistent choices from the functionally organized linguistic resources.

Moreover, there is Arunsirot (2013) "An Analysis of Textual Metafunction in Thaî EFL students' writing. The study is devoted to the exploration of the English writing skill of Thai students. The result reveals the problems of students in terms of theme selections and thematic progression patterns. More specifically, problem of empty theme, problem of the brand new theme, of the overuse of content progression, of the empty Rheme and of the confusing selection of textual theme by Thai learners. He observes that the notions of theme and Rheme is a powerful tool that can be used to improve writing skills. He went further to quote Wang (2007) who noted that the insights gained from theme and Rheme patterns are valuable in not only creating a cohesive text but also in teaching, writing he also mentions that it could help to show students how to read effectively by paying attentions to the first paragraph, the topic sentence of each paragraph, and the theme of the clause. The work ends in conclusion that the theme of a clause orients the readers to the message within the clauses, then that being aware of the notions of theme and Rheme, the students will pay much attention to focusing on cohesive tools and thematic structure due to problems with either thematic selection or thematic progression or both, creating their texts in effective ways.

## III.   ANALYSIS OF THEME AND MODE OF DISCOURSE IN *ARROW OF DESTINY*

This textual analysis of *Arrow of Destiny* aims at revealing the linguistic choices which helps the writer to organize the meaning being made in a cohesive and coherent message. As put in the introductory part of this work, the realization of textual meaning is connected to Theme patterns associated to the mode of discourse. So, a thematic analysis will be carried out through three different excerpts of the novel under study.

**Key for Theme Analysis**
In order to have a holistic description of all the clauses in the extracts, the following keys have been used to distinguish the functional constituent in the clause and theme type identification:
-        Theme is underlined
-        Textual Theme is in italics
-        Interpersonal Theme in CAPITALS
-        **Topical Theme in bold**.
TT=Topical Theme,  IT=Interpersonal Theme, TeT= Textual Theme, PT=Predicated Theme , MT=Multiple Theme, MaT= Marked Theme, UMT=Unmarked Theme, ST= Simple Theme

