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# THEME

THE LEXICO-GRAMMAR OF CHIMAMANDA N.  
ADICHIE'S FICTION: A SYSTEMIC FUNCTIONAL  
CONTRIBUTION.

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## ABSTRACT

This thesis seeks to examine texts from the two novels, *Purple Hibiscus* (2003), *Half of A Yellow Sun* (2007) and a collection of twelve short stories, *The Thing Around Your Neck* (2009), written by a contemporary Nigerian writer called Chimamanda Ngozi Adichie. On one of her novels' cover page entitled *Half of A Yellow Sun* (2007), Achebe attests that Adichie: "is endowed with the gift of ancient storytellers", because of the clever way she uses language. However, this claim, to my knowledge, is not backed with any insightful linguistic theory. If the fundamental role of any ever-existing theory is to explain why something happens or exists; i.e., a theory helps elicit something of which little or nothing is known through experiment, one can forcefully assert that the need to make an empirical research into how Adichie uses language in order to root Achebe's claim in a verifiable linguistic theory is more than imperative. Anyway, this isn't the spur for this dissertation! In fact, the motivation for this research stemmed from an observation. It has been noticed that a handful of recent lexicogrammatical research has been carried out in many textual genres such as fairy tales (Xiaofeng TAN, 2009), language instruction (Dilin LIU et al, 2009), etc. But, there is a dearth of studies of this theory in the production of contemporary African fiction, especially in Adichie's fiction. So this dissertation endeavours to partake in the filling of this vacuum.

The theoretical underpinning at stake here is lexico-grammar drawn from Halliday's SFL. It refers to those aspects of the semantic properties that are realized, interpersonally (MOOD), experientially (TRANSITIVITY) and textually (THEME). This scrutiny aims at unveiling Adichie's verbal clues via the lexicogrammatical exploration of the various linguistic properties in extracts from her fiction. Hypothetically, this thesis argues that whatsoever people say or write; i.e., do with language, always has an integrated lexical and grammatical organization with (a) defined communicative purpose(s) for a given reading community. Likewise, the meaning of a given text-type, fictional or non-fictional, is better understood if both lexis and grammar are considered as inherently interdependent in meaning-making. To make what has just preceded clear, let me give an example. A writer who writes employs words and structures to convey message (i.e., meaning). This message, which most often is culture-ingrained, cannot be wholly understood by the reader if s/he does not consider that both lexis (vocabulary) and grammar (syntax), the writer uses, merge naturally. It thus follows to argue that the reader has to know how the writer structures or organizes text lexicogrammatically before s/he can understand what the text really means. While this analysis reports that language use is context-dependent both in terms of genre and register, it also exhibits that all the lexico-grammatical features in Adichie's literary artifacts under study are culture-specific.

# DEDICATION

I dedicate this piece of work to:

-the Almighty God for His renewed grace in my life,

-the memory of my late dear mother, Madam ALLAGBE Y. Marguerite, née TOSSOU, and especially

-all those who are waiting upon the Lord for one thing or the other, this is a proof that He always hearkens to our cries and answers in due time. Note, as His word says, that "...hope maketh not ashamed..." (Romans 5:5), and "...even though it tarries, wait for it..." (Habakkuk 2:3).

*"I have milked three hundred cows into my bucket but the butter I churned is my own." -Chesterton*

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Ayodele Adebayo ALLAGBE.

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## **GLOSSARY**

- 1- Coherence: designates the way a group of clauses or sentences relate to the context.
- 2-Cohesion: refers to the way people relate or tie together bits of their discourse.
- 3- Cohesive devices: are phrases or words that help the reader associate previous statements with subsequent ones.
- 4-Delicacy: ordering of the systems from the most general to the most specific ones.
- 5-English clause: combination of three different structures deriving from three distinct components (i.e. the three metafunctions).
- 6-Genre: describes the staged, structured way in which people go about achieving goals using language. Simply put, a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of the same culture.
- 7-Group: combination of words built up on the basis of a particular logical relation.
- 8-Language is used to indicate words and methods of combining them for the expression of thought.
- 9-Linguistics: is defined as the scientific study of language.
- 10-Marked Theme: A theme is marked when it conflates with any other constituent from the Mood system.
- 11-Metafunctions: different modes of meaning construed by the grammar.
- 12-Rank: different sizes of the grammatical units (layers of constituency: E.g. Clause, phrase, etc)
- 13-Reference: is the relation between an element of the text and something else to which it is interpreted in a given instance.
- 14-Register: describes the immediate context of situation in which a text was produced.
- 15-Text: refers to any passage (of language), spoken or written, of whatever length, that does form a unified whole.
- 16-Texture: is the property that distinguishes text from non-text. It helps to stick or hang words together in a sentence and sentences together in a text.
- 17-Unmarked Theme: A Theme that conflates with the mood structure constituent that typically occurs in first position in clauses of that mood class.

# APPENDICES

## LEXICOGRAMMATICAL ANALYSES

Each extract is analysed twice, the first time for Mood, and the second time for Transitivity and Theme, according to the Keys presented below. I have divided the extracts into clauses, with embedded clauses [[shown within double brackets]]. These are analysed for Mood and Transitivity, but not for Theme. Double slashed lines // indicate clause boundaries within embedded clauses.

### I- Mood Analysis

#### Key:

S=Subject, F=Finite, Fn=negative, Fms=modalized, Fml=modulated

P=Predicator, Pml=modulated Predicator, Pms=modalised Predicator, F/P=fused Finite and Predicator

C=Complement, Ca=attributive Complement

A=Adjunct, Ac=circumstantial, Am=mood, Ao=comment, Ap=polarity, Av=vocative, Aj=conjunctive, At=continuity

Wh=wh element; Wh/S, Wh/C, Wh/Ac=fused Wh element

Mn=minor clause

**MOOD element** of ranking (non-embedded) clauses is shown in **bold**

#### Extract 1 (*Purple Hibiscus*, 2003:67-70)

1. “Good morning (mn), Papa (Av). 2. Good morning (mn), Mama (Av),” 3. **Jaja and I (S) said (F/P)**.
4. “How (Wh/C) **are (F) you both (S)?”** 5. **Papa (S) asked (F/P)**.
6. “Fine (Ca),” 7. **we (S) said (F/P)**.
8. **Papa (S) looked (F/P)** bright-eyed (Ca); 9. **he (S) must (Fms)** have been (P) awake (Ca) for hours (Ac). 10. **He (S) was (F)** flipping through (P) his Bible, the Catholic version with deuterocanonical books, bound in shiny black leather (C). 11. **Mama (S) looked (F/P)** sleepy (Ca). 12. **She (S) rubbed (F/P)** her crusty eyes (C) 13. as (Aj) **she (S) asked (F/P)** 14. if (Aj) **we (S) had (F)** slept (P) well (Ca). 15. **I (S) could (Fms)** hear (P) voices (C) from the main living room (Ac). 16. **Guests (S) arrived (F/P)** with dawn here (Ac). 17. When (Aj) **we (S) had (F)** made (P) the sign of the cross (C) 18. and (Aj) got (P) on our knees (Ac), around the table (Ac), 19. **someone (S) knocked (F/P)** on the door (Ac). 20. **A middle-aged man (S) in threadbare T-shirt (Ac) peeked in (F/P)**.

21. “Omelora!” (Av) **the man** (S) **said** (F/P) in the forceful tone (Ac) 22. **people** (S) **used** (F/P) 23. when (Aj) **they** (S) **called** (F/P) others (C) by their titles (Ac). 24. “**I** (S) **am** (F) leaving (P) now (Ac). 25. **I** (S) **want** (F) to see (P) 26. if (Aj) **I** (S) **can** (Fms) buy (P) a few Christmas things (C) for my children (C) at Oye Abagana (Ac).” 27. **He** (S) **spoke** (F/P) English (C) with an Igbo accent (Ac) 28. so (Aj) strong (Ca) **it** (S) **decorated** (F/P) even the shortest words (C) with extra vowels (Ac). 29. **Papa** (S) **liked** (F/P) it (C) 30. when (Aj) **the villagers** (S) **made** (F/P) an effort 31. to speak (P) English (C) around him (Ac). 32. **He** (S) **said** (F/P) 33. **it** (S) **showed** (F/P) 34. **they** (S) **had** (F/P) good sense (C).

35. “Ogbunambala!” (Av) **Papa** (S) **said** (F/P). 36. “Wait for (P) me, (C) 37. **I** (S) **am** (F) praying (P) with my family (Ac). 38. **I** (S) **want** (F/P) 39. to give (P) you (C) a something (C) for the children (Ac). 40. **You** (S) **will** (Fms) also (Ca) share (P) my tea and bread (C) with me (Ac).”

41. “Hei! (At) 42. Omelora! (Av) 43. Thank (P) sir (Av). 44. **I** (S) **have** not (Fn) drank (P) milk (C) this year (Ac).” 45. **The man** (S) **still** (Am) **hovered** (F/P) at the door (Ac). 46. **Perhaps** (Am) **he** (S) **imagined** (F/P) 47. that (Aj) **leaving** (S) **would** (Fms) make (P) Papa’s promise of tea with milk (C) disappear (P).

48. “Ogbunambala! (Av) 49. Go (P) 50. and (Aj) sit down (P) 51. and (Aj) wait for (P) me (C).”

52. **The man** (S) **retreated** (F/P). 53. **Papa** (S) **read** (F/P) from the psalms (Ac) [[before (Ac) saying (P) the Our Father, the Hail Mary, the Glory Be, and the Apostles’ Creed (C)]] (Ac). 54. Although (Aj) **we** (S) **spoke** (F/P) aloud (Ca) 55. after (Aj) **Papa** (S) **said** (F/P) the first few words (C) alone (Ca), 56. **an outer silence** (S) **enveloped** (F/P) us all (C), [[shrouding (P) us (C)]] (Ac). 57. But (Aj) when (Aj) **he** (S) **said**, (F/P) 58. “**We** (S) **will** (Fms) now (Ac) pray (P) to the spirit (Ac) in our own words (Ac), 59. for (Aj) **the spirit** (S) **intercedes** (F/P) for us (C) in accordance with His will,” (Ac) 60. **the silence** (S) **was** (F) broken (Ca). 61. **Our voices** (S) **sounded** (F/P) loud (Ca), discordant (Ca). 62. **Mama** (S) **started** (F/P) with a prayer (Ac) for peace and for the rulers of our country (C). 63. **Jaja** (S) **prayed** (F/P) for priests and the religious (C). 64. **I** (S) **prayed** (F/P) for the Pope (C). 65. Finally (Ac), for twenty minutes (Ac), **Papa** (S) **prayed** (F/P) [[for our protection (C) from the ungodly people and forces (Ac), // for Nigeria and the Godless men (C) ruling (P) it (C), // and (Aj) for us (C) [[to continue to grow (P) in righteousness (Ac)]] (Ac)]] (C). 66. Finally (Ac), **he** (S) **prayed** (F/P) for the conversion of our Papa-Nnukwu (C), 67. so (Aj) that (Aj) **Papa-Nnukwu** (S) **would** (Fms) be saved (P) from hell (Ac). 68. **Papa** (S) **spent** (F/P) some time (C) [[describing (P) hell (C)]] (Ac), 69. as if (Aj) **God** (S) **did not** (Fn) know (P) 70. that (Aj) **the flames** (S) **were**

(F) eternal and raging and fierce (Ca). 71. At the end (Ac) **we** (S) **raised** (F/P) our voices (C) 72. and (Aj) **said**, (F/P) “Amen!” (C)

73. **Papa** (S) **closed** (F/P) the Bible (C). 74. “Kambili and Jaja, (Av) **you** (S) **will** (Fms) go (P) this afternoon (Ac) to your grandfather’s house (Ac) 75. and (Aj) greet (P) him (C). 76. **Kevin** (S) **will** (Fms) take (P) you (C). 77. Remember, (P) 78. don’t (Fn) touch (P) any food (C), 79. don’t (Fn) drink (P) anything (C). 80. And (Aj), **as usual** (Am), **you** (S) **will** (Fms) stay (P) not longer than fifteen minutes (Ac). 81. Fifteen minutes (mn).”

82. “Yes (At) Papa (Av).” 83. **We** (S) **had** (F) heard (P) this (C) every Christmas for the past few years (Ac), 84. ever since (Aj) **we** (S) **had** (F) started to visit (P) Papa-Nnukwu (C). 85. **Papa-Nnukwu** (S) **had** (F) called (P) an umunna meeting (C) [[to complain (P) to the extended family (Ac)]] (Ac) 86. that (Aj) **he** (S) **did not** (Fn) know (P) his grandchildren (C) 87. and (Aj) that (Aj) **we** (S) **did not** (Fn) know (P) him (C). 88. **Papa-Nnukwu** (S) **had** (F) told (P) Jaja and me (C) this (C), 89. as (Aj) **Papa** (S) **did not** (Fn) tell (P) us (C) such things (C). 90. **Papa-Nnukwu** (S) **had** (F) told (P) umunna (C) 91. how (Wh/C) **Papa** (S) **had** (F) offered to build (P) him (C) a house (C), 92. buy (P) him (C) a car (C), 93. and (Aj) hire (P) him (C) a driver (C), 94. as long as (Aj) **he** (S) **converted** (F/P) 95. and (Aj) **threw away** (F/P) the chi (C) in the thatch shrine in his yard (Ac). 96. **Papa-Nnukwu** (S) **laughed** (F/P) 97. and (Aj) **said** (F/P) 98. **he** (S) simply (Ac) **wanted** (F) to see (P) his grandchildren (C) 99. when (Aj) **he** (S) **could** (Fms). 100. **He** (S) **would not** (Fnml) throw away (P) his chi (C); 101. **he** (S) **had** (F) already (Ac) told (P) Papa (C) this (C) many times (Ac). 102. **The members of our umunna** (S) **sided with** (F/P) Papa (C), 103. **they** (S) **always** (Am) **did** (F/P), 104. but (Aj) **they** (S) **urged** (F/P) him (C) [[to let (P) us (C) visit (P) Papa-Nnukwu (C), // to greet (P) him (C)]] (Ac), 105. because (Aj) **every man** [[**who** (S) **was** (F) **old enough** (Ca) **to be called** (P) **grandfather** (C)]] (S) **deserved** (F) [[to be greeted (P) by his grandchildren (Ac)]] (C). 106. **Papa himself** (S) **never** (Am) **greeted** (F/P) Papa-Nnukwu (C), 107. **never** (Am) **visited** (F/P) him (C), 108. but (Aj) **he** (S) **sent** (F/P) him (C) slim wads of naira (C) through Kevin or through one of our umunna members (Ac), slimmer wads 109. than (Aj) **he** (S) **gave** (F/P) Kevin (C) as a Christmas bonus (Ac).

110. “**I** (S) **don’t** (Fn) like (P) 111. to send (P) you (C) to the home of a heathen (Ac), 112. but (Aj) **God** (S) **will** (Fms) protect (P) you (C),” 113. **Papa** (S) **said** (F/P). 114. **He** (S) **put** (F/P) the Bible (C) in a drawer (Ac) 115. and (Aj) then (Aj) **pulled** (F/P) Jaja and me (C) to his side (Ac), 116. gently (Ao) **rubbed** (F/P) the sides of our arms (C).

117. “Yes (At) Papa (Av).”

**Extract 2** (*Half Of A Yellow Sun*, 2007:72-74)

1. **The university house on Imoke Street** (S) **was** (F) reserved (P) for visiting researchers and artists (Ac); 2. **it** (S) **was** (F) sparse, near ascetic (Ca), 3. and (Aj) **Richard** (S) **looked over** (F/P) the armchairs (C) in the living room, the single bed, the bare kitchen cupboards(Ac), 4. and (Aj) **felt** (F/P) instantly (Ac) at home (Ac). 5. **The house** (S) **was** (F) filled (P) with a suitable silence (Ac). 6. When (Aj) **he** (S) **visited** (F/P) Olanna and Odenigbo (C), 7. though, (Aj) **she** (S) **said** (F/P), 8. **'I** (S) **'m** (F) sure (Ca) 9. **you** (S) **must** (Fms) want 10. to make (P) the place (C) a little more habitable (Ca),' 11. so (Aj) **he** (S) **said** (F/P), 12. 'Yes (Ap),' 13. although (Aj) **he** (S) **liked** (F/P) the soulless furnishing (C). 14. **He** (S) **agreed** (F/P) 15. **only** (Am) because (Aj) **Olanna's smile** (S) **was like** (F) a prize (C), 16. **her attention** (S) **flattered** (F/P) him (C). 17. **She** (S) **insisted** (F/P) 18. that (Aj) **he** (S) hire (F/P) their gardener (C), Jomo (Av), [[to come (P) in twice a week (Ac) // and (Aj) plant (P) some flowers (C) in the yard (Ac)]] (Ac). 19. **She** (S) **introduced** (F/P) him (C) to their friends (C); 20. **she** (S) **showed** (F/P) him (C) the market (C); 21. **she** (S) **said** (F/P) 22. **she** (S) **had** (F) found (P) him (C) the perfect houseboy (C).

23. **Richard** (S) **envisaged** (F/P) somebody (C) young and alert (Ca) like their houseboy (Ac), Ugwu (Av), 24. but (Aj) **Harrison** (S) **turned out** (F) to be (P) a small, stooped stick of a man, middle-aged (Ca), [[wearing (P) an oversized white shirt (C) // that (S) stopped (F/P) below his knees (Ac)]] (Ca). 25. **He** (S) **bowed** (F/P) extravagantly (Ac) at the beginning of each conversation (Ac). 26. **He** (S) **told** (F/P) Richard (C) with unconcealed pride (Ac) 27. that (Aj) **he** (S) **had** (F) formerly (Ac) worked for (P) Irish priest Father Bernard and the American professor Land (Ac). 28. **'I** (S) **am** (F) making (P) very good beet salad (C),' 29. **he** (S) **said** (F/P) that first day (Ac), 30. and (Aj) later (Ac) **Richard** (S) **realized** (F/P) 31. that (Aj) **he** (S) **was** (F) proud not only of his salad but also of cooking with beets (Ca), 32. which (Wh/C) **he** (S) **had to** (F) buy (P) in the 'specialty vegetable' stall (Ac) 33. because (Aj) **most Nigerians** (S) **did not** (Fn) eat (P) them (C). 34. **The first dinner** [[**Harrison** (S) **cooked** (F/P)]] (S) **was** (F) savoury fish (C), with the beet of salad as a starter (Ac). 35. **A crimson best stew** (S) **appeared** (F/P) next to his rice the following evening (Ac). 36. **'It** (S) **is** (F) from an American recipe for potato stew (Ac) 37. that (Aj) **I** (S) **am** (F) making (P) this one (C),' 38. **Harrison** (S) **said** (F/P), 39. as (Aj) **he** (S) **watched** (F/P) Richard (C) 40. eat (P). 41. The next day (Ac), **there** (S) **was** (F) a beet salad (C), and (Aj) the next (Ac) another beet stew (C), now (Ac) frighteningly (Ac) red (Ca), next to the chicken (Ac).

42. 'No more, please (mn), Harrison (Av),' 43. **Richard** (S) **said** (F/P), 44. raising (P) his hand (C). 45. 'No more beets (mn).'

46. **Harrison** (S) **looked** (F/P) disappointed (Ca), 47. and (Aj) then (Aj) **his face** (S) **brightened** (F/P). 48. ‘But (Aj), sah (Av), **I** (S) **am** (F) cooking (P) the food of your country (C); 49. all the food (C) [[**you** (S) **are** (F) eating (P) as children (Ac)]] (Ca) **I** (S) **cook** (F/P). 50. In fact (Ao), **I** (S) **’m not** (Fn) cooking (P) Nigerian foods (C), **only** (Am) foreign recipe (C).’

51. ‘**Nigerian food** (S) **is** (F) quite all right (Ca), Harrison (Av),’ (At) 52. **Richard** (S) **said** (F/P). 53. If only (Aj) **Harrison** (S) **knew** (F/P) 54. how much (wh) **he** (S) **disliked** (F/P) the food of his childhood, the sharp-tasting kippers full of bones, the porridge with the appalling thick skin on top like a waterproof lining, the overcooked roast beef with fat around the edges drenched in gravy (C).

55. ‘Okay (At), sah (Av).’ 56. **Harrison** (S) **looked** (F/P) morose (Ca).

57. ‘By the way (Ac), Harrison (Av), **do** (F) **you** (S) happen to know (P) of any herbs (C) for men (Ac)?’ 58. **Richard** (S) **asked** (F/P), 59. hoping (P) 60. **he** (S) **sounded** (F/P) casual (Ca).

61. ‘Sah? (mn)’

62. ‘Herbs (mn)’ 63. **Richard** (S) **gestured** (F/P) vaguely (Ac).

64. ‘Vegetables, sah (Av)? (mn) 65. Oh (At), **I** (S) **make** (F/P) any salad of your country very good (C), sah (Av). 66. For Professor Land (Ac), **I** (S) **am** (F) making (P) many different-different salad (C).’

67. ‘Yes (At), but (Aj) **I** (S) **mean** (F/P) vegetables (C) for sickness (Ac).’

68. ‘Sickness? (mn) 69. **You** (S) **see** (F/P) doctor (C) in Medical Centre (Ac).’

70. ‘**I** (S) **am** (F) interested in (P) African herbs (C), Harrison (Av).’

71. ‘But (Aj) sah (Av), **they** (S) **are** (F) bad (Ca), from the witch doctor (Ac). 72. **They** (S) **are** (F) devilish (Ca).’

73. ‘**Of course** (Am).’ 74. **Richard** (S) **gave up** (F/P). 75. **He** (S) **should** (Fms) have known (P) 76. that (Aj) **Harrison** (S), with his excessive love for all things non-Nigerian (Ac), **was not** (Fn) the right person (C) [[to ask (P)]] (Ac). 77. **He** (S) **would** (Fms) ask (P) Jomo (C) instead (Ac).

78. **Richard** (S) **waited** (F/P) [[until (Aj) **Jomo** (S) **arrived** (F/P)]] 79. and (Aj) then (Aj) **stood** (F/P) at the window (Ac) 80. watching (P) him [[water (P) the newly planted lilies (C)]] (Ac). 81. **Jomo** (S) **placed** (F/P) the watering can (C) aside (Ac) 82. and (Aj) **began** (F) to pick

(P) the umbrella tree fruit (C); 83. **they** (S) **had** (F) fallen (P) during the previous night (Ac) 84. and (Aj) **lay** (F/P), oval and pale yellow (Ca), on the lawn (Ac). 85. **Richard** (S) **often** (Am) **smelt** (F/P) the over-sweetness of their rotting (C), 86. a scent (C) **he** (S) **knew** (F/P) 87. **he** (S) **would** (Fms) **always** (Am) associate with [[living (P) in Nsukka (Ac)]] (C). 88. **Jomo** (S) **held** (F/P) a raffia bag full of fruit (C) 89. when (Aj) **Richard** (S) **came up** (F/P) to him (Ac).

90. ‘Oh (At). Good morning, Mr. Richard (Av), sah (Av),’ (mn) 91. **he** (S) **said** (F/P), in his solemn manner (Ac), 92. ‘**I** (S) **want** (F/P) 93. take (P) the fruit (C) to Harrison (Ac) 94. in case (Aj) **you** (S) **want** (F/P), sah (Av). 95. **I** (S) **no take** (F/Pn) them (C) for myself (Ac).’ 96. **Jomo** (S) **placed** (F/P) the bag (C) down (Ac) 97. and (Aj) **picked up** (F/P) his watering can (C).

98. ‘**It** (S) **’s** (F) all right (Ca), (At) Jomo (Av). 99. **I** (S) **don’t** (Fn) want (P) any of the fruit (C),’ 100. **Richard** (S) **said** (F/P). 101. By the way (Ac), **would** (Fms) **you** (S) know of (P) any herbs (C) for men (Ac)? 102. For men (C) [[**who** (S) **have** (F/P) problems (C) // with... with being with a woman (Ac)?’]] (Ca)

103. ‘Yes (Ap), sah (Av).’ 104. **Jomo** (S) **kept** (F) watering (P) 105. as if (Aj) **this** (S) **was** (F) a question (C) 106. **he** (S) **heard** (F/P) every day (Ac).

107. ‘**You** (S) **know of** (F/P) some herbs (C) for men (Ac)?’

108. ‘Yes (Ap), sah (Av).’

109. **Richard** (S) **felt** (F/P) triumphant leap (C) in his stomach (Ac). 110. ‘**I** (S) **should** (Fml) like to see (P) them (C), Jomo (Av).’

111. ‘**My brother** (S) **get** (F/P) problem (C) before (Ac) 112. because (Aj) **the first wife** (S) **is not** (Fn) pregnant (Ca) 113. and (Aj) **the second wife** (S) **is not** (Fn) pregnant (Ca). 114. **There** (S) **is** (F) one leaf (C) 115. that (Aj) **the dibia** (S) **give** (F/P) him (C) 116. and (Aj) **he** (S) **begin** (F) to chew (P). 117. Now (Ac) **he** (S) **has** (F) pregnant (P) the wives (C).’

118. ‘Oh (At). 119. Very good (Ca). 120. **Could** (Fml) **you** (S) get (P) me (C) this herb (C), Jomo (Av)?’

121. **Jomo** (S) **stopped** (F/P) 122. and (Aj) **looked at** (F/P) him (C), his wise, wizened face full of fond pity (Ca). 123. ‘**It** (S) **no work** (Fn/P) for white man (Ac), sah (Av).’

124. **Jomo** (S) **shook** (F/P) his head (C). 125. ‘**You** (S) **go** (F/P) to *dibia* (Ac) 126. and (Aj) **you** (S) **chew** (F/P) it (C) there (Ac) in front of him (Ac). 127. Not for writing (mn), sah (Av).’ 128. **Jomo** (S) **turned back** (F/P) to his watering (Ac), [[humming (P) tunelessly (Ac)]] (Ac).

129. **I (S) see (F/P),** (Am) 130. **Richard (S) said (F/P),** 131. and (Aj) as (Aj) **he (S) went back (F/P) indoors (Ac)** 132. **he (S) made (F/P) sure (Ca)** [[not to let (P) his dejection (C) show (P)]] (Ac); 133. **he (S) walked (F/P) straight (Ac)** 134. and (Aj) **reminded (F/P) himself (C)** 135. that (Aj) **he (S) was (F),** after all (Aj), the master (C).

**Extract 3** (*The Thing Around Your Neck*, 2009:169-173)

1. “Good morning (mn), baby (Av),” 2. **he** (S) **said** (F/P), 3. coming back (P) into the room (Ac). 4. **He** (S) **handed** (F/P) me (C) the phone (C). 5. “**We** (S) **have** (F) to call (P) your uncle and aunt (C) [[to tell (P) them (C) // **we** (S) **arrived** (F/P) safely (Ac)]] (Ac). 6. **Just** (Am) for a few minutes (Ac); **it** (S) **costs** (F/P) almost a dollar (C) a minute (Ac) to Nigeria (Ac). 7. Dial (P) 011 and (Aj) then (Aj) 234 (C) before the number (Ac).”

