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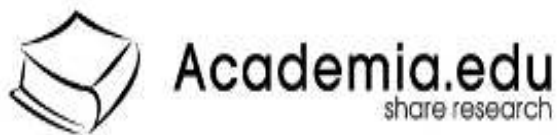
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RILALE

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Houbert, F. (2005). *Guide Pratique de la Traduction Juridique*. Paris : La Maison du Dictionnaire.

Halliday, M. A. K., & Hasan, R. (1985). *Language, Context, and Text: Aspects of Language in a Social-semiotic Perspective*. Oxford: Oxford University Press.

Articles

Sahgui, N.P. (2017). Représentation Socioculturelle de la Dot chez les Fulbés de la Commune de Matéri. *RESILAC : Revue des Sciences du Langage et de la Communication*, 4(1), 392-412.

Koutchadé, I. S. (2015). Discourse Analysis of General Muhammadu Buhari's Official Acceptance Speech: A Systemic Functional Perspective. *International Journal of English Linguistics*, 5(5), 24-36. doi.org/10.5539/ijel.v5n5p24.

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THEME AND THEMATIC PROGRESSION IN RAOUF MAMA'S *FORTUNE'S FAVORED CHILD* (2014)

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ABSTRACT

There is a wide range of linguistic tools available for writers to achieve communication and stylistic effects in their literary productions. This study, drawing on some of them, Thematisation and Thematic progression, two conceptual approaches developed from Halliday's Systemic Functional Linguistics explores Raouf Mama's *Fortune's Favored Child*, a work of creative non-fiction. Both grammatical concepts have helped to examine the processes of storytelling in the memoir to determine how the message has been couched to impart the writer's life experiences accurately, either happy or sad, good or bad. A clause-by-clause analysis of some extracts culled from the memoir unveils significant findings that reveal more about Mama's literary style. The result of the analysis shows that there is intensive use of topical and marked Themes, which aims to present the story as a narrative about tangible and concrete things and, more importantly, to create suspense. Moreover, it has been found that a blend of linear, constant, and derived thematic progressions assures the normal flow of the message.

RESUME

En écriture créative, il existe un certain nombre de stratégies qu'utilisent les écrivains à des fins de communication et de style. Cette étude se basant sur deux concepts de la grammaire systémique fonctionnelle de Halliday, la thématisation et la progression thématique, explore la structuration grammaticale du discours narratif de Raouf Mama dans son mémoire intitulé *Fortune's Favored Child*. Ces concepts ont permis d'établir comment le message de ce discours a été formulé pour raconter, de manière exaltante, l'expérience de vie du narrateur à travers ses moments de joie et de peine. L'analyse phrastique de deux extraits du livre ont permis de révéler plusieurs aspects du style de l'auteur. Les résultats ont montré une forte utilisation des Thèmes topicaux ainsi que des Thèmes marqués dans l'optique de présenter la narration non seulement comme étant un enchaînement d'événements tangibles et concrets mais aussi pour créer le suspense. De plus, il a été démontré un mélange de progressions thématiques linéaires, constantes et dérivées qui ont assuré le développement normal et cohérent de l'intrigue.

INTRODUCTION

Drawing on Raouf Mama's autobiographical production (memoir), this study aims at illustrating the grammatical concepts of Theme and Thematic progression in *Fortune's Favored Child* as developed by Halliday (2004) as an essential tool in creating and interpreting meanings in literary fiction.

Halliday discusses literary production as text and how it should be analysed in comments (2005: 8) that are worth quoting at length:

When people speak or write, they produce text. The term 'text' refers to any instance of language, in any medium, that makes sense to someone who knows the language. To a grammarian, text is a rich, many-faceted phenomenon that 'means' in many different ways. It can be explored from many different points of view.

As can be seen, a text, whether spoken, written, fictional, or non-fictional, can be analysed from various angles as it is 'a multi-faced phenomenon'. This poses the fundamental question of how to deal with text analysis. To us, an exciting way to analyse a literary text must go beyond any interpretative activity that relies only on the analyst's muse and intuition to give a sense to the meanings encoded by the writer.

Moreover, if we consider a literary work from a storytelling perspective, it involves two aspects of writing: communication and style. Writers communicate their world view through **their stories** but succeed in making an impact only through their **styles**. The contention at this point is that it is possible to draw some conclusions about an author's literary style by analysing his/her text's theme patterns and thematic organisation.

When we consider Halliday's (2004) Systemic Functional Linguistics, we see that the concepts of Theme and thematic progression are related to textual meaning, the third strand of meaning after the ideational meaning and interpersonal meaning. This is, in fact, the ordering and the organisation of information in a clause (a clause is the unit of information in SFL) in terms of what comes first and what comes last and the relationship between the prominent element to the rest of the unfolding text. The messages embedded in the clauses that make a text are structured and webbed as a semantic unit. For Systemicists, Theme is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context" (Halliday, 2004: 64). As far as thematic progression is concerned, it is the way the different themes of the clauses of a text are organised to realise the development of this text. Both Theme and thematic progression of a text realise its texture at the grammatical level. They all realise this, along with other elements such as coherence, information structure. There comes in one of the limitations of this study as it only considers one of the three linguistics patterns realising textual meanings at the grammatical level of a clause.

A functional analysis of two selected extracts of Raouf Mama's memoir is carried out in this study to determine how the overall message of the narrative has been couched to impart the writer's life experiences accurately.

1. Theoretical framework

1.1. Textual meaning

In Halliday's (2004) framework, which underpins this study, the construing of meaning in any text should involve the identification of three types of meaning: experiential meaning, interpersonal meaning, and textual meaning. More specifically, any stretch of language conveys, simultaneously, three types of meaning that we can infer from a grammatical analysis of the clauses that make up the text under study. In the process, any attempt to analyse the experiential function of the text should seek the transitivity components in terms of participants, processes, and

circumstances. To the interpersonal function, one should carry out a Mood analysis in terms of subject, finite, predicator, and adjunct, and for the textual function of the text, it is the Theme and Rheme structure that should be the focus of attention. Regarding the objective of this study, which is to pinpoint some textual aspects of Raouf Mama's work through excerpts from *Fortune's Favoured Child*, a special emphasis is laid upon the analysis of the author's choice of Theme and thematic organisation.

1.2. Theme and Rheme

Halliday (1994: 37) defines the concepts of Theme and Rheme as follows:

The theme is the element which serves as the point of departures of the message, the part in which the clause is concerned. The remainder of the message, the part in which the Theme is developed is called in Prague school terminology the Rheme.

So, in Systemic Functional Linguistics, a clause consists of two main components that are Theme and Rheme. Let consider the following clauses:

- (1) Albert had every one of them in the palm of his hand
- (2) I will be back here no later than noon tomorrow.

In clause (1) and (2), *Albert* and *I* stand as the Theme of both clauses, respectively. They are the point of departure of the clause, and, in the words of Fries (1995), they are to be considered part of a message unit that provides a framework for the interpretation of the remainder of the message, Rheme.

1.2.1. Theme types

There are three major types of Theme in Halliday's (2004) framework: topical Themes, interpersonal Themes, and Textual Themes. Topical Themes, by definition, are related to the part of the clause that refers to a meaningful structural element, such as a person, a place, a time, an attitude, or an opinion.

Interpersonal Themes play a grammatical role of interaction and act to set up the dialogical mood of the text, while textual themes ensure the logical development of the text.

We also need to make the distinction between marked and unmarked Theme. When in a declarative clause, the subject conflates with the Theme as shown in Table 1, we talk of "unmarked Theme".

Table 1: Unmarked Theme

I	will be fine.
Subject	
Unmarked Theme	Rheme

Marked Themes are created by shifting a topical element in thematic position before the subject in a declarative clause. Let's consider the following clause:

1. I swung by my elder sister's house on my way back.
2. On my way back, I swung by my elder sister's house'.

In (3), "I" is a topical element that conflates with the subject. Therefore we have an unmarked Theme. However, in (4), there is another constituent, the circumstantial Adjunct "*On my way back*" before the subject in thematic position. In this case, we have a "marked Theme".

Table 2: Marked Theme

On my way back,	I	swung by my elder sister's house.
Adjunct		
	Subject	
Marked Theme		Rheme

Apart from putting circumstantial Adjuncts in thematic positions, there are other ways to create marked Themes in texts (Halliday and Matthiessen, 2004). Theme markedness is also created through Theme predication, Thematic equative, or thematising complement. Predicated Themes are created by "picking out a single element and giving it emphatic thematic structure" (Yan, 2015: 38). Thematic equative occurs when many elements appear in the Theme of a clause as a single constituent and linked to the Rheme using the process "be". When a nominal group that is not functioning as Subject is put in thematic position, we have complement as Theme. As Halliday (2004:73) makes clear, "...there must be very good reason for making it a thematic Complement – it is being explicitly foregrounded as the Theme of the clause." The three methods of marked Theme creation are illustrated in the following tables.

