PERIODICITY: INTERPRETING WAVES OF INFORMATION IN OSUNDARE'S *HARVESTCALL*

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ABSTRACT

The study investigated the waves of information of Osundare's *Harvestcall* to show textual movements as layered by the poet. To achieve that objective, the poem of about 76 lines was collapsed into 44 clauses as a tradition that paves a way for systemic analysis of texts in different shapes, sizes and constructs. Halliday's Theme and Rheme served as analytical tools that processed the text after which the investigation utilized tables and graphs as indicators of waves of information of *Harvestcall*. The analysis reveals three separate waves of the text, namely: (i) sectional organization – perceives Sections I, II and III as the Theme while Section IV is the Rheme; (ii) clause constructs – demonstrate multiple Themes that flow to rhematic structures; and (iii) time frame exposition – espouses the past farming commitment as Theme and its current neglect as Rheme. In addition, observation shows waves interference. That is, the switching of Theme 2 and Subject Theme in Sections I, II and III for Subject Theme and Theme 2 respectively in Section IV. As linguistic concepts can reveal so much meanings of a literary device, the study suggests their applications across the board of genres of literature.

Keywords: Niyi Osundare; Peak of Prominence; Rheme; Theme; Wave of Information

1   INTRODUCTION

Every language communicator produces a text in one way or another. Communicative activity as a social affair becomes a text when it is concretized as either a written or recorded entity. Such a situation permits an analyst to consider it as an element of investigation that can yield meaningful results that readers can understand. Perhaps, the results can further stimulate experimentation from other academic quarters. Moreover, a text as a concretized product can appear in so many forms, shapes and varieties. The disposition depends largely on the inclination of the text in various disciplines and genres. This refers that the source of the text is a considerable factor on its texture and nature. There are varieties of texts. Among others, there are academic texts promoting the voices of scholars as a vehicle of knowledge

dissemination as well as its advancement. There are also journalistic texts which aim at circulating information and campaigning news from different domains to the public glare. Besides, there are texts from the advertising industry that persuade target audience to patronize goods and services. Of significance is the literary text. Texts of literature are usually propagated from three major spheres of prose, poetry and drama. These are popularly known as genres of literature.

There is little doubt that the principle of constructions of those texts inspires people to classify them into the fields of academic, journalistic, advertising, or literary products. Despite the general categorization, every writer in those fields models the self in a certain constructive design. The communicative peculiarity is what is referred to as style (Carter & Nash, 2013). Nonetheless, from the perspective of Systemic Functional Linguistics (*henceforth*: SFL), it seems unarguable that the style of a writer in a piece of text may be different from another. That conveys a message of a point of departure of the text to investigators. The organic departure may be informed by so many contextual factors which include the topic concerned, the target audience to be addressed, the channel of communication, and the feelings of the textual composer. It is the manner at which a communicator addresses the consumer that creates a wave of information (Pike, 1959 & 1982). The style of a writer might not be similar in construct most especially when it comes to the flow of the clausal events. It is in that regard that the study perceives communicative structures as peculiar not only to every textual composer but also distinct in every composition of a textual composer.

Periodicity, as the title suggests, focuses the flow of information. This flow occurs within the confinement of a clause, a paragraph and the entire textual discourse for a purpose of meaning potential derivatives. In the understanding of Martin and Rose (2003), the idea of information flow provides 'readers some ideas about what to expect, fulfilling those expectations, and then reviewing them' (p. 175). The waves of information (as a synonymized label), Martin and Rose explicate, points to a social situation where a text begins from a point, goes in a continuum, and terminates at a particular point as a complete meaning-making facility. Halliday (1994) constructs this linguistic behavior within the conceptual principle of Theme and Rheme. Although, the concepts of Theme and Rheme originate from the Prague School, they have become a strong systemic affair.

Osundare, the poet, has so many poems and books to his credit one of which is *The Eye of the Earth*. Why is the consideration of Osundare's work important? One, his art has a concern for conservation, preservation and ecological justice. These ethical values influence Anyokwu (2015) to call the poet Eco-Osundare (p. 8), having perceived Osundare as a literary fighter against the depression of the Yoruba society and extension, Africa (p. 4). Two, Osundare (2002) claims that his work is systemic. According to Osundare, 'rhythm for me is systemic and pervasive, it is secreted in every consonant and every vowel even as both engage in the musical union that

begets the syllable' (p. 11). The author may suggest that there are distinctions in the waves of information of all the poems of this very collection of poems. As this study alone does not have the capacity to capture the waves of information in all of the poems at once that is the *raison d'être* for considering the analysis of *Harvestcall* very viable a case study.

The study aims at identifying the peak of prominence of each of the clause of *Harvestcall* and at the similarly demonstrating the flowing parameters in graphs. Two things have played out in the analysis: (i) the functional effects of Halliday's (1994) Theme/Rheme connections on *Harvestcall*; and (ii) the periodic exemplifications of *Harvestcall's* clauses. The investigator's hope is that the analysis could contribute to the body of literature on Osundare's works as well as sensitizing researchers to consider other poetic efforts of his culture from linguistic perspectives. Such interpretations can contribute to Nigerian traditional and social treasures, or perhaps beyond its shore, from the point of views of Osundare, a poetic environmentalist.

2 TEXTUAL WAVE OF INFORMATION

Wave is an essential topic in many key areas of physical and chemical sciences. And as such wave applications have dominated a certain aspect of linguistic specializations most especially the acoustic realization of speech production (Stetson, 1951; Norlan, 1983; Maddieson, 1984; Schouten, 1987; Stevens, 2000). This is not surprising because the acoustic realizations focus more on the propagation of sounds (Pike, 1943; Abercrombie, 1967; Ladefoged, 1982; Sodhi, 1975; Borden & Harris, 1980; Schneidermann, 1984; Silvermann, 1984; Johnson, 2003). Speech production and hearing exercises rely gloriously on wave's natural and physical multiplication and processes (Wood, 1966; O'Saughnessy, 1987; Moore, 1989; Pisoni, & Remez, 2004). In that regard, Fleisch and Kinnaman (2015) describe a wave as a motional attribute of an event from one normal position to another. In that sense, the concept of wave, one can argue, is not a static arithmetic operation. This is because it involves a movement of a phenomenon from one particular position to another. The idea of wave having involved movement, Cassidy, Holton and Rutherford (2002) explain that such a movement has characterized the fundamentals of wave such as reflection, refraction, interference, disperse, dissipate, etc. (*also in* Schwartz, Bennett & Stein, 1995; Cantrell, 2000). In sum, scholars (e.g. Slawinski, 2003; McPherson, 2009) have located waves in the domains of mechanical, sound, electromagnetic, water, etc. accommodating some properties. These properties are amplitude, wavelength, pitch, period and frequency (Kent & Read, 1992; Kneubühl, 1997; Lundstrom 2000; Ostrovsky & Potapov, 2002; Yallop & Clark, 2003).