8. “*Ezi okwu?* All that?” (mn)

9. “Yes (Ap), International dialing code first and then Nigeria’s country code.” (mn)

10. “Oh (At),” **I** (S) **said** (F/P). 11. **I** (S) **punched in** (F/P) the fourteen numbers (C). 12. **The stickiness between my legs** (S) **itched** (F/P).

13. **The phone line** (S) **crackled with** (F/P) static (Ca), 14. reaching (P) out across the Atlantic (Ac). 15. **I** (S) **knew** (F/P) 16. **Uncle Ike and Auntie Ada** (S) **would** (Fms) sound (P) warm (Ca), 17. **they** (S) **would** (Fms) ask (P) 18. what (Wh/C) **I** (S) **had** (F) eaten (P), 19. what (Wh/Ac) **the weather** (S) **in America** (Ac) **was** (F) **like** (Ca). 20. **Uncle Ike** (S) **would** (Fms) **probably** (Am) smile (P) into the phone (Ac), 21. **the kind of smile that** (S) **loosened** (F/P) his face (C) 22. when (Aj) **he** (S) **told** (F/P) me (C) 23. that (Aj) **the perfect husband** (S) **had** (F) been found (P) for me (Ac). 24. The same (C) **I** (S) **had** (F) last (Ac) seen (P) on him (Ac) months before (Ac) 25. when (Aj) **the Super Eagles** (S) **won** (F/P) the soccer gold medal (C) at the Atlanta Olympics (Ac).

26. “A doctor (Av) in America (Ac), (mn)” 27. **he** (S) **had** (F) said (P), 28. beaming (P). 29. “**What** (Wh/S) (S) **could** (Fms) be (P) better (Ca)? 30. **Ofodile’s mother** (S) **was** (F) looking for (P) a wife (C) for him (Ac), 31. **she** (S) **was** (F) very (Ac) concerned (Ca) 32. that (Aj) **he** (S) **would** (Fms) marry (P) an American (C). 33. **He** (S) **hadn’t** (Fn) been (P) home (Ac) in eleven years (Ac). 34. **I** (S) **gave** (F/P) her (C) a photo of you (C). 35. **I** (S) **did not** (Fn) hear from (P) her (C) for a while (Ac) 36. and (Aj) **I** (S) **thought** (F/P) 37. **they** (S) **had** (F) found (P) someone (C). 38. But...(Aj)” 39. **Uncle Ike** (S) **let** (F) his voice (C) trail away (P), 40. **let** (F) his beaming (C) get (P) wider (Ca).

41. “Yes (At), Uncle (Av).”

42. “**He** (S) **will** (Fms) be (P) home (Ac) in early June (Ac).” 43. **Auntie Ada** (S) **had** (F) **said** (P). 44. “**You** (S) **will** (Fms) have (P) plenty of time (C) [[to get (P) // to know (P) each other (C) before the wedding (Ac)]] (Ac).”

45. “Yes (At), Aunty (Av).” 46. “**Plenty of time**” (S) **was** (F) two weeks (C).

47. “What (Wh/C) **have** (Fn) **we** (S) **not** done (P) for you (Ac)? 48. **We** (S) **raise** (F/P) you (C) as our own (Ac) 49. and (Aj) then (Aj) **find** (F/P) you (C) an *ezigbo di!* A doctor in America (C)! 50. **It** (S) **is like** (F) 51. **we** (S) **won** (F/P) a lottery (C) for you (Ac)!” 52. **Aunty Ada** (S) **said** (F/P). 53. **She** (S) **had** (F/P) a few strands of hair (C) [[growing (P) on her chin (Ac)]] (Ca) 54. and (Aj) **she** (S) **tugged at** (F/P) one of them (C) [[as (Aj) **she** (S) **spoke** (F/P)]] (Ac).

55. **I** (S) **had** (F) thanked (P) them both (C) for everything- finding me a husband, taking me into their home, buying me a new pair of shoes every two years (Ac). 56. **It** (S) **was** (F) the only way (C) [[to avoid (P) being called ungrateful (C)]] (Ac). 57. **I** (S) **did not** (Fn) remind (P) them (C) 58. that (Aj) **I** (S) **wanted** (F/P) 59. to take (P) the JAMB exam (C) again (Ac) and (Aj) try (P) for the university (Ac), 60. that (Aj) while (Aj) going to (P) secondary school (C) **I** (S) **had** (F) sold (P) more bread (C) in Aunty Ada’s bakery (Ac) 61. than (Aj) **all the other bakeries in Enugu** (S) **sold** (F/P), 62. that (Aj) **the furniture and floors in the house** (S) **shone** (F/P) because of me (Ac).

63. “**Did** (F) **you** (S) get through (P)?” 64. **my new husband** (S) **asked** (F/P).

65. “**It** (S) ’s (F) engaged (Ca),” 66. **I** (S) **said** (F/P). 67. **I** (S) **looked away** (F/P) 68. so that (Aj) **he** (S) **would not** (Fnms) see (P) the relief (C) on my face (Ac).

69. “Busy (Ca). 70. **Americans** (S) **say** (F/P), not engaged (Ca),” 71. **he** (S) **said** (F/P). 72. “**We** (S) ’ll (F) try (P) later (Ac). 73. **Let’s** (S) have (P) breakfast (C).”

74. For breakfast (Ac), **he** (S) **defrosted** (F/P) pancakes (C) from a bright-yellow bag (Ac). 75. **I** (S) **watched** (F/P) what buttons (C) 76. **he** (S) **pressed** (F/P) on the white micro-wave (Ac), careful memorizing them (Ac).

77. “Boil (P) some water (C) for tea (Ac),” 78. **he** (S) **said** (F/P).

79. “**Is** (F) **there** (S) some dried milk (C)?” 80. **I** (S) **asked** (F/P), 81. taking (P) the kettle (C) to sink (Ac). 82. **Rust** (S) **clung to** (F/P) the sides of the sink (Ac) like peeling brown paint (Ac).

83. “**Americans** (S) **don’t** (Fn) drink (P) their tea (C) with milk and sugar (Ac).”

84. “*Ezi Okwu?* (mn) 85. **Don’t** (Fn) **you** (S) drink (P) yours (C) with milk and sugar?” (Ac)

86. “No (Ap), **I** (S) **got** (F) used to (P) [[**the way things** (S) **are** (F) done (P) here (Ac) a long time ago (Ac)]] (C). 87. **You** (S) **will** (F) too (Ac), baby (Av).”

88. **I (S) sat (F/P)** before my limp pancakes (Ac)- 89. **they (S) were (F)** so much thinner (Ca)  
90. than (Aj) the chewy slabs (C) **I (S) made (F/P)** at home (Ac)- 91. and (Aj) **bland tea** [[**that**  
(Aj) **I (S) feared (F/P)**]] (S) **would not (Fnms)** get (P) past my throat (C). 92. **The doorbell**  
(S) **rang (F/P)** 93. and (Aj) **he (S) got up (F/P)**. 94. **He (S) walked (F/P)** [[with his hands (Ac)  
// swinging (P) // to his back (Ac)]] (Ac); 95. **I (S) had not (Fn) really (Am)** noticed (P) that  
(C) before (Ac), 96. **I (S) had not (Fn)** had (P) [[time (C) to notice (P)]] (C).

97. “**I (S) heard (F)** you (C) 98. come in (P) last night (Ac).” 99. **The voice at the door (S) was**  
(F) American (C), 100. **the words (S) flowed (F/P)** fast (Ac), 101. **ran (P)** into each other (Ac).  
102. Supri-supri, **Aunty Ify (S) called (F/P)** it (C), fast-fast (Ac). 103. “When (Aj) **you (S)**  
**come back (F)** to visit (P), 104. **you (S) will (Fms)** be speaking (P) supri-supri (Ac) like  
Americans (Ac),” 105. **she (S) had (F)** said (P).

106. “Hi, Shirley (mn). 107. Thanks so much for keeping my mail, (mn)” 108. **he (S) said (F/P)**.

109. “Not a problem at all (mn). 110. How (Wh/Ac) **did (F) your wedding (S)** go (P)? 111. **Is (F)**  
**your wife (S)** here (Ac)?”

112. “Yes (Ap), come (P) 113. and (Aj) say (P) hello.”

114. **A woman with hair the color of metal (S) came (F/P)** into the living room (Ac). 115. **Her**  
**body (S) was (F)** wrapped (P) in a pink robe knotted at the waist (Ac). 116. **Judging from the**  
**lines that (S) ran across (F/P)** her face (C), 117. **she (S) could (F)** have been (P) anything  
from six decades to eight decades old (Ca); 118. **I (S) had not (Fn)** seen (P) enough (Ca) [[with  
people (Ac) to correctly (Ac) gauge (P) their ages (C)]] (C).

119. “**I (S) am (F)** Shirley (C) from 3A (Ac). 120. Nice to meet you, (mn)” 121. **she (S) said (F)**,  
122. shaking (P) my hand (C). 123. **She (S) had (F/P)** the nasal voice (C) [[of someone (S)  
battling (P) a cold (C)]] (Ca).

124. “**You (S) are (F)** welcome (Ca),” 125. **I (S) said (F/P)**.

126. **Shirley (S) paused (F/P)**, as though (Aj) surprised (Ca). 127. “Well (At), **I (S) ’ll (Fms)** let  
(P) you (C) get back (P) to breakfast (Ac),” 128. **she (S) said (F/P)**. 129. “**I (S) ’ll (Fms)** come  
down (P) 130. and (Aj) visit (P) you (C) 131. when (Aj) **you (S) ’ve (F)** settled in (P).”

132. **Shirley (S) shuffled out (F/P)**. 133. **My new husband (S) shut (F/P)** the door (C). 134. **One**  
**of the dining table legs (S) was (F)** shorter than (Aj) the rest (Ca), 135. and (Aj) so (Aj) **the**  
**table (S) rocked (F/P)**, like a seesaw (Ac), 136. when (Aj) **he (S) leaned on (F/P)** it (C) 137.

and (Aj) **said** (F/P), 138. “**You** (S) **should** (Fms) say (P) ‘**Hi**’ (C) to people (Ac) here (Ac), not 139. ‘**You** (S) **’re** (F) welcome (Ca).’

140. “**She** (S) **’s not** (Fn) my age mate (C).”

141. “**It** (S) **doesn’t** (Fn) work (P) that way (Ac) here (Ac). 142. **Everybody** (S) **says** (F/P) hi (C).”

143. “*O di mma*. Okay (At).”

144. “**I** (S) **’m not** (Fn) called (P) *Ofofodile* (C) here (Ac), by the way (Aj). 145. **I** (S) **go** (F/P) by Dave (Ac),” 146. **he** (S) **said** (F/P), 147. looking down (P) at the pile of envelopes (Ac) 148. **Shirley** (S) **had** (F) given (P) him (C). 149. **Many of them** (S) **had** (F/P) lines of writing (C) on the envelope itself (Ac), above the address (Ac), 150. as though (Aj) **the sender** (S) **had** (F) remembered (P) [[to add (P) something (C)]] (C) 151. **only** (Am) after (Aj) **the envelope** (S) **was** (F) sealed (P).

152. “Dave?” (mn) 153. **I** (S) **knew** (F/P) 154. **he** (S) **didn’t** (Fn) have (P) an English name (C). 155. **The invitation cards to our wedding** (S) **had** (F) read (P) *Ofofodile Emeka Udenwa* and *Chinaza Agatha Okafor* (C).

156. “[**The last name** (C) **I** (S) **use** (F) **here** (Ac)] (S) **is** (F) different (Ca) too (Ac). 157. **Americans** (S) **have** (F/P) a hard time (C) with Udenwa (Ac), 158. so (Aj) **I** (S) **changed** (F/P) it (C).”

159. “What (Wh/C) **is** (F) **it** (S)?” 160. **I** (S) **was** (F) **still** (Am) trying to get used to (P) Udenwa (C), 161. a name (C) **I** (S) **had** (F) known (P) **only** (Am) a few weeks (Ac).

162. “**It** (S) **’s** (F) Bell (C).”

163. “Bell!” (mn) 164. **I** (S) **had** (F) heard (P) about a Waturuocha (C) 165. that (S) **changed** (F/P) to Waturu (C) in America (Ac), 166. **a Chikelugo that** (S) **took** (F/P) the more American-friendly Chikel (C), but (Aj) from Udenwa to Bell (Ac)? 167. “**That** (S) **’s not** (Fn) even close (Ca) to Udenwa (Ac),” 168. **I** (S) **said** (F/P).

169. **He** (S) **got up** (F/P). 170. “**You** (S) **don’t** (Fn) understand (P) 171. how (Wh/Ac) **it** (S) **works** (F/P) in this country (Ac). 172. If (Aj) **you** (S) **want** (F/P) 173. to get (P) anywhere (Ac) 174. **you** (S) **have** (F) to be (P) as mainstream as possible (Ca). 175. If (Aj) not, **you** (S) **will** (Fms) be left (P) by the roadside (Ac). 176. **You** (S) **have** (F) to use (P) English name (C) here (Ac).”

177. “**I (S) never (Am) have (F/P)**, 178. **my English name (S) is (F) just (Am) something (C)** on my birth certificate (Ac). 179. **I (S) ’ve (F) been (P) Chinaza Okafor my whole life (C).**”

180. “**You (S) ’ll (Fms) get used to (P) it (C), baby (Av),**” 181. **he (S) said (F/P)**, 182. reaching out to caress (P) my cheek (C). 183. “**You (S) ’ll (Fms) see (P).**”

184. When (Aj) **he (S) filled out (F/P) a Social Security number application for me (C) the next day (Ac)**, 185. **[[the name (C) he (S) entered (F/P) for me (C) in bold letters (Ac)] (S) was (F) AGATHA BELL (C).**

## II- Transitivity and Theme Analysis

### Key:

P=Process, Pm=material, Pme=mental, Pb=behavioural, Pv=verbal, Pe=existential, Pi=intensive, Pcc=circumstantial, Pp=possessive, Pc=causative.

A=Actor, G=Goal, B=Beneficiary, R=Range

S= Senser, Ph=Phenomenon

Sy=Sayer, Rv=Receiver, Vb=Verbiage

Be=Behaver, Bh=Behaviour

X=Existent

T=Token, V=Value, Cr=Carrier, At=Attribute

Pr=Possessor, Pd=Possessed

C=Circumstance, Cl=location, Cx=extent, Cm=manner, Cc=cause, Ca=accompagnement, Ct=matter, Co=role

Ag=Agent

Theme is underlined

Textual Theme: in *italics*

Interpersonal Theme: in CAPITALS

Topical Theme: in **bold**

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

### Extract 1 (*Purple Hibiscus*, 2003:67-70)

1. "Good morning, Papa. (Vb) 2. Good morning, Mama," (Vb) 3. **Jaja and I (Sy)** said (Pv).
4. "**How** are (Pi) you both (Cr)?"(Vb) 5. **Papa (Sy)** asked (Pv).
6. "Fine," (Vb) 7. **we (Sy)** said (Pv).
8. **Papa (Be)** looked (Pb) bright-eyed (At); 9. **he (Cr)** must have been (Pi) awake (At) for hours (Cx). 10. **He (A)** was flipping through (Pm) his Bible, the Catholic version with deuterocanonical books, bound in shiny black leather (G). 11. **Mama (Be)** looked (Pb) sleepy (At). 12. **She (A)** rubbed (Pm) her crusty eyes (G) 13. **as she (Sy)** asked (Pv) 14. **if we (Be)** had slept (Pb) well (At). 15. **I (S)** could hear (Pme) voices (Ph) from the main living room (Cl). 16. **Guests (A)** arrived (Pm) with dawn here (Cm). 17. **When we (A)** had made (Pm) the sign of the cross (G) 18. **and** got (Pm) on our knees (Cm), around the table (Cl), 19. **someone (A)** knocked (Pm) on the door (Cl). 20. **A middle-aged man in threadbare T-shirt (A)** peeked in (Pm).

21. “Omelora!” (Vb) **the man (Sy)** said (Pv) in the forceful tone (Cm) 22. **people (A)** used (Pm) 23. *when they (A)* called (Pm) others (G) by their titles (Cm). 24. “**I (A)** am leaving (Pm) now (Cl). 25. **I (S)** want to see (Pme) 26. *if I (A)* can buy (Pm) a few Christmas things (G) for my children (B) at Oye Abagana (Cl).” 27. **He (Sy)** spoke (Pv) English (Vb) with an Igbo accent (Cm) 28. *so strong it (A)* decorated (Pm) even the shortest words (G) with extra vowels (Cm). 29. **Papa (S)** liked (Pme) it (Ph) 30. *when the villagers (A)* made (Pm) an effort (G) 31. **to speak (Pv)** English (Vb) around him (Cl). 32. **He (Sy)** said (Pv) 33. **it (A)** showed (Pm) 34. **they (Pr)** had (Pp) good sense (Pd).

35. “Ogbunambala!” (Vb) **Papa (Sy)** said (Pv). 36. “**Wait for (Pm)** me (G), 37. **I (A)** am praying (Pm) with my family (Ca). 38. **I (S)** want (Pme) 39. **to give (Pm)** you (B) a something for the children (G). 40. **You (A)** will also share (Pm) my tea and bread (G) with me (Ca).”

41. “*Hei!* 42. Omelora! (Vb) 43. **Thank (Pm)** sir. 44. **I (A)** have not drank (Pm) milk (G) this year (Cl).” 45. **The man (A)** still hovered (Pm) at the door (Cl). 46. **PERHAPS he (S)** imagined (Pme) 47. *that leaving (Ag)* would make (Pc) Papa’s promise of tea with milk (G) disappear (Pm).

48. “Ogbunambala! (Vb) 49. **Go (Pm)** 50. *and sit down (Pm)* 51. *and wait for (Pm)* me (G).”

52. **The man (A)** retreated (Pm). 53. **Papa (A)** read (Pm) from the psalms (Cl) [[before saying (Pv) the Our Father, the Hail Mary, the Glory Be, and the Apostles’ Creed (Vb)]] (Cl) 54. **Although we (Sy) spoke (Pv) aloud (At)** 55. *after Papa (Sy)* said (Pv) the first few words (Vb) alone (At), 56. **an outer silence (A)** enveloped (Pm) us all (G), [[shrouding (Pm) us (G)]] (Cm). 57. *But when he (Sy)* said (Pv), 58. “**We (A)** will now (Cl) pray (Pm) to the spirit (G) in our own words (Cm), 59. *for the spirit (A)* intercedes (Pm) for us (G) in accordance with His will (Cm),” 60. **the silence (G)** was (Pi) broken (At). 61. **Our voices (Cr)** sounded (Pi) loud (At), discordant (At). 62. **Mama (A)** started (Pm) with a prayer for peace and for the rulers of our country (G). 63. **Jaja (A)** prayed (Pm) for priests and the religious (G). 64. **I (A)** prayed (Pm) for the Pope (G). 65. **Finally (Cl)**, for twenty minutes (Cx), Papa (A) prayed (Pm) [[for our protection (G) from the ungodly people and forces (Cl), // for Nigeria and the Godless men (G) ruling (Pm) it (G), // and for us (G) [[to continue to grow (Pm) in righteousness (Cm)]] (Cc)]] (G). 66. **Finally (Cl)**, he (A) prayed (Pm) for the conversion of our Papa-Nnukwu (G), 67. *so that Papa-Nnukwu (G)* would be saved (Pm) from hell (Cl). 68. **Papa (A)** spent (Pm) some time (G) [[describing (Pm) hell (G)]] (Cc), 69. *as if God (S)* did not know (Pme) 70. *that the flames (Cr)* were (Pi) eternal and raging and fierce (At). 71. **At the end (Cl)** we (A) raised (Pm) our voices (G) 72. *and* said, (Pv) “Amen!” (Vb)

73. **Papa (A)** closed (Pm) the Bible (G). 74. “**KAMBILI AND JAJA (Vb), you (A)** will go (Pm) this afternoon (Cl) to your grandfather’s house (Cl) 75. *and* greet (Pm) him (G). 76. **Kevin (A)** will take (Pm) you (G). 77. **Remember (Pme)**, 78. **don’t touch (Pm)** any food (G), 79. **don’t drink (Pm)** anything (G). 80. *And, AS USUAL, you (A)* will stay (Pm) not longer than fifteen minutes (Cx). 81. Fifteen minutes.” (Vb)

82. “*Yes Papa.*” (Vb) 83. **We (S)** had heard (Pme) this (Ph) every Christmas (Cl) for the past few years (Cx), 84. *ever since we (A)* had started to visit (Pm) Papa-Nnukwu (G). 85. **Papa-Nnukwu (A)** had called (Pm) an umunna meeting (G) [[to complain (Pm) to the extended family (G)]] (Cc) 86. *that he (S)* did not know (Pme) his grandchildren (Ph) 87. *and that we (S)* did not know (Pme) him (Ph). 88. **Papa-Nnukwu (Sy)** had told (Pv) Jaja and me (Rv) this (Vb), 89. *as Papa (Sy)* did not tell (Pv) us (Rv) such things (Vb). 90. **Papa-Nnukwu (Sy)** had told (Pv) umunna (Rv) 91. **how Papa (A)** had offered to build (Pm) him (B) a house (G), 92. buy (Pm) him (B) a car (G), 93. *and* hire (Pm) him (B) a driver (G), 94. *as long as he (A)* converted (Pm) 95. *and* threw away (Pm) the chi (G) in the thatch shrine in his yard (Cl). 96. **Papa-Nnukwu (Be)** laughed (Pb) 97. *and* said (Pv) 98. **he (S)** simply (Cm) wanted to see (Pme) his grandchildren (Ph) 99. *when he (Cr)* could (Pi). 100. **He (A)** would not throw away (Pm) his chi (G); 101. **he (Sy)** had already told (Pv) Papa (Rv) this (Vb) many times (Cl). 102. **The members of our umunna (A)** sided with (Pm) Papa (G), 103. **they (A)** always (Cl) did (Pm), 104. *but they (A)* urged (Pm) him (G) [[to let (Pm) us (B) visit (Pm) Papa-Nnukwu (G), // to greet (Pm) him (G)]] (Cc), 105. *because every man [[who (Cr) was (Pi) old enough (At) to be called (Pm) grandfather (G)]] (A)* deserved (Pm) [[to be greeted (Pm) by his grandchildren (Cm)]] (G) 106. **Papa himself (A)** never (Cl) greeted (Pm) Papa-Nnukwu (G), 107. **NEVER** (Cl) visited (Pm) him (G), 108. *but he (A)* sent (Pm) him (B) slim wads of naira (G) through Kevin or through one of our umunna members, slimmer wads (Cm) 109. *than he (A)* gave (Pm) Kevin (G) as a Christmas bonus (Co).

110. “**I (S)** don’t like (Pme) 111. **to send (Pm)** you (G) to the home of a heathen (Cl), 112. **but God (A)** will protect (Pm) you (G),” 113. **Papa (Sy)** said (Pv). 114. **He (A)** put (Pm) the Bible (G) in a drawer (Cl) 115. *and then* pulled (Pm) Jaja and me (G) to his side (Cl), 116. **GENTLY** (Cm) rubbed (Pm) the sides of our arms (G).

117. “*Yes Papa.*” (Vb)

**Extract 2** (*Half Of A Yellow Sun*, 2007:72-74)

1. **The university house on Imoke Street (G)** was reserved (Pm) for visiting researchers and artists (Cc); 2. **it (Cr)** was (Pi) sparse, near ascetic (At), 3. **and Richard (Be)** looked over (Pb) the armchairs (Ph) in the living room, the single bed, the bare kitchen cupboards (Cl), 4. **and** felt (Pme) instantly (Cm) at home (Cl). 5. **The house (Cr)** was (Pi) filled (At) with a suitable silence (Cm). 6. **When he (A)** visited (Pm) Olanna and Odenigbo (G), 7. **though, she (Sy)** said (Pv), 8. **'I (Cr)'** m (Pi) sure (At) 9. **you (S)** must want (Pme) 10. **to make (Pm)** the place (G) a little more habitable (At), 11. **so he (Sy)** said (Pv), 12. **'YES,'** (Vb) 13. **although he (S)** liked (Pme) the soulless furnishing (Ph). 14. **He (Be)** agreed (Pb) 15. **ONLY because Olanna's smile (T)** was like (Pcc) a prize (V), 16. **her attention (A)** flattered (Pm) him (G). 17. **She (A)** insisted (Pm) 18. **that he (A)** hire (Pm) their gardener, Jomo (G), [[to come in (Pm) twice a week (Cm) // and plant (Pm) some flowers (G) in the yard (Cl)]] (Cc). 19. **She (A)** introduced (Pm) him (G) to their friends (B); 20. **she (A)** showed (Pm) him (B) the market (G); 21. **she (Sy)** said (Pv) 22. **she (A)** had found (Pm) him (B) the perfect houseboy (G).

23. **Richard (S)** envisaged (Pme) somebody (Ph) young and alert (At) like their houseboy, Ugwu (Cm), 24. **but Harrison (Cr)** turned out to be (Pi) a small, stooped stick of a man, middle-aged (At), [[wearing (Pm) an oversized white shirt (G) // that (A) stopped (Pm) below his knees (Cl)]] (At). 25. **He (A)** bowed (Pm) extravagantly (Cm) at the beginning of each conversation (Cl). 26. **He (Sy)** told (Pv) Richard (Rv) with unconcealed pride (Cm) 27. **that he (A)** had formerly (Cl) worked for (Pm) Irish priest Father Bernard and the American professor Land (Cc). 28. **'I (A)** am making (Pm) very good beet salad (G), 29. **he (Sy)** said (Pv) that first day (Cl), 30. **and later (Cl)** Richard (S) realized (Pme) 31. **that he (Cr)** was (Pi) proud not only of his salad but also of cooking with beets (At), 32. **which he (A)** had to buy (Pm) in the 'specialty vegetable' stall (Cl) 33. **because most Nigerians (A)** did not eat (Pm) them (G). 34. **The first dinner [[Harrison (A) cooked (Pm)]]** (T) was (Pi) savoury fish (V), with the beet of salad (Cm) as a starter (Co). 35. **A crimson best stew (Cr)** appeared (Pi) next to his rice the following evening (Cl). 36. **'It (Cr)** is (Pi) from an American recipe for potato stew (Cl) 37. **that I (A)** am making (Pm) this one (G), 38. **Harrison (Sy)** said (Pv), 39. **as he (Be)** watched (Pb) Richard (Ph) 40. eat (Pm). 41. **The next day (Cl)**, there was (Pe) a beet salad (X), and the next (Cl) another beet stew (X), now (Cl) frighteningly (Cm) red, next to the chicken (Cl).

