Mood Structure Analysis and Thematisation Patterns in Niyi Osundare’s “My Lord, Tell Me Where to Keep Your Bribe”

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Abstract

One of the theories that seek to unravel how the human language functions is the Systemic Functional Grammar (SFG). SFG achieves its uniqueness by seeking to develop a theory about language as a social process and an analytical methodology for detailed and systematic description of language patterns (Eggins, 2004). Given its suitability for the analysis of any text, SFG was used in this study for the analysis of the poem “My Lord, Tell Me Where to Keep Your Bribe”. Though SFG shows how three different strands of meanings (ideational, interpersonal and textual) are expressed in the structures of clauses, the focus of analysis was on the grammar of textual and interpersonal meanings, hence the thematic and Mood structure analyses of the poem. The thematisation patterns identified in the poem included the use of textual themes (for inter-clause cohesive purposes), interpersonal themes (for the assignment of Mood labels to clauses) and topical themes, which altogether enabled the poet bring into thematic prominence the major issues of worry to an average Nigerian who had always thought judges and the courts of law should be immune from corruption. The Mood structure analysis showed the poet’s conscious choices of the indicative Mood, with alternating options of interrogative and declarative clause types. Overall, the SFG-based analysis showed how the poet made conscious paradigmatic choices and arranged them into linear (syntagmatic) structures to make the different meanings conveyed in the poem.

Keywords: systemic functional grammar, textual meanings, thematisation patterns, interpersonal meanings, mood structure

1. Introduction

The analysis of texts (written and spoken) using acceptable analytical theories and frameworks is one of the major pre-occupations of linguists. The word “text” has been defined in linguistics in various ways. Halliday & Hasan (1976, p. 1) describe a text as “any passage, spoken or written, of whatever length, that does form a unified whole”. Beaugrande & Dressler (1981) define text as a communicative occurrence which meets seven standards of textuality. They enumerated the standards of textuality to include cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. Halliday & Matthiessen (2014) in their description of a text maintain that “when people speak or write, they produce text; and text is what listeners and readers engage with and interpret”. They proceed to define text succinctly as “any instance of language, in any medium, that makes sense to someone who knows the language” (Halliday & Matthiessen, 2014, p. 3). Textual analysis has often been carried out with different motives and from different academic disciplines including law, linguistics, sociology and psychology. In linguistics, there are different perspectives on the analysis of texts, one focusing on text as an object in its own right, and two, focusing on text as an instrument for finding out about something else (Halliday & Matthiessen, 2014).

The analysis of written and spoken texts has often come from different linguistic perspectives. There are studies on the analysis of patterns of language in use and the ways in which these relate to social and cultural patterns (Hutchby & Wooffitt, 2008) with the adoption of the sociology based Ethnography of Communication (Hymes, 1972; Hymes, 1974; Gumperz & Hymes, 1982). This analytical framework is used to discover the varieties of forms and functions available for communication, and the ways such forms and functions are part of different ways of life (Schiffrin, 2007). There are studies that have adopted Conversational Analysis (CA) for textual
analysis, particularly for spoken texts, with the aim of looking at the actions that form the interactions of people through language (Sacks, 1992) and, according to Schiffrin (2007, p. 232), “how language both creates and is created by social context”. Other linguistic dimensions of textual analysis include phonological, grammatical, pragmatic, and, of recent, forensic analysis, all of which have produced one form of contribution or another to knowledge. In short, the objectives of undertaking textual analyses can be as varied and numerous as the number of scholars conducting such analyses.

One of the theories and analytical frameworks frequently adopted for textual analysis is Systemic Functional Grammar (SFG), a postulation of Michael Alexander Kirkwood Halliday, a British-born Australian linguist. Though the linguistic model has its foundation in Halliday’s publication of 1961 titled “Categories of the Theory of Grammar”, it became prominent and more novel after his publication of An Introduction to Functional Grammar in 1985. Halliday (1985, p. xiv) describes the theory as one, “by which a language, or any other semiotic system, is interpreted as networks of interlocking options… whatever is chosen in one system becomes the way into a set of choices in another”. SFG deals largely with the structural organization of English clauses, yet Halliday’s interest is substantially on the meanings of language in use in the “textual processes of social life”, or “the sociosemantics of texts”, (Eggins, 2004, p. 2). Halliday (1994) further explains that:

… the aim has been to construct a grammar for purposes of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written, in modern English, (p. xv).

As a further description of the framework and contrasting it with other theories of language, Halliday & Matthiessen (2014) maintain, that:

Systemic theory gets its name from the fact that the grammar of a language is represented in the form of system networks, not as an inventory of structures. Of course, structure is an essential part of the description, but it is interpreted as the outward form taken by systemic choices, not as the defining characteristic of language (p. 23).

The general assumptions on which SFG operates as Eggins (2004, p. 3) notes are that language is “functional, semantic, contextual and semiotic”. Following from this, SFG and systemicists focus on how people use language (that is, how they negotiate texts to make meanings) in different contexts, and how language is structured to be able to convey interactants’ desired meanings. Thus, for Halliday and SFG, as Fontaine (2013, p. 5) explains, “the ways in which we can create meanings through language are organized through patterns of use”, with language seen as a “system of options”. Central to SFG is the focus on the clause as the basic unit of analysis, with the postulation that the clause is multi-functional, having three types of meanings expressed in it. These three types of meaning are ideational (that is, construing experience function) elsewhere referred to as experiential (Thompson, 2004), interpersonal (enacting social relationships function) and textual (“creating discourse” function), technically described by Halliday (1985), Halliday & Matthiessen (2004) and Halliday & Matthiessen (2014), Butt et al. (2003) as the metafunctions of language. As Hasan (2009) explains, the metafunctions are not hierarchical. They are of equal status and are all woven into language use.

Generally, SFG views language as a resource which humans use to express meanings in contexts. The resources inherent in language which are used to convey meanings are the lexical (words) and grammatical (combinatorial possibilities of words to form larger units) resources. Halliday & Matthiessen (2014) refer to lexis and grammar as “two poles of a single (lexicogrammar) cline” (p. 64), with lexis operating on the paradigmatic axis and grammar operating on the syntagmatic axis. These two axes define the different relations between linguistic signs: syntagmatic relations, being relations along the axis of chain, and one by which “signs can go together in sequences or structures”, and paradigmatic relations, being relations along the axis of choice, are the relations by which signs stand in opposition to other signs that might have occurred in its place (Eggins, 2004, p. 190).

As contexts of language use vary from situation to situation, so do the choices of language resources vary. For example, a courtroom communication between a lawyer and an accused person will involve a set of questions and answers, whereas a story-telling session between an adult and some children will involve narrations and less of questioning. These are two different communicative contexts with two different communicative goals. The communicative goal in courtroom communication is fact-finding and propositional confirmation-denial, whereas it is informative education in a story-telling communicative context. The same language resources cannot be used to achieve these communicative goals, hence the evolution of different registers for each of the communicative situations. SFG therefore predominantly accounts for how speakers and writers use lexical and grammatical resources to achieve meanings. Thompson (2004) aptly submits that

Functional Grammar sets out to investigate what the range of relevant choices are, both in the kinds of meanings that we might want to express (or functions that we might want to perform) and in the kinds of wordings that we
can use to express these meanings (p. 8).