Considering the burden of a wave on discourse, Martin and Rose (2003) elucidate that 'the term, wave, is used to capture the sense in which movements of framing represent a peak of textual prominence, followed by a trough of lesser prominence' (p. 175). A textual wave, Martin and Rose assert,

is a realization of text from a higher level to a lower level, perhaps, of structural importance. Based on that remark, one can also suggest that a textual wave begins with the first segment of a clause and ends with the last segment as a way of realizing linguistic meanings. Martin and Rose (2003) add that;

> Discourse creates expectation by flagging forward and consolidates them by summarizing back. Those expectations are presented as crests of information, and the meanings fulfilling these expectations can be seen as relatively diminuendos, from the point of view of information flow (p.176).

The peak of prominent does not make a fuller meaning on its own. It points readers to how the meaning will be fully realized. The combination of both the higher prominence and the lower prominence, Martin and Rose emphasize, realizes the full meaning potential of a clause is probable domains of ideational and interpersonal treasures. Conceptually, the thrust of Theme and Rheme transmits and communicates the textual meaning of a clause. The assertion positions discourse as an entity of extracting a gradual movement of meaning-making from one point to another like a beat accompanying a lyrical but rhythmic poem. As Rashidi (1992) in particular states:

> Theme is the clause level constituent that the encoder uses as the starting point of the message, the constituent that begins moving the decoder towards the core of the communication. Theme is the essential ideational jumping-off point directing the decoder's attention to the ultimate goal of the communication, the kernel of the message, the Rheme. We will treat Theme as universal and as obligatory (p. 192)

In the process of the textual wave, Theme commences the journey of meaning generation. However, the Rheme, Rashidi argues, contains as well as retains the core of the message despite the eminence position that Theme occupies. The relationship that Theme and Rheme constructs in a text manufactures the notion of periodicity. The peak of prominence of clauses is more or less produced in different shades. Analysts can capture these patterns in order to verify the recurrence regularity. The appearance with the assistance of statistical tools can enhance the textual wave predictability as shown in Figures 2 to 5 below. This study locates relevant examples in sociolinguistics where the waves of variation have been described from three perspectives (e.g. Eckert, 2000, 2008 & 2002). These are: social stratification (Labov, 1966 & 2001; Trudgill, 1974; Macauley, 1977); ethnography (Milroy, 1980; Gumperz, 1982; Edwards, 1991; Knack, 1991); and stylistic approach (Bucholtz & Hall, 2005; Zhang, 2008; Bucholtz, 2010).

2.1 Osundare in the Literary Realm

Scholars (e.g. Jeyifo, 1983) have regarded Niyi Osundare – as popularly referred – as a literary giant who has systematically broken away from the fundamental assumptions of his predecessors. The principles of the predecessors (e.g. Soyinka, Okigbo and Clark) which Aiyejina (1988) classifies as being avenues for venting one's gall accommodated in an 'undue eurocentricism, deviationism, obscurantism and private esotericism' (p.112) become distasteful to Osundare. However, in Anyokwu's (2013) observation, it seems incontrovertible that (i) the background of a writer and (ii) the individual's predecessors have great influences in one's success. Despite the breaking away of Osundare from the tenets of the 'old' literary focus to the 'new' literary gospel of his, the poet has not claim a total disconnect from the predecessors. This is because the two factors mentioned above somehow heighten his successes. Anyokwu (2015) exalts the poet as being 'the leading light… of a new kind of poetry, a poetry fundamentally different in both thematic concerns and style from that of the preceding Soyinka's generation' (p. 1) though. The poet also finds it very difficult to totally discharge and acquit self from them for his successes still rest of the shoulders of the Soyinka's generation.

In connection with the remarks above, reports have it that five merits have facilitated Osundare's literary commandedness. First, Niyi Osundare was born to a family whose paternal preoccupation oscillates between farming and artistic excellence (Osundare, 1984). In that sense, one can suggest that the spirit of 'like father, like son' syndrome troubles the mindset of the poet which in-turn serves as a springboard that elevates the career and prospect of the poet. Second, Osundare was nurtured in Ikere-Ekiti in an agrarian society where farming is the major occupation of the people (Osundare, 1986). Third, it is also very important to know that the poet has his tertiary education in the University of Ibadan, Nigeria under the tutorship of Professor Ogunba. It was under the leadership of Ogunba that Osundare received orientation about African oral literature goodness (Adagbonyi, 1996) which has fertilized his thoughts. His teacher, Ogunba, cultured in him a way of propagating and promoting the viability and richness of the literature of his immediate environment. To the Professor, that perspective is more worthy and more rewarding than Europeanizing literature in the African soil. What has happened and is happening in Africa, for instance, in the Yoruba nation in culture propagated through literature must be a priority to scholars. This is a tradition that Osundare never detaches his life from. Four, perhaps, most African writers succeed by fraternizing with western counterparts in the field. Inclusively, Osundare is definitely a part of that. His further studies abroad and sojourn overseas have fabricated a kind of ideological mixture – African and the West – for him. The romance with black and white colleagues (dual relationships) has created what Adagbonyi (1996, p. 84) refers to as the 'Leninist-Marxist ideology', which Anyokwu (2009) constructs as a poetic

philosophy of return to roots. On a final note, Osundare has read, in Anyokwu's (2015) point of view, the earlier works of his literary fathers across the society in order to construct a personalized style. The individualism that Osundare channeled distinguishes the contents and forms of his messages from the others.

Some of the works of Osundare meant for social engineering and scholarly excursions are *Songs of the marketplace* (1983), *Waiting laughters* (1990), *The word is an egg* (2000), and *City without people* (2011). In respect of those publications, many academic considerations have emerged. There are Niyi Osundare (Adagbonyin, 1996), re-imagining Genesis (Ogundele, 2001), and explorations in animist materialism (Garuba, 2003). Notable theses in this regard are Anyokwu's (2006) Tradition and change… and an eco-critical perspective… conducted by Ayinuola (2013). There are also Osundare as a poet of nature (Doki, 2009), and resuscitating the earth (Otemuyiwa & Adeyosoye, 2015), among others. The influence of Osundare as earlier mentioned gives rise to this study that constitutes waves of information of his *Harvestcall*. It is a development that contributes to 'Eco-Osundaresque' borrowing of a lexeme from Anyokwu (2015, p. 3 & 8). That refers to a textual analysis of Osundare's poetics on the human social immediate environment.

2.2 Theoretical Slant

2.2.1 Theme, a Phase of Metafunctions

Theme operates as the third arrow head of the three metafunctions. The Theme realizes structural meaning. This is achieved through the object of discourse entity known as text. Halliday and Matthiessen (2004) say that every text produced is organized in one way or another. It is the organization of a text in terms of its textual meaning that is called the textual metafunction which houses Theme and Rheme. These concepts expose analysts to how language is technically organized carrying particular meaning potential. A discourse that has a frail organization may surely lack suitable meanings because of its incoherence. Ordinarily, if we take a closer look at a language, say English, for example, it is not haphazardly organized; it has a particular order in which the functional units – morpheme, word, group and clause – are arranged. That is a confirmation that language is an organized social event. So, analysts must also approach it as such for meaning intellectualization.