42. 'No more, please, Harrison,' (Vb) 43. **Richard (Sy)** said (Pv), 44. raising (Pm) his hand (G). 45. 'No more beets.' (Vb)

46. **Harrison (Be)** looked (Pb) disappointed (At), 47. *and then his face (A)* brightened (Pm). 48. ‘*But, SAH, I (A)* am cooking (Pm) the food of your country (G); 49. **all the food (G) [[you (A) are eating (Pm) as children (Co)]] (At)** I (A) cook (Pm). 50. **IN FACT, I (A)** ’m not cooking (Pm) Nigerian foods, only foreign recipe (G).’

51. ‘**Nigerian food (Cr)** is (Pi) quite all right (At), Harrison,’ (Vb) 52. **Richard (Sy)** said (Pv). 53. *If only Harrison (S)* knew (Pme) 54. **how much** he (S) disliked (Pme) the food of his childhood, the sharp-tasting kippers full of bones, the porridge with the appalling thick skin on top like a waterproof lining, the overcooked roast beef with fat around the edges drenched in gravy (Ph).

55. ‘*Okay, sah.*’ (Vb) 56. **Harrison (Be)** looked (Pb) morose (At).

57. ‘*By the way, HARRISON, do you (S)* happen to know of (Pme) any herbs (Ph) for men (Cc)?’ 58. **Richard (Sy)** asked (Pv), 59. hoping (Pme) 60. **he (Cr)** sounded (Pi) casual (At).

61. ‘*Sah?*’ (Vb)

62. ‘*Herbs?*’ (Vb) 63. **Richard (Sy)** gestured (Pv) vaguely (Cm).

64. ‘*Vegetables, sah?*’ (Vb) 65. **Oh, I (A)** make (Pm) any salad of your country (G) very good (At), sah. 66. **For Professor Land (Cc)**, I (A) am making (Pm) many different-different salad (G).’

67. ‘*Yes, but I (S)* mean (Pme) vegetables (Ph) for sickness (Cc).’

68. ‘*Sickness?*’ (Vb) 69. **You (S)** see (Pme) doctor (Ph) in Medical Centre (Cl).’

70. ‘**I (V)** am interested in (Pi) African herbs (T), Harrison.’

71. ‘*But SAH, they (Cr)* are (Pi) bad (At), from the witch doctor (Cl). 72. **They (Cr)** are (Pi) devilish (At).’

73. ‘**OF COURSE.**’ 74. **Richard (A)** gave up (Pm). 75. **He (S)** should have known (Pme) 76. *that Harrison (Cr)*, with his excessive love for all things non-Nigerian (Cm), was (Pi) not the right person [[to ask (Pv)]] (At). 77. **He (Sy)** would ask (Pv) Jomo (Rv) instead.

78. **Richard (A)** waited (Pm) [[until Jomo (A) arrived (Pm)]] 79. *and then* stood (Pi) at the window (Cl) 80. watching (Pb) him [[water (Pm) the newly (Cl) planted lilies (G)]] (Ph). 81. **Jomo (A)** placed (Pm) the watering can (G) aside (Cl) 82. *and* began to pick (Pm) the umbrella tree fruit (G); 83. **they (A)** had fallen (Pm) during the previous night (Cl) 84. *and* lay (Pi), oval and pale yellow (At), on the lawn (Cl). 85. **Richard (T)** often (Cl) smelt (Pi) the

over-sweetness of their rotting (V), 86. **a scent (Ph)** he (S) knew (Pme) 87. **he (A)** would always (Cl) associate with (Pm) [[living (Pm) in Nsukka (Cl)]] (G). 88. **Jomo (A)** held (Pm) a raffia bag full of fruit (G) 89. **when Richard (A)** came up (Pm) to him (Cl).

90. ‘**Oh.** Good morning, Mr. Richard, sah,’ (Vb) 91. **he (Sv)** said (Pv), in his solemn manner (Cm), 92. ‘**I (S)** want (Pme) 93. take (Pm) the fruit (G) to Harrison (Cl) 94. **in case you (S)** want (Pme), sah. 95. **I (A)** no take (Pm) them (G) for myself (Cc).’ 96. **Jomo (A)** placed (Pm) the bag (G) down (Cl) 97. **and** picked up (Pm) his watering can (G).

98. ‘**It (Cr)**’s (Pi) all right (At), Jomo. 99. **I (S)** don’t want (Pme) any of the fruit (Ph),’ 100. **Richard (Sv)** said (Pv). 101. **By the way, WOULD you (S)** know of (Pme) any herbs (Ph) for men (Cc)? 102. **For men (G) ([[who (Pr) have (Pp) problems (Pd) // with... with being with a woman (Ca)?’]] (At)**

103. ‘**YES,** sah.’ (Vb) 104. **Jomo (A)** kept watering (Pm) 105. **as if this (T)** was (Pi) a question (V) 106. **he (S)** heard (Pme) every day (Cl).

107. ‘**You (S)** know of (Pme) some herbs (Ph) for men (Cc)?’

108. ‘**YES,** sah.’ (Vb)

109. **Richard (T)** felt (Pi) triumphant leap (V) in his stomach (Cl). 110. ‘**I (S)** should like to see (Pme) them (Ph), Jomo.’

111. ‘**My brother (A)** get (Pm) problem (G) before (Cl) 112. **because the first wife (Cr)** is not (Pi) pregnant (At) 113. **and the second wife (Cr)** is not (Pi) pregnant (At). 114. **There** is (Pe) one leaf (X) 115. **that the dibia (A)** give (Pm) him (B) 116. **and he (A)** begin to chew (Pm). 117. **Now (Cl)** he (A) has pregnant (Pm) the wives (G).’

118. ‘**Oh.** 119. Very good. (At) 120. **COULD you (A)** get (Pm) me (B) this herb (G), Jomo?’

121. **Jomo (A)** stopped (Pm) 122. **and** looked at (Pb) him (Ph), his wise, wizened face full of fond pity (At). 123. ‘**It (A)** no work (Pm) for white man (Cc), sah.’

124. **Jomo (A)** shook (Pm) his head (G). 125. ‘**You (A)** go (Pm) to *dibia* (Cl) 126. **and you (A)** chew (Pm) it (G) there (Cl) in front of him (Cl). 127. Not for writing, sah.’ (Vb) 128. **Jomo (Cr)** turned back (Pi) to his watering (Cl), [[humming (Pm) tunelessly (Cm)]] (Cm).

129. ‘**I (S)** see (Pme),’ (Vb) 130. **Richard (Sv)** said (Pv), 131. **and as he (A)** went back (Pm) indoors (Cl) 132. **he (A)** made (Pm) sure (At) [[not to let (Pm) his dejection (G) show (Pm)]]

(Cc); 133. he (A) walked (Pm) straight (Cm) 134. and reminded (Pme) himself (G) 135.  
that he (T) was (Pi), after all, the master (V).

**Extract 3** (*The Thing Around Your Neck*, 2009:169-173)

1. “Good morning, baby,” (Vb) 2. **he (Sy)** said (Pv), 3. coming back (Pm) into the room (Cl). 4. **He (A)** handed (Pm) me (B) the phone (G). 5. “**We (A)** have to call (Pm) your uncle and aunt (G) [[to tell (Pv) them (Rv) // we (A) arrived (Pm) safely (Cm)]] (Cc). 6. **Just for a few minutes (Cx)**; it (A) costs (Pm) almost a dollar (G) a minute (Cx) to Nigeria (Cl). 7. **Dial (Pm)** 011 and then 234 (G) before the number (Cl).”

8. “*Ezi okwu?* All that?” (Vb)

9. “**YES**, International dialing code first and then Nigeria’s country code.” (Vb)

10. “*Oh* (Vb).” **I (Sy)** said (Pv). 11. **I (A)** punched in (Pm) the fourteen numbers (G). 12. **The stickiness between my legs (A)** itched (Pm).

13. **The phone line (Cr)** crackled with (Pi) static (At), 14. reaching out (Pm) across the Atlantic (Cl). 15. **I (S)** knew (Pme) 16. **Uncle Ike and Aunty Ada (Cr)** would sound (Pi) warm (At), 17. **they (Sy)** would ask (Pv) 18. **what** I (A) had eaten (Pm), 19. **what** the weather (Cr) in America (Cl) was (Pi) like (At). 20. **Uncle Ike (Be)** would probably smile (Pb) into the phone (Cl), 21. **the kind of smile that (A)** loosened (Pm) his face (G) 22. **when he (Sy)** told (Pv) me (Rv) 23. **that the perfect husband (G)** had been found (Pm) for me (Cc). 24. **The same (G)** I (S) had last (Cl) seen (Pme) on him (Cl) months before (Cl) 25. **when the Super Eagles (A)** won (Pm) the soccer gold medal (G) at the Atlanta Olympics (Cl).

26. “A doctor in America,” (Vb) 27. **he (Sy)** had (F) said (Pv), 28. beaming (Pb). 29. “**What (Cr)** could be (Pi) better (At)? 30. **Ofodile’s mother (Be)** was looking for (Pb) a wife (Ph) for him (Cc), 31. **she (Cr)** was (Pi) very concerned (At) 32. **that he (A)** would marry (Pm) an American (G). 33. **He (Cr)** hadn’t been (Pi) home (Cl) in eleven years (Cx). 34. **I (A)** gave (Pm) her (B) a photo of you (G). 35. **I (S)** did not hear from (Pme) her (Ph) for a while (Cx) 36. **and I (S)** thought (Pme) 37. **they (A)** had found (Pm) someone (G). 38. **But...** 39. **Uncle Ike (A)** let (Pm) his voice (G) trail away (Pm), 40. let (Pm) his beaming (G) get (Pm) wider (At).

41. “*Yes*, Uncle.” (Vb)

42. “**He (Cr)** will be (Pi) home (Cl) in early June (Cl).” 43. **Aunty Ada (Sy)** had said (Pv). 44. “**You (Pr)** will have (Pp) plenty of time (Pd) [[to get (Pm) // to know (Pme) each other (Ph) before the wedding (Cl)]] (Cc).”

45. “*Yes*, Aunty.” (Vb) 46. “**Plenty of time**” (T) was (Pi) two weeks (V).

47. “**What** have we (A) not done (Pm) for you (Cc)? 48. **We (A)** raise (Pm) you (G) as our own (Co) 49. *and then* find (Pm) you (B) an *ezigbo di!* A doctor in America! (G) 50. **It (T)** is like (Pcc) 51. **we (A)** won (Pm) a lottery (G) for you (Cc)!” 52. **Aunty Ada (Sy)** said (Pv). 53. **She (Pr)** had (Pp) a few strands of hair (Pd) [[growing (Pm) on her chin (Cl)]] (At) 54. *and she (A)* tugged at (Pm) one of them (G) [[as she (Sy) spoke (Pv)]]]. (Cm)

55. **I (A)** had thanked (Pm) them both (G) for everything - finding me a husband, taking me into their home, buying me a new pair of shoes every two years (Cc). 56. **It (T)** was (Pi) the only way (V) [[to avoid (Pm) being called ungrateful (G)]] (Cc). 57. **I (S)** did not remind (Pme) them (Ph) 58. *that I (S)* wanted (Pme) 59. **to take (Pm)** the JAMB exam (G) again (Cx) and try (Pm) for the university (Cc), 60. *that while going (Pm) to secondary school (Cl)* I (A) had sold (Pm) more bread (G) in Aunty Ada’s bakery (Cl) 61. *than all the other bakeries in Enugu (A)* sold (Pm), 62. *that the furniture and floors in the house (A)* shone (Pm) because of me (Cc).

63. “**DID you (A)** get through (Pm)?” 64. **my new husband (Sy)** asked (Pv).

65. “**It (Cr)** ’s (Pi) engaged (At),” 66. **I (Sy)** said (Pv). 67. **I (Be)** looked away (Pb) 68. *so that he (S)* would not see (Pme) the relief (Ph) on my face (Cl).

69. “**Busy** (At). 70. **Americans (Sy)** say (Pv), not engaged (At),” 71. **he (Sy)** said (Pv). 72. “**We (A)** ’ll try (Pm) later (Cl). 73. **Let’s (A)** have (Pm) breakfast (G).”

74. **For breakfast (Cc)**, he (A) defrosted (Pm) pancakes (G) from a bright-yellow bag (Cl). 75. **I (Be)** watched (Pb) what buttons (Ph) 76. **he (A)** pressed (Pm) on the white micro-wave (Cl), careful memorizing them (Cm).

77. “**Boil (Pm)** some water (G) for tea (Cc),” 78. **he (Sy)** said (Pv).

79. “**IS (Pe) there** some dried milk (X)?” 80. **I (Sy)** asked (Pv), 81. taking (Pm) the kettle (G) to sink (Cl). 82. **Rust (A)** clung (Pm) to the sides of the sink (Cl) like peeling brown paint (Cm).

83. “**Americans (A)** don’t drink (Pm) their tea (G) with milk and sugar (Cm).”

84. “*Ezi Okwu?* 85. **DON’T you (A)** drink (Pm) yours (G) with milk and sugar?” (Cm)

86. “**NO, I (A)** got used to (Pm) [[the way things (Cr) are (Pi) done (At) here (Cl) a long time ago (Cl)]]]. (G) 87. **You (A)** will (Pm) too, baby.”

88. **I (A)** sat (Pm) before my limp pancakes (Cl)- 89. **they (Cr)** were (Pi) so much thinner (At) 90. *than the chewy slabs (G)* I (A) made (Pm) at home (Cl)- 91. *and bland tea [[that I (S)*

**feared (Pme)] (A)** would not get (Pm) past my throat (Cl). 92. **The doorbell (A)** rang (Pm) 93. **and he (A)** got up (Pm). 94. **He (A)** walked (Pm) [[with his hands (Cm) // swinging (Pm) // to his back (Cl)] (Cm); 95. **I (S)** had not really noticed (Pme) that (Ph) before (Cl), 96. **I (Pr)** had not had (Pp) [[time (G) to notice (Pme)] (Pd).

97. **"I (S)** heard (Pme) you (Ph) 98. come in (Pm) last night (Cl)." 99. **The voice at the door (Cr)** was (Pi) American (At), 100. **the words (A)** flowed (Pm) fast (Cm), 101. ran (Pm) into each other (Cm). 102. **Supri-supri**, Aunty Ify (A) called (Pm) it (G), fast-fast (Cm). 103. **"When you (A) come back to visit (Pm)**, 104. **you (Sy)** will be speaking (Pv) supri-supri like Americans (Cm)," 105. **she (Sy)** had said (Pv).

106. "Hi, Shirley (Vb). 107. Thanks so much for keeping my mail, (Vb)" 108. **he (Sy)** said (Pv).

109. "Not a problem at all. (Vb) 110. **How DID your wedding (A)** go (Pm)? 111. **IS (Pi) your wife (Cr)** here (Cl)?"

112. **"YES, come (Pm)** 113. **and say (Pv)** hello (Vb)."

114. **A woman with hair the color of metal (A)** came (Pm) into the living room (Cl). 115. **Her body (T)** was (Pi) wrapped (At) in a pink robe knotted at the waist (Cm). 116. **Judging from the lines that (A)** ran across (Pm) her face (G), 117. **she (Cr)** could have been (Pi) anything from six decades to eight decades old (At); 118. **I (S)** had not seen (Pme) enough (At) [[with people (Ca) // to correctly (Cm) gauge (Pm) their ages (G)] (Ph).

119. **"I (T)** am (Pi) Shirley (V) from 3A (Cl). 120. Nice to meet you, (Vb)" 121. **she (Sy)** said (Pv), 122. shaking (Pm) my hand (G). 123. **She (Pr)** had (Pp) the nasal voice (Pd) [[of someone (A) battling (Pm) a cold (G)] (At).

124. **"You (Cr)** are (Pi) welcome (At)," 125. **I (Sy)** said (Pv).

126. **Shirley (A)** paused (Pm), as though surprised (At). 127. **"Well, I (S)** 'll let (Pm) you (G) get back (Pm) to breakfast (Cl)," 128. **she (Sy)** said (Pv). 129. **"I (A)** 'll come down (Pm) 130. **and** visit (Pm) you (G) 131. **when you (A)** 've settled in (Pm)."

132. **Shirley (A)** shuffled out (Pm). 133. **My new husband (A)** shut (Pm) the door (G). 134. **One of the dining table legs (Cr)** was (Pi) shorter than the rest (At), 135. **and so the table (A)** rocked (Pm), like a seesaw (Cm), 136. **when he (A)** leaned on (Pm) it (G) 137. **and** said (Pv), 138. **"You (Sy)** should say (Pv) 'Hi' (Vb) to people (Cl) here (Cl), not 139. **"You (Cr)** 're (Pi) welcome (At)."

140. **"She (T)**'s not (Pi) my age mate (V)."

141. “**It (A)** doesn’t work (Pm) that way (Cm) here (Cl). 142. **Everybody (Sy)** says (Pv) hi (Vb).”

143. “*O di mma. Okay.*” (Vb)

144. “**I (Cr)** ’m (Pi) not called (At) *Ofo dile* here (Cl), by the way. 145. **I (A)** go (Pm) by Dave (Cm),” 146. **he (Sy)** said (Pv), 147. looking down (Pb) at the pile of envelopes (Cl) 148. **Shirley (A)** had given (Pm) him (G). 149. **Many of them (Pr)** had (Pp) lines of writing (Pd) on the envelope itself (Cl), above the address (Cl), 150. **as though the sender (S)** had remembered (Pme) [[to add (Pm) something (G)]] (Ph) 151. **ONLY after the envelope (Cr)** was (Pi) sealed (At).

152. “**DAVE?**” (Vb) 153. **I (S)** knew (Pme) 154. **he (Pr)** didn’t have (Pp) an English name (Pd). 155. **The invitation cards to our wedding (A)** had read (Pm) *Ofo dile Emeka Udenwa* and *Chinaza Agatha Okafor* (G).

156. “[[**The last name (G) I (A) use (Pm) here (Cl)]] (Cr)** is (Pi) different (At) too. 157. **Americans (Pr)** have (Pp) a hard time (Pd) with Udenwa (Cm), 158. **so I (A)** changed (Pm) it (G).”

159. “**What (V)** is (Pi) it (T)?” 160. **I (A)** was still trying to get used to (Pm) Udenwa (G), 161. **a name (Ph)** I (S) had known (Pme) only a few weeks (Cl).

162. “**It (T)** ’s (Pi) Bell (V).”

163. “**BELL!**” (Vb) 164. **I (S)** had heard about (Pme) a *Waturuocha* (Ph) 165. **that (A)** changed (Pm) to *Waturu* (G) in America (Cl), 166. **a Chikelugo that (A)** took (Pm) the more American-friendly Chikel (G), but from Udenwa to Bell? (Cl) 167. “**That (Cr)** ’s not (Pi) even close (At) to Udenwa (Cl),” 168. **I (Sy)** said (Pv).

169. **He (A)** got up (Pm). 170. “**You (S)** don’t understand (Pme) 171. **how** it (A) works (Pm) in this country (Cl). 172. **If you (S)** want (Pme) 173. **to get (Pm)** anywhere (Cl) 174. **you (Cr)** have to be (Pi) as mainstream as possible (At). 175. **If not, you (G)** will be left (Pm) by the roadside (Cl). 176. **You (A)** have to use (Pm) English name (G) here (Cl).”

177. “**I (Pr)** never (Cl) have (Pp), 178. **my English name (T)** is (Pi) just something (V) on my birth certificate (Cl). 179. **I (T)** ’ve been (Pi) *Chinaza Okafor* my whole life (V).”

180. “**You (A)** ’ll get used to (Pm) it (G), baby,” 181. **he (Sy)** said (Pv), 182. reaching out to caress (Pm) my cheek (G). 183. “**You (S)** ’ll see (Pme).”

184. When he (A) filled out (Pm) a Social Security number application (G) for me (Cc) the next day (Cl), 185. [[the name (G) he (A) entered (Pm) for me (G)// in bold letters (Cm)] (T) was (Pi) AGATHA BELL (V).

## **INTRODUCTION**

This thesis seeks to explore language use: more specifically, language use in contemporary African prose fiction, from a systemic-functional linguistic (lexico-grammar) perspective. In this introduction, I will present the aim and scope of this scrutiny, and comment briefly on the theoretical background, hypotheses, materials and organisation of the thesis.

Lexico-grammar, drawn from Systemic Functional Linguistics (SFL) or Systemic Functional Grammar (SFG), has been applied to a diverse range of text-types, fictional or non-fictional. It is a tool that systemic linguists use most of the time to unearth the linguistic resources characteristic of a given text or discourse. Hence, it is an important tool in the systemic-functional framework. The importance of this tool, as noticed, is more obvious in its recent application, as evidenced by the pile or bulk of published articles on it, in the production of textual genres like fairy tales (Xiaofeng Tan, 2009, Cunanan 2011), language instruction (Josh Iddings 2008, Dilin Liu et al, 2009), mass-media (Ayako Ochi, 2006, Pattama Jor Patpong, 2008, 2008a, 2009, 2011), etc, than in that of contemporary African fiction such as Adichie's fiction, for example. In other words, little (not to say no) attention has hitherto been paid to the lexico-grammar theory by systemicists in the production of contemporary African fiction, given that there is a dearth of studies of this theory in the production of contemporary African fiction, especially in Adichie's fiction. This observation calls for an empirical research; a gap to fill, indeed. So this dissertation seeks to partake in the filling of this gap.

It is true that there is a research vacuum this thesis sets out to fill by applying the lexicogrammar theory to the production of a contemporary African prose fiction writer. But, this is not sufficient as an argument to convince the reader if the thesis just stops there, without giving any orientation as regards its input to mainstream knowledge. More specifically, this thesis goes beyond a mere observation to question-raising. The questions it raises are:

“What contribution(s) can SFL, via the lexicogrammar theory, make to the understanding of the linguistic properties characteristic of Adichie’s fiction?” “Or to what extent can the lexicogrammar theory contribute to the understanding of the linguistic choices constitutive of the sample texts (from Adichie’s fiction) under study?” “Or what types of meanings does Adichie encode in her fictional texts under investigation?” To answer these questions succinctly, I deem it reasonable to formulate some underlying objectives, hypotheses and even indicate the source of materials (i.e., data) of the analysis.

Before I go on to state the underlying objectives, hypotheses and materials of this analysis, let me explain briefly what the term lexico-grammar, which I have used so far, means. Lexicogrammar, as the name implies, is the combination of lexis (vocabulary) and grammar (syntax). It is a term that is peculiar to SFL for the reason that it was coined and first employed by MAK Halliday, the father of SFL, in the sixties. He uses this term to describe the continuity or link existing between lexis and grammar. The continuity between the two is nothing but the mutual influence one has on the other in the meaning-making process. In fact, the lexico-grammar theory is a relevant theory. That this theory is relevant is confirmed by/in its systemic-functional point of reference to the exploration of language use. What is important to highlight here and now is that the application of this theory leads to a perfect understanding of how people use language; i.e., how they arrange words in diverse structures to make meanings. By this, the lexico-grammar theory serves as a potential compass for exploring language use. And, since this theory highlights language use in an insightful way, this thesis seeks to adopt and apply it to Adichie’s fiction.

By so doing, I aim to explore the lexico-grammatical pattern choices holding in the afore-mentioned authoress’ literary artifacts under study to derive thereof a clear-cut picture of the types of meanings embedded therein. Simply put, in attempting to explore the lexico-grammatical properties in texts from Adichie’s fiction, I intend to identify in a statistically clear-cut manner all the finite means

she uses in extracts (from her fiction) to realise infinite ends; i.e., I intend to look into the grammar at work in her works; i.e., I intend to identify how Adichie puts words together in different grammatical structures to realise all the communicative objectives in some passages from her fiction.

In addition, this thesis hypothesises that whatsoever people say or write; i.e., do with language, always has an integrated lexical and grammatical organization with (a) defined communicative purpose(s) for a given reading community. Likewise, the meaning of a given text-type, fictional or non-fictional, is better understood if both lexis and grammar are considered as inherently interdependent in meaning-making. To make what has just preceded clear, let me give an example. A writer who writes employs words and structures to convey message (i.e., meaning). This message, which most often is culture-ingrained, cannot be wholly understood by the reader if s/he does not consider that both lexis (vocabulary) and grammar (syntax), the writer uses, merge naturally. It thus follows to argue that the reader has to know how the writer structures or organizes text lexicogrammatically before s/he can understand what the text really means.

To test these hypotheses, data from Adichie's fiction are collected and scrutinized. In truth, this analysis is text-centred, given that "[...] the only ultimate valid unit for textual analysis is the [...] text" (Halliday, 1970:58). This research, so to speak, makes use of texts fetched from Adichie's fiction and the analysis and interpretation thereof are both (de)limited to/by those texts. Also, these materials; I mean the sample texts (three altogether), are selected systematically. The main criterion of selection is that the materials belong to the text-type of literary genre- narrative, and that they are closely related somehow by comparison in terms of the themes knit therein. All these elements typically draw the boundaries of the research scope.

Obviously, this research will contribute to the extensive comprehension of the lexico-grammar theory and its implications both within and across linguistics. Irrefutably, findings from this investigation will have broad implications for the fields of (applied) linguistics in general and for those of literature in particular. Its implications for (applied) linguistics are the application of a systemic-functional approach to a rising writer's works, which beyond every cloud of doubt will contribute first of all to the unravelling of her verbal clues deep-seated in a given generic template and it will also uncover the entrenched meaning(s) these clues (I mean the linguistic choices the writer has made) convey. By this, it is more than evident that this work will contribute to the stretch of the fields of (applied) linguistics and the findings thereof will unquestionably open new exploratory fertile grounds for further linguistic research inputs from scholars and practitioners, on the one hand, and serve as a referential model for beginner researchers, on the other. Moreover, its implications for literature and affiliated disciplines or close relatives such as stylistics are of psycholinguistic, socio-psychological and aesthetic inputs, and this cannot be overemphasised. Note, as a researcher argues, that a writer's "Choices of words and sentence-types possess conventional reverberations and associations, for members of a reading community" (Roger Fowler, 1977:4), and since every writer writes employing structures for a given reading community, it is mandatory for any linguistic interpretation or whatever of those structures to consider in every respect the values and preoccupations of that community. And, this is what this analysis aims to do.

Besides, the role of a linguistic or critical interpretation of any culture-specific activities like this thesis should facilitate the development of ideologies underlying those activities (and by extrapolation those of society), thereby disclosing the dynamics which could serve as templates for further research inputs from other affiliated disciplines. Ayo Kehinde and Joy Ebong Mbipom

(2011:65) offer an illuminating insight on the importance of a linguistic or critical exegesis:

The quest to understand and interpret the activities of man within specific societies could be described as facilitating the development of ideologies which may afterwards undergo alteration to become templates through which certain patterns of society are studied and interpreted. These ideologies, therefore, serve as models for understanding the phenomena that exist within these specific matrixes

To recap, the lexico-grammar theory, as worked out by and applied within the scope of Systemic Functional Linguistics (SFL), will provide an insight into the culture-specific lexicon and grammar a third generation Nigerian migrant writer called Chimamanda Ngozi Adichie employs to achieve the communicative objectives in some passages from her books under study.

