INTERTEXTUALITY AND CONTEXT: A FUNCTIONAL LINGUISTIC STUDY OF BIYI BANDELE'S *THE MAN WHO CAME IN FROM THE BACK OF BEYOND* AND *BURMA BOY*

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DECLARATION PAGE

I declare that this dissertation entitled "INTERTEXTUALITY AND CONTEXT: A FUNCTIONAL LINGUISTIC STUDY OF BIYI BANDELE'S *THE MAN WHO CAME IN FROM THE BACK OF BEYOND* AND*BURMA BOY"* was carried out by **Mohammed Umar Malumfashi** in the department of ENGLISH AND LITERARY STUDIES AHMADU BELLO UNIVERSITY, ZARIA. The information derived from the literature has been duly acknowledged in the text and a list of references is provided. No part of this dissertation was previously presented for another degree or diploma at this or any other institution.

_____ _____

Mohammed Umar Signature/Date

CERTIFICATION PAGE

This dissertation entitled "INTERTEXTUALITY AND CONTEXT: A FUNCTIONAL LINGUISTIC STUDY OF BIYI BANDELE'S *THE MAN WHO CAME IN FROM THE BACK OF BEYOND* AND*BURMA BOY"* meets the regulations governing the award of the degree of MASTER OF ARTS IN ENGLISH LANGUAGE of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This dissertation is dedicated to my beloved father,late *Mallam Muhammad Usman, Gidan-Dorawa, Unguwar Liman, Malumfashi* who died on Wednesday 20, 2014; I wish you were alive to benefit from the fruit of your labour. MAY YOU BENEFIT ABUNDANTLY FROM THE BLESSINGS OF ALMIGHTY ALLAH, AMEEN.

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ABSTRACT

This dissertation entitled, Intertextuality and Context: A Functional Linguistic Study of Biyi Bandele's *The Man Who Came In From The Back Of Beyond*and *Burma Boy* conceptualises the levels of intertextual influx of the two novels via multi-leveled layers of context. It buttresses the linguistic review rather than the literary and examines how at least one text depends upon the postures of the other text. The study examines the manner in which two texts of intra-authorial and intra-generic work exhibit certain levels of intertextuality. In order to achieve textual tightness, the work uses a blend of Halliday's (2004) *Systemic Functional Grammar-SFG* through *scale and category theory* and Halliday and Hasan's (1976) *Cohesion* as the theoretical frame of analysis. It also embodies Firbas (1992) analytical model to stimulate theme/rheme structuration and their possible prominence. Owing to the analytical approach, and using text-linguistics levels of context, the outcome show that both texts possess textual relations. The findings also demonstrate that, two texts written by an author under the realm of a distinct genre-class retain the inclination of text-context-author-language convergence and intertextual relevance. Thus, by text-craft and artful tradition, text is opened to encapsulate citations, presuppositions, rhetoric, discourse and stylistic loads of another text principally of the same artistic entity.

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CHAPTER ONE

INTRODUCTION

1.0 Preamble

This chapter foregrounds the focus of the study by examining the relevant and key variables of the dissertation and how they function in the development and the realization of intertextuality and context of the two texts. It states among other things statement of the problem (how and why the research is designed to address its outlined problem). It also further addresses the research questions, aim and objectives, significance and the scope of the study and the biography of the author of the two texts under study, and how these variables project the actualization of intertextuality and context of the texts.

1.1 Background to the Study

This chapter addresses discussions of text as a process and text as a product. The development of text in this regard involves not only construing semantic/pragmatic relations to the immediate textual, or even situational context that linguistic properties mean, but by construing relations to other texts and situation in which those linguistic properties are used. The research therefore predicates the place of contextuality in textuality and intertextuality as they achieve textual status via functional language use.Context is a phenomenon which determines the contextualization of a text,by varied levels of context: context of situation, context of culture and context of text.

Intertextuality as a concept has its background rooted in the Contemporary Literary and Cultural theory, and has its origin in the 20th century linguistics, particularly in the work of Swiss linguist, Ferdinand de Saussure (1858-1913). The term textuality was coined by the Bulgarian-French philosopher and psychoanalyst Julia Kristeva in the 1960s (Kristeva1986). Literary writings were

constructed like a mosaic out of the textsof others. The works of Bandele demonstrate high level of co-occurrences, perhaps, because the texts appear mostly in the realm of historical, psychological and social recollections. Owing to this, Kristeva (1986) posits that majority of writers borrow ideas from other works of either the same or different genre. In fact, when readers read text with reflection to other literary works, all related assumptions, effects and ideas of other texts provide them different meaning and change the technique of interpretation of the original piece. This means that speakers and writers make presuppositions about the textual experiences of the people with whom they interact.

The study of linguistic similarities of texts is not only restricted to the study of language, but the study of the theories and methods of Linguistics (Fowler, 1971:38). The crucial point is that linguistic study undertaken, for instance, Halliday is essentially unselective and purposeful. Fowler adds that the total meaning of a text is more than the sum of its formal and referential meanings.Dearing (1974) confirms that the goal of textual analysis is not merely to provide a genealogy or the historical fact of the state of a text, but more importantly to identify the state from which all others have descended or, an insight in the relatedness of the texts in many forms. It is on this premise that the research aims to study Biyi Bandele's *The Man Who Came In From The Back Of Beyond*(1991)and *Burma Boy*(2007) emanates, and how they closely permeate through the mainstream of context and intertextuality.

A text as an entity is defined from different spheres of usage. Some intellectuals define it from linguistic view point. For instance, Halliday (1976) sees text as any passage of spoken or written form which forms a unified whole. It is a stretch of linguistic structures which posit meaning in complete or partial and through its texture and textuality. The textuality of text according to Beard (2008) is construed through textual unity (cohesion and cohesiveness). In literary

dimension, a text is a state of composition of ideas, process and events through the interplay of literariness of usage. The central taskof textual analysisand the form in which the two primary texts willbe viewed arevia their *writtenes*s form of language, thereby examining not only the narrative episodes of the texts (novels) but the functional elements of language and how they facilitate the realization of intertextual relations. This study confirms the Halliday's (1976) definition of text. The texts,hence, will be treated asa whole entity but the analysis should concern only certain linguistic forms.Consequently, the study of the texts is principally on pragmatic analysis; the analysis focuses on viewing language which takes into account not only the formal elements of any text of utterance, but its *implicatures, functions* and *roles*. This is essentially to see text as discourse, that is, a text with social, interpersonal and communicative functions, not merely a site where language is organized. Mercer (1988: 81) in support of pragmatic impact in communication adds that the information conveyed by an utterance of a sentence on a particular occasion are made by the speakers' social function as a statement, a suggestion, a request, etc., and other factors.

Doing Discourse Analysis here certainly involves not doing Syntax and Semantics exclusively but primarily consists of doing Pragmatics (Brown and Yule, 1988 , & Olateju and Oyebode 2014). Halliday insists that without an examination of grammar and language in its wholesome, there is no reason for making any particular classification of languages, unless one uses external psychological or sociological generalization about the uses of language. He finds in the structure of clause three functions: the *ideational*, expressing content; the *interpersonal*- maintaining social relations; and the *textual*- enabling links to be made with situation.

Intertextuality, as a concept has achieved great impetus in the linguistic study of text (Text Linguistics), which concerns primarily with the systematic study of language and text. It further

involves the study of textuality which functions as '*Constitutive Principles*' and '*Regulative* Principles' of text (de Beaugrande and Dressler 1982). This examines the functional composition of language as opposed to structure, Halliday (1985 & 2004). The Constitutive Principles include: *cohesion, coherence, intentionality, acceptability, informative, situational,* and *intertextuality,* while Regulative Principles include: *efficiency, effectiveness*and *appropriateness*. It is in this field of linguistic studythat the concept intertextuality and context, with which this research is concerned, emerged.

The selected texts are written by the same author under the realm of the same literary-linguistic corpus. It is therefore acknowledged that the tendency of both novels to share compatible resemblance in quality, product and process becomes very tenable. In other words, texts especially under similar conditions of genre and corpus textually co-occur. This affirms Kristeva's concept of intertextuality. Writers of whatever corpus of literature choose a definite style, and every analysis of style is an attempt to find out the artistic principles underlying the writer's choice of language. The embodiment of style choice by any artistic effort in any oeuvre can be handled by different fields of linguistics more especially Stylistics and Pragmatics which give prominence to context and style.

Existing researches and scholastic endeavors on the influence of context and contextuality of text focus attention on literary analysis of intertextuality. The position they affirm especially by the Structuralists states that text is a product of other literary productions which paves the way for cross cultural dependence. Barthes (1977:147) underscores that,

> We know that a text is not a line of words releasing a single theological meaning (the message of the author-God) but a multi-dimensional space in which a variety of writings,

> none of them original, blend and clash. The text is a tissue of quotations drawn from innumerable centres of culture.

Thus, the position of context in textual development becomes substantially based that Schiffrin (1996) in Hymes (2007:185-6) examines how individual conversation is viewed as social action situated in a particular type of context.' It is against this setting, Lodge (1973:407) comments that "The intertextual relations of text are never purely literary, but can spring from the knowledge of its period, discourse in circulation which are themselves parts of intertextual properties". Ahmad (2012) for instance acknowledges that Bandele's *Burma Boy* traces its literary engagement on historical context. The remittance of this task is reinforced by Bandele in his admission of the fact that the novel is shared both oral and textual historical accounts. He adds that, in his textualisation of history, Bandele *utilises protocols of narratology and linguistic energeiasuch as the story telling made, deformation and defamilirisation of the characters and situation of war*. This contextualization process of *Burma Boy* becomes uniquely similar with that of progenitor novel-*The Man Who Came in From the Back of Beyond* which appears distinct in their narrative assemblages. Bakhtin (1981) among the Russian formalists explains that language in use is essentially 'dialogic', every speech act springs from previous utterances and being structured in expectation of a future response, and has implications that spread far beyond the field of literary studies. In contrast to that, given an adequate specification of the semiotic properties of context by Halliday, they should be, to make sensible predictions about the semantic properties of texts associated with it.

In functional linguistic and intertextual study of text, it is pertinent to develop a means of establishing a relationship of specific variables or sets of variables within context. This must include reference to the on-going situation from which the text is constructed, the wider culture-including the social institutions and ideologies that constitute this form which the immediate

situation is derived and the context of the text itself, with specific linguistic variables.More recent works, however, underline the significance of social/cultural processes on the linguistic process and intertextuality. As Jay Lemke makes vivid,

> It is not just by construing semantic relations to the immediate textual, or even situational, context that we make a word or phrase mean. It is also by construing relations to other texts of situation in which the word or phrase has been used…what is often missing is contextual models of semantics in reference to intertextual contextualisation (Lemke, 1988:165).

Lemke(ibid 1988:163)further posits that,Intertextuality as construct is the context of texts which may belong to the same activity or structure (but not the same text) or to other texts of the same genre, or of the same thematic or discourse information.Similarly, in textual examination, Halliday (1978) and Malmkjear (2002) aver that language is the ability to 'mean' in the situation or social context, which are generated by culture. Theytherefore view text as a product of a complex interaction between the larger culture and the means of its creation; it is the process of continuous movement through a system, a process which both expresses the higher orders of meaning that constitutes the 'social semiotics'.Text meaning does not only infer by just structural formation. Therefore, Linguistic expression/utterance only takes meaning in the context of a *system of rules* which depicts how they are applied, singly or in combination, for specific purpose in specific situation.

Kuchera (1976:7) further, confirms that, meaning is nothing but the function of an utterance in the communicative process. Text meaning or relation draws upon the concept, rhetoric or ideology from other texts to be merged in the new text. It may be re-telling the story of an old story, or re-writing the popular stories in modern context, for instance James Joyce retells Odyssey in his very famous novel Ulysses. Frank Edgan- *Dare Dubu da Daya*, (Hausa version)

of *One Thousand Nights* and through which onecontextualisessteady discourse from an Arabian text-*Alfa Laila wa Lailat*. Birch (1995:17) in his bid to support the degree of contextual impact in the intertextuality of text unveils the concept of *Contextual Expression*. He further states that meaning is made by contextualisation. Thus a context is categorized as *textual, situational* and *cultural* and this is supported in the following:

> All words which describe the native social order, all expression referring to native beliefs, to specific customs, ceremonies, magical rites-all such words are obviously absent from English, as from any European language. Such words can only be translated into English not by given their Imaginary equivalent- a real one obviously cannot be found-but by explaining the meaning of each of them through an exact ethnographic account of the sociology, culture and tradition of that native community, Malinowski 1923/1994 in Hewings and Hewings (2005:26).

Halliday (2004) in agreement with Green (1969) advocates in the general philosophy of meaning that linguistic expressions need to be interpreted in terms of the functional level of the language (context). To achieve intertextuality and context in this view, Halliday and Hasan (1976) assert that, unity, coherence and text relations are gained mostly through cohesive and cohesion mechanisms. Beard (2008) dichotomizes cohesion into lexical and grammatical as text steps out either intrinsically (Endophoric reference) or extrinsically (Exophoric reference), or by forward pointing (cataphoric) and backward pointing (anaphoric) links.

1.2 Biographical Account of Biyi Bandele

Biyi Bandele Thomas, a prolific artist was brought up by the custody of sundry and heterogeneous cultural backgrounds. He was born in Kafanchan in Kaduna State, in the Northern Nigeria, though his parental origin is from the South Western Nigeria-a typical Yoruba by

tribe.Bandele instilled the quest of artistic tradition at the University of Ife, now Obafemi Awolowo University, where he acquainted himself on dramatic arts. His artistic culture triggered his career where he moved to London and worked at the Royal Court Theatre where he directed his works' thrust on Wole Soyinka's works, and there he met different global famous artists. The story of Biyi Bandele reflects in most of his works, in such manner,some consume his works as quasi-autobiographical recollections. Thus, topmost of the concern of his works is to explore and provide bedeviling effects of the socially-ill attitudes mingling in furthermost Nigerian societies, married with construing the reifying of the Nigerian Civil War and the Second World War.

The concern of the aforementioned competing societal issues, especially the two wars are not unconnected with his experience derived from their possible aftermath. Bandele's father is known to be among the participants of the Second World War who fought for Britain against Japan in the Second World War. Subsequently he lost his brother in the course of the war, who is also among the frontiers of the Nigerian Civil War combatants. This can be averred going by what he iterated in the epilogue of Burma Boy that 'When I was a child, I remembered war was something that sprang up a lot in the conversation on the part of my dad who talked about the war like one big party'. This is what Bandele voiced out. Owing to this, Bandele adopts Chimamanda Adaichie's book on Nigerian Civil War. Similarly, Bandele is now revolving in the triad artistic careers-a novelist, a dramatist and a film director.

1.3 Statement of the Problem

The art of text making or exploration assumes to comprise involvement of multifarious textual, linguistic and other contextual features. Some textual artists point out that the successful accomplishment of text is as a result of the author's stylistic choices while some denounce that, attributing the notion that text-development results from the compelling linguistic characteristics

which are intrinsically or extrinsically regulated. This supports the view that authorial stylistic choices form expressively inadequate as far as text-craft is concern. Another outstanding viewpoint of designing, developing and possibly shaping pragmatic or semantic meaning of text emanates from textual correspondence, through textual interconnectedness. For example, Kristeva (1986) and Baynham (1995) agree that the text is in context relation with other text, and through the assemblages of web or network of set of experiences. This argument brings another problematic standpoint, supposing that linguistic components of text do not exclusively facilitate textual or intertextual disposition. Thus, this compelling problem creates another subjective impression on how text is enacted and transmitted**.**

Writers, use different forms of styles to achieve artful prominence in their works. Style in this context can be idiosyncratic, corpus-related or an amalgam of both. From whatever point of usage, style provides the basic and preparatory tool in which textual formations are designed and implemented. This is because it is only through such styles that textsgain distinctiveness and aesthetic qualities. The dominant argument among many scholars not only in literary discourse but in the field ofText Linguisticsis that, the attainment of the independence of text essentially resultsfrom intertextuality inflow and context consequence. Owing to this assertion, many researches that preluded this study in that regard conceive intertextual relations between or among authors or texts, noting how they share certain level of textual relations. To justify this point, some of the works have basically considered intertext relation from mostly literary perspectives whereby the relations arebased on literary traditionwhich the texts manifest. Others have seen the intertext relations from texts written by different authors, while some discussed it from texts of varied genres. However such studies situated less attention to text linguistics functions in the realisation of intertextuality of text.A study of intertextual relation suggests that

textual interconnectedness is attainable from text of intra-generic intertextuality. Yet, intertextuality can as well manifest in texts of different genres, for example the novel and drama text, poetry and prose or film and the like. Some of the previous studies, such as Ibrahim (2016), Kurfi (2014), Ahmad (2012), Ogede (2011), Aragay (2005) etcetera came up with different findings of how intertextuality manifests in or among texts or authors.

However, this study, in order to arrive at the negotiating point on the proceeding arguments support the manner in which intertextuality of intra-generic texts and author can be essentially conceived through various textual evidences. In addition, this study bases ground on how Bandele's 'The Man Who Came in From The Back of Beyond and 'Burma Boy' show such evidences of intertextuality unlike in the previous studies that left some gaps which need not be glossed over.

1.4 Research Questions

The study strives to answer the following research questions:

i. How do contextual factors,cohesion and cohesive mechanisms trigger the intertext of the texts?
ii. What pattern and manner ofthe functional level of language facilitate the levels of the intertext?
iii. How dolanguage usage and use govern language-text-author-style and context relationship especially in the evident accessingintertextuality in the texts?

1.5 Aim and Objectives of the Research

The major aim of the research is to investigate the intertextual relations of the two of Biyi Bandele's novels *The Man Who Came in From the Back of Beyond* and *Burma Boy*using SFG. Similarly, the objectives of the work are to:

i. investigate how the contextual properties and cohesive properties aid the texts' intra and intertext connections.
ii. explore the manner in which the functional levels of language facilitate the textual intersection of the two texts examined.
iii. explicatethe manner in which language and usage form an avenue in the attainment of intertextuality and context.

1.6 Significance of the Study

This research studies the intertextuality and context of the two texts: *The Man Who Came In From The Back Of Beyond* and *Burma Boy*of Biyi Bandele Thomas. In view of this, the study substantiates on how the texts are explored especially via functional linguistic bases and come up with extent of intertext relations of the texts. In addition to this, it attempts to increase the prospect of study of author's stylistic choices and their effect in text-craft.In this regard, the study attempts to contribute to the understanding of the spectrum of contextual knowledge and how it aids in the intra and intertextual flow. This notwithstanding increases the knowledge of cohesion and cohesive influence in particularly written texts. By and large, the work gears toward enabling students, researchers and artists with impetus of the discovery that every level of text-making needs cross-textual interdependence and reference.

1.7 Scope and Delimitation of the Study

The research pays much attention on intertextual and contextual of *The Man Who Came in From the Back of Beyond*and *Burma Boy* that are written by a single author, and this is analyzed using the combination of *SystemicFunctionalLinguistics*through Scale and *Category Theory* and *Cohesion* as the exclusive frame of analysis. Besides, it embodies study and examination of different linguistic forms mostly clauses and to a large extent, paragraph structures that are drawn from each text, and how they collectively contribute to the realization of the research aim and objectives

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter reviewsrelated literature of the study. It examines the definitions, scholarly explanations, authorial outlooks of key concepts like intertextuality and context, and highlights varied linguistic and language use and usage theories.It also pays attention to the state of context in text-making, the scope, focus and meaning, the authorial presence, its meaning, as well as text, texture and textuality. The chapter wraps up with the provision of theoretical framework helpful in the field of this study.