This orderliness is done so that all the meaning potential in a discourse or a text could be realized without a doubt in the communicative message. Different meanings could be decoded from a text due to its organizational structure. That is why Ravelli (2000) states that 'in text, the choice of first position is highly significant' (p. 52). This indicates the significant nature of the first position of a clause which is the Theme. There is a need to value the Theme so that one can easily, coherently and meaningfully understand the

flow of information passing across to the audience. In Eggins' (2004) stance, the Theme is the first thing that goes on in the message. This refers to the point of departure of the clause whereas and the Rheme is the remaining part of it for further communicative clarifications. As a functional device of the metafunctions, Halliday and Matthiessen (2004) point out that Theme has a source. Thus:

> Following the terminology of the Prague School of linguists, we shall use the term Theme as the label for this function. The 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 remainder of the message…, the part in which the Theme is developed is called in Prague school terminology the Rheme. As a message structure, therefore, a clause consists of a Theme accompanied by a Rheme, and the structure is expressed by the order – whatever is chosen as the Theme is put first (p. 64-65).

Halliday's theory adopts Theme as 'a child of necessity.' Theme is terminology used in SFL as Halliday and Matthiessen indicate but the Prague School coined the concept as well as retained the ownership. This points to the fact that the development of Theme had been before the evolution of the Hallidayan SFL. This authenticates SFL as a beneficiary of the nuances of the Prague School. There are little doubts that SFL also has much of the tonic of the Traditional Grammar in itself. However, Halliday's theory is a bit of departure through its terminology in terms of the social context and functional meaning potential (Butler, 1985). These are prominently exercised in the three metafunctional approaches to textual analysis. The structural elements of the clause thematic system are just two. They are the Theme and the Rheme. The Theme comes first and the Rheme second in a clause. As a principle;

> The Theme can be identified as that element which comes in first position in the clause… the Theme is one element in a particular structural organization which, taken as a whole, organizes the clause of a message; this is the configuration Theme + Rheme… Within the configuration, the Theme is the starting point for the message; it is the ground from which the clause is taking off (Halliday, 1994, p. 38).

The author can deduce some salient statements from the orientation that Halliday provides above; (a) the Theme is encoder-oriented, and (b) it is a psychological notion, not just a packing strategy. In addition, the Theme is the first constituent of a clause (Thompson, 2004, p. 143). So, the Theme of a clause is determined by the speaker for a reason best known to him/her. When the Theme of a message is carefully studied, one can possibly understand the nature of the speaker and where the speaker is taking the audience to in relation to texture and context. The Theme is a functional unit of its own, and

a single unit that is analyzable when it comes to meaning contextualization. From a cognitive and substantive school of thought, Rashidi (1992) glosses that the Theme is a pointer to the direction that the message is going. The analyst can post an argument that the Theme serves as a signpost that gives the clause a direction. The encoder, from the terminology of Rashidi, has a sole right to indicate the position where the message stays. The individual determines the structural pattern of the clause produced. The decoder has no any other choice than to follow the pattern of the exact meaning in the encoder's message. From a physical science perspective, the Theme is presented in a clause as a frequently converter which begins its acceleration from a digital zero to a particular set value (Ozpineci, n.d.). The Theme only begins a clause but it is not the whole clause in totality. It has a remainder attachment which is the Rheme. It is the Rheme that shares with us 'the ultimate goal of the communication' (Rashid, 1992, p. 193).
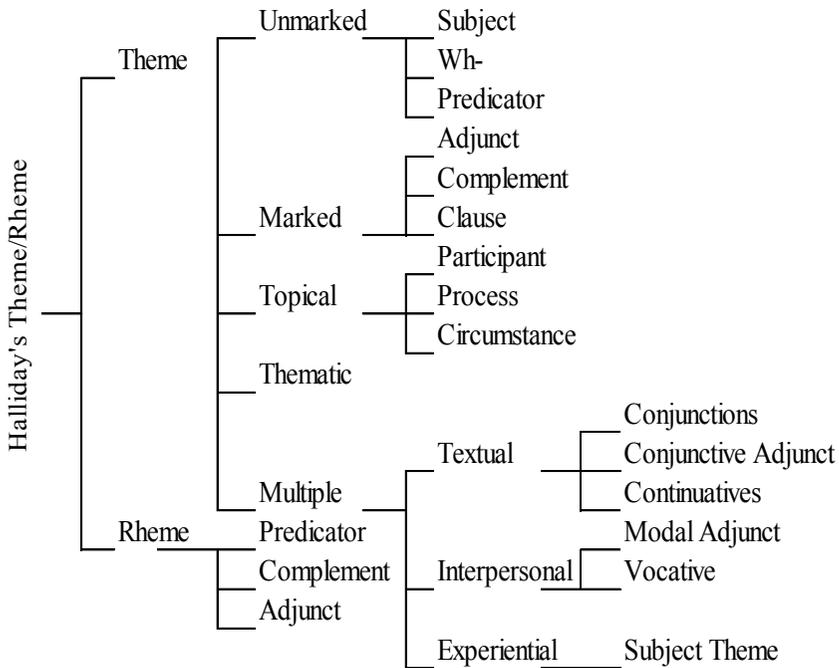

Figure 1: Textual Metafunction System Network (Halliday & Matthiessen, 2014)

The Theme, in every clause, is universally germane and obligatory. And there is only one semantic Theme in a clause. Rashidi (1992, p. 197) adds that 'Rheme will be taken as the clausal constituent that contains the core idea that the encoder is trying to impact, it is the essential purport towards which the communication is developing.' The Theme is the foundation of a clause and everything built on this foundation is the Rheme. The Theme can be compared to a house with a solid foundation and every other building materials laid on the foundation is the Rheme. The Rheme is not the

foundation but the 'heart' of the message of the encoder. This is because it is the burden bearer of the clause meaning potential (Thompson, 2014). The Themes of individual clauses contribute massively to the textual meaning of the text. However, an understanding of Theme in text requires more than just understanding the cumulative effect of Themes in individual clauses. It is important to also look at how the Themes flow from one linguistic organ to another. Ravelli (2000) advises that we need to consider thematic development, the way in which the Theme patterns unfold in the text (p. 57). That remark triggers Figure 1 below as a means of demonstrating thematic denominators of Theme and Rheme.

In Figure 1 above, a Topical Theme occurs whenever the Theme is realized by a participants, process or circumstance. An Unmarked Theme occurs when the topical Theme operates at the same time as a subject of the clause. A Marked Theme is directly opposing the unmarked Theme, it occurs when the Theme of the clause is not the subject. Thematic Theme is a situation where another element may occur before the topical Theme (Eggins, 2004; Martin & Rose, 2013; Halliday & Matthiessen, 2014; Thompson, 2014).

Generally, only major clauses (e.g. indicatives) have thematic structure as Thompson (2004) elucidates; and thus minor (e.g. sets in English) clauses are not analyzed through Theme and Rheme. One can also argue that either the Theme or Rheme may be missing from a clause. This happens with elliptical clauses where part of the message may be punctuated from the message and yet be understood from the general context (p. 148-9). There are two challenges, Thompson emphasizes, that face the deployment of Theme as a facility of textual analysis. The first is its inability to process a minor clause (e.g. *Happy holiday*.). The second is the case of fragmented structures that Leech (1966) refers to as disjunctive grammatical sedimentation. In the case of the latter, it is an analyst that considers the appropriateness of the structural organs within the context of grammatical structures. At the discretion of writer, it can operate as elliptical declarative either as Theme or Rheme.