Table 3: Predicated Theme

It was an open secret throughout the country	that those officers were more interested in making money
It is Ola	who got the job
Theme	Rheme

Table 4: Theme equative

The thing that impresses me the most	is their enthusiasm for the job
What I am saying	is that you are not good for the position.
Theme	Rheme

Table 5: Complement as Theme

This responsibility	we accept wholly
you	I blame for this
Theme	Rheme

Another aspect of the structural organisation of Theme in a clause is concerned with simple and multiple Themes. We have so far identified three major theme categories that are Topical Theme, textual Theme, and interpersonal Theme. A theme structure with only one thematic element (an element with a topical function) is said to be simple Theme. But when in a clause, in addition to the obligatory topical element as Theme, another element is having either a textual or an interpersonal function in a thematic position, we talk of multiple Themes. Simple and multiple Themes are exemplified in the tables below.

Table 6: Simple Theme

The most notable breach	occurred the day
I	was no longer me
Theme	Rheme

Table 7: Multiple Theme

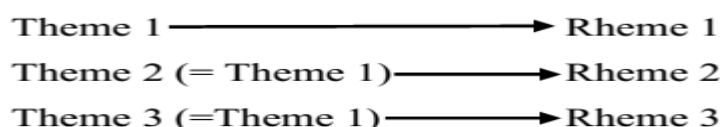
And	of course,	Bola	is still my best friend.
Well,	certainly not,	You and Worou Malam	
textual	interpersonal	topical	are from the same tribe.
Theme			Rheme

According to Halliday and Matthiessen (2004: 588), there is a connection between the various thematic elements in a text, and such relations "help construct the flow of information as the text unfolds and we can refer to them simply as information flow patterns." In other words, the way the structure *Theme* + *Rheme* is used throughout the text determines its "Thematic Progression" (henceforth, TP) which can be defined as "the choice and ordering of utterance themes, their mutual concatenation, and hierarchy, as well as their relation to the hyperthemes of the superior text unit (such as paragraph, chapter, etc.), to the whole text, and the situation. Thematic progression might be viewed as the skeleton of the plot" (Downing, 2001: 28, quoting Danes, 1974).

Drawing on Danes' (1974), Bloor and Bloor (2004: 87-91) identify four common types of TP that are recoverable from an original coherent text: The constant Theme pattern, the linear Theme pattern, the split Rheme pattern, and the derived Themes.

1.2.2. The constant Theme pattern

According to Bloor and Bloor (2004), we have a constant pattern of a thematic progression is when there is a common Theme shared by each clause of the text, and this Theme contains the Given information. In other words, the Theme of the first clause is the Theme of the subsequent clauses. For them, this type of thematic progression is shared in a person's bibliographical information or in some narrative texts where attention is drawn to a particular character. This pattern can be illustrated as follows.

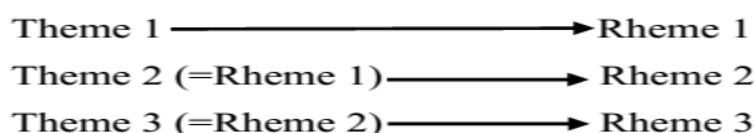


e.g. As I mentioned in my third journal, I absolutely love stories. I used to read all the time as a kid because books brought me so much joy and excitement. I felt a bit disheartened reading King's argument about stories being "dangerous."

The above passage from a student's journal illustrates the constant progression pattern in use; here, the Theme of every clause refers wholly (except "because books") to the main topic of the text, *I*.

1.2.3. The linear Theme pattern

In the linear Theme pattern type of thematic progression, the Rheme of one clause is taken up as the Theme of the subsequent clause. In other words, the Rheme of the first clause becomes the Theme of the second clause, as illustrated below:



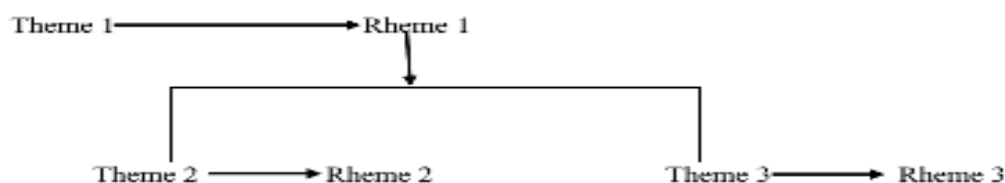
e.g. The stomach produces gastric juice, which contains dilute hydrochloric acid. The acid kills most of the bacteria in the food. The partly digested food passes next into the duodenum (Bloor and Bloor, 2004).

As can be seen, the Rheme of the first clause, 'gastric juice' becomes the Theme of the second clause, "which". The Rheme of the second clause, "hydrochloric acid," is taken up as Theme of the third clause, and the Rheme of the third clause 'the food' becomes the Theme of the fourth clause.

1.2.4. The split Rheme pattern

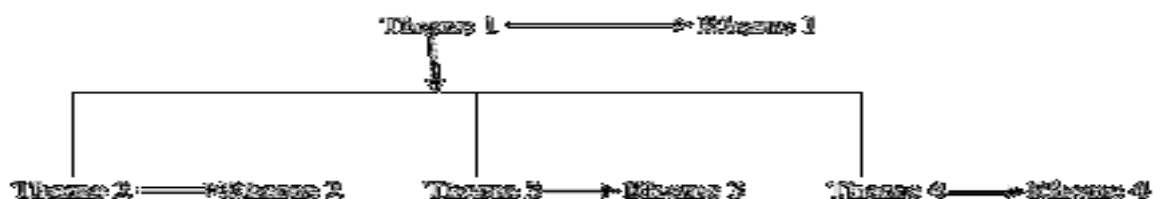
In the split Rheme pattern, the Rheme of a clause has two components, and each of them is taken up as Theme in the subsequent clauses.

The split Rheme pattern can graphically be represented as follows:



1.2.5. The derived Themes

Derived Themes **occur** when, at the beginning of a long text, a variety of elements have been introduced, and later in the course of the development of the text, the author refers back to any one of them or aspects of them as a thematic element. The relationship between the first Theme (the Hyper-Theme) and the other Theme is not straightforward. They may be synonyms, antonyms, or hyponyms.



2. Brief literature review

The theoretical approach underpinning this study is Systemic Functional, in which the analysis of discourse in terms of its texture must focus either on the information structure, the thematic structure, or the cohesive patterns of the text. Halliday, the proponent of this approach, is of the view that the way information unfolds in a text correlates with the thematic choices of the narrator/speaker. He says: The choice of clause Themes plays a fundamental part in the way discourse is organised; it is this which constitutes what is often known as the method of development" of the text (Halliday, 1985: 62).

In the same vein, Downing (2001) views that Thematic Progression is a fundamental resource in analysing texts. Drawing on Danes' (1974) conception of Thematic Progression, which postulates three main types of Thematic progression, he first highlights the theoretical foundation that sustains Danes' pronouncements and then shows, in a compelling way, the application of such a theory in the appreciation of a

text. He has successfully made an account of how Danes conceptualises Theme-Rheme relationship. He writes:

A more dynamic view is that of Danes's concept of thematic progression. He claims that the organization of information in texts is determined by the progression in the ordering of utterance themes and their Rhemes. His spelling out of the relationship between successive themes and their Rhemes would appear to provide a more satisfactory account of the 'method of development' of texts (p.29).

In light of the context above, it appears that the Theme-Rheme relationship, more specifically, the way Theme develops in the Rheme and the connectivity of this couple to other clauses of the paragraph and the text provides the background for topic development. So, the ordering and hierarchy of Themes in clauses inform about the types of Thematic Progression, which may be in the form of simple linear Progression, constant theme progression, or derived themes Progression. Downing's (2001) reflection on TP and its application to text analysis is, in one way or another, the justification of a theory rather than a direct application to communication situations.