In much different veins at recent annals of literature, some other considerable studies have also been conducted in SFL to lexico-grammatically and semantically investigate various texts and discourses to discern multiple strategies exploited by orators and authors in political, scientific, religious etc. texts to make the texts persuasive, significant, appealing and obscure as well (Cap & Okulska, 2013; Kazemian et al., 2013; Kazemian & Hashemi, 2014; Noor et al., 2015; Zhou & Kazemian, 2015; Nur, 2015). Prior studies have tended to concentrate on some other genres and discourses. This study is unique in the sense that it attempts to bridge the gap among previous studies by focusing on the mood structure analysis and thematisation patterns in Niyi Osundare’s poem: “my lord, tell me where to keep your bribe”.

1.1 An Overview of Interpersonal and Logical Meanings of Clauses: Mood System and Thematic Structure

The idea of interpersonal meanings of the clause is derived from SFG’s view that when humans speak, they use language to enact some social relationship among one another. Eggins (2004) posits that dialogue “is the means language gives us for expressing interpersonal meanings about roles and attitudes. Being able to take part in dialogue, then, means being able to negotiate the exchange of interpersonal meanings” (p. 144). The focus of interpersonal meaning analysis is therefore to unravel how lexico-grammatical resources are structured into clauses to enable people establish relationship in terms of speech roles in the communicative exchange. A dialogue is developed by each interactant taking some speech role (such as demanding) and assigning a complementary speech role (such as giving) to the other interactant. Giving and demanding are acts of communicative exchange, which involve some form of commodity. The choice of the commodity is between exchanging information (where the clause takes on the form of proposition) and exchanging goods-and-services (where the clause takes on the form of proposal, with examples below and illustration in Figure 1).

1) Who won the last elections in America? (Information exchange, proposition)
2) When did Nigeria gain independence? (Information exchange, proposition)
3) Give me my stipend for the month. (Goods-and-services exchange, proposal)
4) Take my part and give Debby please. (Goods-and-services exchange, proposal).

![Figure 1. Basic speech roles](image)

As Halliday & Matthiessen (2014, p. 134) theorise, though there are other resources and systems such as polarity and modality, “the principal grammatical system” for the realization of the interpersonal meanings of the clause as exchange is the Mood system. The Mood system constitutes the resources used for grammatical variations in clauses, and these variations and the combinatorial differences in the Mood structure of clauses lead to different clausal configurations and types. Halliday & Matthiessen (2014, p. 143) explain:

(1) The presence of the Mood element, consisting of Subject plus Finite, realizes the feature “indicative”.

(2) Within the indicative, what is significant is the order of Subject and Finite:

a) The order Subject before Finite realizes “declarative”;

b) The order Finite before Subject realizes “yes-no interrogative”;

c) In a “WH- interrogative” the order is: (i) Subject before Finite if the WH- element is the Subject; (ii) Finite before Subject otherwise.

The English clause typically contains the Mood and the Residue. The Mood as a concept in SFG is not about the
state of mind of speakers. The Mood is a technical term in SFG that has to do with the use of lexico-grammatical resources to enact social relationship through language. The Mood here is realised by a combination (and variation) of the Subject (that is, something by which the proposition in the clause can be affirmed or denied) and the Finite (something that circumscribes and makes the proposition in the clause finite), while the Residue comprises all other constituents of the clause including the Predicator, Complement and Adjunct, as argued by Halliday & Matthiessen (2014). Thus, the clauses *I have not been taking my drugs as recommended in recent times* and *Out of frustration, the Vice-Chancellor resigned from office last Friday* are analysed as shown in Figures 2 and 3.

a)  *I have not been taking my drugs as recommended in recent times.*

| Mood Block | Residue |
|---|---|
| Subject | Finite (neg. polarity) |
| Complement | Adjunct¹ |
| Adjunct² |

Figure 2. Mood analysis of a clause with overt finite

b)  *Out of frustration, the Vice-Chancellor resigned from office last Friday.*

| Mood Block | Residue |
|---|---|
| Subject | (Fused) Finite |
| Adjunct¹ |
| Adjunct² |

Figure 3. Mood analysis of a clause with fused finite

Clause example i. above has the Mood realised by the Subject *I* and the Finite (showing negative polarity) *have not* while the Residue comprises the Predicator element *been taking*, the Complement element *my drugs*, the Adjunct¹ and Adjunct² elements *as recommended* and *in recent times* respectively. Clause example ii. has the Mood realised by the Subject *the Vice-Chancellor* and Finite (fused with the Predicator) *resigned*, while the residue comprises the Adjunct¹ element *out of frustration* and both Adjunct² and Adjunct³ elements *from office* and *last Friday*. The arrangement of the Subject and the Finite in the modal structure varies in a number of ways, and these variations determine the type of Mood inherent in a clause. Again, the arrangement of the Modal elements (Subject and the Finite) with other clausal constituents that make-up the Residue is at the syntagmatic relation of the Mood, where functional constituents are structured. A paradigmatic relation that exists among constituents of clauses involves systems. The basic system consists of an entry condition and a set of two or more signs in opposition, of which one and only one must be chosen (Eggins, 2004, p. 194). Thus, in using language, humans make conscious paradigmatic choices among mutually exclusive options and arrange them in patterned syntactic structures to achieve meanings.

Thematisation, on the other hand, is argued to be the line of meaning “that gives the clause its character as message” (Halliday & Matthiessen, 2014, p. 88). If clauses are used to convey messages, then it is believed that such message has a pattern of organization, wherein a distinct status is assigned to one part of the clause (theme), and that part combines with all other parts of the clause (Rheme) to make the complete message that is conveyed by the clause. Halliday & Matthiessen (2004, p. 64) describe the Theme as “the starting-point for the message: It is what the clause is going to be about”. They further explain (Halliday & Matthiessen, 2014, p. 89) that the Theme is the element that serves as “the point of departure for the message, that is, that which locates and orients the clause within its context”; and it is “what sets the scene for the clause itself and positions it in relation to the unfolding text” (p. 90). As Eggins (2004) notes, the identification of the Theme is based on information order in the clause, that is, which information unit comes first and which others follow. There are three basic types of Themes. These include topical themes, where a Transitivity function can be assigned to the elements that occupy the first position (as in *Masquerades [sayer, topical] sing like idols; In April 2016 [circumstance: temporal, topical], I was one of the brightest*). There are also interpersonal Themes, when the element that occupy the first position in the clause is part of the Mood block, usually the Finite (as in *Can [the Finite, interpersonal] we now come together please*) or serves as mood/vocative/comment/polarity adjuncts (as in *quite unfortunately [comment adjunct, interpersonal], they all have to resign*). The third Theme type is textual Theme, where the element coming first in the clause does not play Transitivity and interpersonal role, but serves the cohesive purpose of relating the clause to its context (as in *Well [continuity adjunct, textual], we have to do it once and for all*). Eggins (2004) suggests the following method in the thematic analysis of clauses (examples in iii and iv...
Simply take each clause in a text and assign a label of interpersonal, textual or topical to the elements at the beginning. If the first element is a topical element, you call that THEME, and all the rest of the clause is RHHEME. If other elements (interpersonal, textual) come before the topical element, you include them in the THEME, up to the end of the first topical element (Eggins, 2004, p. 308).