2.1 Text, Texture and Textuality

The nomenclature and etymology of 'text' originally means 'something woven' (Latin *texere*, *textum*- 'to weave'), and one can see the relationship between text, textile ('capable of being woven') and texture ('having the quality of woven cloth'). Written language is also often referred to as a material (Beard, 2008:142). Like speakers and writers manipulate different aspects of language in order to weave their texts and give their material 'texture'. So also discourse in written texts focuses on the way written texts are constructed. This means that a text is defined as a unit larger than the sentence (de Beaugrande & Dressler, 2002). De Beaugrande (1980) states that "Language occurrence may have surface format of words and sentences, but they occur as texts",. Halliday (1976) in Abdulrasheed (2011) states that the word 'text' is used in linguistics to refer to any passage of spoken or written information of whatever length that does form a unified whole. In support of this, Brown & Yule (1983) see text as "The verbal record of a communicative event".

A number of authors went to great length to provide a more tighter formal account of how speakers of English come to identify a text as forming a text (for example, Van, Dijk 1972; Gutwinsk, 1976; de Beaugrande, 1980, Hope 1996, de Beaugrande & Dressler 1981; Daura in Audu& Daura 2011; Halliday & Hasan, 1976). They are concerned with principles of connectivity which bind a text together and form co-interpretation. Leech & Short (1981)avers that a distinction may be drawn between communication as DISCOURSEandas TEXT. Discourse in linguistic communication is seen as a transaction between speakers and hearers, as an interpersonal activity whose form is determined by its social purpose. Text in linguistic communication (either spoken or written) is seen simply as a message coded in its auditory or visual medium. Thus, in speech, a 'text' is a linear sequence of visible marks on paper; when read out, it becomes a linear pattern of sound waves. But it is not a random sequence of noises or marks being coded in a certain language.

Texts are communications seen as physical interaction between addressers and addressees. By 'physical' it means occurring in an auditory (speech) or visual (writing) medium. The overriding property of a text is linearity: speech occurs linearly in time, and writing, imitating speech, occur linearly in space. In writing, the permanence of the text allows re-editing by the writer and re-reading by the reader; but a reader , like a hearer , must decode in a fixed order- the text , for both, are not static objects but a dynamic phenomenon, something which is experienced in time.

Daramola (2001) confines text to only written form of language. Adejere (1992) explains text as a unit of language that has been used in a specific context by text producer with the purpose of communicating a message through the use of linguistic signs existing within a language semiotic universe. Matthews (2007) defines text as a 'written text in the usual sense'. Frank (2004) quotes Hasan (1985), and notes that "The most plausible attribute of a text is *unity,* which includes the

unity of texture and of structure which she refers to the structure of the message form". Halliday & Hasan (1985) hold the view that the form of casual conversation text unlike written text triggers the examinationof close relationship between language and context and introduces the concept of *Contextual Configuration (CC),* throughwhichHalliday's concept of *field, tenor* and *mode* emanated (Frank, 2004). A text is assumed to form a unified whole brought about by its seven qualities which include cohesion, coherence, intentionality, acceptability, informative, situationality and intertextuality (Halliday & Hasan 1976; de Beaugrande & Dressler, 2002).

In establishing the status of textuality of text (qualities and properties that make a 'text a text'), de Beaugrande & Dressler (1982) explain that the first standard, *cohesion,* concerns the ways in which the component of the surface text are mutually connected within a sequence to mediate meaning; the second , *coherence,* concerns the ways in which the components of the textual world-the configuration of concepts and the relation which underlie the surface text-are mutually accessible and relevant; the third standard, *intentionality,* concerns the text usefulness (engendered by cohesion and coherence) for the receiver; the fourth standard, *acceptability,* concerns the text usefulness and relevance to the receiver; the fifth standard, *informative*, concerns the extent to which the occurrences of the present text are expected and unexpected or known versus unknown; the sixth standard, *situationality,* concerns the factors which make a text relevant to a situation of occurrence; finally, the seventh standard, *intertextuality*, deals with the factors which make the realization of one text and how it depends upon knowledge of one or more previously encountered texts.

These standards as Kasimawo (2012) quoted function as *Constitutive Principles* of text, defining and creating the form of behavior identifiable as textual, and if they are defied, that form of behaviour will break down. There also exist *Regulative Principles* that control text rather than

define it. These include *efficiency, effectiveness* and *appropriateness*. The *efficiency* of a text depends on its use with a minimum expenditure of effort. The *effectiveness* of a text here depends on leaving a strong impression and creating favorable conditions for attaining a goal, while *appropriateness* of a text here is the agreement between its settings and the ways in which the standards of textuality are upheld (de Beaugrande & Dressler, 1982). Halliday and Hasan (1976) in Brown & Yule (1983) are of the view that the primary determinant of whether a set of sentences do or do not constitute a text depends on a *cohesive ties* within and between sentences, which creates texture and this is what distinguishes it from something that is not a 'text'. Cohesive relations within a text are set up where the interpretation of some elements in the discourse is dependent on that of another. The one *presupposes* the other in the sense that it cannot be effectively decoded except by recourse to it.

2.1.1 Creating Texture

Various explanations confirm that textuality of text depends on cohesion and coherence mechanisms. Thus, Frank (2004) defines cohesion "As the semantic concept that deals with relations of meaning within the text and occurs where the interpretation of one element depends on that of another in the discourse; one presupposes the other with the presupposed elements potentially integrated into the text".Beard (2008) classifies cohesion into *grammatical* and *lexical*. Lexical Cohesion is used to show awareness of relationship between words. This can occur in many ways. A much more general aspect of lexical cohesion is used by writers of particular semantic field: this means referring to a specific area of experience or knowledge. It comes about through the selection of items that are related some way to those that have gone before. In lexical cohesion, every lexical item may function as a cohesive element, established by reference to the text, and are attained through *reiteration*, including repetition, synonymy,

hyponymy as well as metonymy, and *collocation* which provide omnibus concordance of references within the axis of textual structure (Lamarque & Asher 1997).

On the other hand, grammatical cohesion refers to the way that grammatical features are woven together across sentence boundaries. This is expressed through reference, substitution and ellipsis. Halliday (1974) identifies the aforesaid features as those which combine to make up the 'textual' component in the grammar of English. Interpretation of meaning is realised by means of these devices and calls into play the knowledge related to the three levels of context: *situation, culture,* and *text* (Birch, 1995:134).Leech and Short (1981) came up with the following textual configuration as cohesive strategies and markers: Below are structural schemata for cohesive relation on the unity of a text.

A. Structural: Thematic structure-Theme and Rheme**;** Information structure and focus-Given and New;

B. Cohesive: Reference; Ellipsis and Substitution; Conjunction; Lexical cohesion which function into:

1. Cross Reference

a. Definite reference-Personal pronouns (he, she, it, you etc.), the definite article(the), Deictic (this, that, those etc.); Implied (same, different, others etc.);

b. Substitution: pro forms such as one, ones, do etc.;

c. Ellipsis: omission or deletion of elements whose meaning is 'understood' because it is *recoverable* from the context;

d. Formal repetition;

e. Elegant variation.

.2. **Linkage**

a. Coordinating conjunction: and, or, but, neither… nor etc.

b. Linking adverbials: for, so, yet, however etc.

If the element is referring back to something, it is called *anaphoric reference; if the pro-form for example is referring* to something coming later, this is called *cataphoric reference*. Here is a set of an apt example:

*Umar said that **he** was reading novel* (**he**=anaphoric reference of Umar).

*Theyshould do **the work- the process** was not easy* (**the work**-cataphoric reference of the process).

In addition, where a reference item moves outside a text, so that one can only make full sense of the text by referring to its context, this is called an *exophoric reference*; where on the other hand one stayswithin the boundary of the text, not needing any support from outside, this is referred to asendophoric reference, for example, where the writer, deliberately replaces the character's nominal clause with for example pro-nominal elements within the same frame of textual background. In this paradigm, the writer has no guarantee to shift referent outside the text. Hasan (1976) in Frank (2004) asserts that there is semantic link between the messages of a text. This suggests that the meaning relation could be that of *co-referential*, through situational identity of reference as in textual continuity: and by *co-classification* by which the things, processes and circumstances of A & B ends of the cohesive tie refer to a distinct member of the identical class to which they belong. Co-extension as (ibid, 2004) refers to where both members of the cohesive

ties refer to something within the general field of meaning and their primary class affiliation is not identical but has a general resemblance.

Allerton (1979) in Brown and Miller (1991) foregrounds cohesion and cohesiveness of text, by arguing that the coherence of linguistic text makes possible to mention the same things and events through various language devices for signaling identity, similar or difference of the reference in relation to previous items, thereby avoiding duplication and being in line with Grice (1975) *Cooperative Principles.* Halliday further elaborates that:

1. The texture of text is manifested by certain kinds of semantic relation between its individual messages, and these relations are realized through lexico-grammatical patterns.
2. Texture and text must be seen as phenomenon, in one direct relationship in the sense that a text or its parts must possess texture but may not be a complete text or certain element of a text.
3. The property of texture is related to the listeners' properties of coherence.

2.2 Textual Analysis

To ground on textual analysis,Dearing (1974)declares that,

> The goal of textual analysis is not however merely to provide a genealogy of the state of a text, but more importantly to identify the state from which all the others have descended or, if such a state is not known extant, then to reconstruct the latest state from which all the extant states have descended.

Emendation and configuration of text here, is not a part of textual analysis itself; rather it operates upon the results of textual analysis to produce textual states that are in all respect the closest one can approach the author's original intention. But the same kind of reasoning sometimes allows us to tell with the same relative certainty when one state of a text is descendent

from another, and such conclusions are important to textual analysis. Fairclough (1995) attributes that textual analysis involves theoretical, methodological, historical, and political considerations. Thus, textual analysis theorizes on the *thematic* and *structural status* of a text. He adds that, textual analysis concerns the analysis of the 'texture', that is, the form or organization of text as opposed to the analysis of content or meaning. Thus, content cannot be successively explored individually without close reference to the form which is also part of a context. In support of this, Leech & Short (1981) and Short (1988), distinguish between literary and linguistic Stylistics in text analysis, where style is a way of writing what the word means…. In general, style applies to human-action partly in variant and partly variable.

Linguistic Stylistics is a purest form of Stylistics in its practitioners attempt to provide from the study of style and language variation, some refinement of models for the analysis of language and thus contribute to the development of linguistic theory. The focus of Linguistic Stylistics is to investigate the linguistic properties as used in the work of art, and how these properties form part of the bases for the overall artistic amelioration. The most recent study of Linguistic Stylistics tends to focus on application of studies in Discourse Analysis and narrative organization to literary text study. For example, Burton (1980, 1982, & 1986) employs model for spoken Discourse Analysis based on Sinclair and Coulthard (1975) for the analysis of drama dialogue. Short (1988) uses analysis based on Gricean-model, Speech Act Theory, while Stubbs (1982) analyses narratives with semantic reference to semantic-propositional and speech act models respectively. Thus, a large part of this work owes much to the pioneering work by Pratt in the late 1970s (Pratt, 1977).

Literary Stylistics on the other hand attempts to study the literary devices that enhance the aesthetic artistic quality of work of art. It involves the thorough analysis of aphoria, rhetoric

aestheticity through tropes usage and other literary devices used in the development of work of art, and the distinguishing feature here is the provision of a basis for fuller understanding, appreciation and interpretation of avowedly literary text. The study of texts under this criterion needs what Richard (1929) classifies as *Practical Criticism-Close Reading*which needs 'Lemon Squeeze' method of text explication as Fowler (1986) in this regard,provides impetus to study of what are termed in traditional literary criticism- 'Stream of consciousness' and 'Point of view'. Textual analysis can further be subsumed under two complementary types of analysis: *linguistic* and *intertextual analysis*. The aim of the analysis of text, in linguistic perspective is an attempt to find out the artistic principles underlying a writer's choice of language. Linguistic analysis entails investigation of Phonological, and textual hierarchization above the sentence including inter-sentential cohesion aspects of structure (Abdulrasheed, 2011).

Intertextual analysis on another paradigm involves expressing how a text selectively draws upon orders of discourse, such as genre, discourse and narratives. Linguistic and lexical analyses are the major concern of this string. As (ibid, 2004) asserts, "Intertextual analysis sets out to show how a text is united as a single unit through the use of cohesive devices that enhance connectedness".Textual unity or what Halliday and Hasan (1976) call cohesion is among the most unique properties of a text. According to Hasan (1985:53),it involves structure and texture and refers to the structure of text, as, 'The *overall* structure, the *global* structure of the message form' and gives three attributes of structure as:

-precipitate event which propels from one stage to another;

-the consequent event that is brought about as a consequence of the first event; and

-the revelation, which is earlier, concealed facts leading to the reinterpretation of the precipitate event.

In textual analysis, Leech & Short (1981) propose the following as the paradigms to successful engagement. Thus, style in text analysis shows the way:

1. In which language is used;
2. In which choices (stylistic choices) are made by a particular author, in particular genre or in a particular context;
3. In which choice is made from the repertoire of the language; and
4. In which text is achieved through literary language;
5. In which literary or artistic function is related to style.

This aspect of linguistic analysis highlights the tactical aspect of conventional language use, specifying the way members of a particular speech community assign restricted values to various levels of language use (they may be features of Lexis, Syntax or even Discourse) when operating in a particular genre. Bhatia (1994:26) and Widdowson (1979) call this aspect of textual analysis *textualisation,* while Davis (1968) also proposes criteria relevant for textual analysis. These include:

- recalling meaning;
- drawing inferences to questions answered explicitly in the text;
- weaving together ideas in the text;
- drawing inferences from the context;
- recognizing a writer's purpose, attitude, tone and mode; and
- following the structure of a passage/text.

In the analysis of text, text can be read as *metatext*; one that reflects upon(overtly or covertly), its own textuality. The first thing one may consider in this respect is graphology of the text. The

graphological elements (including punctualisation, paragraphing, apostrophes, typeface etc.) are those elements that relate to the graphic (written as opposed to phonic or spoken) form of the text (LeBihan & Green, 1996). Analysis can appear not only on letters but how spelling, letter shapes and pronunciation that shape the text development. This can be the basis for*Graphosemantics.* In view of this, it is pertinent to acknowledge that the selected Bandele's works can be viewed in depictingdiverse graphological outlooks and evencover-page symbols or view, which embody dense semantic and pragmatic representations. Cook (1989) corroborates the aforementioned explaining that formal and contextual links are semantic and structural properties necessary for textual analysis, these include verb form, parallelism, referring expression, repetition, lexical chains, substitution, ellipsis, and conjunction. This is confirmed by Halliday (1974), and Birch (1995). Halliday highlights *theme, information, cohesion, mood, key* and *transitivity* as elements of text analysis. Brown and Yule also share voice on this, declaring that

> We can think of our processing of incoming discourse as the combination of (at least) two activities. In one part of the processing, we work out the meanings of the words and structure of a sentence and build up a composite meaning for the sentence (i.e. bottom-up processing). At the same time, we are predicting, on the basis of the context plus the composite meaning of the sentences already processed, what the next sentence is most likely to mean (i.e. top-down processing (Brown & Yule 1983:234).

It is therefore inferred that textual analysis is a process that does not try to describe the structure of a work; it is not a matter of reading a structure, but rather of producing a mobile structure of text (a structuration which is displaced from a reader throughout history) of staying in the signifying volume of work, in its significance.Textual analysis does not try to find out what it is that determines the text explodes and disperse (Lodge, 1993 & Tsiga and Yakasai 2012). In the analysis of a text, meaning is derived from the *text's writteness* (Goodman, & Graddol, 1996).

The wholesome of textual analysis preoccupation is seemingly to explore text itself, its surrounding linguistic theories or its content (Alexa, 1977).

2.3 Intertextuality

Intertextuality is a sophisticated *literary device* used in writing. In fact, it is a textual reference within some texts that reflect the text used as reference. It draws upon the concept, rhetoric or ideology from other texts to be merged into the new text. It may be re-telling of an old story, or re-writing a popular story in modern context, for instance Shakespeare's Measure for Measure retells David Hare: *Murmuring Judges*andCharles Dickens: *Black House*.

Intertextuality has its origins in the 20th century linguistics work of Swiss linguist Ferdinand De Saussure (1857-1913). It was derived from the Latinword *intertexto,* meaning, to intermingle while weaving. It was first coined by Julia Kristeva in the late sixties. Kristeva (1986) argues that "Any text is a construction of a mosaic of quotations". It is absorption and transformation of another". Intertextuality seems such a useful term because it foregrounds notion of relationship, interconnectedness and interdependence in modern cultural life. This relates to the fact that "Artistic object is clearly assembled from bits and pieces of already existing art" (Allen, 2000), and a creative reenactment (Aragay, 2005).

Matthews (2007) defines intertextuality "As a property of text specifically linked to other texts' quotation, as a *précis,* through allusion and so on". In addition, Hewings & Hewings (2005) assert that the wider linguistic context concerns the way in which a particular text relates to other text(s), and the way in which our interpretation of text is influenced by our previous experience of other texts. Therefore the term intertextualityis often used to refer to the kind of knowledge that we bring to a text from our experience from other texts, particularly other texts of the same

type. This means that, text must often be interpreted in the context of a web or network of preceding texts (Baynham, 1995:135 and Sanders, 2006).

More recent works however underlie the significance of socio/cultural process on linguistic process in the intertextual relation. As Jay Lemke makes vivid;

> It is not just by construing Semantics to the immediate textual, or even situational, context that we make a word or phrase mean. It is also by construing relations to other texts of situation in which the word or phrase has been used...what is often missing contextual models of semantics in reference to intertextual contextualization (Lemke, 1988:165).

Thus, intertextuality, as interpreted by Lemke is the context of texts which may belong to the same activity or structure (but not the same text) or to other texts of the same genre, or of the same thematic or discourse information (op cit. 1988:163). This means "Any text is a new tissue of past citations". In addressing intertextual relation, Hymes (1996:441) views that,

> In analyzing personal narratives, the recognition of intertextuality was not enough; the intricacy of the narratives emerged only upon discerning the ways in which the students altered or departed from-in other words, PLAYED WITH-the themes and style they inherited. He adds that, Bakhtin's suggests that utterance is not purely spontaneous; it is linked to the history of all utterances. When a person communicates, he/she 'presupposes not only the existence of the language system he [/she] is using, but also the existence of preceding utterances- his[/her] own and others'- with which his [/her] given utterance enters into one kind of relation or another' (ibid 1996:431-432).

However, linguistic similarity of texts of the same type is not the only aspect of intertextuality that is often relevant here, speakers and writers make presuppositions about the textual experiences of the people with whom they interact as this is supported by the work of Fairclough (1995/2001). At this juncture, Kristeva (1986) creates an impression, adding that, a text is

constituted, strictly speaking, only in the moment of its reading. Thus, the reader's own previous readings, experience and position within the cultural formation also form crucial intertext.Birch (1995), further confirms that context is a dynamic entity, a multileveled phenomenon, part of continuing interaction, and 'text' as the product of varying contextual levels and components, as a complex of the meanings produced at each level. The textual context is extended to include not only the 'intratextual context', but also the intertextual context that is provided by other texts and the assumptions that are carried out over from them. It is possible to explore between two types of intertextuality; Iterability, and Presupposition. *Iterability* refers to the repeatability of certain textual fragments, whereas *Presupposition* intertextuality is an assumption to a text which makes about its referent, its readers, and its context-to portions of the text which are read, but which are not explicitly there.