Yan's article (2015) entitled, "A systemic Functional Linguistics analysis of the application of Theme and Thematic Progression in college English writing teaching-A study of sample writings of CET-4", presents the foundation of Theme and TP as a pedagogical and methodological approach to the teaching and learning of writing skills. Indeed, twenty-two (22) writing samples produced by college students and related to the various genre like argumentative, expository, and epistolary styles are included in the database and depicted in terms of Thematic structure and TP. Yan (2005:34) posits two main objectives guided by five (05) major questions presented as follows:

- Is Theme an aspect of language which can yield useful information?
- Should successful writings have various theme types?
- Does TP correlate with genre type?
- In what aspect and how can TP improve English writing of college English?
- With the help of different types of TP Patterns, could writings become more logical and coherent?

Yan (2005) reveals significant findings about the lexico-grammatical features which are likely to be considered when teaching writing in colleges. For example, Yan concludes that while argumentation, exposition, and the epistolary writing style use a large number of circumstantial elements as Theme, "argumentation and exposition tend to use more adverbial phrases and prepositional phrases to make the writing more readable and convincing" (p. 45).

Kang (2016) is also worth reviewing as it is an inquiry into the textual organisation of a work of fiction. It deals with Themes and Thematic Progression analysis of an anecdote. The anecdote is about Einstein and his driver. In fact, Einstein used to get invitations from various places to give some speeches. One day, Einstein's driver told

him that having listened to all his speeches, he was now able to replace him at one of these conferences. The primary purpose of Kang's study is to shed light on how experiential Themes, interpersonal Themes, and textual Themes are distributed in the anecdote to find out how those elements propel the text development and how their distribution leads to the realisation of the communicative goal of the story which is to entertain people. The various findings of Kang's analysis are quite informative regarding the methodological approach I have used to pinpoint Mama's literary idiolect in this study.

3. Methodology

The study draws on Halliday's notion of lexico-grammar as formulated in Halliday (2004, 1994, 1985), Eggins (2004, 1994), Fontaine (2013) and Danes' (1974) concept of Thematic progression. It analyses the thematic structure of selected excerpts in *Fortune's Favored Child*.

In Systemic Functional Linguistics, texts and talks are grammatically well appraised through their clausal components. For purposes of analysis in this study, I have constituted a mini-corpus of two texts selected from the narrative. Each selected extract is therefore parsed into clauses and then lexically and grammatically analysed in terms of their thematic structure and Theme Progression. The first text consists of 60 sentences and about 1608 words. The second extract consists of 75 sentences and about 1757 words.

In other words, the methodological approach that sustains this study starts from the identification of linguistic forms of Theme-Rheme patterns and proceeds to analyse and describe them in light of Systemic Functional Linguistics and Danes' (1974) approach to Thematic Progression. The methods of analysis in this study are those of linguistic description, explanation, and literary interpretation of foregrounding elements that contribute to building the blueprint of *Fortune's Favored Child* to allow it to encode different meanings in a social and cultural context.

4. Data Analysis

4.1. Theme Analysis

The detailed analysis of text 1 text 2 (see appendix 1 and 2) is reproduced following the key presented below. It has consisted of identifying the Theme types and the Theme Progressions in each text in terms of how they project the texts' connectivity to inform about their method of development. As a result, Topical Themes, Textual Themes, Interpersonal Themes, marked Themes, simple and Multiple Themes, and marked and unmarked Themes are identified and counted. The different results are tabulated.

Keys:Topical Theme (ToT): in **bold**Textual Theme (TT): in *italics*

Interpersonal Theme (IT): in CAPITALS

Dependent clause as Theme: whole clause in **bold**

Simple Theme: (ST)

Multiple Theme: (MT)

Marked Topical Theme: (MKT)

4.2. Thematic progression analysis

Thematic progression, as I have argued before, determines the organisation of information in the text and its method of development as well. Halliday and Matthiessen (2004: 105) posit that "The thematic organization of the clauses (and clause complexes, where relevant) is the most significant factor in the development of the text." The structure and method of development of the texts under study are realised through different patterns of Thematic Progression analysed as follows:

The constant Theme progression

The second paragraph of text 2, a passage from the memoir, illustrates the constant progression in use. Here, the Theme of every clause refers wholly (He) to the main topic of the text, Tintin.

4i-**A tall, big-boned lad of fourteen**, Tintin had two sides to his personality: one self-effacing and taciturn, the other- extroverted, full of talk and laughter. 5i-**In the first few weeks of our cohabitation**, he acted shy and awkward in my presence, 5ii-*AS THOUGH fearful of doing or saying anything* I might find fault with, 5iii-*AS THOUGH his stay with me* were a probationary test 5iv-*that* would decide his fate in life. 6i-**He** always seemed glad of an opportunity to hear me talk or tell a story 6ii-*when there* was company, 6iii-*but when we* were alone together, 6v-**he** would shy away from talk 6vi-*and^(TT)(ST)* absorb himself in his homework or some household chore or other. 7i-**This** seemed a mere ploy, 7ii-*however^(TT)*, **for time and again** I caught him observing me intently, 7iii-*as though I* were a riddle 7iv-**he** couldn't quite solve.

The linear Theme pattern

The linear Theme pattern type of thematic progression is also found throughout the novel. The Rheme of one clause is taken up as the Theme of the subsequent clause. The following paragraph of text 1 is an illustration of the use of the linear Theme pattern to establish the method of development of the literary work under study.

43-**At irregular intervals**, little towns and villages slid into view, consisting of clusters of huts and mud-walled houses roofed with bundles of straw or rusty sheets of tin. 44-**Each village and each town** had a marketplace, large or small, spreading on both sides of the road and crowded with little stalls built in part of cement and in part of sticks and covered with roofs of straw, tin, or tiles. 45-**The marketplace** swarmed with men and women wearing bright-colored clothes and selling or buying all kinds of things, amid

much haggling: yams, cassava, sweet potatoes, radio sets, cassette players, toys, rolls of fabric, bars of soap, cigarettes, crackers, sweets, herbal medicine, a bewildering variety of pills and dried tobacco leaves tied in bunches. 46-**Some stalls** sold cooked food, such as rice served with fish or meat sauce and boiled *eggs*, black-eyed peas served with palm oil and *gari* (roast cassava flour), *wara-gashi* (home-made cheese), fried yams and *akara* (fried bean cake).

As can be seen, the paragraph starts with a marked theme that places the circumstantial Adjunct "At irregular intervals" in the thematic structure. Therefore, the nominal group "little towns and villages" has become part of the Rheme of the first clause (43). The development of the text at this point has consisted of taking up this Rheme element as the Theme of the second clause (44) while at the same time, "The marketplace," which appears in the Rheme of the second clause has become the Theme of the third clause. Although the Theme of the next clause (46), "some stalls", does not appear directly in the Rheme of the preceding clause, it is recoverable through the context of the Rheme of clause (45).

The derived Themes

Derived Themes are also found as patterns of thematic progression the narrative story. Let's recall that derived Themes occur when, at the beginning of a long text, a variety of elements have been introduced, and later in the course of the development of the text the author/narrator refers back to any one of them or aspects of them as a thematic element. The following paragraph culled from Text 1 illustrates the pattern of derived Theme, in the story.

13-**The quarrel** was over a school uniform.14i-**Every year** our school gave every scholarship-holder a school uniform, 14ii-**but in my third year the school's supply** fell short. 15i-**Rumor** had it 15ii-**that those** [[who had been left out]] would have to pay for their own! 16i-**I** was lucky enough to have been given one, 16ii-**but my classmate**, [[whose name preceded mine on the alphabetical list of our class]], didn't.17i-**He** asked me to surrender my uniform to him, 17ii-**arguing that since his name** came before mine on the list, 17iii-**he**, not I, should have received that uniform.18i-**A flaming row** ensued, 18ii-**which** landed both of us in the office of the assistant principal [[who supported my antagonist and ordered me to hand over the uniform to him]].

All in all, three major thematic progression types are found to organise both texts into a coherent discourse.

4.3. Synopsis and comment of the statistics data

The detailed analysis of both extracts of the memoir gives some essential findings presented in the table below.

Table 8: Interpersonal, textual and Topical elements as Theme

Themes	Text 1		Text 2	
	number	percentage	number	percentage
Interpersonal Themes	06	3.79	10	4.80
Textual Themes	61	38.60	70	33.65
Topical Themes	91	57.59	128	61.53
Total	158	100	208	100

Table 8 shows the distribution of Interpersonal Themes, Textual Themes, and Topical Themes in both excerpts of the narrative. As can be seen, all three types occur with different frequencies. Table 1 indicates that there are six (06) interpersonal Themes with a proportion of 3.79 % to the total of the theme categories, whereas the number of interpersonal Themes is 10 with a proportion of 4.80 % to the total Theme categories in extract 2. "They are projecting the narrator's angle on the value of what the clause is saying," (Halliday, 2004: 83).