3   METHODOLOGY

There were no other participants that contribute in one way or another to the methodical consideration of this enterprise. This is because the author found the data collection so easy by chosen *Harvestcall* from Osundare's (1986) collection of poems entitled *The Eye of the Earth*. The author typed the text through a personal computer. The text, as a normative exercise in SFL, is presented below with two types of slash. That is '////' and '//.' '////' indicates a complex clause whereas '//' shows a clause in its simple form. The combination of Theme and Rheme processed the text as an adoption from Halliday and Matthiessen (2004), and Martin and Rose (2013). The sectional analysis permits the application of tables and graphs which further display clearly the concise waves of information of *Harvestcall* as obtained in each

section. The discussion takes its shapes based on the analytical conceptual patterns sometime with the introduction of 'Ø' (empty set) and '^' (followed by) in order to enhance the explanatory paradigms. However, although, *Harvestcall* contains a number of tropes and figurative expressions, this approach does not consider them so much relevant because it is purely linguistic intellectual curiosity within the distribution channel of the periodic flow of information.

3.1 Data Presentation

Harvestcall

I
///This is *Iyanfoworogi*//
where, garnished in green
pounded yam rested its feted arm
on the back of stooping stakes.
///This is *Iyanfoworogi*//
where valiant heaps cracked,
finally from the unquenchable zeal of fattening yams.///

///This is *Iyanfoworogi*//
where yams, ripe and randy,
waged a noisy war against the knife.
here where, subdued by fire//
efuru provoked mouthful clamour
from the combat of hungry wood.//
the pestle fights the mortar//
the mortar fights the pestle//
a dough of contention smoothes down
the rugged anger of hunger.//
///here where yam wore the crown
In the reign of swollen roots
amid a retinue of vines and royal leaves;
between insistent sky and yielding earth//,
the sun mellowed planting pageants
into harvest march, a fiery pestle in his ripening hand//
this is Iyanfoworogi//
where a tempting yam sauntered
out of the selling tray//
and the marketplace became a mob
of instant suitors.///

II
///And this Oke Eniju//

where coy cobs rocked lustily
in the loin of swaying stalks.///
//Once here in May
a tasseled joy robed the field
like hemless green.//
//Once here in May
the sky was a riot of pollen grains
and ivory mills waited (im)patiently
for the browning grey tassels.//
///And when June had finally grabbed the year
by her narrow waist//
corn cobs flashed their milky teeth
in disrobing kitchens.///
///Plenty's season announced its coming//
and humming mill at dawn
suddenly became the village heart.///

III
///(Finally) Ogbese Odo//
where cotton pods, lips duly parted
by December's sun,
draped busy farmsteads
in a harvest of smiles.///
here a blooming loom curtailed
the tiger claws of the harmattan//
and earth's wardrobe lent a garb
to every season.///

IV
//But where are they?//
///Where are they gone//:
Aroso, geregede, otili, pakala
which beckoned lustily to the reaping basket//
Where are they//
the yam pyramids which challenged the sun
in busy barns//
Where are they//
the pumpkins which caressed earthbreast
like mammary burdens//
Where are they//
the pods which sweetened harvest air
With the clatter of dispersing seeds?///
//Where are they?// Where are they gone?//

///Uncountable seeds lie sleeping

in the womb of earth//
uncountable seed
awaiting the quickening tap
of our waking finger.///
//With our earth so warm
How can our hearth be so cold?// (Osundare, 1986, p.18-21)

3.2 Data Analysis

I

Clause	Marked		Subject Theme	Rheme
	Theme1	Theme2		
1			This	is *Iyanfoworogi*
2		where	garnished in green pounded yam	rested its feted arm on the back of stooping stakes
3			This	is *Iyanfoworogi*
4		where	valiant heaps	cracked, finally from the unquenchable zeal of fattening yam
5			This	is *Iyanfoworogi*
6		where	yams, ripe and randy	waged a noisy war against the knife

Clause	Marked		Subject Theme	Rheme
	Theme1	Theme2		
7	here	where		subdued by fire
8			*efuru*	provoked mouthful clamour from the combat of hungry wood
9			the pestle	fights the mortar
10			the mortar	fights the pestle
11			a dough of contention	smoothes down the rugged anger of hunger
12	Here	where	yam	wore the crown in the reign of swollen roots amid a retinue of wines and royal leaves between insistent sky yielding earth
13			The sun	mellowed planting pegaents into harvest march
14				a fiery pestle in his ripening hand.
15			this	is *Iyanfoworogi*
16		where	a tempting yam	saunted out of the selling tray
17	and		the marketplace	became a mob of instant suitors

II

Clause	Marked		Subject Theme	Rheme
	Theme1	Theme2		
18	And		this	Oke Eniju
19		where	coy cobs	rocked lustily in the loin of swaying stalks.
20		Once here in May	a tassled joy	robed the field like hemless green
21		Once here in May	the sky	was a riot of pollen frains
22	and		ivory mills	waited (im)patiently for browning grey tassels
23	and	when	June	had finally grabbed the year by her narrow waist
24			corn cob	flashed their milk teeth in disrobing kitchens
25			Plenty's season	announced its coming
26	and		humming mill at dawn suddenly	became the village heart.

III

Clause	Marked		Subject Theme	Rheme
	Theme1	Theme2		
27	Finally			Ogese Odo
28		where	cotton pods lips duly parted by December's sun	drape busy farmsteads in harvest of smiles.
29		Here	a blooming loom	curtailed the tiger claw of the harmattan
30	and		earth's wardrobe	lent a garb to every season

IV

Clause	Marked		Subject Theme	Rheme
	Theme1	Theme2		
31	But		where	are they?
32			Where	are they gone:
33		aroso, geregede otili pakala	which	beckoned lustily to the reaping basket
34			Where	are they
35		the yam pyramid	which	challenged the sun in busy bans
36			Where	are they
37		the pumpkins	which	caressed earthbreast like mammary burdens
38			Where	are they
39		the pods	which	sweetened harvest air with the clatter of dispersing seeds?
40			Where	are they?
41			Where	are they gone?
42			Uncountable seeds	lie sleeping in the womb of earth
43				uncountable seeds awaiting the quickening tap of our waking finger
44		With our earth so warm	How	can our earth be so cold?

Table 1: Waves of information of *Harvestcall*

Table 1 which is divided into sections I, II, III, and IV is the analysis of the clauses of *Harvestcall*. The analyses in those sections are further represented with statistical tools in the Results section.

4 RESULTS

Table 2 to 5 indicate the values of the devices assisted in processing the waves of the clauses. They are further supported with tables and graphs as shown in Figures 2 to 5. The figures illustrate the flow of information of *Harvestcall* in order to realize the poem's peak of prominence as well as the gradual flow of the message from a point of departure to the entire text. That is, from the beginning of a text to its end.