Table 1. Schemata of Intertextuality

Shakespeare	Texts for Comparison	Themes & Connections
Romeo & Juliet	Emily Bronte:- Wuthering Height Marguerite Duras: The Lover Edna O'Brien: Girl with Green Eyes	Love Passion
King Lear	Robinson Masty: Family Matters Thomas Hardy: The Major of Canterbury.	Family Relationships
Othello	Ian McEwan: Enduring Love Andrea Levy: Small Island	Love, jealousy and rejection
The Tempest	Chinua Achebe: Things fall Apart Brian Friel: Translations	Colonialism
The Merchant of Venice	George Elliot: Daniel Deronda Primo Levi: If not now, when?	The experience & treatment of Jewish people.
The family of the Shrew	George Bernandshow: Pygmalion Charlotte Bronte: Jane Eyre	The Perfect Wife
Measure for Measure	David Hare: Murmuring Judges Charles Dickens: Bleak House	Justice & Legal System

Culled from: Croft and Cross (2008)

The table shows the kind of intertextual interconnectedness of different texts with some Shakespeare' artistic corpus and the discourse they attribute. The fact remains that every writer or speaker is a reader of texts before s/he is a creator of texts,and therefore the work of art is an assemblage of ideas, processes as well as discourses which is channeled through references, quotations, and lifting of products and processes from other texts usually of the same genre. To this end, Lodge (1988:406) postulates that, Literature of fiction is not knowledge but is only a site where knowledge is produced. It is also the location of a range of knowledge. In this sense the text always exceeds the history of its reception.

The intertextual relations of texts are never purely literary. Fiction draws not only on other fiction but on the knowledge of its discourse period in circulation which are themselves sites of power. It is in fact intertextuality that allows the text to come into being'. No text can be interpreted on its own. Text always exists in relation to other texts (Fairclough 1995). Text can by virtue of its content and style never occur in isolation, it is part of the writer's assumption about reader's knowledge that are accessed to other texts and other genres (Fairclough, 1992 & Baynham 1995).

> Any text is a new tissue of the first citations bit of code, formulae, rhythmic models, fragment of social languages, etc. passes into the text and are redistributed within it, for there is always language before and around the text. Intertextuality, the condition of any text whatsoever, cannot of course, be reduced to a problem of sources or influences; the intertext is a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations, given without quotation marks (The Theory of Text).

A lot of writers borrow ideas from previous works to give a layer of meaning to their works, and claiming meaning of originality is slippery and rare. In fact, when readers read new text(s) with reflection of another literary work(s), all related assumptions, effects, and ideas of other text

provide them a different meaning and changes the techniques of interpretation of the original piece. Since readers take influence from other text, and while reading new texts they sift through archives, this device drives them to open new perspectives and possibilities to construct their story. In view of this, Hymes (1996:432) agrees with Bakhtin (1986:88-89) that,

> Not only do individual utterances exist in relation to those that have come before, but (whether consciously or unconsciously) individuals also appropriate or assimilate others' words into their own: ' the speech experience of each individual is shaped and developed in continuous and constant interaction with other's individual utterances.

Writers may explore a popular ideology in their narration by discussing recent rhetoric in the original text. Against this, Abdulrasheed (2011:27) maintains that, intertextual analysis involves showing how a text selectively draws upon orders of discourse, such as genre, discourse and narratives. Text refers across discourse worlds, and must usually have a huge cluster of intertextual relation with other texts, which makes it coherent and intelligible (Haynes 1989 & McCarthy & Carter 1994).

2.3.1 Refining the Situational Contextual Analysis of Intertextuality and Genre Analysis

Leech and Short (1981) and Todorov (1990) intuitively place text roughly in a situational/ contextual frame work, adding that one needs to refine such analysis further by:

1. defining the speaker/ writer of the text, the audience, their relationship and their goals;
2. define the historical, socio-cultural, philosophic and/ or occupational placement of the community in which the work discourse takes place;
3. identify the network surrounding text and linguistic tradition that form the background to this particular genre-text; and

4. identify the topic/subject/extra textual reality which the text is trying to represent, change or use and the relationship of the text to that reality (Bhatia, 1993).

To evaluate a literary work, how it works, developed and possibly spelt meaning, it is important to determine its place within its genre, also entitled *literary form*. Bhatia (1993: 18) argues that a genre and the genre analysis emphasize that text by itself is not a complete object processing meaning on its own; it is to be regarded as an ongoing process, professional and organizational preference and prerequisites and even cultural constraints. In order to select a corpus, there is need to define the genre/sub-genre that one is working with well enough so that it may be distinguishable from other genres either similar or closely related in some ways. The definition may be based on the Leeuwen (2005) communicative purposes, the situational context(s) in which it is generally used, and some distinctive textual characteristics of the genre–text or some combination of certain processes. An exhaustive knowledge of sociological as well as cultural context provides one of the most important contributions to what Geertz (1973) reveals as a thick description of any social reality including the linguistic behaviour of any speech community, academic or professional.

2.4 Text and Authorial Intention

Intertextuality of text is influenced by the author's state, though it has been quite denounced. The state of authorial presence has been challenged by Barthes' work: *Death of the Author* (1968). He states that "The birth of the reader must be at the cost of the death of the author". Once the text author is distant from the textual heritage, the claim to unearth a text develops quite pointless.

> We know that a text is not a line of words releasing a single theological meaning (the 'message' of the author-God) but a multi-dimensional space in which a variety of writings, none of them original, blends and clash. The text is a tissue of quotations drawn from innumerable centres of culture (Barthes, 1977).

The text is an empty space, filled with meaning from outside itself, any more than it is the transcription of an authorial intention, filled with meaning from outside language. Bandele's intention in artful making is challenged to be ascribed to a definite direction. Adeoti (2010) and Kamal (2014:174) view that Contemporary African Arts in historical context, content and stylistic evolution is an exercise fraught with controversy.However, Johnston (2008) in Audu & Daura (2011) clarifies that writer provides or serves as "Primary Source" in text meaning. He further confirms that whenever the interpretation does not correspond to the Author's intention/intended meaning, then it could be attributed to the writer's failure or the use of writing interpretation strategies by the reader in reconstructing such a writer's meaning.Some scholars also aver that use of variety of languages in text-craft is connected to, though distinct from the process of (self-) translation. This is supported by Chloros in Hall (2015:202). This is in fact one of the artistic qualities of Bandele's literary traditions as they depict language fluidity in self-expression; a matrix biographical collection.

2.5 Context

By given an adequate specification of the semiotic properties of context, it is pertinent be able to make sensible predictions about the semantic properties of texts associated with it (Halliday, 1978: 110). Thus there is relationship between language-text and context in which it occurs and can be demonstrated in a number of ways. Language is used for different purposes in different contexts. Clearly, in each situation many things could be said or written, what is important to

note, however is that different types of language are likely to be appropriate in different contexts. And our choice of language depend on such things as who is involved in the communication and the relationship between them and what we hope to achieve through our communication (Hewings & Hewings, 2005:17).

2.5.1 Context as Multileveled

It is essential to acknowledge the awareness of the relationship between language and context, and ability to make remarkable subtle variation in language.It is very hard to say exactly what 'context' is or what is not. Of course, we may in a vague way say that the context of any utterance (which we take here to mean either a spoken or written contribution to an interaction) is what is going on around it, or take a dictionary definition of context in a more general sense. However, an advanced characterization of context is problematic. This is because context acts as an umbrella term for a wide gamut of elements, while writers differ. Similarly, there is agreement that, in grouping elements which together constitute the context of utterance, it is useful to divide linguistic and non-linguistic elements, and elements which are in the more immediate context as those which provide a broader background against which an utterance is interpreted. Subsequently they came up with the following context model:

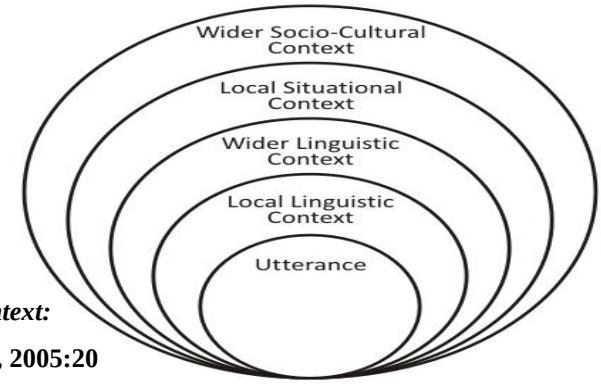


Fig 1 Multi-level Context:
Hewings & Hewings, 2005:20

This multi-leveled context model involves developing classification of both cultural and linguistic varieties at varying degree of delicacy, involving a specification of the relationship between the contextual levels: between the components of the major contextual variables and the linguistic variables. Birch (1995), attempts to explore the theory of context by developing a classification of three rubrics of context; *context of culture or social institution, context of situation,* and *context of text*. The context of culture is a large and complex knowledge system, spread between the various members of a particular culture, hence consisting many aspects of knowledge, including in particular context of situation, the context of culture is particularly accessed by means of the knowledge or system which the various participants bring to bear on the situation, where the knowledge is triggered by the aspects of the context of situation. Lewis (1993) to upkeep on contextual configuration of text affirms that,

> It may need to be realised in an utterance, not as sentence, that is part of a coherent text so that its discoursal features are apparent. Contextualisation means noting the situation in which the word may occur but most importantly noting the co-text with which it can regularly occur. If context is seen as a situation + co-text, it is the latter co-occurring language-which is more important for language learning.

The context of communication is influenced by the situation in which we receive messages, by our cultural and social relationship with the participants, by what we know and what we assume the sender knows. These factors take us beyond the study of language in a narrow sense, and force us to look at other areas of inquiry- the mind, the body, the society, the physical world- in fact,it's everything.

> When we receive a linguistic message we pay attention to many other factors apart from the language itself. If we arefaced with the person sending the message, they notice what they are doing with their face, eyes and body while

> speaking: maybe they smiled, or shook the fist, or looked away (Cook, 1989:9).

Cultural meanings are sets of knowledge that tend to involve the world of 'ideas' knowledge gained both experientially and textually, interpersonal meanings are sets of knowledge that tend to involve knowledge of previous interaction, that is previous situations, while textual meanings involve knowledge of linguistic means of realization of registers and genres and the sequence of meaning within them. Situational context or context of situation situates the context of situation into three contextual sets of *field, tenor* and *mode.*

- Field in a broad term is the total events in which the text is functioning (Halliday & Hasan, 1976:22), referring to inherent features of the situation. These features include arena/ activities, participants, semantic domain
- Tenor is the type of role of interaction, the set of relevant social relations permanent and temporary among the participants (ibid, 1976:22). The elements are related to and motivated by aspect of field and are non-inherent as against field which are inherent. Tenor features include formality, role and focus. In support of this, the work of Joos, *The Five Clocks* provides vivid epitome of tenor routes and properties among communicators.
- Mode as Halliday & Hasan (1976) define it, refers to the function of the text in the event, including, both the channel taken by the language-spoken or written, extempore or prepared.

The situations were initially labeled into three: field of discourse, mode of discourse, and style of discourse, but later style was replaced by tenor, and these situations are realized by means of three layers of textual metafunctions; *ideational, interpersonal* and *textual.*

2.5.1.1 Ideational Knowledge

This refers to the factual, institutional and ideological background knowledge prevalent within any society or culture, gained by means of direct experience, or as intertextual knowledge, that is, the knowledge derived from the existing set of text in that culture.

2.5.1.2 Interpersonal Knowledge

Interpersonalknowledge involves the knowledge on how people behave in a particular situation, that is, the degree of formality that a culture assigns to these situations and roles the people assume as a consequence. It presents patterns of participation in social life, or conventional sequences of speech acts (Widdowson, 1983:56). Hence, it relates to the ability to derive communicative function from contextual functions.

2.5.1.3 Textual Knowledge

This knowledge is gained from other texts, including knowledge of intertextual context. It involves conventions for the realization and organization of texts, such as elements of coherence and cohesion activities, knowledge of the means by which entire texts are structured. Lemke refers to this as ‘Semantic relation to other elements according to a pattern of thematic formation abstracted from the set of co-thematic texts’ (Lemke, 1988:165). Therelationship and intersection(field, tenor and style) between the components of knowledge is represented as follows:

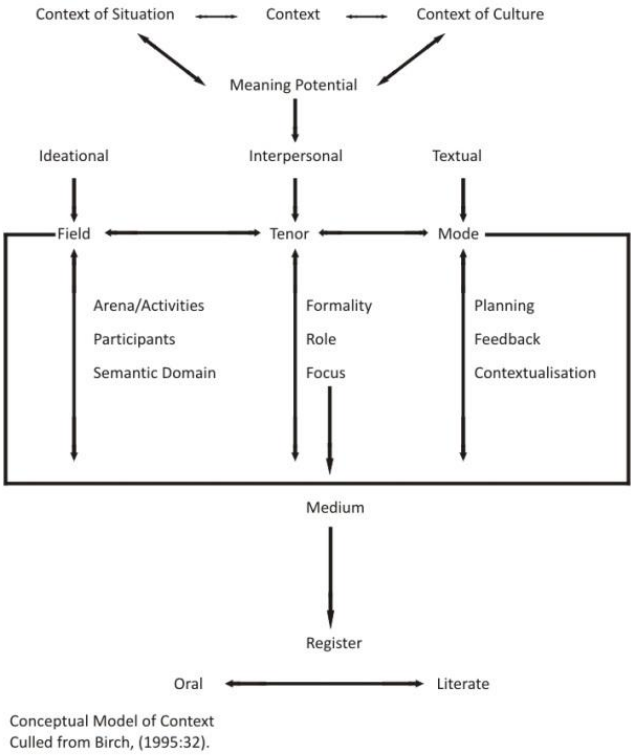


Fig. 2: Modeling Context

Situation types or contexts differ in three respects: first, what is actually taking place; second, who is taking part; and third, what part of language is playing as prescribed by Pavey (2010). These three variables, taking together determine the range within which meanings are selected and the forms which are used for their expression (Halliday, 1978:31). In support of this, a model also is formed below to provide vivid textual metafunction.

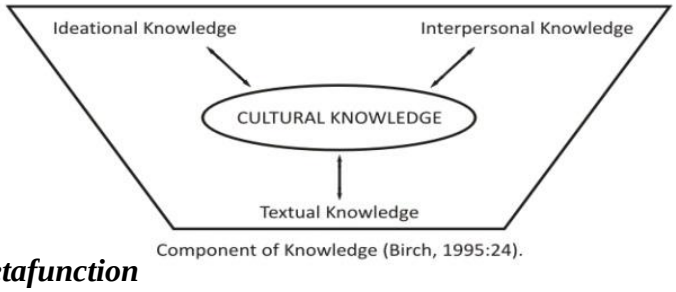


Fig. 3: Textual Metafunction

Halliday and Hasan (1985) acknowledge five periods in the cycle of text and context.

1. The text is a meta-functional construct: a component of ideational, interpersonal, and textual meaning.
2. The text of situation: the configuration of field, tenor and mode features that specify the register of the text.
3. The context of culture: the institutional and ideological background that gives value to the text and constrains its interpretation.
4. The intratextual context: coherence within the text, including the linguistic cohesion that embodies the internal semantic relationships.
5. The intertexture context: relation with other texts, and assumptions that are carried over therefrom.

Leech & Short (1981), in order to substantiate on context and cohesion propose some rhetorical questions:

- Does the text contain logical or other links between sentences? Or does it tend to rely on implicit connections of meaning?
- What sort of use is made of cross-reference by pronouns?
- Are meaning connections reinforced by repetition of word and phrases, or by repeatedly using words from the same semantic field?
- Does the writer address the reader directly, or through the words or thoughts of some fictional character?
- What linguistic clues are there to signal the addresser-addressee relationship?

To achieve significance in textual study especially in the mainstream of intertextuality and context of text, Cross & Croft (2008) outline the following:

a. How the text interrelates with the events of the *author's life.*

b. The pace of a particular text in the *author's oeuvre or writing as a whole.*

c. How the text reflect *historical period* and/or the *place* in which it was written.

d. The text as an example of its *genre* or of a particular *literary style or period*.

e. The ways in which the language of a particular time or place is reflected in the text.

f. How our reading of the text might be influenced by the way other readers or critics have reacted to it recently or in the past, that is, its *reception*.

g. The place and significance in the work as a whole of an *extract* such as passage from a novel or one poem from a collection.

2.6 Representation of Meaning between Scope and Focus

Human language may be regarded as simultaneously structured in a number of different ways, one of which is related directly to its use as an instrument of communication or in other words as a device for the sending of messages from a speaker (or written) to a listener (or reader). The first impetus of the study of this aspect of language comes from the Prague School, which refers to it as a 'Functional Sentence Perspective'. The notions of the Prague School have been further developed by linguists, notably Halliday. Halliday distinguishes between 'Information Structure' which depends mainly on intonation and 'Thematic Structure' which is purely syntactic. Pope (2002) observes that, **"**Language not only reflects and underwrites but in effect enacts and embodies power relations".

The meaning of text therefore adjoins to intertextual relations while the influence of language paves avenue in determining meaning as Goodman & Graddol (1996), view that, *the influence of English on other language is often indirect.*The organization of communication involves not only the semantic and pragmatic linking of successive sentences, what Hasan in Halliday and Hasan

(1976) refers to as 'Cohesion', but also the assignment of special prominence to parts of sentences. Taglicht (1984) and Johanneson (1988) refer to this 'focusing' as a general term for the assignment of prominence by phonological or syntactic means. Taglicht (1984) further outlines structural patterns in focusing manners which include:

- The cleft sentence construction (Halliday 'predicted theme'):

  It was Hassana I married last year.

  It was last year that I married.

- The equated-relative construction ('pseudo-cleft' in the terminology of *Transformation Grammar,* and in Quirk etal GCE (1972) *Identification* in Halliday. This can be exemplified as:

  What I love is Hassana.
  Hassana is what I love.

Other processes include:

- The WH- interrogative;
- The alternative interrogative;
- The comparlative construction;
- The focusing Adverbs ;
- The intonation nucleus;
- Marked word order (Taglicht, 1984).

All the focusing devices give prominence to the selected parts of sentences or utterances, and this is itself part of their meaning. But for each of the focusing devices, the prominence ('highlighting or foregrounding') is associated with some other aspects of meaning. Kroeger

(2005) makes use of Halliday's distinction between what he calls the ideational, the interpersonal, and the textual meaning.Halliday (2004) also remarks that text meaning is studied through what is known as *Metafunction* or *Multileveled* of a text, and the structure which bears 'clause as message' (textual metafunction) what is also known as the thematic structure. A clause is organized as a message by having a unique status assigned to one of its parts. This part is said to be the theme, and the remainder, the rheme. The theme in English is mostly signaled by putting it at the initial position in the clause, in both written and spoken discourse. In spoken language, it is influenced by intonation. The remainder of the clause message forms the rheme.

Table 2: Theme & Rheme Identification

An apple	*was found*
Arrogantly,	*they ended the tenure*
By no appeal	*he defeated her*
Theme	Rheme

Daura acknowledges Halliday in Audu & Daura (2011) adding that the crucial state of defining theme in purely sequential terms. The theme often precedes the rheme. The theme means what is taking about-*Point of Departure*.Itis the given information. Theme and rheme are the most important distinction between Given and New (O Grady, W., Archibald, J. & Katamba, F. 2011:227). The statement that the subject is theme and the predicate is rheme is textual unmarked declarative sentences, which is part of the departure of the roles of textual sequence in English and illustrates the organic connection between sequential order and syntactic dependency. On the other hand, Brown & Yule (1983), see theme as the formal category, the left most constituent of the sentence, while rheme as everything else that follows in the sentence which consists of what the speaker states about. Quirk et.al (1971) in view of this, define theme as the initial unit of a clause (with the exception of initial adverbials). Daura in Audu &Daura

(2011:5) also proclaims that "The position of the theme, however, is not solely confined to the left-most position". She quotes Huddleson (1996) who observes that two thematically most important positions in the clause are the front and the end. To him, a theme can be moved to the most front position of the clause purposely to give it topic status. In other words, it may be placed elsewhere.