Compared to the proportion of topical and textual themes, the proportion of Interpersonal Theme is relatively low in both texts. Though elements of interpersonal value are found throughout the text, they are not granted the thematic position. It is a clear indication that the narrator creates his authority in the texts.

Unlike the interpersonal elements, textual elements are profusely granted thematic status throughout the two texts. The number of Textual Themes in text 1 is 61 with a proportion of 38.60% to the total of the theme categories, whereas the number of textual themes is 70 with a proportion of 33.65 % to the total of the Theme categories. Halliday accounts for the utilisation of textual elements in thematic position as the will of the speaker, and here the narrator presents the narrative event as coherent and relevant to the context. Besides, the abundant use of textual Themes in both text denotes the narrator's will to argue about the situation he is presenting and justify some of his actions and positions. The frequent use of double textual elements in both texts underlines this fact: "and when" in (25); "and yet" in (37); "and then" in (41); "and if" in (56); in text 1 and "but when" (6iii); "and that" (45ii) and (58v); and "but when" in (64i) in text 2. For example, if we analyse the double textual element "but when" in

(6iii) *but when* we were alone together (text 2),

we see that the first textual element "but" introduces a concession in the unfolding of the main argument, which enhances the rhetorical aspect of the narrative and then, "when" reconnects the reader to the main argument establishing the logical occurrence of the events in time. The direct thematisation of conjunctive adjuncts is also indicative of the rhetorical organisation of the narrative. Conjunctions and conjunctive adjuncts like *however*, *yet*, *but*, *arguing that*, *that's why*, *etc.* are used in thematic structure to "avoid putting at risk" the arguability of the narrator's

propositions and therefore convince the reader of the veracity of what he is saying. Another feature of textual Themes that is worth analysing here is that of the use of "and" in thematic position. Out of 61 textual Themes in text 1, 16 are the additive conjunction "and" whereas in text 2, it is eighteen (18) out of seventy (70). The preponderance of additive conjunctions compared to other conjunctive adjuncts and conjunctions in the narrative is an indication of the effort made by the narrator to give a detailed explanation of his life experiences.

Table 8 also indicates that the overwhelming elements that come in a thematic position are topical in both texts. The number of topical elements as Theme in text 1 is 91 with a proportion of 58.33 % of all Theme types of the text, whereas the number of topical elements as Themes is 128 with a proportion of 61.53 % of the themes types. That topical Themes are dominant in both texts is no surprise since it is all about a narrative event in which tangible actions and participants are fully involved. Topical elements found in thematic positions are mostly of three types: Temporal elements as topical Themes, circumstantial adjuncts of space as topical Themes, and participants as topical Themes. Temporal elements of time, including "in the ten years I had lived with him and my mother"; "The second time he carried me on his bicycle"; "Very often", etc. They all indicate the time sequence of the story. Those elements are not the only temporal elements that make the time of the narrative. However, it is important to note that the other circumstantial adjuncts of time that set up the sequence of the story in time come in the form of Marked topical Themes. This constitutes one crucial aspect of Mama's literary style at this point in his tendency to present topical elements of time in the form of Marked Themes.

The dominant topical themes in both texts are the ones related to the thematisation of the participants. Elements like "I" in (3), "My father" in (5i); "Only the headache and dizziness" in (8); "we" in (9iii), "an evil-minded classmate" in (9v), "The diviner" in (10i); "the assistant principal" in (12ii); "the quarrel" in (13), "You and Worou Malam" in (21); "those officers" in (49ii), "the driver in" (51), etc. appear as topical Themes in text 1.

In Text 2, the following elements are participants used in the thematic structure of the clauses:

"he" in (1ii) ; "my elder mother and papa" (3iii);

"I" in (7iii); "my nephew" in (10ii); "My past experience of despair and the resurgent hope" in (28); "The most notable breach" in (73i); etc.

As can be seen through the analysis, the above elements are related, in one way or another, to the characters of each sketch of the narrative (text 1 and text 2) that makes up the whole story of Mama's autobiographical story.

Table 9: Simple and Multiple Themes

Themes	Text 1		Text 2	
Category	number	percentage	number	percentage
Simple Themes	86	67.18	112	67.06
Multiple Themes	42	32.81	55	32.93
Total Themes	128	100	167	100

If the internal structure of a Theme is made of only one necessarily topical element, this Theme is said to be "simple Theme". When in addition to the mandatory topical element, we have another element, textual or interpersonal, the Theme is said to be "multiple Theme". Table 9 indicates that the number of simple Themes is 83 representing 64.84 % to the total in Text 1, whereas the number of simple Themes in text 2 is 108 with a proportion of 65.06 % to the total Themes. As far as multiple themes are concerned, Table 2 shows that the number of multiple Themes is 45 with a proportion of 35.15 % in text 1, whereas, in Text 2, this number is 58 with a proportion of 34.93 %.

This relatively important use of simple Themes denotes the written mode of both texts. Compared to the rate of occurrence of simple Themes, multiple Themes are relatively few in proportion. Putting more than one element in thematic position exemplifies a monological mode shift to a more dialogical mode in both texts. Not only does the narrator want to tell a story to the reader, but he also wants to argue about and account for some of his actions and ideas.

Table 10: Marked Themes, Adjunct and Complement element as Theme and predicated themes

Themes	Text 1		Text 2	
Category	number	percentage	number	percentage
Adjunct as Themes	16	12.5	18	11.18
Complement as Themes	00	00	02	01.24
Predicated Themes	01	0.7	01	0.62
Unmarked Themes	111	86.71	140	86.95
Marked Themes	17	13.28	21	13.64
Total Themes	128	100	161	100

Themes in both texts occur in marked and unmarked form. Reading table 10, it is noticeable that the number of unmarked Themes is 111 with a proportion of 86.71 % in text 1, whereas the number of unmarked Themes is 140 with a proportion of 86.95 % to the total Themes in text 2. The vast majority of thematic elements in both texts consists of unmarked themes, indicating that Text 1 and Text 2 are sketches of a narrative story where typical participants (mainly the narrator), are highlighted through their actions and their consequences as the story unfolds.

A close analysis of the declarative clauses from which the unmarked Themes derive reveal something interesting about the narrator's/ writer's style. There is a preference for inverted clause by thematising Adjunct of modality and temporality containing the negative feature as is the case in clauses (1) and (23) in text 1 and (3i), (9i), (48i), (54) in text 2 presented as follows:

- (1)Never had I travelled in my father's truck before.
 (23)Never before had a student spoken to a school authority in this way.
 3i-Never before had I felt so pampered
 9i-Only gradually did he come round to acquainting me with that part of himself
 48i-Has it never occurred to you
 54-Never before had anyone talked to me like that.

However, Halliday and Matthiessen (2004: 127) see that "This is a relic of an older pattern whereby the Finite operator always followed immediately after the first element in the mood structure. It is not very widespread in current usage, being restricted largely to certain styles of narrative, and to public speaking."

Marked themes occur in text 1 seventeen (17) times, representing a proportion of 13.28 %, whereas the number of marked Themes is 21, with a proportion of 13.64 % in text 2. For example, the following clauses displayed marked Themes in their thematic structure text 1.

In text 1,

- (2i)And in the ten years [[I had lived with him and my mother]], only twice had I gone anywhere alone with him.
 (14i)Every year our school gave every scholarship-holder a school uniform,
 (23)Never before had a student spoken to a school authority in this way.

In text 2,

- (1i)Having lived by myself for two school years, it felt a little strange at first sharing my space with my nephew and hearing at dawn, through layers of sleep, his footsteps
 (4i)A tall, big-boned lad of fourteen, Tintin had two sides to his personality: one self-effacing and taciturn, the other- extroverted, full of talk and laughter.
 (30)To me, it was primarily the means to an end: greater speed and freedom of movement within and around the town and more flexibility for travel.

As the above examples show, different grammatical elements are put in thematic positions in both texts. They are either dependent clause as Themes, predicated Themes, Adjuncts as Themes, and complements as Theme. In text 1 and clause 1, the Theme markedness is created through a lengthy nominalisation of a circumstantial

Adjunct with even an embedded clause; in (14i) and (23), it is respectively through the circumstantial adjunct "every year" and "Never before".

In text 2, while the non-finite element "Having lived by myself for two school years," functioning as a circumstantial Adjunct, is the point of departure of clause (1i), Theme markedness is created using an attributive complement, "*A tall, big-boned lad of fourteen*" in (4i). In (30), it is the circumstantial element "to me" that is put in a thematic position.