c) The contestants have filled in and submitted their nomination forms.

| The contestants | have filled in and submitted their nomination forms |
|-----------------|---------------------------------------------------|
| Topical         | Theme                                             |
| Theme           | Rheme                                            |

d) Should I break the door before you bring the bag out?

| Should I break the door before you bring the bag out? |
|------------------------------------------------------|
| I                                                    |
| break the door before you bring the bag out?         |
| Theme                                               |
| topical                                             |
| Rheme                                               |

e) No, we are not going to take that shit.

| No, we are not going to take that shit |
|---------------------------------------|
| We                                   |
| are not going to take that shit       |
| Theme                                |
| Textual (continuative Adjunct)       |
| topical                              |
| Rheme                                |

2. The Material Studied and Method of Analysis

The text chosen for analysis is (the Nigerian) Niyi Osundare’s “My Lord, Tell Me Where to Keep Your Bribe”. Niyi Osundare is a Nigerian, poet, dramatist and literary critic. The poem is a 24-stanza satirical reaction to the shocking discovery of some Nigerian judges’ involvement in corruption in October 2016. The judiciary, of which judges are principal agents, is believed to be the last hope of the common man. Judges are expected to be unbiased, fair and just in the discharge of their duties. The Nigerian public was therefore astonished about the newspaper reports of allegations of corruption and particularly with evidence-based reports of illicit keeping of huge amounts of ill-gotten money in hard and local currencies in roof-tops and other ridiculous non-banking places by the judges. Each of the cases was promptly investigated and the judges involved were being prosecuted in the courts of law. Though the shocking discovery was greeted by reactions on the print and electronic media, Niyi Osundare’s satirical poem was the first literary reaction. The poem was published after few days of the press reports, and it was widely circulated on the social media.

The poet’s thematic pre-occupation is the satirisation of Nigerian judges, their deep involvement in corruption and subversion of justice, the ridiculous places they keep ill-gotten wealth, and the enormous enervating effect of biased judgements and corrupt judiciary on national development. To be able to convey these broad messages, the poet has used selected lexical and grammatical resources of English in systematic and conscious ways. Broadly, the Systemic Functional Grammar was used as analytical framework for the study, but the main focus was the analysis of the interpersonal meanings and logical meanings of the clause. With this in mind, the whole text was first analysed into component clauses, and for each of the clauses, the thematic structure was analysed, followed by the Mood structure analysis following Halliday & Matthiessen (2014), Eggins (2004) and Thompson (2007) models. Three examples of such analyses are presented below.

a) Shall I give a billion to each of your paramours the black, the light, the Fanta-yellow?

| Theme-Rheme structure | Shall I give a billion to each of your paramours the black, the light, the Fanta-yellow |
|-----------------------|-------------------------------------------------------------------------------------|
| Theme                 | Rheme                                                                               |

| Modal structure | Shall I give a billion to each of your paramours the black, the light, the Fanta-yellow |
|-----------------|------------------------------------------------------------------------------------------------|
| Finite Subject  | Predicator Complement Adjunct                                                                |
| Mood            | Residue                                                                                                                                               |
b) *Just one judgement sold to the richest bidder will catapult Judge and Lawyer to the Billionaires’ Club.*

| Theme-Rheme structure | Modal structure |
|-----------------------|-----------------|
| Just one judgement sold to the richest bidder | Subject Finite Predicator Complement Adjunct |
| will catapult Judge & Lawyer to the Billionaires’ Club | Mood Residue |
| Theme | Finite |
| Rheme | Predicator |
| | Complement |
| | Adjunct |

The first clause above (clause 8) is a clause simplex. To realise the clause-as-message function of the clause, the lexico-semantic resources are organized into the Theme (which consists of Theme 1 *Shall* and Theme 2 *I*) and the Rheme, which comprises all other constituents of the clause. The clause is an interrogative yes-no clause, so the Theme includes the Finite operator *Shall*, an interpersonal Theme. But since the Finite operator is not an element in the experiential structure of the clause (Halliday & Matthiessen, 2014), the Theme extends over to the Subject *I*, which serves as the topical theme. In terms of the modal structure, the Mood is realised by the Finite *Shall* and the Subject *I*, while the Residue comprises the Predicator element *give*, Complement element *a billion* and the Adjunct *to each of your paramours the black, the light, the Fanta-yellow*. The structure of the Mood is *Finite ṣ Subject* (followed by Subject), thus realizing a yes-no interrogative.

The second clause (Clause 36) is also a clause simplex, though the Subject *Just one judgement sold to the richest bidder* contains an instance of embedding (*sold to the richest bidder*) as post-Head modifier. In terms of the thematic structure, the Subject of the clause *Just one judgement sold to the richest bidder* is the Theme, the point of departure and the information unit first projected, while all other clausal constituents (including the Predicator *will catapult*, the Complement *Judge and Lawyer* and the Adjunct *to the Billionaires Club*) make-up the Rheme. The Theme here is conflated with the Subject, and it is therefore unmarked. In terms of the Mood structure, the Subject of the clause, *Just one judgement sold to the richest bidder* and the Finite *will* constitute the Mood Block while the Residue comprises the Predicator *catapult*, Complement *Judge and Lawyer* and the Adjunct *to the Billionaires Club*. The modal structure is Subject ṣ the Finite, and this structure makes the clause a declarative one.

3. Results of Analyses and Discussion

3.1 Clause Components

The poem was analysed into 48 clause simplexes. A clause simplex is one that can stand independently and convey complete semantic sense (Dahunsi, 2016) as opposed to a clause complex, where two or more clause are linked together by means of some logico-semantic relation (parataxis and hypotaxis). Some of the clauses are listed below.

f) *My Lord, tell me where to keep your bribe.*
g) *The roof is roundly perforated by termites of graft.*
h) *Scoundrel vote-riggers romp to electoral victory.*
i) *All hail our buyable Bench and conniving Bar.*
j) *For sale to the highest bidder Interlocutory and perpetual injunctions, opulent criminals shop for pliant judges.*

3.2 Thematic Analysis

The thematic analysis of the poem shows the various themes and the theme types used by the poet to convey the overall message of the poem as well as a clause-by-clause conveyance of meaning. Presented in Table 1 are the details of the themes in the poem. In all, there are ten (10) textual themes, which are used generally as elements of cohesion, and specifically to relate the clauses in which they appear to the preceding clauses. These are *or* (4 times), *and* (4 times), and *but* (2 times). There are two unique patterns in the poet’s choices of textual themes in the poem. The first unique pattern is the sequential order of the textual themes. All the four uses of *or* follow one another sequentially without any other type coming between them (clauses 3, 5, 7 and 10). All the four (except the last) uses of *and* follow one another sequentially (clauses 13, 25, 33), and the two uses of *but* also follow each other sequentially (clauses 38 and 43) without any other textual theme type coming between them. The second uniqueness is the fact that all the ten textual themes are conjunctive adjuncts, and none is continuity adjunct (such as *oh, no, well, yea* etc.).
Table 1. Identification of topical, interpersonal and textual themes in the poem