This thesis falls into three chapters. Chapter one comprises two subdivisions: the first subdivision deals with literature review, which sets the scene to the understanding of the lexicogrammar theory by providing the reader with an account of a few lexico-grammatical analyses of texts by linguistic scholars and practitioners, and the second tackles the theoretical framework, which provides the reader with a detailed overview of the SFL model and clarifies some conceptual terms related to it. Chapter two deals with the practical analyses of lexico-grammatical patterns in extracts from Chimamanda Ngozi Adichie's fiction, *Purple Hibiscus* (2003), *Half of A Yellow Sun* (2007) and a collection of short stories, *The Thing Around Your Neck* (2009), and is also sub-divided into two sections: section one gives the account of the summaries of the three sample extracts and section two illustrates the analyses of lexico-grammatical patterns in the extracts. And finally, chapter three rounds up with the critical discussion of lexico-grammatical patterns inferred from the analyses.

# CHAPTER ONE: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

## 1-1: LITERATURE REVIEW

Any serious scientific or empirical research document or paper always involves a literature review. In it, the researcher gathers and reviews critically the scholarly journals written by some authorities in the field related to the research topic. In short, a literature review sets the scene to the understanding of a field or discipline by presenting what has been previously done, relating it to what is to be done and stating its prospective contribution to mainstream knowledge.

It is in this perspective that a literature review section is foreseen in this thesis. This section is meant for the reappraisal of some literary works and research materials carried out on the lexico-grammar theory by linguistic scholars and practitioners within the scope of Systemic Functional Linguistics (SFL). The researcher, as it were, does not pretend to present here an exhaustive literature review or tackle other approaches of the linguistic science. In a nutshell, this literature review is meant to show some of the ways in which the lexico-grammar theory has been applied to texts, relating each of them to the prospect of this thesis.

Amongst the scholars and practitioners who have applied the lexico-grammar theory to a multitude of text-types, Halliday M.A.K (1971), Suzanne Eggins (1994), E. Hilton Hubbard, (1999), Etienne Iwikotan (2001), Christian M.I.M. Matthiessen (2002), Ayako Ochi (2006), Pattama Jor Patpong (2008), Xiaofeng Tan (2009), Dilin Liu and Ping Jiang (2009), Christopher Gledhill (1999a, 2011) and Daniel Yokossi (2011) can be mentioned.

M.A.K. Halliday's article (1971), a pioneering but now classic work in the SFL field, analyses one of the three functions (Ideational, Interpersonal and Textual) of language in William Golding's *The Inheritors*. This novel, as he

claims, provides “a remarkable illustration of how grammar can convey levels of meaning in literature; and this relates closely to the notion of linguistic functions [...]” (p.341). As said before, Halliday’s analysis focuses on one function. This function is transitivity. His aim in this study is to show how an analysis based on transitivity could help to distinguish the world-view that characterises the more primitive ‘people’ of the novel on the one hand and the ‘inheritors’, the members of the ‘tribe’, on the other. He finds in the analysis the picture in which ‘people act but they do not act on things; they move, but they move only themselves, not other objects’, and where ‘a high proportion (exactly half) of the subjects are not people; they are either parts of the body [...] or inanimate objects [...], and of the human subjects half again [...] are found in clauses which are not clauses of action’ (Halliday 1971:344). All these perceptions notified in texts from the novel are the ensuing product of the author’s syntactic patterning of themes.

Suzanne Eggins (1994) carries out a systemic-functional contrastive analysis of the three crying baby texts, investigating all the lexicogrammatical properties; i.e., the three types of grammar or modes of meaning, namely: mood, transitivity and theme, characterising each text, discourse-semantics: cohesion, lexical and grammatical, and context. The systemic-functional model, as findings from her analyses show, is an efficient approach to explaining how language is manoeuvred to make meanings and choices.

E. Hilton Hubbard’s research (1999) concerns the study of transitivity patterns in three sample passages from Salman Rushdie’s novel, *The Moor’s Last Sigh*. Although the novel is a pile of different stories, the analysis reveals that there exists thematic unity therein. The thematic unity is created through the character of Aurora, the narrator’s mother. In trying to point out the relevance of the research framework, the writer gives a definition of it (Hasan 1988:63 cited in Hubbard 1999:317):

[Transitivity] is concerned with a coding of the goings on: who does what in relation to whom/what, where, when, how and why. Thus the analysis is in terms of some PROCESS, its PARTICIPANTS, and the CIRCUMSTANCES pertinent to the Process-Participant configuration

In fact, the transitivity pattern analysis of the narrative shows that women, and not men, are its prevalent characters. In other words, merely perusing the novel, the reader may be tempted to say that the dominant and active personality in it is Abraham, Aurora's husband, but the study proves the contrary. For instance, the participant role statistics of the three selected extracts reveals that Aurora cumulates 173 against 161 cumulated by Abraham. The revelation of these perceptions is made possible via the study of the lexicogrammatical pattern choices, more specifically the transitivity pattern choices, prevailing in extracts from the fiction.

Etienne Iwikotan (2001) pinpoints the experiential and interpersonal functions in Achebe's *Girls at war*. Pertaining to the experiential function, he maps out the taxonomic ordering, which he tags diversified due in truth to the nature of the process types: for instance, some material processes are material embodying concrete or tangible actions with Actor and Goal and others are dematerialized embodying verbal idioms used to mean something else, of all the process types in the novella. The interpersonal function underscores the role relationships between the participants in the studied extracts, revealing, to a large extent, the socio-political atmosphere and the oddities thereof beclouding the setting of the fictional texts.

Christian M.I.M. Matthiessen's paper (2002) emphasizes the logogenetic aspect of text. According to him, text should be considered in the first instance as "a flow of meaning" (p.1). As such, it should be seen as a process and a product as well. In an attempt to redefine product-oriented models of language, he argues that structure is a patterned activity. This expression, borrowed from Halliday (1961:56-9), is meant to contend that all (language) structure is to be

interpreted as patterned activity in terms of likeness between events in successivity, and that one should not reify it by representing it as some kind of constructional form imposed on words. In fact, this is what his analysis does. It focuses on the interdependency structure of spoken (recorded) and written discourse. Here the primary dimension is time — the logogenetic time frame of the text. This is the time during which the text emerges as a flow of meaning through instantiation of the meaning potential. In exploring logogenetic patterns in discourse, he focuses on patterns of wording, taking clause complexing as the main example.

Ayako Ochi's article (2006) tries to provide an outline of the research framework for describing and modeling a domain of language construing the reporter's assessment (or appraisal) within the register of hard news reporting in English and Japanese. Here appraisal is claimed to be a part of the semantic resources defining 'reporter voice', a kind of authorial voice characterising the given register. Based on paradigmatic perspective, he suggests that a meaning can be illuminated by finding evidences within lexicogrammar. From there, he sets the scene for the investigation by defining text. He considers it as "the product of ongoing selection in a very large network of systems – a system network" (Halliday & Matthiessen, 2004: 23, cited in Ochi, 2009:765).

He further adds that the paradigmatic perspective motivates a view on language as a multi-dimensional semiotic space, where a specific domain of language can be described in relation to features of other areas. From this, it can be inferred that language is systematically "organized into a series of ordered strata (or levels) ranging from semantics via lexicogrammar to phonology" (Patpong, 2011:16), and that realization in one stratum or level cannot be duly described unless it is done with regard to the others. The description, as Ochi argues, "is also possible across semiotic strata with different levels of abstraction" (Ochi, 2009:766).

To reach his above-stated goal, he adopts a trinocular perspective (Halliday, 1979) with the help of which one can shunt the given domain; i.e., the system of APPRAISAL, from three different angles including the view:

- (i) “from above” – from the level of context, identifying the relationship between tenor-based valuations and fields reported on;
- (ii) “from roundabout” (or “from within”) – from the level of semantic system itself, identifying semantic strategies for enacting valuations;
- (iii) “from below” – from the level of lexicogrammar, taking both lexis and grammar into consideration (Ibid).

Pattama Jor Patpong (2008) carries out a tri-stratal exploration of persuasive language which is illustrated through an analysis of selected samples of talisman advertisements, examining patterning within each “content” stratum— context, semantics and lexicogrammar. This author draws data from seven selected examples of talisman advertisements published in the best selling Thai newspaper *Thairath* to which the tri-stratal approach is applied. The tri-stratal approach first analyzes the strata separately and later brings them together, making it possible (for the author) to duly explore the talisman advertisements as persuasive discourses for presenting, enacting, and construing the multi-faceted processes of persuasion.

In the context stratum, the discourse is analyzed in terms of the Generic Structure Potential proposed by Hasan (1996 [1984b]). In the analysis, fourteen generic stages are said to constitute the Generic Structural Potential (GSP) of the talisman advertisements. The persuasive goal of advertising, for instance, is shown to be motivated and highlighted by talisman attribution and production. In the semantic stratum, each generic stage is realized by semantic properties, which are in turn realized lexicogrammatically. In each generic stage, different lexicogrammatical options are selected differently to realize those semantic

properties. In the lexicogrammatical stratum, the three modes of meaning are explored and the results thereof are presented statistically (For more details, see Patama Jor Patpong 2008:28).

Xiaofeng Tan's research (2009) is intended to examine the Generic Structural Potential, semantic attributes and lexicogrammatical patterns of the event sections of Grimm's fairy tales. This analysis draws squarely on Hasan's genre theory. It is composed of two elements: Contextual Configuration and Generic Structural Potential. While Contextual Configuration is considered to be an account of the essential attributes of a communicative event, helping to delineate the structure of the text because it is the values of the variables that "permit statements about the text's structure" (Halliday and Hasan 1985: 56, cited in Tan (2009:51)), the Generic Structural Potential (GSP) is defined by Hasan (Hasan, 1996:53, *ibid*) as "descriptive of the total range of textual structures available within a genre G". GSP model, so to speak, is designed to present the variant and invariant elements of certain genre type. Simply put, the GSP framework seeks to describe both the obligatory and optional elements of a genre type. For example, the GSP model of fairy tales involves six elements, namely: Placement, Initiating Event, Sequent Event, Final Event, Finale and Moral. Among them, Initiating Event, Sequent Event and Final Event are obligatory elements, while the rest are optional ones.

In the process of this analysis, it is discovered that Event sections include three obligatory elements of fairy tales from Initiating Event via Sequent Event to Final Event. The semantic attributes of Initiating Event are Lack, Obligation and Ordeal. The semantic attributes of Sequent Event are Test and Solution. The semantic attributes of Final Event are Punishment and Victory. Each attribute is realized by distinct lexicogrammatical patterns. To conclude, he asserts that, with regard to a certain genre, the relationships between Generic Structural Potential, semantic attributes and lexicogrammatical patterns are systematic. In other words, semantic properties and lexicogrammatical resources have different distributions in different structural elements of the same genre.

Dilin Liu and Ping Jiang (2009) report on a study that examines the effects of integrating corpus and contextualized lexicogrammar in foreign and second language teaching. The study was conducted in English as a foreign language (EFL) and English as a second language (ESL) courses at 1 Chinese university and 2 U.S. universities, involving 244 participants (236 EFL/ESL students and 8 instructors).

In this analysis, functional and traditional grammars are contrasted, showing the strengths and weaknesses of the two. In fact, the authors of this research opt for functional grammar for the reason that it “focuses on meaning and treats grammar as a resource for language users in making meaning in a given social context” (Dilin Liu et al, 2009:62). Following this, one can say that in grammar language form, meaning and use form an integrated whole. The three aspects (form, meaning and use) of grammar are interwoven because “a change in one will involve a change in another” (Celce-Murcia & Larsen-Freeman, 2003:4, *ibid*).

Again, they advocate that for effective grammar teaching corpus use, lexicogrammar and contextualization should be approached as an integrated whole. The integration of corpus use, lexicogrammar and contextualization in grammar teaching does not result, as they hold, from a random proposition, but from the inherent connection and interdependency among the three. This integration is advantageous to language teaching, for findings from these analyses show that the use of corpora and lexicogrammar can enhance students’ language awareness, improve their command of lexicogrammatical rules and usage patterns, increase their appreciation of context in language use and their critical understanding of grammar, and promote discovery learning, thus making learning more effective.

Christopher Gledhill (1995a) attempts to examine the lexico-grammar of cancer research abstracts and articles. Simply put, drawing on collocation, genre and transitivity, this analysis tries to uncover the specific or particular way in

which words or phrases are arranged to make meaningful units in cancer research abstracts and articles.

According to Fillmore et al (Fillmore, Kay and Connor, 1988:504, cited in Gledhill p.27), phraseology, refers to:

...phenomena larger than words, which are like words in that they have to be learned separately as individual facts about pieces of the language, but which also have grammatical structure [and] interact in important ways with the rest of the language.

It follows from what precedes that the phraseological approach attempts a global description of the lexicogrammar, given that it corresponds to the rhetorical features of a representative corpus. As such, the author adopts it with a view of presenting a systemic view of collocation, exploring how scientists optimally select and present information in abstracts and articles. What results from the study, as it were, is that collocational analysis reveals the key role of idiom in defining a norm of scientific writing and in the progressive textual creation of new scientific ideas.

In addition, findings from the phraseological analysis reveal that collocational patterns represent an implicit model of the most common phraseological choices available to the cancer researcher in the specific subgenre of the abstract, and these choices are limited by the topic and some sense of the preferred direction that the phrases may take as a longer string.

In 2011, Christopher Gledhill further deepens his investigation on this approach. Here, he tries to recast the notions of collocation and phraseology in terms of Halliday's notion of lexicogrammar. His aim is to show how collocation and phraseology, from a lexicogrammar perspective, are relevant to English for Specific Purposes (ESP).

In this paper, he contrasts the traditional, lexicological approach to phraseology and collocation with the 'lexicogrammar' approach adopted by the proponents of Systemic Functional Grammar (Halliday 1961, Halliday & Matthiessen 2004), emphasizing the flaws of the latter. The former is argued to

be all-inclusive. For instance, the lexicological approach views phraseological phenomena in terms of a continuum that ranges from 'free combinations' at one end to 'fixed phrases' at the other whereas the lexicogrammar approach considers them from a systemic-functional perspective just as any normal construction in language that can potentially be promoted to the rhetorical status of idiom.

Last but not the least, Daniel Yokossi (2011) seeks to carry out a systemic-functional contrastive analysis of the language of two seminal productions: *Arrow of God* (1964) and *Petals of Blood* (1977), written by two prolific African writers, Chinua Achebe and Ngugi Wa Thiong'o respectively, highlighting both the common and different features therein. In fact, this analysis focuses on transitivity. The underlying aim of the study is to uncover the worldview of the authors. Actually, findings from this investigation display some foregrounded features archetypal of each author's narrative genre. Interestingly, the foregrounded features reveal that both Achebe (Nigerian) and Ngugi (Kenyan) are engaged in the same cause (i.e. they write about their own people, culture and problems), and thus share the same literary style. However, the slight difference, Yokossi notes, is that Ngugi uses language quite more directly than Achebe does, and this somehow accounts for the motive of his incarceration in 1978.

As shown in this literature review, a number of recent studies of the lexicogrammar theory exist in a multitude of fictional and non-fictional text-types such as fairy tales, language instruction to name but a few. However, there is a dearth of studies of this theory in the production of contemporary African prose fiction, especially in Adichie's fiction. Also, it is worth stressing here that all the studies (except Eggins 1994 and Patpong 2008) reviewed above have barely explored in one all the three functions (Experiential, Interpersonal and Textual) of language in text. This, together with the fact that this thesis attempts to apply the lexicogrammar theory to the language of Adichie's-a contemporary writer's- fiction, stands as the characteristic particularity of this present analysis.

The SFL model, as it has been seen from the various applications reappraised here, is truly an efficient model for exploring how people use language to make meanings and choices. For this, I think it is rational to adopt and apply it to Adichie's works to see how she employs words and structures to make meanings. In other words, I intend in this investigation to apply the lexicogrammar theory to texts from Adichie's fictional oeuvres to see to what extent it can contribute to the elucidating of the linguistic choices constitutive of those texts. It stands thus to argue here that this analysis will contribute to the understanding of the language of Adichie's fiction. But, before this is proven, it is important to present the theoretical framework, which serves as the underlying yardstick for the analysis.

## **1-2: THEORETICAL FRAMEWORK**

In this section, I first present an overview of Systemic Functional Linguistics (SFL), citing some proponents whose works can inform this study. Also, some key concepts inherent to the systemic-functional model are defined and clarified so as to provide the reader with a comprehensive framework. To reach this aim, I am going to draw from Halliday and Hasan (1976, 1985), Halliday (1971, 1985), Fowler (1986), Eggins (1994), Amoussou (2000), Brown (2004), Simpson (2004), Blommaert (2005), Patpong (2009), Allagbe (2009), Hornby (2010), Yule (2010), Cunanan (2011) and Gledhill (2011).

### **1-2-1: An overview of Systemic Functional Linguistics (SFL)**

In this sub-section, I will provide the reader with a general idea on SFL, emphasising its distinctive traits and perspectives.

Systemic Functional Linguistics (SFL) is a Hallidayan theory. It approaches language as a social resource for making meanings and choices. From this perspective, systemicists, as Eggins notes, study “how people use language with each other in accomplishing everyday social life” (Eggins 1994:2); i.e., they study language use in relation to its social functions. On this point, the Hallidayan theory contrasts with the Chomskyan theory in that it deals with “language at an abstract, idealized level and largely ignores language as interaction, as performance” (Brown, 2004:395).

Also, within the systemic-functional scope, language is viewed and treated as a three-level semiotic system. This means that language is assumed to be systematically organized into a series of ordered strata (or levels), viz. discourse-semantics, lexicogrammar and phonology, and that each stratum represents a system of choices. These strata, except phonology which has received little attention to date, constitute potential exploratory grounds for systemic linguists. In other words, for many decades now, systemicists have mainly investigated into discourse-semantics and lexicogrammar. The reason for

this is not far-fetched. It is because they consider language as a strategic, meaning-making resource. Again, they view language in terms of both lexis (words) and grammar (syntax). This is to say that lexicogrammar is (considered as) the central stratum, in fact the most important tool in understanding how language is structured to make three strands of meanings: experiential, interpersonal and textual. With it, it is possible to make an insightful exploration of the linguistic system. This (lexico)grammatical description is essential to any text or discourse analysis. Note, as Halliday recalls, that “A discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text” (Halliday 1985: xvii, cited in Eggins 1994:22).

Therefore, to avoid a running commentary on a text, the systemic-functional model is cogently recommended for the (discourse) analyst or practitioner and its basic theoretical claims, which would underlie and guide the linguistic analysis, are clearly stated. According to Eggins (1994:2), there are four theoretical claims the systemic-functional approach makes about language, which undoubtedly distinguish it from other linguistic approaches such as the Chomskyan approach, for instance. The theoretical claims are the following:

- i- Language use is functional (functional);
- ii- Its function is to make meanings (semantic);
- iii- These meanings are influenced by the social and cultural context in which they are exchanged (contextual);
- iv- And that the process of using language is a semiotic process of making meanings by choosing (semiotic).

From the quote above, it can be deduced that Systemic Functional Linguistics (SFL) is viewed as a functional-semantic approach to language. Viewed as functional because it asks and answers functional questions about language such as: What do people do with language? How many meanings do they make in

language? And it interprets the linguistic system itself by asking and answering the question: How is language structured for use?

Viewed as semantic because its utmost tenet is that the fundamental reason why language has evolved is to enable people to make meanings. This means that when people interact they use language as a tool to exchange ideas, views, etc, or make meanings: make sense of the world and of each other. It thus follows from this, as Eggins (1994:11) affirms, that “The overall purpose of language [...] can be described as a semantic one”.

In order to answer the above-posed questions appropriately, systemicists seek for authentic texts (discourses, speeches, writings, etc) where people are engaged in real-life interactional activities ingrained in situational contexts such as in extracts from prose fiction, for example. But, before I apply this model to texts, it behoves me to define or clarify some concepts related to it. These concepts are context, lexicogrammar, lexicogrammatical patterns, etc.

## **1-2-2: Conceptual definitions and clarifications**

In this section, I will define and clarify some concepts related to the SFL model. These concepts are context, lexicogrammar, lexicogrammatical patterns, etc.

### **1-2-2-1: Context**

In her introductory note to SFL, Eggins states that systemic linguists focus on “the analysis of authentic products of social interaction (texts), considered in relation to the cultural and social context in which they are negotiated” (Eggins 1994:1). In this statement, two key concepts are notified. These concepts are **text** and **context**. While the former, by definition, refers to “any passage (of language), spoken or written, of whatever length, that does form a unified whole” (Halliday and Hasan, 1976:1), the latter is used to mean and address “the way in which linguistic forms -- ‘text’ -- become part of, get integrated in, or

become constitutive of larger activities in the social world” (Blommaert, 2005: 39). In the simplest form, the term is used to indicate “the way a given language relates to a certain situation, culture or ideology” (Amoussou, 2000:16). This attempt of definitions shows the meaning of the concepts, on the one hand, and, on the other, that there are three types of context, viz. context of situation (register), context of culture (genre) and context of ideology.

### **1-2-2-1-1: Context of Situation (Register) and Meanings**

Context of situation, also referred to as register, has to do with the impact of situation (occupational, social or linguistic) on how language is used. Systemic scholars generally agree that each time we ponder on what aspects of context make a difference to how we use language; we intend to look at three aspects of situation. These three aspects (also referred to as register or contextual variables) are field, mode and tenor.

**Field:** What the language is being used to talk about, the topic, focus or subject matter of the passage. It influences language use. For example, we do not use language in the same manner to talk about the subject matter, say, history and biology. Field is experiential or ideational and thus related to Transitivity.

**Mode:** The role the language is playing in the interaction and the amount of feedback. It also refers to the kind of text, spoken or written, being made. Mode influences the way we use language in that we do not use language to speak and write in the same way. Mode is textual and thus related to Theme.

**Tenor:** The role relationships between the interactants. For example, the role relationship between speaker/listener writer/reader, etc, has implications for language use in the sense that we do not use language to talk to our friend and our boss in the same manner. From this, one can infer that there are two types of tenor: formal and informal, indicators of how language use is impacted and shaped by the role relationships between the interactants engaged in a social interaction. Tenor is interpersonal and thus related to Mood.

On the whole, the register variables are meant for the description of the impacts of the aspects of situation on language use. Such a register analysis consists of giving values to the three variables in a text. In fact, this exercise is done through the lexicogrammar. This implies that when one analyzes the register variables in a text, one explores the simultaneous structuring of the linguistic choices of that text. In other words, the analysis of the three register variables in text leads to the study of the structure of the three kinds of meanings (experiential, textual and interpersonal) deployed simultaneously in that text. Likewise, in describing the lexicogrammar of a text, one uncovers the clausal realization of the contextual choices of that text. Therefore, register analysis and lexicogrammatical analysis overlap somehow.

### **1-2-2-1-2: Context of Culture (Genre) and Interpretation**

Before I make any pronouncements whatsoever on context of culture (also called genre) and its impact on interpreting the linguistic system, let me quickly recall that language use is context-dependent or context-sensitive; i.e., language and context intertwine, just like context and text. That is why systemicists highly hold that the description of any linguistic system of whatever length cannot be meaningful if it is not done in the light of the social functions which language has evolved to serve. By the way, the anthropologist Bronislaw Malinowski (1946:306) gives a meaningful insight when he says that:

The study of any language, spoken by a people who live under conditions different from our own and possess a different culture, must be carried out in conjunction with the study of their culture and their environment (Cited from Eggins: 1994:50)

It thus follows from the foregoing that the interpretation of language or product of social interaction (text: spoken or written) has to consider the context of culture and situation (environment in Malinowski's terms) before it can be (considered as) intelligible. In other words, we cannot understand how people use language if we do not consider the context within which the language is used. By this, it is evident that context shapes language and even determines its

meaning. Note that “the way in which language fits into context is what creates meaning [...]” (Blommaert, 2005:39-40).

### **1-2-2-1-3: Context of Ideology**

Of the three types of context, the most abstract is the context of ideology. Ideology, according Hornby (2010), refers to “a set of ideas, beliefs, especially one held by a particular group that influences the way people behave”. Generally, human beings while interacting encode and decode message(s) (via language) from one ideological stance or the other. This implies that the way they use and comprehend language is moulded by ideology. The term “ideology”, as I use it here, refers to “the matrix of beliefs we use to comprehend the world and to the value systems through and by which we interact in society” (Simpson, 2004:78).

From what precedes, it is clear that no use of language is ideology free. It is also clear that both ideology and culture effect how people use language in a very tacit but noticeable manner. And this really exhibits that there is a crystallized relationship of notable importance among them (ideology, culture and language use). The importance of the relationship among the three is underscored by Yule (2010) when he writes:

We inherit a language used to report knowledge [...] we also inherit the ability to manipulate and be creative with that language in order to express our perceptions (p. 271)

Or in clearer terms, as Cunanan (2011:71-2) puts it,

...language is shaped according to the social and personal needs that it is required to serve [...], the meanings of the words reflect the stored knowledge of the members of the speech community; and, language, as a medium, allows the transmission of this stored knowledge among the members of the said community...

However, there is a difference between ideology and culture. Whilst ideology is personal; i.e., it varies from one person to another and thus specific, culture is societal; i.e., it embodies all the ideological arsenal of a given community and thus collective. Or, as Halliday et al put it, “Culture is an integral body of the

total meaning available to a community: its semiotic potential” (Halliday and Hasan, 1985:99).

