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**AN INQUIRY INTO THE IMPACT OF CONTEXTUAL FEATURES
ON IDEATIONAL AND INTERPERSONAL MEANINGS
IN FLORA NWAPA'S SELECTED NOVELS**

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GENERAL INTRODUCTION

There are various ways for animals to communicate. Human beings' double ability to think and to use language is one of the most important advantages that they have over any other living creatures. Thinking may come first, but communicating by using language is absolutely indispensable for any individual or social group. Interaction will certainly be very limited, almost impossible, if there is no verbal communication, in other words, if there is no use of vocal language. Owing to their use of language, people can achieve a lot of great things that would otherwise be impossible. Fowler (1986) contends that language is not just knowledge; it is also a skill, a practice. This statement relates to how language is used according to what it is used for. It is a matter of fact that we, human beings, use language to speak and to write, in real life messages as well as in fiction. In terms of fiction, we often put our experiences and thoughts into stories. This results in narrative.

A narrative constructs a world using various linguistic resources. A narrative, as Iwamoto (2007) defines it, is "a microcosm of how people act, feel, and think, and what they value as individuals or as members of a community or institution" (p.62). Thus, it may be analysed in a way or another. There are various methods for, and theories of, narrative analysis. Labov and Waletzky's (1967) is one of the most widely adopted. It presents structural stages which are: 1.Abstract, 2.Orientation, 3.Complicating Action, 4.Evaluation, 5.Results/Resolution, 6.Coda. Critical discourse analysis rather attempts to uncover the underlying ideology or worldview of the text under consideration. This research work focuses on African literature, especially on Anglophone African fiction produced by a woman writer.

The effect of gender on African literature and the contribution of women writers to the development of this literature can be considered as an important field of investigation. By 'effect of gender', I mean how gender issues are addressed in African literature. This field of investigation ought not to be overlooked. As pointed out by critics like Brown (1981) and Stratton (1994), women have virtually been excluded from most studies of African literature. Stratton stigmatises the absence, say exclusion, of women from Palmer's (1979) book *The Growth of the African Novel* and most surveys like Moore's (1980) *Twelve African Writers*. Ojo-Ade (1983) acknowledges that African literature is a male-centered and chauvinistic art, with colonialism having energized traditional views in which the male is thought to be the master while the woman is the flower, not the worker. This critic argues that women's voices must be recognized and their struggle must not be overlooked. Indeed, African literature, written in European languages since the 1950s, has much been fuelled by the history of race and colonialism, so much so that most literary critics and literature students usually tend to orientate their investigations in that direction. As for gender impact and the contribution of women, although it has been investigated by a certain number of researchers, we can't say it is enough.

Luckily enough, Sub-Saharan African literature is getting more and more popular among critics and general readers throughout the world now. In the meantime, gender balance is a most important social issue that frequently appears on the agenda of forums worldwide. Feminist issues in African literature need to receive a special attention or at least as much attention as they deserve. One will surely gain a lot by listening to African women writers' voices as fully as menwriters'. The first work by a woman to be published by the East African Publishing House is Grace Ogot's novel *The Promised Land*, which appeared in 1966.

Flora Nwapa's *Efuru* is also the first work by a woman in the Heinemann African Writers Series and it appeared in 1966 as well. The year 1966 can thus be said to mark the advent of a contemporary female tradition in fiction. Since then, women writers have been contributing a great deal to African literature. Of course, such research works as Professor Koussouhon's (2009) article "Male-dominating language patterns [...]" show, on the one hand, that most first generation texts of East and West African fiction are linguistically sexist and exclude female existence. As Professor Koussouhon has especially investigated how politically correct those texts are, he points out that this feature of male-dominating language and women exclusion clashes with the burning issue of political correctness being currently discussed all over our global village.

There is no denying that language and gender are topical issues in linguistics today. Lakoff's (1975) *Language and woman's place* is widely recognized as the pioneer work in feminist research on the relationship between language and gender. It means that the issue of language subtlety regarding gender has actually been raised in the area of linguistics for decades now. Robert (2014) has shown that Okpewho's style in *The Last Duty* is characterised by hypotatic sentence style which is interpreted as a male phenomenon of patriarchy and dominance while Nwapa's style in *Never Again* is rather parataxis with short and simple sentences intended to indicate equality and coordination. Professor Koussouhon's article mentioned above points out, on the other hand, that among the numerous works of fiction marked with male dominance, two womenwriters have provided instances of inclusive idiolects and female assertiveness. The two women writers, according to the article, are Flora Nwapa and Ama Ata Aidoo.

In Flora Nwapa's fiction, women are the main characters, say heroines, and male characters are attributed only secondary roles. Most themes and episodes revolve around

events that are related to women's living conditions. The general characteristics of her works, no doubt, constitute the main reason why she is rebuked by critics like Palmer (1972) and Jones (1979) for focusing on 'the women's world'. Meanwhile, her works may just as well be rated as a counterweight to most men writers' works, especially novels, whose characterization and plot organization are heavily patriarchal. Among Nwapa's six novels, which are alike in many respects, *Efuru* (1966), *Idu* (1970) and *Women Are Different* (1986) (*WAD* hereafter) are the focus of my investigation. Ojo-Ade (1983) argues that Nwapa's works *Efuru* and *Idu* reflect society's confusions about the roles of women. He sees the character *Efuru* as a mouthpiece for Nwapa's personal notions of life and believes that Nwapa creates great empathy for her heroine. He also believes that Nwapa's use of tradition and modernism cannot be separated. In the end, he emphasizes that many myths about Africa need to be debunked and that Nwapa's novels, to a degree, succeed in doing that.

Jones (1979) writes that Nwapa's *Efuru* lacks a strong overall conception and he refers to it as a "manual" on how young brides are treated in Igbo culture, but Mears (2009) rejects this judgement by contending that the novel focuses on much more than brides; she writes that it focuses on how women – married, divorced, widowed, single, childless, and with children – are treated in Igbo culture, especially if they seem to step outside traditional roles. *Efuru*, she insists, focuses on an unusual perspective: what women try to do to satisfy everyone. Berrian (1995) opines that Nwapa "reinvents the African woman" in *One is enough* by disapproving that a woman must have a husband to attain respect and success, even self-realization. Mears (2009), going along with Berrian, specifies that four different versions of that new woman appear in *Women are Different*.

Thus, there seem to be various and even contradictory appreciations of Nwapa's works by literary critics. Among other reasons, this may be due to the fact that the literary critics are likely to be subjective by using different approaches to the literary analysis, such as the thematic approaches, the literature and biography approach, psycho-analysis, socio-criticism... The fact that some literary critics are feminist or chauvinist also makes their work of criticism rather subjective. By contrast, linguistic criticism offers the advantage of being less subjective, in other words, more objective, as it relies on the clear identification of linguistic features, at least at the level of the descriptive analysis of discourse. Therefore I deem it quite useful to use a purely linguistic approach to study Nwapa's novels which are so diversely appreciated by literary critics as shown above.

Linguistic analysis in an artifact calls for the use of a specific linguistic theory. Since I intend to focus on the language – including phrases and clauses - used in the literature at stake, I choose to apply a text-centered approach. To be more specific, Linguistic Stylistics, especially the Systemic functional linguistic approach, is my tool of investigation in this dissertation. This approach is important to my study in many respects. For example, given that women play the central roles in Nwapa's fiction, Systemic Functional Linguistics can help to have more evidence through the analysis of what is known as Tenor, which highlights the power relationship between characters, say between women, on the one hand, and men, on the other, when it comes to gender discrimination. Moreover, the analysis of what is linguistically known as Field and Mode contributes to grasping and appreciating, more clearly, the major topics that critics commonly identify in Nwapa's fiction, chief among them women's empowerment.

The formulation of my research topic implies that lexico-grammar and discourse-semantic analyses are going to be carried out in Nwapa's selected novels. It is a matter of fact that the use of language depends heavily on the context. Since the purpose of the use of language is more often than not to convey a meaning, I can say that the context affects both how language is used and what meaning it is used to convey. The proponents of Systemic Functional Linguistics have established three types of context: the context of Culture, or Genre, the context of Situation or Register, and the context of ideology. There are three Register variables: Field, Tenor and Mode, which have just been alluded to in the above paragraph. Each variable corresponds to a type of meaning: the Field to the experiential meaning, the Tenor to the interpersonal meaning and the Mode to the textual meaning. Thus, Systemicists associate language with meanings (in the plural, not the singular "meaning" except when clearly specified by saying "experiential meaning", "interpersonal meaning" or "textual meaning") because all three are always simultaneously expressed in clauses (Eggins 1994/2004).

A linguistic investigation may focus on any one or two of the three types of meaning. Whichever type(s) one sets out to investigate, it is essential or at least quite advisable to go through the contextual features as far as Systemic Functional Linguistics is concerned. In other words, the following three aspects are to be looked into:

- the kind of topic or subject matter people use language to discuss, what people exactly use language to talk or write about;
- the kind of people among whom language is used, especially the kind of relation that exists among the people using language at some specific time;
- how the people involved in the communication use language, whether it is by talking or by writing.

The three dimensions or features help to answer the question "Who does What and How?" in the process of Systemic Linguistics-based text analysis. Here, my investigation is almost confined to the first two aspects, regarding Nwapa's novels. In the appropriate chapter (chapter one), however, the theoretical framework provides explanations that include the terminology related to each of the three aspects.

As explained in the theoretical framework, the answer to the question "who?" will not be people's names. It will be hardly useful if one sticks to people's names. For example, it will even make almost no sense to say "Efuru", "Adizua", "Gilbert", "Ajanupu", "Ogea", which are names from *Efuru*. Neither will it really make sense if one just knows such names as "Idu, Adiewere, Ishiodu, Ogbenyanu, Amarajeme, Ojiugo" from *Idu*. The relationship among the characters and the social role each of them plays in the course of their talks and interactions inevitably influences the way they use language and, as a consequence, the meaning encoded in the language they use. Actually, even the type of relation among them constitutes a kind of meaning in itself. Almost every reader may be able to say "this novel is about women's tough living conditions in a rural area". But how do we come to this understanding of the topic(s) of the novel? It takes a complete analysis of the three Register variables, for a systemicist, to come to a full understanding and interpretation of literary artifacts.

Is there enough evidence to state that all the works of Flora Nwapa are worlds of women as some critics put it? As far as language analysis can show, how much have women progressed in their search for empowerment and fulfillment throughout the works of fiction by Nwapa? Is language used the same way in all the works by this woman writer? These are some of the questions that have prompted me to choose Nwapa's novels for a systemic linguistic application, hoping to come up with objective analyses

and interpretations. As the linguistic features which connote the experiential (i.e. ideational) and interpersonal meanings are identified and described, this will hopefully contribute to further clarifying the message conveyed not only in the extracts but also in each novel under consideration. For that purpose, this work consists of five chapters which obviously appear between a general introduction (this very introduction) and a general conclusion.

The first chapter, entitled "Literature review and theoretical framework", consists of two main sections: on the one hand a critical literature review and, on the other hand, the theoretical framework. The literature review is informative about the Schools of modern linguistics and some pioneering linguistic and stylistic analyses of literary texts. It also includes a few relatively recent works done in the same framework as this research work, in the form of articles or dissertations. The theoretical framework provides an overview of the Systemic Functional Linguistic theory, with a chart which encodes the whole theory as one proponent, namely Suzanne Eggins, conceives of it. The chart includes such technical terms as "Ideology, Genre, Register, Language, Context, Field, Tenor, Mode, Transitivity, Mood, Theme, Lexical Relations, Conversational structure..." So, all those terms are explained so as to show how Systemic Linguistics functions in terms of analyses. Lexico-grammar and Discourse-semantics are the two main theories named in the chart, but all the terms in that chart and even many more technical phrases rather occur in the theoretical framework for the sake of detailed conceptual clarifications.

Chapter Two consists of the analysis of Transitivity and Mood patterns in the excerpts from *Efuru*. The study of Transitivity patterns helps to be clear about what topic(s) the extracts are about, what role is assigned to each participant and in what

circumstances things happen in the texts. From the Mood patterns analyses, it is also possible to see not only the role relationships among the participants, but also how their roles influence the language they use, and eventually how meanings are made in both extracts. The investigation of lexical relations and Conversational structures contributes to confirming the hypotheses about the topics and the role relationships as well as their impact on meanings. Moreover, the same analysis schema is adopted for the two extracts from *Idu* and the two from *Women Are Different*, respectively in chapters Three and Four. At last, chapter Five provides not only a recapitulation, but also an extension of analyses from the extracts to the whole novels, then an overall interpretation of meanings.

CHAPTER 1: LITERATURE REVIEW, THEORETICAL FRAMEWORK AND THE METHODOLOGY OF THE STUDY

1.0 Introduction

The various branches of linguistics which exist today, including Applied Linguistics and linguistic criticism, result from the development of some scholars' attempt and eagerness to analyse language. As specified in the general introduction, my intention in this dissertation is to apply a linguistic theory to the analysis of some novels by Flora Nwapa. For this purpose, I deem it worth investigating the schools of linguistics where the various approaches of language study originated. Thus, this chapter starts with an account of the initiative and the contribution of such great linguists as Saussure, Jakobson and Halliday, to name but a few. It also includes the discussion of a certain number of works which belong to the category of linguistic criticism, that is, the practical application of linguistics to literary analysis. Moreover, the second major section, which is entitled "theoretical framework", provides information on the linguistic theory used in the practical part of my research as well as the methodology of the study that I have carried out.

1.1 Critical literature review

1.1.1 Background to modern linguistics

1.1.1.1 Saussure's foundation

Ferdinand de Saussure (1857-1913) is regarded as "the father of modern linguistics". In fact, his *Course in General Linguistics*, first published in French in 1915, profoundly influenced the scope of twentieth-century linguistics as recognized in the *Encyclopedic Dictionary of Applied Linguistics* by Keith Johnson and Helen Johnson (1999). It is further mentioned in the encyclopedic dictionary that, for many people, this

"ancestral" book still defines the scope of twentieth-century linguistics (Saussure, 1974). Saussure regarded linguistics as a branch of semiotics, the study of signs. His basic ideas relate to the arbitrary nature of the sign and the dichotomies of "langue-parole", synchrony-diachrony and syntagmatic-paradigmatic relations in language.

Signs are the focus of study in Semiology or Semiotics, which analyses their systems and meanings in different cultures. "Sign" is often used interchangeably with "symbol" to denote something which stands for, or refers to, something else. That is the way Wales' (1989) dictionary of stylistics explains the term "sign". Wales specifies that all signs have in common a form and a referent and that back in Saussure's (1916) original view, they conjoin a form and a concept, signifier and signified. Regarding the word "donkey", for example, it is a sign. Then the signifier is the sequence of phonemes or graphemes that give "donkey". The signified is the image of the animal in our mind, the 'real' animal in the outside world (which may or may not be physically present). The relationship between signifier and signified is arbitrary indeed, for it cannot be justified in most cases, and the signified can also change through time. Other linguists such as Eco (1976), Fiske (1982) and Eagleton (1983) somehow went along with Saussure and exploited his ideas in their books. Nöth (1995) recognizes that the fundamental aspects of Saussure's theory of sign include, among others, its bilateral structure and its mentalistic conception.

The pair of terms "langue-parole" is usually left untranslated because it has no direct equivalent in English. "(La) langue" refers to the general system of communication within a speech community whereas "parole" is more specifically the verbal production of individuals in speech and writing. Actually there is a close relationship between "competence" and "performance" although the two pairs are not identical. Influenced or

even inspired by the "langue-parole" dichotomy, sociolinguistics came to set such other pairs of concepts as "dialect-idiolect". "Dialect" refers to the language system of a smaller community than that referred to by "langue"; the term "idiolect", which became popular in 1940s, rather refers to the speech habits of an individual in a speech community.

The pair "synchrony-diachrony" refers to the two basic perspectives for the study of language; studying it as it exists at a given time is the synchronic perspective. Saussure acknowledged that a total study of language must involve both dimensions. Owing to his own influence, however, twentieth-century linguistics has come to be dominated by a synchronic perspective. As to the pair "syntagmatic-paradigmatic", it refers to the relationship between items in a sentence or a language. To be more specific, for Saussure, syntagmatic relationship is a linear relationship between the items that are present in a sentence. It is the kind of relationship that linguistic units have with one another because they may occur together in a sequence. Paradigmatic relationship is rather a particular kind of relationship between an item in the sentence and an item not present in the sentence, but part of the rest of the language.

After this brief account of Saussure's linguistic foundation, I need to investigate other schools or main trends of linguistics.

1.1.1.2 Russian Formalism

Russian Formalism was an important linguistic and literary movement of the early twentieth century. It included two main groups: the Moscow Linguistic Circle, founded in 1915, and the St Petersburg group, also called Opyayaz, founded in 1916. The Moscow Linguistic Circle, led by Roman Jakobson, consisted of linguists who chose to develop a new approach to the study of language by orienting the analysis of poetics not only as an

exclusively literary inquiry but also as a linguistic investigation. Opayaz scholars regarded the study of literature - especially poetry, which was predominant then - as an end to itself without being actively interested in linguistics. Despite this slight difference of interests, Formalists, no matter which of the two groups they belonged in, were inspired both by the ideas of Saussure on the structure of language, and by the aesthetic ideas of the Symbolist movement. They are best known for their ideas about the internal formal differences between poetic and non-poetic language, and about the structure of Narrative. According to Eagleton (1983), reported by Koutchadé (2014), Formalism is mainly the application of linguistics to the study of literature. Formalists, he writes, are concerned with the scientific study of literature and they focus mostly on the formal aspects of literature through "the analysis of literary content (...) for the study of literary form" (p.3).