2.6.1 Marked Theme

In unmarked sentence, the sequence of syntactic elements is determined solely by the syntactic choices made by the speaker or writer and by the syntactic dependency relations that are set up by these choices. Marked sentences are characterized by the breaking of one or more of the links in the corresponding unmarked sequence and the detachment of a syntactic element from the element or elements with which it is contiguous in the unmarked sequence, e.g:

Last week/ the headmaster// marked their exams.
Mth Th Rh

The exams/ the headmaster//marked last week.
Th1 Th2 Rh

2.6.2 Marked Rheme

There are basically three types of marked rheme;

- The 'end shifted' subject;
- The 'end shifted' constituent of the predicate;
- A final item separated by a 'portion' from the item that would precede it if it were part of the unmarked rheme.

Lee (1992) and Bazel(1966) confirm that meaning exists as object entities in the mind of individuals. They are available for insertion into language in form of speech or writing and the

role of the hearer or listener is to extract these meaning from the text. In other words, language acts as a vehicle for transferring meaning from the mind of the addresser to the addressee. This is substantiated by Moore and Birth (1989) in Birch (1995), who opine that,the function and meaning of a text are therefore, a product of the complex interaction of factors at all contextual levels, interpreted as the schematised knowledge of these factors possessed by the participants.

2.7 Review of Some Linguistic and Language Theories

The inception of linguistics (scientific study of language) brings a lot of achievements in the explication of text. Linguistic implication in the present time involves the introduction of linguistic theories whose existence emerged from basic traditional theory to modern (Saussurean, Hjemslev, Bloomfieldean, Post Bloomfieldean, Tagmemic, Prague school, Firthean, Transformational Generative Grammar-TGG) and other language use and usage theories. Each theory has its own structural and functional qualities, and the efficacy of each theory depends on precision, inferences and demands. It should be noted that most of the terms whichnon-linguistics theorist employ to talk about language (‘word’, ‘syllable’, ‘letter’, ‘phrase’, ‘sentence’, ‘noun’, ‘verb’ etc.) originate as technical terms of traditional grammar and are no less ‘abstract’ in their reference than the more recent creations of linguists (Lyons, 1968:1). The analysis of grammatical structure is not done haphazardly but with salient analytical application. Schneider (2006) has the view that analysis of language is adhered to linear or non-linear structure of essay/paragraph or mixture of both.

2.7.1 Traditional Grammar

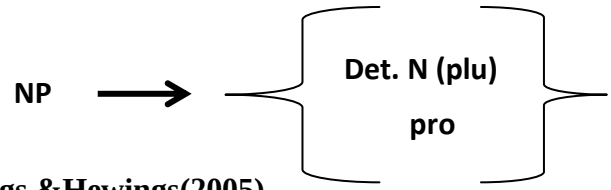
Traditional grammar like so many others of our academic heritage goes back to Greece of the 5th century before Christ. For the Greek's 'grammar' was first a part of 'philosophy'. It was a part of a general inquiry into the nature of the world around them and of their own social institutions. Kuchera (1975) classifies traditional grammar into *theory of word* and *theory of sentence*. The theory of words embraces a division of words into categories- a theory of word types or parts of speech, a theory of the inflection (gender, number and case) of words and a theory of word formation, while the theory of Syntax or sentence embraces a theory of sentence parts and sentence structures and a theory of the forms and positions of words in a sentence (variably paradigmatic or syntagmatic). The Greek philosophers debated vehemently on whether language (especially the structural and functional aspect of word) is governed by 'nature' or 'convention'. In the discussion of language, the distinction of 'nature' and 'convention' was made to turn principally upon the question whether there was any necessary connection between the meaning of a word and its form. Various ways were recognized in which the form of word might be naturally appropriate to its meaning (*as in mouth of the river, or neck of the bottle).*

Another distinguishable feature of traditional grammar is the dispute between 'naturalist' and 'conventionalist'. The Greek is words for regularity and irregularity in our sense of these terms are 'analogy' and 'anomaly'; those who maintained that language was essentially systematic and regular are generally called *analogists*, and those who took the contrary view are referred to as *anomalists*. The anomalists did not deny that there were regularities in the formation of words in language, but pointed to the many instances of irregular words for the formation of which analogical reasoning is of no avail (child, children etc.) and also to the multiplicity of different 'analogists' that had to be recognized for word of the same class (this is more striking for Greek

or Latin than for English). Traditional grammar is concerned both with linguistic form and grammatical meaning; acknowledgement of the relationship between context and grammar is limited.While traditional grammar is generally said to have been subdued by more modern approaches since the middle of the 20th century, the influence of traditional grammar on many current grammatical descriptions and on the teaching of grammar to native and non-native speakers of English is considerable.

2.7.2 Generative Grammar

The most prominent and influential approaches are those derived from the work of the American linguist Noam Chomsky (starting with publication of *Syntactic Structures* in 1957), which came under the heading 'Transformational –Generative' Grammar- TGG (or sometimes just 'generative'. Generative Grammar differs from the traditional approach in a number of ways. First, the formal device for representing language is radically different, while word class labels (nonverbal etc.) are similar. Generative grammar defines grammatical classes in linguistic rather than notional terms, for example, while traditional grammar might define a noun as a word used for naming a person, place etc. Generative grammar defines it in formal terms, referring perhaps to the fact that a noun occurs before plural-s or its alternant, or after *the* or adjectives ad are composed with the presence of many rules. Here is an example of a phrase structure rule (Celce – Murcia and Freeman 1983:11).



Hewings &Hewings(2005)
Fig 4: Phrase Structure Rule

Second, the widely accepted belief of TR was that grammatical description could be produced by applying appropriate procedures to a 'corpus' of language. Chomsky rejected the view that a grammatical description should account for what is observed in a body of data. Instead, he argues that a grammar should be able to generate all the grammatical but not of the ungrammatical sentences of a language. Generative grammar, then, is concerned with what ispossible and with what occurs in language use. Thus, Matthews (2007) sees generative grammar as "A set of rules which indicate precisely what can be or cannot be a sentence in a language".

Third, the concern of generative grammar is to present the relationship between or among linguistic features and the innate ability of human beings to master language. Not all of the language produced by a native speaker will reflect his/her knowledge of a language (that is, the knowledge of its rules). Because of performance factors such as memory lapses, false starts and so on, some speech data will be 'tainted' or 'degraded' (Ouhalla, 1994) and therefore not useful as evidence of innate knowledge.

Transformational Grammar-TG is a linguistic theory that describes language in terms of transformations applied to the underlying deep structures of sentences which can actually occur (Pearsall, 1999). The deep structure is an underlying logical relation of the element(s) of a phrase or sentence while the surface structure is the structure of a phrase or sentence in a language, as opposed to its underlying logical form (Chomsky, 1965).

2.7.3 Transformation Generative Grammar Versus Structuralism

- TGG recognizes language as a 'rule-governed' system.
- Structuralism considered language analysis on corpus form.

- Overdependence of formal aspects of language, structuralism is accused of meaning neglecting.
- TGG is preoccupied with native speaker-'langue' and 'Parole'; 'competence' and 'performance'.
- TGG lays emphasis on the productive or creative character of language.
- TGG is concerned with universality of language. (Stern, 1987:144-146 & Lightbown 1999).

2.7.4 Formal and Functional Grammar

Lock (1996:1) suggests the formal approaches of functional grammar and sees it as a set of rules which specify all the possible grammatical structures of the language. In formal grammar approach, a clear distinction is usually made between grammatical (sometimes well-formed) sentences and ungrammatical sentences. The primary concern is with the forms of grammatical structures and their relationship to one another rather than with their meaning or their uses in different contexts. Formal analysis of language here concerns on two points: reviewing linguistic elements as forms that base the kernel of text formation and by formal possibilities in which such forms are composed to form textual units through rules of formations.A functional approach on the other hand sees language first and foremost as a system of communication which analyses grammar to discover how it is organized to allow speakers and writers make and exchange meaning, rather than insisting on a clear distinction between grammatical and ungrammatical forms. The focus is usually on the *appropriateness* of a form for a particular communicative purpose in a particular discourse/context. The primary concern is on the functions of structures and their constituents with their meaning in context.

In functional approach, ascription of nominal reference is normally context determined as nouns and are used only in accordance with pragmatic factors (Nigel, 2010). In view of this, Ekpoma (2005:43-44) postulates that "Names are trademarks for a person's identity, and, sometimes

could reveal the character of that person and the meaning of name it bears*"*. The books of Bandele enshrine compatible substantial links of characters' names that bear different culture and identity; this improves adequately *the context of aestheticism.*

2.7.5 Speech Act Theory

The pragmatic analysis of language can be broadly understood to be the investigation of that aspect of meaning which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to context in which they are uttered (Leech & Short 1981). Halliday on the other hand insists that without an examination of grammar there is no reason for making any classification of language uses, unless for making any particular classification of language uses, thus one uses 'external' psychological or sociological generalization about the uses of language. He finds in the structure of clauses three functions: ideational, interpersonal, and the textual as earlier examined.

Fundamentally, inferring the function of what is said by considering its own form and context is an ability which is essential for the creation and reception of coherent discourse and thus for successful communication. The principle of *politeness* and *cooperation* are not, on their own, enough to provide the explanation for this inference. To do this as seen, there also need knowledge of the physical and social world. There also need to make assumptions about the knowledge of the people with whom we are interacting. Austin (1962) and Searle (1969) came up with '*How to Do Things with Words'* and '*Speech Act Theory'* respectively to back up language functions/uses, they classified it into three pragmatic forms: *phonetic act; phatic act* and *rhetic act*.

Searle reinforced the language analysis by distinguishing *Performatives* and *Constatives*. Austin elucidates that "The total speech act in the total speech situation is the only actual phenomenon which, is the last resort". Wetterstrom (1977) and Lycan (1999) explore on the nuclei utterance, proposition, sentence, and formal apparatus in contextual communication, while Grice developed what is known as *Conversational Maxims*.The Speech Act as outlined by Austin and systematised by Searle represents a basic unit of communication. Searle expresses:

> The reason for concentrating on the study of speech acts is simply this: all linguistic communication involves linguistic acts. The unit of the linguistic communication is not, as has generally been supposed, the symbols, word, or sentence, or even the token of the symbol, word, or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech act. To take the token as a message to take it as a produced or issued token more precisely, the production or issuance of a sentence token under certain conditions is a speech act, and speech act… are the basic or minimal unit of linguistic communication.

As confirms earlier, the Speech Act, as a unit of communication, must not only organize the signs but also condition the way in which these signs are to be received. Speech Act are not just sentences. They are linguistic utterances in a given situation or context, and it is through this context that they take their meaning. Speech Act isa unit of linguistic communication through which sentences are situated and make meaning in accordance with their usage. In support of speech event exploration, Riley (1985:16) developed a model as;

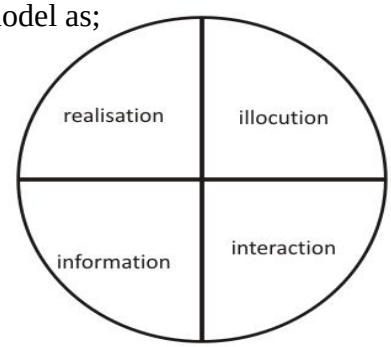


Fig 5: Speech Act and Communicative Context

2.8 Pragmatics-Discourse interplay and Text Linguistics

The importance of pragmatic theories in language learning is two-folds. First, the divergence of function and form which means that one cannot rely upon using only form. In production, text linguists need to choose the words which must suitably realise their intention, and this does not always entail the most closely related form; in reception of language, given the human penchant for indirection, they also need to be able to move from one form to the function.Gumperz (1977) opines that pragmatic discourse is accessible mostly owing to contextual cues that help in interpretation of meaning beyond referential meaning. This consist selection of words, prosody, rhythmic pattern and socio-cultural knowledge. In view of this, Cook(1989) proposed a model favourable for pragmatic study of language.

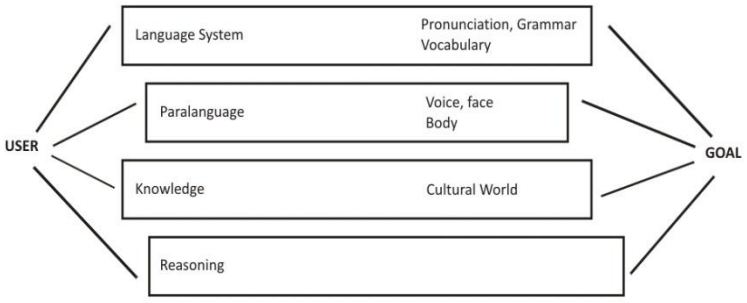


Fig 6: Pragmatic Construct

Abdulrasheed (2011:28) quotes Osisanwo (2003) that,

> A number of features are common to discourse analysis and pragmatics. These include speech acts, context, inference, presupposition and implicature but with the slightly different goal and levels of emphasis. Since both of them deal with human interaction through language, they should be seen as cousins or linguistic relations.

Communication, therefore, achieves great impetus by means of pragmatic markers such as well, you know, so etc. although the selection of any of these is context-determined from the

interpersonal interraction, formal or otherwise of the communication, style of the speaker or writer etc. These Pragmatic or discourse markers are seen by Trex (2010) in Adegbite (2013:43) "As a class of signals that communicators use to manage conversation". They perform many things: they contribute to local coherence of adjacent phrases; they help in turn taking and repairs; they contribute to social reality…(Ruhleman 2007).Mey (2010) views pragmatic act as "An act thus framed, set up to be accomplished, and subsequently carried out with minimal contextual implication".Alan (2000) acknowledges the voice of Iser (1978) adding that, the pragmatic nature of language has been most clearly brought into focus by ordinary language philosophy. This has developed concepts which, although are not meant to be applied to function, and can nevertheless serve as starting point for the study of the pragmatic nature of literary text. The speech act theory derived from ordinary language philosophy is an attempt to describe those factors that condition the success or failure of linguistic communication. These factors also relate to the reading of fiction, which is a linguistic action in the sense that it involves an understanding of the text, or of what the text seeks to convey by establishing a relationship between text and reader.

2.9 Review of Previous Studies

Different studies on the influx of context and text have been conducted paying attention on varied modes and approaches in which the two textual powers permeate in the overwhelming understanding of text as a system of communication. For instance, Mgboh (2009) sees cohesiveness of text as among the bases of textual artfulness. The study discovers that readers of newspaper find it very impressive in the way and manner newspapers use elegant and expressive language via the effective use of cohesive and cohesion devices.

Studies went beyond the exploration of how text and context function but the extent in which internal unity of text as a whole is gainfully achieved. Such researches view issues like text, texture and textuality. For example, Frank (2004), Abdulrasheed (2011) and Kasimawo (2012) dwell much on the intrinsic devices of text. Their discoveries posit that text as a semiotic system passes (in the art of making) through contingent linguistic, cultural and situational disposition. Similarly, the interdependence of linguistic and cultural construct is system determined, and as a system of transmission of ideas through propositional contents.

In addition to the intratextuality of text, other works began to flourish and take another unique shape in exhibiting how one text relates to other texts. For instance, Ibrahim (2016) avers the corresponding relation of texts of the same genre (poem) but of different authors. He did not remain within the gamut of intra-generic realm but also the embedding and embodiment of cannon formation, and also a corpus of literary engagement. Ahmad (2012) facilitates this trend as he chooses the relevance of history as a basis for intertextuality. Others like Dundes (1999/2003),Aragay (2005), Kurfi (2014) dwells prominently on the ground intertextuality of text. The unique quality of their projects attributed that text of different genres and authors posit such double-voice correspondence. However, this study situates its distinctiveness by close overview of the prior studies. It assumes that two text of intra-generic and intra-authorial can manifest different levels of intertextuality most especially using functional linguistic approach. This therefore forms the bedrock of the preoccupation of this dissertation.

2.10 Theoretical Framework

The theoretical modelof analysis adopted in this research is a blend of Halliday's *Systemic Functional Grammar-SFG* (2004) through the rubric of *Scale* and *CategoryTheory*, and Halliday

and Hasan (1976) *Cohesion*. The focusis to unveil the contextual and intertextual configuration of the primary data. The first strength of SFG is that it places language as a *Social Semiotics* which controls language from grammatical and social function. The theory provides an analytical framework for analysing how texts are functionally structured to make meaning and project the intentions of text producer. It provides an in-depth explication of functions of language. It presents language as a tool for construing human experience, enacting interpersonal relation, and also for constructing texts. It seeks to look at the primacy of language and how it acts upon and is constrained by the social context in which it functions.

Halliday upholds that, the explanations of linguistic phenomena needed to be sought in relationship among *systems* rather than among *structures*. He adds that grammar is not just a system but systematic functional. He argues that the explanation of how language works needed to be grounded on a functional analysis, since language has evolved in the process of carrying out certain critical functions as human beings interacted with their 'eco-social' environment. In view of this, SGF studies text at twofold levels: micro-level which seeks to unearth specific language and linguistic items, and at macro-level which primarily functions in what Halliday popularly called *Multi-leveled function*. He further explains that English grammar include four components and represents four functions that language as a communication system is required to carry out the experiential, the logical, the discourse and the speech functional or interpersonal.

The accomplishment of the functional aspect of grammar in this study is determined by the work of Halliday's *Scale-and-category theory* which affirms that the description of any language requires theoretical categories of *unit, structure, class* and *system* of the grammar of the language. Fowler (1971) in view of this explains that the analysis of *Level-and-Category* approach operates on the basis of a model which postulates the existence of *substance, form,* and

context. Substance is the physical matter of speech or writing, a 'surface' or a 'medium' without meaning. Form is the level at which meaningful patterns are found. It is the primary level for analysis, and has two sub-levels, grammar and lexis, while context comprises all relevant things outside language. Moreover, the concept *scale* -and-*category* as Stern (1987) postulates, captures the fact that, the four universal categories can in all languages be arranged in a rank order from lowest to highest (bottom-up) rank scale. Thus, in the grammar of English it is possible to identify in ascending order 'morpheme', 'word', 'phrase' (or 'group'), 'clause', and 'sentence'. The rank scale according to form is also structured hierarchically comparable to the ranks found at the level of discourse which sets out the relationship between discourse, form and substance and between all ranks. Haynes, (1989) presents this by a model,

LEVEL OF DISCOURSE	rank of transaction	
	"	" exchange
	"	" move
	"	" act
LEVEL OF FORM	"	" sentence
	"	" clause
	"	" word- grouping
	"	" word
LEVEL OF SUBSTANCE	"	" tone group
	"	" toot
	"	" syllable
	"	" phoneme

Fig.7: Rank scale at discourse and grammar: Haynes 1989:52

Riley (1985) adds that the functional aspect of grammar performs the explication of the participant, role and status in communicative interaction. By interaction (or discourse) acts, it means those acts which realize and impose the interactive structure of the discourse. Fundamentally, the interactive structure is to be found and described in terms of *who* speaks *to*

whom and *when*; that is, in terms of turns and their relative distribution. However, Ibrahim, in *Journal of Nigerian Languages and Culture* (2011) expresses that 'Language is central to culture; people perceive the world differently depending on the available concepts existing in their language. One can look at a clause from the functional aspect of metafunctional aspects of language especially that language as a process has to be produced and received, and each suggests different ways of dividing a clause and labeling its component parts. Thomson (2004) in Beard (2008) illustrates this by dividing and labeling (using SFG Terminology) the components of a clause:

Table 3: Thematic Metafunction Analysis

Did Awwal take his laptop?		
Type of structure- Did Awwal	Take	His laptop
Experiential- Actor	Process	Goal
Interpersonal-finite subject	Predicator	Complement
Textual- theme	Rheme	

Table 4: The Simultaneous Metafunctions in the Structure of the (English) Clause

In the open glade the wild rabbits danced with their shadows.