| Topical Themes                                      | Interpersonal Themes       | Textual Themes     |
|-----------------------------------------------------|----------------------------|-------------------|
| My Lord (clauses 1, 12, 14, 15, 31)                | do (clauses 2, 3)          | or (clauses 3, 5, 7, 10) |
| I (clauses 2, 3, 4, 6, 7, 8, 10, 11)               | shall (clauses 4, 6, 7, 8, 10, 11) | and (clauses 13, 25, 33, 44) |
| They (clause 9, 39, 43, 46, 47)                     | will (clauses 5)           | but (clause 38, 43)  |
| Lucky bank bosses (clause 13)                       |                            |                   |
| The last hope of the common man (clause 16)         |                            |                   |
| A terrible plague (clause 17)                       |                            |                   |
| Besieged (clause 18)                                |                            |                   |
| Behind the antiquated wig and the slavish glove, the penguin gown and the obfuscating jargon (clause 19) | |                   |
| Behind the rituals and roted rigmaroles (clause 20) |                            |                   |
| Behind the prim-and-proper costumes of masquerades (clause 21) | |                   |
| For sale to the highest bidder Interlocutory and perpetual injunctions (clause 22) | |                   |
| Protect (clause 23)                                 |                            |                   |
| Enshrine (clause 24)                                |                            |                   |
| Election Petition Tribunals (clause 25)             |                            |                   |
| Scoundrel vote-riggers (clause 26)                  |                            |                   |
| All (clause 27)                                     |                            |                   |
| A million dollars in Their Lordship’s bedroom, a million euros in the parlor closet, countless naira beneath the kitchen sink (clause 28) | |                   |
| The “Temple of Justice” (clause 29)                 |                            |                   |
| The roof (clause 30)                                |                            |                   |
| Judges (clause 32)                                  |                            |                   |
| The Chief justice (clause 33)                       |                            |                   |
| Crime (clause 34)                                   |                            |                   |
| Corruption (clause 35)                              |                            |                   |
| Just one judgement sold to the richest bidder (clause 36) | |                   |
| The Law, they say, (clause 37)                      |                            |                   |
| The Law in Nigeria (clause 38)                      |                            |                   |
| Unhappy (clause 40)                                 |                            |                   |
| Come Sunday (clause 41)                             |                            |                   |
| Friday (clause 42)                                  |                            |                   |
| dig (clause 44)                                     |                            |                   |
| Nigeria (clause 45)                                 |                            |                   |
| My most honourable Lord (clause 48)                 |                            |                   |

There are nine interpersonal themes in the poem, all occurring between clause 2 and clause 11. The Interpersonal themes are used to give the clauses where they occur Mood labels. They also make the clauses interrogative as against declaratives or imperatives. The constituents that can function as Interpersonal theme include unfused Finite (can, shall, would, have etc.) and Modal Adjuncts (which include mood adjuncts, vocative adjuncts, polarity adjuncts and comment adjuncts). The observed pattern in the poem is complete choices of unfused Finite, which includes do (2 times), shall (6 times) and will (1 time).

All the clauses have topical themes. These include nominal Subjects such as My Lord (unmarked themes) in clauses 1, 12, 14, 15 and lucky bank bosses (clause 13); pronominal Subjects such as I (in clauses 1, 2, 3, 6, 7, 8, 10 etc.), it (clause 5) and they (clause 9); rankshifted clause as Subject Just one judgement sold to the richest bidder (clause 36). There are instances of marked themes in clauses where the Adjunct element comes first in the information order such as Behind the antiquated wig and the slavish glove, the penguin gown and the obfuscating jargon (clause 19), Behind the rituals and roted rigmaroles (clause 20), Behind the prim-and-proper costumes of masquerades (clause 21), For sale to the highest bidder Interlocutory and perpetual injunctions (clause 22), Come Sunday (clause 43) etc. In clauses 18, 23 and 24, the Predicator elements occupy the (topical) thematic position (Besieged, protect, enshrine) making them marked themes in each case.

One very important feature that makes the thematisation pattern very unique is the recurrent grammatical structure that spans through some groups of clauses in the poem. This is structural parallelism and its predominance in the
The poet makes a general observation of bribery, which is prominent, but with reinforced emphasis on the perceived compulsion on the part of the accused person to give. The诗人使用强烈的言语表达对受贿的谴责，强调受询人的被迫性。

Another recurrent thematic pattern in the poem is the markedness of the themes in some successive clauses. These include:

- **Behind the antiquated wig and the slavish glove, the penguin gown and the obfuscating jargon** is a rot and riot whose stench... (clause 19).
- **Behind the rituals and roted rigmaroles** old antics connive with new tricks (clause 20).
- **Behind the prim-and-proper costumes of masquerades** corruption stands, naked... (clause 21).
- **For sale to the highest bidder** Interlocutory and perpetual injunctions opulent criminals shop for... (clause 22).

With the recurring thematisation pattern in the four clauses above, the poet presents the professional robe of judges, which looks similar globally and which should normally symbolise purity, fairness, and objectivity. He, however, juxtaposes each theme (positive symbolism) with a contradictory experience or phenomenon (negative symbolism), which foregrounds some kind of irony.在上述四句中，诗人将不同类别的主题（正面符号）与负面体验或现象（负面符号）并置，形成了一种讽刺性。
against the dramatized imaginary (powerless) accused person I; the places where the great quantum of illicitly
gotten wealth of the judges were kept such as The roof of judges’ houses (clause 30); the satirized legal costumes of
judges such as Behind the antiquated wig and the slavish glove... (clause 19), Behind the rituals and roted
rignaroles (clause 20), Behind the prim-and-proper costumes of masquerades (clause 21) and the bastardised
electoral system that leads to politicians’ fraud and judges’ corruption-prone miscarriage of justice in favour of the
rich such as (in bold) Election Petition Tribunals (clause 25) and Scoundrel vote-riggers (clause 26).

3.2.1 Paradigmatic Choices, Thematisation and the Realization of Authorial Intention

The intention of the poet in the poem is to expose the corrupt practices of judges in Nigeria. In the course of that,
however, the poet ridicules the judges, lampoons them and condemns such heinous acts, which fell far beneath the
expectations of the Nigerian and global public. This authorial intention was achieved through conscious lexical
selections and paradigmatic choices, and by structuring the lexical choices into units that fit into the thematic
structures of the poem. Four broad issues are presented in the poem. These are the issue of corruption in the
judiciary, the corrupt judges, the unconventional ways of keeping their (the judges’) loot, and the effect of these
heinous acts on the well-being of Nigeria. The poet’s paradigmatic choices are strategic. In painting corruption as
heinous, he chooses words with negative denotation and connotation (such as your bribe, corruption, heavy booty,
this sudden booty, the loot, insolent impunity, injunctions for sale, a fraction of the loot etc.).

In the poet’s presentation of the judges, there is some irony in his choices of words. He calls the judges my Lord
and my most honourable Lord repeatedly. This is a literary ploy and an irony to lampoon the judges who are
expected to be honourable but are “dishonourable” in conduct. To further reinforce his presentation of the
dishonourable conduct of the judges, the poet chooses series of negative epithets (such as your paramours,
rapacious judges, venal lawyers, buyable Bench, conniving bar, pliant judges) and refers to them as jobbers and
Monsters of Mammon. Each time the poet repeats some words in the poem, it is a rhetorical strategy for emphasis,
and in such cases, the words have both denotative and figurative uses.