One of the basic and generally shared assumptions of both groups of Russian Formalism is that the focus of Formalism is neither literature as a whole or individual literary texts, but literariness. That is what Jakobson (1921) means when he writes that "the subject of literary scholarship is not literature in its totality but literariness, i.e., that which makes a given work a work of literature " (p.12). A literary work is viewed as a more or less arbitrary assemblage of 'devices' which are interrelated elements or functions within a total textual system. 'Devices' include sound, imagery, rhythm, syntax, metre, rhyme, narrative techniques which represent a whole stock of formal literary elements. Eagleton specifies that what all these elements have in common is their 'estranging' or 'defamiliarising' effect. Of course the term 'defamiliarisation', a concept introduced by the Formalist scholar Shklovsky (1917), is synonymous with 'estrangement'; it means making

strange, making the familiar unfamiliar so as to renew attention to or heighten awareness about the meaning.

So, Formalist critics used to concentrate on analysing the degree of estrangement, defamiliarisation, de-automatisation, etc, in works of art, especially in literary artefacts, to show how literary those works were. Then linguistics somehow came in as an important means of analysis and interpretation. The Formalists flourished until 1930, but there is only one step from Russian Formalism to the establishment of the Prague School.

1.1.1.3 The Prague School

The Prague School, or Prague Linguistic Circle, was also one of the most important linguistic and literary movements of the early twentieth century. As Wales (1993) acknowledges, its work still continues to this day. It is Roman Jakobson who, having moved from Moscow and Formalism to Prague, helped found the Circle in 1926. Next to Roman Jakobson, the other early members of this Circle include such influential linguists as Vilem Mathesius, Nicolay Troubetzkoy, Bohumit Truka and Bohuslav Hovranek. Those Prague linguists were greatly influenced by the structuralism of Saussure and they made significant contributions to Phonetics, Phonology and Semantics through their ideas on components or distinctive features. For instance, Clark and Yallop (1996) acknowledge the importance of Jakobson's contribution to the Prague School phonology by stating that it can be rated as the Prague Circle manifesto. That manifesto (quoted in Dadjo 2014, pp 10-11) changes the direction of the development of European phonology by pointing out the tasks of phonology as follows:

- To identify the characteristics of particular phonological systems, in terms of the language particular range of significant differences among "acoustico-motor images" ;
- To identify the types of differences that can be found in general, and in characterized multiple pairs of elements (e.g. voicing separates *p* from *b*);

- To formulate general laws governing the relations of these correlations to one another within particular phonological systems;
- To account for historical change in terms of the phonological system (rather than the individual) which undergoes it, and to construe such changes as teleologically governed by considerations of the system;
- To found phonetic studies on an acoustic rather than an articulatory basis, since it is the production of sound that is the goal of linguistic phonetic events and that gives them their social character.

Trubetzkoy's book *Principles of Phonology* (1939), posthumously published one year after his death, has also been a worthy contribution to the Prague School's phonological theory, the most comprehensive and widely consulted work of its kind then.

In fact, it has consisted in, among others:

- Clarifying the distinction between phonetics and phonology by the criterion of function;
- Investigating insistently on phonic substance in terms of its various functions in individual languages;
- Emphasizing the concept of phonological opposition (primary) over phoneme (secondary);
- Classifying phonological oppositions topologically instead of binaristically.

(Quoted from Dadjo 2014, p.11)

The Prague School is known not only as the "structuralist" school, but also as the "functionalist" school. According to Berns (1990), it is "structuralist" because its scholars were concerned with the relationships between segments of language, which was conceived of as a hierarchically arranged whole. They contended that for any element of language to be properly evaluated, it should not be viewed in isolation; the right assessment can be achieved only if its relationship to all other elements coexisting in that same language system is established. That is Hawkes's (2003) opinion as, a relatively long time after the Prague School, he writes: "The most characteristic feature [...] was the combination of the central notion that language was to be seen as an ultimately coherent structure, not as an aggregate of isolated entity..." (p.57, but quoted on p.28 in Koutchadé 2012). Koutchadé (2012) further reports Missikova's (2003) statement about

Prague School scholars, writing that they have introduced systematic application of structuralism which brought about new phenomena into linguistics and literary study and influenced stylistics considerably. The summary of the key tenants of that approach, as presented in Koutchadé's (2012) work, goes as follows:

- Distinction between the aesthetic function of poetic language and the practical communicative function of language;
- Language is seen as a structure, supra-temporal and supra-spatial, given inherently (in the sense of Saussure's language);
- Literary work is an independent structure related to the situation of its origin/creation;
- Individual parts of literary or linguistic structure are always to be understood from the point of view of a complex structure;
- The analysis of particular works was based on language analysis because it was assumed that in a literary work all components (i.e. language, content, composition) are closely inter-related and overlapping within the structure. (p.13)

(Quoted from Koutchadé 2012, p.28)

The Prague Linguistic Circle is "functional" in the sense that its members (scholars) came to base their works on the fact that any item serves some purpose or function. As Wales (1993) put it, they developed Saussure's ideas of *Lingue* and *Parole* along essentially functionalist lines: i.e "what shape the language system are the functions it must perform". Jakobson's model of the Speech Event, for instance, is based on their ideas. Functionalism is also the basis of their study of literary language and its aesthetic qualities, with prime importance given to the poetic function. It is Prague School that developed the influential notions in Stylistics of foregrounding and (de-)automatization as the characteristic function of poetic language, by building on the ideas of the Formalists.

1.1.1.4 American structuralism and Chomsky's Generative Grammar

American structuralism originated in the USA - as its name implies - at the beginning of the twentieth century. Boas (1858-1942) was distinguished as one of the early proponents of this linguistic trend as he discussed the framework of descriptive

linguistics in the Introduction to his *Handbook of American Indian Languages* published in 1911. He contends, in the book, that linguistic description should cover three basic aspects: the sound of languages, the semantic categories of linguistic expression, and the process of grammatical combination in semantic expression. He opines that every language has its own grammatical system or structure which ought to be taken into account in the course of the descriptions.

According to Fowler (1981), American structuralism was a school of linguistic analysis which had been developed by a group of linguists on the basis of ideas of Edward Sapir and Leonard Bloomfield. Indeed, Sapir (1921), following Boas' method, undertook the description of American Indian languages by using a native informant in his own cultural surroundings. Thus he came up with his book entitled *Language: An Introduction to the Study of Speech* (1991), which has proved to be a worthy contribution to linguistics in American structuralism. Set in an anthropological perspective, the book describes the nature and the development of the languages under study by focusing on typology. Sapir's famous ideas about the study of language have later been developed by one of his students, namely B.L. Whorf (1897-1941), resulting in what is widely known as Sapir-Whorf Hypothesis. The standpoint of the hypothesis, according to Whorf (1956:213), is that:

We dissect nature along lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face, in the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds and this means largely by the linguistic system in our minds.

So, this Hypothesis implies that there is a very close structural relationship between people's language, their culture and their way of thinking or their minds. That is extremely

important to take into account in analysing language, at least as far as American structuralists are concerned.

Bloomfield has considerably contributed to developing American structuralism as well, through his special way of viewing linguistics. He relates linguistics to psychology, which sets the origin of behaviorism, a scientific principle based on the belief that human beings cannot know anything they have not experienced. In terms of language learning and teaching, the principle is that people learn (and use languages) thanks to the development of stimulus-response phenomenon, a habit formation principle. So, such linguists as Boas, Sapir, Whorf and Bloomfield, somehow initially influenced by Saussure's works, are the proponents of American structuralism. However, their works, especially Skinner's (1957) application of behaviorism to language, were bitterly attacked by Chomsky.

Johnson K. and H. (1999) acknowledge, in the Encyclopic Dictionary of Applied Linguistics, that Chomsky (1959) savaged Skinner's behaviorist theory of language acquisition on the grounds that it ignored the crucial creative aspect of language through which we produce and understand sentences that are completely new to us. Thus he challenged the above mentioned American structuralists' approach. He rather developed a theory which got widespread and quite famous: the generative grammar or Transformational Generative Grammar. Chomsky himself (1965, 15-16) describes this approach as "a system of rules that can iterate to generate an indefinitely large number of structures". He contends that generative grammar is meant to produce and establish descriptive models of the rules that make up the complete grammar. He distinguishes linguistic competence from linguistic performance, specifying that competence refers to a person's knowledge of his/her language and "performance" to his/her actual use of the

language in real-life situations. So, Chomsky establishes a pair (Competence - Performance) which reminds us of Saussure's *Lingue-Parole* differentiation. He, nevertheless, rejects Saussure's concept of *langue*; as Peterwagner (2005) reports, he does not agree that *langue* is just a systematic inventory of items and basically a store of signs with their grammatical properties.

In additions, Peterwagner (2005) notifies that Saussure thinks of '*langue*' as socially shared knowledge but there is no social aspect in Chomsky's competence. Competence is characterized by the knowledge of language each individual is generally endowed with. It is a system of rules that govern an individual's tacit understanding of what is acceptable and what is not in the language s/he speaks; that is the rules which underly performance. That is why Chomsky warns that a distinction must be made between what the speaker of a language knows implicitly (what he may call competence) and what s/he does (performance).

Those are the main characteristics of Chomsky's Transformational Generative Grammar, which challenged most American structuralists' view of linguistic analysis in the twentieth century. I deem it impediment, now, to have a look into the London School of Linguistics.

1.1.1.5 The London School

Such famous linguists as J.R. Firth (1890-1960), known as the first professor of General Linguistics in Great Britain in 1944, B. Malinowski (1884-1942) and M.A.K. Halliday (1925-) were the proponents of this linguistic School. Their works are characterised by the detailed observation of natural language use and a social context in which language is used. Butler (1985), as reported by Koutchadé (2012, p38), describes their approach to language as one whereby "meaning, viewed as the function of a

linguistic item in its context of use, was paramount, and in which one very important type of context is the social context in which an utterance is produced" (p.3)

For London School linguists, one should be concerned with the description of authentic language use in context rather than confine oneself to invented and isolated sentences. They do not view linguistics as an intuition-based study of abstract systems of forms as in Chomsky's approach to language. Instead, they view it as the observation-based and empirical analysis of meaning encoded by form. It is J.R. Firth who founded that school. In fact, he was somehow influenced by Saussure's ideas of language as a system and he regarded language as a system of systems. His stylistic studies added another interpretation of meaning in terms of "levels". Then each level of linguistic organization (phonetic, phonological, morphological, syntactic, lexical) contributed its own mode of meaning to the text. At a further level, the text itself is contextualized, that is, brought into relation with other preceding texts and with its context of situation (Halliday, 2002: 150). The context of situation and the system aspect of language are emphasized and London school is also known as systemic linguistics and functional linguistics.

Malinowski (1923) considers language as a mode of action rather than a counterpart of thought. In his opinion, the meaning of an utterance does not come from the ideas of the words comprising it, but from its relation to the situational context in which the utterance occurs. He contends that utterances and situation are bound up inextricably with each other and the context of situation is indispensable for the understanding of the words. Halliday's Systemic-Functional Grammar is one of the most influential linguistic theories in the twentieth century. This system is based on two facts, as quoted in Dadjo's (2014) dissertation, page 23:

- (1) Language users are actually making choices in a system of systems and trying to realize different semantic functions in social interaction;
- (2) Language is inseparable from social activities of man (Halliday 1985/1989).

After this overview of Schools of linguistics, it is important to examine some works of linguistic criticism now.

1.1.2 An account of a few systemic linguistic investigations of literary works

Systemic Functional Linguistics, which takes roots in Halliday's Systemic-Functional Grammar announced above, has become somehow widespread because of the importance attached to it.

Halliday himself (1971), has produced an article entitled "Linguistic function and literary style: An inquiry into the language of William Golding's *The Inheritors*". It focuses on three extracts from the book. The article includes a discussion of transitivity patterns. In the selected passages, which leads to the remark that the world of the inheritors is organized as the one of human beings is. From the analysis of the themes of the passages under discussion, Halliday has inferred that the features that are foregrounded in the book derive from the ideational component of the language system. The article ends with the conclusion that the theme of the whole novel is transitivity. Here, by "transitivity", he means man's interpretation of his experience of the world, his understanding of its processes and his own participation in them. That article by Halliday is all the more important as it both helps to better understand *The Inheritors* and shows how the theory of Systemic Linguistic can indeed be practically applied to a literary artifact for a deeper understanding of meanings. So it does pave the way for other similar investigations.

The analysis and interpretation of the silver text by Halliday (1985a) is another model of systemic-linguistic-based investigation, especially lexico-grammar-related inquiry into literary language. He has looked into the patterns of cohesion, information, theme, Mood and Transitivity, from which the textual, ideational and interpersonal meanings of the text are highlighted. For instance, he has underlined the fact that all the texts from the corpus include cohesive chains which revolve around the lexes "silver/lovely/beautiful..." He points out the recurrence and importance of highly metaphorical transitivity patterns. Above all, he has exploited the relevance of the context of situation of the text, which he also refers to as the contextual configuration of field, tenor and mode.

The famous linguist Hasan (1985) has carried out a linguistic description and analysis of Muray's poem entitled "Widower in the country" so as to go through the first level of meaning of this poem and reach the deepest meaning. The first level, indeed, is that the poem is about a widower, but Hasan's analyses have allowed her to conclude that the poem is a statement not about an actual widower, but about the centrality of interpersonal relationships for the preservation of a sense of humanity.

Igboanusi (1997), whose work is actually not systemic linguistics-oriented but still somehow relevant and worth mentioning here, has studied the use of various linguistic processes in the writings by such writers as Achebe, Nwankwo, Ekwensi, Munonye, Ike, Amadi and Emecheta. Then, he has shown how "Igbo English" is a device which enables writers to use English language creatively to express Nigerian experiences. Thus he classifies the style of Nigerian English as one which creates no semantic problems for the African readers - especially Igbo and Yoruba readers according to the case - while it is very likely to cause some confusion to a Western reader; the latter may face semantic

difficulties due to the lack of knowledge of the Igbo / Yoruba culture and world view. He argues that an understanding of the tradition which gives rise to such texts and also a proper placement of contexts will certainly enhance the interpretation and understanding of that English which reflects the cultural and physical reality of life in Nigeria. Ngara's (1982) use of stylistic approach to analyse five African novels written by five different novelists is also relevant to my research. According to him, these works show a clear awareness of the social, political and ideological issues facing Africa today; they serve to demonstrate how stylistic criticism works what it can reveal about African literature. Ngara lays emphasis on three basic dimensions in inquiry: theme and symbolism, texture and readability, and the study of character and language. For example, his study of texture in Wole Soyinka's novel, *Season of Anomy*, reveals the poetic quality of the author at certain levels of the book. This has been noticeable both in the density of the language used and in the imagery of some expressions used by the writer. He infers from his analysis, that Soyinka's language in *Season of Anomy* is allusive, metaphorical and dense.

Iwamoto's (2007) paper can be rated as a model of exploration of the relationship between linguistic structures and socially constructed meaning in a narrative text. By employing Halliday's transitivity framework, this article has attempted to reveal the ideology and power relations that underpin a literary text from a semantico-grammatical point of view. What may be found peculiar in this article resides in two facts? First, the author of the article (Iwamoto) states that most pioneers of critical discourse analysis have given the impression that their approach is focused on foregrounding examples of linguistic and stylistic deviance; which is regrettable, in his opinion. He contends that linguistic, stylistic or interdisciplinary analysis of a text should not always be oriented

towards uncovering examples of deviant linguistic patterns. Second, not only has he explained the transitivity system but he has also brought in the ergative system, putting both systems side by side to show how similar, close and complementary they are. In the end, his practical analysis has consisted in applying the transitivity theory to expand Carter's (1997) previous analysis of a narrative extracted from the magazine *My weekly* issued on 1st March 1987. His analyses essentially highlight a number of initiatives taken by male characters as opposed to weakness and passivity which are associated with female characters.

Professor Koussouhon's (2009) investigation of lexico-pragmatic transfer in Anglophone African fiction is informative in many respects. This systemic linguistic-oriented inquiry consists of a comparative appraisal of the idiolects of Chinua Achebe's and Ngugi wa Thiong'o's novels. By recalling the importance of the context of culture and that of situation for the analysis and deep understanding of any literary text, he shows how the register variables (field, mode and tenor) influence the language in the analysed works of fiction. His analyses clearly prove that if the readers of African fiction, especially Achebe's and Thiongo's, are at least somewhat familiar with the broad contexts of Igbo or Gikuyi cultures and the immediate contexts, they will surely apprehend the novels more fully. The basis of his opinion is his analysis of some lexical patterns in the literary artefacts at stake. He has almost established that although the Anglophone African fiction is largely written in the English language, it heavily draws on African lexis and cultural, philosophical, religious and even ideological concepts to convey the "Africanness" or African context that it has depicted. Of course, Professor Koussouhon's article covers several novels at a time within some limited space. So, by

taking his work as a background, one could even give further details in scrutinizing one novel at time.