Other strategies to create marked Themes are also found in both texts: Theme predication and "Theme equative" in Halliday's (2004) terms. Clauses (50i) and (70i) below are examples of "Theme equative" in text 1 and 2, respectively. The other clauses rather exemplify theme predication in both texts:

(49i)-It was an open secret throughout the country that those officers were more interested in making money

(50i)-The devious way [[in which they went about collecting money from drivers]] was the object of numerous jokes all over the country:

(70i)-That you have fallen short of their example is your fault, and to blame them for your shortcomings in the height of ingratitude."

(71i)-It was, I think, the desire to be simple even as my masters were simple

75i-And it was these two I decided to use for a translation quiz.

5. Interpretation of the findings

The investigation of textual meaning in the two texts has been done through a clause-by-clause analysis in light of Theme-Rheme patterns and how they appear to establish the Theme system of the texts.

The findings derived from the clause-by-clause analysis reveal an intensive use of topical elements as Themes in both texts, 57.59 % in text 1 and 61.53 % in text 2. This is justified by the fact that Themes in a narrative tend, most of the time, to be the participants, i.e., the characters, and the circumstantial elements that provide a context for the different settings as the story unfolds. The narrator's memory of his father are put under the spotlight in text 1, and the reader can track his childhood in his neighbourhood, at home, and at school through his actions and thoughts in a given order as the story proceeds. In text 2, topical elements in thematic position have allowed the narrator, who is now an adult, to express patterns of experiences concerning his cohabitation with his nephew, *Tintin*.

Interpersonal Themes are also used in both texts. Compared to the number of Topical Themes, they occur in a relatively low proportion. Yet, they have a determinative role in the creation of meanings about the expression of the characters' attitudes and judgments.

There is significant use of textual Themes in the narrative. The proportion of textual Themes in text 1 is 38.60 %, whereas textual Themes in text 2 is 33.65 %. This relatively important use of textual Themes denotes the care and effort the author puts into giving the story the character of argumentation and exposition. The intensive use of additive conjunctions mostly "and" in thematic position in both texts is an indication of the narrator's effort to provide as much explanation as possible and a detailed account of some elements of the narrative. This idea is evident in the use of the double textual elements, as explained in the analysis section of this paper. Another reason for the rhetorical strategy projected through the intensive use of textual elements lies in the writer's background as a professional storyteller. Raouf Mama, telling the stories of his homeland, Benin, from an African perspective, aims to stress the importance of love, trust, and respect. The essence of the stories he tells ("Why Monkeys live in Trees", "How Mosquitoes and Fleas came into the World", "Why Goats Smell Bad", etc.) is captured in the following quote: "Stories kindle empathy, empathy is the catalyst for action, and action is the key to change." (Mama, 2019).

Another critical aspect of what the writer's literary style revealed through the textual analysis of the extracts is found in the semantics of unmarked and marked Themes across the texts. The unmarked Themes are dominant as it is a narrative, but the way some patterns are foregrounded is indicative of the writer's style: thematising Adjunct of modality and temporality containing the negative feature. This formal use of the language is also to be linked to the writer's background, for he acquired the English language through exposure to its formal usage (tale, fiction, poetry, oratory, etc.).

The great variety of marked Themes in the texts is fascinating and determinative in the characterisation of the narrative method. The use of Adjuncts as Themes, predicated Themes, and Theme equative set up the thematic development of the story by giving prominence to a specific element. As a result, the reader's attention is drawn to a prominent motif in the story and, in that way, the information in the remaining part of the clause is presented as new. This adds a sense of suspense to the development of the story.

The way the narrative moves forward in both extracts is projected through the sequencing of the Theme-Rheme patterns. A close examination of the texts for their thematic progression reveals three main types of Thematic Progression: the constant Theme Progression, the linear Theme pattern, and the derived Themes. Although those Thematic Progressions do not frequently occur in the texts, they are recoverable at least at the level of the paragraphs that make the texts. In text 1, for example, the dominant Themes is "I", the narrator. In the first two paragraphs, apart from thematising circumstantial elements of time and place that aim at foregrounding the times and the settings of the events, the Themes of the subsequent

clauses are related to the same participant, the narrator. This Thematic Progression pattern recalls the constant Theme pattern where the Theme of every clause refers partially or wholly to the main topic of the text, the narrator.

This pattern helps the writer foreground any aspect of the narrator's thoughts and memories, actions, needs, and principles.

CONCLUSION

This study is an inquiry into the language used in Raouf Mama's *Fortune's Favoured Child* through a linguistic prism. On the assumption that writers communicate their messages through the story but only succeed in making an impact through their style, this study analyses two excerpts, text 1 and text 2, from the memoir with a particular focus on Theme patterns on the one hand and on Thematic progression on the other. The focus has been on exploring the functional role of some syntactic elements of the clauses that make the flow of information provided by the narrator/writer in the situational context. To reach that objective, a clause-by-clause analysis of the texts has been carried out. The thematic elements and the thematic progression types along with the way they realised the method of development of the texts have been identified, counted, and tabulated.

In a nutshell, the Theme and thematic progression analysis of the two texts has revealed an important use of topical Themes and textual Themes, which exemplify the effort of the writer to present the story as a powerful and a coherent discourse in which actions and thoughts have been argued about to let the autobiographical literary work achieve its social goal, which is to share experiences and to educate the reader. The use of negative particles to create unmarked themes, the thematisation of modal and temporality Adjuncts, the use of complement in thematic position characterise the writer's literary idiolect. All these correlate with the literary genre on display. The description of Theme and Thematic progression patterns and the knowledge of their functioning in a creative non-fiction can benefit students' writing and the exercise of "explication de texte". In a word, this paper is a pedagogical attempt at providing a framework for textual analysis from a functional perspective.

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APPENDICES

Appendix 1: Theme analysis of text 1 (extract one, pp.12-15)

1-NEVER HAD^(TT) I^{(TOT)/(MT)} traveled in my father's truck before. 2i-And^(TT) in the ten years [[I had lived with him and my mother]]^{(MKT)/(MT)}, only twice had I gone anywhere alone with him. 3-I^{(TOT)/(ST)} had fond memories of him carrying me on his shiny black, gigantic bicycle to a traditional healer. 4i-That was the day^{(MKT)/(ST)} I came home from school complaining of a spell of dizziness and headache 4iii-that^{(TT)/(ST)} had prevented my completing a math test. 5i-My father^{(TOT)/(ST)} was very proud of his bicycle 5ii-and^(TT) [he]^{(TOT)/(MT)} never allowed anyone else to ride it. 6-Even^(TT) I, [[who used to wash and clean it at regular intervals to keep it shining bright]]^{(TOT)/(MT)}, had never been allowed to mount it. 7-Father^{(TOT)/(ST)} would rather pay for someone to take a taxi than allow him or her to ride his bicycle. 8-Only the headache and dizziness [[that had made me bungle my math test]]^{(TOT)/(MT)} earned me my first ride on that bicycle. 9i-I^{(TOT)/(ST)} remembered my father fussing over me before we left 9ii-and^{(TT)/(ST)} telling me, 9iii-as^(TT) we^{(TOT)/(MT)} made our way to the healer's house, 9iv-that^(TT) he^{(TOT)/(MT)} feared 9v-an evil-minded classmate^{(TOT)/(ST)} had cast a spell on me to make me fail the test. 10i-The diviner^{(TOT)/(ST)} confirmed my father's fears 10ii-and^{(TT)/(ST)} offered to perform a number of ceremonies, [[which my father paid for in full]].

11i-The second time [[he carried me on his bicycle]]^{(TOT)/(ST)} was two years later, in my third year of high school, 11ii-but^(TT) the circumstances^{(TOT)/(MT)} were quite different 11iii-and^(TT) I^{(TOT)/(MT)} had no wish for another ride like it. 12i-I^{(TOT)/(ST)} had been threatened with dismissal for daring to suggest 12ii-that^(TT) the assistant principal^{(TOT)/(MT)} had been unfair in his handling of a dispute between me and a classmate [[who belonged to the same ethnic group as the assistant principal]].