For example, the repeated uses of Behind (in clauses 19, 20 and 21) is not merely a physical locational description
but is a way of visualizing the giving and taking of bribe, which in the Nigerian context, is understood to be money
taken from behind (because it is illegal and illicit). This is why the poet thematises (marked theme) the Adjunct
element with behind as headword in each of the three clauses. In his presentation of the judges’ properties, the poet
uses some adjectives (such as venerable chambers, immaculate mansion, capacious water tank, well laundered
backyard, lofty roof etc.). The intention here is to make these properties questionable in terms of the legitimacy of
the source from which they were acquired. To describe the effect of a corruption-ridden judiciary on the nation, the
poet employs some metaphors, by describing the country as a huge corpse, and by referring to corruption as a
terrible plague that has besieged the land and as some stench choking the land.

In essence, the poet has carefully made lexical and paradigmatic choices to express the messages and meanings he
intends to convey. He uses negative words to express negative experience about corruption and the judges. He
employs the use of derogatory epithets to describe the judges, and chooses superfluous adjectives to describe
questionable things (like judges’ properties and possible places where they keep their loot). All these paradigmatic
choices are systematically combined together to form groups (Nominal groups, Verbal groups, Adverbial groups
etc.) and are thematically structured to foreground aspects of poetic meanings and messages that need prominence.

3.3 Mood Analysis

The poem is composed first as an imaginary dialogue between a judge and an accused person, and later as a
monologue with the poet expressing his feelings and opinions on Nigerian judges and the Nigerian judiciary. The
poet’s voice represents the imaginary accused person while the imaginary judge has no voice. With the first part of
the poem seen as a communicative exchange between two persons, some relationship is enacted through language
in the course of the exchange. In clauses 2 to 11, the poet takes on the speech role of giving, with information as the
commodity of exchange. This is why he uses questions as the move type, to ask for some information from the
imaginary listener (the judge). Though the structure of the clauses here show that the poet is asking for information
from the judge, the poet is also functionally seeking direction and permission from the judge as to where the bribe
should be put. In the remaining part of the poem, the poet takes on the speech role, also of giving, and with
information as commodity of exchange between him and the reader. However, he uses statements as the move type,
to express his feelings and opinions about the satirized judges and the Nigerian judiciary.

It is the Mood in the clauses that realise this relationship. All the 48 clauses in the poem contain the modal element
(Subject and Finite), thus making the Mood indicative. From this broad type, the variation of the modal element
produces different clause types: declaratives, yes-no interrogatives and Wh-interrogatives. The poet employs the
Finite * (followed by) Subject modal structure for nine (9) clauses (clauses 2 to 8, and clauses 10 and 11). This
structure generates yes-no interrogatives such as *Do I drop it...* (clause 2), *do I carry the booty...* (clause 3), *shall I bury it...* (clause 4), *will it breathe better...* (clause 5) etc. The poet also chooses the present forms of the Finite in each case (*shall, will, do* etc.). He also employs the Subject—Finite structure, which realizes the declarative clauses in the poem. A total of thirty-four (34) clauses have this structure, with examples in *They will surely know...* (clause 9), *My Lord, it will take the fastest machine...* (clause 12), *lucky bank bosses may help themselves* (clause 15) etc.

The Finite elements are realised in two different ways: one, by making choices of Finite verbal operators (*shall, a positive, future temporal operator; and will, a positive, median modal operator*); and two, the fusion of the Finite element with the Predicator with examples in *crime* (Subject) *pays* (Finite fused with Predicator *pays*—clause 34), *They* (Subject) *kill* (Finite fused with Predicator *kill*—clause 39). The poet’s consistent use of the present forms of the Finite (and Predicator, for example: *old antics connive, corruption stands, a terrible plaque bestrides, lucky bank bosses may help, shall I, will it, etc.*) is also noteworthy. These are paradigmatic choices to create some sense of immediacy and expectations, as against the past forms of the Finite, which would have signaled some remoteness and staleness of actions in the poem. The present tense form of the verbal groups in the poem also indicates consistency of continuity of the judges’ corrupt habits.

The poet has limited himself to the choices of interrogatives and declaratives, and has realised these by varying the Subject—Finite order. This Subject-Finite variation leads to different grammatical and clausal structures, and these structural differences give way to differences in meanings, thus differentiating for example questions from commands, or statements from questions. Obviously, in terms of the Mood structure, the poem has two different sections with the first section (clauses 2-11) being only for a list of questions for the imaginary judge, questions that ridicule and mock the judge for being corrupt, and most importantly for the kinds of places where corrupt judges were alleged to have been keeping their ill-gotten wealth (*venerable chambers, immaculate mansion, capacious water tank, laundered backyard, septic tank* etc.).

The interrogative clauses in this part of the poem also indicates a master-servant relationship between the accused person (who is shown as helpless and who needs some favour from the judges) and the judges (who are presented as being in a position to help the accused). From clauses 12 to 43, the poet makes declarations on the judges, the legal system, the shocking compromises in the judiciary and the effect of a corrupt judicial system on the nation.

To be able to convey these messages and meanings, the poet makes paradigmatic choices at each level of clause constituents, and systematically arranges these choices in linear syntactic structures to convey different kinds of meaning for each clause in the poem.

4. Conclusion

A textual analysis of the poem titled “My Lord, Please Tell Me Where to Keep Your Bribe” has been carried out using the Systemic Functional Grammar as analytical framework. With focus on two (textual and interpersonal) of the three strands of meaning (ideational, interpersonal and textual) conveyed in the clause, SFG has enabled us to unravel how meanings are made in the poem by making lexical and paradigmatic choices and arranging them into different kinds of grammatical structures to convey different types of meanings. An exploration of the grammar of textual meaning in the poem provided useful insight into how the information and messages in each clause have been organized in a way that clearly shows which chunk of information is given thematic prominence. The patterns of thematisation have shown the poet’s choices of the textual, interpersonal and topical themes. While the textual themes help to situate and relate clauses in contexts of occurrence, the interpersonal themes help to assign Mood label to clauses where they occur, thus ultimately enabling the definition of role and social relationship between the persons involved in the dialogue. The topical themes are the elements of the clause that carry a Transitivity function (of circumstance, actor etc.), and each of the clauses in the poem has a topical theme. An exploration of the grammar of interpersonal meaning in the poem also provided insight into how paradigmatic choices are made and how such choices are arranged into different grammatical structures to make different semantic senses. Through the Mood structure analysis, we were able to see how different grammatical structures (Finite-Subject variations) help to enact social relationships and how speech roles are assigned, leading to the discovery of both questions and statements as the basic exchange moves used in the poem.

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Appendix A

Full Text of the Poem Analysed: My Lord, Tell Me Where to Keep Your Bribe (By Niyi Osundare)

My Lord,
Please tell me where to keep your bribe?
Do I drop it in your venerable chambers?
Or carry the heavy booty to your immaculate mansion?

Shall I bury it in the capacious water tank
In your well laundered backyard?
Or will it breathe better in the septic tank
Since money can deodorize the smelliest crime

Shall I haul it up the attic
Between the ceiling and your lofty roof?
Or shall I conjure the walls to open up
And swallow this sudden bounty from your honest labour?

Shall I give a billion to each of your paramours
The black, the light, the fanta-yellow?
They will surely know how to keep the loot
In places too remote for the sniffing dog.