**3.1. Thematic analysis of extract 1**
   **Theme identification**
      S1 **Cynthia** (TT) (ST) stood in the rain with her (An) luggage on chief Perekulu Street, new GRA Port Harcourt(Homo) (C1). S2 **almost oblivious of the pouring rain, she** (An) (MT) had no particular destination in mind (C2) *but*(TeT) knew (C3) **she** (An)(TT) *just*(TeT) needed to move (C4). S3 **This environment** (TT) reminded her(An) of failure (C5) *and*(TeT) made her(An) feel dejected (C6). S4 **she**(An)(TT) found it(An) funny that (C7) **she**(An)(MT) has lived on the street for ten years (C8) *yet*(TeT) had never really noticed this particular tree under which (C9) **she**(An)(TT) now stood (C10) *and*(TeT) against which she(An)(MT) supported herself (C11) *as*(TeT)**the rain**(MT) fell in streets (C12). S5 **she**(An)(TT) (ST) had more on her(An) mind (C13) **and the pain she**(An)(MT) bore numbed the stinging effect of the heavy drop of rain on her(An) skin (C14). S6 *In fact (TeT)*, **she**(An)(MT) considered the pain (C15) **which**(TT) poured relentlessly on her(An) a blessing (C16). S7 **At least it**(MT) kept her (An)mind occupied (C17) *and*(TeT) **she**(An)(MT) figured (C18) **it**(An)(TT) (ST)was better to remain there under the three, with the cool touch of the natural rain water than to return to where (C19) **she**(An)(TT) (ST) was coming from (C20). S8 **Cynthia**(TT) (ST) had unwittingly become comfortable with chain of slavery for the past ten years (C21). S9 **Here she**(An)(MT) was now contemplating freedom (C22). S10 *As the rain*(MT) began to let up afterC23 **what**(TT) (ST) seemed like an eternityC24, **she**(An)(TT) (ST) began hopingC25 a taxi (TT) (ST) would come alongC26 . S11Where(UMT) would **I**(TT) (ST)tell the driver to take me (exo) toC27 ? S12 **She**(An) (TT) ( ST) drifted C28. S13 First thing first, *though,* **she**(An) (TT) (ST) musedC29, **let the taxi**(TT) (ST) come firstC30 **and let us**(MT) see **what**(TT) (ST)happens after thatC3 ,**She**(An)(TT) (ST)smiled drylyC32. S14*Then(TeT)***she**(An) (MT) noticedC33 that **a particular blue Honda Accord car**(MT) had passed her(An) three times in opposite directions in the last five minutesC34. S15 This time (Exo)**she**(An)(MT)sawC35 that **the driver**(Exo) (TT) (ST) flashed his headlightsC36 *as*(TeT)**he**(MT) approached her(An) C37. S16**Cynthia** (TT) (ST) was not afraidC38. S17After all the torture and torment of the past ten years, **she**(An)(TT) (ST) was ready for the worstC39 . S18 **She**(An)(TT) (ST) had endure ten long years of anguisC40h, **where she(**An)(MT) was considered unimportantC41.S19 Ten years of fruitless venture where her(An) best effort(MT) was regarded as nothingC4. S20 As memories of the past(MT) flooded her(An) mindC43, **Cynthia**(Exo)(TT) (ST) began to no one in particularC44; **I**(TT) (ST) have done C45**all a human**(TT) (ST) could do to be happy C46 S21 **It**(TT) (ST) seems the moreC47 **I**(TT) (ST) try C48, **the more my pains**(TT) (ST) increase C49. S22 **None around** (TT) (ST)understands the tortureC50 **I**(TT) (ST) go through dailyC51 *If only(TeT)***this car**(MT)would crush me(Exo) C52, **my**(Exo)**sad story**(TT) (ST) would end once and for allC53.S23 *But* **I**(Exo) (MT) can't go running to this driver(Exo) to kill me(Exo)C54 , CAN(IT) IC55 ?S24 **It**(TT) (ST)will be suicideC56, *and* **that**(MT) would mean eternal trouble with God C57, **I still** (TT) (ST) rememberC58 **the bible**(TT) (ST) says C59 **none** (TT) (ST)should take his(An) or her(An) own life C60. S25**That**(TT) (ST)'s my(Exo) problem with GodC61 . S26 **DOES** (IT) **He**(An) even (MT)knowC62 **that so mebody like me**(Exo) (TT) (ST) would experience this wretched life *and*(TeT) still ask me(Exo) not to take my(Exo) lifeC63 ? S27 IS(IT) God not unfair? C64 .

**Results and statistics analysis of extract one**
The following table displays the different types of theme in this first extract

*Table 2: Theme types in extract 1*

| Themes | Extract one | |
|---|---|---|
| Category | Number | Percentage |
| Simple Themes | 39 | 19% |
| Multiple Theme | 22 | 11% |
| Topical Themes | 56 | 28% |
| Interpersonal Themes | 04 | 02% |
| Unmarked | 60 | 29.7% |
| Marked | 02 | 01% |
| Textual Theme | 19 | 9.3% |
| Totals | 202 | 100% |

      In this table, we can notice that various types of themes are used to express textual meaning. Simple Themes, multiple Themes, topical Themes, textual Theme, interpersonal Theme, marked and unmarked Theme are used to organize the flow of the message in the text. The table indicates that the number of simple theme is 39 and multiple theme is 22. They respectively represent 19% and 11%. There is clearly a dominance of simple theme over multiple theme. This dominance observed indicates that text1 is a written mode. The main character in this first extract is "Cynthia" as she has been thematized in the beginning of the text1 in clause 1. "Cynthia stood in the rain with her luggage on chief Perekulu street, GRA Port Harcout". Thus, the grounding element in this clause is "Cynthia". She is anaphorically picked up several times in this extract through the referent pronouns "she", "her", as in clause 2; 4; 7; 8;9;10;11;12;13;14;15;16;17;18;20;etc , (2) " she had no particular

destination in mind" (4) "she just needed to move" (17) "at least, it keep her mind occupied " (20) "she was coming from..." The use of these referents has helped the narrator to organize the discursive flow, make the message cohesive and create continuity in the narration. It also brings the focus of the readers on "Cynthia" and to what have been said or elaborated about her throughout the extract. As a matter of fact, the writer through the use of referent pronoun "she", "her" and repetition as in clause 21 and 44. (21) "Cynthia had unwillingly become comfortable with the chain of slavery for the past ten years" causes readers to sympathize with the situation she went through. The presence of multiple theme in high proportion denote the dialogical aspect of this text. So, the writer skillfully shifts from reading mode to dialogical mode as it appears in clause 62; 63; 64." Does he even know that somebody like me would experience this wretched life and still ask me not to take my life? Is God not unfair?