Metafunction:	System:	In the open glade	the wild rabbits	Danced	with their shadows
Textual	THEME	Theme	Rheme		
Interpersonal	MOOD	Adjunct Residue(1)	Subject Mood	Finite Predicator	Adjunct Residue (2)
Ideational	TRANSITIVITY	Location	Actor	Process	Accompaniment

Matthiessen & Halliday (2004) Adopted by Daura in Audu & Daura (2011:6)

2.10.1 Theme and Rheme

Halliday's theory of *Thematisation* emanates from the umbrella-SFG*and* recognizes that there are two kinds of roles (the grammatical and stylistic) that govern the ordering of words and phrases; or in more technical language, that '*sequential ordering'* and this may be Purely syntactic, orSyntactic and contextual. In addition, the main grammatical resource for expressing the experiential function is *transitivity,* so analytical focus is on the kinds of processes being talked about and the participant involved. The main grammatical resource for expressing the interpersonal function is *mood* (declarative, interrogative or imperative), so analytical focus is on such things as the order of the subject and verb element. The main grammatical resource for expressing the textual function is *information structure*, so analytical focus is on item which is placed first in the clause. The initial element, the *theme*, often picks up on information in the later element, the *rheme,* in a sequential comment of a clause and thereby facilitates cohesion (Brown& Miller 1991).

2.10.2 Cohesion

At the level of textual unity, Brown & Yule (1983), view that the primary determinant of whether a set of sentences do not constitute a text depends on cohesive relationships within and between sentences, which creates *texture* ofthetext. A text has texture and this is what distinguishes it from something that is not a text. In this research, the analysis of linguistic units should be implicitly or explicitly bound together; they must not just be a random collection of sentences per se. The connectivity of the elements of a text is essentially a matter of meaning and reference. Cohesion as a contextual marker is considered a source of contextual information relevant to sentence interpretation and can be found in discourse, the connected series of utterances produced during a conversation, a lecture, a story or other speech act (O Grady, Archibald, & Katamba, 2011:227). The textual function in discourse relies on the potential of

language to knit together a sequence of meanings to form a text. To achieve this, is to work with coherence and cohesion. Thus, coherence and cohesion marks text process on moving forward or flashback. This is done using connections such as so, in other words, similarly, well, then etcetera.

Coherence is a more general term than cohesion. It refers to the factors other than cohesion which help the reader to see the text as a whole. Sometimes meaning is not determined by any explicit grammatical cues, but can be influenced by gathering the connection from the meaning of the sentences concerned and from the context of situation into which they fit. However, violation of the appropriate sequence of this orderliness, the textual texture would be destroyed and lack pragmatic fluidity. Abdulrasheed (2011) cites Halliday (1976), viewing that, discourse is considered to be cohesive through, generally speaking, the *intra-sentence* and *inter-sentence* connection devices that all the ideas in the text can hang onto one another to make a coherent whole, and this is one of the theoretical perspectives of this study.

Cohesion(being lexical or grammatical) is a relation between meanings and of grammatical units. Cohesive ties exist between elements in connected sentences of a text in such a way that one word or phrase is linked to other words or phrases, thus, an anaphoric element such as a pronoun is treated as a word or words. Although there are claims that cohesive links in texts are used by text producers to facilitate reading or comprehension by a text receiver (Rochester & Martin, 1977, 1979, Kallgren, 1979). Leech & Short (1981) classify coordination and subordination as cohesive properties. Thus, Short (1989) explains that the grammar of language of text is attained by what he terms*cohesion of foreground.*

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter highlights the methodologies of the research. It embodies the selection of the research methodology, data collection techniques and sources for the data. It also addresses coding system by which the researcher's explanations be conducted; stating apparently the technical operations of the structural formation of the texts, as well as presenting brief discussion of the analysis procedures.

3.1 Sources of Data

This research focuses on the functional linguistic analysis of intertextuality and context of Bandele's *The Man Who Came In From The BackOf Beyond* and *Burma Boy*. The methodology of the sources of data dwells on content analysis. Thus, data collected were from two major sources; primary and secondary sources. The primary source includes selected texts (the novels) while the secondary sources comprise other relevant materials (both written and spoken). The secondary sources are to supplement and solidify upon the primary source. In other words, the researcher used a plethora of techniques to generate analytical and conceptual frames for the texts analysis. It is imperative to state that significant source of data is from library; it is a library/text-based research.

3.2 Method of Data Collection

An independent and empirical research examines subject or case study mostly not in its entirety but in manageable sample and proportion as this supported by Olaofe (2010). This is due to insufficient time span, nature of the research subject, research input and other technical inadequacies. This research, though confines to two texts (novels) will examine certain paragraphs, sentences and other linguistic structures relevant for the examination of the texts.

3.3 Procedures for Data Analysis

As mentioned in the theoretical framework, the yardstick of this research is on functional linguistic aspects of language construction. Thus, the rubrics of Halliday (2004) Systemic Functional Grammar from the perspective of *Scale* and *CategoryTheory*and Halliday & Hasan (1976) Cohesion are appropriate in this study. They provide the basis for genuine and solid explication of the intertextual and contextual aspects of the texts. Therefore, among the components of the theoretical framework adopted in this research for effective analysis include linguistic properties such as thematic analysis through the process of *thematization* and *staging*. These involve linear organization of linguistic structures(mostly clauses). Occasionally, it is considered as *discoursal rather than sentential process*. Thematic organization facilitates the understanding and identification of the writer's topic area, and the organizational pattern of the paragraph.

Thematic and Rhematic arrangement furnish the formal flow of a clause structure and provide the explanatory expressions of such structure (given and new). This is suitable that *given* information is specified as being tested by the speaker as 'recoverable either anaphorically or situationally, and 'New information' is said to be focal 'not' in the sense that it could not have

been, but in the sense that the speaker presents it and not been recoverable from the preceding discourse'.

Similarly, the inclusion of ellipsis, substitution, reference and other cohesiveapparatus in text development plays vital role in the functional analysis of given and new information. This eventually resolves within the interplay of the intertextuality and context of the texts. Context here needs to be analysed for interaction between thematic and rhematic relation. Thematic and rhematic structures and their functions determine the degree of textual cohesion, mood and transitivity. To achieve thematic order of elements in English language there is extensive use of different transformational processes such as passivation, object fronting, clefting etc, andthis has to be undergone through both grammatical and formal operations. This framework establishes the fact that textuality is gained when a text is cohesive which subsequently results in coherent textual entity. This fact is enhanced with the view that cohesion and coherence are prominent part of the Constitutive Principles of text,especially while examining context development in relation to *ContextualConfiguration* (CC) as a determinant in textual unity.

The attainment of context and intertextuality is via Textual Metafunction. The text is seen as containing message; each message is contained in a clause. The message is structured in various structures and functions. Each unit contributes to the contextuality either by interpersonal, ideational or textual or both. Cohesion in textual relation forms the basis for lexical relation in Co-classification, Co-reference and Co-extension. These models pave way for the adequate confirmation of relevant points to be made with adequate reference to the texts.

3.4 Procedures for Data Analysis and Coding System

Halliday's thematic and rhematic (topic and comment as suggested by some text linguists) notion will basically form part of the analysis procedures and will be coded and represented as TH-Theme; RH-Rheme; MTH-Marked Theme; MRH-Marked Rheme.Thematic/Rhematic function is successfully attributed to a taxonomy which structurally harnesses linguistic analysis. This procedure takes the substance of cohesion elements such as substitution, reference, ellipsis, conjunction, and lexical cohesion. Each item contains some elements which shall be used and explained in details in the analysis. Similarly, the theoretical framework will be adequate to translate the Firbas (1992) model in details which appears as:

(Set)ting - this is expressed normally by temporal or spatial reference. It shows the pragmatic function of theme in space and time;

(Pr)esentation of phenomenon - here, the theme is presented with the conveyance of thrust or phenomenon of communication;

(Ph)enomenon presented - this embodies the posture of the semantic and pragmatic load of a theme. It gives not only the structural density of communication but equally with functional properties of the phenomenon of the communication;

(B)earer of Quality - the dynamic function of theme here is to envisage the bearer of quality of communication, not only that, but also account for the pragmatic-semantic role of actor or agent of the action;

(Q)uality) - the thematic role here is virtually to explicate on the efficacy of communication as it is supported by subsequent rheme;

(Sp)ecification FSp - this is the realization of how pragmatic-semantic function of theme is performed by the extent of uniqueness of grammatical subject, and how it portrays assemblages of items through specified bearing in communication dynamism.

The analysis involves two texts, and will be done one-by-one. Under the first text, 18 clause(s) or set of clause(s) are selected and are represented alphabetically A-R. The Second text, 21 structures are sampled and are represented **1-21**. Some structures contain more than one clause/form, in this case, all the clauses or structures are included in a single table, for example, in the analysis of the first novel, table **O** contains two clauses as **O1**&**2** whereas in the analysis of the second novel, table **19** has set of three sentences as **19A, B**&**C** respectively.

The analysis also involves tabulation and interpretation below each table. Each table has at least three columns depending on the number of clauses to be analysed. In whatever form the table is used, each is vertically drawn into nine columns entries, from the column of serial number to intertextual column. Against each exponent, plus **(+)** or minus **(-)** or both are used to mark presence or absence of the highlighted topic feature(s) of the analysis (from type of structure to intertextual column), and is done in a grid system.

On top of each table, a sentence or a set of clauses to be analysed is written in *italics*, **underlined**, superscripted and enclosed in between two double slanted lines//-----// and are used to enclose the theme (where available) of each clause. In addition, subscript coding system is appropriately used for thorough representation. A single square bracket **[----]** is used to enclose a single clause or structure, and a double or more than double square bracket **[[----]]** (depending on the number of clauses in a set of structure) are also used. In the case of thematic analysis in each table, each theme is marked by a **boldface** mark rather than how they are analysed on top of the tables.Where the structure is entirely themeless, it is bolded and written in italics in both the table and in structure on top of the table. Other symbols are presented in equating inter and intertextuality manifestations, in section **4.5, 4.6**, and **4.7**. Where sometime a paragraph is presented for analysis, only the bold-highlighted sentence will be used for analysis. These

collectively form the gamut for the functional linguistic analysis of intertextuality and context of the texts under investigation.

CHAPTER FOUR

PRESENTATION OFDATAAND ANALYSIS

4.0 Introduction

The main thrust of this chapter is to present and provide the raw research data and discussions. All the linguistic structures to be viewed, reviewed, and analyzed are systematically highlighted either by italicization, boldface, block-forms or any other forms as examined in chapter three for quick and easy identification. Since the research is non-quantitative; it involves analysis on adequate qualitative interpretations. Thus, clauses and other linguistic structures of the primary data are written followed by thorough interpretative analysis. This is done throughout the entire data and across the two texts: *The Man Who Came In From The Back Of Beyond* and *Burma Boy.*

4.1 Synopsis of *The Man Who Came In From The Back Of Beyond*

The story commences by narrations abouta character, Maude, who was first presented using pro-form-HE-*"He walks like a wraith in a nightmare*". This is the beginning clause of the entire novel. Thus, Bandele places the text into five consecutive chapters.

In the initial chapter, the characterisation bases Maude who is being presented via the discovery of self-narration and depiction, and the story of Maude flourishes and ensembles by himself systematically in a mode of complex and heterogeneous formulation.From childhood, he was

brought up by a less privileged family whose story enjoys the trauma of social-ill and psychologically disorientation leading him to a cul-de-sac life. After the departure of his father who was involved in a tragedy of political aftermath, his mother became confused on what to partake in the rest of her life as she resolved to move down to the North, Jos to be explicit, to occupy the remainder of their life and earn a descent livelihood. Her conviction was not fully fulfilled, hence disillusioned after which she joins the trade of prostitution.Maude keeps the narration, saying that he eventually opted to relocate to where he can enjoy his dignity, he moves up and down facing a plethora of risks. After scavenging for livelihood, he was opportune to secure a good living, in the end, he was posted to Kafanchan for NYSC scheme, this is the beginning of his life as a teacher.

The second chapter continues on another character-Bozo Machika whose Biblical name is David. Bozo also benefited from the ruins of family affairs, after the homicide of his father by his mother for incest, he became derelict and eventually decides to secure alternative sources of good livelihood. His life remains unchanged and he ended-up engaging in different social malpractices. He ends up meeting with Mitchel, a very indecent character who is an ex-military officer and a victim of the Biafran/Nigerian Civil war.

In the chapters that follow, a psychologically bankrupt Bozo leaps from frying pan to fire. In his effort to demoralize the bliss of the society, he unilaterally spearheaded a gang of almajirai- the derelict children, to rapture the severity of Kafanchan. Eventually, he was declared wanted by the security personnel.

The concluding chapter wraps up the narration by a *flashback*, to borrow a literary term, where Maude is reintroduced using literary style. It becomes conclusive using the pro-form of *I* and *We*. In essence, the story is assumed to be a quasi- real-life account of oneself by literary proxy.

4.2 Synopsis of *Burma Boy*

The account of this book is popularly on the discourse of war and surreptitiously on the moral-flux of a society, the book is crafted in five chapters laced with a prologue-Cairo, *Hailakindi; Aberdeen,Tokyo;White city* and *That is All.*

Ali Banana, an indigenous apprentice, was brought to jointly fight the enemy group in the Second World War. As he steps through, he was led and supported by national and alien army squads.While the war intensified, the army became virtually deserted causing different in-group-Chindist squabble, though this did not halt the smooth flow of the war. Major Wingate who later changed to Janar Wingate was ebulliently able to spearhead the expedition, which crippled the Japanese invasion.

In the war discourse, Bandele, is economical with words in his bid to navigate the ideals of self-actualisation, self-defense as well as right social up-bringing, where he metaphorically induces generic representation, for example where he says "*We are all agents in the trade of war".* He dramatises the textual episodes and characters by local settings such as spatial settings of Zaria, Kaduna, Sokoto, Katsina Ala among others. He situated the text with significant adoption of native nominal terms such as Ali Banana, Samanja Damisa, Dogo etc. mainly to situate the local

indigenes performance from all sorts of ethnic ebbs and locations in the heat of the Second World War. He did not restrict the narration to the realm of war, but transcends the in-depth flux of scouring through detailed facts of the personages of the text characters of their socially-attached philosophy of life and theological etiquette, on Page 189 of the novel for example where he says "*Do not go near fornication. That is what it says in the Great Books".* This means Bandele weighs religion and indigenous culture as parataxis, as each provides right verdict to the purposive life of man. In another episode, Bandele expresses *"The two boys were both Almajirai pupils at allo schools, derelict open-air madrahs….* To him, in the quest for knowledge, they end up conniving with group of thugs primarily to perpetuate delinquent acts.The Book ends by casting its spot-light on Ali Banana who was illusioned to be a war-warrior, with chants of charming military songs. In the end, he concludes the text using Hausa term- *Kurungus-kan-kusu*, meaning that, the narration is seemingly a tale to be told.

4.3 Analysis of *The Man Who Came In From The Back Of Beyond*

A) *[*$\frac{//Like\ a\ Hindu\ corpse\ they//}{UTH,PH}$*were cremated on a pyre.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/ -Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter-textuality
A	*Like a Hindu corpse they were cremated on a pyre*	+UTH +RH	+T	-	-	+PH	+	+

The thematic structure of the highlighted structure is the theme of the clause which is unmarked and is predicated by an unmarked rheme and this is by the fact that theme according to Brown and Miller (1991) manifest usually at the beginning of a clause. The theme appears topical. The topical theme *they*which is also the subject is an anaphoric reference which refers to the familyof Bozo whose mother was burnt to death as a result of conflagration. The theme is also counted as the thematic phenomenon carrying relevant field of the proposition. Firbas (1992) notices that each communicative proposition should basically contain phenomenon and the presentation of the phenomenon, and each clause ought to contain both coherence and intertextual relevance.

B) *[*$\underset{UTH,PR}{//The\ story\ \ of\ your\ life//}$*reads like a book, sir, I remarked, impressed]* .

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ Structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter-textuality
B	***The story of your life*** *reads like a book, sir, I remarked, impressed.*	+UTH +RH	+T	-	-	+PR	+	+

The unmarked theme as used above provides only topical property which is hosted by a rheme. This means that the theme is rather not exclusively the bare phenomenon but the presentation of the phenomenon which becomes indirectly presented. The endophoric reference *your* is contextually recoverable and refers to the Literature teacher-Maude who narrates and bases the

background and storyline of the novel. Thus connection between the pro-forms and the nominal property confines the texture of the novel as Taglicht (1984) and Cook (1989) argue that sentence becomes firmly cohered by discourse unity. In addition, they achieved both inter and intratextuality through contextualized properties.

C) $\frac{[//Bozo\ Machika//}{UTH,PR}$ *was a few months after or before Nigeria unshakable herself from British imperialism.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ Structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)	+/- Cohesion/ Coherence	+/- Inter-textuality
C	***Bozo Machika*** *was a few months after or before Nigeria unshakable herself from British imperialism.*	UTH	+T	-	- RH	PR	+	+

This clause contains unmarked and simple form of thematic element which also bears topical prominence. It is supported by a rheme which provides details of the process and accounts of events that affect the social milieu of the subject or theme of the clause. The pro-nominal form *herself* as functioned in the clause refers to the entity when British imperialism happened, that is Nigeria.Though,Nigeria is not mentioned in the clause but can still be inferred by linguistic variability and flexibility of backward reference of previous clause function, hence achieves coherence. The theme of the clause is represented by presentation of the phenomenon. In support

of intertextual relation, the theme/rheme represents salient position. This argument is in conjunction with what Daura in Abdu and Daura (2011) views as the dense carrier of communicative event.Intertextually, the writer surreptitiously bases his writing style and content as contextually inferred here in warfare and colonialism. By this, it can discernibly be asserted that the reader can use presuppose intertextual relevance.

D1&2) *[[$\frac{//'Oh!,Burma',his\ father//}{MTH,PH}$had amused]. [$\frac{//Then\ he//}{MTH,PH}$shrugged and said, 'Not that I expected a son-of-a-bitch to understand'.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/ -Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/Coherence	+/- Inter-textuality
D1	***'Oh!, Burma', his father*** *had amused.*	MTH RH	+T +S	_	+	+PH	+	+
D2	***Then he*** *shrugged and said, 'Not that I expected a son-of-a-bitch to understand'.*	MT	+T +S	+		+PR	+	+

The theme in D1 is contextually marked, and marks the interpersonal and textual stature. Textually, the *Oh!* which is used in form of exclamation buttresses a kind of continuative theme which binds two the consecutive thoughts into an organic form. It is also complex and heterogeneous. In the D2 sentence, *then* is used as another continuative textual theme which supports the anaphora *he* to substantiate another theme (in both topical and structural). But *his* in

the first sentence refers to Bozo whose storyline shines. The personal pro-form-I springs to forward- point Bozo's parent. In both clauses, the themes represent the central field of the clause; they are therefore the presentation of phenomenon. The structure forms solidly cohered. Beard (2008) situates the notion that a text can only achieve its texture when linguistically cohered. Cook (1989) in corroborating on that, expresses that coherence of text depends upon the embodiment of cohesive links. Also in a bid to provide intertextual background, the use of son-of-a-bitch marks relationship with other usages in the other novel, as it was mentioned sporadically. This therefore marks the cohesiveness of the text.