Or shall I use the particulars
Of your anonymous maidservants and manservants
With their names on overflowing bank accounts
While they famish like ownerless dogs.

Shall I haul it up to your village
In the valley behind seven mountains
Where potholes swallow up the hugest jeep
And penury leaves a scar on every house.

My Lord
It will take the fastest machine
Many, many days to count this booty; and lucky bank bosses
May help themselves to a fraction of the loot.

My Lord
Tell me where to keep your bribe?
My Lord
Tell me where to keep your bribe?

The “last hope of the common man”
Has become the last bastion of the criminally rich
A terrible plague bestrides the land
Besieged by rapacious judges and venal lawyers

Behind the antiquated wig
And the slavish glove
The penguin gown and the obfuscating jargon
Is a rot and riot whose stench is choking the land

Behind the rituals and roted rigmaroles
Old antics connive with new tricks
Behind the prim-and-proper costumes of masquerades
Corruption stands, naked, in its insolent impunity

For sale to the highest bidder
Interlocutory and perpetual injunctions
Opulent criminals shop for pliant judges
Protect the criminal, enshrine the crime
And the Election Petition Tribunals
Ah bless those goldmines and bottomless booties!
Scroundrel vote-riggers romp to electoral victory
All hail our buyable Bench and conniving Bar

A million dollars in Their Lordship’s bedroom
A million euros in the parlor closet
Countless naira beneath the kitchen sink
Our courts are fast running out of Ghana-must-go’s

The “temple of justice”
Is broken in every brick
The roof is roundly perforated
By termites of graft
My Lord
Tell me where to keep your bribe?

Judges doze in the courtroom
Having spent all night, counting money and various “gifts”
And the Chief Justice looks on with tired eyes
As corruption usurps his gavel

Crime pays in this country
Corruption has its handsome rewards
Just one judgement sold to the richest bidder
Can catapult Judge and Lawyer to the Billionaires’ Club

The Law, they say, is an ass
Sometimes fast, sometimes slow
But the Law in Nigeria is a vulture
Fat on the cash-and-carry carrion of murdered Conscience

*Won gb'ebi f’alare*
*Won gb’are f’elebi***
They kill our trust in the common good
These Monsters of Mammon in their garish gowns

Unhappy the land
Where jobbers are judges
Where Impunity walks the streets
Like a large, invincible Demon

Come Sunday, they troop to the church
Friday, they mouth their mantra in pious mosques
But they pervert Justice all week long
And dig us deeper into the hellish hole

Nigeria is a huge corpse
With milling maggots on its wretched hulk
They prey every day, they prey every night
For the endless decomposition of our common soul

My Most Honourable Lord
Just tell me where to keep your bribe

Source: http://saharareporters.com/2016/10/26/my-lord-tell-me-where-keep-your-bribe-niyi-osundare
### Appendix B

#### Clause-by-Clause Analysis of the Poem

| Clause 1. | Thematic analysis |
|-----------|-------------------|
| My Lord   | please tell me where to keep your bribe |
| topical   | Theme Rheme |

| Mood analysis |
|---------------|
| My Lord       | please tell me where to keep your bribe |
| Subject       | Finite Complement¹ Complement² |
| Mood          | Residue |

| Clause 2. | Thematic analysis |
|-----------|-------------------|
| Do        | I drop it in your venerable chambers? |
| interpersonal | topical Rheme |
| Theme     | Rheme |

| Mood analysis |
|---------------|
| Do I drop it in your venerable chambers? |
| Finite Subject Predicator Complement Adjunct |
| Mood Residue |

| Clause 3. | Thematic analysis |
|-----------|-------------------|
| or do     | I carry the booty to your immaculate mansion |
| textual   | interpersonal topical |
| Theme     | Rheme |

| Mood analysis |
|---------------|
| or do I carry the booty to your immaculate mansion |
| (Conjunct) Finite Subject Predicator Complement Adjunct |
| Mood Residue |

| Clause 4. | Thematic analysis |
|-----------|-------------------|
| shall     | I bury it in the capacious water tank in your well laundered backyard. |
| interpersonal | topical |
| Theme     | Rheme |

| Mood analysis |
|---------------|
| shall I bury it in the capacious water tank in your well laundered |
| Finite Subject Predicator Complement Adjunct¹ Adjunct² |
| Mood Residue |

| Clause 5. | Thematic analysis |
|-----------|-------------------|
| or will   | it breathe better in the septic tank since money can deodorize the smelliest crime. |
| textual   | interpersonal topical |
| Theme     | Rheme |

| Mood analysis |
|---------------|
| or will it breathe better in the septic tank since money can deodorize the smelliest crime. |
| (Conjunct) Finite Subject Predicator Complement Adjunct¹ Adjunct² |
| Mood Residue |

| Clause 6. | Thematic analysis |
|-----------|-------------------|
| Shall     | I haul it up the attic between the ceiling and your lofty roof |
| interpersonal | topical |
| Theme     | Rheme |

| Mood analysis |
|---------------|
| Shall I haul it up the attic between the ceiling and your lofty roof |
| Finite Subject Predicator Complement Adjunct¹ Adjunct² |
| Mood Residue |
**Clause 7.**

**Theme-Rheme structure**

| or shall I conjure the walls to open up and swallow this sudden bounty from your honest labour |
| --- | --- | --- |
| textual | interpersonal | topical |

**Modal structure**

| or shall I conjure the walls to open up and swallow this sudden bounty from your honest labour |
| --- | --- | --- |
| Finite | Subject | Predicate | Complement$^1$ | Complement$^2$ |
| Mood | Residue |

**Thematic analysis**

**shall I conjure the walls to open up and swallow this sudden bounty from your honest labour.**

**finite subject predicate complement adjunct**

**Mood analysis**

**shall I conjure the walls to open up and swallow this sudden bounty from your honest labour.**

Subject Finite Adjunct$^1$ Predicate Complement Adjunct$^2$ Mood Residue

---

**Clause 8.**

**Thematic analysis**

shall I give a billion to each of your paramours the black, the light, the Fanta-yellow

**finite subject predicate complement adjunct**

**Mood analysis**

shall I give a billion to each of your paramours the black, the light, the Fanta-yellow.

Subject Finite Adjunct$^1$ Predicate Complement Adjunct$^2$ Mood Residue

---

**Clause 9.**

**Thematic analysis**

They will surely know how to keep the loot in places too remote for the sniffing dog.

**finite subject predicate complement adjunct**

**Mood analysis**

They will surely know how to keep the loot in places too remote for the sniffing dog.

Subject Finite Adjunct$^1$ Predicate Complement Adjunct$^2$ Mood Residue

---

**Clause 10.**

**Thematic analysis**

or shall I use the particulars of your anonymous maidservants and manservants with their names on overflowing bank accounts while they famish like ownerless dogs

**finite subject predicate complement adjunct**

**Mood analysis**

or shall I use the particulars of your anonymous maidservants and manservants with their names on overflowing bank accounts while they famish like ownerless dogs.

Subject (Conjunct) Finite Subject Predicate Complement Adjunct Mood Residue

---

**Clause 11.**

**Thematic analysis**

shall I Haul it all to your village in the valley behind seven mountains where potholes swallow up the hugest jeep and Penury leaves a scar on every house.