13-The quarrel^{(TOT)/(ST)} was over a school uniform. 14i-Every year^{(MKT)/(ST)}, our school gave every scholarship-holder a school uniform, 14ii-but^(TT) in my third year the school's supply^{(TOT)/(MT)} fell short. 15i-Rumor^{(TOT)/(ST)} had it 15ii-that^(TT) those [[who had been left out]]^{(TOT)/(MT)} would have to pay for their own! 16i-I^{(TOT)/(ST)} was lucky enough to have been given one, 16ii-but^(TT) my classmate, [[whose name preceded mine on the alphabetical list of our class]]^{(TOT)/(MT)}, didn't. 17i-He^{(TOT)/(ST)} asked me to surrender my uniform to him, 17ii-arguing that^(TT) since his name^{(TOT)/(MT)} came before mine on the list, 17iii-he not I^{(TOT)/(ST)}, should have received that uniform. 18i-A flaming row^{(TOT)/(ST)} ensued, 18ii-which^{(TT)/(ST)} landed both of us in the office of the assistant principal [[who supported my antagonist and made me hand over the uniform to him]].

19-“That^{(TOT)/(ST)}'s not fair!” 20-I^{(TOT)/(ST)} cried, glaring at the assistant principal. 21-“You and Worou Malam^{(TOT)/(ST)} are from the same tribe. 22-That's why^(TT) you^{(TOT)/(MT)} have supported him against me.”

23-NEVER BEFORE HAD^(TT) a student^{(TOT)/(MT)} spoken to a school authority in this way. 24i-His eyes glittering with anger^{(MKT)/(ST)} the assistant principal ordered me in an icy, bone-chilling tone to bring my father to his office immediately 24ii-and^{(TT)/(ST)} told me to await a dismissal note from him.

25i-My father^{(TOT)/(ST)} scolded me all the way to the assistant principal's office for raising my voice to a school authority, 25ii-and when^(TT) we^{(TOT)/(MT)} arrived, 25ii-he^{(TOT)/(ST)} pleaded with him to have mercy, 25iii-promising^{(TOT)/(ST)} to give me a beating 25iv-I^{(TOT)/(ST)} would never forget. 26i-The assistant principal^{(TOT)/(ST)} was mollified, 26ii-and^(TT) the threat of indefinite suspension^{(TOT)/(MT)} was lifted. 27i-My father^{(TOT)/(ST)} left me in no doubt as to his displeasure, 27ii-but^(TT) he^{(TOT)/(MT)} never gave me the beating 27iii-he^{(TOT)/(ST)} had promised.

28i-Who^{(TOT)/(ST)} knows, 28ii-MAYBE^(TT) deep in his heart^{(MKT)/(MT)} he understood the frustration 28ii-that^{(TT)/(ST)} had prompted my accusation 28iii-and^{(TT)/(ST)} decided 28iv-that^(TT) beating me^{(TOT)/(MT)} would be unfair. 29i-MAYBE^(TT) he^{(TOT)/(MT)} had never intended to beat me at all, 29ii-but^{(TT)/(ST)} had simply wanted to discourage me from being outspoken in an environment 29iii-where^(TT) speaking out^{(TOT)/(MT)} could be dangerous.

30i-“COULD^(TT) it^{(TOT)/(MT)} be 30ii-that^(TT) my father^{(TOT)/(MT)} does not dislike me, 30iii-as^(TT) I^{(TOT)/(MT)} supposed, 30iv-but^{(TT)/(ST)} simply does not know how to express his love for me?” 31i-I^{(TOT)/(ST)} wondered, 31ii-as^(TT) I^{(TOT)/(MT)} watched him out of the corner of my eye negotiating the morning rush-hour traffic and swerving now to the right, now to the left to avoid gaping potholes.

32i-“But^(TT) why^{(TOT)/(MT)} does he never smile at me the way I see him smile at my brothers and sisters? 33i-I^{(TOT)/(ST)} would do anything to make him smile at me or joke with me the way I hear him joke with his friends. 34i-He^{(TOT)/(ST)} may like me 34ii-and^{(TT)/(ST)} care about me deep down, 34iii-but^(TT) to me^{(MKT)/(MT)} he wears a perpetual scowl 34iv-while^(TT) he^{(TOT)/(MT)} is all smile and fun with his other children and his friends. 35i-How^{(MKT)/(ST)} I wish he would fuss over me the way he did the day I came back from school 35iv-and^{(TT)/(ST)} told him 35v-how^(TT) dizziness and headache^{(TOT)/(MT)} had prevented me from completing a math test. 36i-My troubles^{(TOT)/(ST)} back 36ii-then^{(TT)/(ST)} are nothing compared to the situation 36iii-I^{(TOT)/(ST)} am in now, forced by

illness to withdraw from school, my whole future at risk. 37i- And yet^(TT) my father^{(TOT)/(MT)} has stood aloof 37ii- and^{(TT)/(ST)} said or done very little to show me 37iii- he^{(TOT)/(ST)} cares.

38i- "If^(TT) I^{(TOT)/(MT)} am indeed flesh of his flesh and bone of his bone, 38ii- why^{(TOT)/(ST)} hasn't he shown me any sympathy? 39- Why^{(TOT)/(ST)} do we seem to have so little in common and so little to say to each other? 40i- Here^{(TOT)/(MKT)} we are, just the two of us, sitting next to each other, almost shoulder, at the start of a five-hour journey, 40ii- but^(TT) (ST) with nothing to share!"

41i- Casting about for a way to kill time^{(MKT)/(ST)}, I listened for a moment to the monotonous droning of the truck engine 41ii- and then^{(TT)/(ST)} gradually lost myself in contemplation of the landscape. 42- Ahead of us^{(MKT)/(ST)} the unpaved, potholed road unfolded like a ragged brown ribbon fringed with green. 43- Overhead^(MKT), the clear, bright sky stretched far and wide, offering boundless space for the birds of the air to wander and roam. 44- A patchwork of smoky white clouds [[looking like heaps of cotton wool]]^{(TOT)/(ST)} drifted lazily, softening now and then the hot glare of the sun. 45- To the right and left^{(MKT)/(ST)}, the truck was hemmed in by a curtain of big, leafy trees and tall grass swaying gently in the breeze.

46- At irregular intervals^{(MKT)/(ST)}, little towns and villages slid into view, consisting of clusters of huts and mud-walled houses roofed with bundles of straw or rusty sheets of tin. 47- Each village and each town^{(TOT)/(ST)} had a marketplace, large or small, spreading on both sides of the road and crowded with little stalls built in part of cement and in part of sticks and covered with roofs of straw, tin, or tiles. 48- The marketplace^{(TOT)/(ST)} swarmed with men and women wearing bright-colored clothes and selling or buying all kinds of things, amid much haggling: yams, cassava, sweet potatoes, radio sets, cassette players, toys, rolls of fabric, bars of soap, cigarettes, crackers, sweets, herbal medicine, a bewildering variety of pills and dried tobacco leaves tied in bunches. 49- Some stalls^{(TOT)/(ST)} sold cooked food, such as rice served with fish or meat sauce and boiled eggs, black-eyed peas served with palm oil and *gari* (roast cassava flour), *wara-gashi* (home-made cheese), fried yams and *akara* (fried bean cake).

50i- Very often^{(MKT)/(ST)} a school could be seen a little distance from the marketplace, consisting of one or two concrete buildings divided into classrooms and flanked by a playground 51ii- where^(TT) physical education classes^{(TOT)/(MT)} took place and students played soccer.

52- From time to time^{(MKT)/(ST)} we passed police checkpoints manned by smartly dressed, potbellied police or customs officers bearing automatic pistols strapped to their belts. 53i- It was an open secret throughout the country 54ii- that^(TT) those officers^{(TOT)/(MT)} were more interested in making money 54iii- than^{(TT)/(ST)} in checking private and commercial vehicles for contraband goods, drugs and roadworthiness. 55i- The devious way [[in which they went about collecting money from drivers]]^{(TOT)/(ST)} was the object of numerous jokes all over the country: 55ii- once^(TT) the vehicle^{(TOT)/(MT)} come to a stop, 55iii- the driver^{(TOT)/(ST)} would fish in his pocket for a 500-franc bill or two 100-franc coins, bury them in his official papers, 55iv- and^{(TT)/(ST)} go to an officer waiting for him some distance away. 56i- The driver^{(TOT)/(ST)} would hand over the papers, 56ii- and^(TT) the officer, [[shielding himself from prying eyes]]^{(TOT)/(MT)}, would skillfully extract the money. 57i- Then^(TT), he^{(TOT)/(MT)} would make a show of checking the papers carefully, nod demurely, 57ii- and^{(TT)/(ST)} wave his hand to signal the driver to go on his way.