### 1-2-2-2: Lexicogrammar

As mentioned earlier, within the systemic-functional model, language is modeled, described and interpreted as a complex semiotic system composed of multiple levels or strata in which the central stratum, the core of language, according to Halliday, is that of grammar (Halliday 1985: xvii, cited in Eggins 1994:22). This central stratum is referred to as the lexicogrammar or simply grammar. It is the abstract level of coding in language. It is located as an abstract interlevel between phonology and semantics as shown in Figure 1:

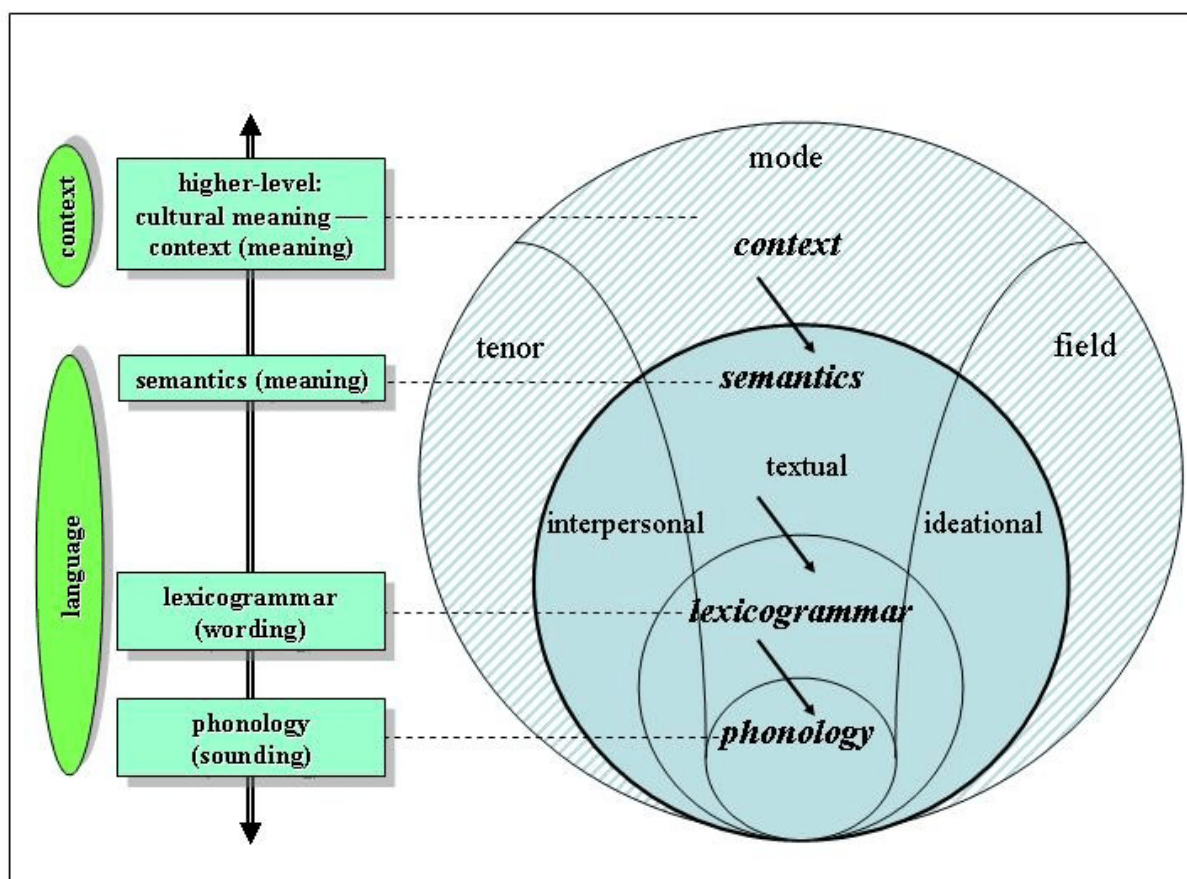


Figure 1: Location of lexicogrammar in the division of stratification dimension. (Patpong, 2009:197).

According to Gledhill (2011:6), the term lexicogrammar refers to two distinct but related notions:

(1) the typical lexical and grammatical environment of a sign as it is habitually used in naturally occurring texts or 'discourse', and (2) the core stratum of 'wording' in Michael Halliday's model of language, which serves to mediate between the lower stratum of 'sounding' (graphology/phonology) and higher 'meaning' (semantics/discourse)

In my opinion, the definition above is too technical and fuzzy. Though it underlines the co-dependency of lexis and grammar, its content is difficult to apprehend. Unlike Gledhill, Patpong (2009:197) simplifies it when he writes:

Lexicogrammar is the system of wording. It serves as a resource realizing meaning as wording (i.e., for expressing meaning by means of grammatical and lexical items, and by means of grammatical structures)

Drawing on Patpong's definition, I suggest a broader and up-to-the-point definition of the concept, which in fact suits the prospect of this thesis and operates perfectly within the framework of Systemic Functional Linguistics.

Lexicogrammar, in the present researcher's view, refers to the linguistic resources (words and structures) which language users draw on to make and communicate meanings about their concerns, emotions, needs, ideas, beliefs, mores, values, traditions, lores, philosophies, culture(s) or/and environment(s), reflecting their way of perceiving themselves, things, objects, the world around them..., etc. This definition, which I deem all-inclusive in nature (this in fact is made possible owing to the inherent interdependency of lexis and grammar in meaning-making), is the operating content of/for the concept and framework of this research.

What I wish to draw attention to through this definition is that lexicogrammar is the only creative potential available in language for the conveyance of meanings or the semiotic potential (of an entire community). In fact, it allows one to mean anything one likes; i.e., one can make use of the available finite means of language (words and structures) at liberty to realize infinite ends (contents). Examples of products of social interaction (texts) within which one easily finds lexicogrammar at work are short-stories, novellas, novels, etc.

Conversely, systemicists highly hold that the lexicogrammatical analysis of a product of social interaction (text) leads to a perfect understanding of how language is structured to express three strands of simultaneous meanings, namely: interpersonal, experiential and textual. Simply put, in describing the lexicogrammar of text, linguists tend to look into the three kinds of meanings deployed simultaneously in that text. The interpersonal meaning is expressed through mood patterns, the experiential meaning through transitivity patterns and the textual meaning through theme patterns. All these are referred to as lexicogrammatical patterns.

### **1-2-3: Lexicogrammatical patterns**

In this sub-section, I will discuss amply the three lexicogrammatical patterns, also referred to as the three metafunctions of language or three types of grammar: interpersonal (tenor), transitivity (field) and theme (mode).

#### **1-2-3-1: Grammar of Interpersonal Meaning: Mood Analysis**

Halliday (1984, 1985a: 68 – 71) points out that “whenever we use language to interact, one of the things we are doing is to establish a relationship between us [...]” (Cited in Eggins, 1994:149).

Each time, people engage in any interactional activity, they negotiate meanings; i.e., they exchange commodity: information or/and goods and services. In this process, they also take turns; take on speech roles, establishing a relationship between them. The establishment of relationships between them (the interactants) is favoured by the grammar of interpersonal meaning or Mood structure. By definition, while Mood refers to “the linguistic expression of attitudes, judgments, points of view, social relationship....etc” (Amoussou, 2000:21) Mood structure of the clause refers to “the organisation of a set of functional constituents including the constituent Subject” (Eggins, 1994:152). Mood analysis entails the analysis of mood types, the use of modality and adjuncts.

### 1-2-3-1-1: Mood Types

As I have said, a relationship gets established whenever people interact. This is so because they always take turns, make moves (also called speech functions or acts) and even take on different speech roles in this process. The basic speech roles interactants can take on while interacting are giving and demanding, depending on the type of commodity exchanged. There are two types of commodity: information and goods and services. When a clause is used to exchange information, it is called proposition and when it is used to exchange goods and services, it is referred to as proposal. There are also four types of moves or speech functions, viz. statement, question, offer and command, and each of these correlates with a defined grammatical structure or/and a Mood type. There are, so to speak, four major Mood types, namely:

- The declarative mood: giving information by stating what is or happens.
- The interrogative mood: request of information.
- The modulated interrogative mood: indirect/tempered request of information.
- The imperative mood: getting someone to do something.

The Mood structure of a clause comprises two components:

- MOOD: has two essential functional constituents:
  - a- Subject: It realizes the thing by reference to which the proposition can be affirmed or denied. In other words, it provides the person or thing in whom is vested the success or failure of the proposition held responsible.
  - b- Finite: It is defined in terms of its function in the clause to make the proposition definite, to anchor the proposition in a way that one can argue about it. There are two kinds of Finite Verbal Operators: Temporal Finite Verbal Operators: words which anchor proposition with reference to time, and Finite Modal Operators: words which anchor the proposition not by reference to time but by reference to Modality.

- RESIDUE: refers to that part of the clause which is somehow less essential to the arguability of the clause than is the MOOD component. It also contains a number of functional elements:
  - i- Predicator: is the verbal element of the clause which fills the role of specifying the actual event, action or process being discussed.
  - ii- Complement: is defined as a non-essential participant in the clause, a participant somehow effected by the main argument of the proposition.
  - iii- Adjuncts: are adverbial or prepositional clauses which contribute some additional (but non-essential) information to the clause. They do not have the potential to become Subject. There are three broad classes of adjuncts:
    - Circumstantial adjuncts: add experiential content to the clause.
    - Modal adjuncts: add interpersonal meaning to the clause. There exist four types of Modal adjuncts: Mood, Polarity, Comment and Vocative.
    - Textual adjuncts: add meaning to the organization of the message itself. There are two kinds: Conjunctive and Continuity.

To recap, the Mood structure can be summed up, as in:

- MOOD: Subject + Finite- a verb expressing tense or modality.
- RESIDUE: Predicator + Complement + (Adjuncts).

### **1-2-3-1-1: Modality**

According to Amoussou (2000), modality is “the expression of attitudes, judgments and perspectives” (p.22). It is sub-divided into two parts, viz. Modalisation and Modulation. Modalisation is used to express or argue about the probability or frequency of propositions via the use of modals such as can, may, might, will, etc, whereas Modulation is used to express or argue about the obligation, necessity or inclination of proposals via the use of modals like must, have to, should, ought to, etc. Modality can also be expressed through the use of verbs of knowledge, prediction, and evaluation: seem, believe, guess, foresee,

and approve, etc, evaluative adjectives/adverbs/expressions: luckily, fortunately, to no avail, etc.

### Examples:

-Papa-Nnukwu had to call an umunna meeting.

-Would you know of any herbs for men?

-Perhaps, I should like to see the herbs.

Papa-Nnukwu	had to	call	an umunna meeting
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

Would	you	know of	any herbs	for men?
Finite	Subject	Predicator	Complement	Adjunct: Circumstantial
MOOD		RESIDUE		

Perhaps	I	should	like to see	the herbs
Adjunct: Mood	Subject	Finite: Modal	Predicator	Complement
MOOD			RESIDUE	

### 1-2-3-2: Grammar of Experiential Meaning: Transitivity Analysis

As illustrated above, when people take part in any interactional activity, they relate one with another. However, it would be impossible for them to create relationships without talking about something. There must be a topic, focus, or subject-matter on which their interaction is laid. In this process, the interactants argue using solid ideas or ideological stances to inform, convince, influence, edify, etc. In fact, in this process, one notes that there is transmission of ideas between the interactants. And, this transmission of ideas is made possible

through transitivity or process type. Transitivity, according to Hasan (1988:63), is concerned with:

a coding of the goings on: who does what in relation to whom/what, where, when, how and why. Thus the analysis is in terms of some PROCESS, its PARTICIPANTS, and the CIRCUMSTANCES pertinent to the Process-Participant configuration (Cited in Hubbard 1999:317)

In other words, Halliday (1971) states that:

Transitivity is the set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances; and it embodies a very basic distinction of processes into two types, those that are regarded as due to an external cause, an agency other than the person or object involved, and those that are not. (p. 354)

The utmost function of transitivity is that of “representing processes or experiences like actions, events, processes of consciousness, and relations” (Halliday 1985:53), and the term process is used here in an extended sense to cover “all phenomena... and anything that can be expressed by a verb: event, whether physical or not, state, or relations” (Halliday, 1976:159, cited in Cunanan 2011:72). Systemicists further contend that the “processes” expressed through language are the product of our conception of the world or point of view. As regards this, Halliday gives a clear-cut explanation:

Our most powerful conception of reality is that it consists of “goings-on”: of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause... [T]he clause evolved simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning. This...is the system of TRANSITIVITY. Transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed (Halliday, 1985:101)

Transitivity analysis, as it has been proven, provides means for discovering how certain linguistic structures of a text encode the particular worldview or ideological stance of a writer/speaker. As Fowler notes:

Linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies (Fowler, 1986:27)

Therefore, when one carries out transitivity analysis of a text, one tries to unravel the worldview or ideological stance of its writer via the personae therein by just asking and answering the functional question: Who does what to whom/what under which circumstances? In other words, in traditional terms, the transitivity structure, involves Subject+ Verb+ Object + Adjunct configuration. There are five major process types with their corresponding functional conventions.

### **1-2-3-2-1: Material Processes**

Material processes are processes of DOING in the physical world. They are about concrete, real and tangible actions. Actions involve actors or participants. Participants are realized in nominal groups (Subject and Object). While a process in which there is only one participant is called middle or intransitive (it can be probed with: what did x do?), a process which contains two (or more) participants is called effective or transitive (it can be probed with: what did x do to y?). Material processes include the following participants:

-Actor: It is an obligatory element and expresses the doer of the action. In traditional grammar, it is referred to as subject.

-Goal: It is an optional element and expresses the person (whether animate or inanimate) affected by the process. In traditional terms, it is called direct object.

-Range: when the direct object seems to be closely tied to the verb, or when it is an extension of the process.

-Beneficiary: the participant that benefits from the action or process. There are two types, viz. Recipient, which refers to the participant to whom something is given, and Client, which refers to the participant for whom/ which something is done.

-Agent: the participant that initiates the action or makes something happen.

-Circumstance: provides additional information on the “when, where, how, and why” of the process. The Circumstantial meaning is realized, not in nominal phrases, but as either adverbial phrases or prepositional phrases, and so is subsidiary in status to the process. Circumstance expresses supplementary information, such as place, time, extent, matter, manner, duration, condition, means, etc.

### Examples:

-Harrison cooked African meals for Richard.

-Ugwu sings songs everyday.

-Uncle Ike and Aunty Ada made Chinaza marry Emeka.

Harrison	cooked	African meals	for Richard
Actor	Pr: Material	Goal	Client

Ugwu	sings	songs	everyday
Actor	Pr: Material	Range	Circ: location

Uncle Ike and Aunty Ada	made	Chinaza	marry	Emeka
Agent	Pr: Causative	Actor	Pr: Material	Goal

Of course, it is possible to reverse Actor +Goal in a passive form, placing a Goal at an initial position and Actor at the end of the sentence, such as:

African meals	were cooked	by Harrison	for Richard
Goal	Pr: Material	Actor	Client

**1-2-3-2-2: Mental Processes**

They refer to process verbs which encode meanings of thinking or feeling. There are three classes of mental process verbs: cognition (to think, to know, to understand, etc.), affection (to like, to fear, to hate, etc.) and perception (to see, to hear, etc). They always involve two participants:

-Senser: the participant who thinks, feels or perceives. It could be a conscious human being or an anthropomorphised non-human.

-Phenomenon: what is thought, felt or perceived by the senser.

**Examples:**

-Papa could feel Papa-Nnukwu.

-We had heard this every Christmas.

-He did not know his grandchildren.

Papa	could feel	Papa-Nnukwu
Senser	Pr: Mental	Phenomenon

We	had heard	this	every Christmas
Senser	Pr: Mental	Phenomenon	Circ: location

He	did not know	his grandchildren
Senser	Pr: Mental	Phenomenon

An important feature of mental process clauses is that they can be used to project other clauses; i.e. they can be used to quote or report ideas, as in:

Mama thought      Papa would marry a new wife

Projecting clause

Projected clause

### 1-2-3-2-3: Behavioural Processes

The meanings behavioural processes realize are mid-way between material and mental processes. They involve verbs expressing physiological and psychological meanings. Examples are to dream, to think on, to cough, to scowl, etc. They include the following:

-Behaver: the only one obligatory participant, who is typically a conscious being.

-Behaviour: the participant that functions as a Range: a restatement of the process.

-Phenomenon: the participant that is not a restatement of the process.

#### Examples:

-Uncle Ike would smile.

-Uncle Ike would smile a wry smile.

-Papa-Nnukwu laughed at Papa.

Uncle Ike	would smile
Behaver	Pr: Behavioural

Uncle Ike	would smile	a wry smile
Behaver	Pr: Behavioural	Behaviour

Papa-Nnukwu	laughed at	Papa
Behaver	Pr: Behavioural	Phenomenon

### 1-2-3-2-4: Verbal Processes

They are expressed with verbs like to say, to speak, to tell, to ask, to reply, to call, to declare, etc. A verbal process contains three participants:

-Sayer: the participant responsible for the verbal process.

- Receiver: the beneficiary of the verbal process.

-Verbiage: the nominalised statement of the verbal process; that is to say what is said. It is also referred to as report or quote.

### Examples:

-The man said “Omelora.”

-Papa asked Papa-Nnukwu to repent.

-Richard asked Jomo a question.

The man	said	“Omelora”
Sayer	Pr: Verbal	Verbiage

Papa	asked	Papa-Nnukwu	to repent
Sayer	Pr: Verbal	Receiver	Verbiage

Richard	asked	Jomo	a question
Sayer	Pr: Verbal	Receiver	Verbiage

The particular feat of verbal processes is that they can be used to project, not ideas, but speech or locution, as in:

My new husband	said		baby	defrost	pancakes
Sayer	Pr: Verbal		Actor	Pr: Material	Goal

### 1-2-3-2-5: Being Processes

They are processes that encode meanings about the state of being. There are two types of being processes, viz. Existential and Relational processes.

**1-2-3-2-5-1: Existential processes**

They refer to processes whereby things are just stated to exist or happen. They are always introduced with a dummy “there”, and the copula “to be” or its relatives like: to exist, to arise, to occur, etc. The only obligatory participant is:

-Existent: what is stated to exist.

**Examples:**

-There are fruits on the ground.

-There was a beet salad in the fridge last week.

There	are	fruits	on the ground
	Pr: Existential	Extent	Circ: location

There	was	a beet salad	in the fridge	last week
	Pr: Existential	Extent	Circ: location	Circ: location

**1-2-3-2-5-2: Relational processes**

Relational processes are concerned with the process of being in the world of abstract relations. The types of relational process are quite complex and controversial. For the present analysis, it is sufficient to identify the following two principal process types: the attributive mode in intensive processes and the identifying mode in intensive processes, and note that since only the attributive mode and the identifying mode in intensive processes are of particular relevance to the present study, a detailed explanation of the other types Circumstantial and Possessive is unnecessary here (For further details, see Eggins, 1994:255-7).

An intensive attributive process involves establishing a relationship between two terms where the relationship is expressed by the copula “to be” or a synonym like: to seem, to appear, to become, etc. In the Attributive subtype, a quality, classification or descriptive epithet (Attribute) is assigned to a

participant (Carrier). The Carrier is always realised by a noun or a nominal group. The meaning of an Attributive intensive is that “x is a member of the class a”. In this classification kind of attributive intensive, the Attribute is also a nominal group, typically an indefinite (introduced by a/an). For example, in the clause:

Olanna	is	a good housewife
Carrier	Pr: Intensive	Attribute

In the descriptive attributive intensive, the Attribute is a quality or epithet ascribed to the Carrier, i.e. “x carries the attribute a”. In these attributive intensives, the Attribute is typically an adjective. For instance, in the clause:

Olanna	is	beautiful
Carrier	Pr: Intensive	Attribute

One of the important characteristics of the intensive attributive process is that it cannot be passivized; the Subject commonly coincides with the Carrier, and rarely with the Attribute. The reason why an attributive clause is not reversible in this way is that the intensive attributive mode virtually involves “only one independent nominal participant, the Carrier, with the Attribute functioning to encode the ascription assigned to the Carrier (For more, see Eggins, 1994:257). For instance, it is impossible to reverse the following intensive attributive sentence, “Olanna became angry,” to make “Angry was become by Olanna.” However, there seem to be some exceptions, particularly when the relational process is analyzed in combination with the material process (see Fawcett 1987 regarding the double roles of Agent-Carrier).

An intensive identifying process is a process about defining. The meaning of an identifying intensive is that “x serves to define the identity of y”. In fact, what is being defined is a nominal group, which contains the name. Defining involves two participants:

-Token: the participant that stands for what is being defined.

-Value: the participant that defines.

Both Token and Value are realised by nominal groups. The nominal groups in identifying intensives are usually definite. Unlike intensive attributives, identifying intensives are reversible because they include two independent nominal participants, viz. Token and Value. For example, in the clause:

Odenigbo	is	the most laborious man
Token	Pr: Intensive	Value

The most laborious man	is	Odenigbo
Value	Pr: Intensive	Token

### 1-2-3-3: Grammar of Textual Meaning: Theme Analysis

Theme is the third and last strand of meaning made in a clause. It is as relevant as any of the two previously discussed. It is referred to as the enabling metafunction in Halliday's terms (Cited in Eggins, 1994:273).

Theme, as Eggins states, refers to "The level of organization of the clause which enables the clause to be packaged in ways which make it effective given its purpose and its context" (ibid). In the present researcher's opinion, it refers to the inherent potential the clause deploys to ensure the structural organization of its different constituents cohesively and coherently. The notion of cohesion or/and coherence is not to be ignored here because, as I amply discussed elsewhere (Allagbe, 2009:1-3), what keeps a reader/listener engaged in a text on the track is texture. It helps cohere what the writer/speaker writes or says with itself and with its environment to make it intelligible. Actually, texture is generated in the clause via "the total theme-rheme structure" (Halliday, 1971:331). While theme refers to the starting point for the message: it is what the clause is going to be about, rheme points to the part of the clause in which

the theme is developed. There are three types of theme, viz. topical (experiential), interpersonal and textual.

A topical or experiential theme is the starting point of the clause to which a transitivity function (actor, process or circumstance) is assigned. An interpersonal theme is the point of departure of the clause to which a Mood label (subject, finite, vocative, etc) is given. Pertaining to textual theme, it refers to clause elements which occur in Thematic position which can neither be assigned a Mood label nor a Transitivity label. They play an important role of cohesive work by relating the clause to its context. There are two types of textual elements, namely: continuity adjuncts (e.g. Oh, No, etc) and conjunctive adjuncts (e.g. So, And, etc).

**Examples:**

-Papa-Nnukwu called an umunna meeting.

- I think I will know of some herbs for men.

-And, well, perhaps, I would like to see the herbs.

Papa-Nnukwu	called	an umunna meeting
Actor	Pr: Material	Goal
Topical		
THEME	RHEME	

I think	I	will	know of	some herbs	for men
Adjunct: Mood	Actor	Finite	Predicator	Phenomenon	Adjunct: Circumstantial
MOOD			RESIDUE		
Interpersonal	Topical				
THEME			RHEME		

And	well	perhaps	I	would	like to see	the herbs
Adjunct: Conjunctive	Adjunct: Continuity	Adjunct: Mood	Subject	Finite: Modal	Predicator	Complement
Textual	Textual	Interpersonal	Topical			
THEME				RHEME		

As a general conclusion, what the reader should bear in mind from all that has hitherto been said is that this thesis seeks to describe the lexicogrammar of some sample texts from Adichie's fiction. In doing so, it intends to uncover the various lexicogrammatical pattern choices holding therein; i.e., it seeks to ask and answer this functional question: "What types of meanings does Adichie encode in her fictional texts under study?" However, before answering this question, I need to break it down first for clarity's sake. I also need to recall that there are three types of meanings-Interpersonal, Experiential and Textual - deployed simultaneously in text, and that each type of meaning has its own question which in truth constitutes a part and parcel of the above-posed overall question:

- Interpersonal meaning (Mood): Mood analysis aims at answering this functional question: "What are the role relationships between the personae in the sample texts under scrutiny?" The analysis entails the identification of mood types, modality (Modalisation and Modulation) and adjunct types (circumstantial, mood, comment, polarity vocative, conjunctive and continuity) realized in the text. In fact, Modalisation, as Eggins asserts, is "the expression of the speaker's attitude towards what s/he's saying" (Eggins, 1994:180). This is to say that the Mood analysis, especially Modalisation, of the role relationships between the personae in the selected texts under study can help pinpoint Adichie's tacit attitude towards her writings (and by extension her society).
- Experiential meaning (Transitivity): Transitivity analysis seeks to answer this functional question: "Who does what to whom/what under which

circumstances in the selected extracts?” It involves determining the process types, participants, and circumstances realized in the text. As a matter of fact, transitivity patterns or systems can indicate the certain mind-set or worldview “framed by the authorial ideology” (Fowler, 1986: 138) in literary texts. This means that the transitivity analysis of the various linguistic structures employed by the characters in the literary texts under study can help unearth and understand Adichie’s elusive mind-set, worldview or ideological stance.

- Textual meaning (Theme): Theme analysis intends to answer this functional question: “How are clause constituents structured or organized to achieve cohesion and coherence in the sample excerpts?” In truth, it is through textual meaning that “language makes links with itself and with the situation...” (Halliday, 1971: 329) in order to make sense. This implies that the analysis of textual meaning helps uncover the mechanisms that create a meaningful text. This analysis has to do with the identification of theme-types: topical, interpersonal and textual, realised in the text.

Obviously, the answers to these questions will help contribute to the understanding of the linguistic choices Adichie makes to realize the communicative objectives in the sample passages from her fiction under study. But, for now, this is just a mere presumption. To confirm or disconfirm this presumption, I need to carry out an empirical analysis applying the lexicogrammar theory to text. Here I am going to apply this theory to three extracts from Adichie’s fiction: *Purple Hibiscus* (2003), *Half Of A Yellow Sun* (2007) and *The Thing Around Your Neck* (2009), to see to what extent it can contribute to the understanding of the linguistic choices therein.

## CHAPTER TWO: PRACTICAL ANALYSES OF LEXICOGRAMMATICAL FEATURES IN EXTRACTS FROM CHIMAMANDA NGOZI ADICHIE'S FICTION.

This chapter provides a practical or empirical analysis of lexicogrammatical features in each of the selected extracts from Adichie's fiction. As previously mentioned in the introduction of this dissertation, this analysis is text-centred. It requires and involves working on authentic texts. In fact, this textual analysis follows a two-stage analysis: description and interpretation, suggested by scholars like Geoffrey Leech (1965), Clifford Hill (1987), Leonard Koussouhon (2008), etc. This means that this study starts first with the description of the lexicogrammatical features in each of the chosen excerpts and then proceeds with the interpretation (that will come up in the forthcoming chapter) drawn from the described features. This procedure, in my opinion, is highly effective and objective. Prior to the analysis, I briefly give the summary of the sample texts.

### 2-1-SUMMARY OF THE EXTRACTS

#### 2-1-1: Extract 1 (*Purple Hibiscus*, 2003:67-70)

This text is drawn from the first fictional work by Adichie. In this passage, the writer tells the story of the Achike family back in the village during a Christmas feast. She portrays the Achikes' quotidian life in particular and that of their community in general. The Achikes, especially Papa (Mr. Achike), are depicted to be fervent practising Catholics who abhor and discard anything that has to do with African tradition.

#### 2-1-2: Extract 2 (*Half Of A Yellow Sun*, 2007:72-74)

In this Extract, Adichie informs the reader about a visiting Richard (a white man) to Nsukka (Eastern part of Nigeria), who after a while falls in love with it and everything therein. He meets with the Odenigbos who help him get an

obsequious and African tradition-mocking houseboy called Harrison. He always brags about his skill in European culinary arts, which finally turns out to be a lie. Unlike him, Jomo, the gardener, is rather a calm, solemn and frank fellow. He is honest enough to look at Richard straight in the eyes and tell him that the herbs he is looking for are not meant for writing.