Koussouhon & Amoussou (2007) have carried out a comparative study of two poems entitled "Abiku" by two different authors, namely J-P Clark (1965) and W. Soyinka (1965). Also based on Systemic Functional Linguistics, their investigation aims at register description and lexico-grammatical analyses as a background to the interpretation of meanings. As can be expected, their register analysis has consisted in looking into the field, the tenor and the mode in the poems. Thus, they have come up with the conclusion that, among other essential messages, both poems are indeed about a power and hierarchy conflict between Abiku and the parents. Their lexico-grammatical analyses have revealed the occurrence of a remarkably high number of material processes. This revelation implies the impression of the parents' powerlessness and lack of ascendancy over Abiku's various deeds. At the stage of interpretation, Koussouhon and Amoussou opine, however, that there is a difference in the way the English language is used in the poems; Clark's is simpler and more accessible than Soyinka's. The latter's includes a strikingly large use of metaphor, although this does not prevent the message or meaning from being fundamentally the same.

Koussouhon's (2009) article entitled "Process Types and Ideational Meaning in *The Beautiful Ones Are Not Yet Born*" focuses one aspect of Systemic Linguistic again, that is Ideational or Experiential Meaning, as the title suggests. His analyses of transitivity patterns in two extracts from the novel have revealed a large number of Material processes which do include motion verbs. However, he notices that those who are moving do not seem to be going anywhere so as to make changes happen. He says that they seem to be in a roundabout, yet their togetherness does not yield any concrete

and productive action. He has also noticed a lack of Causative processes, which he interprets as the evidence that "nobody gets anybody to do anything in order to bring about a change in the novel's world." By the end of his impressive interpretation, he opines that indeed, there cannot be much done without anybody in a decision-making position getting other people to do things or to make events happen. He eventually specifies, from his analyses and interpretations, that the extracts under analysis and probably the whole novel, *The Beautiful Ones Are Not Yet Born*, depict a world of ineffectuality and pessimism which, no doubt, is Ghana's or Africa's lot as viewed by Ayi Kwei Armah.

Iwikotan's (2001) investigation of Experiential and Interpersonal functions in *Girls at war* by Chinua Achebe is of high interest in many respects. Abiding exclusively by the theory of Systemic Functional Linguistics, this dissertation has focused on three extracts to explore both the ideational and the interpersonal meanings made in the literary artifact under consideration. The analysis of transitivity has shown a remarkably high occurrence of Material processes whose taxonomy is very diversified. They include concrete actions done on objects, people's movements from one place and another, processes denoting violence... And yet, the participants are not diversified. It is pointed out that, on the one hand, most of the Actors are pronominals standing for Nwankwo and/or Gladys, and on the other hand, the Goals are very few because the majority of the Material processes are intransitive. Moreover, the study of the relationships among the human participants has revealed a great deal of oddity and violation of the maxim of politeness. It has been inferred from the various analyses that the novel is about such social facts as political injustice and tragedy, rather than girls literally fighting during a war.

Akobgeto (2010), as reported by Koutchadé (2012), has investigated the ideational meaning patterns in Wole Soyinka's *Idanre* by adopting two approaches to Ideational dimensions. Through the first method, which belongs in the Hallidayan theory, he has analysed the poetry by looking into the types of processes that it contains. He has noted, among others, that the mental processes reveal the personification of Ogun as a participant who is capable of knowing, liking, thinking... The relational processes show the various attributes of Ogun. Through the second method of analysis, which corresponds to Sval's (1994), he has examined such linguistic features as the order of items, nominalization and the phonological dimension of the text so as to draw conclusions about its textuality. Thus he has contributed to clarifying most roles of the mystic character, Ogun, in the poem.

Koutchadé's (2012) doctoral dissertation topic is "Linguistic Stylistics-Oriented Analysis of Wole Soyinka's *The Man Died* and *A Shuttle in the Crypt*: a Social-Semiotic Approach". From his analysis of the selected books, he has found out the functionality of Soyinka's language and contributed to shedding light on how the selected texts make meanings, where those meanings come from, and some of the implications they may carry with them. He has related the specific choices to the construction and reflection of situational, cultural and ideological contexts and, thus, has shown that the three selected texts encode meanings about such dimensions as the movement of the writer/narrator from Ibadan to Lagos, the ill-treatment of the detained by the warders, the strong desire of preventing the writer from communicating with the public and informing it of his difficult living conditions while he is detained for an offence that he has not committed.

Dadjo (2014) has analysed Register Variables and Metafunctions in Flora Nwapa's fiction by using the theory of Systemic Functional linguistics. He has described

the linguistic features which connote experiential, interpersonal and textual meanings in *Efuru*, *One Is Enough* and *Never Again*, three novels by Flora Nwapa. This description has consisted in carrying out the transitivity analysis of six selected texts (excerpts), the Mood analysis of the six extracts, the Theme analysis of the same texts. Of course his analyses are crowned with some overall interpretation of the message in the texts and, eventually, the novels. He has found out that the essential message conveyed in *Efuru* and in *One Is Enough* includes, among others, the role of women and the importance of [having] children – as far as women are concerned – in African societies. *Never Again*, he concludes, rather concentrates on the Nigerian civil war and the role of women during that war.

The various works of criticism whose account has been made so far are based on different linguistic theories although most of them are linguistic stylistics-oriented. My research, which is a lexico-grammatical and discourse-semantic investigation, is specifically based on Systemic Functional Linguistics and it focuses on extracts from some of Nwapa's novels. That may be a fundamental difference between some of those works and mine. Dadjo (2014) and I are interested in the same writer, that is, Flora Nwapa. However, he has concentrated on *Efuru*, *One is enough* and *Never again* while I focus on *Efuru*, *Idu* and *Women Are Different*. *Efuru* happens to be our common target novel but his selected extracts (pages 9 through 12 and 159 through 165) are altogether different from mine (pages 50 to 51 and 136 to 137). Thus, Dadjo's (2014) investigation and mine are hopefully complementary linguistic contributions to the understanding of Nwapa's fiction.

1.2 Theoretical framework: Clarification of the main concepts

1.2.1 Genesis and overview of the Systemic functional linguistic theory

Michael Halliday is the linguist most responsible for the development of Systemic Functional Linguistics. In fact, when he was dealing with his PhD, he was supervised by Firth, the great linguist who had established linguistics as a discipline in Great Britain. When Firth died in 1961, Halliday was the most influential of his followers, and he inherited the leadership of what became known as neo-Firthian linguistics. His application of Firthian principles to grammar was called "Scale and Category Grammar" (see Halliday 1961). Language education in Britain at that time was based on traditional theories of grammar. The Labour government gave Halliday extensive funding to develop a kind of linguistics that would be more useful for teaching English in British schools (as a first language). Within this program, Halliday evolved his Scale and Categories grammar into something more functional, what he called Systemic Grammar.

In 1969, Simon Dik called his grammar approach "Functional Grammar". Halliday considered this unfair, since this is a generic name covering a wide range of grammars at that time. To reclaim the title, Halliday started to use the name "Systemic Functional grammar" for his approach. He moved to Sydney in 1975, becoming Chair of Linguistics at the University of Sydney. There, he focused on extending and developing his functional grammar, resulting in his most-read book *An Introduction to Functional Grammar*.

As indicated in a brief account in Katie Wales' dictionary of stylistics (Wales, 1989), Halliday has established the major units of linguistic analysis, which are "morpheme, word, group, clause, sentence", and theoretical categories in terms of "unit, structure, clause system". That enables analysts to deal thoroughly with texts. Above all,

the notion of system is foregrounded in Systemic Grammar as a network of options or choices. Each option depends on the context or environment and any major aspect of grammar – Systemic Grammar, of course – can be analysed in terms of a set of options. For instance, the system of grammatical MOOD involves a basic choice of INDICATIVE or IMPERATIVE; the indicative involves a further choice between DECLARATIVE or INTEROGATIVE, while the imperative involves a choice between 'exclusive' and 'inclusive' (i.e. second person and first person). The interrogative involves a further choice between 'closed' and 'open', and so on.

As specified in Wales' (1989) account, the choices are not always binary; the systemic approach does allow for flexibility and 'delicacy' of subdivision as approved in the original scale and category theory. As a result, there is a breaking down of the boundary between grammar and meaning. This has been particularly useful in the analysis of VERB functions, say TRANSITIVITY. Halliday has stressed that systemic grammar is really systemic-functional: the systemic component forming the theoretical aspect of a more comprehensive grammar which interprets grammatical patterns in terms of their configurations of social and linguistic functions. Since it provides a fairly exhaustive and semantically sensitive, taxonomic and functional approach, systemic grammar has proved a particularly useful framework for stylistic analysis. It is applied to any type of discourse or text; hence (from systemic grammar) the theory of Systemic Functional Linguistics. This theory places higher importance on language function (what it is used for) than on language structure (how it is composed).

With, around or after Halliday, many other linguists have made a worthwhile contribution to that modern branch of Linguistics; among others Ruqaiya Hasan (1976), Margaret Berry (1977), Robin Fawcett (1985), Jim Martin (1992a) and Suzanne Eggins

(1994). For example, in *An Introduction to Systemic Functional Linguistics*, Eggins (1994) provides a detailed account of the whole terminology related to Systemic Linguistics, and she applies it to three typical texts. My study of the impact of contextual features on ideational and interpersonal meanings in Flora Nwapa's fiction mainly draws on two works. The first one is Eggins' *Introduction to Systemic Functional Linguistics*, which includes the analysis of the texts about the crying babies, and the second one is *Systemic Linguistics: theory and application* by Butler, C.S. (1985). So, the theory of Systemic Linguistics is summarized in the following section with illustrative sentences and the analysis of the extracts is carried out in the coming chapters.

According to Halliday (1985a, 1994) and Eggins (1994), Systemic Linguistics is a functional-semantic approach to language study. Systemicists study language as a social process, exploring such questions as: how does language work in everyday life? How is it used or structured to make the various meanings? Four main theoretical claims about language are advanced by systemic linguists: that language use is functional; that its function is to make meanings; that these meanings are influenced by the social and cultural context in which they are exchanged; and that the process of using language is a semiotic process, a process of making meanings by choosing. To be exact, they apply linguistics by specific descriptive methods to analyse pieces of language or texts. They basically distinguish three Register variables that are studied through concrete analysis of language patterns to derive meanings. The whole theory is summarized and encoded in the figure below by Eggins (1994), p.113.

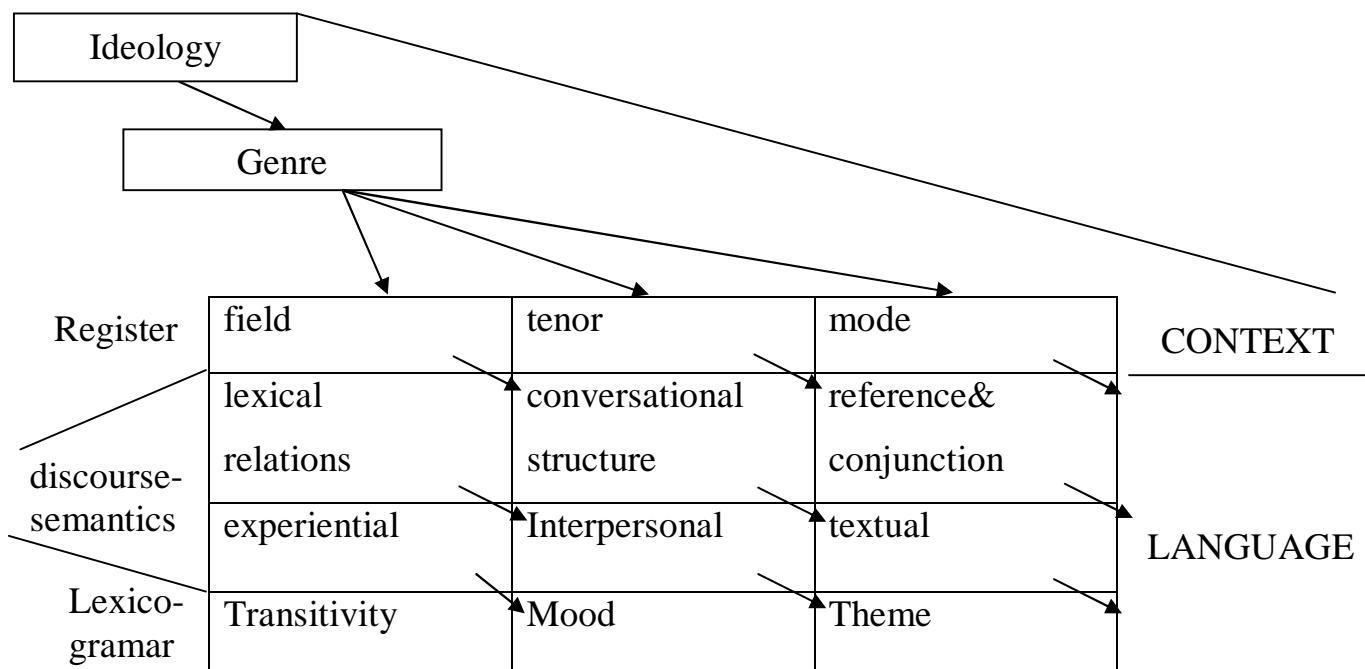


Figure 1.1: Lexico-grammar, discourse-semantics and context

1.2.2 Language, ideology and context

Language is an expression of a system of values and it is based on ideas and prejudices, cultural and social assumptions, with amounts to a pervasive, unconscious worldview. So, it is somehow based on a kind of ideology. That is why this figure starts with the term "Ideology", standing for the concept of ideology initially propounded by Fowler et al (e.g. 1979) in critical linguistics. As Wales (1989) acknowledges, no discourse is 'neutral', 'transparent' or 'innocent'. Fowler (1986) also notes that linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. He further contends that they (linguistic codes) “embody theories of how the world is arranged: world-views or ideologies” (page 27). A full understanding of what language means and why it has that meaning mainly depends on the context in which it (the language) is used. Some pieces of language - a word, a phrase, a sentence or even a whole text - may lack meaning, or perhaps have a meaning without being understood by the reader or listener if there is no specific context of situation. This is all the more

important as, given the context of situation, the language might be somehow understood but still need more explanation because the context of culture is not known. In other words, we need both the context of culture and the context of situation for a definitely clear understanding of any discourse.

- **The context of culture or Genre**

Malinowski, quoted by Eggins (1994) writes 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. A very simple example about mere single words is that because of the difference in culture and environment, it would be quite difficult, if possible at all, to translate words like “Christmas tree”, “snow”, “ski”, in African languages where the realities designated by those words do not exist.

Moreover, what we know of the world or a particular culture - things whose existence we are aware of, the way things usually happen or are likely to happen - predisposes us to understand a piece of writing or speech without necessarily analyzing it deeply. That general knowledge, say prerequisite that we have about the world or a specific culture constitutes a context of culture. Consciously or unconsciously, we usually relate pieces of discourse that we hear or read, to a context of culture so that the discourse should be meaningful or purposeful. Reference to a cultural context helps us to make sure that a text makes sense. Of course, the issue of cultural context is rather a concept; it is mental, abstract and general. Eggins (1994) calls it “the general context of culture” and she maintains that it is that concept which gives purpose and meaning to what is going on in a text. It is all the more important as we need it for the first step in understanding the

language used in a text or speech before considering the detailed analysis that is immediately related to the context of situation or register.

- **The context of situation or Register**

Like Halliday and other linguistic functionalists, Carter (1997) acknowledges that "language always relate to specific texts and contexts and usually to a context determined by social and sociocultural factors". He also points out that language use is not independent "from the power of those who use it or control its use or enforce its use on others" (page 12). Indeed, to know exactly which meaning is made in a text and how it is made, we need to refer to the context of situation, which is less abstract than the context of culture: Eggins calls it "the immediate context of situation." The context of situation is described in terms of three variables: what is being talked about in the text (the Field), the relationship(s) between those who are talking (the Tenor), and the role language is playing (the Mode). These are the three register variables.

- **The Field**

Since we keep in mind that Field is the situational context that has to do with the topic of the situation, to recognize it, we have to pay attention to the way language is used. The apparent and easiest aspect that indicates the Field is the degree of technicality of the language. Specific technical words are needed to describe a football match, but the same words would not be used to describe an earthquake. Still other specific words would be appropriate to talk about AIDS. For a mere chat where there is no concrete focus, the language is very likely to be made of everyday commonsense words. Whatever the case, there is a certain undeniable versatility of language which is due to what the language is being used to talk or write about.

- The Tenor

Apart from what is being talked or written about, language is, to a great extent, influenced by the relationship that exists between the people who are using it to communicate. I would not talk to my teacher the way I do to my fellow student, who may be a close friend, nor the way I would to a woman from whom I just want to buy something. I shall not either use the same style to write a letter of application as I do when writing to a close friend or relative. In fact, systemicists distinguish three Tenor continua which affect language: the power, the contact and the affective involvement between addresser and addressee. The power may be equal or unequal. The contact may be frequent or infrequent. The affective involvement may be high or rather low.

Moreover, Gregory distinguished between personal Tenor and functional tenor or purpose. In Ellis & Ure (1969) personal tenor is formality, and functional tenor is role, as recorded by Wales in her *Dictionary of Stylistics*. This distinction is all the more important as a precision because, for example, if one man is his own child's teacher (at school), there will be two tenor relationships between such a man and his child. At school and especially in class, the relationship between the man and the child is teacher / student; they interact by abiding almost spontaneously by the requirements of this role relationship (among others, a certain degree of formality). On the other hand, when they come home – or even as soon as they come out of class and the father is no more in the role of teacher, the use of language and expression of attitudes will surely change between them to become informal or at least less formal: father / son relationship.