E) *[$\frac{//But\ when\ he//}{MTH,SP}$entered high school he went to Kagoro Secondary School-he was adored by very few of the masters.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ Structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
E	***But when he*** *entered high school he went to Kagoro Secondary School-he was adored by very few of the masters.*	UTH RH	+T/+S	+	-	+SP	+	+

The use of *but* marks a contrastive conjunction. It ties up the clause with information in the preceding clauses. The underlined phrase is pragmatically marked as the theme and is specifically stated in the formation of the clause which was patronized by marked and complex

rheme. The use of *he* further favours cohesiveness of the construction. It serves as anaphoric reference rendering reference to Bozo. The *he* as backward pointer is used sporadically with the aim of solving otiose repetition and to harness substitution of nominal class with pronominal element and the clause buttresses specification of the statement, as such the attainment of the clause proposition. The sentence also shows presence of intertextuality and it achieves effect on the internal linguistic interplay as Abdulrasheed(2011) voices out.

F) *[* $\frac{//Embittered,he//}{MTH,PH}$ *enlisted in the army, saw action during the civil war and had a hole the size of a ping pong ball embossed on his cheeks by enemy bullets during a major trench-to-trench exchange of fire.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
F	***Embittered, he*** *enlisted in the army, saw action during the civil war and had a hole the size of a ping pong ball embossed on his cheeks by enemy bullets during a major trench-to-trench exchange of fire.*	+UTH +RH	+T	-	+	+PH	+	+

The underlined part is the *topic* of the clause is indeed the phenomenon of the statement, and appeared to be marked and supported by *very* expressed and heterogeneous marked *comment*.Taglicht (1984) in a bid to conform on textual effects sees that both topic and comment control the proposition of a clause, and Leech and Short (1981) tune that informational composition of a clause is being regulated by structural disposition. Intertextually, the writer

furnishes textual coherence through lexical relation. For example, the inclusion of army in the clause determined the discourse conformity with the two texts as both capitalized on war affair which is among the thrust or bases of the novels. Both the subject and possessive anaphora used contextually referred to Bozo whose story line flourishes. These unite the texture and textuality of the novel.

G) $[\frac{//But\ that//}{UTH,SP}$*was in those days, the days when you rely on your father to call you a son-of-a-bitch, your mother to talk God with you, and your sister to tell you about the new suitors]*.

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/ -Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/-Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
G	***But that*** *was in those days, the days when you rely on your father to call you a son-of-a-bitch, your mother to talk God with you, and your sister to tell you about the new suitors.*	MTH +RH	+T	+	-	+SP	+	+

The cohesive property *but* provides an epitome of coordinating conjunction. Also in this text, it is used beside that function to furnish contrastive device between two situations-as a teetotaler and as a smoker. The theme of the clause which is also predicated by a rheme is marked, as such; it is contextually presented as specification of the information. Marked clause adds value to a clause especially in a declarative sentence (Brown and Miller 1991). Both *you* and *your* as indexical applied in the above formation is preferably used to mention the state of being of the character-Bozo. Besides being cohered, the clause buttresses intertextual connectedness majorly via discourse resemblance.

H1&2)*'My name is Mitchell,' the man said, 'Mitchell Socrates. I'm an ex-army sergeant. I was once a boxer but not a very good one. In those days, I was handsome-and please, I don't meant to be immodest- I was really good-looking. In my boxing days I use to model for the tobacco and soap companies in this country. But in the army, during Biafra, they caved in my face like a building demolished by a crane. I spent two years and some months in an army hospital. But it was no good. Women look away when the see me, men feel embarrassed and kids are afraid of my face****. I've gone to all over the country. From Lagos to Onitcha, from Kafanchan to Katsina Ala, I've been looking for some place where people would not for some reason be embarrassed at me, or sorry for me, or afraid of me…***

From the above paragraph only the **bold-highlighted** structure will be analysed as follows:

H1&2) *[[$\frac{//I//}{UTH,PR}$have gone to all over the country]. $_{UTH,SET}$[//From Lagos to Onitcha, from Kafanchan to Katsina Ala, I// have been looking for some place where people would not for some reason be embarrassed at me, or sorry for me, or afraid of me.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ Structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)	+/- Cohesion/ Coherence	+/- Inter-textuality
H1	***I*** *have gone to all over the country.*	+UTH +RH	+T	-	-	+PR	+	+
H2	***From Lagos to Onitcha, from Kafanchan to Katsina Ala, I*** *have been looking for some place where people would not for some reason be embarrassed at me, or sorry for me, or afraid of me.*	+MT +RH	+T	+	-	+PR	+	+

The theme of the clause in H1 is apparently simple and unmarked as well as the presentation of the phenomenon, that is in the first sentence. But in the subsequent sentence, it appears uniquely complex, marked and determined the presentation of the phenomenon. The writer's biography indicates firm intertextual reference. Johnston (2008) asserts that when author's presence in a text is not injected in deciphering meaning then the reader might have failed in the attempt to fish out proper textual reference. Thus, the intermittent use of names of certain geographical areas indicates high degree of intertextuality in both sentences, whereas both temporal and spatial references mark the internal property of text (Firbas 1992). The applicability of *I* is an endophoric reference, because it is used in the text not specifically referring to any character but to Mitchel who is also another character different from those mentioned in the same novel. This means they are cohered via systematic reference.

I) [$\frac{//They//}{UTH,PR}$ *were Almajirai, muslim boys sent by their parents or guardian to serve as acolytes disciples to famed itinerant Islamic teachers.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
I	***They*** *were Almajirai, muslim boys sent by their parents or guardian to serve as acolytes disciples to famed itinerant Islamic teachers.*	+UTH +RH	+T	-	-	+PR	+	+

In the above structuration, the cataphoric reference *they* is the theme and unmarked and referred to Almajirai boys who were the bearers presentation of the phenomenon of the theme. The

remaining part represents the rheme or comment of the clause. However, the author's advocacy on the notion of *Almajirai* as moral flaw and style in both texts flourishes intertextual manifestation. This is in line with Kristeva's (1986) definition of intertextuality; text in context relation with other text. In addition Bandele exercises good level of cross textual resemblance.

J) [$\frac{//Virginity//}{UTH,PH}$ *is a curable disease].*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon(PR) +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)	+/- Cohesion/ Coherence	+/- Inter-textuality
J	***Virginity*** *is a curable disease.*	+UTH +RH	+T	-	-	+PH	+	+

The nominal element-*virginity* marks the theme (also topical) of the clause. Hence, the highlighted constituent presents the hue and phenomenon of the proposition. It also represents the situation which is brittle and difficult to be controlled by members of the society. Both the theme and rheme are unmarked and simple. The background of the 'case clause' positioned the intertextual relation with other statements in the other novel. *Virginity*, here is contextually used asa sex moral phenomenon and as piece of information which transcends to the extraneous people-the readers. Ahmad (2012) in a bid to contextualize level of intertextuality situates the discourse of history and social heritage. This proves that Bandele did not work outside history

and tradition. As a result, the interdependence between the texts is enshrined significantly through lexical relation.

K 1&2) *[[* $\frac{//They//}{UTH,PH}$ *were heavenly knights; Lailahailla 'lla].* $_{UTH,PH}$*[//They// must go, in the name of Yarrasulilla and conquer the infidel.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
K1	***They*** *were heavenly knights; Lailahailla 'lla.*	+UTH +RH	+T	-	-	+PH	+	+
K2	***They*** *must go, in the name of Yarrasulilla and conquer the infidel.*	+UTH +RH	+T	-	-	+PH	+	+

The use of the word *they* in the two sentences,serves anaphoric reference, referring also to Almajirai. It is used as the theme and phenomenon of the clauses. To buttress the internal unitary of text, which is also determines the intertextuality, Beard (2008) and de Beaugrande and Dressler (1981) speculate the point that any attempt to gainfully realize intertextuality is subjected to its intratextuality, meaning that intratextuality and intertextuality are inseparable. In

the rhematic expression, the author used the religious assertions to elaborate on the thematic posture especially when attempting to fulfill their inspirational impressions. They are also used to clear another ground for inter-religious faction. Therefore variety of the expressions achieved both intra and intertextual relation. Similarly, the author dwells on religious teachings and self-inclination as the benchmark of intertextual resemblance.

L) [$\frac{//He//}{UTH,PH}$ *walked like a wraith, like a man in a nightmare.]*

S/N	Text structure	+/ Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
L	***He*** *walked like a wraith, like a man in a nightmare.*	+UTH +RH	+T	-	-	+PH	_	+

This is the opening clause in the novel, and the writer uses *he* not as anaphoric reference but rather as cataphoric determiner. Hence, the reader must painstakingly reclaim the referent by forward pointing to the subsequent presentation. Frank (2004) elaborates that the textuality of text depends on the textual unit which is also the structure of the message form. This denotes that the writer uses series of exophoric, endophoric, and cataphoric as well as anaphoric links to shape internal and external composition of the texts. *He*, as used above refers to Maude whose history is being presented. The cataphoric reference is also the unmarked theme which carries the topic of the expression and phenomenon of the clause.

M) *[$\frac{//So,she//}{MTH,SP}$ came to the north, to Jos]*.

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(P)	+/ -Cohesion/ Coherence	+/- Inter textuality
M	***So, she*** *came to the north, to Jos.*	+MTH +RH	+T +S	+	-	+SP	+	+

The theme is uniquely marked and supported by a continuative textual theme. Thus, it concretizes structural, topical and textual theme. The theme provides the specification of the point of the phenomenon. The anaphora is topical rather than structural. Halliday (2004) proclaims that a text can represent a set of sematic or pragmatic meaning, In Systemic Grammar, a sentence or clause can contain ideational, interpersonal and textual features. Palmer (1979) support Halliday even though he discussed it from Notional Grammar Perspective that interpersonal link is construed through mood and modality. The use of *north* and *Jos* represents firm repetition and this renders the efficacy of the elements of inter and intratextual uniqueness, and the existence of cataphoric reference impacts cohesive tie. Similarly *She* denotes Maude's mother who enjoyed the bitterness of life.

N)$_{URH,SP}$***So long as it's in French,***$_{URH,SP}$ ***English, Hausa, Igbo or Yoruba.***

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ Structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
		-TH						

N	***So long as it's in French,*** $_{URH,SP}$ ***English, Hausa, Igbo or Yoruba.***	+RH	+T	+T	-	+SP	+	+

This is a verbless continuative statement, and*it's*is used above to refer to the situation Maude encountered; interest in reading. The statement is basically specified and distinctly stated.The author of this novel dramatically backgrounds the intertextuality of the novels using ethnic relation inclination. Therefore, the admiration in the use of *Hausa*, *Igbo* or *Yoruba*by the author substantially confined the texts to navigate on a uniform pragmatic assemblage. In addition, the above structure is presented with zero theme but with the presence of rheme which provides the topic of the proposition.Owing to this assertion, it is pertinent to note Brown and Miller (1991), Leech and Short (1981), Abdu and Daura (2011) and Taglicht (1984) that a clause can de themeless but cannot be rhemeless. This is because, a theme gives or only give supplement information to rheme. Rheme here, positions the major stake of the communicative load.

O1&2) *[[*$\frac{//Oga//}{UTH,PH}$ *na so dem de steal?[* $\frac{//Na\ so\ dem//}{UTH,PH}$*de put salt for the injury for where you came from.]]*

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ structural**	**+/- Textual**	**+/- Interpersonal**	**+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)**	**+/- Cohesion/ Coherence**	**+/- Inter textuality**
O1	***Oga*** *na so dem de steal?*	+UTH +RH	+T	-	+	+PH	+	+
O 2	***Na so dem*** *de put salt for the injury for where you came from.*	+UTH +RH	+T	-	+	+PH	+	+

The author presents his ideologies using implicit and diverse channels of delivery. Here, he used socio-cultural and linguistic parameters to show the extent of interpersonal context, thus the recourse to Pidgin English is context- determined usage. In the first sentence, there is a clear use of interpersonal context and is also available in the second sentence. The highlighted forms are the themes and phenomena of the clauses.Hewings and Hewings (2005) made it clear, attributing textual formation on diverse levels of context. These emanate from the wider socio-cultural context, local situational context, wider linguistic context, local linguistic context and utterance. Birch (1995) collectively classifies the context as context of culture, situation and of text. In wholesome a text cannot be composed on a single sphere of context. In addition, the structural embodiment of *dem* as pro-form provides exophoric reference. It is imperative to note that the second theme is used for intensification and affirmation of the proposition.

P) [$\frac{//Bozo's\ father//}{UTH,PR}$ *had served in his majesty's army during the Second World War and has seen action in the cobra-ridden trenches of Burma.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/-Specification(SP)	+/ -Cohesion/ Coherence	+/- Inter textuality
P	***Bozo's father*** *had served in his majesty's army during the Second World War and has seen action in the cobra-ridden trenches of Burma.*	+UTH +RH	+T	-	-	+PR	+	+

This clause extols valuable epitome to explore the degree of intertextuality. The author's use of nominal reference-*Second World War* and *Burma* further reflects and bases favourable ground

with the other novel-*Burma Boy* whose central concern is all about the Second World War and Nigerian civil war. Cook (1989) views apparently that, apart from expressing intertextual or textual ideas on repetition, elegant variation also creates a subjective impression. Thus, Bandele epitomizes and roots his work on firm elegant variation- a developed lexical repetition. The clause is represented with unmarked theme. Thus, it is regarded as the presentation of the phenomenon and encrypted constituent of the clause.

Q) *[*$\frac{//'well',said\ Mrs\ Buck//,}{MTH,PR}$*capitulating, all Ican say is that all over the world, Christianity is the chosen religion of hundreds of Muslim people.*]

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter-textuality
Q	***'well',said Mrs Buck,*** *capitulating, all I can say is that all over the world, Christianity is the chosen religion of hundreds of Muslim people.*	+MTH +RH	+T	+	+	+PR	+	+

Well here marks both textual and theme markers. It serves as a continuative instrument in bringing unity in the novels' evidence of intertextuality. Cruse (2002) situates the fact that,of course, text cannot be effectively composed devoid of grammaticality of language. In this regard, *well* apart from its formal function exhibits certain level of discourse marker. Cook (1989) also avers on discourse unity of text and refers communication as discourse and as text. The theme is associated with explicit portion of the statement and renders it as the presentation of the phenomenon of the sentence theme. This clause possesses all the elements listed in the table with specified direction of information.

R1&2 *[[*$\frac{//And\ who//}{MTH,Q}$*were to be blamed for this state of affairs?]* $_{RH}$***[Other, Mallamai, others Limamai, religious teachers from other sects.]]***

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topica/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
R1	***And who*** *were to be blamed for this state of affairs?*	+MTH	+T +S	+	+	+SP	+	+
R2	***Other, Mallamai, others Limamai,$_{RH}$ religious teachers from other sects.***	-TH +RH	+T	-	-	+SP	+	+

The theme in R1 provides both topical and structural properties, and is marked. The interpretative efficacy may engross the reader to continuously explore to infer and trace meaning and other information of the expression. The use of *who* is a generic reference to mean any of the agents in the trade of moral backwardness in the community. In essence, the theme in the first sentence marks adequate explicitness primarily to qualify its conceptual linguistic and social standard. It should be acknowledged here, that a theme of a clause must not often be at the initial positionof a sentence. It functions in a position other than at initial point in a pseudo-cleft and cleft sentence. Johanneson (1988), Quirk et.al (1972) & Halliday (1994) also attributes it as 'predicated theme'.

4.4 Analysis of *Burma Boy*

1)*[*$\underbrace{//Two\ years\ later\ into\ the\ war,on\ a\ day\ so\ hot\ and\ stifling\ the\ usually\ burstling\ thoroughfares\ of\ Cairo//}_{MTH,PR}$*were all but deserted, a spare, disheveled looking Englishman with a stooping gait staggered through the city's dark alley ways and bazaars, pedestrians and cars, looking, he said, for a chemist.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/-Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
1	***Two years later into the war, on a day so hot and stifling the usually bustling thoroughfares of Cairo*** *were all but deserted, a spare, disheveled looking Englishman with a stooping gait staggered through the city's dark alley ways and bazaars, pedestrians and cars, looking, he said, for a chemist.*	+UTH +RH	+T	+	-	+SP	+	+

The sentence is the initial structure in the text presents a sundry and complex unmarked thematic structure, and the theme characterizes the degree of heterogeneity of structural and topical contents, this is in conjunction with Halliday (2004) who notes that a clause can possess a multi-function of text and also conforms the Firbas (1992) model of phenomenon and presentation of phenomenon. The theme provides a compelling phenomenon of the discussion. The writer's effort here is to give a propelling account of describing the historical incidences of war which was hitherto presented in many incidences in the foregoing novel *The Man Who Came In From The Back Of Beyond.*

The position of intertextuality becomes glaringly disposed as certain structural and content relation becomes firmly rooted. For example, in both novels, there is the position of adequate account of narration on world war which his (the writer) father became part of the forerunners. The remaining rhematic properties offer the descriptive narrations on how the complex thematic content works. The use of *war* here provides cohesive ties (Halliday and Hasan, 1976) as it becomes a repeated word used in many dimensions in the progenitor novel. Wherever it is used, it refers to the same thing, same event.

$_{2A\&B}[[\frac{//He//}{UTH,PH}$*could say good morning and hello and what a lovely pang in Swahili, and many* rude words in Italian, *and you are so beautiful in Tigrinya and Amharic, and virtually anything he cared to say* in English, barrack French, *market–Yoruba or town-Fulani.] [*$\frac{//His\ mother\ tongue,which\ was\ also\ Ali\ Banana's,//}{UTH,SP}$*was Hausa.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)		+/- Cohesion/ Coherence	+/- Inter textuality
2A	***He*** *could say good morning and hello and what a lovely pang in Swahili, and many rude words in Italian, and you are so beautiful in Tigrinya and Amharic, and virtually anything he cared to say in English, barrack French, market –Yoruba or town-Fulani.*	+UTH +*RH*	+T	-	-	+PH	+	+	
2B	***His mother tongue, which was also Ali Banana's,*** *was Hausa.*	+UTH +RH	+T		-	+SP	+	+	

The theme of the sentence as used above is simple and unmarked. The involvement of the pro-form*he* introduces the forward pointing to Samanja Damisa who is part of the war warriors. It is used to differentiate and provide the socio-cultural status of the antecedent-Samanja Damisa. The use of *his* as a possessive determiner provides structural explanation of the first sentence

antecedence. In other words, repetition of the pronouns provides cohesive link.The ardent use of certain words, like, Fulani, French, Yoruba and Hausa clears the ground of intertextuality. This can be ascertained by extrinsic view of the writer's biography as Johnston (1988) endorses textual and intertextuality of text on the paradigm of authorial presence or what Barthes (1977) in Green and Lebihan (1980) calls the birth of the reader, and by the fact that in the earlier novel, the writer narrates on the same referent. This is a kind of co-occurrence and co-referential. Notwithstanding, the theme can be examined as the glaring phenomenon of the clause.