**2-1-3: Extract 3** (*The Thing Around Your Neck*, 2009:169-173)

The third Extract is about *Ofodile Emeka Udenwa* and *Chinaza Okafor*. The former, a doctor, lives and works in the US. After a series of years of stay over there and on his mother's request, he comes back home to marry one of his people. In fact, the marriage is arranged by his mother and the bride's guardians (Uncle Ike and Aunty Ada) before he comes home. So in a couple of two weeks or so the wedding takes place. Once the marriage celebrated, he leaves together with his newly married wife for America. On their arrival, the woman gets to know the other side of the coin. She gets to know that her new husband does not bear his African names (names and surname). She also gets to know that her new husband is a complete divorcee of African tradition when he cogently tells her not to greet people in America according to African standards. He has chosen to bear, as he does justify, new names (English names) in order to find his way in the country and therefore urges her to do the same. Surprisingly, he changes her names to AGATHA BELL.

## 2-2-ANALYSES OF THE EXTRACTS

In this section, I am going to analyse texts lexicographically. Each of the sample texts is split into manageable clauses and each clause is given an identifying number. This lexicogrammatical analysis has three phases, viz. Mood, Transitivity and Theme. Here, the clause constituents of each of the phases are duly counted and systematised. For reason of space, I propose here just a couple of clauses for illustration. (Refer to Appendix for full analysis).

### 2-2-1: Extract 1

#### 2-2-1-1: Mood Analysis

Mood analysis entails the identification of Mood types, Modality and Adjunct types deployed in the text.

##### 2-2-1-1-1: Mood Types

Table 2.2.1.1: Distribution of Mood types in Extract 1.

Mood Types	Declaratives	Interrogatives	Modulated Interrogatives	Imperatives	Minor clauses
	92	01	00	08	03
Percentage	88.46%	00.96%	00%	07.69%	02.88%

Table 2.2.1.1: Distribution of Mood types in Extract 1.

The figures above epitomize the distribution of Mood types in Extract 1. The Mood structure of the extract displays a total number of 104 clauses. 92 are declarative functioning as statements of information, which in truth situate the reader as regards the role relationships and power relations prevailing between the personae engaged in the interactional activities that make up the text. The choice of the Mood structure of imperative instead of that of modulated interrogative, for instance, can be suggestive of an interactional situation where the participants have unequal power relations; i.e., a face-to-face situation where someone is repeatedly giving overt orders to his/her subordinates. Will selections in modality enhance this?

### 2-2-1-1-2: Modality

Here, only the finite modal operators are counted and systematised.

Table 2.2.1.2: Distribution of Modality in Extract 1.

Modality Types	Modalisation	Modulation
	08	05
Percentage	61.53%	38.46%

Table 2.2.1.2: Distribution of Modality in Extract 1.

In this passage, 13 selections in modality are made. On the one hand, the presence of modulation (05) in this text implies that the writer via the participants engaged in the text is presenting the reader with what she is encoding as factual information and the presence of modalisation (08) indicates, on the other, that she is quite uncertain of the factuality of her information. This actually is paradoxical. But, remember that I said earlier that modalisation is the expression of the speaker's attitude towards what s/he's saying. If this is true, it can then be said that Adichie's attitude towards what she is saying (via the personae) in this text is that of uncertainty; an uncertainty that makes her question or criticise relentlessly everything around her.

By the way, note that modalisation is not expressed only with finite modal operators. It can also be expressed with Adjuncts. Will selections in Adjuncts add to Adichie's uncertainty?

### 2-2-1-1-3: Adjuncts

Table 2.2.1.3: Distribution of Adjuncts in Extract 1.

Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive	Continuity
	06	00	10	01	53	41	03
Percentage	05.26%	00%	08.77%	00.87%	46.49%	35.96%	02.63%

Table 2.2.1.3: Distribution of Adjuncts in Extract 1.

The answer to the question posed above is affirmative. It is so because the apparent use of adverbial properties, especially circumstances of manner, in the

text helps in some way to reinforce the writer's tacit attitude. Therefore, Adichie can be said to denounce in the current extract via the Mood structure an interpersonal unrest between a son (an extremist Christian) and his father (a moderate traditionalist).

### 2-2-1-2: Transitivity Analysis

Transitivity analysis involves determining the process types, participants, and circumstances realized in the text. The table below presents the process types in the extract. Note that circumstances are dealt with in a different sub-section.

Table 2.2.1.4: Distribution of Process types in Extract 1.

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	76	12	04	19	00	07	00	01	01
Percentage (%)	63.33	10	03.33	15.83	00	05.83	00	00.83	00.83

Table 2.2.1.4: Distribution of Process types in Extract 1.

Extract 1 comprises all in all 120 processes. Material processes rank first. They are 76 in number. Verbal processes come next. There are 19 verbal processes in the text. Also, there are 12 mental processes, 07 intensive processes, 04 behavioural processes, 01 possessive process, 01 causative process, 00 existential process and 00 circumstantial process. Note that this analysis will hinge orderly on the first four prominent process types; I mean material, verbal, mental and intensive processes, in the extract.

#### 2-2-1-2-1: Material Processes

The material processes in this excerpt involve 76 processes and can be grouped into two types. The first type is transitive. It consists of processes which express tangible and concrete actions. In the present extract, 56 transitive material processes are identified. Here are some of them:

1-“When we had made the sign of the cross”

2-“an outer silence enveloped us all...”

3-“don’t touch any food”

4-“but God will protect you”

5-“You will also share my tea and bread with me”

The transitive description of the clauses is given below:

When	we	had made	the sign of the cross
	Actor	Pr: Material	Goal

an outer silence	enveloped	us all
Actor	Pr: Material	Goal

don’t touch	any food
Pr: Material	Goal

But	God	will protect	you
	Actor	Pr: Material	Goal

You	will also share	my tea and bread	with me
Actor	Pr: Material	Goal	Circ: Accompaniment

From the sample clauses given above, it is evident that transitive (material) processes express tangible and concrete actions. The actions in the clauses above are “had made”, “enveloped”, “don’t touch”, “will protect” and “will also share”. They are carried out by both animate and inanimate Actors on human and non-human Goals. The animate Actors are “we”, “they”, “God” and “you”. The inanimate Actor role is played by “an outer silence”. Also, in the third clause, the Actor is ellipsed. The Goals in the clauses are “the sign of the cross”, “us all”, “any food”, “you” and “my tea and bread”. Only “the sign of the cross” and “any food” are non-human. Note the presence of the circumstantial property in the fifth clause. The transitivity description of the transitive material clauses

illustrated above in a sense shows a situation whereby someone or something effectively acts on someone or something. In fact, this brief description gives insight into what the overall text is all about. The main theme here developed is the interpersonal unrest between a son and his father, the clash between modernism and tradition. The former is an extremist, disdainful and vindictive Christian and the latter a moderate, respectful and kind traditionalist. Mr. Achike's extremist approach to Christianity makes him see things either in white or black. This perception is brought to limelight through the unravelling of the material processes in the text.

Note that this extract is knit around a few number of participants (Papa, Mama, Pap-Nnukwu, Jaja, the villagers, etc) and that most of them are animate. However, the prominent of the participants is the Actor. The Actor roles are mostly expressed with anaphoric reference items such as: "I", "He", "She", "We", "You" and "They". But, only "I", "He" and "We" are recurrently employed throughout the text. In this extract, "I" is used to refer either to the narrator (Kambili), Papa (Mr. Achike) or Ogbunambala (the man who visits when the Achikes are about to make their morning devotion), "He" refers either to Papa, Ogbunambala, Jaja or Papa-Nnukwu and "We" refers to the narrator and her family (i.e., the Achikes) and the narrator and her brother, Jaja. Also, the choice of lexical items like: "God", "Ogbunambala", "Oye Abagana", etc, is culture-specific.

The second type is middle or intransitive. It designates material processes whose actions do not affect anybody or anything. 20 of this type are discovered in the text under study. The subsequent clauses are some of this category:

1-"Guests arrived at dawn here"

2-"The man retreated"

3-"as long as he (Papa-Nnukwu) converted", etc.

Guests	arrived	at dawn here
Actor	Pr: Material	Circ: Manner

The man	retreated
Actor	Pr: Material

as long as	he (Papa-Nnukwu)	converted
	Actor	Pr: Material

### 2-2-1-2-2: Verbal Processes

This text exudes a total number of 19 verbal processes. These processes are encoded in verbs like: “said”, “asked”, “spoke” and “had told”, with the verb “said” employed 11 times. Note that 18 processes are finite and only 01 is non finite. None of the verbs identified is modulated. It should also be stressed that this passage is about speech quoting. The verbal acts are text-internal. This implies that the writer allows the personae to freely voice out their thoughts, mind, etc, in the text. And this makes one wonder whether this passage is not a record of spoken conversations. This suspicion is further enhanced by other features such as the writer’s recurrent use of specific personal pronouns (especially the generic “you”), proper nouns and even vocatives as Sayers (for example, the Sayers “He”, “Papa” and “Papa-Nnukwu” in the clauses above), and also the use of most of the verbiages as projected clauses. For instance, in the clauses:

1-“He (Ogbunambala) spoke English with an Igbo accent”

2-“How are you both?” Papa asked.

3-“Fine” we said.

He (Ogbunambala)	spoke	English	with an Igbo accent
Sayer	Pr: Verbal	Verbiage	Circ: Manner

How are you both?	Papa	asked
Verbiage	Sayer	Pr: Verbal

Fine	we	said
Verbiage	Sayer	Pr: Verbal

### 2-2-1-2-3: Mental Processes

This passage has a fewer number of mental processes compared to Extracts 2 and 3. It has only 12 mental processes which encode meanings of thinking, knowledge, feeling and perception. In fact, all the processes notified in this passage fall into the three categories of mental processes, viz. Cognition, Perception and Affection, propounded by Halliday. The processes are “could hear”, “want to see”, “liked”, “want”, “imagined”, “did not know”, “Remember”, “had heard”, “did not know”, “did not know” “wanted to see” and “did not like”. The distinct feature of the mental processes in this text is that all of them are finite. In addition, seven (07) of the processes are in the simple past and one (01) process is modulated. It should also be noted that the most predominant of the three aforementioned categories is Cognition (05), and that all the Sensers: “I”, “I”, “Papa”, “I”, “he”, “God”, “(You)”, “We”, “he”, “we”, “he” and “I”, in the processes are conscious beings. Besides, almost all the processes serve to project other clauses. To illustrate all that has been said so far, some clauses are ticked out:

1-“Papa liked it”

2-“I don't like to send you to the home of a heathen”

Projecting clause

Projected clause

Papa	liked	it
Senser	Pr: Mental	Phenomenon

I	don't like		to send	you	to the home of a heathen
Senser	Pr: Mental		Pr: Material	Goal	Circ: Location

### 2-2-1-2-4: Intensive Processes

In this text, there are only seven (07) intensive processes of which only two are modulated. Two salient factors characterise this extract. First, most of the processes (05) are expressed with “be” in simple present tense and simple past tense, and the rest with “sounded” and the strong verb form “could”. Second, all the processes are attributive. Four (04) of the processes have adjectives as attributes, two (02) with no visible but tacitly understood attributes (Clauses 4 and 90) and one (01) with the past participle of the verb “break” as attribute. As regards the participant roles, it is noted that four (04) of the Carriers are conscious beings (“you”, “he”, etc) while the remainder; i.e., the other three (03), are inanimate items (for example, “the silence”, “the flames”). For example, in the clauses:

1-“the silence was broken”

2-“he must have been awake for hours”

the silence	was	broken
Carrier	Pr: Intensive	Attribute

He	must have been	awake	for hours
Carrier	Pr: Intensive	Attribute	Circ: Extent

### 2-2-1-2-5: Circumstantial Properties

Table 2.2.1.5: Distribution of Circumstances in Extract 1.

Circumstantial Properties	Location	Extent	Manner	Cause	Accompaniment	Matter	Role
	27	04	13	04	03	00	01
Percentage (%)	51.92	07.69	25	07.69	05.76	00	01.92

Table 2.2.1.5: Distribution of Circumstances in Extract 1.

The statistics above reveals that Extract 1 encloses all (except one: 'Matter') circumstantial types. It is also noted that there is an uneven distribution of these circumstances in the passage. Here, only the predominating circumstantial types are considered. Therefore, only location and manner will be analysed.

Circumstances of location embody both spatial and temporal properties. In this passage, there are 15 spatial circumstances and 12 temporal ones. Note that all the spatial properties in this passage are prepositional phrases and they all refer to places, positions and directions. As regards the temporal circumstances, some of them are one-word adverbs and others are prepositional phrases. They are all used to shape the time framework beclouding the events narrated in the text. Table 2.2.1.5.1 presents how circumstances of location are distributed in the text.

Circumstances of location	
Spatial	Temporal
1-from the main living room	1-now
2-around the table	2-this year
3-on the floor	3-now
4-at Oye Abagana	4-Finally
5-around him	5-finally
6-at the door	6-every Christmas
7-from the psalms	7-before....Apostles' Creed
8-from the ungodly people and forces	8-many times
9-from hell	9-At the end
10-this afternoon	10-always
11-to your grandfather's house	11-never
12-in the thatch shrine in his yard	12-never
13-to the home of a heathen	
14-in a drawer	
15-to his side	

Table 2.2.1.5.1: Occurrences of Circumstances of location in Extract 1.

Just like temporal properties, circumstances of manner contain both one-word adverbs (02) and prepositional phrases (11). They help to describe and qualify the attitudes, manners, postures of the characters in the text. Table 2.2.1.5.2 gives account of this.

Circumstances of manner	
One-word adverbs	Prepositional phrases
1-Simply 2-gently	1-with dawn here 2-on her knees 3-in the forceful tone 4-by their titles 5-with an Igbo accent 6-with extra vowels 7-shrouding us 8-in our own words 9-in accordance with His will 10-by his grandchildren 11-through Kevin....slimmer wads

Table 2.2.1.5.2: Occurrences of Circumstances of manner in Extract 1.

### 2-2-1-3: Theme Analysis

Theme analysis comprises the identification of theme-types: topical, interpersonal and textual, realised in the text.

Table 2.2.1.6: Distribution of Theme types in Extract 1.

Theme Types	Topical	Interpersonal	Textual
	98	05	38
Percentage (%)	69.50	03.54	26.95

Table 2.2.1.6: Distribution of Theme types in Extract 1.

The table above indicates how the three theme-types are distributed in Extract 1. This analysis shows an uneven distribution of the theme-types. There are 98 topical (including 03 marked themes: “Finally”, “Finally” and “At the end” in clauses 65, 66 and 71 respectively), 05 interpersonal and 38 textual themes. The predominance of topical themes accounts for the multitude of thematic elements knit together in the text. In fact, a thorough count of the themes in the present passage gives an alarming number. The number is 141. However, the text is knit around a limited number of themes classified into two categories, namely: proper nouns (Papa, Mama, Papa-Nnukwu, Jaja, Kambili, Kevin, God, etc) and noun phrases (an outer silence, our voices, the member of our umunna, etc). Note that the writer uses repeatedly specific personal pronouns to refer to these items throughout the text. This is to say that the

identified topical themes in the passage are encoded in a finite number of proper nouns and noun phrases, and that where proper nouns or noun phrases are not used specific personal pronouns are used in their stead.

It is of great importance too to mention the presence of interpersonal themes in this text though they are restricted in number. There are five interpersonal themes in this text, namely: “PERHAPS”, “KAMBILI AND JAJA”, “AS USUAL”, “NEVER” and “GENTLY” in clauses 46, 74, 80, 107 and 116 respectively. “Perhaps”, “As usual” and “Never” are mood adjuncts, “Kambili and Jaja” is a vocative adjunct and “Gently” is a comment adjunct. In clauses 74 and 80, the interpersonal themes are expressed with a modal finite, as in:

74-KAMBILI AND JAJA, you will go this afternoon to your grandfather's house”.

80-“And, AS USUAL, you will stay not longer than fifteen minutes”.

These clauses are in modulated imperative mood; they tend to express an indirect sort of order. The use of vocative implies that close ties exist between the addresser and the addressees, a father and his children. Also, the mood implies usuality. The presence of interpersonal themes denotes, as it has just been exemplified, that there are traces of spoken mode in the text. Hence, this text can be said to be a spoken one.

In addition, the analysis of textual themes confirms the presence of written mode in the text. This is true because it is only in a rehearsed written text that one easily finds so many textual themes, given that in spoken texts textual properties “might or might not appear” (Eggins, 1994:291). In this text, 38 textual themes are discovered of which only 03 continuity ones (“Hei”, “Yes” and “Yes” in clauses 41, 82 and 117 correspondingly) are notified. Note that the presence of continuity adjuncts, though restricted in number, in the present text is indicative of a spoken dialogue or conversational structure. The remainder, I mean conjunctive themes, are encoded mainly in “as”, “if”, “when”, “and”,

“that”, “as long as”, “ever since”, “because”, “for”, “than”, “but”, “so strong”, etc. The presence of these elements in the text is, as mentioned earlier, suggestive of a rehearsed written text.

In fact, lexicogrammatically, the identified conjunctive relations together with the continuity ones create texture in the text. Remember that texture acts as a binding element that sticks all the various constituents of the text together cohesively. It also ensures the coherence of the text with its environment or area of focus. In brief, texture (the presence of which is the result of a careful plan of the rhetorical organization of the text in terms of the choice or selection of words and structures in function with its purpose) is what makes the present text cohesive and coherent or, in other words, a complete linguistic message. The studied text can then be said to be cohesive for the reason that it displays in its midst logical order and unity and coherent because it fits perfectly into a given context. And, this, without doubt, is what ensures its intelligibility. In view of this, it can be concluded that this text is a blend of a monologic written and spoken text.

## 2-2-2: Extract 2

### 2-2-2-1: Mood Analysis

#### 2-2-2-1-1: Mood Types

Table 2.2.2.1: Distribution of Mood types in Extract 2.

Mood Types	Declaratives	Interrogatives	Modulated Interrogatives	Imperatives	Minor clauses
	120	05	02	02	08
Percentage	87.59%	03.64%	01.45%	01.45%	05.83%

Table 2.2.2.1: Distribution of Mood types in Extract 2.

According to the table above, the Mood structure of Extract 2 exudes a total number of 137 clauses. Out of these clauses, 120 are declarative functioning as statements of information. The choice of the Mood structure of interrogative is indicative of a spoken dialogue; an interactive talk in which the participants actively and effectively ask and answer questions. This is confirmed by the use of the generic “you” which is common in any dialogic conversation. Also, since no talk is free from the influence of tenor continua, viz. power, affective involvement, and contact (Cate Poynton, 1985 cited in Eggins, 1994:64), it should be borne in mind that the selection of the Mood structure of imperative or modulated interrogative by the personae in the text is an indicator of power. Selections in modality can also suggest power relations.

#### 2-2-2-1-2: Modality

Here, only the finite modal operators are counted and systematised.

Table 2.2.2.2: Distribution of Modality in Extract 2.

Modality Types	Modalisation	Modulation
	03	05
Percentage	37.50%	62.50%

Table 2.2.2.2: Distribution of Modality in Extract 2.

Unlike in the first passage, this passage displays an inferior number of modality items. 08 selections in modality are identified in the text. However, it should be noted that there is an equal number of selections in modulation in Extracts 1 and 2. These selections simply imply obligation or necessity. Here, the writer depicts a scenario where the principal personality (Richard, a white man and boss), who ordinarily is expected to be in position of power, is reduced to a mere indigent. This, as I have said, reveals the writer's tacit attitude towards the order of things in her society. Also, the selections in modalisation tend to dispel a sweeping assertion according to which white people always look down on Africa, her ways and tradition.

Looking at Adichie's selections in Adjuncts can as well inform on her attitude towards her writings.

### 2-2-1-1-3: Adjuncts

Table 2.2.2.3: Distribution of Adjuncts in Extract 2.

Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive	Continuity
	06	03	21	01	61	44	07
Percentage	04.19%	02.09%	14.68%	00.69%	42.65%	30.76%	04.89%

Table 2.2.2.3: Distribution of Adjuncts in Extract 2.

The distribution of adjuncts in this excerpt is uneven and majority of them are circumstantial properties. Remarkably, the foregrounded circumstances of manner in this text tend to boost the participants' posture and as a result the writer's. The presence of "vaguely", "extravagantly", "in his solemn manner", etc, in the text confirms this.

## 2-2-2-2: Transitivity Analysis

Table 2.2.2.4: Distribution of Process types in Extract 2.

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	61	22	07	15	02	25	01	01	00
Percentage (%)	45.52	16.41	05.22	11.19	01.49	18.65	00.74	00.74	00

Table 2.2.2.4: Distribution of Process types in Extract 2.

The table above indicates that this passage contains 61 material processes, 25 intensive processes, 22 mental processes, 15 verbal processes, 07 behavioural processes, 02 existential processes, 01 circumstantial process, 01 possessive process and 00 causative process. It is noteworthy that material processes (61) predominate over other process types followed by intensive processes (25) and mental processes (22). Verbal processes (15) are not to be neglected too. Hence, the analysis that follows will bear on those process types only.

### 2-2-2-2-1: Material Processes

Unlike the first extract where 76 material processes are discovered, this extract contains 61 material processes. Just like the first extract, these processes fall into two categories, namely: transitive (35) and middle or intransitive (26). But, for reason of space, only the transitive category will be exemplified here. Some of the transitive material processes in the text are the following:

1-“When he (Richard) visited Olanna and Odenigbo”

2-“her attention flattered him”

3-“Oh, I make any salad of your country very good...”

4-“Now, he has pregnant the wives”

When	he (Richard)	visited	Olanna and Odenigbo
	Actor	Pr: Material	Goal

her attention	flattered	him
Actor	Pr: Material	Goal

Oh	I	make	any salad of your country very good
	Actor	Pr: Material	Goal

Now	he	has pregnant	the wives
Circ: Location	Actor	Pr: Material	Goal

As it can be seen, the processes illustrated above are concrete actions. The actions are “visited”, “make” and “has pregnant”. Here, both human and non-human Actors act on animate and inanimate Goals. The human Actors are “he (Richard)”, “her attention” “I” and “he”. The Goals in the clauses are “Olanna and Odenigbo”, “him”, “any salad of your country”, and “the wives”. Also, there is a circumstantial property in the fourth clause.

Note that this extract, as its transitivity description depicts, has a limited number of participants: Actors and Goals. The participants are both animate and inanimate. All in all, the Actor roles are precisely encoded in 11 items, namely: “he (Richard)”, “her (Olanna’s) attention”, “she (Olanna)”, “I (Harrison)”, “his (Harrison’s) face”, “most Nigerians”, “Jomo”, “they (the fallen fruits), “My brother”, “the dibia” and “it (the herb)”. However, I have to emphasise that the use of items like “he”, “she” “you” and “I” is anaphoric. From the point of view of discourse-semantics, one can only decode a reference item by making recourse to its antecedent in the text; as a result the interpretation of such an item is textual. Also, the use of lexical items like “most Nigerians”, “My brother” and “the dibia” is culture-specific. This implies that one has to make recourse to the context of situation (register) or/and context of culture (genre) before one can really understand or interpret such items. Hence, there is no doubt that context is determinant in understanding and interpreting text.

## 2-2-2-2-2: Intensive Processes

There are 25 intensive processes in Extract 2. The noticeable remark about these processes is that they are mainly encoded in “be” which is used both in simple present (is and are) and past tense (was). Out of the 25 processes notified, “be” appears 18 times. Other minor intensive processes according to the number of times they appear in the text are: “turned out to be” (01), “turned out” (01), “appeared” (01), “sounded” (01), “stood” (01), “smelt” (01) and “felt” (01).

Pertaining to the distribution of the 25 processes, 18 are attributive and 07 identifying. The participants involved; i.e., the Carriers, in the attributive processes are a mixture of specific personal pronouns (E.g. It), proper nouns (Harrison, for instance) and noun phrases (A crimson best stew, for example), and the attributes are adjectives and the past participle of verbs. The following examples illustrate this:

1-“it was sparse...”

2-“The house was filled with a suitable silence”

It	was	sparse
Carrier	Pr: Intensive	Attribute

The house	was	filled	with a suitable silence
Carrier	Pr: Intensive	Attribute	Circ: Manner

All the participants, except one, involved in the identifying processes have non-human Values. And that identifying process is passivized. The clauses presented below reflect all this:

1-“Richard often smelt the over-sweetness of their rotting”

2-“I am interested in African herbs...”

Richard	often	smelt	the over-sweetness of their rotting
Token		Pr: Intensive	Value

I	am interested in	African herbs
Value	Pr: Intensive	Token

### 2-2-2-2-3: Mental Processes

This text encloses 22 mental processes. These processes are expressed with verbs such as “feel”, “like”, “know”, etc, and all of them, except one, are finite. Also, a limited number of these processes are modulated. However, they fall into the three categories mentioned before. Of the three categories of mental processes, Cognition (08) is leading expressed chiefly with the verb “know”. Note that the participants in this text are humans and that a great number of the phenomena are projected clauses. On the contrary, these processes can be said to serve mainly as projecting clauses. The clauses below are used for illustration:

1-“Yes, but I mean vegetables for sickness.”

2-“I want            take the fruit to Harrison”

Projecting clause

Projected clause

Yes	but	I	mean	the fruit	for sickness
		Senser	Pr: Mental	Phenomenon	Circ: Cause

I	want		take	to Harrison
Senser	Pr: Mental		Pr: Material	Circ: Location

### 2-2-2-2-4: Verbal Processes

Unlike the first, this extract has 15 verbal processes expressed with verbs like “said”, “told”, “asked” and “gestured”. Of the verbs, the leading is “said”. It appears 09 times. Also, all of these verbs, except one, are finite and only one is

modulated. Just like the first extract, this extract exudes that the writer quotes the personae's speeches or locutions. These speeches or locutions are one vivid attribute of spoken mode in the text. This is not untrue as the verbal acts identified take place directly in the passage. The writer's recourse to oral verbalisation corroborates what I said before; this passage is a record of spoken conversations. This assertion is confirmed by the writer's use of specific proper nouns, personal pronouns as Sayers and projected clauses as verbiages. The subsequent clauses exemplify this:

1-“so he said, ‘Yes’.”

2-“‘Herbs’ Richard gestured vaguely”

So	he	said	Yes
	Sayer	Pr: Verbal	Verbiage

Herbs	Richard	gestured	vaguely
Verbiage	Sayer	Pr: Verbal	Circ: Manner

### 2-2-2-2-5: Circumstantial Properties

Table 2.2.2.5: Distribution of Circumstances in Extract 2.

Circumstantial Properties	Location	Extent	Manner	Cause	Accompaniment	Matter	Role
	35	00	14	10	01	00	02
Percentage (%)	56.45	00	22.58	16.12	01.61	00	03.22

Table 2.2.2.5: Distribution of Circumstances in Extract 2.

The table above shows how circumstantial properties are distributed in the second passage: 35 location, 14 manner, 10 cause, 02 role and 01 accompaniment. Extent and matter are absent. Just like the first text, this text displays an unequal distribution of circumstances and the most leading circumstantial types are location and manner. This analysis will focus on location and manner only.