Wave Device	Clause																	Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Theme1	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	3
Theme2	0	1	0	1	0	1	1	0	0	0	0	1	0	0	0	1	0	6
Subject Theme	1	1	1	1	1	1	0	1	1	1	1	1	1	0	1	1	1	15
Rheme	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17

Table 2: The values of wave devices in section I of *Harvestcall*

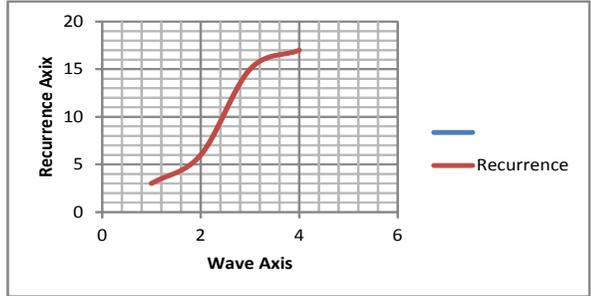| Wave Device	Recurrence
Theme1	3
Theme2	6
Subject Theme	15
Rheme	17

Figure 2: Graphical representation of wave devices in section I of *Harvestcall*

Out of the seventeen clauses in Table 2, Figure 2 shows that three of them (e.g. *here* in clause 7) start the waves of flow with Theme 1. Six of the clauses (e.g. *where* in clauses 4 and 12) have Theme 2 also of marked structures. Observation shows that the waves of flow dwell more on either the adjunct of *here* or *where* which consecutively connects the Rheme as the core of the message.

Wave Device	Clause									Total
	18	19	20	21	22	23	24	25	26	
Theme1	1	0	0	0	1	1	0	0	1	4
Theme2	0	1	1	1	0	1	0	0	0	4
Subject Theme	1	1	1	1	1	1	1	1	1	9
Rheme	1	1	1	1	1	1	1	1	1	9

Table 3: The values of wave devices in section II of *Harvestcall*

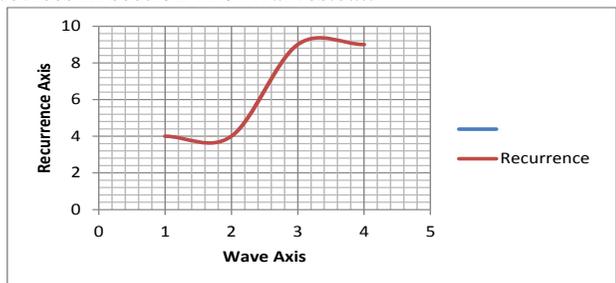| Wave Device	Recurrence
Theme1	4
Theme2	4
Subject Theme	9
Rheme	9

Figure 3: Graphical representation of wave devices in section II of *Harvestcall*

There are nine clauses in Figure 3. Four of them pick their peak of prominence with the conjunction, *and*. Three of them begin with Theme 2. Except for clauses 24 and 24 that are unmarked all the other clauses are marked with, for instance, *once* and *when*. All the nine clauses have Subject Theme (e.g. *coy cobs*).

Wave Device	Clause				Total
	27	28	29	30	
Theme1	1	0	0	1	2
Theme2	0	1	1	0	2
Subject Theme	0	1	1	1	3
Rheme	1	1	1	1	4

Table 4: The values of wave devices in section III of *Harvestcall*

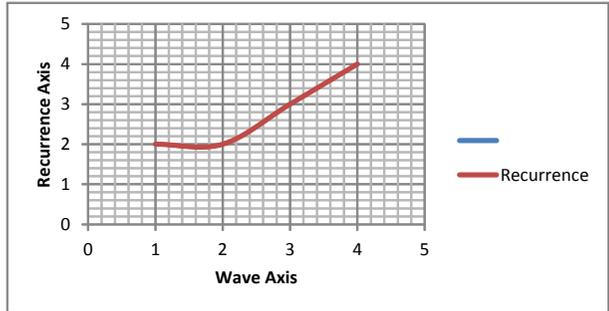| Wave Device	Recurrence
Theme1	2
Theme2	2
Subject Theme	3
Rheme	4

Figure 4: Graphical representation of wave devices in section III of *Harvestcall*

The analyst observes four clauses in section III of *Harvestcall*. Among these, two of them have their point of departure with adjunct and conjunction. Before the Subject Theme, two clauses also have Theme 2 oscillating between *here* and *where*. It is after all these that the messages glide to the Rheme for meaning potential realization.

Wave Device	Clause														Total
	31	32	33	34	35	36	37	38	39	40	41	42	43	44	
Theme1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Theme2	0	0	1	0	1	0	1	0	1	0	0	0	0	1	5
Subject Theme	1	1	1	1	1	1	1	1	1	1	1	1	0	1	13
Rheme	1	1	1	1	1	1	1	1	1	1	1	1	1	1	14

Table 5: The values of wave devices in section IV of *Harvestcall*

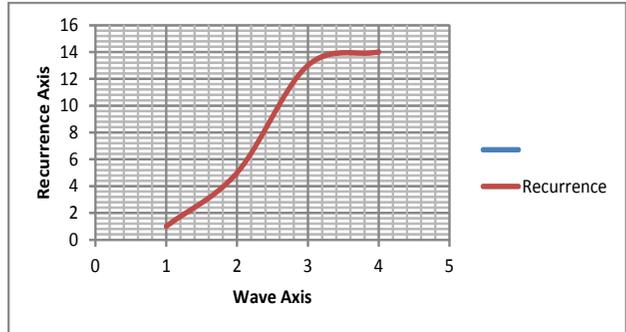| Wave Device	Recurrence
Theme1	1
Theme2	5
Subject Theme	13
Rheme	14

Figure 5: Graphical representation of wave devices in section VI of *Harvestcall*

Figure 5 demonstrates that only clause 31 starts orienting the audience with a textual Theme of conjunction. That is, But. Five of the clauses have Theme 2 before the Subject Theme. This behavior characterizes those clauses as marked linguistic events. Clause 43 does not have Theme at all. The thematic prominence is ellipted leaving readers with only the rhematic structure. The remaining thirteen clauses have wh-elements as their Subject Themes

Finally, the waves of information of Harvestcall reside more on the Subject Theme. This is where the ideational participants (some of them Actors), reveal what they do in the communicative events. Osundare (1986) utilizes conjunctions (e.g. and) as elements that fertilize a linking relationship between one clause and another. Therefore, the deployment of the wh-facilities sensitizes readers to flashback to the past traditional occupation in order to channel their efforts toward agriculture as a very sure way of feeding the nation. Surplus of food items also has a way of developing the society.

5   DISCUSSION

The rhythmic nature of *Harvestcall*, the rhythmicity that Osundare (2002) claims to be 'systemic' (p. 11) influences the *modus operand* of the discussions on the poem. In addition to that, the central knob of the study is the wave of information of the poem which textual processors are the concepts of Theme and Rheme. These fundamentals have propelled the analyst to consider the discussions from three distinct perspectives anchoring on Theme and Rheme:

- One, explanations on the structures of the clauses (Theme) and meanings of the core messages (Rheme);
- Two, elucidation of the sections of the poem where Sections I, II and III serve a thematic purpose (Theme) and Section IV operates as the poet's intention of composing *Harvestcall* (Rheme);

- Three, exemplification of the poem's messages into the adoption of the past events (Theme) to examining the present and the recommendation of the next line of action to readers (Rheme).