The analysis also shows that topical themes are 56 representing 28%, so, the text is highly topicalized. This means that almost all the ranking clauses have at least one topical element in their thematic position. That allows the writer to give an orientation to the message in the novel. Thus, we can infer that the text is a narrative discourse. The number of textual themes is 19 representing 9.3% and that underlines the nature of the text as a cohesive and coherent narrative text. These textual elements have helped the narrator to express logical relation of addition, concession and enhancement as it appears in 5; 6; 10; 11 etc. (6) "This environment reminded her of failure and made her feel dejected "10 and 11" this environment reminded her of failure and made her feel dejected" 10 and 11" she now stood and against which she supported herself".

Compared to topical and textual themes, interpersonal themes are used in very lower proportion. Only four (4) representing 2% of the total elements used in thematic position throughout the text. It means that the concern of this text is a dialogue but a monological narration. The number of the unmarked theme is high in this text. They are 60 representing 29.7%. This means that the writer follows a normal or typical manner in the process of this narration. She also creates suspense in the text by using marked theme but in very lower rate 1%.

In this table, "Cynthia" stands as the starting point of the message. Thus, she is the given information and "stood in the rain with her luggage on chief Perekulu street" the new information. As the table shows "Cynthia" is also theme and that leads to conclude that the information is structured in a way that the given is located in the theme of the clause while new is found in the Rheme of the clause.

### 3.1. Thematic analysis and mode of discourse of extract 2

The previous section has revealed the thematic organization of text 1 in terms of how topical, textual, interpersonal, marked, unmarked simple and multiple themes have been used by the writer to structure in a meaningful way the discursive flow in text 1. In the same line this section aims at using the same method to analyse the thematic choices made in extract 2.

### Theme identification

S1 **As a long drawn** (Homo) **sigh loudly** (MT) escaped her(Ca) lips C1, **Cynthia** (Exo) (TT) (ST) realizedC2 **she** (An)(TT) (ST) had once  again fallen into one of her(An) numerous  thinking routines C3.  S2 **She**(An) (TT) (ST) had been slipping into them(An) more frequently these past few weeks C4. S3 When (UMT) wills this end? C5 S4 **She**(An) (TT) (ST) sighed again C6 *as* **a teardrop** (MT) trickled down her(An) cheek C7. S5 **She**(An) (TT) (ST) wiped it way, mutteringC8, this is no time for fears C9. S6 **The rain**(TT) (ST) ebbed some more C10 *and* (TeT) darkness began to set in C11. S7 **Still no taxi** (TT) (ST) had come by C12 S8. CAN'T(IT)(ST) blame themC13 , **Cynthia**(TT) (ST) thought C14.S9 *If*(TeT) **I**(MT) were a taxi driver C15, **I**(TT) (ST) couldn't imagine C16 **what a mature woman**(TT) (ST) would be doing outside this rainy night by herselfC17. S10 All through my(Exo) life **none** (TT) (ST) has ever understood my (An)plight C18, so why (MT) should **I** (TT) (ST) expect a taxi driver to do so now C19?  S11 *Even as*(TeT) **she**(An) (MT) stood there drenched C20; **Cynthia** (TT) (ST) could not even bring herself to stop any taxi in her(An) present condition C21.  S12 **How** (TT) (ST) could she(An) C22 when **she**(An)(MT) had no destination C23? S13 *If*(TeT) **she**(An) eventually (MT) settled on one C24 and the fare (MT) was cheap C25, **she**(An) (TT) (ST) still couldn't payC26. S14 **She**(An) (TT) (ST) had no money on her(An) C27.S15 **Nightfall** (TT) (ST) came fast C28 *but*(TeT) **Cynthia** (MT) was unperturbedC29. S16 *As far as*  **she**(An) (MT) was concernedC30, **the whole earth** (TT) (ST) could fall on her(An) right thereC31, *and*(TeT)   **she**  (An)(TT) (ST) was through with all her(An) assignments on earthC32. S17 **What** (TT) (ST) was life 33, **when she**(An) (MT) had no peace of mind C34? S18 *Suddenly* (MaT), the same car**she**(An) (MT) had observed previously stopped by her(An)C35. S19 **The driver** (MT) honked several times to attract Cynthia C36 *but(TeT)* **she**(an)(MT) pretended not to hearC37. S20 **What does he**(An) (MT) want from me(Exo) C38? S21**I**(TT) (ST) am sure C39 **he**(An)(TT) (ST) is not a taxi driver C40  **Cynthia**(TT) (ST) said to herselfC41 S22. "*Anyway* (TeT), **he**(An) (MT) will not force me to answer that horn C42 . S23 **When he**(An) (MT) is tired C43, **he**(An) (TT) (ST) will move off C44.  S24 *In fact*(TeT), **she**(An)(MT) was slightly irritated  C45  that **the man**(TT) (ST) was disturbing her(An) peace C46. S25 **The driver whose name Cynthia**(TT) (ST) later learnt was Boma, was on patrol duty that nightC47