58- It^{(TOT)/(ST)} was not uncommon for an officer to ask a driver to give a friend or a relative a ride as a special favor. 60i- Sometimes^{(MKT)/(ST)} the officer would come over to the vehicle 60ii- and^{(TT)/(ST)} take a quick look inside. 61i- Passengers^{(TOT)/(ST)} might be sitting on top of each other, 61ii- doors^{(TOT)/(ST)} might be falling off, 61iii- tires^{(TOT)/(ST)} might be bald, but these matters were of no concern to him 61iv- once^(TT) he^{(TOT)/(MT)} has pocketed his money. 62i- SELDOM WOULD^(TT) he^{(TOT)/(MT)} inspect the trunk, 62ii- and if^(TT) he^{(TOT)/(MT)} should find something illegal, 62iii- he^{(TOT)/(ST)} would simply make the driver pay him extra money 62iv- and^{(TT)/(ST)} let him go.

63i- Most drivers^{(TOT)/(ST)} grumbled about the corruption of the system, 63ii- but^(TT) they^{(TOT)/(MT)} would sooner pay a bribe 63iii- than^{(TT)/(ST)} comply with safety regulations. 64i- Sometimes^{(MKT)/(ST)} a driver would pretend to pull up and, taking advantage of a momentary distraction of the officers' attention, steal away, 64ii- while^(TT) passengers^{(TOT)/(MT)} cheered him on 64iii- or^{(TT)/(ST)} squealed with laughter. 65i- Avoiding payment of bribes in such a manner^{(TOT)/(ST)} could be dangerous, 65ii- however, for^(TT) IF CAUGHT, a driver^{(TOT)/(MT)} could have his vehicle impounded 65iv- and^{(TT)/(ST)} be forced to pay a huge amount of money to retrieve it. 66i- A better way to avoid paying bribe money at checkpoints^{(TOT)/(ST)} was for the driver to take on board someone wearing a military or police uniform, 66ii- for^(TT) it^{(TOT)/(MT)} was a custom for those manning checkpoints to wave through any commercial or private vehicle carrying a man or woman in uniform.

Appendix 2: Theme analysis of text 2 (Extract two, pp.221-224)

1i-Having lived by myself for two school years^{(MKT)/(ST)}, it felt a little strange at first sharing my space with my nephew and hearing at dawn, through layers of sleep, his footsteps 1ii-as^(TT) he^{(TOT)/(MT)} busied himself with various chores. 2i-Strangest of all^{(MKT)/(ST)} was to wake up every morning 2ii- and^{(TT)/(ST)} find 2iii-that^(TT) everything^{(TOT)/(MT)} had been taken care of: 2iv- the house swept clean, 2v-the dishes washed; a clean towel, 2vi-a bucket of warm water and soap waiting for me in the bathroom; and on the dining table a delicious breakfast of omelet and yams or bread and condensed milk. 3i-Never before^(TT) had^(TT) I^{(TOT)/(MT)} felt so pampered, 3ii-so^{(TT)/(ST)} waited upon, 3iii-EXCEPT PERHAPS^(TT) when^(TT) my elder mother and Papa^{(TOT)/(MT)} were nursing me through the ailment 3iv-that^{(TT)/(ST)} started me down the road to my encounter with my father.

4i-A tall, big-boned lad of fourteen^{(MKT)/(ST)}, Tintin had two sides to his personality: one self-effacing and taciturn, the other extroverted, full of talk and laughter. 5i-In the first few weeks of our cohabitation^{(MKT)/(ST)}, he acted shy and awkward in my presence, 5ii-AS THOUGH^(TT) fearful of doing or saying anything^{(TOT)/(MT)} I might find fault with, 5iii-AS THOUGH^(TT) his stay with me^{(TOT)/(MT)} were a probationary test 5iv-that^{(TT)/(ST)} would decide his fate in life. 6i-He^{(TOT)/(ST)} always seemed glad of any opportunity to hear me talk or tell a story 6ii-when^(TT) there^{(TOT)/(MT)} was company, 6iii-but when^(TT) we^{(TOT)/(MT)} were alone together, 6v-he^{(TOT)/(ST)} would shy away from talk 6vi-and^{(TT)/(ST)} absorb himself in his homework or some household chore or other. 7i-This^{(TOT)/(ST)} seemed a mere ploy, 7ii-however^(TT), for time and again^{(MKT)/(MT)} I caught him observing me intently, 7iii-as though^(TT) I^{(TOT)/(MT)} were a riddle 7iv-he^{(TOT)/(ST)} couldn't quite solve.

8i-Rumor^{(TOT)/(ST)} had it 8ii- that^(TT) in the company of his friends^{(MKT)/(MT)}, he turned into a different person altogether, with his face and hands taking on a life of their own to conjure up images, drive home a point, or deliver a punch line; 8iii-when^(TT) the mood^{(TOT)/(MT)} came over him, 8iv-he^{(TOT)/(ST)} would jump up and down, scream with laughter, or punch the air with clenched fists. 9i-Only gradually^(TT) did^(TT) he^{(TO)/(MT)} come round to acquainting me with that part of himself 9ii-and^(TT) how wonderful^{(TOT)/(MT)} it felt! 10i-It^{(TOT)/(ST)} was 10ii-as though^(TT) my nephew^{(TOT)/(ST)} had suddenly cast off a deep shadow clinging to him 10iii-and^(TT) stood before me drenched in golden light.

11i-I^{(TOT)/(ST)} will never forget the first time 11ii-he^{(TOT)/(ST)} revealed that side of himself to me. 12i-I^{(TOT)/(ST)} have just finished helping him over an assignment 12ii- and^{(TT)/(ST)} was about to move away, 12iii-when^(TT) he^{(TOT)/(MT)} looked-up, beaming with an unaccustomed smile, 12iv-a smile such as angels^{(TOT)/(ST)} might bring to the faces of children fast asleep. 13i-I^{(TOT)/(ST)} held my breath 13ii-and^{(TT)/(ST)} stood gazing at his face a moment.

14i-"You^{(TOT)/(ST)} look like one (ST) 14ii-who^{(TT)/(ST)} has won the lottery, 14iii-" I^{(TOT)/(ST)} said jokingly, tousling his hair. 15-What^{(TOT)/(ST)} can have made you so happy?"

16i-"If^(TT) I^{(TOT)/(MT)} won the lottery 16ii- I^{(TOT)/(ST)} wouldn't be half as happy 16iii-as^(TT) I^{(TOT)/(MT)} am now", 16iv-he^{(TOT)/(ST)} said, 16v-his eyes^{(TOT)/(ST)} dancing.

17-"Really?" I^{(TOT)/(ST)} said, staring at him, my hole being itching with curiosity. 18-What^{(TOT)/(ST)} had made you so happy?"

19i-"What^{(TOT)/(ST)} had made me happy is being here with you right now", 19ii-he^{(TOT)/(ST)} said, gently slapping the table with the flat of both hands to give emphasis to his words. 20i-"Your taking me under your wing this year^{(TOT)/(MT)} is the best thing 20ii-that^{(TT)/(ST)} has ever happened to me.

21i-"Don't^{(TOT)/(ST)} be silly", 21ii-I^{(TOT)/(ST)} said, struggling to sound unemotional. 22i-"Your presence here^{(TOT)/(ST)} has made my life easier and happier 22ii-than^(TT) I^{(TOT)/(MT)} can say."

23i-"You^{(TOT)/(ST)} do not understand uncle," 23ii-he^{(TOT)/(ST)} said shaking his head in slow motion, the smile fading from his face. 24 -Let^{(TOT)/(ST)} me explain..."

25i-For close to an hour^{(MKT)/(ST)}, I sat and listened as^(TT) he^{(TOT)/(MT)} told me about his troubles with his father, his sorrow at failing the high school entrance exam, his loss of self-esteem, his despairing of ever succeeding in life, and his joy on hearing 25vi-that^(TT) I^{(TOT)/(MT)} wanted him to come 25vii-and^{(TT)/(ST)} live with me.

26i-By the time^(TT) I^{(TOT)/(MT)} had heard him out, 26ii-I^{(TOT)/(ST)} felt 26iii-I^{(TOT)/(ST)} knew him better 26iv-than^(TT) I^{(TOT)/(MT)} knew any of my brothers and sisters. 27i- I^{(TOT)/(ST)} felt closer to him too, 27ii- for^(TT) his difficulties with his father^{(TOT)/(MT)} reminded me of my own difficulties 27iii-with the one I called father 27iv-until I^{(TOT)/(MT)} discovered my true father. 28iv-My past experience of despair and the resurgent hope^{(TOT)/(ST)} made his account of his own despair 28ii-and^{(TT)/(ST)} his own joy real to me. 29i-Shortly after my nephew bared his soul to me^{(MKT)/(ST)}, I bought a brand-new scooter. 30-To me^(MKT), it was primarily the means to an end: greater speed and freedom of movement within and around the town and more flexibility for travel. 31-To my nephew^(MKT), however, it was a status symbol, a badge of honor.