**finite subject predicate complement adjunct**

**Mood analysis**

shall I Haul it all to your village in the valley behind seven mountains where potholes swallow up the hugest jeep and Penury leaves a scar on every house.

Subject Finite Subject Predicate Complement Adjunct Mood Residue
Table 1. The thematic analysis and mood analysis of the clauses from the extract.

| Clause 12. | Thematic analysis | Mood analysis |
|-----------|------------------|---------------|
| My Lord   | it will take the fastest machine many, many days to count this booty | My Lord | it | will | take | the fastest machine | many, many days to count this booty |
| topical   |                  | (non-thematic Subject) | (Thematic Subject) | Finite | Predicator | Complement | Adjunct |
| Theme     | Rheme            | Residue       | Mood Residue     |

| Clause 13. | Thematic analysis | Mood analysis |
|-----------|------------------|---------------|
| and       | lucky bank bosses may help themselves to a fraction of the loot | and | lucky bank bosses | may | help | themselves | to a fraction of the loot |
| textual   | topical          | Subject | Finite | Predicator | Complement | Adjunct |
| Theme     | Rheme            | Mood Block | Residue |

| Clause 14. | Thematic analysis | Mood analysis |
|-----------|------------------|---------------|
| My Lord   | tell me where to keep your bribe | My Lord | tell | me | where to keep your bribe |
| topical   |                  | Subject | (Fused) Finite | Complement | Adjunct |
| Theme     | Rheme            | Mood (with won't you as Mood tag) | Residue |

| Clause 15. | Thematic analysis | Mood analysis |
|-----------|------------------|---------------|
| My Lord   | tell me where to keep your bribe | My Lord | tell | me | where to keep your bribe |
| topical   |                  | Subject | Predicator | Complement | Adjunct |
| Theme     | Rheme            | Mood (with won't you as Mood tag) | Residue |

| Clause 16. | Thematic analysis | Mood analysis |
|-----------|------------------|---------------|
| The “last hope of the common man” has become the last bastion of the criminally rich | The “last hope of the common man” | has | become | the last bastion of the criminally rich |
| topical   |                  | Subject | Finite | Predicator | Complement |
| Theme     | Rheme            | Mood | Residue |

| Clause 17. | Theme-Rheme structure | Modal structure |
|-----------|------------------------|-----------------|
| A terrible plague bestrides the land | A terrible plague bestrides the land |
| topical | (Fused) Finite | Complement |
| Theme | Rheme |
| Mood | Residue |
Clause 18.

**Theme-Rheme structure**

besieged by rapacious judges and venal lawyers

topical

Theme Rheme

**Modal structure**

(The land) (is) besieged by rapacious judges and venal lawyers

(Elliptical Subject) (Elliptical Finite) Predicate Adjunct

Elliptical Mood Residue

---

Clause 19.

**Theme-Rheme structure**

Behind the antiquated wig and the slavish glove, the penguin gown and the obfuscating jargon is a rot and riot whose stench is choking the land

topical

Theme Rheme

**Modal structure**

Behind the antiquated wig and the slavish glove, the penguin gown and the obfuscating jargon is a rot and riot whose stench is choking the land

Adjunct Finite Subject

Residue Mood

---

Clause 20.

**Thematic analysis**

Behind the rituals and roted rigmaroles old antics connive with new tricks

topical

Theme (marked) Rheme

**Mood analysis**

Behind the rituals and roted rigmaroles old antics connive with new tricks

Adjunct Subject (Fused) Finite Adjunct

Residue Mood Residue

---

Clause 21.

**Thematic analysis**

Behind the prim-and-proper costumes of masquerades corruption stands, naked, in its insolent impunity

topical

Theme (marked) Rheme

**Mood analysis**

Behind the prim-and-proper costumes of masquerades corruption stands naked, in its insolent impunity

Adjunct Subject (Fused) Finite Adjunct Adjunct

Residue Mood Residue

---

Clause 22.

**Thematic analysis**

For sale to the highest bidder *Interlocutory and perpetual injunctions* opulent criminals shop for pliant judges

topical

Theme (marked) Rheme

**Mood analysis**

For sale to the highest bidder *Interlocutory and perpetual injunctions* opulent criminals shop for pliant judges

Adjunct Subject (Fused) Finite Complement

Residue Mood Residue

---

Clause 23.

**Thematic analysis**

protect the criminal

topical

Theme Rheme

**Mood analysis**

(Pliant judges) protect the criminal

(Elliptical Subject) (Fused) Finite Complement

Mood Residue
### Clause 24.

| Thematic analysis |   |
|-------------------|---|
| enshrine           |   |
| topical            |   |
| Theme              | Enshrine |
| Rheme              |   |

| Mood analysis     |   |
|-------------------|---|
| (Pliant judges)   | Enshrine |
| (elliptical Subject) | Complement |
| Mood              | Residue |

### Clause 25.

| Thematic analysis |   |
|-------------------|---|
| And               | Election Petition Tribunals |
| textual           | ah, bless those goldmines and bottomless booties! |
| Theme             |   |
| Rheme             |   |

| Mood analysis     |   |
|-------------------|---|
| And               | Election Petition Tribunals, ah |
| (God)             | bless those goldmines and bottomless booties! |
| Complement¹       | Subject |
| (fused) Finite    | Complement² |

### Clause 26.

| Thematic analysis |   |
|-------------------|---|
| Scoundrel vote-riggers | romp to electoral victory |
| topical            |   |
| Theme              | Rheme |

| Mood analysis     |   |
|-------------------|---|
| Scoundrel vote-riggers | romp |
| to electoral victory |   |
| Subject            | (Fused) Finite |
| Adjunct            |   |
| Mood               | Residue |

### Clause 27.

| Thematic analysis |   |
|-------------------|---|
| All               | hail our buyable Bench and conniving Bar |
| topical            |   |
| Theme              | Rheme |

| Mood analysis     |   |
|-------------------|---|
| All               | hail our buyable Bench and conniving Bar |
| Subject            | (Fused) Finite |
| Complement         |   |
| Mood               | Residue |

### Clause 28.

| Thematic analysis |   |
|-------------------|---|
| A million dollars in Their Lordship’s bedroom, a million euros in the parlor closet, countless naira beneath the kitchen sink | our courts are fast running out of Ghana-must-go’s |
| topical            |   |
| Theme              | Rheme |

| Mood analysis     |   |
|-------------------|---|
| A million dollars in Their Lordship’s bedroom, a million euros in the parlor closet, countless naira beneath the kitchen sink | our courts are fast running out of Ghana-must-go’s |
| Adjunct¹           | Subject |
| Adjunct²           | Finite |
| Predicator         | Adjunct |
| Residue            | Mood |

### Clause 29.

| Thematic analysis |   |
|-------------------|---|
| The “Temple of Justice” | is broken in every brick |
| topical            |   |
| Theme              | Rheme |

| Mood analysis     |   |
|-------------------|---|
| The “Temple of Justice” | is broken in every brick |
| Subject            | Finite |
| Predicator         | Adjunct |
| Mood               | Residue |