This study unveils that this text involves the two categories of location. Approximately, the number of spatial (22) doubles that of temporal (13). Almost all the spatial properties are prepositional phrases and they help to indicate places, positions or directions. Temporals also are of two types, viz. one-word adverbs and prepositional phrases. They all help to shape chronologically the time framework of the various events in the extract. Table 2.2.2.5.1 shows the distribution.

Circumstances of location			
Spatial		Temporal	
1-in the living room	13-aside	1-formerly	13-Now
2-at home	14-on the lawn	2-later	
3-in the yard	15-in Nsukka	3-The next day	
4-below his knees	16-down	4-the next	
5-at the beginning of each conversation	17-in his stomach	5-now	
6-in the 'specialty vegetable' stall	18-to dibia	6-that first day	
7-next to his rice the following evening	19-there	7-newly	
8-from an American recipe for potato-stew	20-in front of him	8-during the previous night	
9-next to the chicken	21-to his watering	9-often	
10-in the Medical Centre	22-indoors	10-always	
11-from the witch doctor		11-everyday	
12-at the window		12-before	

Table 2.2.2.5.1: Occurrences of Circumstances of location in Extract 2.

Circumstances of manner are 14 in number. The analysis exudes two categories: one-word adverbs and prepositional phrases, used to describe and qualify the participants' attitudes, manners, postures, etc. Table 2.2.2.5.2 presents these categories.

Circumstances of manner	
One-word adverbs	Prepositional phrases
1-instantly	1-with a suitable silence
2-extravagantly	2-twice a week
3-frighteningly	3-with unconcealed pride
4-vaguely	4-with the beet of salad
5-tunelessly	5-with his excessive love for all things non-Nigerian
6-straight	6-in his solemn manner
	7-humming tunelessly
	8-like their houseboy, Ugwu

Table 2.2.2.5.2: Occurrences of Circumstances of manner in Extract 2.

### 2-2-2-3: Theme Analysis

Table 2.2.2.6: Distribution of Theme types in Extract 2.

Theme Types	Topical	Interpersonal	Textual
	108	11	43
Percentage (%)	66.66	06.79	26.54

Table 2.2.2.6: Distribution of Theme types in Extract 2.

The figures above reveal that the second extract contains all in all 162 themes. Also, just like the first extract, this extract portrays an unequal distribution of the theme-types. Topical themes rank first with a sum total figure of 108 (including 03 marked ones: “later”, “The next day” and “Now” in clauses 30, 41 and 117 in the same order) followed by textual themes which total 48 and finally by interpersonal themes which total 11. As I have said, the high proportion of topical themes accounts for the multitude of thematic elements knit together in the text. Nevertheless, the text is knit around a limited number of themes categorised into two: proper nouns (Richard, Olanna, Harrison, Jomo, etc) and noun phrases (The house on Imoke Street, Nigerian food, etc). I recall here that the writer uses specific personal pronouns to refer to these items throughout the text. In other words, most of the topical themes, more than half, are encoded in specific personal pronouns.

Eleven (11) interpersonal themes are identified in this text. These are “YES”, “ONLY”, “SAH”, “IN FACT”, “HARRISON”, “SAH”, “OF COURSE”, “WOULD”, “YES”, “YES” and “COULD” in clauses 12, 15, 48, 50, 57, 71, 73, 101, 103, 108 and 120 in the same order. The use of vocatives and mood adjuncts and modalised finites by the personae in this passage gives an insight into the mode of language they adopt and the power relations underlying their interaction.

Moreover, the textual themes in the present text total 43. This number is considerably huge as it draws attention to the mode of language characterising the text. Out of the 43 textual themes, only 05 are continuity ones (“Okay”,

“Oh”, “Yes”, “Oh” and “Oh” in clauses 55, 65, 67, 90 and 108 in the same order). The conjunctive ones are encoded in “and”, “when”, “al/though”, “so”, “in case”, “because”, “but”, “which”, “that”, “if only”, “as if”, “By the way”, etc. While the presence of continuity themes in the passage is suggestive of a spoken dialogue that of conjunctive ones is evocative of a written text. Note that both types function to ensure the cohesiveness of the text: a text with combined features of written and spoken text.

## 2-2-3: Extract 3

### 2-2-3-1: Mood Analysis

#### 2-2-3-1-1: Mood Types

Table 2.2.3.1: Distribution of Mood types in Extract 3.

Mood Types	Declaratives	Interrogatives	Modulated Interrogatives	Imperatives	Minor clauses
	148	12	00	05	10
Percentage	84.57%	06.85%	00%	02.85%	05.71%

Table 2.2.3.1: Distribution of Mood types in Extract 3.

Unlike the other extracts, this extract has the highest figures of clauses. Its Mood structure reveals that it contains 180 clauses. 148 are declarative functioning as statements of information. The use of Interrogatives (12) simply implies that there is an active and effective talk between at least two persons, and that they from time to time ask and answer questions. One of the apparent traits of a spoken dialogue notified in the text is the generic “you”. The choice of the Mood structure of imperative (04) can also be indicative of a spoken text; a text in which someone is repeatedly giving overt orders to his/her subordinates. Unlike imperatives, modulated imperatives (06) show a rather moderated sort of instructions. In any case, the stake is the role relationships and power relations between the interactants. The selections in modality can also give insight into how power elusively tinctures the social role relationships between interactants.

#### 2-2-3-1-2: Modality

Here, only the finite modal operators are counted and systematised.

Table 2.2.3.2: Distribution of Modality in Extract 3.

Modality Types	Modalisation	Modulation
	14	08
Percentage	63.63%	36.36%

Table 2.2.3.2: Distribution of Modality in Extract 3.

The figures above show how modality is distributed in Extract 3. There are 22 selections in modality: 14 in modalisation and 08 in modulation. The selections in modalisation are used by the narrator, Chinaza Agatha Okafor, and the other personalities in the present text to express some degree of certainty, probability and usuality. What is of interest here is modulation. The selections in modulation here indicate a certain degree of obligation. The narrator is obliged by her guardians to marry a man, Ofodile Emeka Udenwa, based in US. They have only met for two weeks or so before they wed. Back in US, she gets to know who exactly her new husband is, a real divorcee of African tradition. Note that Ofodile too is obliged to get dissolved into the US society in order to find his way through. The selections in modulation attest all this. Will selections in adjuncts foreground this?

### 2-2-3-1-3: Adjuncts

Table 2.2.3.3: Distribution of Adjuncts in Extract 3.

Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive	Continuity
	08	03	07	00	89	39	05
Percentage	05.29%	01.98%	04.63%	00%	58.94%	25.82%	03.31%

Table 2.2.3.3: Distribution of Adjuncts in Extract 3.

Just like in the other texts, adjuncts are not evenly distributed in this text. The use of circumstantial properties, especially circumstances of manner, in the current passage foregrounds the writer's attitudes towards the influence of society, especially the family, over/on an individual.

### 2-2-3-2: Transitivity Analysis

Table 2.2.3.4: Distribution of Process types in Extract 3.

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	94	20	05	28	01	31	01	08	00
Percentage (%)	50	10.63	02.65	14.89	00.53	16.48	00.53	04.25	00

Table 2.2.3.4: Distribution of Process types in Extract 3.

Statistically, 94 material processes, 31 intensive processes, 28 verbal processes, 20 mental processes, 08 possessive processes, 05 behavioural processes, 01 existential process, 01 circumstantial process and 00 process are notified in this extract. Note that the four dominating processes here are the same processes drawn from the two extracts analysed previously. However, the sum total processes of this text outnumber largely those of the other texts. The reason for this is that this extract is the lengthiest of the three.

Just like what I did in the other extracts, only the four dominating processes, I mean material, intensive, verbal and mental processes, are going to be systematically dealt with here.

### 2-2-3-2-1: Material Processes

This extract consists of 94 material processes. Amongst them, 53 are transitive and 41 are intransitive. But, only the transitive processes will be demonstrated here. Four examples of transitive processes are the following:

1-“He handed me the phone”

2-“when the Super Eagles won the soccer gold at the Atlantic Olympics”

3-“We raise you as our own”

4-“You will get used to it, baby”

He	handed	me	the phone
Actor	Pr: Material	Beneficiary	Goal

when	the Super Eagles	won	the soccer gold	at the Atlantic Olympics
	Actor	Pr: Material	Goal	Circ: Location

We	raise	you	as our own
Actor	Pr: Material	Goal	Circ: Role

You	will get used to	it	baby
Actor	Pr: Material	Goal	

From the transitivity description of the clauses above which is a representative datum of the whole textual analysis, it is evident that material processes are the sole vector of actions par excellence. The actions vehicled by the processes in the sample clauses are “handed”, “won”, “raise” and “will get used to”. The Actor roles are played by human subjects and the Goal roles are played by both animate and inanimate items evidenced by the following: Actors: “he”, “the Super Eagles”, “We” and “You”, and Goals: “the phone”, “the soccer gold”, “you” and “it”. Both the second and third clauses involve circumstantial elements, viz. “at the Atlantic Olympics” and “as our own” respectively.

As said earlier, the description above is representative for it belongs as a part to the whole. From this axis, a generalised view as regards what the whole text entails is easy to make. For instance, this textual analysis, just like the description above mirrors, portrays a restricted number of participants: Actors and Goals. The participants are both animate and inanimate. But animate participants are prevalent. Note that the participant roles here are expressed with anaphoric reference items such as: “He”, “we”, “it”, “I”, “they”, “you” and “she”, and context-specific items like: “the kind of smile”, “the perfect husband”, “the Super Eagles”, “Uncle Ike”, “Shirley”, “A woman with hair the colour of metal”, etc.

### **2-2-3-2-2: Intensive Processes**

Compared to other sample texts, this text displays a huge number (31) of intensive processes of which only 04 are modulated (“would sound”, “could be”, “will be” and “have to be”). Remarkably, most (not to say all) of the processes are encoded in “be” in simple present tense (am, is and are), simple past tense (was and were), present perfect (have been) and simple future tense (will be). In

fact, out of the 31 processes, “be” comes up 29 times. The remaining 02 processes are expressed with “crackled with” and “would sound”.

Regarding how the 31 processes are dispatched in the passage, the following is noted: 22 attributive and 09 identifying processes. The participants involved; i.e., the Carriers, in the attributive processes are a blend of personal pronouns (E.g. She, What), proper noun (Uncle Ike and Aunty Ada, for instance. There is only one proper noun) and noun phrases (The voice at the door, for example), and the attributes are adjectives and the past participle of verbs. The following examples illustrate this:

1-“Uncle Ike and Aunty Ada would sound warm”.

2-“What could be better?”

Uncle Ike and Aunty Ada	would sound	warm
Carrier	Pr: Intensive	Attribute

What	could be	better?
Carrier	Pr: Intensive	Attribute

Likewise, the participants; i.e., the tokens, in the 09 identifying processes are a combination of specific personal pronouns (It, for instance) and noun phrases (E.g. my English name). All these processes, but one, truly have visible Values. These Values are “two weeks”, “the only way”, “something”, “Shirley”, “my age mate”, “What”, “Bell” and “Chinaza Okafor”. An instance of this is what follows:

1-“‘Plenty of time’ was two weeks”

2-“It’s Bell”

Plenty of time	was	two weeks
Token	Pr: Intensive	Value

It	's	Bell
Token	Pr: Intensive	Value

### 2-2-3-2-3: Verbal Processes

This extract contains a considerable number of verbal processes. There are 28 verbal processes. Almost all these processes are expressed with the verb “say” in simple present tense (says), simple past tense (said), past perfect tense (had said), etc. The verb “say” appears 21 times in the passage. The remaining verbs are not insignificant. These verbs are “ask”, “speak” and “tell”. Also, 03 of these processes are modulated. Just like in the other passages, the verbal acts discovered here take place directly in the passage. The difference is that some of these acts are expressed in simple present tense and others simple past tense. This remark confirms once again what I said earlier. Remember that I said that Adichie always makes recourse to quoting. By this, it can be insinuated that this passage is a record of spoken conversations. As a proof, the writer’s use of specific personal pronouns (the generic “you”, for example), proper nouns (E.g. Aunty Ada) and noun phrase (my new husband, for instance. There is only one noun phrase) as Sayers and verbiages as projected clauses is evocative of oral verbalisation. The subsequent clauses confirm this:

1-“Oh,” I said.

2-“Did you get through? my new husband asked.

Oh	I	said
Verbiage	Sayer	Pr: Verbal

Did you get through?	my new husband	asked
Verbiage	Sayer	Pr: Verbal

### 2-2-3-2-4: Mental Processes

Unlike the second, this extract contains 20 mental processes. In fact, all these processes, but two, are finite of which only two are modulated. The processes are encoded in verbs like “know”, “see”, “notice”, “fear” to name but a few. They also fall into the three categories of mental processes, namely: Cognition (08), Perception (09) and Affection (03). In addition, this analysis discloses that all the participants in this excerpt are conscious beings and a great number of the phenomena are projected clauses. The selected clauses epitomize this:

1-“so that he would not see the relief on my face”

2-“and I thought they had found someone”

so that	he	would not see	the relief	on my face
	Senser	Pr: Mental	Phenomenon	Circ: Location

and	I	thought	they had found someone
	Senser	Pr: Mental	Phenomenon

### 2-2-3-2-5: Circumstantial Properties

Table 2.2.3.5: Distribution of Circumstances in Extract 3.

Circumstantial Properties	Location	Extent	Manner	Cause	Accompaniment	Matter	Role
	53	05	19	14	01	00	01
Percentage (%)	56.98	05.37	20.43	15.05	01.07	00	01.07

Table 2.2.3.5: Distribution of Circumstances in Extract 3.

The distribution of circumstantial properties in this passage just like in others is uneven. There are 53 circumstances of location, 05 circumstances of extent, 19 circumstances of manner, 14 circumstances of cause, 01 circumstance of accompaniment, 00 circumstance of matter and 01 circumstance of role. Here, I will only consider the first two, viz. location and manner.

The two categories of location, spatial and temporal, are drawn from this text. But, spatial properties outnumber temporal ones largely. There are 53 circumstances of location in the passage. 41 are spatial and 12 temporal. Just like in other extracts, the majority of the spatial items in this extract are prepositional phrases and they are all used to point to places, positions or directions. Temporals also are of two types, viz. one-word adverbs and prepositional phrases. They all help to shape temporally the time framework of the various events in the extract. Table 2.2.3.5 shows the distribution of circumstances of location.

Circumstances of location		
Spatial		Temporal
1-in the room	21- to his back	1-last
2-to Nigeria	22- here	2-months before
3-before the number	23- into the living room	3-in early June
4-across the Atlantic	24- from 3A	4-before the wedding
5-in America	25- to breakfast	5-while going to secondary school
6-into the phone	26- to people	6-later
7-on him	27- here	7-a long time ago
8-at the Atlantic Olympics	28- past my throat	8-before
9-home	29- here	9-last night
10-home	30- here	10-only a few weeks
11-on her chin	31- on the envelop itself	11-never
12-in Auntie Ada's bakery	32- above the address	12-the next day
13-on my face	33- here	
14-from a bright-yellow bag	34- in America	
15-on the white micro-wave	35- from Udenwa to Bell?	
16-to sink	36- to Udenwa	
17-to the sides of the sink	37- in this country	
18-here	38- anywhere	
19-before my limp pancakes	39- by the roadside	
20-at home	40-here	
	41- on my birth certificate	

Table 2.2.3.5.1: Occurrences of Circumstances of location in Extract 3.

Pertaining to circumstances of manner, only 19 are discovered. This passage also displays two categories: one-word adverbial elements and prepositional phrases used to describe and qualify the participants' attitudes, manners, postures, etc. Table 2.2.3.5.2 presents these categories.

Circumstances of manner		
One-word adverbs	Prepositional phrases	
1-safely 2-correctly 3-fast	1-as she spoke 2-careful memorizing them 3-like peeling brown paint 4-with milk and sugar 5-with milk and sugar 6-with his hands 7-with his hands swinging to his back 8-to his back 9-into each other 10-fast-fast	11- supri-supri like Americans 12- in a pink robe knotted at the waist 13-like a seesaw 14-that way 15-with Udenwa 16-in bold letters

Table 2.2.3.5.2: Occurrences of Circumstances of manner in Extract 3.

### 2-2-3-3: Theme Analysis

Table 2.2.3.6: Distribution of Theme types in Extract 3.

Theme Types	Topical	Interpersonal	Textual
	156	11	32
Percentage (%)	78.39	05.52	16.08

Table 2.2.3.6: Distribution of Theme types in Extract 3.

The figures above reveal that the second extract contains all in all 198 themes. Also, just like the first and second extracts, this extract portrays an unequal distribution of the theme-types. Topical themes rank first with a sum total figure of 156 (including 01 marked one: “Just for a few minutes” in clause 06) followed by textual themes which total 32 and finally by interpersonal themes which total 11. As I said before, the large number of topical themes accounts for the multitude of thematic elements interwoven in the text. However, the text is knit around a limited number of themes sub-divided into two classes: proper nouns (Uncle Ike, Aunty Ada, Shirley, etc) and noun phrases (The stickiness between my legs, all the other bakeries in Enugu, my new husband, The voice at the door, etc). Remember that I said earlier that Adichie always uses specific personal pronouns to refer to reference items in text. In fact, this is what she does here.

In this passage, just like in the second, 11 interpersonal themes are identified. These items are “YES”, “DID”, “IS”, “DON’T”, “NO”, “DID”, “IS”, “YES”, “ONLY”, “DAVE” and “BELL” in clauses 9, 63, 79, 85, 86, 110, 111, 112, 151, 152 and 163 in the same order. The use of vocatives, Polarity adjuncts, Mood adjunct and Mood structure of Interrogative and imperative by the characters in the current fictional text is characteristically indicative of the mode of language they adopt on the one hand and the power relations underlying their interaction on the other. The mode of language they adopt is a spoken one and power is equal.

Moreover, the number of textual themes in the present extract compared to that of Extracts 1 and 2 is inferior. This extract contains only 32 textual adjuncts. The distribution of these adjuncts is as follows: 27 conjunctive adjuncts encoded in “when”, “that”, “and”, “but”, “than”, “after”, etc, and 05 continuity ones expressed with “Oh”, “Yes”, “Yes”, “Well” and “Okay” in clauses 10, 41, 45, 127 and 143 respectively. Though insignificant in number, the continuity adjuncts play a cohesive work. That is to say the presence of these adjuncts indicates a spoken conversation where the interactants have to take turns while speaking. The role of these adjuncts then is to link a speaker’s conversation with what a previous speaker has said in an earlier turn. Based on this, this text can be said to contain some trait of spoken mode. Unlike continuity themes, the number of conjunctive themes is not infinitesimal at all as it reveals, to a large extent, the presence of written mode in the text. The use of “and” or “but”, for example, to link clause complexes in the text confirms this. As a result, the identified textual themes, conjunctive and continuity, can be said to ensure the cohesiveness of the text.

After describing the lexicogrammatical properties of the three sample texts, it is reasonable to interpret them so as to pin down the meanings they convey.

## CHAPTER THREE: CRITICAL INTERPRETATION OF FINDINGS.

In this chapter, I am going to interpret the lexicogrammatical properties drawn from the three sample texts from Adichie's fiction. I first present the summarised statistics of all the lexicogrammatical features in each of the texts before I interpret them.

### 3-1: Extract 1

#### 3-1-1: Statistics of the lexicogrammatical features in Extract 1.

Mood Patterns										
Mood Types	Declaratives	Interrogatives	Modulated Interrogatives		Imperatives	Minor Clauses				
Percentage (%)	88.46	00.96	00		07.69	02.88				
Modality Types	Modalisation			Modulation						
Percentage (%)	61.53			38.46						
Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive	Continuity			
Percentage (%)	05.26	00	08.77	00.87	46.49	35.96	02.63			
Transitivity Patterns										
Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative	
Percentage (%)	66.33	10	03.33	15.83	00	05.83	00	00.83	00.83	
Theme Patterns										
Theme Types	Topical			Interpersonal			Textual			
Percentage (%)	69.50			03.54			26.95			

Table 3.1.1: Statistics of the lexicogrammatical features in Extract 1.

#### 3-1-2: Critical Discussion of findings

“In any piece of discourse analysis, there are two possible levels of achievement to aim at. One is a contribution of the text: the linguistic analysis enables one to show how and why the text means what it does [...] The higher level of achievement is a contribution to the evaluation of the text: the linguistic analysis may enable one to say why the text is or is not an effective text for its own purpose” (Halliday and Hasan, 1985:15).

In the quote above, it is clearly highlighted that there are two levels, two stages (description and interpretation) in any textual or discourse analysis. For instance, what I have done so far is the accomplishment of the first stage. I have just described the linguistic features of the sample texts. Or, to borrow Geoffrey Leech's expression, I have just made "statements of meaning" (1965:120). The term meaning, in a broader sense, includes the second stage, interpretation. He defines meaning as "whatever is communicated to this or that reader" (p. 124-5). From the foregoing, it is evident that the second stage, interpretation, will help pinpoint the meanings Adichie tries to convey (via the lexicogrammatical patterns in her fiction) to the reader.

However, the lexicogrammatical features drawn from this text cannot be intelligibly interpreted or explained if they are not placed in the context in which they are employed. Before I make any step from here, let me recall that I am not going to carry out a linear interpretation of this text as this will result in superfluity. I am only going to foreground the most represented lexicogrammatical features in the text. If this is clear, now let me hit the nail by the head.

In fact, the lexicogrammatical analysis of the present extract entails three phases, viz. Mood, Transitivity and Theme. The Mood analysis helps to unearth the role relationships and power relations between all the participants in general and between a son (Mr. Achike) and his father (Papa-Nnukwu) in particular. The Mood analysis reveals a picture in which the participants truly exchange information with one another. It also shows that the writer aims to inform the reader about something she herself is aware of. The huge number of declaratives (88.46%) attests this. Also, the presence of the Mood structure of imperative (07.69%) indicates that there is a face-to-face conversation in the text. Direct orders are given by one participant to another. In the text, almost all the orders (07 out of 08) are given by Mr. Achike (Papa) either to Ogbunambala (the man who visits when they are about to make their morning devotion) or to his

children, Kambili and Jaja. Here, the choice of imperatives by the persona, Mr. Achike, simply implies that he does not share equal power relations with other personae, which somehow gives insight into his personality: he is a kind of person in position who always gives commands and hardly tolerates non-compliance. For example, the interpersonal unrest between Mr. Achike and his father, Papa-Nnukwu, starts when he asks his father to convert and get rid of his *chi* (god). When Papa-Nnukwu refuses, this prompts Mr. Achike to keep his distance away from and cut every contact with him. On the contrary, Mr. Achike surprisingly uses five declarative sentences (clauses 58, 74, 76, 80 and 112) in imperative modulated mood. But, what retains my attention is his use of clauses 58 and 112 where he exhorts his family to pray and blesses his children respectively. Here, the writer wants to show the reader the dual nature of the character. He can be mild, human and conceding when it is prayer time and goes wild, cruel and repressive in other circumstances. He can be unpredictable indeed.

In the same token, the selections in modality and in Adjuncts enhance the dual nature of Mr. Achike. The writer makes these selections in order to create awareness on what true religion (the relationship between God and man and between man and his fellow) is or should be and how it is or should be practised. Here, she draws on contrast. She contrasts Mr. Achike with his father, bringing all his (Mr. Achike's) behavioural vices to limelight. One of his vices is his ardent disregard for his own father. But why should a son disregard his father?

In effect, the transitivity analysis of the current text reveals that the text is about the interpersonal unrest between Mr. Achike (Papa) and his father, Papa Nnukwu. The former, a devoted practising Catholic, always sees things either in white or black and the latter, a devoted adept of ancestral worship, is rather level-headed and quite accommodating. This theme can also be likened to the ongoing clash between modernism and tradition.

Before colonization which marks the advent of modernism in Africa, Africans had designed for themselves and their progeny a certain paradigm. This paradigm ingrained in the ways of the land defined the social structure, attributed functions to each stratum of the society and even imposed a code of conduct that was generally accepted and observed by the people. Then things were in order, even if today's sardonic modernists would refuse to admit that fact. For instance, according to tradition, a child owes his parents a due and total respect. He must honour and obey them in all manners. This was one of the commonest values upheld by every African people irrespective of their geographical position on the continent, form of government, either visibly shaped or amorphous, sociology and psychology.

As a matter of fact, things started disintegrating when colonialism found its way into Africa. The colonial era (1860-1960) in truth fragmented the bond holding all the compartments of African society together. That is why Achebe (1958) apprehending this aloof bitterly exclaims "Things Fall Apart". Though many mechanisms functioned to tear Africa and her value systems apart, only one of them is of interest here. It is the Christian doctrine dissimulated in western education. During the colonial glorious heydays, many Africans were encouraged to become proselytes of the new religion. Most of the first converts were those who either perhaps could not fit perfectly into tradition (and were quickly recuperated into/by the new religion) or those who were in quest of spiritual leadership. Examples of these people are Joshua and Kabonyi in *The River between* (1965) and Enoch in *Things Fall Apart* (1958). These converts, with little (or no) knowledge of what the white man's Good News was (or is) about, went ahead to dismantle the traditional edifice of 200 years or so left behind by their forefathers in the name of God. They were highly reputed for violence, arrogance, cruelty and the like. Note that no religion on earth, no matter how primitive it seems, advocates violence, arrogance, and the like. If

that is true, why then did new converts perpetuate (and still continue to perpetuate) dreadful acts in society? What explains this? It is quite unfortunate that the phenomenon, denounced more than 50 years ago by Ngugi Wa Thiong'o and Chinua Achebe in their literary works, still persists and continues today to generate social and even interpersonal unrest in African society. This is what Adichie, a contemporary writer, draws attention to in her fictional text under analysis.

As the transitivity analysis of this text unveils, the interpersonal unrest between Mr. Achike and Papa Nnukwu is caused by the fact that they belong to two different worlds or have different world-views. Mr. Achike, just like the early new converts, has a fanatic approach to Christianity; i.e., he has a blind and atrophied knowledge of the religion he stands for. Many transitive and intransitive material processes show this perception. But, only few of them are sorted out to give the reader a clear picture of the persona in question. Consider, for instance, the underlined processes in clauses 91, 92 and 93: "...Papa (Mr. Achike) had offered to build him (Papa Nnukwu) a house, buy him a car, and hire him a driver". Here, Mr. Achike is proposing to give his father what he naturally deserves. The problem with this proposition is the poisonous content it contains that follows suit, as in clauses 94 and 95: "as long as he converted and threw away the chi in the thatch shrine in his yard", a condition, which is from the point of view of tradition a sacrilege, the old man is far from being ready to satisfy. Though he does not act violently in response to what Mr. Achike, his son, has said, Papa Nnukwu does reply promptly: "He would not throw away his chi" (clause 100). His refusal meets his son's repulsive attitude. This costs him his dignity and honour as a father. An instance of this is when Mr. Achike calls his own father, Papa Nnukwu, a name (italicised in the clause below), which actually is used by Christians to designate all the people who do not belong to Christendom, in front of Kambili and Jaja: "I don't like to send you to the home

of *a heathen*” (clauses 110 and 111). This means that Papa-Nnukwu no longer counts for his son. He is as useless as a worn-out dress.