*and(*TeT) could not figure out C48 **what such a healthy looking woman**(TT) (ST) would be doing out there late 49 *as(TeT)***it**(MT) were under the rainC49. S26 **Each time he**(An)(MT) drove past her C50 **something**(TT) (ST) told him(An) C51 that **she**(An) (MT) was in trouble C52. S27 **She** (An)(TT) (ST) didn't look like a trouble maker from her(An) looks *but*(TeT) **his**(An) **training as a security officer** (TT) (ST) told him(An) C54 **there**(TT) (ST) was more to the woman standing out there than meets the eyeC55. S28 **He**(An)(TT) (ST) was well within his(An) rights to engage her(An) C56. S 29 **He**(An) (TT) (ST) really wanted to ignore her(An) C57 *but*(TeT) his(An)**spirit**(MT) would not let him(An) C58. S30 **This woman**(TT) (ST)is not a criminal C59 . S31 **She**(An)(TT) (ST) doesn't look it(An) C32. S32 **She**(An)(TT) (ST)is also in no way constituting any threat to my(Eo) job this night either C60 . S33 **Boma**(TT) (ST)thought to himself C61 . S34 **Decidedly,Boma**(MT) did not want see himself as a security agent this time , but a concerned citizen attending to a damsel in distress C62 . S35 **Tonight**(Ma); **he** (TT)(MT) would be a Good Samaritan to this lonely woman C63 . S36 *As*(TeT)**he**(TT)(MT) battled with his(An) thoughts C64 . S37 **Cynthia**(TT)*just*(TeT)(MT) stood staring without focus into the thick blanket of darkness C65 . S38 **It**(An)(TT) (ST) is now or never C69 **Boma, he**(An)(TT) (ST) muttered under his(An) breath C70. S40" What(UM) are **you**(TT) doing here(MaT)(MT)all alone without even an umbrella over your head , Madam C71? S41 **He**(An)(TT)(ST) asked. No answer C72. " S42**It**(TT) (ST) is rather late C73 , where(UMT) you(Exo) going C74 ? S43 ARE (IT)**you**(Exo)(TT)(MT) waiting for somebody C75 *and*(TeT)CAN (IT)**I**(TT)(MT) be of any help C76 ? S44" **He**(Exo)(TT) (ST) prodded further C77. S45 **Still no answer**(TT) (ST) came from the woman . Strange C78. S46 **He**(An)(TT)(ST) moved closer to her(An), as if to cover her(An) with his(An) umbrella C79. S47(TeT)**he**(An)(MT) drew new near C80, **he**(An)(TT)(ST) noticed C81 that **this strange woman**(TT)(ST) was actually pretty and attractive even in her(An) present state C82. S48 **Boma**(TT) (ST) found himself wondering again C83 **what on earth**(TT)(ST)could be happening to this woman C84. S49 COULD (IT)it(An)(TT) (MT) be a mental problem C85? S50 **She**' (An)(TT)(ST)doesn't look it C86 .S51 *But*(TeT) why(UMT)is **she**(An)(TT)(MT) not talking C87 ? S52 COULD(IT)**she**(An)(TT)(MT) be deaf and dumb C88? S53 **He**(An)(TT)(ST) decided to try again C89." S54 **Madam, I**(TT)(ST) hope C90 **you**(Exo)(TT)(ST) don't mind my (Exo)interference C91? S55 **I**(Exo)(TT)(ST) am only doing my(Exo) job as a security agent on this street C92. S56 **It**(TT)(ST) is my(Exo) duty to give account of you C93 *as*(TeT) you(Exo)(TT)(MT)stand out here now C94. S57 Please (IT) help me(Exo) to do my(Exo) job C95. S58 **I**(Exo)(TT)9ST) have not come to harm you(Exo) C96. S59 **She**(Exo)(TT)(ST) turned to look at him (Exo)well for the first time C97.S60 *As*(TeT)**she**(Exo)(TT)(MT) faced him(Exo) C98, **Boma**(TT)(ST) nodded encouragingly C99 like **he**(Exo)(TT)(ST)was saying "talk to me(Exo)" C100 . S61 **Cynthia**9TT)(ST) cleared herb throat , using her(Exo) handkerchief to wipe her(EXo) wet face C101. S62 **I**(TT)(ST) am Cynthia going from somewhere to nowherC102, **she**(An)(TT)(ST) replied C103. S63 **What**(TT) do you(Exo) mean, from somewhere to nowhere C104? S64 **He**(An)(TT)(ST) asked, trying unsuccessfully to hide the bewildered expression on his(An) face C105. S65 Exactly what **I** (An)(MT) said Mr security C105, **I**(TT)(ST) don't have anywhere to go C106. S66 **I**(An)(TT)(ST) am going to sleep here tonight C107. S67 *If*(TeT) **your**(TT)(MT) law says no, C108 *then*(TeT) the law (TT)(MT)should do its( An) worst C109. S68**Boma**(TT)(ST)could see the pain in the woman's eyes and sense bitterness in her(An) voice C110 *as*(TeT)**she**(An)(TT)(MT) spoke C111. S69 **He**(An)(TT)(ST) looked at her(An) hand and saw her(An) wedding ring C113. S70 *Oh*!(TeT) God , **what**(TT) is exactly wrong with this woman C114? S71 A domestic problem maybeC115. S72 **Boma** (TT)(ST) began to speak to her (An)in a reassuring voice to make her(An) believe C116 **he**(TT)(ST) wanted to help her(An) C117." S73 **No matter what you**(MT) are going through remember C118 **that**(TT)(ST) you're not alone in it C119 . S74 **God**(TT)(ST) is with you(Exo) C120 . S75 Even *though*(TeT)**you**(Exo)(TT)(MT) walk through the valley of pains C121 **.God**TT)(ST) understands C122 . S76 Your pains may be there for a while C123, **but** (TeT)joy(TT)(MT) comes in the morning C124. S77 **He**(An)9TT)(ST) continued C125 "**you**(Exo)(TT)(ST)may have been maltreated, *and*(TeT) abandoned C126 by those **you**(Exo)(TT) (ST) love *and*(TeT) trusted C127 *but*(TeT)**you**(Exo)(TT)(MT) must remember C128 **that God**(TT)(ST) has not abandoned you(Exo) C129. S78 What **you**(Exo)(TT)(ST) should be thinking of now is not the problem C130 **you**(Exo)(TT)(ST) are in but how to solve it C131. S79 **Cynthia**(TT)(ST) listened silently C132 *as*(TeT) **he**(An)(TT)(MT) spoke C133. S80 **The rain**(TT)(ST) had stopped now C134 *and*(TeT)**Cynthia**(TT)(MT) looked out of place in her (An) wet clothes and dripping hair C135 *and*(TeT) here(MaT)(MT) was also this man trying to help her(An) C136. S80" ARE(IT)**you**(An)(TT)(MT) married C137 ? S81 **Boma**(TT)(ST) spoke again C138. S82 " *Yes*(TeT) I(TT)(MT) am C139, **I**(TT)(ST) was C140 . For ten years, **I**(An)(TT) have been married without a child C141 . S83 **My**(An) **husband, Idrisi** (TT)(ST) lives about ten poles away from here C142. "S84 Oh **Thank God! It**(TT)(ST) makes it easier for me C143. S85 **I**(Exo)(TT)(ST) thought **you**(Exo)(TT)(ST) were from a far place C144 *and* (TeT)that **you**(An)(TT)(MT) were strand here C145. S86 CAN(IT)**I**(TT)(MT)take you(An) home now to your husband C146 ? S87 **He**(An)(TT)(ST) offered C147