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| Clause 30. | Thematic analysis |
|-----------|------------------|
| The roof is roundly perforated by termites of graft |
| topical |
| Theme | Rheme |

| Mood analysis |
|----------------|
| The roof is roundly perforated by termites of graft |
| Subject | Finite | Adjunct¹ | Predicator | Adjunct² |
| Mood | Residue |

| Clause 31. | Thematic analysis |
|-----------|------------------|
| My Lord tell me where to keep your bribe |
| topical |
| Theme | Rheme |

| Mood analysis |
|----------------|
| My Lord tell me where to keep your bribe |
| Subject | (Fused) Finite | Complement | Adjunct |
| Mood (with won't you as Mood tag) | Residue |

| Clause 32. | Thematic analysis |
|-----------|------------------|
| Judges doze in the courtroom having spent all night, counting money and various “gifts” |
| topical |
| Theme | Rheme |

| Mood analysis |
|----------------|
| Judges doze in the courtroom having spent all night, counting money and various “gifts” |
| Subject | (Fused) Finite | Adjunct¹ | Adjunct² |
| Mood | Residue |

| Clause 33. | Thematic analysis |
|-----------|------------------|
| And the Chief Justice looks on with tired eyes as Corruption usurps his gavel |
| textual | topical |
| Theme | Rheme |

| Mood analysis |
|----------------|
| And the Chief Justice looks on with tired eyes as Corruption usurps his gavel. |
| Subject | (Fused) Finite | Adjunct¹ | Adjunct² |
| Mood | Residue |

| Clause 34. | Thematic analysis |
|-----------|------------------|
| Crime pays in this country |
| topical |
| Theme | Rheme |

| Mood analysis |
|----------------|
| Crime pays in this country |
| Subject | (Fused) Finite | Adjunct |
| Mood | Residue |

| Clause 35. | Thematic analysis |
|-----------|------------------|
| Corruption has its handsome rewards |
| topical |
| Theme | Rheme |

| Mood analysis |
|----------------|
| Corruption has its handsome rewards |
| Subject | Finite | Complement |
| Mood | Residue |
### Clause 36.

| Thematic analysis |  |
|-------------------|-----------------|
| Just one judgement sold to the richest bidder | will catapult Judge & Lawyer to the Billionaires' Club |

| Mood analysis |  |
|---------------|------------------|
| Just one judgement sold to the richest bidder | will | catapult | Judge & Lawyer | to the Billionaires’ Club |

| Subject | Finite | Predicatror | Complement | Adjunct |
|---------|--------|-------------|------------|---------|
| Mood | Residue |  |

### Clause 37.

| Thematic analysis |  |
|-------------------|-----------------|
| The Law, they say, | is an ass sometimes fast, sometimes slow |

| Mood analysis |  |
|---------------|------------------|
| The Law, they say, | is | an ass | sometimes fast, | sometimes slow |

| Subject | Finite | Complement | Adjunct | Adjunct |
|---------|--------|------------|---------|---------|
| Mood | Residue |  |  |

### Clause 38.

| Thematic analysis |  |
|-------------------|-----------------|
| But | The Law in Nigeria | is a vulture fat on the cash-and-carry carrion of murdered Conscience |

| Mood analysis |  |
|---------------|------------------|
| But | the Law in Nigeria | is | a vulture fat on the cash-and-carry carrion of murdered Conscience |

| Subject | Finite | Complement | Adjunct | Adjunct |
|---------|--------|------------|---------|---------|
| Mood | Residue |  |  |

### Clause 39.

| Thematic analysis |  |
|-------------------|-----------------|
| They | kill our trust in the common good, these Monsters of Mammon in their garish gowns |

| Mood analysis |  |
|---------------|------------------|
| They | kill | our trust in the common good | these Monsters of Mammon in their garish gowns |

| Subject | (Fused) | Finite | Complement | Subject | (discontinuous Subject) |
|---------|--------|--------|------------|---------|------------------------|
| Mood | Residue |  |  |  |  |

### Clause 40.

| Thematic analysis |  |
|-------------------|-----------------|
| Unhappy | the land where jobbers are judges, where impunity walks the streets, like a large, invincible Demon |

| Mood analysis |  |
|---------------|------------------|
| unhappy | (is) | the land | where jobbers are judges | where impunity walks | the streets | like a large, | invincible Demon |

| Complement | (elliptical Finite) | Subject | Adjunct | Adjunct | Adjunct |
|------------|--------------------|--------|--------|--------|--------|
| Residue | Mood Block | Residue |  |  |  |

### Clause 41.

| Thematic analysis |  |
|-------------------|-----------------|
| Come Sunday | They troop to the church |

| Mood analysis |  |
|---------------|------------------|
| Come Sunday | they | troop | to the church |

| Adjunct | Subject | (Fused) | Finite | Adjunct |
|---------|--------|--------|--------|---------|
| Residue | Mood Block | Residue |  |  |
### Clause 42.

**Thematic analysis**

| Topical | Rheme |
|---------|-------|
| Friday  | they mouth their mantra in pious mosques |

**Mood analysis**

| Topical | Rheme |
|---------|-------|
| Friday  | they mouth their mantra in pious mosques |
| Adjunct | Subject | (Fused) Finite | Complement | Adjunct |
| Residue | Mood | Residue |

**Theme-Rheme structure**

| Topical | Rheme |
|---------|-------|
| But | they pervert justice all week long |

**Modal structure**

| Topical | Rheme |
|---------|-------|
| But | they pervert justice all week long |
| (Conjunct) | Subject | (Fused) Finite | Complement | Adjunct |
| Mood | Residue |

### Clause 43.

**Thematic analysis**

| Topical | Rheme |
|---------|-------|
| And | dig us deeper into the hellish hole |

**Mood analysis**

| Topical | Rheme |
|---------|-------|
| And | dig us deeper into the hellish hole |
| (Conjunct) | (elliptical Subject) | (Fused) Finite | Complement | Adjunct |
| Mood | Residue |

### Clause 44.

**Thematic analysis**

| Topical | Rheme |
|---------|-------|
| Nigeria is a huge corpse With milling maggots on its wretched hulk |

**Mood analysis**

| Topical | Rheme |
|---------|-------|
| Nigeria is a huge corpse With milling maggots on its wretched hulk |
| Subject | Finite | Complement |
| Mood | Residue |

### Clause 45.

**Thematic analysis**

| Topical | Rheme |
|---------|-------|
| They prey every day |

**Mood analysis**

| Topical | Rheme |
|---------|-------|
| They prey every day |
| Subject | (Fused) Finite | Adjunct |
| Mood | Residue |

### Clause 46.

**Thematic analysis**

| Topical | Rheme |
|---------|-------|
| They prey every night for the endless decomposition of our common soul |

**Mood analysis**

| Topical | Rheme |
|---------|-------|
| They prey every night for the endless decomposition of our common soul |
| Subject | (Fused) Finite | Adjunct |
| Mood | Residue |
### Thematic analysis

| Clause 48. |
|-------------------|
| **My most honourable Lord** |
| **just tell me where to keep your bribe** |
| topical |
| Rheme |

### Mood analysis

| Clause 48. |
|-------------------|
| **My most honourable Lord** |
| **just** |
| **tell** |
| **me** |
| **where to keep your bribe** |
| Subject |
| Adjunct¹ (Fused) Finite |
| Complement |
| Adjunct¹ |
| Mood |
| Residue |
| Mood |
| Residue |

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