- The Mode

Language may be either spoken or written. If it is spoken, unless it is a monologue, it may involve people in interaction, face-to-face conversation with direct

statements, questions and answers and the required actions, which is communication with immediate feedback. Of course, it may happen through telephone; then the addresser and the addressee would not see each other although there is immediate response. One characteristic of spoken language is that it is relatively casual, informal. It is true that face-to-face conversation would somehow be different from a telephone conversation, which would still be different from communication through radio, news or any special newscast.

A written text, on the other hand, is not directly interactive. It is rather generally formal, with no spontaneity or immediate feedback. A linguistic requirement in a writing situation is that, being aware that they would not be there to discuss with and give clarifications to the reader, writers usually take their time and try to make full sentences in a “well-thought” language supposed to be understandable for the reader. Of course, the situation may require elliptical sentences and ambiguous expressions. So, that precaution still depends on the type of writing. Thus, the mode of expression - speaking versus writing - affects the language in use.

In describing the context of situation, we are describing the register of the text. Register variation is closely related to style shifting, which is described in Sociolinguistics as a result of changes in an individual’s awareness as to what and how to speak in different contexts (Labove, 1972), or as the speakers’ accommodation (adjustments) of their speech to that of their audiences (Bell, 1984). Field, Tenor and Mode do have an impact on single words, on clauses, on whole sentences and eventually on language meaning in general. So, let us rather have a look at the functioning of the chain: Culture - Situation - Language Structure - Meaning.

1.2.3 Investigating experiential meaning

1.2.3.1 Transitivity patterns

The lexico-grammatical basis for the study of the experiential meaning of language is the functional grammatical description of the transitivity structure of clauses. By examining the transitivity patterns in a text, we can explain how the field is constructed: in other words, we can describe what is being talked or written about, and how shifts in the field are achieved. A transitivity analysis consists in seeking to provide an answer to the question "Who does what to whom when why where...?" Technically, we would say it consists in determining the process types, the participants and circumstances realized in any clause.

In Halliday's (1985) terms, transitivity is a part of the ideational function of the clause. The ideational function of the clause is concerned with the "transmission of ideas." Its function is that of "representing 'processes' or 'experiences': actions, events processes of consciousness and relations" (p.53). The term "process", he explains, is used in an extended sense to cover all phenomena and anything that can be expressed by a verb: event whether physical or not, state, or relation. Halliday (1985) further notes that the "processes" expressed through language are the product of our conception of the world or point of view. He notes:

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 p.101).

The semantic processes expressed by clauses have potentially three components, as follows:

- (1) The process itself, which will be expressed by the verb phrase in a clause.
- (2) The participants in the clause, which refer to the roles of entities that are directly involved in the process: the one that does, behaves or says, together with the passive one that is done to, said to, etc. the participants are not necessarily humans or even animate; (Halliday 1976:160). The participant entities are normally realized by noun phrases in the clause.
- (3) The circumstances associated with the process, which are typically expressed by adverbial and prepositional phrases. (Halliday 1985:101-102).

Indeed, there are six main types of processes: material processes, mental processes, verbal processes, behavioural processes, existential processes and relational processes.

- **Material processes**

Material processes are identifiable with the question "What did x do?" Since they are processes about actions, they include actors or participants who are realized by nominal groups. Material processes in which there is only one participant (who does the action) are called middle or intransitive. Those in which there are two (or more) participants are called effective or transitive. Intransitives are probed by "What did x do?" whereas transitives are probed by "What did x do to y?" Generally, the two direct participants in material process clauses are the Actor and the Goal. The Actor is the constituent of the clause who does the deed or performs the action, while the Goal is the participant at whom the process is directed. For example, in "Nwasobi washed her children's clothes in the stream", Nwasobi is the Actor, "washed" is the Process (material), "her children's clothes" is the Goal. Therefore, the labelling can be done as follows:

Nwasobi	washed	her children's clothes	in the stream
Actor	Pr:material	Goal	

The last type of participant which may occur with material processes – and, in fact, with any process type – is the Circumstance. Circumstances are realized by

adverbial groups or prepositional phrases. There are seven types of them: Extent, Cause, Location, Matter, Manner, Role and Accompaniment. A Circumstances of Extent may relate to either duration (temporal) or distance (spatial). A Circumstance of location may relate to either time (temporal) or place (spatial). Manner relates to means, quality or comparison, Accompaniment to reason, purpose or behalf. For instance, if we go back to the clause "Nwasobi washed her children's clothes", "her children" is a Circumstance, more specifically a Circumstance of Location. So, its label should be "Circumstance: location". If we consider the clause "Adizua remained at Ndoni forever", "at Ndoni" is a Circumstance of location and "forever" a Circumstance of extent.

- **Mental processes**

They are processes which encode meanings of thinking or feeling. We probe them by asking "What does x think/feel/know about y" They relate to mental reactions and Halliday divides them into three classes: cognition (verbs of thinking, knowing, understanding...), affection(verbs of liking, loving, fearing...) and perception (verbs of seeing or hearing). Mental processes have two participants: a Senser and a Phenomenon. The Senser is the participant who performs the mental process, say, the one who feels thinks or perceives. Only conscious human beings play this role. What is thought felt or perceived is the Phenomenon. For example, the Process and the participants in the clause "Ayo Dele loves Agnes" are to be labelled as follows:

He	Loves	that lady
Senser	Pr:mental	Phenomenon

- **Behavioural processes**

Halliday, as reported by Eggins (1994), describes Behavioural processes semantically as a "half-way house" between Mental and Material processes, meaning that the meanings they realize are mid-way between materials on the one hand and mentals on the other. They are in part about action, but it is action that has to be experienced by a conscious being. Behaviourals are typically processes of physiological and psychological behaviour, such as "breathe, cough, cry, dream, frown, laugh, listen, look at, sigh, smile, sniff, snuffle, stare, taste, watch...." Most behaviourals have only one participant, called Behaver, who is typically a conscious being (like the Senser in the mental process clause). The optional occurrence of Circumstances is a matter of fact. For example, Efurū is Behaver in "Efurū smiled". Amarajeme is Behaver in "Amarajeme sighed with despair", "with despair" being a Circumstance of Manner. "They" is Behaver in "They laughed at Ishiodu's stupidity", "at Ishiodu's stupidity" being a Circumstance of Cause.

When the process is directed to another participant, this second participant is called Phenomenon.

Eg.: The three girls looked at the man with amazement
 Behaver Pr:behavioural Phenomenon Circ:manner

Besides, rather than the Phenomenon, a second participant that is like a Range (a restatement of the process) may occur in behaviourals; this participant is called the Behaviour.

Eg.: Gabriel smiled a broad smile
 Behaver Pr:behavioural Behaviour

- **Verbal processes**

They are processes of verbal action and they typically contain three participants: Sayer, Receiver and Verbiage. The Sayer is the participant responsible for the verbal process. The Receiver is the one to whom the verbal process is directed. The Verbiage is a nominalised statement of the verbal process, as Eggins (1994) defines it. For example, in "Adiewere told Idu the truth, Adiewere is the Sayer", "told" the process and "the truth" the Verbiage. Moreover, like mental processes, verbals can also form a clause complex, projecting a second clause by either quoting or reporting.

Eg.: - Rose said // (that) she would marry Tunde without hesitation

- Father Mclaid told Amaka // to keep the news secret

- "Did you come to the stream?" // Nwasobi asked Uzoechi.

In the first case, Rose is the Sayer for the Process "said", in the second one, Father Mclaid is the Sayer, "told" is the Process and Amaka the Receiver; the rest is the projected clause, standing for the Verbiage. In the third case, Nwasobi is the Sayer, "asked" is the (mental) Process and Uzoechi the Receiver, the question is actually a projected clause.

- **Existential and Relational processes**

Both existential and Relational processes encode meanings about states of being. In existential processes, things are simply stated to exist. In relational processes, they are stated to exist in relation to other things by being assigned attributes or identities.

The structure of existential process clauses involves the use of the word "there", so they are easy to identify. Of course, this "there" (not to be confused with "there" used as a Circumstance of location) is the structural "there". This (structural) "there" in an existential process, has no representational meaning, so it doesn't receive any functional label. It is left unanalysed for Transitivity. Only the other constituents are labelled: the

verb "be" or synonyms such as "exist, arise, occur", plus an obligatory participant which is called the Existent. For instance, the labelling of the clause "There are more women characters than men in Nwapa's novels" is:

There	are	few mencharacters	in this novel
	Pr:existential	Existent	Circ:location

As for relational processes, there are two main types of them: attributive relationals and identifying relationals. Each of these two types may be intensive, circumstantial or possessive.

An intensive, relational is one through which a relationship is established between two terms with the use of the verb "be" or a synonym. If it is an Attributive intensive, a participant called Carrier is assigned a quality, classification, or descriptive epithet which is called the Attribute. So, Carrier and Attribute are the two obligatory participants of an Attributive intensive, and the meaning of the relationship between them is that "participant x is a member of the class of participant y"

<u>Eg.:</u>	Tunde	may be	the right man	for Dora
	Token	Pr:intensive	Value	Circ:matter
	Women	are	different	
	Carrier	Pr:intensive	Attribute	
	Nwapa	is	a famous writer	
	Carrier	Pr:intensive	Attribute	
	Soyinka and Achebe	coud have been	friends	
	Carrier	Pr:intensive	Attribute	

Although the most common intensive verb used is "be", some attributive intensive synonyms are often used as well. Those verbs include: "appear, become, end up, feel, grow, keep, look, remain, seem, smell, sound, stand, stay, taste, turn..."

Eg.:

The unfortunate woman	remained	patient	for years
Carrier	Pr:intensive	Attribute	Circ:extent
Tunde	may be	the right man	for Dora
Token	Pr:intensive	Value	Circ:matter

The intensive Identifying processes are not about ascribing or classifying. Instead, they are defining. In this process of defining, there are two compulsory participants: a Token and a Value. The participant that stands for what is being defined is the Token and the one that defines is the Value. The relationship between the two participants is that one serves to define the identity of the other.

Eg.:

Nwapa	is	the first Nigerian woman writer
Token	Pr:intensive	Value

Contrary to Attributive clauses, Identifying clauses are reversible without any syntactic or semantic-related risks. For an illustration, we can have fully acceptable clauses in reversing the two examples that have just been given:

The first Nigerian woman writer	is	Nwapa
Value	Pr:intensive	Token

The right man	for Dora	may be	Tunde
Value	Circ:matter	Pr:intensive	Token

In addition to "be", other intensive Identifying verbs include "define, equal, indicate, mean, refer to, represent, signify, suggest, stand for, symbolise..."

Eg.:

"The three musketeers"	refers to	Rose, Dora and Agnes
Token	Pr:intensive	Value

Circumstantial processes, possessives and causative relationals occur in texts, as often as the other subtypes of relationals that have already been explained above. Circumstantial relational processes encode meanings about the circumstantial dimensions

which are location, manner, matter, etc. In an Attributive Circumstantial, the Circumstance is often expressed in the Attribute.

<u>Eg.:</u>	Nwaru's thirty pounds	were	under her pillow
	Carrier	Pr:intensive	Attribute/Circ:location
	This canoe	belongs to	Adiewere
	Carrier/possessed	Pr:possession	Attribute/possessor

The Circumstantial meaning may also be encoded in the process itself, with the verb meaning "is + Circumstance"; then the process is specified as circumstantial".

<u>Eg.:</u>	The happy marriage	Lasted	ten years
	Carrier	Pr:circumstantial	Attribute
	That narrative	Concerns	The latest operation
	Carrier	Pr:circumstantial	Attribute

In these two examples, "lasted" means "was for", (be + for), "concerns" means "is about" (be + about).

Possessive processes encode meaning of ownership and possession between participants. The most common Attributive possessive verbs are "to have" and "to belong to", with the Carrier as a Possessor then.

<u>Eg.:</u>	My friend	has (got)	a nice car
	Carrier/possessor	Pr:possession	Attribute/possessed

Causative relational processes may occur with either Attributive or Identifying structures. As with the causative material processes, causative relationals involve an Agent in making or causing something.

<u>Eg.:</u>	That man's death	Made	everyone	desperate
	Agent/ Attributor	Pr:causative	Carrier	Attribute
	The hard experience	made	Ernest	(become) a drug dealer
	Agent/Attibutor	Pr:causative	Carrier	(Pr:intensive) Attribute

After the examples of process types given so far, let us have a look at how lexical relations also contribute to experiential meaning.

1.2.3.2 Lexical relations

Discourse-Semantics describes the Field of discourse and contributes to getting the experiential meaning by analyzing the link relationships among content words throughout a text. This is known as the lexical relation analysis; it is a systematic description of how content words in a text relate to each other. By content words is meant nouns, verbs, adverbs and adjectives, to the exclusion of grammatical, functional items such as prepositions, pronouns, articles, auxiliary verbs.

Egins says that the cohesive resource of lexical relations refers to how the writer /speaker uses lexical items (nouns, verbs, adjectives, adverbs), and event sequences (chains of clauses and sentences) to relate the text consistently to its area of focus. In this statement, I find the very last phrase "area of focus" of particular interest in that the word "area" is somehow synonymous with "field", and "area of focus", here, can be assimilated to "field of discourse" and further down to "topic focus". Whether we capture the idea from the broader concept of "field of discourse" / "area of focus" down to the more of specific one "topic focus" or the other way round, this statement suggests there is indeed a close link between the lexical relations in a text and the field of discourse, say, experiential meaning. There mainly exist Taxonomic lexical relations and Expectancy relations.

Two words are said to be related taxonomically if the relationship between them is a class/sub-class or part/whole one. Eg.: animal-donkey; shoulder/body. Details about taxonomic relation include: co-hyponymy (when two - or more - words used in a text are members of a super-ordinate class), contrast (antonymy relationship such as "long-

short"), similarity (synonymy or repetition), meronymy ("whole-part" relation), and co-meronymy (two lexical items being both parts of a common whole). As for expectancy relations, they are relations between a verb (action, process) and the typical noun (participant) expected to do the action (eg: lion/roar), between a verb (action, process) and the typical noun expected to be affected (eg: play/football), between an event / process and the typical location in which it takes place (eg: transfusion / clinic), or between the individual lexical items and the composite, predictable, nominal group they form (eg: blood / donor, blood / transfusion, taxi /driver).

As a result, a set of lexical strings (ties) may be drawn from a text and analyzed so as to contribute to the determination of the Field of the text as a whole. Here, chains are constructed to categorise the lexical items. The chains consist in drawing lines to join the lexical items which are related to one another through such features as taxonomy, co-hyponymy, meronymy, co-meronymy, expectancy, etc, mentioned in the above paragraph. It is possible to keep the lexical items in their places of occurrence in the text and join them with lines. However, this results in an apparently complex chart with a lot of arrowed lines oriented in different directions, like the one about the Geneva narrative on page 104 in Eggins' (1994) *Introduction to Systemic Functional Linguistics*- which is worth just mentioning now, not necessarily worth drawing, for it is not going to serve as a model to be used in this (my) work. A device that I deem relatively more readable is used in the practical / analytical parts of this paper, with numbered chains and lists of lexical items.

Thus transitivity patterns and / or lexical relations can be analysed to investigate experiential meaning. What about the interpersonal meaning?

1.2.4 Investigating interpersonal meaning

1.2.4.1 Mood types and patterns

As Eggins (1994) points out, "We can trace a direct link from the grammatical patterns of Mood in the clause, up to the semantics of interpersonal meanings and out into context to the register variable of tenor." (p.193). In fact, studying the grammar of the clause in terms of Mood and Modality is the key to the understanding of the interpersonal relationships between participants. There are five major Mood types:

- the declarative Mood, which serves to give information by intimating what is or happens;
- the interrogative Mood, which serves to ask for information, either in the form of a polar interrogative (a "yes-or-no" question) or in the form of a wh- interrogative;
- the imperative Mood, which consists in giving order or command so as to get someone to do something;
- the modulated interrogative Mood, which is a moderate or indirect request of information;
- the modulated imperative, which is a polite/indirect way of getting somebody to do something.

Here is a synopsis of clause constituents in Mood analysis:

Clause = MOOD+ RESIDUE

- MOOD = Subject+ Finite
- RESIDUE = Predicator+ Complement (+Adjuncts)
- Circumstantial adjuncts, which add to experiential meaning

- Modal adjuncts, which add to interpersonal meaning: Mood adjuncts, Polarity adjuncts, Comment adjuncts, Vocative adjuncts (the last two types being neither in MOOD nor in RESIDUE)
- Textual adjuncts: Conjunctive adjuncts, continuity adjuncts (part of neither MOOD nor RESIDUE), which add to textual meaning.

It means that a clause, whether affirmative, negative or interro-negative, has two main parts: MOOD and RESIDUE. MOOD is made of a Subject and a Finite, RESIDUE is made of a Predicator (the main verbal part), a Complement and an Adjunct or some Adjuncts, though there may not be some of those elements. Adjuncts are adverbial or prepositional elements, and there are different types of them as mentioned above. Here are two examples of clause division following Mood patterns.