This *triological* appreciation, the analyst has tagged as 'The systemic geometry of *Harvestcall*.' Nevertheless, the explanations are somehow entwined.

The poetic label, *Harvestcall*, expresses three structural affinities. They are: grammatical structures, textual waves of information; and textual waves' interference. Sections I, II, and III convey some statements e.g. *earth's wardrobe lent a garb to every season* that Halliday and Matthiessen (2014) refer to as giving information. In the same line of indicative thought, the poet deploys questions e.g. *Where are they?* as a means of demanding information from the target audience. Section IV parameterizes both statement and question as necessary tools for influencing the readers. These two interpersonal fields project the discourse of *Harvestcall* as performing constitutive function (Thompson, 2014). As a reminder, textual wave of information is the orbit of this endeavor. In a way, the flows operate in Section I, II III and IV. The poem showcases both marked peak of prominence and unmarked peak of prominence (Eggins, 2004). Theme 1 and Theme 2 function in the domain of marked peak of prominence whereas Subject Theme as well as ellipted structural organs fertilize the unmarked peak of prominence. However, elliptical declaratives demonstrate a dual capacity of operating in the spheres of both marked and unmarked textual orientations. Let us consider them first.

Section I clause 7 reads thus, *here where subdued by fire*. Unlike other clauses before clause 7, which have participants that act as the Subject Theme; the poet aborts a Subject Theme that is supposed to occur between *where…* and *… subdued.* Section II clause 1 feeds us with similar information of marked ellipsis. Nonetheless, the deletion does not take place within the multiple Theme. It occurs in the rhematic slot thus, *And this Oke Eniju.* The Finite, *is,* that connects *this…* to *… Oke* has been taken away. This behavior of the poet can be a way of demonstrating textual economy and avoidance of repetition of lexemes (Cook, 2001). This same reason can go for *Finally… Ogbese Odo* in Section III clause 27. A dialectical observation reveals that the poet wisely fragments the referential existence of the communal contexts of *Iyanfoworogi, Oke Eniju* and *Ogbese Odo* in other to escape textual monotony. For *Iyanfoworogi* alone, *This is* in Section I clauses 1, 3, 5 and 15 has been utilized to reveal that argument. Perhaps, that has encouraged Osundare (1986) to dodge both the Subject Theme, *This*, and the process, *is*, from clause 27. Section I clause 14, and Section 4 and clause 43 demonstrate unmarked organ respectively. The textual attitude is coherent to what Vestergaard and Schroder (1985) submit as punctuated items common most times to the advertising industry. Notably, though, advertising is a sub-genre of literary dispositions (Leech, 1969; Wicke, 1988; Myers, 1994). These

structures are *a fiery pestle in his ripening hand* and *uncountable seeds awaiting the quickening tap of our waking finger*. One can suggest *It is* and *There are* as omitted items in clauses 14 and 43 respectively.

There are marked Themes and unmarked Themes in Section 1. Seven clauses are marked while nine clauses are unmarked. The marked clauses have similar characteristics in terms of domain names and lexical items. Apart from functioning either in Theme 1 or Theme 2, those structures employ common lexemes of *where, here where* and *and*. The following examples can be suffced for their peak of prominence. Clause 4 illustrates thus, *where valiant heaps cracked… Where* is Theme 2 that connects the Subject Theme, *valiant heaps* before it finally flows to the Rheme. That is, *where ^ valiant heaps ^ cracked…* Clause 12 projects two marked elements as in *here ^ where ^ yam ^ wore…* The marked operation of clause 17 is a bit different from others. It appears as *and the marketplace became a mob…* Despite the close rank that *and* has with *the marketplace, and* is in the domain of Theme 1 while *the marketplace* is the Subject Theme. This is because in the multiple Theme theorization, *and* is paratactically a linker. So, *and* is a textual Theme (Halliday & Matthiessen, 2004). This approach goes for other paratactic clause devices such as *but, neither, yet,* etc. Therefore, the wave of information of clause 17 goes thus, *and ^ Ø ^ the marketplace ^ became a mob…* The unmarked Themes in Section 1 displays only the Subject Theme which are ideational participants in the course of experiential meaning (Bloor & Bloor, 2013). The wave of flowing in this case is direct. Some examples are: *efuru provoked…* as in clause 8; *a dough of contention smoothes down…* as in clause 11; *and the sun mellowed…* as in clause 13. Their flows of information are realized thus*; efuru ^ provoked…* (Theme ^ Rheme); *a dough of contention ^ smoothes down…* (Theme ^ Rheme); and *The sun ^ mellowed…* (Theme ^ Rheme) as illustrated in Figure 2.

Seven out of the clauses in Section II are marked with a common device of *and* most especially as concerned Theme 1. The linker, *and*, is a common characteristics of all. Theme 2 contains *where, Once in May* and *when* as functional elements. The following examples provide explanation for their flows. *And when June had finally…* That is, *And ^ June ^ finally…* As earlier illuminated, the conjunctions of *and* and *when* cannot function in the same semantic space concurrently which is the reason for portraying the linker and binder which are textual components in the domains of Theme 1 and Theme 2. The flow of *where coy cob rocked…* can be publicized as *where ^ coy cobs ^ rocked…* One can clarify the waves of information of *Once here in May the sky was a riot…* as *Once here in May ^ the sky ^ was a riot…* Apart from this, there are two unmarked clauses in Section 2. They are: *corn cob flashed their milk…* and *Plenty's season announced its coming.* Their peaks of prominence flow thus; *corn cob ^ flashed their milk…* (Theme ^ Rheme) and *plenty's season ^ announced its coming* (Theme ^ Rheme) as shown in Figure 3. The four clauses in Section III are marked linguistic facilities. Their marked elements are similar to earlier experience in Sections I and II. The reason is

that, besides clause 27 that has *Finally* as its Theme 1 all the other devices operate within the purview of *where, here* and *and*. In that case, it is sufficient to provide the wave of flow of *Finally Ogbese Odo* thus; *Finally ^ Ø ^ Ø ^ Ogbese Odo*. That is, Theme 1 ^ Ø ^ Ø ^ Rheme. Besides clause 27, other clauses have Subject Theme e.g. *where cotton pods, lips duly parted in December's sun drape busy farmsteads…* The wave of information equates *where cotton pods, lips duly parted in December's sun ^ drape busy farmsteads…* as shown in Figure 4.