Selections in transitivity patterns are enhanced by circumstantial properties in this text. Note that the most predominant ones are location and manner. This implies that the events narrated in the text take place at a given time, a specific place and in a given way. Verbal processes are indicative of oral verbalisation in the text. The writer stylishly allows the personae to freely voice out their thoughts, mind, feelings, emotions, etc, in the text. Mental processes show the psychosomatic and psychological state of each of the characters, especially the belittled father (Papa Nnukwu), in the text. The presence of intensive processes creates a relationship of attribution or identification in the text. The attribute or identifying item is ascribed either to a conscious being or an unconscious being. This then implies that this text has both human and non-human participants. How then are these participants organised in the text to realize thematic unity?

In fact, the theme analysis of this text reveals the three theme types. Only that they are distributed unequally with topical themes (69.50%) ranking first, textual themes (26.29%) second and interpersonal themes (03.54%) third. The predominance of topical themes accounts for the multitude of thematic elements knit together in the text. However, the text is knit around a limited number of themes classified into two categories, namely: proper nouns (Papa, Mama, Papa-Nnukwu, Jaja, Kambili, Kevin, God, etc) and noun phrases (an outer silence, our voices, the member of our umunna, etc). It is also noted that the writer uses specific personal pronouns recurrently to refer to these items throughout the text. The use of these pronouns is anaphoric; i.e., they are used to refer back to someone or something in the text. Likewise, the use of some lexical items like “God”, “Papa-Nnukwu”, “Oye Abagana”, etc, in the text is culture-specific. The presence of interpersonal themes suggests that there are traces of spoken mode in the text. And finally, the writer’s use of textual themes, especially conjunctive themes, indicates that the text is a rehearsed written text. In brief, Adichie uses

theme patterns to build the rhetorical organisation of the text, which ensures its cohesion and coherence. This passage is cohesive because all its constituents bind or stick together to form a whole. The binding element is texture generated by the theme structure of the text. It is also coherent because it (the text) fits into a given context. And this is what gives it meaning. The meaning can be said in a word to stem from the thematic fabric of the whole text.

### 3-2: Extract 2

#### 3-2-1: Statistics of the lexicogrammatical features in Extract 2.

Mood Patterns										
Mood Types	Declaratives		Interrogatives		Modulated Interrogatives		Imperatives		Minor Clauses	
Percentage (%)	87.59		03.64		01.45		01.45		05.83	
Modality Types	Modalisation				Modulation					
Percentage (%)	37.50				62.50					
Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive		Continuity		
Percentage (%)	04.19	02.09	14.68	00.69	42.65	30.76		04.89		
Transitivity Patterns										
Process Types	Material	Mental	Behavioral	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative	
Percentage (%)	42.52	16.41	05.22	11.19	01.49	18.65	00.74	00.74	00	
Theme Patterns										
Theme Types	Topical			Interpersonal			Textual			
Percentage (%)	66.66			06.79			26.54			

Table 3.2.1: Statistics of the lexicogrammatical features in Extract 2.

#### 3-2-2: Critical Discussion of findings

The lexicogrammatical analysis of the present passage involves three phases, viz. Mood, Transitivity and Theme. The Mood analysis unravels the role relationships between relationships and power relations between a boss (Mr. Richard) and his employees (Harrison and Jomo). The Mood analysis reveals a picture in which the participants truly exchange information with one another. It also shows that the writer aims to inform the reader about something she has observed in her immediate environment. The huge number of declaratives (87.59%) confirms this. Also, the presence of the Mood structure of interrogative (03.64%) is indicative of a spoken dialogue; an interactive talk in which the participants actively and effectively ask and answer questions. This is confirmed by the use of the generic “you” which is common in any dialogic conversation. Remarkably, in a face-to-face conversation between Richard (the

boss) and Jomo (the gardener), the former uses the Mood structure of modulated interrogative (01.45%) when he addresses Jomo, his gardener, whereas the latter chooses the Mood structure of imperative (01.45%) when he talks to Richard, his boss. While Richard seems to ask Jomo indirect questions, which is one indicator of politeness, Jomo seems to give him direct orders, which gives impression that Jomo is superior to Richard in terms of power. This in truth signals an inversion of roles and this can be referred to as “dehabitualisation” (Fowler, 1986:31). This implies that the writer uses language to encode something that is not conventional, something the reader is not used to or familiarised with. Even selections in modality and in Adjuncts foreground this dehabitualisation. As for selections in modulation, the writer deliberately uses them to represent the principal personality (Richard, a white man and boss), who the reader would naturally expect to be in position of power, as a mere indigent. This reveals the writer’s tacit attitude towards the order of things in her society. In fact, Adichie seems to belong to the group of contemporary writers actively engaged in an ongoing project of rebellion against the order of things in and expectations of society. Also, the selections in modalisation tend to dispel a sweeping assertion according to which white people always look down on Africa, her ways and tradition. The scenario presented here is a heart-rending one. Adichie depicts an African fellow (Harrison) as a mocker of his forefathers’ tradition and Richard (a stranger) a lover and defender of that tradition. Jomo, on the contrary, stands on the verge. He defends his tradition quite alright but, suspicious, he is not ready to let a stranger (like Richard) into the high secret place of that tradition. Does this mean then that Adichie is suspicious of the sincerity of the collaboration between whites and blacks or Europeans and Africans in this globalised, interest-oriented world? Subjectively, I dare say no. But, only the analysis of the transitivity properties of the text can give an objective answer to this.

But, before I present the result of the transitivity analysis of the current passage, I deem it necessary to say few things about the novel itself as this will help give insight into the historical context beclouding its setting in general and the meaning of the studied extract in particular. The passage under study is extracted from Adichie's second novel written in 2007. It is set within the post-colonial era in Nigeria. The novel is mainly about the Biafran war (1967-1970). In fact, the text I have chosen is situated in a period that precedes the Biafran war (around 1966 before the first military coup). But, it typifies the day-to-day life of the nation in general and that of the people in particular. It is a period when the whole country was battling seriously with the sequels of colonialism. As a matter of fact, the nation was torn apart by a hundred year servitude and the corollary was the subjugation of its culture and history. This brief historical account, as will be seen in the subsequent paragraphs, is useful to the meaning of this passage given that the participants therein are products of this period and the way they use language cannot but only be understood by recourse to it (the period). Now, let me switch to the transitivity analysis of the text.

The transitivity analysis of this extract exudes a theme in threefold. It depicts Mr. Richard, a white man who visits Nsukka and after a while falls in love with it and everything therein. It also portrays Harrison, an African, as a mocker of his forefathers' tradition. Unlike Harrison, Jomo defends his fathers' tradition but, suspicious, he is not ready to let a stranger (like Richard) into the high secret place of that tradition. To underscore these perceptions, Adichie makes use of both transitive and intransitive material processes. Consider the following clauses portraying Harrison:

“He (Harrison) bowed extravagantly at the beginning of each conversation”, this process shows the kind of phony, sycophantic and lip-service rendering person Harrison is; he is one of the denatured Africans (the Yoruba call such people “aja oyinbo” meaning “the white man's dog(s)”) who are ready to lick the white man's boot in exchange of a loaf of bread,

“He (Harrison) told Richard with unconcealed pride that he had formerly worked for Irish priest Father Bernard and the American professor Land. I am making very good beet salad.... The first dinner Harrison cooked was savoury fish, with the beet of salad as a starter”, the underlined processes further reveal the inconsistency in Harrison; he is indeed a proud but empty barrel,

“I m not cooking Nigerian foods, only foreign recipe”, this process sums it all; it gives the reader a clear-cut picture of who Harrison is. He is a kind of person who fervently worships everything that is non-Nigerian; he is in fact a tradition killer.

The following clauses depict Richard and Jomo: “Richard waited until Jomo arrived...Jomo placed the watering can aside and began to pick the umbrella tree fruit; they had fallen during the previous night and lay oval and pale yellow on the lawn. Richard often smelt the sweetness of their rotting, a scent he knew he would always associate with living in Nsukka...., the processes “placed” and “began to pick” show that Jomo is a workaholic fellow; he does not need someone to stand behind his nape with a cane in hand before he should do what he has to do. This assumes that the alarming level of the decrepitude of moral standards in Africa does not imply that the continent is completely ruined or lacks the ability to regenerate. In fact, according to Adichie, the force that can prompt the regeneration of Africa lies in work. Therefore, just like Jomo, Africans should stop contemplating the wounds of colonialism and work hard to reconstruct their cultural identity, history and continent. Also, the process “would always associate with” exudes an inexplicable love a man from the race that once colonised Nigeria and subdued it to subservience for a century or so has for it. This love is hard to trust, even if it sounds expressively honest. And this is what explains somehow the root of Jomo’s suspicion towards Richard when he asks him (Jomo) for the herbs (the term “herbs” is a symbolic image of the resources in Africa). Consider how Adichie paints Jomo’s attitude towards

his master, Richard, after Richard has asked him for the herbs in the subsequent passage:

Jomo stopped and looked at him, his wise, wizened face full of fond pity. ‘It no work for white man, sah.’ Jomo shook his head. ‘You go to *dibia* and you chew it there in front of him. Not for writing, sah.’ Jomo turned back to his watering, humming tunelessly (Clauses 124-128). Here Jomo seemingly tries to express a mixture of surprise and indignation towards Richard. He is surprised that the almighty white man could condescend himself so low as to ask him for the herbs (from their land) and indignant as he wonders why the white man has come to and what he is really doing in their land. In fact, Jomo believes that Richard does not have his place in or does not belong to their land and therefore has no right whatsoever to the resources therein.

Again, through this picture, Adichie tries, even if it is indirect, to raise a contemporary issue. The issue is: “What is the place and share of Africa in this globalised, interest-oriented world?” This may sound untrue for the reader but all the same it is inscribed deep in the text. All the reader has to do in order to apprehend it is to read carefully through the lines of the text. Note also that this analysis, through Jomo, unveils Adichie’s perception of Africa and the world. She is suspicious (suspicion is a manifestation of realism) of the sincerity of the coloniser’s collaboration with the colonised, which is a normal thing. Based on this, Adichie can be said to be a realistic writer; she taps from real event materials (in her immediate environment) to weave her fictional text. It is of utmost importance to stress that all the processes illustrated above are enhanced by circumstantial properties. However, the most predominant properties identified in the text are location and manner. This implies that the events narrated in the text take place at a given time, a specific place and in a given way. Verbal processes are indicative of oral expression in the text. The writer stylistically allows the participants to freely voice out their thoughts, mind, feelings, emotions, etc, in the text. Mental processes show the psychosomatic and psychological state of each of the characters in the text. The presence of

intensive processes creates a relationship of attribution or identification in the text. The attribute or identifying item is ascribed either to a conscious being or an unconscious being. This then implies that this text has both human and non-human participants. How then are these participants organised in the text to realize thematic unity?

In fact, the theme analysis of this text reveals the three theme types. Only that they are distributed unequally with topical themes (66.66%) ranking first, textual themes (26.54%) second and interpersonal themes (06.79%) third. The predominance of topical themes accounts for the multitude of thematic elements knit together in the text. Nevertheless, the text is knit around a limited number of themes categorised into two: proper nouns (Richard, Olanna, Harrison, Jomo, etc) and noun phrases (The house on Imoke Street, Nigerian food, etc). I recall here that the writer uses specific personal pronouns to refer to these items throughout the text. In other words, most of the topical themes, more than half, are encoded in specific personal pronouns. The use of these pronouns is anaphoric; i.e., they are used to refer back to someone or something in the text. Likewise, the use of some lexical items like “The house on Imoke Street”, “Nigerian food”, “the dibia”, etc, in the text is culture-specific. The presence of interpersonal themes suggests that there are traces of spoken mode in the text. And finally, the writer’s use of textual themes, especially conjunctive themes, indicates that the text is a rehearsed written text. Hence, the text embodies the features of a dialogue and a narrative.

### 3-3: Extract 3

#### 3-3-1: Statistics of the lexicogrammatical features in Extract 3.

Mood Patterns										
Mood Types	Declaratives		Interrogatives		Modulated Interrogatives		Imperatives		Minor Clauses	
Percentage (%)	84.57		06.85		00		02.85		05.71	
Modality Types	Modalisation				Modulation					
Percentage (%)	63.63				36.36					
Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive		Continuity		
Percentage (%)	05.29	01.98	04.63	00	58.94	25.82		03.31		
Transitivity Patterns										
Process Types	Material	Mental	Behavioral	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative	
Percentage (%)	50	10.63	02.65	14.89	00.53	16.48	00.53	04.25	00	
Theme Patterns										
Theme Types	Topical			Interpersonal				Textual		
Percentage (%)	69.50			03.54				26.95		

Table 3.3.1: Statistics of the lexicogrammatical features in Extract 3.

#### 3-1-2: Critical Discussion of findings

The lexicogrammatical analysis of the present excerpt comprises three phases, viz. Mood, Transitivity and Theme. The Mood analysis discloses the role relationships and power relations between all the participants in general and between *Ofo dile Emeka Udenwa* and his newly married wife, *Chinaza Agatha Okakor* in particular. The Mood analysis reveals a picture in which the participants truly exchange information with one another. It also shows that the writer aims to inform the reader about something she has perceived in her society. The huge number of declaratives (84.57%) corroborates this. Also, the presence of the Mood structure of interrogative (06.85%) is indicative of a spoken dialogue; an interactive talk in which the participants actively and effectively ask and answer questions. This is validated by the use of the generic “you” which is common in any dialogic talk. Just like

the Mood structure of interrogative, imperatives can be suggestive of a spoken text. Here, it is noticed that all the imperatives (02.85%) are given by Ofodile. Also, there are six declarative sentences (clauses 05, 72, 127, 138, 174 and 176) in modulated imperative mood. Quite surprisingly, almost all these clauses (05 out of 06) are employed by the same persona. It is noted that the use of “We” in clauses 05 and 72 indicates a frequent contact, high affective involvement and equal power between the interactants, Chinaza Agatha Okafor and Ofodile Emeka Udenwa. In fact, 22 selections in modality are identified in the current extract. The selections (14) in modalisation are used by the narrator, Chinaza Agatha Okafor, and the other personalities in the present text to express some degree of certainty, probability and usuality. Also, the selections (08) in modulation here indicate a certain degree of obligation. The narrator is obliged by her guardians to marry a man, Ofodile Emeka Udenwa, based in US. They have only met for two weeks or so before they wed. Back in US, she gets to know who exactly her new husband is, a real divorcee of African tradition. Note that Ofodile too is obliged to get dissolved into the US society by changing his and his wife’s African names. What then makes Ofodile change his and his wife’s African names?

To pinpoint the cause of the question posed above, I will present the result of the transitivity description of the text. Before then, I will say few things about the text under study. The text under investigation is drawn from Adichie’s collection of twelve short stories entitled *The Thing Around Your Neck* written in the year 2009. The passage I have analyzed is extracted from a story entitled “The Arrangers of Marriage”. It is set both in Africa and in America within a period characterised by modernism, immigration and globalization. As the title implies, the story is about a marriage arranged for Chinaza Agatha Okafor and Ofodile Emeka Udenwa by their parents. This is the first theme of the text. The second theme is Ofodile’s change of his and his wife’s names when they move to America. To call attention to these perceptions, Adichie makes use of both

transitive and intransitive material processes. Consider, for example, the following clauses related to the first theme:

“...the perfect husband had been found for me”, “I (Uncle Ike) gave her (Ofodile’s mother) a photo of you (Chinaza)” and “What have we (Uncle Ike and Aunt Ada) not done for you (Chinaza)? We raise you as our own and then find you an ezigbo di! A doctor in America!” Here, Uncle Ike and Aunt Ada are trying to convince Chinaza, an adopted daughter, to see marrying a been-to as an opportunity and at the same time draw her attention to the fact that she has to be indebted to them. To show acceptance, she says: “I had thanked them for everything- finding me a husband...”

As regards the second theme, the following clauses are used for illustration:

“I’m not called Ofodile here, by the way”, “I go by Dave” and “The last name I use here is different too...I changed it”, the identified processes above bear out that Ofodile has truly changed his names when he moves to America. The question that follows suit is “Why has he changed his names?” He has chosen to change his names because, as he argues, integrating the American society requires that “You have to use English name...”

Along the line, Adichie portrays Ofodile in the current text as a real divorcee of African tradition. This perception is noticed when he cogently asks his wife not to greet people in America according to African standards: “You should say ‘Hi’ to people here, not You’re welcome” (Clauses 138 and 139). Through this observation, Adichie wants to create awareness on one burning issue. The issue is “The place of African culture in a fast changing globalised world” or “African culture versus globalization”. What comes to mind when one reads topics like what is above is that one quickly wonders if “to be globalised” does not insinuate or imply “to be absorbed” or “to be dissolved into”. A country like America is fast absorbing. It denatures African immigrants easily. In other words, when Africans get to America or any European country, they face

integration-related problems that compel them to get dissolved into the society by changing their African names, for example. They, as Adichie says through Ofodile, are only left with two options: either they accept the exigencies of the host society and survive or refuse and pay the price. Note that Adichie is a Nigerian migrant writer based in US. This means that she knows quite better than anyone else what she is saying, she knows what her compatriots face everyday when they come to America, she knows how they are psychologically humiliated and frustrated, in short, she knows the price arriving immigrants pay in a country like America. In fact, society or the family, and not the characters, in Adichie's logic, is to be held responsible for this phenomenon because in one way or the other we (individuals without exception) are shaped in accordance with the order of things in and expectations of society. Society exercises its influence on us. Most often, we are its victims. Adichie, fed up with this, decides to write this story to denounce the influence society, especially the family, exerts on individuals. Note that all the processes given above are enhanced by circumstantial properties. However, the most predominant properties identified in the text are location and manner. This implies that the events narrated in the text take place at a given time, a specific place and in a given way. Verbal processes are suggestive of spoken mode in the text. The writer cleverly allows the participants to freely voice out their thoughts, mind, feelings, emotions, etc, in the text. Mental processes show the psychosomatic and psychological state of each of the participants in the text. The presence of intensive processes creates a relationship of attribution or identification in the text. The attribute or identifying item is ascribed either to a conscious being or an unconscious being. This then implies that this text has both human and non-human participants. How then are these participants organised in the text to realize thematic unity?

Actually, the theme analysis of this text reveals the three theme types. Only that they are distributed unequally with topical themes (78.39%) ranking first,

textual themes (16.08%) second and interpersonal themes (05.52%) third. The large number of topical themes accounts for the multitude of thematic elements interwoven in the text. However, the text is knit around a limited number of themes sub-divided into two classes: proper nouns (Uncle Ike, Aunty Ada, Shirley, etc) and noun phrases (The stickiness between my legs, all the other bakeries in Enugu, my new husband, the voice at the door, etc). Note that the writer uses specific personal pronouns to refer to these items throughout the text. In other words, most of the topical themes are expressed with specific personal pronouns. The use of these pronouns is anaphoric; i.e., they are used to refer back to someone or something in the text. Likewise, the use of some lexical items such as: “the Super Eagles”, “Uncle Ike”, “Shirley”, “A woman with hair the colour of metal” etc, in the text is culture-specific. The presence of interpersonal themes suggests that there are traces of spoken mode in the text. And finally, the writer’s use of textual themes, especially conjunctive themes, indicates that the text is a rehearsed written text. The use of “and” or “but”, for example, to link clause complexes in the text confirms this. As a result, the identified textual themes, conjunctive and continuity, can be said to ensure the cohesiveness of the text.

## CONCLUSION

The main focus of this analysis has been centred on the lexicogrammatical exploration of language use: more specifically the lexicogrammatical exploration of language use in contemporary African prose fiction. The writer whose fiction has been considered here is called Chimamanda Ngozi Adichie.

This work falls into three chapters. Chapter one comprises two subdivisions. In the first subdivision, I have tried to review some literature materials related to the current study, setting the scene and background to the understanding of the lexicogrammar theory. Also, in the second subdivision, I have tried to tackle the theoretical framework, providing a detailed overview of the SFL model on the one hand and clarifying some conceptual terms related to it on the other. Chapter two deals with the practical analyses of lexico-grammatical patterns in extracts from Chimamanda Ngozi Adichie's fiction, *Purple Hibiscus* (2003), *Half of A Yellow Sun* (2007) and a collection of short stories, *The Thing Around Your Neck* (2009). Note that an extract is selected from each of the three books. This means then that three sample texts are collected and thoroughly analyzed. Just like chapter one, chapter two is sub-divided into two sections. In section one, I have presented the account of the summaries of the three sample extracts. In section two, I have illustrated the analyses of lexico-grammatical patterns in the selected extracts. Let me recall here that the lexicogrammatical analysis of each of the sample texts entails three phases, viz. Mood, Transitivity and Theme.

In fact, the Mood analysis of all the texts discloses a huge number of declaratives (88.46%, 87.59% and 84.57% in extracts 1, 2 and 3 respectively) and this implies that the personae therein are engaged in the exchange of information. This also implies that the writer is actively engaged in informing the reader about something she has experienced, perceived or observed in her immediate environment. Moreover, the selections of the Mood structure of Interrogative (00.96%, 03.64% and 06.85% in texts 1, 2 and 3 in the same order), Modulated interrogative (00%, 01.45% and 00% in excerpts 1, 2 and 3

in passages 1, 2 and 3 correspondingly) and Imperative (07.69%, 01.45% and 02.85% in extracts 1, 2, and 3 in the same order) uncover the role relationships and power relations between the interactants. Selections in Modality and in Adjuncts also enhance or add to the status of each of the personalities in the texts in terms of tenor variables. For instance, in extract 1, findings show that there are unequal power relations between the interactants (Mr. Achike and his children, Kambili and Jaja, and his father, Papa-Nnukwu, and Ogbunambala, the man who visits when the Achikes are about to make their morning devotion). Also, the writer's use of modality here is to disclose the dual nature of Mr. Achike and heighten the reader's awareness as regards what true religion entails or should entail: a religion that encourages mutual acceptance, tolerance and above all love. Note, that Mr. Achike Eugene lacks these cardinal virtues. In fact, the transitivity analysis of this text has brought to limelight its theme. The text is about the interpersonal unrest between Mr. Achike and his father, Papa-Nnukwu, which I have likened to the ongoing clash between modernism and tradition. The cause, as the identified processes foreground, is due to the fact that the two personalities belong to two different worlds or have different world-views. Also, the theme analysis of this text confirms that its rhetorical structure is well planned though it reflects some traits of a dialogue and a narrative.

In extract 2, findings exude that there are unequal power relations between the participants (Richard and his employees, Harrison and Jomo). Here, the reader is stupefied to notice that the employee, Jomo, rather than the boss, is the one who seemingly gives orders. This, as selections in modality and in Adjuncts pinpoint, signals an inversion of roles, which Fowler calls "dehabitualisation" (Fowler, 1986:31). In the same token, the writer subtly paints an African (Harrison) as a mocker of his forefathers' tradition and a white man (Richard) as a lover and defender of that tradition. Parallel to this, through Jomo, Adichie expresses her suspicion as regards such a love, thereby raising the reader's awareness as regards the sincerity of the collaboration between blacks and whites, between the colonized and the colonizers, between Africa and Europe.

In fact, the transitivity investigation of the text substantiates all the aforementioned perceptions. It is necessary to state here that all the foregrounded features from this analysis help pinpoint Adichie's elusive mindset and tacit attitude towards her writings and by extension her society. In fact, Adichie is engaged in an active rebellion against the order of things in and expectations of society. And, this is what she aims to share here with the reader. Besides, the theme analysis of the present extract shows that theme patterns are used therein. And the presence of these patterns in the text is what ensures its cohesion and coherence.

In extract 3, findings reveal a frequent contact, high affective involvement and equal power between the personae (Ofodile Emeka Udenwa and Chinaza Agatha Okafor and Ofodile Emeka Udenwa and Shirley). Here, Adichie uses selections in modality, especially in modulation, to encode a certain obligation. She tries to draw attention to the influence society, especially the family, exerts on individuals. This perception is pinpointed by the transitivity study. In fact, findings unveil that the text is about a marriage arranged for Chinaza Agatha Okafor and Ofodile Emeka Udenwa by their parents, which is the first theme. Here, the reader can notice the influence of the family at work. The second theme is Ofodile's change of his and his wife's names when they move to America. Here, Adichie tries to let the reader sympathize with the personae in the text that have to pick English names in America just because of integration. This is a tacit way (for the writer) to say that society is responsible for what people become. Along the line, the writer ticks out one of the personae, Ofodile, whom she portrays as a real divorcee of African tradition. This perception is noticed when he cogently asks his wife not to greet people in America according to African standards. Here, Adichie's concern is to draw attention to a contemporary issue. The issue is "The place of African culture in a fast changing globalised world" or "African culture versus globalization". This proves once again how engaged Adichie is. She is engaged in heightening the reader's

awareness on things s/he lives with which s/he does not know exist. Moreover, the theme analysis of the present passage exudes that its constituents are interlaced properly. The potential that ensures this stems from the thematic fabric of the whole text.

In view of the foregoing, it can be concluded that the SFL model is an effective compass for language exploration, and that, as this analysis has revealed, its application truly unveils the kind of meanings embedded in a literary works such as a novel and a short story. In fact, Adichie's fiction via the sample texts confirms this. Interestingly, the lexicogrammar of the sample passages comprises the three functions of language (Experiential, Interpersonal and Textual). These functions, as findings show, do not stand naturally, they are the function of a given social fabric; i.e., they are used in a given generic template. And their meaning cannot in any case be apprehended if not by recourse to that generic template. In fact, in Adichie's fiction, it has been noticed that her use of language is culture-ingrained. An example of this assertion is her recurrent use of context-specific lexical items in her fictional texts. Also, she patterns these lexical items syntactically in order to achieve her communicative objectives. Note that Adichie's communicative objectives are directed to a definite reading community. She writes to heighten public awareness about things she has observed or perceived in her society. Based on this, Adichie's fiction can be said to confirm the hypothesis that says that whatsoever people say or write; i.e., do with language, always has an integrated lexical and grammatical organization with (a) defined communicative purpose(s) for a given reading community. Also, as findings from this study make known, the meanings Adichie has made in the studied fictional texts are the product of her selections in lexicogrammar. This implies that understanding these meanings requires that one considers that both lexis and grammar (she has used) are inherently interdependent. And this validates the second hypothesis of this thesis.

It is expedient to state here that this thesis has been unable to draw out in a clear-cut manner the differences between dialogue and narrative. It has also been unable to tick out the ingredients of pragmatic transfer in the extracts studied. All these points would certainly yield further points of interest for future research.

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