3) $[\frac{//He//}{UTH,PH}$ *haughtily informed the NCOs that he hadn't travelled all the way from Kaduna to Laagosto Preetown, from Preetown to Darban and all the way to India just so he could go back to Nigeria with tales of chicken pox conquered.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
3	***He*** *haughtily informed the NCOs that he hadn't travelled all the way from Kaduna to* ***Laagos*** *to Preetown, from Preetown to Darban and all the way to India just so he could go back to Nigeria with tales of chicken pox conquered.*	+UTH +RH	+T	-	-	+PH	+	+

The antecedence of the pro-form *he* is apparently different as used in the previous occurrence. The anaphora-*he* refers not to Samanja Damisa (the use of Samanja Damisa is unconnected with the pragmatic reference of the nominal terms, as this is exemplified in Ekpoma 2005)It is against the use of certain reference such as Kaduna and Lagos that the writer demonstrates high agreement efficacy of intertextuality. In the earlier novel, such references are used as part of the setting of the events, hence, they co-occur.

4A&B) [[[$\frac{//Dankilaki\ Sons-of-a-clerk//}{UTH,PR}$*explained the Nigerian.] [*$\frac{//It//}{UTH,PH}$*is a Hausa term of abuse. [*$\frac{//It//}{UTH,PH}$ *means son-of a-woman-who-trades-her-body-for money.*]]]

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- Phenomenon presented presented (PH), +/-presentation of phenomenon (PR), +/-Quality (Q) +/-Setting (S), +/- Specification (SP)	+/- Cohesion/ Coherence	+/- Inter textuality
4A	***Dankilaki-Son-of-a-clerk*** *explained the Nigerian*	+UTH +RH	+T	-	+	+PR	+	+
4B	***It*** *is a Hausa term of abuse.*	+UTH +RH	+T	-	-	+PH	+	+
4C	***It*** *means son-of a-woman-who-trades-her-body-for money*.	+UTH	+T	-	-	+PH	+	+

The above proposition contains set of definable sentences, each presented with unique thematic form. For example, the first sentence is preceded by a set of themes while the later provides the interpretation of the earlier using interlingua interpretation/translation. In that way it is context dependent and retrievableand this is in line with Schiffrin(1987)&Firbas(1992) see as the nature of textual contexts. The other sentences share sameness in thematic presentation. Both have simple and unmarked themes and carry the dense content of the phenomena. The use of anaphora in two consecutive sentences denotes the expression stated in the initial sentence. Here '*It*' provides firm internal connection among the set of sentences. The writer ebulliently transcends

the specific rude expression-*son-of-a-clerk* across the novels. In both usages each delves to provide a kind of moral flaw bedeviling the state of being of moral behavior among the populace. Through that, they form the basis of intertextual relation.

5A,B&C) *[[[*$\frac{//Nigerian\ clerks//}{UTH,PR}$*are prostitutes?][*$\frac{//Wondered//}{UTH,PR}$*the Sierra leonean.] .[*$\frac{//It//}{UTH,PH}$*is a term of abuse,' the Nigerian archly replied.]]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification (SP)	+/- Cohesion/ Coherence	+/- Inter textuality
5A	***Nigerian clerks*** *are prostitutes?*	+UTH +RH	+T	-	-	+PR	+	+
5B	***Wondered*** *the Sierraleon.*	+UTH +RH	+T	-	-	+PR	+	+
5C	***It*** *is a term of abuse,' the Nigerian archly replied.*	+UTH	+T	-	-	+PH	+	+

All the three sentences have unmarked and simple theme. The first sentence is adequately context bound that is why it is presented as interrogative. The second sentence relies heavily on the response of the earlier sentence. In other words it has pragmatic reliance on the first sentence. The use of anaphora *It* is to clear the gut and provesthe cultural inclination of linguistic variability between Nigerian and Sierra Leoneand is used as cohesive tie that link the set of sentences. Both the first and last sentence contains themes of central phenomenon while the penultimate clause is structured with presentation of the phenomenon. Firbas(1992) provides

glaring avenue in which different situational context facilitate spatial, temporal and other attributive factors of text development.

6) $_{RH,Q}$**[*By the grace of the Holy Prophet Muhd- May blessing and Divine regard be upon him.]***

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ structural**	**+/- Textual**	**+/- Interpersonal**	**+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)**	**+/- Cohesion/ Coherence**	**+/- Inter textuality**
6	***By the grace of the Holy Prophet Muhd- May blessing and Divine regard be upon him.***	-TH +RH	+T	-	-	+Q	+	+

'By' here is used not as thematic instrument but as structural unit that collocates with instrument. The rheme is multifarious and marked. The verbless expression is united by the fact that its cohesive property-*him* is applied. The *him* refers to nothing else but the antecedence-Prophet Muhammad. This expression is context bound and can only be explicable using contextual and linguistic determinants. Thus, the entire rheme is represented with an entrenched value that shows the quality of the phenomenon, this means that the structure is themeless.

The use of the *Holy Prophet Muhd becomes* part of aids to the intertextuality of the two novels. This means that repetition of same or similar reference in different compelling texts in an attempt to intertextual investigation marks among elements of textual interconnectedness. And this is

reflected in the voice of Lemke's (1988) intertextual contextualization. The expression-Holy Prophet is repeated in several occasions across the novels and all refer to the same referent and are used under the same context flat form. Thus, it serves as another cohesive network. The reiterated information becomes an assertion and as given information, hence renders it recoverable and challengeable.

7A&B) *[[*$\frac{//Farabiti\ Ali//}{UTH,PR}$*no speak English.] [*$\frac{//He//}{UTH,PR}$ *now proceeded to translate what the sergeant has said quite accurately, into Hausa, adding that he did not know what is meant.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
7A	***Farabiti Ali*** *no speak English.*	+UTH	+T	-	-	+PR	+	+
7B	***He*** *now proceeded to translate what the sergeant has said quite accurately, into Hausa, adding that he did not know what is meant.*	+UTH +RH	+T	-	-	+PR	+	+

The thematic feature of the two sentences appears to be uniquely simple and unmarked though the theme of the initial sentence is a presented theme while the later sentence produces phenomenon of the information. Also, the first sentence is context bound especially to non-pidgin speakers. The use of *no* as an action word becomes intricate and obtuse. The endophoric anaphora-*he* in the second sentence refers to Farabiti Ali. In this way, it serves as an anaphoric reference (Beard 2008). Thus, it ties the two sentences together and eventually creates texture between the two sentences.

8A&B) *[[$\frac{//Banana//}{UTH,SET}$found himself lying next to Aluwong, a boy of about nineteen who was from another group.] [$\frac{//Aluwong//}{UTH,PR}$ was from Kagoro, a small village of rugged hills near the mining town of Jos.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/ -Cohesion/ Coherence	+/- Inter textuality
8A	***Banana*** *found himself lying next to Aluwong, a boy of about nineteen who was from another group.*	+UTH +RH	+T	-	-	+SET	+	+
8B	***Aluwong*** *was from Kagoro, a small village of rugged hills near the mining town of Jos.*							

In this interpretation, the theme of each sentence is unmarked and simple. There is no antecedent of anaphoric relation. Each theme is an independent nominal class referring to definite entities except in the rhematic class of the first sentence where *himself* as a pro-form refers to the antecedent-Banana. The theme of the initial sentence is rather indicating the contextual setting of the phenomenon through the rhematic contents. The use of settings like *Kagoro* and *Jos* in this proposition and in this novel paves way to intertextuality, cohesion and texture of the two texts. Kasimawo (2012) quotes de Beaugrande and Dressler's (1981) Constitutive and Regulative

Principles which furnish tendency of defining and textualising text. All the settings were used across the texts and refer to the same referents and situational tendency.

9) The good news is: you will defeat them. "Ah should hope so sir," said a kofur, eyeing the Janar's helmet quizzically. ***"We are all agents in the trade of war,"*** *Said the Janar. "The enemies sell fear and misery. We bring hope and salvation. In Burma you will be propagating the bottoless mercy of God ".*

From the foregoing paragraph only the **bold-highlighted** structure will be analysed below:

9) $\frac{//We//}{UTH,PR}$UTH,PH *[are all agents in the trade of war]*.

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/-Cohesion/ Coherence	+/- Inter-textuality
9	***We*** *are all agents in the trade of war.*	+UTH +RH	+T	-	+	+PH	+	+

Here, *we,* as an endophoric reference is structural and topically thematic, and unmarked. In addition it is the full layer weighing the content of the clause. It is used as cataphoric clause and refers to those that participated in the war. Both the endophoric and the nominal agents denote Janar who is also among the agents of warfare, and use of war in both texts transmits information as referring to certain and definite incidence. It is therefore a textual element that creates texture,

stature and intertextuality of the novels. According to Abdulrasheed (2011), the realization of intertextuality of text depends prominently on intratextuality.

10) *[$\frac{//The\ snake-oil\ man//}{UTH,PR}$took Blocken's hard-earned money and gave him a string of beads filled with nothing but sand scooped up from the banks of the river Katsina-Ala.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ Structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification (SP)	+/- Cohesion/ Coherence	+/- Inter textuality
10	***The snake-oil man*** *took Blocken's hard-earned money and gave him a string of beads filled with nothing but sand scooped up from the banks of the river Katsina-Ala.*	+UTH +RH	+T	-	-	+PR	+	+

The hiererchization and syntactization of the above clause presents thematic structure as simple and unmarked and therefore serves as both the theme and topic that represent the phenomenon of the sentence. The inclusion of the definite article marks insight of recoverability into the expressive analysis of the previous clauses that precede the clause. It is therefore rendered context-bound and recoverable. This is what Short (1989) calls the cohesion of foregrounding.

River Katsina-Ala as revealed above becomes nominally used and domesticates the earlier novel using similar lexical properties. Thus, the two texts intertextually cohere.

11A&B) *[[$\frac{//'Do//}{UTH,PH}$not go near fornication'.][$\frac{//'That//}{UTH,PR}$is what it says in the Great Books'.]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
11A	***'Do***	+UTH	+T	-	+	+PH	+	+
	Not go near fornication'.	+RH						
11B	*'**That** is what it says in the Great Books'.*	+UTH +RH	+T	-	-	+PR	+	+

The above set of sentences is grounded with simple and unmarked themes, one representing the phenomenon and the other presenting the phenomenon. The first sentence is an imperative expression while the second is a mere statement. The second sentence is an elaboration of the first sentence which is ideationally determined. Cook (1989) points out that string of sentences normally refersto unique textual reference and are tied up by what Hasan in Halliday's and Hasan's (1976) refer to the cohesiveness of text and Gumperz's (1977, 1981 & 1982) contextual cues. The word *fornication* as cast-off here is used in the other novel as co-reference. It is used intertextually by lexical relation/reference, thus achieves coherence. Both sentences are used as parataxis and their corresponding themes are unmarked, only that the second one presents the phenomenon of the discussion, whereas the first expresses the typical phenomenon.

12) A raging stream will forgive you for being innocent. An innocent fisherman is a dead fisherman. If it's the will of God, my brother, you and I will taste the pleasant of Bombay. ***Virginity is a curable illness.*** *Let the sin be on my head.*

From the above paragraph only the **bold-highlighted** structure will be analysed below:

12) *[* $\frac{//Virginity//}{UTH,PH}$ *is a curable illness.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
12	***Virginity*** *is a curable illness.*	+UTH +RH	+T	-	-	+PH	+	+

The nominal-subject lexical item functions as unmarked theme of the sentence, whereas the remainder as rheme and comment. This sentence is pragmatically similar with the sentence on Page 189 in the act of repletion and elegant variation,and as analysed in the preceding tablein the same novel -*'"Don't go near fornication. That is what is says in the great books"'*through lexical relationof hyponymy between virginity and fornication. Both assertions are used in discourse formation, therefore the two texts use a kind of didactic nature of intertextuality.Cook (1989) posits similar assertion on how text exhibits certain levels of relations. The theme is expressively the phenomenon of the clause stating the hue of the context. It also gained contextual conformity through cohesion.

13) $[\ \frac{//The\ two\ boys\ //}{UTH,PR}$ *Were both Almajirai pupils at allo schools, derelict open-air madrahs where the children of the poor were sent to learn Quran by heart.]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/Specification(SP)	+/- Cohesion/ Coherence	+/- Inter Textuality
13	***The two boys*** *were both Almajirai pupils at all schools, derelict open-air madrahs where the*	+UTH +RH	+T	-	-	+PR	+	+

	children of the poor were sent to learn Quran by heart.

The topic and focus of this sentence is the two boys- *Almajirai* and also the theme of the sentence which is presented rather than bearing direct phenomenon of the communicative cues. It has both intertextual and contextual implication. This view sought to correspond with Halliday's (1985) disposition of considering text into context of culture, situation, meta-text, intra and intertextuality. In the rheme part of the clause, the Hausa term *Almajirai* becomes intertextual marker. Each is used in both texts to refer to social syndrome bedeviling the norms, culture and tradition of the society all in the name of quest for knowledge and religion.

14) [$\frac{//He//}{UTH,PR}$ *laughed calling me a son-of-a-clerk, but I let it pass; my mother's honour is sacred to me but I knew she would understand, and I hadn't walked from Zaria all the way to Kaduna to trade insults with a man who had a rifle lying by his feet.]*

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ structural**	**+/- Textual**	**+/- Interpersonal**	**+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)**	**+/- Cohesion/ Coherence**	**+/- Inter textuality**
14	***He*** *laughed calling me a son-of-a-clerk, but I let it pass; my mother's honour is sacred to me but I knew she would understand, and I hadn't walked from Zaria all the way to Kaduna to trade insults with a man who had a rifle lying by his feet.*	+UTH +RH	+T	-	-	+PR	+	+

The ascription of value to *He* is a deliberate and systematic way of substitution within the discourse. It serves as the theme of the sentence and becomes the topic and focus that the rheme predicated. It is mentioned through representation of phenomenon and provides anaphoric relation with the nominal class-Samanja who is amongthe soldiers and the recruiting officer of the war cycle. It is glaringly effective to situate the fact of Allerton (1979) in Brown and Miller (1991) that text is a product of semantic link, phenomenon and listeners' property of coherence.

Also, the adoption of *son-of-a-clerk* with *son-of-a-bitch* is another aspect of lexical substitution and use of *Kaduna* and *Zaria* provides interchangeable references all referring to a same entity. They therefore serve as intertextual properties. All these referents domesticate the two texts together by intertextual processes and procedures.

15A,B,C,D&E) *[[[[[*$\frac{//I//}{UTH,PH}$*know I make all sorts of mistakes, Pash conceded.][* $\frac{//But\ I//}{UTH,SP}$*can't help it.]*

[$\frac{//It//}{UTH,PR}$ *is not my language.]* *[*$\frac{//I//}{UTH,PR}$*'m not Hausa.]* *[*$\frac{//I//}{UTH,PH}$*'m Yoruba.]]]]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
15A	***I*** *know I make all sorts of mistakes, Pash conceded.*	+UTH +RH	+T	-	+	+PH	+	+
15B	***But*** *can't help it. It is not my language.*	+MTH +RH	+T	+	+	+SP	+	+
15C	***It*** *is not my language.*	+UTH +RH	+T	-	-	+PR	+	+
	'm not Hausa.	+RH						

15D	***I*** *'m not Hausa.*	+UTH +RH	+T		+	+PR	+	+
15E	***I*** *'m Yoruba.*	+UTH +RH	+T	-	+	+PR		

This set of five sentences is presented with divers themes with corresponding rhemes. The first sentence is presented by pro-form-I as an unmark theme and the phenomenon of the clause , and refers to Kofur Pasha who is used in the artful formation of the novel episode. It also serves as cataphoric expression of Pasha. While *but*as a theme in the second sentence functions as contrastive cohesive conjunction ismarked. *But* as appeared earlier conjoins the two sentences together, and thus brings discourse affinity or what Frank (2004) terms textual or contextual ties. The theme *It* in the last sentence confines to rhematic content which denotes the process that predicates in the rest of the sentences. The same thing is applicable in the later sentence. In the subsequent two clauses, the two pro-forms of *I* have uniform features of unmarked theme with the first *I* in the first clause, the only difference is that the first provides the phenomenon of the communication while the others present the phenomenon. Intertextually, the use of *Hausa* and *Yoruba* as language provides the narrative account of the writer who shares the heterogeneity in language usage; Bandele is a polyglot. This can be discerned extrinsically or rather using exophoric account.

16A&B) *[[*$\frac{//There//}{UTH,PR}$*is nothing wrong in calling him a Christian, Damisa agreed.]* [$\frac{//But\ he//}{MTH,SP}$*knew that Zololo really meant was that Pash was not a Muslim.]]*

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ structural**	**+/- Textual**	**+/- Interpersonal**	**+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S),**	**+/- Cohesion/ Coherence**	**+/- Inter textuality**

						+/- Specification(SP)		
16A	***There*** *is nothing wrong in calling him a Christian, Damisa agreed.*	+UTH	+T	-	-	+PR	+	+
16B	***But he*** *knew that Zololo really meant was that Pash was not a Muslim.*	+MTH +RH	+T/S	+	-	+SP	+	+

The writer used *There* in this context to background the rheme and is used as the presented phenomenon of the theme of the clause. The point to note again as intertextual mechanism is the intermittent use of *Muslim* and *Christian*. This is also part of the authorial manifestation in text and which Barthes (1977) and Johnston (2008) assert. In both novels, the writer used these religious notions and inclination to bring dichotomy between the two religions and to mark the compelling socio-religious differences among the characters. The theme of the second clause unlike in the first is marked and textually inherent, yielding to attainment of cohesion. The second theme examines the specification of phenomenon while the first clause presents the phenomenon.

17) $_{RH,Q}$ ***[And to the memory of my father Solomon 'Tommy Sparkle' Bamidele Thomas, a 'Burma Boy' whose stories of war in the jungle echo still in my ears.]***

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ structural**	**+/- Textual**	**+/- Interpersonal**	**+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)**	**+/- Cohesion/ Coherence**	**+/- Inter textuality**
		-TH						
17	***And to the memory of my father Solomon 'Tommy Sparkle' Bamidele Thomas, a***	+RH	+T +S	+	-	+Q	+	+

	'Burma Boy' whose stories of war in the jungle echo still in my ears.

Here,the rheme is rather very complex and marked by using conjoin determiner. In other words,the structure is themeless. The *And* is contextually determined as continuative element thereby furnishing continuous biographic narration about the writer's parent whose life records projects to the direct involvement in the second world war. Accordingly, continuative linguistic mechanisms passion the degree of textual unity and cohesive reference, Brown (1983).The writer has meticulously presented elements of intertextual and cohesive patterns between the two novels via discourse dispositions. Each text provides vivid history about either the writer or the writer's parent and their life engagements. Thus, the texts implicitly or explicitly foreground war among the foundations for the narration.

18) $\frac{[//He//}{UTH,PH}$ *was no stronger to fear but as he stood on that mountain track in the wildest reaches of the Burmese jungle that unhappy night five years into the second world war, a long way away from the hamlet which once called home, a village called Saminaka in Northern Nigeria where he was born less than seventeen years ago, Ali Banana knew he was about to die a great terror took hold of his mind.]]*

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ Structural**	**+/- Textual**	**+/- Interpersonal**	**+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon(PR), +/-Quality(Q) +/-Setting(S), +/Specification(SP)**	**+/- Cohesion/ Coherence**	**+/- Inter textuality**
18	***He*** *was no stronger to fear but as he stood on that mountain track in the wildest reaches of the Burmese jungle that*	+UTH +RH	+T	-	-	+PR	+	+

	unhappy night five years into the second world war, a long way away from the hamlet which once called home, a village called Saminaka in Northern Nigeria where he was born less than seventeen years ago, Ali Banana knew he was about to die a great terror took hold of his mind.							