32i-“I^{(TOT)/(ST)} am so proud of what you have done,” 32ii-he^{(TOT)/(ST)} said to me, wrapping his arms around the scooter 31iii-and^{(TT)/(ST)} laying his cheek upon its glossy seat. 33i-“Now^{(MKT)/(ST)} I can hold my head high 33ii-when^(TT) my friends^{(TOT)/(MT)} talk about their father’s or their guardians’ iron horses, 33iii- and^(TT) how they and they alone^{(TOT)/(MT)} are entrusted with the care and maintenance of them”.

34i-From the moment the scooter was delivered to our house^{(MKT)/(ST)}, 34ii-Tintin made a habit of cleaning and polishing it every morning 34iii-and^{(TT)/(ST)} washing it once a week. 35i-The sight of my nephew crouching low over it, his forehead beaded with sweat or his clothes speckled with splashes of water^{(TOT)/(ST)}, always made my heart sing. 36i-Nothing^{(TOT)/(ST)} gave me more pleasure 36ii-than^{(TT)/(ST)} to give him a ride and turn round and see the light in his eyes and a sweet smile playing at the corners of his mouth.

37i-Friends and colleagues^{(TOT)/(ST)} congratulated me on keeping the scooter spotlessly clean and in excellent condition, 37ii-but^(TT) I^{(TOT)/(MT)} always told them to praise my nephew instead. 38i-“Tintin^{(TOT)/(ST)} is the one to praise, 38ii-“I^{(TOT)/(ST)} would remark. 39“It^{(TOT)/(ST)} is his baby.”

40i-When^(TT) congratulations^{(TOT)/(MT)} turned to requests for favors, 40ii-and^(TT) I^{(TOT)/(MT)} found myself lending the scooter to friends and colleagues for various errands, 40iii-however^(TT), I^{(TOT)/(ST)} did not consult my nephew. 41i- Soon^(TT), the requests^{(TOT)/(MT)} increased to such an extent 41ii-that^(TT) I^{(TOT)/(MT)} found myself wishing 41iii-my nephew^{(TOT)/(ST)} would tell everyone off, 41iv-for^(TT) I^{(TOT)/(MT)} seemed to lack the willpower to set limits or say no, 41v-but^(TT) he^{(TOT)/(MT)} would say nothing at all. 42-But^(TT) one day^{(MKT)/(MT)}, someone borrowed the scooter 42ii-and^{(TT)/(ST)} kept it for three whole days instead of one. 43i-My nephew^{(TOT)/(ST)} made no secret of his disapproval 43ii-when^(TT) the fellow^{(TOT)/(MT)} brought it back. 44i-Taking the scooter from him unceremoniously^{(MKT)/(ST)}, he looked on in cold silence 44ii-as^(TT) the borrower^{(TOT)/(MT)} apologized profusely.

45i-I^{(TOT)/(ST)} knew the incident had exhausted my nephew’s reserves of patience 45ii-and that^(TT) he^{(TOT)/(MT)} was going to have a talk with me, 45iii-but^(TT) I^{(TOT)/(MT)} didn’t expect him to be so candid 45iv-as^(TT) I^{(TOT)/(MT)} found him to be 45v-when^(TT) the moment^{(TOT)/(MT)} came.

46i-“I^{(TOT)/(ST)} am deeply disappointed in you,” 46ii-he^{(TOT)/(ST)} said. 47i-“You^{(TOT)/(ST)} are my uncle, 47ii-the father I never had, 47iii-but^(TT) your attitude [[with regard to the fair-weather friends who have been playing fast and loose with your scooter]]^{(TOT)/(MT)} has made me wonder about your wisdom and your willpower. 48i-HAS^(TT) it^{(TOT)/(MT)} never occurred to you 48ii-that^(TT) one of your friends^{(TOT)/(MT)} could easily sell the scooter 48iii-and^{(TT)/(ST)} come back 48iv-and^{(TT)/(ST)} feed you some sob story about the scooter being stolen? 49-What^{(TOT)/(ST)} would you do then? 50-What^{(TOT)/(ST)} would I do? 51i-If^(TT) you^{(TOT)/(MT)} should be robbed of your scooter, 51ii-how many people ^{(TOT)/(ST)} would lend you theirs even for an hour? 52-The very friends [[taking advantage of your kindness now]] ^{(TOT)/(ST)} will be the ones talking about you behind your back...”

53-For a good half-hour^{(MKT)/(ST)}, my nephew went on in this vein, scolding and admonishing me. 54-NEVER BEFORE HAD^(TT) anyone^{(TOT)/(MT)} talked to me like that. 55i-At first^{(MKT)/(ST)}, I felt like shouting at him to hold his tongue, 55ii-but^(TT) a power [[beyond my will]] ^{(TOT)/(MT)} sealed my lips 55iii-and^{(TT)/(ST)} made me hold my peace. 56i-Soon^{(MKT)/(ST)} I felt 56ii-I^{(TOT)/(ST)} was no longer me, a college-educated grown-up facing a teenage nephew, 56iii-but an errant child^{(TOT)/(MT)} standing penitent and ashamed before a disappointed, heartbroken father. 57i-But^(TT) when in the end his face^{(TOT)/(MT)} broke into a tearful smile, 57ii-and^(TT) he^{(TOT)/(MT)} told me 57iii-I^{(TOT)/(ST)} was the kindest person 57iv-he^{(TOT)/(ST)} had ever known 58v-and that^(TT) he^{(TOT)/(MT)} would never let anyone take unfair advantage of me, 58vi-I^{(TOT)/(ST)} felt the blessed relief 58vii-that^(TT) sometimes^{(TOT)/(MT)} follows pain.

59-With my nephew for a guardian angel and the humbling memories of my first day of class as a spur^{(MKT)/(ST)}, I composed myself to the daily grind of teaching. 60-Preparing my lessons in meticulous detail, plodding through stacks of quizzes and tests, making up questions in grammar and reading comprehension, crossing them out and beginning again^{(MKT)/(ST)}, I sometimes caught myself gritting my teeth or muttering under my breath: 61-“This^{(TOT)/(ST)} is hard labor! 62-Why^{(TOT)/(ST)} did not one ever tell me?” 63i- Once^{(MKT)/(ST)}, I came very near to pointing the finger of blame at the very teachers whose examples had inspired me with the love of teaching in the first place.

64i-But then^(TT), recalling all the joy, they had brought to the classroom and some of the beautiful memories 65ii-they had left behind^{(TOT)/(MT)}, I was filled with shame. 67-“The predicament you’re in^{(TOT)/(ST)} is nobody’s fault but your own. 68-“ I^{(TOT)/(ST)} rebuked myself. 69i-“Theirs^{(TOT)/(ST)} is the lesson of the master- to make that which is hard feel simple and easy, to perform a thankless, unheroic task with a smile upon one’s face and a light in one’s eyes. 70i-That you have fallen short of their example^{(TOT)/(ST)} is your fault, and to blame them for your shortcomings in the height of ingratitude.”

71i-It was, I THINK^(TT), the desire to be simple 71ii-even as^(TT) my masters^{(TOT)/(MT)} were simple 71iii-and to bring to my classes some of the joy my teachers^{(TOT)/(ST)} had brought to me as a student 71v-that^(TOT) ultimately

brought the wall dividing me from my students toppling down. 72i-**Long before the wall came down**^{(MKT)/(ST)}, however, it had been breached now and then, 72iii-as^(TI) **I**^{(TOT)/(MT)} manage to raise a nervous laugh here and there by means of a joke or an anecdote.

73i-**The most notable breach**^{(TOT)/(ST)} occurred the day 73ii-**I**^{(TOT)/(ST)} decided to test their command of false friends or false cognates, 73iii-**words**^(TOT) that sound and look more and less the same in French and English 73iv-but^{(TI)/(ST)} have different meanings- words like: *comprehensive and compréhensive, college and collègue, prejudice and préjudice*. 74i-PERHAPS^(TI) **the false friends with the trickiest difference in meaning**^{(TOT)/(MT)} are actually and *actuellement*, 69ii-**the latter of which**^{(TOT)/(ST)} doesn't mean *in fact* at all but *for the moment*. 75i-And^(TI) **it**^{(TOT)/(MT)} was these two **I**^{(TOT)/(ST)} decided to use for a translation quiz.