Section IV as in other sections discussed earlier contains both marked and unmarked Themes. There are six marked Themes and eight unmarked Themes available in the section. However, among the marked thematic structures only clause 31 begins with Theme 1 with a textual element of *But*. The appearance of *But* is more than being a conjunction of linguistic devices. *But* seems to signify negation. It is a tool that the poet introduces to disseminate and effect negation. *But* does not only operate as a connector of a preceding clause to the other; it is a connector of events. It rather serves as the negativization of the failure of the present against the achievements of the past. *But* is a reflector of the present weakness in order to reverberate the capacity breakdown currently in the poet's and readers' experience. Structurally, clause 31 has Theme 1 but jumps Theme 2 in order to connect the Subject Theme. So, it projects the shape thus, *But ^ Ø ^ Ø ^ where are they?* Other marked clauses begin the waves of information from Theme 2 in order to link the Subject Theme. Examples are *the pumpkins which caressed earthbreast…* and *the pods which sweetened harvest air…* The followings represent their waves of information; *the pumpkins ^ which ^ caressed earthbreast…* and *the pods ^ which ^ sweetened harvest air…* Apart from clause 42, all the remaining unmarked clauses start the flow of information with a unified wh-question of *where*. *Where* asks readers about the position of agriculture in the community. All these clauses have a common paradigm of *where are they…?* Nonetheless, clause 42 exempted from the interrogative exercises provides an answer to the poet's consistent question that serves as the worries of the artist. Clause 42 reveals that *Uncountable seeds* that the 'lazy' society is supposed to produce *lie sleeping in the womb of the earth*. Pointing to the existential domain of the untapped resources is to provoke readers on drastic actions on food production. As a norm in the sentential construction, the Subject Theme flows directly to the Rheme. For example, clause 41 echoes thus, *where are they gone:* The wave of information occurs as, *where ^ are they gone?* (Theme ^ Rheme) as illustrated in Figure 5.

The study observes that the organization of Section IV operates in two domains. They are: internal alternation of clauses within the logical connective of marked and unmarked Themes; and the Subject reciprocity within the sections. Regarding the former, Osundare (1986) maps the marked Theme against the unmarked Themes in Section IV. That transposition is very clear in the statute of a clause against the other. For instances, clause 31 is marked while clause 32 is unmarked; and clause 33 is marked while clause 34

is unmarked. The inversion cuts across the clauses in Section IV. The latter posts a dialectical relationship between Section I, II and III, and Section IV. This seems an 'externalized' arrangement. The textual permutation as one can tag it indicates a change of baton between Theme 2 and Subject Theme as shown in Table 1 Section I, II, III and IV. For instance, a comparison of Theme 2 and Subject Theme of Section 1 with Theme 2 and Subject Theme of Section IV demonstrates alternation in the waves of information. It is crystal clear in Section 1 that wh-elements occupy the breath of Theme 2 whereas wh-elements in Section 4 dominate the periscope of Subject Theme. The analyst observes the oscilloscope 'externalized' textual alternation in Section II versus Section IV, and Section II versus Section IV as well. These observable inversions or mappings are not accidental but rather deliberate constructs of a skillful poet. The permutability suggests that *Harvestcall* is systemic in so many spheres. This is because an act of 'systemicism' is to be paradigmatic. This refers to choice selection of words to convey meaning potential (Butler, 1985; Eggins, 2004). It also communicates meaning about the situational change from the past commitment to farming to the recalcitrant of the present social actors to farm operations. The textual management's change is also an avenue of awakening the forgetfulness of the past in which the poet serves as a stimulus. That recognition incites Osundare (1986) to claim that 'For in the intricate dialectics of human being, looking back is looking forward; the visionary artist is not only a rememberer he is also a reminder (p. xii). The reversibility of the old to the new, perhaps, displays a disappointment of the poet on the concerned issue and he attempts to deploy his poem as a module that portrays his longings in respect of the collapsing of the agricultural system in the society.

Moreover, contextually, the title of the poem, one can reiterate, is *Harvestcall*. From a morphological perspective, *Harcestcall* is a compound word of two lexemes. That is *harvest* and *call*. Actually in the lexicological pursuit, *harvestcall* does not exist as a single word. What gains constructive momentum in the discourse is the demonstration of poetic license (Xhignesse, 2016; Horn, 2010). The poet as an expert, coined *Harvestcall* out of his volition, as a unified whole in order to pass some messages to readers. From Osundare's (1986) point of view, *Harvestcall* describes the harvest season in the agrarian society. The aim is to remind the readers of the communal activities of the past in that season. The poet seizes the opportunity of his experience to ask some provoking questions as a means of propelling people to return to agriculture. The poet perceives the earth as being underutilized. So, going back to farming will not only make the earth being well utilized; it will rather yield the result of adequate food production for the earthly inhabitants. As earlier stated, the poem, as shown in Table 1 contains four sections, namely I, II, III and IV. The sections are chanted with references to three different communal contexts. Section I focuses *Iyanfoworogi*. Clause 1 points out that *This is Iyanfoworogi*. As Section II signals the setting as *this…Oke Eniju,* it is a similar link that Section III points to its composing

environment as *Finally Ogbese Odo.* The poem deploys the villages of
Iyanfoworogi, Oke Eniju and *Ogbese Odo* as depictions of certain farm
produce whereas Section IV creates 'interrogative balance sheet' for the
audience. The question systematically lures the target audience as a call to
return to grassroots. The grassroot in this case points to the agriculture that the
ancient Yoruba society is known for.

    Iyanfoworogi, according to the text, is a place *where garnished in green
pounded yam rested its feted arm of the back of stooping stakes.* Because
every Yoruba name seems sentential that is why yam is metaphorized as
pounded yam that rests its stalks on the tree. In that description, the stalks are
like tendrils that grow in a spiral form of the yam stake. It follows the yam
stake to a particular point before the stalks clog in the stake of tree. The
position of yam in the communal existence of the people is what *Iyanfoworogi*
characterizes. It shows the growing period of the yam as well as the period of
its harvest to the barns. How the yam is processed (e.g. *the pestle fights the
mortar*) for consumption is also demonstrated. Apart from the personal
consumption, the people take the yam to market and sell it on the tray. This is
very important so that other people who do not cultivate yam can enjoy
iyanfoworogi. Those ancient farmers sell their tubers of yam to generate some
income. In a way, this remarks that the practice of agriculture even in the
olden day were not all the time subsistence. Most of them are for commercial
purposes (Miracle, 1968; Pingali, 1997; Goran, 1980; Waters, 2007). The
poet reveals that by referring to *Iyanfoworogi* as a domain *where a tempting
yam saunted out of the selling tray in the marketplace* as a mistress that
suitors woo. Observation shows that Osundare illustrates *Iyanfoworogi* as an
ambiguous entity. It appears as a place and at the same time as a tuber of yam
personified.

    The second location is *Oke Eniju* which clause 18 refers to as th*is Oke
Eniju where a tassle joy rob the field like hemless green.* The deployment of
coy cob and *browning grey tassels* shows the readers that the area of
specialization of *Oke Eniju* farmers is the massive production of corn. It is
plausible that Yoruba farmers of old were not engaged in western education,
nonetheless, they practiced specialization (Czyżewski & Smędzik-Ambroży,
2015). It shows, then, that those farmers were not alien, Osundare (1986)
emphasizes, to specialization which is a notable concept in the academic
parlance in this dispensation. The debate of specialization might not be virile
in the communal atmosphere but they acted it out in their various farms-cum-
villages. Although, the poet does not mention corn in Section II until clause
24, he uses the concept of *tassel* to represent it. By implication, *tassel* refers to
the beginning of the flowering of the maize. In other words, it is the male
inflorescence of maize. It is the period of time when the embodiment of
anthers begins to lose thread for the purpose of cross-pollination (Glover,
2007; Mauseth, 2008). The analyst considers color representation, flowering
and pollination, food production and storage domains as elements deployed to
characterize the corn. The poet refers to them as *hemless green, pollen grains,*

ivory mills and *disrobing kitchen.* The corn is milled as raw materials for several food preparation purposes. As the corn is kept in kitchen with open-ended sides; it is as well *disrobed* through the *humming* of grinding apparatus. The corn also serves as seed for the next season.