The sentence as appeared above pragmatically advocates the cataphoric reference to refer to Ali Banana. The *He* is the theme of the clause followed by marked rheme and dwelled the flux of the referent biography as well represents the phenomenon of the theme. In the same sentence, the writer uses some nominal elements-references like *Saminaka* (as geographical location) and *SecondWorldWar* (as event and which are repeated) to bring order of intertextuality between the two novels. This upkeeps the view of Abdulrasheed (2011) that intertextuality is to some level an outcome of intratextuality. All these are used simultaneously in both texts and refer tosame referents; it achieves intertwine of intertextuality.

19A,B&C) *[[[*$\frac{//And\ a\ good\ Christian\ too,//}{MTH,}$*observed Zololo innocently.]* [$\frac{//So\ innocent,in\ fact,that//}{MTH,SP}$

he too earned a slap from Damisa.] [$\frac{//'What//}{UTH,SP}$*'s, wrong, with calling the man a Christian.]]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- +/-Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-/Quality (Q)/ +/-Setting (S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality

19A	*And a good Christian too, observed Zololo innocently.*	+MTH +RH	+T	+	-	+PR	+	+
19B	*So innocent, in fact, that he too earned a slap from DamisA*	+MTH +RH	+T +S	+	-	+SP	+	+
19C	*'What 's, wrong, with calling the man a Christian.*	+UTH	+T	-	+	+PR	+	+

The reason for the use of conjunction '*And'* in the sentence 19A is to further unearth and furnish the characters' persona-social differencess this means the existing belief of author and text through authorial reference in text (Green & Lebihan 1980). The themes of the first and second clause are virtually simple phenomena content, and marked. The last theme structure of the last sentence is unmarked theme and represents the presentation of the phenomenon except in the second clause that provides the specification of the expression. All the clauses are relatively cohered, intertextual and patronized by set of rhemes.

20) ***RH,PR Uwarka, ubanka…***

S/N	**Text structure**	**+/- Theme/ Rheme selection**	**+/- Topical/ structural**	**+/- Textual**	**+/- Interpersonal**	**+/- Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-Quality(Q) +/-Setting(S), +/Specification(SP)**	**+/ -Cohesion/ Coherence**	**+/- Inter textuality**
20	***Uwarka,ubanka….-TH +RH***		+T	-	+	+PR	+	+

The writer's propositional utterances are used to pin-point the interpersonal context. All the utterances are used rudely to label the characters' relations. Thus, it is a presented phenomenon of the clause. Intertextually, both texts use vernacular and other locally assertions to make points

on bare ruthless characters' attitude. Thus, the utterances provide the rhematic expression as it contains themeless construction. This confirms that a structure can be themeless but not rhemeless. (Abdu & Daura 2011) In addition there is close use of cohesion.

21A) *[* $\frac{//I//}{UTH,PR}$ *remember when I was a soldier]*

21B) *[* $\frac{//I//}{UTH,PR}$ *remembah when ai was a soja]]*

S/N	Text structure	+/- Theme/ Rheme selection	+/- Topical/ structural	+/- Textual	+/- Interpersonal	+/- Phenomenon presented (PH), +/-presentation of phenomenon (PR), +/-Quality(Q) +/-Setting(S), +/- Specification(SP)	+/- Cohesion/ Coherence	+/- Inter textuality
21A	***I*** *remember when I was a soldier*	+UTH	+T	-	+	+PR	+	+
21B	***I*** remembah when ai was a soja	+UTH +RH	+T	-	+	+PR	+	+

The linguistic disposition of the above verses is a kind of mimicry of Nigerian soldier's slogan. The verses as presented by the writer use pidgin as linguistic properties to determine the writer's linguistic culture, and the themes of the verses present the phenomenon of the communication (Firbas 1992 and Lock 1996). The writer's use of poem-pattern as part of literary allusion marks and echoes style in discourse thereby declares them intertextual. The *I* as English pro-form and the *ai* as pidgins pro-form are used anaphoricallyto refer to the nominal reference of Aluwong. Both themes present the phenomenon of the communication rather than being treated as the phenomenon. The structures also confine to cohesive unity of the expression.

Table 5: Data for Inter and Intratextuality Indexes in and between the two texts and Their Discourse Representations

The Man Who Came in From The Back of Beyond (Text one):	***Burma Boy (Text two):***
A- Like a Hindu corpse; *B- the story of your life reads like a book;* *D1- oh Burma;* *D2- son-of-a-bitch;* *E- He went to Kagoro secondary school;* *F- during the civil war;* *G- a-son-of-a-bitch;* *H1- I have gone all over the country;* *H2- From Lagos to Onitsha, from Kafanchan to Katsina Ala;* *I- They were Almajirai, Muslim boys;* *J- Virginity is a curable disease;* *K1- Lailahailla ila;* *K2- In the name of Yarrasulillah;* *M- so she came to the north, to Jos;* *N- So long as it's in French, English, Hausa, Igbo or Yoruba;* *Q- Christianity is the chosen religion of hundreds of muslim people;* *R2- Others, Mallamai, others Limamai, religious teachers from other sects.*	*1- Two year later into the war;* *4a- Dankilaki, son of a bitch;* *4b- It is a Hausa term of abuse;* *4c- Son-of-a-woman who trades her body for money;* *5a- Nigerian clerks are prostitutes;* *5c- It is a term of abuse;* *6- By the grace of the Holy prophet muhd;* *8b- Aluwong was from Kagoro;* *9- We are all agents in the trade of war;* *11a- Do not go near fornication;* *11b- That is what is said in the great books;* *12- viginity is a curable disease;* *13- The two boys were both Almajirai pupils at Allo schools;* *14- He laughed calling me a son-of-a-clerk;* *15c- It is not my language;* *15d- I'm not Hausa;* *15e- I'm Yoruba;* *16- There is nothing calling him a Christian.* *17- whose stories of war;* *18- five years later into the second world war;* *19-What is wrong with calling him a Christian.*

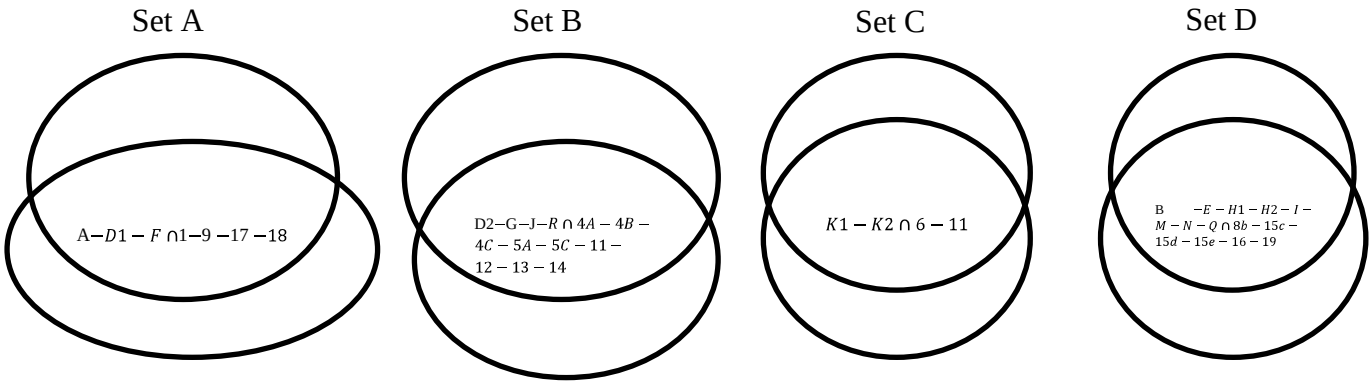
4.5 Accounting for The Inter and Intratextual Relations of The Two Texts

Intertextual relation	**intratextuality in the first text**	**Intratextuality in the second text**
A−$D1-F$ ∩1−9−17−18	A ∪ $D1 \cup F$	1∪ 9 ∪ 17 ∪ 18
D2−G−J−R ∩ $4A-4B-4C-5A-5C-11-12-13-14$	D2 ∪ $G \cup J \cup R$	4a∪ $4b$ ∪ $4c$ ∪ $5a$ ∪ $5c$ ∪ $11a$ ∪ 12 ∪ 13 ∪ 14

$K1 - K2 \cap 6 - 11b$ $K1 \cup K2$ $6 \cup 11b$

B $-E - H1 - H2 - I - M - N - Q \cap 8b - 15c - 15d - 15e - 16 - 19$ B $\cup E \cup H1 \cup H2 \cup I \cup M \cup N \cup Q$ $8b \cup 15c \cup 15d \cup 15e \cup 16 \cup 19$

4.6 Equating Intertextuality Manifestations in the 'The Man Who Came in From the Back of Beyond' and 'Burma Boy' and Their Discourse Representations



The foregoing chain of sets, to borrow the mathematical term-SET is used to show the layers of intertext relations of the text under study. Each set contains two circles which are glued together, and in the centre they intersect. Here, intersection refers to intertextual point, and the point where they intersect is furnished with number or alphabet images plus ∩ which means intersection or tendency of intertextuality between the data of the two novels.The letter-symbols representations refer to the content of the first novel, whereas the numeric-characters represent data in the second novel. For example, the first set reads that content of tables $\mathbf{A-D1-F}$intersect or share intertextual intersection with the data in tables **1&9&17&18** in the second text respectively.

(1)$\mathbf{A-D1-F \cap 1-9-17-18}$

The above data paradigms share intertextual relation on the ***discourse of war***.

(2) $\mathbf{D2-G-J-R \cap 4A-4B-4C-5A-5C-11-12-13-14}$

The two set of data in the second set as appeared interconnect in addressing ***socially-ill acts*** bedeviling Nigerian societies.

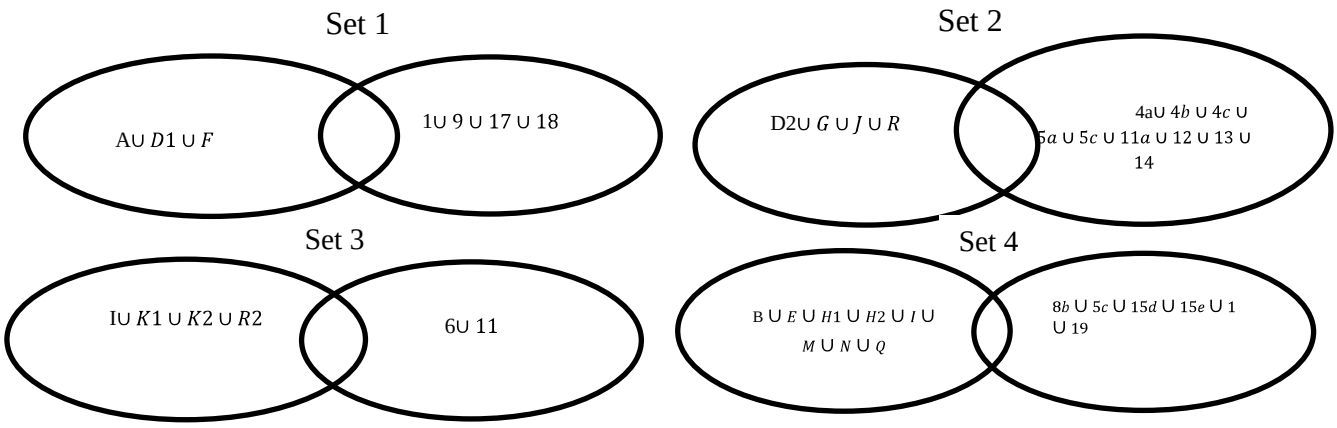
(3)$\boldsymbol{K1 - K2 \cap 6 - 11}$

The third set represents textual relations in unveiling ***religious preference*** of the novel's characters in the two texts.

(4) $\text{B} - E - H1 - H2 - I - M - N - Q \cap 8b - 15c - 15d - 15e - 16 - 19$

The data in the last set interwoven in depicting ***social heriatage*** or ***self definition*** of the characters in the texts.

4.7 Equating Intratextuality Manifestations in*The Man Who Came In From The Back Of Beyond* and *Burma Boy* and Their Discourse Representations



In the above four sequence of SET, the data is enclosed in two point-directions, left and right circle portions unlike in the foregoing sets which consist data only in the centre circle portion. The left hand data represents information of the first text while the right data draw for the second text and each data of each portion of the set represents level of intratextuality. To justify this, the researcher borrows a mathematical set symbol∪-*union* to mark internal inclusion of some contents of the same text. For instance, in the first set, the data in the left direction suggest that

data in table **A** in the first novel has internal union-intratextuality with data in***D*1**&*F* in the same text respectively and they form the***discourse of war*** in the novel. This is also applicable in the right circle of the same set where data in table **1** of the second novel,hence has union or intratextual unity with the data in table **9&17&18** all share ***discourse of war*** in the novel.

In assessing both inter and intertextuality in this study, the researcher uses data from the two texts in **4.6** and tallies them with the immediate numerical or alphabet representations that just follow. This will provide conceptual binary overview of the entire data and consequentpresentations and analyses. Correspondingly, the associationof the data or information from set one can equally be associated with the corresponding data in set two and this could yield intratextuality, and this is because of the internal relations the two sets share.

4.8 Research Findings

- The two texts present elegant use of subjective impression and equally extol inner state of mind by the author-authorial intervention.

- Intertextuality is the involvement of multifarious levels of context. In other words, intertextuality in this context is particularly attainable by contextualisation factors.

- There is a close confluence of text, text-making and the state of authorship. Thus, ascription of value of ideas and reference tag to author is virtually accessible to explicate the inward textuality, stature and their co-dependence. To some level, Bandele's works seem to be a quasi or pseudo autobiography; a recollection of the author's life.

-The term intertextuality of text in the realm of literary and linguistic traditions is a product of glaring cohesion which is gained by influx of connective mechanisms.

4.9 Implication of the Study

The outcomes of the scrutinized data bring new impetus in the realm of text linguistics. This involves the increasing awareness between intertextuality and intratextuality. It is pertinent to acknowledge the fact through this study that textual relation is gained through inter and or intra author oeuvre. The study also highlights the realisation that every attempt to write a text involves the invocation of experiences from various human endeavor, mostly from other text(s) of the same or different genre, or of the same or different authors. This suggests that to claim ownership or architect of textual idea is a direct rebuttal of intertextuality. This sets what Rene Wellek and Austin Warren termed intrinsic and extrinsic study and formation of textual ideas. It is also essential to admit that textual analysis goes beyond mere linguistic scrutinization of text. It involves the deployment of literary and linguistic efforts. Furthermore, insight into what constitute a text for it to be textually-oriented is accessible in this work. This justifies on what de Beaugrande and Dressler (2002) termed Constitutive and Regulative principles. The embodiment of the two forms of principles renders the writteness of text; texture of text.

This study creates the awareness that textual art is not an embodiment of a single idea but rather ideas inwardly or outwardly. Thus, readers, researchers, scholars, artists and other text developers could benefit from the knowledge of a text as an open entity which yields to variety of interpretations and meanings.In addition, this facilitates the understanding of the convergence among text-language-reader-and-authorial intervention. Finally, this work furnishes new prospectus to understanding the degree of pragmatic usage in textual analysis. It is against this

backdrop that linguistic properties facilitate the changing avenue of textual relation. Through this, the tendency of artists, students, analysts, teachers and other stakeholders in textual formations and explications to adequately adhere to operational assessments of text will be possible.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0 Introduction

This section of the research is designed primarily to encapsulate the research outcomes and ascertain the validity and reliability of the landmark established at the outset of the study. It also tries to establish further insights relevant for scholarly intervention and participation. This gainfully accelerates the text-craft as well as Text Linguistics commitments and open varied points for popular academic arguments.

5.1 Summary

Summarily, any effort to examine the intertextuality of the two primary texts requires stable understanding of the notional concept of intertextuality which is an offshoot of text, and text is crafted, developed and determined meaning in its formation as a process and as product. It is a process when it situates the embodiment of contingent elements of either spoken or written form or any other means of exhibiting textual meaning completely or partially. This textual meaning is a construct of texture and textuality of text and through internal unity of text-coherence and cohesion. Text is also a product if or only if it serves as communicating entity which symbolizes and extents meaning.

It is commonplace that the glaring assumption or speculation by different scholars and researchers especially in the field of Text Linguistics is that artful norm of text-craft places

emphasis also, on authorial presence-the god, through literary metaphor. The intertextual examination of text in this approach remarks the authorial presuppositionand or iteration. This confirms that whatever appears the intertextual proposition of a text forms the conception or preconception of the author's thought represented in form of ideas, process and system for example in written form.The position of intertextual manifestation of text supports that linguistic forms should be investigated, viewing in mind the functional characteristics of the forms and how they are or gain compositionality cohesively or coherently. Through cohesion and coherence, a text is meaningful and functional when it functions as social semiotic and only if it bears a gamut of both implicit and explicit (inter and intratextuality) connectivity.

The analysis of the text is essentially on content-based approach, however, the examination is put forward taking cognizance of text linguistic exponents which admits the composition of constitutive and regulative principles of the texts. These principles comprise informationality, situationality, intertextuality, coherence, appropriateness, efficiency etcetera. Both principles facilitate the intrinsic and extrinsic textual richness. Put apparently, intertextuality and context are part of the major properties of text formation.

5.2 Conclusion

This dissertation discussed the influx of intertextuality and context of Biyi Bandele's *The Man Who Came in from The Back of Beyond* and *Burma Boy* using functional linguistic approach. It is discovered that the development of text involves the embodiment of multifarious qualities of text such as stylistic, philosophical, theoretical, political etcetera. This suggests that in any effort to craft a text, especially literary, there ought to be the inclusion of series of references outside the text side by side with the author's experiences. This means that a text constitutes assemblages of

diverse prior knowledge or experiences from variety of works of either the same or different textual corpus.The study further approached the notional properties of text, and by unveiling the internal composition of text; the inner linguistic elements and how they form part of the components that shape the unity of text. In essence, and in text-linguistic provision, there is no avenue for achieving intertextuality of the texts without painstaking envelopment of coherence and cohesion that make text a text and a complete entity. This situates the fact that intra and intertextuality are inseparable as far as functional linguistic is concerned.

Similarly,authorial presence is also relevant in projecting intertextuality of text and a part from viewing linguistic, social, and other socio-cultural elements. Some scholars are of the opinion that most of the textual propositions are from the author's innermost feelings. Therefore to define textual meaning without authorial relevance distorts the possible exploration of text and there is compelling inseparable interconnectivity among text (as a process and as product), language, style, context (of different levels) and author in the enhancement of text, intratextuality, intertextuality and context confluence. Through the content analysis of the texts and using text linguistics exponents yield that the texts share compatible intertextual relevance and remarks authorial presence. The findings of this research answer firmly the intended research questions and met the aim and objectives (grounding on different linguistic, authorial, textual and other contextual evidences obtainable from the analysis) of the exercise. This is to suggest that the two texts of intra generic and authorial posit certain grounds of interconnectedness-*DoubleVoice*.

5.3 Suggestions for Further Studies

The concern of this dissertationis to examine the intertextual and context affinity, and how this is achieved through the discovery of both internal and external properties of text. It is essentially

discernible that this study also opens new prospectus and avenues through which other projects could be handled. In consequence, this study suggests:

- Other researchers can explore the concept and conception of intertextuality using series of linguistic, language and or literary theories other than SFG.

-Intending researchers can also deeply explore other works (at all genre-levels) of BiyiBandeleThomasand possibly any other different artistic works in order to appraise or otherwise of the manifestation of intertextuality.

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