Did	Juliet	actually	love	Romeo?
Finite	Subject	Adjunct	Predicator	Complement
MOOD		RESIDUE		

But	unfortunately	they	couldn't	marry.
Adjunct: conjunctive	Adjunct: comment	Subject	Finite:modal negative	Predicator
MOOD			RESIDUE	

Table 1.1: table showing the Mood constituents in a polar interrogative

A clause may be a major one, an elliptical one, or a minor one. A major clause is a clause which has a MOOD component even if it happens to have no RESUDUE. So, just as the full declarative “Juliet would love Romeo forever”, the elliptical clause “Yes” meaning “Yes, she did” (which consists only of a MOOD: polarity Adjunct “Yes” + Subject “she” + Finite “did”) is a major clause. Minor clauses, on the other hand, typically brief, have no MOOD constituent, let alone a RESUDUE. Eg.: “OK” or Well!” Whatever the case, the analysis of clause Mood pattern results in understanding the interpersonal

meaning. Comment adjuncts, for example, are generally used for expressing subjective ideas. And, as a matter of fact, subjective ideas (feeling / mind / opinion) may or may not be expressed openly, according to the relationship between the addresser and the addressee.

Let us look into the following three request-response sequences:

- d₁ --Tell me more about it, John.
--Unfortunately, it's time.
- d₂ --Could you tell us more about it, sir?
-- Unfortunately, it's time.
- d₃ --John, tell us more about that incident.
-- (But) it's time, sir.

You can see in the first sequence that there is equal power between John and the one (this friend) asking him to tell more... John's friend directly uses his name, which is a vocative adjunct, and John directly uses a comment adjunct to start his reply. In the second, on the other hand, instead of the addressee's real name, the vocative adjunct used is "sir", which is a politeness term. In the last, the power between the two speakers is clearly unequal. The one addressing John uses John's Christian name as a vocative adjunct in the clause whereas John uses the politeness term "sir".

Modality seems even more revealing for meaning when Mood patterns are analysed. There are two aspects of modality: modalisation and modulation. Modalization consists in expressing probability or frequency through the use of modal verbs or some Mood adjuncts.

Eg.:- In "The woman might have put her money under her pillow", the MOOD is "The woman might" and "might" is a modal Finite.

- In "The woman has certainly put her money under her pillow", the constituents "certainly", which is part of the RESIDUE, is called a Moodadjunct.

As for modulation, a modulated Finite is one that expresses obligation or inclination. Finite verbal operators like "must", "should", "could", would replace the direct command (imperative) forms or would be used in questions so as to make modulated interrogative clauses.

Example(of obligation):"Father Mclaid should not be married"."Should not", which is part of the MOOD, is a modulated Finite.

We can also remember that, rather than the imperative "tell" used in sequences (d₁) and (d₃) above, we have a modulated question in (d₂), which confirms that there is unequal power: the one asking the question is in the "inferior" position. So the clause "Could you tell us more about it, Sir?" is an instance of inclination where "Could" is a modulated Finite.

While we are on the theory of tenor analysis, it is important to bear in mind that when we exchange information, the clause takes the form of a proposition. A proposition is something that can be argued, in a special way. Exchanging information implies arguing about whether something is or is not, for information is something that can be affirmed or denied. Of course, it includes more possibilities than these two poles of polarity. This section covers the structural elements involved in describing the grammar of propositions, that is, the organization of the clause to give and demand information.

Now, let us have a look at how conversational structure also contribute to interpersonal meaning.

1.2.4.2 Conversational structure

In general, considering the nature of each clause and the speech act it may require, we can establish a conversational structure for any dialogue or text; and that also, in Discourse-Semantics, reveals interpersonal meaning. The conversational structure describes how the participants negotiate the exchange of meaning in dialogue.

When a visited person asks "Would you like some home-made gin?", it is true that s/he is asking a question, but in terms of speech function, this is an offer. If the visitor / addressee replies "yes, please", the reply is an accept; "no, thanks", as a reply, will be called a decline. To the imperative "Pass the other cola-nut, please"(which, in terms of speech function, is a command), if the addressee passes the cola nuts, it is a comply. If the addressee rather says, for example, "Get it yourself", this means "refuse" and so it is labelled. For a broader understanding of the terms, consider the following dialogue (that I have slightly adopted from Eggins – page 151); the speech function is indicated in brackets before every turn:

A: Have you ever read "*One is Enough*"? (= **question**)

B: I really wouldn't know. (= **disclaimer**)

C: Yes, I have. (= **answer**)

A: It is by Flora Nwapa. (= **statement**)

C: Yea. (= **acknowledgement**)

B: No, it's not. (= **contradiction**)

C: Would you like to borrow my copy? (= **offer**)

B: Well, OK. (= **accept**)

A: You'll enjoy it. (= **statement**)

C: Yea... I'm sure you will. (= **acknowledgement**)

This example shows a list of eight speech function classes that can be used to describe the move sequences in a simple dialogue. Statements are usually made in declarative Mood, questions in interrogative Mood, commands in imperative Mood, answers in elliptical declarative Mood, acknowledgements in elliptical declarative Mood, accepts and / compliance in minor clauses. However, according to the context, a command may rather be expressed through a modulated interrogative or even a declarative, an offer through an imperative declarative, a statement through a tagged declarative, a question through a modulated declarative. Halliday further suggests speech function pairs in terms of Initiations and Responses. Initiations include offer, command, statement and question. To each type of speech Initiation, the Response may be either supporting or confronting. Thus, the response to an offer may be either acceptance (verbal or non-verbal) or rejection. The response to a command may be either compliance (verbal or non-verbal) or refusal. To a statement, the response may be an acknowledgement or a contradiction. To a question, the response may be an answer or a disclaimer. It all depends on the context, especially the role relationship among the participants. The two systems of speech functions and exchange structures are seen as part of the realization of the interpersonal meaning of a text; thus they constitute a realization of Tenor dimensions, which is proved in the practical analyses carried out in this dissertation.

Thus Mood patterns and / or the conversational structure of a text can be analysed to investigate the interpersonal meaning. What about the textual meaning?

1.2.5 Investigating Textual meaning

1.2.5.1 Theme patterns

In Lexico-grammar, we get the textual meaning from the mode of Discourse through Theme analysis of clauses. In fact, thematic patterns are controlled by the register variable of mode and thematic choices differ when the mode varies. Theme patterns are essential to cohesion in a text and they influence the textual meaning of the text. But what is Theme? Theme is defined by Halliday as the element which serves as the starting point for the message in a clause: it tells what the clause is going to be about. The identification of Theme is based on order. Theme is the element that comes first in a clause. Once the Theme is identified, the remaining part of the clause is the Rheme. So the Theme is developed in the Rheme. The Theme typically contains “given information”, that is the information which is not new for the reader or listener and it is the Rheme which contains new information.

Now, let us have a look at how referencing and conjunctive relations also contribute to textual meaning.

1.2.5.2 Reference and conjunctions

There are many types of reference and the identity of a presuming Reference item may be retrievable from a number of different contexts.

- Homophoric reference: When we say “the moon”, for example, there is no wonder about the use of the definite article, since the moon is unique for everyone in the world; every human being is supposed to share the same “worldwide culture” contexts and know the moon.
- Exophoric reference: When people share an immediate context in which

they can know the referent, then the reference is exophoric. For instance, in “*Yes, that one; bring it to me*”, “me” refers to the speaker, “it” refers to “that one”, and “that one” surely refers to something that the addressee knows, can see and is certainly pointing to inquisitively while the addresser is speaking. So this sentence is very likely to be part of a face-to-face conversation.

- Endophoric reference: It consists of an item that is retrievable within the text. The reference may be anaphoric, which means that the referent has been mentioned before the reference, as in “Gilbert was not alone; he was with Sunday”. It may be cataphoric, which means that the reference is made before mentioning the referent, as in “Although they are enemies, Bill and Jack greet each other”. It may also be esphoric: then in the same clause, the reference occurs in the phrase immediately following the presuming reference item, as in “The policeman immediately pocketed the money which the driver held out to him”.

Other types of reference include: comparative reference, which is expressed with words like “other, else, such, different”; bridging, which refers back to an early item from which the referent can be inferentially derived as one tries to “bridge”; locational reference, which is made with such words as “here, now, these days, above, below”.

Conjunctive relations, which express the logical relationships among the parts of a text and establish cohesion within the text, are also analysed in studying the textual meaning of a text through Discourse-Semantics. Following Halliday, systemicists like Eggins recognize three main types of conjunctive relations: elaboration, extension, and enhancement. Elaboration is a relationship of restatement or clarification. People would use common expressions like “I mean, for example, in fact...” in spoken language, less common ones like “that is (to say), for instance, as a matter of fact...” in written

language. Extension is a relationship of addition or variation. Typical conjunctions include: “and, also, but, or, yet, moreover, in addition, however...” Eggin’s explanation of Enhancement is that it refers to ways by which one sentence can extend on the meaning of another, in terms of dimensions such as time, condition, concession or comparison. So, enhancement is the reason for using diverse conjunctions to introduce clauses, in both spoken and written language.

Thus, Eggin’s (1994) figure shown at the beginning of this section does encode the three types of meanings that can be made in using language, especially in a text according to Systemic Functional Linguistics as explained so far. However, less details and examples have been given (above) about Textual meaning because it is not part of the analyses carried out in the practical sections of this research work. As the title suggests, this paper focuses on Experiential – which amounts to Ideational – and Interpersonal meanings. The methodology of the study is specified below.

1.3 Methodology of the study

The application of linguistic theories to literature may call for the use of quantitative and /or qualitative methods of research. Regarding this research work I am dealing with, the mixed method proves important in many respects.

It may not be indispensable to define the terms 'quantitative' and 'qualitative' (methods) here. However, to clarify the reasons for my choosing the methodological approach which is used in this work, I deem it useful to recall a few scholars' explanations of the use of 'quantitative method' and 'qualitative method'. One of the clearest statements on that matter is Blaxter, Hughes and Tight’s (1996) as they write that quantitative research is the collection and analysis of data in numeric form. So this method relates to measurable data that can be gathered, counted and quantified in a way

or another. Punch (1998) opines that quantitative research allows the researcher to establish relationships among variables, but is often weak when it comes to exploring the reasons for those relationships. He shows the contrast and the complementarity by adding that a qualitative study can be used to explain the factors underlying the broad relationships. Indeed, data exploration through argumentation is achieved by the qualitative method of research. That is why Blaxter, Hughes and Tight (1996) show the difference between the two methods by specifying that qualitative research is concerned with the collection and analysis of information, especially non-numeric information, which tends to focus on exploring facts in detail, aiming to reach "depth" rather than "breadth". Osuala (2007) goes along with them by pointing out that qualitative methodology provides avenues that can lead to the discovery of levels of meanings.

About quantitative research, Creswell (2003) contends that it is designed to test cause-consequence theories by conducting experiments and surveys and observing, comparing and measuring variables. Meanwhile, about qualitative research, Burn (2000) writes that qualitative descriptions can play the important role of suggesting possible relationships, causes, effects and dynamic processes. So, qualitative descriptions go beyond the establishment of relationships among variables, which quantitative research focuses on as mentioned above. In other words, quantitative research method implies a great deal of numerical data manipulation and statistical analyses whereas the qualitative one relates much more to descriptive analyses heavily supported by arguments and interpretations.

My practical analyses done in the coming chapters are focused on a corpus, that is, a collection of texts considered as an object of language or literary study, to put it in Kilgarrif and Grefenstette's (2003:334) terms. The corpus consists of six extracts that I

have selected from the novels under study. Two extracts have been taken from *Efuru*, two from *Idu* and two others from *Women Are Different*. Since this is an applied linguistic research work, the use of the corpus involves identifying, classifying and counting linguistic features. Those features, standing for 'what is observed', are also captured in statistical models and figures. Thus the quantitative approach is used throughout this work, especially in the chapters of practical analyses. Nevertheless, as Best and Khan (1989) acknowledge, it is possible for a single investigation to use both methods. In addition to the quantitative method that has just been accounted for, the use of the qualitative method is almost inevitable insofar as all the data that involve language or texts are not likely to be appropriately and satisfactorily analysed by counting. My investigation includes the discussion of the findings which are captured in the statistical models. As a matter of fact, such discussion requires – or is even synonymous with – explaining my position with respect to the subject matter. That implies analyzing data and exploring texts in detail so as to get to meanings that can be relatively rated as deep. Therefore, this dissertation, as a whole, includes both quantitative method and qualitative method of research although one may find that the qualitative one is dominant.

In her book entitled *Linguistics, language and Verbal art* (1985/1989), Ruqaiya Hasan says she believes with Whorf (1956) that Linguistics is essentially a quest for meaning. She states this:

To arrive at the truth – the theme(s) of literature text- we must go through the time-demanding exercise of meticulous linguistic analyses; it is this alone that can show what is being achieved in the work and how. And until we can do this, it is meaningless to talk about evaluation, for what we are evaluating in the absence of such careful analysis is more likely to be our inexplicit impressions against our equally accidental preconceptions of what an artist should or should not do. (p. 106)

In the same book, Hasan recalls Culler's (1983) remark that the categories and methods of Linguistics, whether applied directly to the language or used as the model

for a poetics, enable critics [on their way into the meanings of texts] to focus on the structures that produce meaning. She further claims that a better understanding of the patterns of language through which the meanings of the text came into being contributes to a different reading; and by doing this the analysis enhances one's appreciation of a work. Understanding language implies the understanding of the meanings of literary works.

To "arrive at the truth" as Hasan suggests, my detailed analysis will be based on the identification and numbering of clauses in selected texts. After splitting the text into clauses, those clauses will, in turn, be further dissected into parts to be labeled according to the linguistic theory that I have chosen. This analytical task will be followed by interpretations.

1.4 Summary

This chapter has dealt with critical literature review on the one hand and, on the other hand, the theoretical framework. The literature review has consisted of an account of schools of modern linguistics and some instances of practical application of linguistics to literary analysis. The contributions of de Saussure, as the father of modern linguistics, have been emphasised since the beginning of the first section. It is worth keeping in mind that his ideas and concepts have paved the way for several other trends of thought in linguistics. His idea of the arbitrary nature of the sign, his concepts of 'langue-parole', 'synchrony-diachrony' and 'syntagmatic-paradigmatic' relations are a noteworthy foundation for modern linguistics even though many contemporary linguists have made innovations beyond his fundamental ideas. The Prague School, the London School and the American structuralism are the schools of linguistics that have been elaborated on. The Prague School's main characteristic is the analysis of language as a system of

functionally related units, and its influential proponents include such linguists as Jakobson, Mathesius and Mukarovsky. The London School, whose early proponents include Firth, Malinowsky and Halliday, emphasises the importance of the context of situation; systemic linguistics originates in this school. The American structuralism, which has independently emerged in the United States with Boas, values the cultural background of languages in carrying out the descriptive analysis of their structures. An account of a few articles and dissertations that I deem relevant to this work has been made as well. The second main point of this chapter has consisted in elaborating on the theoretical framework, which is Systemic Functional Linguistics. About this branch of linguistics, it is essential to understand the three types of meaning - which are the Ideational or Experiential meaning, the Interpersonal meaning and the Textual meaning - in relation to the context of situation or Register. In the end the quantitative and qualitative methods of research have been briefly discussed in order to justify why both are used in this research work. All those ideas and theories described so far are mostly useful – and most of them are practically used – in the coming chapters.

CHAPTER 2: EXPERIENTIAL AND INTERPERSONAL MEANINGS IN *EFURU*

2.0 Introduction

This chapter is meant for the practical analysis of the ideational, i.e. experiential, and interpersonal meanings in the extracts from *Efuru*, as the title suggests. On the one hand, for the analysis of transitivity patterns, which relate to the experiential function, the sentences in each of the two extracts from this novel are split up into clauses and the clauses into smaller constituents known as process types, participants and circumstances. The lexical relation within both extracts are also explored so as to contribute to the understanding of the field and experiential meaning. On the other hand, for the analysis of Mood patterns, which relate to the interpersonal function, the same clauses in these extracts are split up into Mood constituents. The analysis of the conversational structure of the extracts provides a complementary investigation of the tenor and interpersonal meaning as well.

2.1 Experiential meaning

2.1.1 Transitivity patterns in the extracts

2.1.1.1 Identification of clauses, process types, participants and circumstances

in the extracts

The clauses are numbered in each text here. The key to the symbols of labelling is as follows:

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=accompaniment,
Ct=matter, Co=role

Ag=Agent

In addition, the embedded clauses that I have chosen to mark are shown within double square bracket. Double slashed lines indicate clause boundaries within those embedded clauses.