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**Results and statistics analysis of extract one**

*Table 3: Recapitulation of Theme types in text 2*

| Theme category | Number | Percentage |
|---|---|---|
| Simple Themes | 80 | 20.5% |
| Multiple Theme | 32 | 8.2% |
| Topical Themes | 105 | 27% |
| Interpersonal Themes | 11 | 03% |
| Unmarked | 108 | 28% |
| Marked | 02 | 01% |
| Textual Theme | 51 | 13.1% |
| Totals | 389 | 100% |

The table above shows that the number of simple themes is 80 and that of multiple themes is 32 given respectively 20.5% and 8.25 % out of the total themes in extract 2. The text is a mixture of oral and written mode as shown in clause 71; 75; 76; 90; 91; 102. The narrator starts the extract with the story of "Cynthia'' the main character then introduces a second character and engages them in a dialogue as it appears in this interactive mood used by Boma the second character: (70) "what are you doing here all along without even an umbrella over your head, Madam'', (75)"are you waiting for somebody and can I be of any help''. The responding move follows in clause (102) "I am Cynthia going from somewhere to nowhere". These clauses demonstrated that information has been exchanged between the two characters (Boma and Cynthia).

The number of topical themes, that is the experiential elements which occur at the thematic position is very high. They are 105 giving 27% of the overall themes used in extract. This comes to prove that it is a case of a narrative discourse. The nominal elements put in thematic position in this extract are most of time the name of the main character and the second character "Cynthia and Boma'', they are respectively picked up by the referents "she'', "her'', "he'', "his'' as in clauses 2, 4, 6, 8, 50, 54, etc. Textual elements used to tie the clauses and sentences together are 51 in number giving a rate of 13.1%. They are used to organize the rhetorical event in a single semantic unit. This helps readers to follow the course of the story and to deduce the meaning being made by them.

Regarding the use of interpersonal themes, they are found in lower proportion compared to other theme types. Only 11 are used in the rate of 13%. This indicates that the writer makes the text a little bit dialogical. Unmarked theme is highly used. They are 108 given 28%. It means that the narrator focuses more on using typical mood structure to narrate the story. Only 2 themes appeared to be marked in extract 2.

## IV.    DISCUSSION OF THE FINDINGS

In order to account for salient aspects of this study, the following table displays the recapitulation of the analyzed Themes in the selected extracts.

*Table 3: Recapitulation of findings of Theme analysis in Arrow of Destiny*

| Themes | Extract 1 | | Extract 2 | |
|---|---|---|---|---|
| Category | Frequency | Percentages% | Frequency | Percentages% |
| ST | 39 | 19% | 80 | 20.5% |
| MT | 22 | 11% | 32 | 8.2% |
| TT | 56 | 28% | 105 | 27% |
| TeT | 19 | 9.3% | 51 | 13.1% |
| MaT | 02 | 01% | 02 | 1% |
| UMT | 60 | 29.7% | 108 | 28% |
| IT | 04 | 2% | 11 | 3% |
| Totals | 202 | 100% | 389 | 100% |

Table 3 above presents a recapitulation of the analysis of Theme patterns in both extracts. It shows that they are fifty-six (56) Topical themes, nineteen (19) textual themes and four (4) interpersonal theme in extract 1. Topical themes referring to human being are twenty-three (23). The remainder refers to places and this implies that extract 1 is about humans. In the first clause of the first sentence the author introduces "Cynthia" and keeps track of her with fifteen identical topical themes and all of them are personal reference pronouns "she". This shows that the main character in this extract is Cynthia and the narrator wants the readers to notice it. Secondly, it means that the author is just the narrator of the story about Cynthia and she does not play any part in this actual story.