The third crop production environment, according to the poem, is *Ogbese Odo*. Section III in clause 27 points to this thus; *Finally Ogbese Odo*. The *Ogbese Odo* people produce cotton. Significantly, the harvest time is December when the harmattan descends on the cotton pods to force the pods to demonstrate the whitish beauty of the cotton. Except in the harvest of yam, the poet reveals the importance of May and June to farmers that specialized in the corn production as December is to those that cultivate cotton. This is an indicator that time is an important factor not only in what we do but specifically in farming activities. Time management and season awareness are crucial devices to ancient farmers. This is because of the annotation of the Bible that there is time for everything (Ecclesiastes, Ch. 3). The raining season, dry season and harmattan season that do not cease must create awareness for farmers in order to understand both planting and harvesting periods. Significantly, the concentration of the poet is *Iyanfoworogi* more than either *Oke Eniju* or *Ogbese Odo*. One can easily suggest that the priority is as a result of the yam consumption capacity of the *Ekiti* people, which is very high when compared to other starchy food (carbohydrate). My supervisor, for instance, who also is from *Ekiti*, once confessed to me that he can sometimes eat pounded yam three times a day.

Section IV is a clear departure of the messages obtainable in Sections I, II, and II. Osundare (1986) shows that by throwing a critical 'stone' on the faces of the target audience deploying *Where are they?* as the object. That is, where are the *valiant heaps* of fattening yam of *Iyanfioworogi?* Where are *the corn cob that flashed their teeth in disrobing kitchens?* And where are the *blooming loom* of *cotton pods that felt both the December's sun* and *the claw of the harmattan. Iyanfoworogi, Oke Eniju* and *Ogbese Odo* are springboards at which the artist constructs ideas to propagate the core of the message of *Harvestcall*. In the sphere of the waves of information, that is the centerpiece of the study, Sections I, II and III can be represented as the Theme while Section IV is the Rheme of the message. This can classify *Harvestcall* to campaign a message with a marked shape. Section I, II and III are media of appreciating the past whereas Section IV serves as a medium of criticism (Elliot, 1932). The present generation of elites need critical verbal attach so that skills can be resurrected into participating in the cultivation of crops. The poet uses the achievements of past farmers to construct a challenging message to the current generation of elites who are interested only in white-collar-jobs. He also stands on the shoulder of the past breakthroughs of farmers to point readers to the future. This means, in the perspective of the poet, that there will be restoration of farming events provided the message has a place in the cognition of the public.

As an emphasis, Section I, II and III describe farming phenomena of the past and Section IV announces the lackadaisical attitude of the present generation toward farming exercises. This section is an avenue to sublimate the neglect in order to awaken people to farming renaissance in the society. Despite that Section IV seems to focus the now and the future, the pressure of 'laziness' exercised through abandoning of farming accelerates the mindset and the mental power of the poet to still remember the past. He illustrates this through *aroso, geregede, otili* and *pakala* which are varieties of rice, and pumpkin in clauses 33 and 37 respectively. Though exaggerated, the composer goes as far as sensitizing the people by reminding 'the indolent' of *the yam pyramid which challenged the sun in barns*. The point here is that plenty tubers of yam are produced to an extent where the sun in its intensive capability may not have access to some yams. For Section IV to still flash to the past serves an emphatic purpose as well as informing people that the mentioning of yam, corn and cotton are only examples. There are other crops that enjoy similar privileges. *Where are they?* as the interrogative clause appears seven time in order to recapitulate completeness. The poet utilizes the interrogability to glide readers from the past to the future by saying that *With our earth so warm How can our earth be so cold*. *Warm* indicates the richness of the land ever-ready for crop production. *Cold* shows the people's unwillingness that projects the land as unproductive. Therefore, the future of the people can only be very bright and fulfilling if we quickly tap *uncountable seeds sleeping* and *awaiting* the people's resilience about the farm produce cultivation. *Harvestcall* reveals that, perhaps, the lives of people in their entirety depend largely on agriculture.

6   CONCLUSION

The study has appreciated the layering potential of *Harvestcall* from the periodic stance of Theme and Rheme conceptualization. These dual concepts espouse the poem as possessing tripartite waves of information inculcated in both its longitudinal organization and traverse arrangement. Longitudinal-wise, Sections I, II and III represent the Theme while Section IV demonstrates the rhematic textual constituency. In the same vein, the former reveals the committed past as Theme and the exposition of the weak present as Rheme hangs on the latter. The application of SFL exposes *Hervestcall* as an entity of multiple thematic realizations. The traverse application indicates that marked Themes-cum-Subject Themes depict Theme while the Rheme begins from where that configuration stops.

The analysis reveals the structure of the poem as operating multiple thematic organs of Theme 1, Theme 2, Subject Theme and Rheme. However, most of the Theme 1 devices are conjunctions (e.g. *and*) operating as linkers. *But* also falls into that category as an element of negation. Theme 2 and Subject Theme function as participants (e.g. *garnished in green pounded yam*) of ideational meanings as well as interrogative devices (e.g. *where*) as their

deployment is basically at the poet's discretion. The waves of information in all sections would have been the same except for the interference experience in Section IV against Sections I, II and III (e.g. *where cotton pods, lips duly parted by December's sun, draped busy farmsteads in a harvest of smiles* versus *the yam pyramids which challenged the sun in busy barns*). The Rheme as an embodiment of core meanings of the text conveys experiential meanings to readers. As the Rheme appreciates the past it also criticizes and condemns the weakling behavior of the present. It further advocates specialization having revealed to the target audience about how the past farmer does not only cultivate subsistence farming but advances their efforts to the commercialization of farm produce (e.g. *where a tempting yam sauntered out of the selling tray* and *and the marketplace became a mob of instant suitors*).

Harvestcall is a well-composed art with deliberate structural facilities in terms of organization and textual switches. This study has attempted to fulfill one thing: That is, a linguistic appreciation of *Harvestcall* through SFL's conceptual processor of Theme-cum-Rheme. The analysis within that conceptual framework, as illustrated, is not only with the embodiment of the poem but also meaning potential of the entire text. The author strongly suggests that linguists should consider poetic objects in particular and literary subjects in general with linguistic theories in order to espouse the best of the contents as this study reveals the mission of *Harvestcall* to readers in terms of waves of information and semantic implications. Therefore, our flashing-back must take the position of a springboard to transport us to the future. Then, let us go back to the farm to heed the gospel of the poet and also dance to the tune of his crusade.

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