- **In Text 2.1**

1-At this time (Cl) Adizua (A) was missing (Pm) many meals (G). 2- He (A) would return (Pm) from the market (Cl), 3- have (Pm) his bath (R) 4- and disappear (Pm). 5- Efuru (A) would wait (Pm) for him (R) 6- and when he (A) did not return (Pm), 7- she (A) would eat (Pm) without relish (Cm). 8- Then she (A) would go (Pm) to bed (R) very sad (Cm). 9- At midnight (Cl), Adizua (A) would come back and knock (Pm); 10- Efuru (A) would get up (Pm) quickly (Cm)

11-and open (Pm) the door (G). 12- 'Have you (A) returned (Pm), my husband?' 13- 'Yes.' 14- 'Shall I (A) bring (Pm) food (G) to you (B)?' 15- 'No, I (Cr) am not (Pi) hungry (At).' 16- Efuru (A) would then go (Pm) to bed (R) 17- and think (Pme). 18- 'What (Cr) is (Pi) wrong (At)?' 19- she (Sy) would ask (Pv) herself (Rv). 20- 'How have I (A) offended (Pm) my husband (G)? 21- What am I (A) going to do (Pm) 22-to win (Pm) him (G) back? 23- Has he (A) found (Pme) another woman (G)?' 24- These thoughts (Ag) kept (Pc) her (Cr) awake (At) all night (Cx). 25- In the morning (Cl), she (Cr) was (Pi) very weak (At) 26- But she (A) got up (Pm) early (Cl) all the same, 27- did (Pm) her housework (R) 28- and went (Pm) to market (Cl) 29- to buy and to sell (Pm) 30- She (S) decided (Pme) to take (Pm) her mother-in-law (G) into confidence (Ca). 31- So one evening (Cl), she (A) went (Pm) to her (B) 32- I (S) want (Pme) 33- to tell (Pv) you (Rv) something (Vb), 34- she (Sy) began (Pv). 35- Is (Pi) it (Cr) all right (At) with you and your husband (Ct)? 36- her mother-in-law (Sy) asked (Pv). 37- It (Cr)

is **(Pi)** bad, but not very bad **(At)**, 38- Efuru **(Sy)** said **(Pv)** 39- and hissed **(Pb)**. 40- My husband **(Cr)** is not **(Pi)** happy with me **(At)**, 41- she **(Sy)** continued **(Pv)**. 42- I **(S)** don't know **(Pme)** 43- what **(Cr)** is **(Pi)** wrong **(At)**. 44- He **(A)** comes **(Pm)** home **(R)** very late **(Cl)** 45- and won't eat **(Pm)** my food **(G)**. 46- I **(S)** don't know **(Pme)** 47- what **(G)** to do **(Pm)**. 48- You **(Cr)** are **(Pi)** sure **(At)** 49- you **(A)** have not offended **(Pm)** him **(G)** in any way **(Cm)**? 50- Efuru's mother-in-law **(Sy)** asked **(Pv)**. 51- I **(Cr)** am **(Pi)** sure **(At)** 52- I **(A)** have not offended **(Pm)** him in any way **(Cm)**. 53- I **(A)** have not even quarrelled **(Pm)** with him **(Ca)** [[for not eating **(Pm)** my food **(G)**.]] 54- For a long time now **(Cx)**, we **(A)** have not lived **(Pm)** as husband and wife **(Co)**. 55- If he **(S)** wants **(Pme)** 56- to marry **(Pm)** a wife **(R)**, 57- I **(Cr)** shall be **(Pi)** only too happy **(At)**. 58- In fact, I **(S)** have been thinking **(Pme)** of it **(Ph)** for some time **(Cx)**, 59- for I **(A)** have not had **(Pm)** a second baby **(R)** 60- and now **(Cl)** I **(S)** wonder **(Pme)** 61- whether a second one **(A)** will ever come **(Pme)**. 62- God **(A)** forbid **(Pm)**. 63- Our fathers **(A)** forbid **(Pm)**. 64- You **(Cr/Pr)** will have **(Pp)** babies **(At/Pd)**. 65- Don't wish **(Pme)** yourself **(B)** evil **(Ph)**. 66- Our ancestors **(A)** will not allow **(Pm)** this **(G)**. 67- I **(Cr)** am **(Pi)** sorry **(At)** [[about what **(Vb)** you **(Sy)** have told **(Pv)** me **(Rv)**.]] **(Ct)** 68- I **(S)** have not noticed **(Pme)** anything **(Ph)**. 69- I **(S)** shall see **(Pm)** my son **(Ph)** tonight **(Cl)**. 70- When Efuru **(A)** went away **(Pm)** 71- her mother-in-law **(Cr)** was **(Pi)** very sorrowful **(At)**. 72- The son of a gorilla **(A)** must dance **(Pm)** like the father gorilla **(Cm)**. 73- Our elders **(Cr)** were **(Pi)** quite right **(At)**

74- when they **(Sy)** said **(Pv)** this **(Vb)**. 75- Adizua **(Cr)** is **(Pi)** every inch **(Cx)** like his father **(At)**. 76- Efuru **(Cr)** is **(Pi)** such a beautiful and good wife **(At)**.

77- [[How she **(A)** agreed to marry **(Pm)** him **(G)**]] **(V)** is [[what I **(S)** cannot understand **(Pme)**.]] **(T)** 78- If Efuru **(A)** leaves **(Pm)**, 79- that **(T)** will be **(Pi)** the end of me **(V)**.

80- I (A) cease to live (Pm)81- the day Efuru (A)leaves (Pm)my son (G). 82- Adizua (A) returned (Pm) from the market (Cl), 83- had (Pm) his bath (R) quickly (Cm)84- and went out (Pm). 85- He (Sy) said (Pv) nothing (Vb) to anybody (Rv). 86- His mother (A) waited for (Pm) him (G)87- to come back (Pm) 88- and when it (T) was (Pi) midnight (V)89- and there was (Pe) no sign of him (X), 90- she (A) went (Pm)91- to sleep (Pb). 92- But she (Be) could not sleep (Pb). 93- She (S) thought (Pme) about her son (Ct)94- and what (At) would become (Pi)of her (Cr)95- if Efuru (A)left (Pm)him (G). 96- When the cock (Be) crew (Pb), 97- she (A) went to Efuru's door (Cl)98- and knocked (Pm).99- Did he (A)return (Pm)? 100- she (Sy)asked (Pv). 101- Oh, it (V) is (Pi) you (T), Omeifeaku, 102- Efuru (Sy) greeted (Pv) her mother-in-law (Rv). 103- O-o-o my daughter, Nwaononaku. 104- Did he (A)return (Pm)last night (Cl)? 105- Ossai (Sy) asked (Pv) again (Cx). 106- You (S)mean (Pme)Adizua, my husband (Ph), 107- and she (Be) laughed (Pv) but without mirth (Cm). 108- My husband (A)did not return (Pm)last night (Cl). 109- I (A) waited (Pm) till about midnight (Cx)110- and when I (S) did not see (Pme) him (Ph)111- I (A) went (Pm) to bed (Cl), 112- but I (S)did not sleep (Pb)a wink (Bh). 113- Has he (A)been doing (Pm)this (G)for long (Cx)? 114- He (A) had been doing (Pm) this (G) for weeks now (Cx). 115- [[What (Ph) beats (Pme) me (S)]](V) is (Pi)[[that I (A) have not offended (Pm) him (G)]](T).116- If I (A) had offended (Pm) him (G), 117- I (Sy)would render (Pv)an apology (Vb)easily (Cm), 118- Have (Pp) patience (Pd), my daughter. 119- Don't be (Pi) in a hurry (At). 120- Everything (Cr) will be (Pi) all right (At). 121- Don't mind (Pme) my son (Ph). 122- It (V) is (Pi) only youth (T)123- that (Ph) is worrying (Pme) him (S) and nothing else (Ph). 124- He (S) will soon (Cl) realize (Pme)125- what a fool(At) he (Cr) has been (Pi), 126- and will come (Pm) crawling (Pm) to you (B). 127- Look after (Pm) your daughterand your trade (G). 128-

Your husband (A) will come back (Pm) to you (B) after all his wandering (Cl). 129- Men (Cr) are (Pi) always (Cx)like that (At).

- In Text 2.2

1- The first year of Efuru's second marriage (T) was (Pi) a happy one (V)
2- Gilbert(S) loved and respected (Pme) her (Ph). 3- Efuru (S) on the one hand knew (Pme) the duties of a wife (Ph). 4- She (A) did not for one moment (Cx) slack (Pm) in her duties (G). 5- She (A) did not only take good care (Pm) of her husband (G), 6- she (Cr) was (Pi) sweet (At) to her mother-in-law (B). 7- She (Ag) did not for one day (Cx) give (Pc) her (Cr) cause to be (Pi) dissatisfied with her (At). 8- She (A) would go (Pm) to the market (Cl) 9- and buy (Pm) kola-nuts (G) for her (B). 10- She (A) would wash (Pm) her clothes (G) 11- when they were dirty. 12- She (A) would cook (Pm) for her (B) 13- and if she (A) went (Pm) to the market (Cl) 14- or to collect (Pm) her debts (G), 15- she (Sy) would ask (Pv) Ogea (Rv) 16- to cook (Pm) for her (B). 17- Occasionally (Cx), she (Pm) would make nni oka (G) 18- and cook (Pm) ogbono soup (G) 19- and take (Pm) them (G) to her (B). 20- When she and Gilbert (A) went (Pm) to Ndoni (Cl) 21- to buy (Pm) some fish or ground-nuts (G) for sale (Ca), 22- and they (A) made (Pm) good profit (R), 23- she (A) would buy (Pm) clothes (G) for her(B). 24- So Gilbert's mother (S) considered (Pme) herself (Cr) lucky(At) 25- to have (Pp) Efuru (At/Pd) as her daughter-in-law (Co). 26- She (S)confided (Pme)in her (Ph)27- and treated (Pm) her (G) as her own daughter (Cm). 28- Before Gilbert (A) married (Pm) Efuru (G), 29- his mother (A) had done (Pm) nearly all the housework (R). 30- Now (Cl) with Efuru and Ogea (Ca) in the house (Cl), 31- she (A) had (Pm) more leisure (R) 32- which she (S) needed (Pme) in her old age (Cl). 33- She (A) no longer cooked (Pm), 34- Efuru (A) took care (Pm) of that (G). 35- But [[what (Ph) pleased (Pme) Gilbert's mother (S)

most (**Cm**)] (**V**) was (**Pi**) the fact [[that since her son (**A**) had married (**Pm**) Efuru (**G**),
// things (**A**) had moved (**Pm**) well (**Cm**) for him (**B**)] (**T**). 36- Any trade [[she (**A**) put
(**Pm**) her hand (**R**) to]] (**Cr**) was (**Pi**) profitable (**At**). 37- Soon (**Cl**) Gilbert (**S**) began to
contemplate (**Pme**) 38- Building (**Pm**) a house of his own (**G**) 39- and buying (**Pm**) a
canoe (**G**). 40- Efuru (**Sy**) told (**Pv**) him (**Rv**) 41- that a canoe (**Cr**) would be (**Pi**) better
(**At**) at that stage (**Cl**). 42- So they (**A**) bought (**Pm**) a canoe (**G**) 43- and gave (**Pm**) it
(**G**) out (**Pm**) on hire (**Ca**) 44- and this (**A**) fetched (**Pm**) money (**G**) for them (**B**).
45- In no time (**Cl**) they (**A**) bought (**Pm**) another canoe (**G**) 46- which they (**A**) also
gave out (**Pm**) on hire (**Ca**) 47- and when Efuru (**S**) saw (**Pme**) 48- that they (**A**) could
afford to build (**Pm**) a house (**G**), 49- they (**A**) began (**Pm**) the house (**G**). 50- They (**A**)
were going to rebuild (**Pm**) the father's house (**G**) first (**Cl**) 51- and later on (**Cl**), they
(**A**) would build (**Pm**) their own house (**G**) in the new layout (**Cl**). 52- Gilbert (**Cr**) was
(**Pi**)very happy with his wife (**At**). 53- He (**Cr**)was(**Pi**)proud of her (**At**)54- and respected
(**Pme**)her (**Ph**). 55- They (**Cr**)were (**Pi**) so much together (**At**)56- that people (**S**)admired
(**Pme**) them (**Ph**). 57- They (**A**) went (**Pm**) to the stream (**Cl**) together (**Cm**), 58- there
(**Cl**)they (**A**)swam (**Pm**)together (**Cm**), 59- they (**A**)came back (**Pm**) together (**Cm**) 60-
and ate (**Pm**)together (**Cm**). 61- One day (**Cl**)they (**A**)went (**Pm**)to the stream (**Cl**), 62-
and while they (**A**) were swimming (**Pm**)63- the peoplein the stream (**Sy**) began to gossip
(**Pv**). 64- Husband and wife, they (**A**) are swimming (**Pm**) together (**Cm**), 65- one
woman (**Sy**) began (**Pv**). 66- They (**A**) come (**Pm**) to the stream (**Cl**) every day (**Cx**) 67-
another (**Sy**) said (**Sy**). 68- Nonsense, 69- why should they (**A**) swim (**Pm**)together
(**Cm**)? 70- Are (**Pi**) they(**T**) the only happy couple (**V**) in the town (**Cl**)?71- I (**S**) see
(**Pme**) them (**Ph**) 72- every time (**Cx**) I (**A**) come (**Pm**) tothe stream (**Cl**). 73- It (**Cr**) is
(**Pi**) disgusting (**At**). 74- Can't anybody (**Sy**) talk (**Pv**) to them (**Rv**)? 75- They (**A**) are

simply showing off (**Pm**). 76- I (**S**) bet (**Pme**) 77- they (**Cr**) are not (**Pi**) [[as happy (**At**) as they (**Cr**) look (**Pi**)](**At**). 78- You (**A**) give (**Pm**) them (**B**) two years(**G**), 79- and we (**S**) shall see (**Pme**) 80- what (**A**) will happen (**Pm**). 81- [[Seeing (**Pme**) them (**Ph**) together (**Cm**)](**V**) is not (**Pi**) the important thing (**T**), 82- another (**Sy**) said (**Pv**). 83- The important thing (**T**) is (**Pi**) [[that nothing (**A**) has happened (**Pm**) since the happy marriage (**Cx**)] (**V**). 84- We (**A**) are not going to eat (**Pm**) happy marriage (**G**). 85- Marriage (**Cr**) must be (**Pi**) fruitful (**At**). 86- Of what use (**V**) is (**Pi**) it (**T**) 87- if it (**Cr**) is (**Pi**) not fruitful (**At**)? 88- Of what use (**V**) is (**Pi**) it (**T**) 89- if your husband (**A**) licks (**Pm**) your body (**G**), 90- worships (**Pme**) you (**Ph**) 91-and buys (**Pm**) everything (**G**) in the market (**Cl**) for you (**B**) 92- and you (**Cr**) are not (**Pi**) productive (**At**)?93-Are(**Pi**) you (**Cr**) not in a hurry (**At**)?94- said (**Pv**) the only reasonable one among them (**Sy**). 95- What hurry? 96- Of course not. 97- What (**G**) are they (**A**) waiting for (**Pm**)? 98- But they(**A**) have been married (**Pm**) for only a year (**Cx**). 99- Hear (**Pme**) 100- what (**Vb**) she (**Sy**) is talking (**Pv**).101- How long does it (**V**) take (**Pi**) [[a woman (**Cr**) to be (**Pi**) pregnant?]](**T**). 102- What (**Ct**) are you (**Sy**) talking about (**Pv**)?

2.1.1.2 Analysis of the process types, participants and circumstances in the two extracts

Counting the process types identified and shown above results in this table of statistics:

Process types		Text 2.1		Text 2.2	
		Number	Percentage	Number	Percentage
Material		58	44.96 %	56	54.90 %
Mental		24	18.60 %	12	11.76 %
Verbal		14	10.85 %	10	09.80 %
Behavioural		06	04.65 %	00	00 %
Existential		01	00.77 %	00	00 %
Relational	Intensive	23	17.82 %	22	21.56 %

	Possessive	02	01.55 %	01	00.98 %
	Causative	01	00.77 %	01	00.98 %
Total		129	100 %	102	100 %

Table 2.1: Statistics of process types in Text 2.1 and 2.2

As the table shows, the predominant process types are material processes in both Text 2.1 (44.96%) and Text 2.2 (54.90%). Mental processes rank second in Text 2.1 (18.60%) but intensive relationals do in Text 2.2 (21.56%). At the third rank, we have intensive relationals in Text 2.1 (17.82%) but mental processes in Text 2.2 (11.76%). By contrast, existential, possessive relational and causative relational processes are almost non-existent in Text 2.1 (respectively 00.77%, 01.55 % and 00.77%). Possessive and causative relationals are also next to non-existent in Text 2.2 (00.98 % of each), behavioural and existential processes are altogether non-existent in this text. Given those statistical data, each category of process type can be analysed separately now, including the participants and circumstances.

- In Text 2.1

• Material Processes

There are two Actors: Adizua, sometimes referred to as "he", and Efuru, referred to as "she". Being Actors means being "action doers". However, one can realize that Adizua's actions are restricted to three main types of movements: coming back home, taking his bath and disappearing. Hardly does he eat at home; he "misses many meals", even at night. He spends more time outside even when he is expected to be at home. Not that he is too busy, but he just avoids contact with his wife, with his own family. Contrary to him, Efuru carries out many actions: eat, do housework, stay and wait for her husband, go to bed, get up, go to market, buy and sell...It means that she is a busy woman. Besides, Circumstances of manner such as "without relish", "very sad" or

"quickly", show that she (Efuru) takes care of him (her husband Adizua). Let us have a look at the mental processes now.

- **Mental processes**

Each of the mental process clauses in the text includes only the Senser and the process, no Phenomenon. They are projecting mental processes; instead of including a phenomenon, they project other clauses. We know that mental process projection has to do with quoting or reporting ideas. The cases of projection in clauses 17 and 19 are instances of quoting and the ones in clauses 30 and 32 are instances of reporting. Clause 18 is the quotation of the mental process in 17 and clauses 20, 21 and 23 are quotations of the mental process in 20. One possible interpretation of such a clause complex relation is that the mind of the one who plays the role of Senser (Efuru) is working a lot. She is deeply thoughtful.