In addition to this, we also observe that most of the topical themes play the functional role of subject in sentences which demonstrate that extract 1 is composed of declarative sentences. That helps to deduce that these themes are unmarked topical themes as the topical theme is the first element in the clause having some function in the ideational structure.

Three (3) topical Themes refers to the actors whereas twelve (12) represent the sensors. This proves that the clauses of this extract are more mental or sensing clauses than clauses of action. This is illustrated in the following passages:'' This environment reminded her of failure and made her feel dejected, here she was now contemplating freedom (pp.1-2).'' In this two sentences "her" and "she" refer to Cynthia and the verbs "reminded", "feel", "dejected" and "contemplating", all express the mental state of Cynthia. This part shows that this extract is a story about Cynthia. In fact, the main character "Cynthia'' has been under a bondage of fruitless marriage with the person who has been up to that moment of the story her husband. She endures ten years of anguish where she was considered not as a wife but as a mere thing. Her best effort was regarded as nothing, she was constantly beaten and maltreated by her husband, Idris. But now she is free. This leads to conclude that the general topic or field of discourse in text 1 is "freedom''. The method of Theme development that the writer has adopted throughout text 1 is theme-reiteration pattern. The Theme reiterated more than others is "she'' and "I''. They all stand for Cynthia and play the role of sensor in clause 2; 3; 4; 5; 6; 7; 8; 13; 14; 15; actor in clause 1; 11; 12; 20; and behaviour in clause 25. Based on Danes (1974), theme reiteration pattern is the basic pattern of theme in general. This is what helps the writer to keep the attention of readers on text and to create cohesion in the text.

The presence of interpersonal themes in low rate proves that there are features of dialogue in this extract. However, a close look on them reveal that they have been used not to talk with a second character but to achieve self-talk. In fact, Cynthia uses them to talk to herself. For instance in C56 she wondered" But I can't go running to this driver to kill me, Can I?" and in C63 "Does God know that somebody like me would experience this wretched life and still ask me not to take my life?" Is God not unfair? In these clauses, Cynthia was not addressing someone in particular. So, she is the addresser and the addressee at the same time. Moreover, she appears to be the only character in this extract. The narrator introduces her in the first clause and keeps track with her throughout the extract. Thus, with certainty, extract one is a complete narration of past marital experiences of Cynthia the main character in this extract.

It is also noticed that all the cohesive ties occurring in this extract are conjunctions. Most of them express logical relation of extension, that is, they establish relations of addition and variation carried out by the conjunctions "and", "in fact", "yet", "but", "which", "now" as they appear in the analytical tables. The use of these conjunctive ties has enabled the writer to packed and organize the whole message in a cohesive and coherent manner as to convey meaning. It is probably because of this fundamental and crucial role they play in text that Halliday has qualified them as the element that enable texts to be negotiated. In other words, they are the structural element by which clauses are organized as a message. They act as the connection which links the relationship of clause within the text and provide more explicit guidance to the readers in order to allow them to obtain a coherent interpretation of the message encapsulated in the text.

The analysis of theme patterns in extract 2 reveals a high dominance of topical theme over all other types of theme. They are one hundred and five (105) in number, fifty-one (51) textual themes and eleven (11) Interpersonal Theme. The topical themes referring to human beings are one hundred and sixteen (116) over the overall topical themes when add simple theme. So, it can be inferred that this extract focuses on human beings and it clarifies the environment they are in as well as the things around them. It also appears that the main character is still Cynthia. Thirty-three (33) personal pronouns of the third person refers directly to her (she). We can divide the extract into three main sequences. The first one is a complete narration of "Cynthia's complicated and unfruitful marital life. This first sequence is highly dominated by the simple past tense (15). Past perfect and conditional simple are used but in a very low rate. It implies that this first sequence narrates the past experiences of the main character about the world.