What she is thinking about and the questions she asks herself are included in the clauses that are projected by the mental process clauses under analysis. Those questions are "What is wrong?" (Clause 18), "Have I offended my husband?" (Clause 20), "What am I going to do to win him back?" (Clauses 21 and 22), "Has he found another woman?" (clause23). So, it is all about her husband's attitude; it puzzles her. The significance and the impact of these many questions on the participant, who is referred to as "I", is expressed in clause 24, a causative process clause (that I have intentionally avoided adding to the list of processes above), whose analysis would go as follows:

These thoughts	kept	her	awake	all night
Agent / Attributor	Process:Causative	Carrier	Attribute	Circumstance: extent

This clause is of interest as the role of Agent / Attributor is played by something

inanimate, something mental and abstracts ("These thoughts") and the Carrier is a human being ("her" / Efuru). Not that there is anything extraordinary in the structure of the clause, but the meaning...

It means that Efuru's thoughts are so deep and puzzling that they "act" upon her, keeping her awake, that is preventing her from sleeping. And to what extent does that happen? The answer, in terms of time, is "all night". She is so overwhelmed by these thoughts that she makes up her mind to disclose and disburden her heart by sharing them with someone. That is the *raison d'être* of the mental processes in clauses 30 "she decided to take her mother-in-law into confidence" and 32/33 "I want to tell you something", in which "I" refers to Efuru and "you" to her mother-in-law. "To tell" is a verbal process and it is a kind of introduction to the conversations that Efuru will have with her mother-in-law in the rest of the text, where most verbal processes occur.

- **Verbal processes**

The ten per cent of verbal clauses which occur in the text are concentrated in the passages that go from clause 34 to clause 74 and from clause 100 to clause 117. They result from the conversation between Efuru and her mother-in-law. In fact, these two participants are the ones who play the role of Sayer and Receiver in the processes under consideration. So, the occurrences of these verbal processes show that there is a relatively long talk between daughter-in-law (Efuru) and mother-in-law (Osai, Adizua's mother). What the talk is about can be identified in the constituents which play the role of Verbiage. Most of those constituents are projected clauses, which are discussed in other process types.

- **Intensive relational processes**

The role of Carrier is played by Efuru, her mother-in-law and/or her husband in most intensive relational processes. These processes inform about the state of the marriage between Efuru and her husband Adizua, they also inform about the state of Efuru and her mother-in-law as a result of the bad relationship between the former and her husband. That is the dominant role of the intensive relationals; a few of them rather provide the description of miscellaneous facts that may be rated as details not necessarily to be mentioned here.

- **In Text2.2**

- **Material Processes**

Efuru, referred to as “she” many a time, plays the role of Actor in an important number of clauses. She and Gilbert, referred to as “they”, take actions together in more than ten clauses as well, which can be seen in clauses 20, 21, 22, and 42 through 60. Thus more than 80% of the actions are done by Efuru, half of them jointly with Gilbert. Out of seven roles of beneficiary specified in the chart, five are played by Efuru’s mother-in-law (referred to as “her”).

So, Efuru is the main Actor, once again portrayed as an ever busy woman. She is busy doing her duties. As "her duties" occurs in the position of Range in the first material process clause, details are given about those duties through all the other material process clauses. She is busy coming and going, buying, washing, cooking, taking care of things and people as well. "Her", referring to Efuru’s mother-in-law, occurs as Beneficiary in several clauses where she (Efuru) is the Actor. This further shows that she does take care of her mother-in-law. Moreover, she is often (for specific types of tasks) accompanied by her husband Gilbert. They undertake many actions and do many daily activities together:

investing in canoes, beginning the building of a house, going to swim, eating together.

What a harmonious couple life!

- **Mental processes**

Both Gilbert and Efuru play the role of Sensor in most of the mental processes. Where the role of Sensor is played by Gilbert, that of Phenomenon is more often than not carried by Efuru (“her”). This contributes to showing that the text is about the couple’s common life with expressions of feelings coming from one for the other, especially from Gilbert for Efuru as far as this part of the text is concerned. Moreover, it is worth noting that clause 26, where the mother-in-law is the Sensor and Efuru the Phenomenon, is connected with the material process 27. It is an example of the couples of clauses consisting of processes that express feelings between Efuru and her mother-in-law, Gilbert’s mother.

- **Verbal processes**

They mostly occur in clauses 63, 65, 67, 74, 82, 94, 100, 102, where the role of Sayeris carried by “the people in the stream”, a group of women.

Clause N°	Sayer	Process: verbal	Receiver	Verbiage
63	The people in the stream	began to gossip		
65	one woman	began (talking)		[64]
67	another	said		[66]
74	(anybody)	(Can’t talk)	to them?	
82	another	said		[80/81]
94	(The only reasonable)	(said)		[93]
100	(She)	is talking		(what)
102	(you)	are talking about		(What)?

Table 2.2: Table showing the verbal processes in Text 2.2

The table also shows that entire clauses stand for the Verbiage and in those clauses, Efuru and Gilbert are the human participants. Indeed the “people in the stream” are

talking about the relationship between Efuru and Gilbert. This especially happens not only in clauses 64, 66, 80 and 81 but also in relational-process clauses.

- **Relational processes**

In the first part of the text (from beginning to clause 55), the relational Processes serve mostly to describe Efuru's living conditions in the first year of her second marriage. Efuru herself, her "second" husband (Gilbert) and her mother-in-law play most of the role of Carrier in those relational processes. The attributes inform about the good relationship and the lovely married life of Efuru and Gilbert.

In the rest of the text, the relational processes still focus on Efuru and Gilbert as a couple, but this time under the judgment as it were, of a group of participants who are rather some gossips.

Here are the participants of the attributive processes in the second part of the text:

Clause N°		Carrier	Process: Attributive	Attribute
73		It	is	disgusting
77		They	are not	as happy
85		Marriage	must be	fruitful
87	if	it	is not	fruitful
92	and	you	are not	productive
101		a woman	to be	pregnant

Table 2.3: Table showing some relational processes in Text 2.2

Clause 73 means "Seeing Gilbert and his wife Efuru together every time, especially swimming together, is disgusting". Clause 77 means the couple Gilbert and Efuru are not as happy as they look. As for clauses 85 and 87, they do mean marriage in general must be fruitful, but the marriage between Gilbert and Efuru is the particular one indirectly

alluded to in this conversation. In clauses 92 and 101, though “you” and “woman” are general references as it were, Efuru is actually the woman alluded to in this text.

In identifying relationals, the participants playing the roles of Token and Value are still related to Efuru, Gilbert and their lifestyle. So, in this dialogical part of Text 2.2, there are no material processes describing what “the people in the stream” are doing. Instead, we find mental processes, relational processes and a few other process types, all relating to Efuru and Gilbert’s actions and values.

2.1.2 Lexical relations

2.1.2.1 Lexical items identification

In the following sets of lexical items, as well as in all the subsequent ones, the symbol \emptyset means "no lexical item has been retained in the sentence".

- In Text 2.1

- 1- Adizua / missing / meals
- 2- return / market / have his bath / disappear
- 3- Efuru / wait / return / eat / without relish
- 4- Sad
- 5- returned / husband
- 6- \emptyset
- 7- food
- 8- hungry
- 9- Efuru
- 10- wrong / ask herself
- 11- offended / husband
- 12- win back

13-found / woman

14- thoughts / awake

15-weak / got up /housework / market / buy / sell

16- mother-in-law / confidence

17- ø

18- right / husband / mother-in-law / asked

19- bad / Efuru / hissed

20- husband / happy

21- know / wrong

22- comes home / eat / food

23- know

24-offended / mother-in-law / asked

25- offended

26- quarrelled / eating / food

27- lived / husband / wife

28- want / marry / wife / happy

29- thinking / baby / wonder

30- God / forbid

31- fathers / forbid

32- have / babies

33- wish / evil

34- ancestors / allow

35- sorry

36- ø

37- son

38- Efuru / went away / mother-in-law / sorrowful

39- son / gorilla / father

40- elders / right

41- Adizua / father

42- Efuru / beautiful / good /wife

43- marry / understand

44- Efuru / leaves / end

45- cease / live / Efuru /leaves / son

46- Adizua / returned / market / had his bath / went out

47- said / nothing / anybody

48- mother / waited / come back / mid night / no sign

49- sleep

50- thought / son / Efuru / left

51- ∅

52- return / asked

53-Efuru / greeted / mother-in-law

54-daughter

55-returned / Ossai / night / asked

56-Adizua / husband / laughed / without mirth

57-husband / return

58-waited / midnight / not sleep

59- ∅

60- ∅

61- offended

62- offended / apology

63- patience / daughter

64- hurry

65- right

66- mind / son

67- youth / worrying

68- realize / fool / crawling

69- daughter / trade

70- husband / comeback / wanderings

71- Men

- In Text 2.2

1- first / year / Efuru's / second / marriage / happy

2- Gilbert / loved / respected

3- Efuru / knew / duties / wife

4- moment / slack / duties

5- take care / good / husband / sweet / mother-in-law

6- day / give / cause / dissatisfied

7- go / market / buy / kola-nuts

8- wash / clothes / dirty

9- cook / went / market / collect / debts / ask / Ogea / cook

10-Occasionally / make / nni oka / cook / ogbono / soup / take

11-Gilbert / went / Ndoni / buy / fish / ground-nuts / sale / made / good / profit / buy /
clothes

12-Gilbert's / mother / considered / lucky / Efuru / daughter-in-law

13-confided / treated / daughter

14-Gilbert / married / Efuru / mother / done / housework

15-Efuru / Ogea / house / leisure / needed / old / age

16-cooked / Efuru / took care

17-pleased / Gilbert's / mother / fact / son / married / Efuru / things / moved / well

18-trade / put / hand / profitable

19-Gilbert / began / contemplate / building / house / buying / canoe

20-Efuru / told / canoe / better / stage

21-bought / canoe / gave / hire / fetched / money

22-time / bought / canoe / gave / hire / Efuru / saw / afford / build / house/ began / house

23-rebuild / father's / house / first / later / build / house / new / layout

24-Gilbert / happy / wife

25-proud / respected

26- together / people / admired

27-went / stream / together / swam / together / came back / together / ate together

28- day/ went / stream / swimming / people / stream / began / gossip

29- Husband /wife /swimming / together/ woman / began

30- come / stream / day/ said

31- Nonsense/ swim / together

32- happy/ couple / town

33- see/ time / come / stream

34- disgusting

35- talk

36- simply/ showing off

37- bet/ happy / look

38- give / years/ see / happen

39-Seeing / together / important / thing / said

40- important/ thing / happened / happy / marriage

41- eat / happy / marriage

42- Marriage / fruitful

43- use/ fruitful

44- use/ husband / licks / body/ worships / buys / market / productive

45- hurry / said / reasonable

46- hurry

47- ϕ

48- waiting

49- married/ year

50- Hear / talking

51- take/ woman / pregnant

52- talking

2.1.2.2 Lexical relation analysis

From the sets of lexical items that have just been identified result these statistics:

	Number and percentage of lexical items	
	In text 2.1	In Text 2.2
Items related to family relationships	34(=20.48%)	18(=07.82%)
Items related to restauration and other household chores	07(=04.21%)	06(=02.60%)
Items related to trade	06(=03.61%)	16(=06.95%)
Items related to cognition or frame of mind	15(=09.03%)	22(=09.56%)

Items related to coming-and-going movement	19(=11.44%)	09(=03.91%)
Proper nouns	15(=09.03%)	18(=07.82%)
Other (various)items	70(=42.16%)	141 (=61%)
Total	166(=100%)	230(=100%)

Table 2.4: Table showing the rate of occurrence of various categories of lexical items in Text 2.1 and Text 2.2

The table shows that the highest percentage of lexical items in text 2.1 is that of the items related to family relationships. Next comes the percentage of items related to coming-and-going movements. People's names occur at the same rate as the items of cognition and/or frame of mind. In Text 2.2, the rate of occurrence of the items related to cognition and /or frame of mind is the highest. The occurrence of family relationships-related items ranks second, at the same percentage as proper nouns. Each category of lexical items in the table may constitute a topic focus. Be it in Text 2.1 or in Text 2.2, the analysis of lexical chains is done below in order to further explain the use of items regarding the field of discourse and the experiential meaning.

From the above lexical items, the following major strings, that are strings with at least three lexical items in chains, can be drawn. The type of relation among the items of each chain is specified in brackets at the end of the chain.

- In Text 2.1

Chain 1: husband–wife–woman–baby–babies–daughter–son–men. (**Co-meronymy**)

Chain 2: meals – eat – food – hungry. (**Expectancy**)

Chain 3: market – buy – sell – trade. (**Expectancy**)

Chain 4: think – thought – ask herself– thinking – wonder –understand
(**Similarity:Synonymy**)

Chain 5: without relish – sad – without mirth – sorry – sorrowful.
(**Similarity:Synonymy**)

Chain 6: wrong – right, awake – sleep, wait – leave/disappear, bad – good. (**Contrast**)

Chain 7: return/ed (4x); mid/night (4x); husband (7x); offended (5x); mother-in-law/Ossai (6x);market (3x). (**Similarity: Repetition**).

We have got seven chains. They are all major ties, so one can assume that each of them indicates a topic focus. There are: one Co-meronymy chain, three Expectancy relation chains, two chains of synonymy, one of Contrast that includes several pairs of antonyms, and one of Repetition including various lexical items each of which is repeated a certain number of times indicated in brackets with the symbol (x) meaning "times".

Chain n°1 is made of lexical items related to family. So, the topic it stands for is a family matter, a household issue. Indeed, the text raises a problem of relationship, and duties - implicitly rights as well - within a couple, say between a woman / wife and her husband. The man causes some trouble to the woman. This man, in his role of husband, is the source of the problem, that is certainly why the lexical item "husband" has been repeated so many times in the text : seven times (7x), which is the highest score in the chain of repetition. The second chain of Expectancy, related to food, summarises how the husband annoys the wife; he refuses to eat the meals cooked at home by pretending that he is not hungry. All he does is return home late at night, have his bath quickly and either go to bed at once or go out again. This may justify the recurrence of the lexical items "return/ed" and "mid/night" used four times (4x) each in the text as the chain of Repetition shows. Sometimes, he may not even return home at all. The third chain of Expectancy relation focuses on trade-related items because the woman who is in trouble with her husband (Efuru, for that is her name) is a trader; trading is her occupation.

The wife is a great deal worried by her husband's attitude. One can realize that

by looking at the first chain of synonymy, which includes the lexical items "think / thought, wonder, etc", indicating the state of mind of Efuru; she is very concerned, thoughtful, puzzled. It makes her "sad", eat "without relish", laugh "without mirth", as the set of lexical items in the second chain of Synonymy above shows. That very second chain of Synonymy also shows that Efuru's mother-in-law, referred to at least six times (see the chain of Repetition), is made "sorry" and "sorrowful" about this situation as well. The chain of Antonymy suggests, among other things, that Efuru - and sometimes her mother-in-law - wait for Adizua to return home at (mid)night but when he does, he disappears. His attitude makes them so thoughtful that it keeps them awake. Yet, his wife Efuru has not offended him. The idea of his not being offended has been repeated as many as five times throughout the text. With a glance back at the chain of antonymy, we can see the pairs "wrong- right" and "bad- good". The "wrong" is associated with Adizua / the queer husband, and the "right and good" with Efuru / the wife.

- In Text 2.2

Chain 1: marriage – married – loved – respected – duties – wife – take care – husband – cook – confided – housework – admired – together – woman – couple – worships – pregnant.

Chain 2: wife – husband – mother – daughter – son – mother-in-law – daughter-in-law.

(Co-Meronymy)

Chain 3: happy – good care – sweet – good – profit – lucky – leisure – pleased – well – profitable – better – proud – admired – fruitful – productive – worships.

Chain 4: market – buy – debts – sale – made good profit – profitable – trade – money.

Chain 5: wash – clothes – dirty – stream – swim – swam – swimming. (**Expectancy**)

Chain 6: Efuru (7x), Gilbert (7x), marriage/married (7x), happy (6x), together (7x), house (5x), stream (5x), swim/swam/swimming (4x), go/went (5x), buy/bought / buying (6x) (**Similarity: Repetitions**)

Chain 7: happy – lucky – pleased, loved – admired – worships, sweet – good –well – better, gossip – talk/talking, fruitful – productive – profitable. (**Similarity: Synonymy**)

Chain 8: first – second, dissatisfied – pleased/proud, nonsense – use, disgusting – sweet (**Contrast**)

Chain 1 indicates not only marriage as a topic focus but also the idea of good marriage, the type of marriage one may dream of in a traditional African society. It is a marriage in which there is love and respect for the wife. The wife sees to her duties and readily takes care of her husband. She cooks and does housework. Confidence is part of marital life here. Man and woman, having become husband and wife, do things together. In so doing, as a couple, they are admired by their neighbours. The term "worships" is part of this chain because it means "to love at the highest degree and to trust as well". The first non-material fruit of marriage is to beget a child or some children but it takes a woman to get pregnant before having a child. That is why the term "pregnant" occurs at the end of this chain. In a nutshell, one can say that chain 1 focuses on the ideal of marital relationship, the ideal of marital life.