In the second sequence, the writer has engaged the main character in a short monologue: "As teardrop trickled down her cheek'', Cynthia wonder, when will this end?" (C6 and C5), "As memories of the past flooded her mind, Cynthia began talking to no one in particular. I have done all a human can do to be happy" or "all through my life no one has ever understood my plight''. A change in the use of topical themes is also noticed. The "she" in the first sequence has now changed to "I", the simple past of the first sequence has changed to the simple present.

In the third sequence, the writer introduces a second character, "Boma", and engages them in dialogue. Boma initiates the dialogue with this interrogative mood: "What are you doing here all alone without even an umbrella over your head, Madam?" (C67) and Cynthia took the responding mood: "I am Cynthia going from somewhere to nowhere", "What do you mean?'' Boma asked.

Moreover, the organization of the texture not only reveals the written mode (as in the first and second sequences) but also a dialogical mode demonstrated by the appearance of a second character, Boma. That makes the novel fictitious. Again, the presence of multiple themes accounts for the fact that character have verbally exchange information through dialogue. That leads to infer a hybridization within the mode of discourse. A written mode which shifts from time to time to an oral mode. The writer starts with narration, glides to a monologue and then dialogue. So, to this point, we can conclude that this extract is a mixture of narration,

monologue and then dialogue. In the interactive part of this extract, there are two characters, Cynthia, the main character who the writer engages in a monologue and Boma, the security guard patrolling in the area Cynthia stood. He offered his genuine help and support to this damsel in distress. In addition, all the most topical themes play the role of subject in sentences which adds to the inference that the clauses of this extract are unmarked also topical themes mostly play function in transitivity pattern with verbs like to see, to know, to seem, to understand, etc. Considering textual themes, they are fifty-one (51) and they are almost of conjunctions expressing logical relationship between sentences.

In short, the textual organization of extract 1 and extract 2 reveal the mastery of English by the writer in *Arrow of Destiny*. The use of textual Theme so far denotes a careful plan of the rhetorical organization of the narrative. They act as rhetoric devices and enables these extracts to be presented as a single semantic unit.

## V.    CONCLUSION

This study has focused on two extracts from Ann Iwuagwu's *Arrow of Destiny*. The aim sets forth is to explore linguistically this literary work and unveil under Systemic Functional Linguistic theory the meaning encapsulated in them. We have specifically put emphasis on understanding the organization of the events narrated in the novel so as to help readers grasping the social meaning conveyed.

Two extracts which show the essential of the message in the novel have been culled from the two novels for linguistic analysis and interpretation. The theoretical framework has helped us to explain the concept of theme, interpret and discuss the findings pointed out in this work.

It turns out through the different findings that the structural organization of the message at level of clauses is dominated by a huge use of various types of themes. In the extracts for example, theme used varied from topical, textual to interpersonal in high proportion as figured out in the statistic table. Indeed, it is this system of theme that has helped Ann Iwuagwu to structure her work in a semantic unit. Thus, thematic organization of this work not only reveals the writer's style but it also depicts the social meaning embodied in the novel.

As a matter of fact, Iwuagwu narrates the tough life of the main character (Cynthia) who navigated the coast of life, uncertain and insecure but she was determined and fully prepared to swim against ocean's current and tides. Thus, like an arrow shot into the air, she moved through series of life challenges, from childhood to adulthood believing that a new and bright day will come. The writer portrays her to reveal how life can sometime appear. But definitely it was how life ends which means everything not how it started. Through the main character's life in the novel, she gives readers hope and encouragement, she holds strong belief that destiny can only be delayed but can never be denied from being fulfilled and that is the whole point made in this work.

The thematic development of the whole novel is highly dominated by theme re-iteration pattern. The element which gets re-iterated throughout the extracts is the personal pronoun "she" standing for the main character (Cynthia). Having this same participant made theme on a regular basis has provided the text with a clear focus. Theme re-iteration is exploited with greater consistency in the two texts. This has the effect of maintaining a strong topical focus in these extracts. So, thematic development has greatly helped in creating cohesion and keeping readers focused. In short, textual meaning description in the excerpts from *Arrow of Destiny* shows that the whole novel is a complete narration of Cynthia's life experiences presented in written mode.

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