A wife, a husband, a mother, a daughter, a son, a mother-in-law, a daughter-in-law, and so forth, are members of an extended family. It is a family that extends from a wife and a husband down to their children and up to their parents too. So, we can say that chain 2 shows a focus on an extended family whose core is a wife and a husband. Therefore, the text does not only celebrate a couple, but to some extent, it also foregrounds some family relationships. The occurrence of the terms "wife" and

"husband" at the beginning of the chain results from the preceding topic focus which is marital life, given that a man and a woman become husband-and-wife after marriage. As for the absence of such terms as "father" and "father-in-law", that will be somehow comment on in the chapter of general interpretation. Here, I stick to the chains, all the more as this investigation is mostly a text-centered one.

The lexical items which make up chain 3 are terms related to pleasant life. This chain focuses on how happy Efuru and Gilbert feel (as wife and husband). Contrary to chain 1, it doesn't include any expressions of duty. It is restricted to terms which are exclusively meant to show happiness. If we look back at the analysis of the transitivity patterns, we can realise that Gilbert's mother is the one in the role of Carrier for such Attributes as "lucky", "pleased" and "proud". Indeed, the good care between wife and husband, which is shown in chain 3, is extended to the husband's mother, that is, the wife's mother-in-law. Actually, the occurrence of the lexes "fruitful" and "productive" does not mean that Efuru is productive and that her marriage with Gilbert is already fruitful in that sense. On the contrary, she is not productive (yet) in this second marriage and therefore, the marriage is said not to be fruitful yet. However, that does not prevent the couple and their mother(in-law) from feeling happy as chains 1 and 3 show.

Chain 4 displays terms related to trade. This shows that someone is engaged in trade. Indeed, the one involved in trade is Efuru. This chain shows that her trade is flourishing. Going to the market to buy and sell things is her daily activity in addition to household chores. She does make money from this occupation, which accounts for the presence of the terms "profit" and "profitable" in chain 4. As said in S₁₈, "any trade she put her hand on was profitable". As a consequence, she is financially independent and even empowered. This helps her to take care of both her husband and her mother-in-law

although the husband is also involved in trade. In terms of economic activity, both wife and husband are engaged in buying and hiring canoes, which contributes to the husband being proud of the wife and respecting her as indicated in S₂₅.

The lexical relation in chain 5 is one of Expectancy. As a matter of fact, dirty clothes are washed. In addition, we are in a context, a culture or at least an area in which the washing of clothes is done (by women) in the stream. In modern urban societies, swimming is done in swimming pools, but here it is done in the stream. Swimming in the stream is people's habit – all the more since there are no swimming pools – in rural and traditional societies, at least in African local and/or remote areas. That is why the term "stream" occurs as part of the Expectancy relation in chain 5.

As shown in the chain of Repetitions, "Efuru" has been repeated seven times, so has "Gilbert". These are the only two people's names in the text. The repetition shows that they are the two people the whole text is about; they are the happy couple whose marital life is described in the text, Efuru being the wife and Gilbert the husband. The repetition of the lexical items "marriage/married" – seven times again – proves that marriage is a topic focus in the text but the repetition of "happy" helps to complete the idea of happy marriage as indicated in chains 1 and 3. As Efuru and Gilbert do almost everything together, the term "together" is repeated seven times as well, that is, as often as each of the names Efuru and Gilbert. Thus, the harmony of their common activities appears in the fact that not only their names but also the lexes "marriage/married" and "together" are repeated exactly the same number of times.

The term "house" occurs only in some clauses between clause 19 and clause 22; it is abandoned in the rest of the text. So its repetition is a locally interesting chain but it is all the more important since it shows one of the projects Efuru and Gilbert undertake to

achieve together, which is the building of houses: rebuilding Gilbert's father's house first and, later on, their own. It is not common for couples to undertake such a project together in African societies. The fact that Efuru and Gilbert jointly undertake this project shows the high extent to which the couple lives in harmony. The repetition of "stream" shows another topic focus which is only locally interesting. The stream is talked about as the place where Efuru and Gilbert go to swim, and also the place where the women engaged in the gossip usually go to fetch water. Efuru and Gilbert go there very often, it is part of their habit. What is more, the women engaged in the gossip are eager to dwell on this issue, talking about it over and over with various comments. That is why "swim" (in the base form and in the other forms "swam/swimming") is repeated as well, just as indicated in the chain of repetitions.

The repetition of "go/went" shows Efuru's and Gilbert's movements of "going", whether individually or together. The last item in the chain of repetitions, "buy" (in the base form and in the other forms "bought/buying") is related to trade. This repetition reinforces the topic focus of chain 4, indicating that trade is part and parcel of Efuru's and Gilbert's lives, especially Efuru's.

The chain of Synonymy shows the terms "happy", "lucky" and "pleased" in link. Although "pleased" is not hundred per cent synonym of "happy", it expresses a degree of temporary happiness. Likewise, although luck is not systematically synonymous with "happiness", it causes happiness at least. The three terms express almost the same idea, which is Efuru's, Gilbert's and the latter's mother's happiness due to the marriage between Efuru and Gilbert.

"Love", "admiration" and "worship" occur in the chain of synonymy because they are tightly related in this context. Efuru and Gilbert are admired because they love

each other and they show it. The admirers admire the couple because they like or love this couple's lifestyle. "Worship" is the highest degree of love. It means that Efuru and Gilbert experience all the degrees of love. The terms "sweet", "good", "well" and "better", which make up another chain of synonymy, add to the idea of happiness that has been mentioned so far.

In chain 8, which displays lexical items of contrast, "first" and "second" are worth mentioning because they show that Efuru's marriage is not always happy. Her first marriage (with Adizua in text 2.1) has not been happy. Moreover, her second marriage (with Gilbert in this text 2.2) is said to be happy in the first year. It means that it has not remained happy in the second year and/or later – if they have kept married for more than two years. So, the occurrence of these two contrastive words announces the variation of the quality of Efuru's marital life as she goes from a husband to another. This fact will be further investigated in the chapter of general interpretation. Sentence n°6 states that Efuru did not for one day give her mother-in-law any cause to be dissatisfied with her. In other words, she rather always gave her cause to be satisfied with her, which means "pleased" with her, "proud" of her. So, the occurrence of the term "dissatisfied" in the text definitely means satisfaction, pleasure, cause of pride and happiness.

As to the last two pairs of antonyms in chain 8, "nonsense" means "meaningless" and "useless", "disgusting" means "not interesting", "not sweet". So the women who are gossiping in the stream find Efuru and Gilbert's lifestyle useless as long as they have no child. Those gossips don't really find it interesting and happy as others – or the author/narrator – claim, but disgusting that a wife and a husband should do everything together. The happiness and harmony which are the main topic focus of the text are thus questioned by the gossips.

2.2. Interpersonal meaning

2.2.1 Mood patterns

2.2.1.1 Clause and Mood constituent identification

The two extracts from *Efuru* are presented here with numbered sentences and labelled Mood constituents. The key to the symbols of labelling is as follows:

S= Subject, F=Finite, Fn=negative, Fms=modalised, 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.

- In Text 2.1

1-At this time (Ac) Adizua(S) was (F) missing (P) many meals (C). 2- He (S) would (Fms) return (P) from the market (Ac), 3- have (P) his bath (C) 4- and (Aj) disappear (P). 5- Efuru(S) would (Fms) wait (P) for him (C) 6- and (Aj) when (Aj) he (S) did not (Fn) return (P), 7- she (S) would (Fms) eat (P) without relish (Ac). 8- Then (Ac) she (S) would (Fms) go (P) to bed (Ac) very sad (Ca). 9- At midnight (Ac), Adizua(S) would (Fms) come (P) back (Ac) and (Aj) knock (P); 10- Efuru (S) would (Fms) get up (P) quickly (Ac) 11- and (Aj) open (P) the door (C). 12- Have (F) you (S) returned (P) my husband(Av)?13- Yes (Ap).

14- Shall(Fml) I(S) bring(P) food(C) to you(Ac)?15- No(Ap), I(S) am not(Fn) hungry(Ca).16- Efuru(S) would (Fms) then (Ac) go (P) to bed (Ac)

17- and (Aj) think (P). 18- What (Wh/S) is (F) wrong (Ca)? 19-she(S) would (Fms) ask (P) herself(C).20- How(Wh/Ac) have(F) I(S) offended(P) my husband(C)? 21- What (Wh/C)am(F) I(S) going to do (P)22-to win(P) him(C) back(P)? 23- Has (F)

he (S) found (P) another woman(C)?24- These thoughts(S) kept(F/P) her(C)awake(Ca) all night(Ac). 25- In the morning (Ac), she(S) was(F) very Weak(Ca)26- but(Aj) she got up(F/P) early(Ac) all the same(Aj), 27-did(F/P) her housework(C)28-and(Aj) went(F/P) to market(Ac)29-to buy(P) and(Aj) to sell(P).30- She(S) decided(F) to take(P) her mother-in-law(C) into confidence(Ac).31- So(Aj) one evening(Ac), she(S) went(F/P) to her(Ac): 32-I(S) want(F/P)33-to tell(P) you(S) something(C),34-she(S) began(F/P). 35- Is (F) it(S) all right (Ca) with you and your husband (Ac)? 36-her mother-in-law(S) asked (F/P).37- It (S) is (F) bad (Ca), but(Aj) not very bad(Ca), 38-Efuru(S) said (F/P) 39-and hissed (F/P). 40- My husband(S) is not (Fn) happy (Ca) with me (Ac), 41-she (S) continued (F/P). 42- I(S) don't (Fn) know (P) 43-what (S) is (F) wrong (Ca). 44- He (S) comes (F/P) home (Ac) very late (Ac) 45- and won't (Fnms) eat (P) my food(C). 46- I(S) don't(Fn) know (P)47- what(C) to do(P).48- You (S) are (F) sure (Ac) 49- you (S) have not (Fn) offended (P) him (C) in any way (Ac)? 50-Efuru's mother-in-law (S) asked (F/P). 51- I am sure (Am) 52- I(S) have not (Fn) offended (P) him (C) in any way (Ac). 53- I (S) have not (Fn) even quarrelled (P) with him (Ac) [[for not eating my food(C)]] (Ac). 54- For a long time now (Ac), we(S) have not (Fn) lived as husband and wife (Ac). 55- If (Aj) he (S) wants (F/P) 56-to marry (P) a wife (C), 57- I (S) shall (Fms) be (P) only (Am) too happy (Ca). 58- In fact, I (S) have (F) been thinking (P) of it (C) for some time (Ac), 59-for (Aj) I(S) have not (Fn) had (P) a second baby (C) 60- and (Aj) now (Ac) I (S) wonder (F/P) 61- whether (Aj) a second one (S) will (Fms) ever come (P). 62- God (S) forbid (F/P). 63- Our fathers (S) forbid (F/P). 64-You (S) will (Fms) have (P) babies (C). 65- Don't (Fn) wish (P) yourself (C) evil (C). 66- Our ancestors (S) will not (Fnms) allow (P) this (C). 67- I(S)

am (F) sorry(C)[[about what you have told me]](Ac). 68- I(S) have not (Fn) noticed(P) anything(C). 69- I(S)shall(Fms) see(P) my son(C) tonight (Ac).70- When(Aj) Efuru(S) went(F/P) away(Ac) 71- her mother-in-law(S) was(F) very sorrowful(Ca). 72- The son of a gorilla(S) must(Fml) dance(P) like the father gorilla(Ac).73- Our elders(S) were(F) quite right(Ca)74- when(Aj) they(S) said(F/P) this(C). 75- Adizua(S)is(F) every inch(Ac) like his father(Ac). 76- Efuru(S)is(F) such a beautiful and good wife(C). 77- [[How(Aj) she(S) agreed(F) to marry (P)him]] (S) is(F)[[what(Aj) I (S)cannot(Fnms) understand(P)]] (C). 78- If(Aj) Efuru(S) leaves(F/P),79-that(S) will (Fms) be(F) the end of me(C). 80- I(S) cease(F) to live(P)81- theday(Aj) Efuru(S) leaves(F/P) my son (C).82- Adizua(S) returned(F/P) from the market(Ac),83-had(F/P) his bath (C)quickly(Ac)84- and(Aj) went out(F/P). 85- He(S) said (F/P)nothing(C)to anybody(Ac). 86- His mother(S) waited for(F/P) him (C)87- to come back(P)88-and(Aj) when(Aj) it(S) was(F) midnight(C)89-and(Aj) there(S) was(F) no sign of him(C), 90- she(S) went(F/P)91-to sleep(P). 92- But(Aj) she(S) could (Fms)not sleep(P). 93- She(S)thought(F/P) about her son (Ac)94- and(Aj) what(S) would(Fms) become(P) of her(Ac)95- if (Aj)Efuru(S) left(F/P) him(C). 96- When (Aj)the cock(S) crew(F/P),97- she(S) went(F/P) to Efuru's(Ac) door 98- and(Aj) knocked(F/P),99- Did(F) he(S) return(P)?100- she asked(F/P). 101- Oh(At), it(S) is(F) you(C),102- Omeifeaku, Efuru(S) greeted(F/P) her mother-in-law(C).103- O-o-o (At) my daughter (Av), Nwaononaku(Mn). 104- Did(F) he(S) return(P) last night(Ac)?105- Ossai(S) asked(F/P) again(Ac).106- You(S) mean(F/P) Adizua, my husband (C),107- and(Aj) she(S) laughed(F/P) but(Aj) without mirth(Ac). 108-My husband (S)did not(Fn) return(P) last night (Ac).109- I(S) waited(F/P) till about midnight(Ac) 110- and(Aj) when(Aj) I(S) did not(Fn) see(P) him(C)111- I(S) went(F/P) to bed(Ac), 112- but(Aj) I(S) did

not (Fn)sleep(P)a wink (C).113- Has(F) he (S) been doing (P)this (C) for long (Ac)?114- He(S) had(F) been doing(P) this(C) for weeks now(Ac).115- [[What(S) beats(F/P)me(C)]] (S) is(F) [[that(Aj) I(S) have not(Fn) offended(P) him(C)]](C). 116- If(Aj) I(S) had(F) offended(P) him(C),117- I(S) would(Fms) render(P) an apology(C) easily (Ac).118- Have(F/P) patience(C), my daughter (Av). 119- Don't (Fn)be(P) in a hurry(Ca). 120- Everything(S)will(Fms) be (P) all right(Ca). 121- Don't (Fn)mind(P)my son(C). 122- It(S)is(F) only youth(C)123- that (S) is(F) worrying (P)him(C) [[and (Aj)nothing else(S)]]. 124- He (S) will (Fms) soon (Ac) realize (P)125- what a fool (Wh/C) he(S) has (F)been(P),126- and (Aj)will(Fms) come (P)crawling (P)to you(Ac). 127- Look after(F/P) your daughter and your trade(C). 128- Your husband(S)will(Fms) come back(P) to you after all his wandering(Ac). 129- Men(S) are (F)always(Ac) like that (Ca).

- In Text 2.2

1-The first year of Efuru's second marriage(S) was (F) a happy one (C).
2- Gilbert (S)loved(F/P)and (Aj)respected (F/P)her(C). 3- Efuru(S)on the one hand(Aj)knew (F/P)the duties of a wife(C).4- She (S)did not (Fn)for one moment (Ac)slack in (P)her duties. 5- She (S)did not (Fn)only take (P)good care of(C) her husband(C),6- she(S) was (F)sweet (Ca)to her mother-in-law(Ac). 7- She (S)did not (Fn)for one day (Ac)give (P)her (C)cause (C)to be(F) dissatisfied (Ca)with her(Ac). 8- She (S)would(Fms)go (P)to the market(Ac)9- and(Aj)buy(P) kola-nuts(C) for her(Ac). 10- She(S)would(Fms) wash (P)her clothes (C)11- when(Aj) they (S)were(F) dirty(Ca). 12- She(S) would (Fms)cook (P)for her (Ac)and (Aj) 13- if (Aj)she(S) went(Fms) to the market (Ac) 14- or (Aj)to collect (P)her debts(C),15- she(S) would(Fms) ask (P)Ogea(C) 16- to cook (P)for her(Ac). 17- Occasionally(Ac), she (S)would

(Fms) make (P)nni oka (C) 18- and (Aj)cook (P)ogbono soup (C) 19- and (Aj)take (P)them (C) to her(Ac). 20- When (Aj)she and Gilbert(C) went(F/P) to Ndoni(Ac)21- to buy(P) some fish or ground-nuts (C)for sale(Ac) , 22- and(Aj) they (S)made (F/P)good profit(C),23- she (S)would (Fms)buy (P)clothes (C)for her(Ac).24- So (Aj)Gilbert's mother (S)considered (F/P)herself (C)lucky (Ca)25- to have (F)Efuru (C)as her daughter-in-law(Ac). 26- She (S)confided(F/P)in her (C)27- and(Aj)treated (F/P)her (C)as her own daughter(Ac). 28- Before (Aj)Gilbert(S)married (F/P)Efuru(C),29- his mother (S)had (F)done (P)nearly all the housework(C). 30- Now (Ac) with Efuru and Ogea in the house(Ac), 31- she(S)had (F)more leisure(C)32- which (Wh/C)she (S)needed (F/P)in her old age(Ac).33- She (S)no longer (Ac)cooked(F/P), 34- Efuru (S)took care of (F/P)that(C).35- But (Aj)[[what(S) pleased(F/P) Gilbert's mother (C)most (Ac)]] (S)was (F)the fact [[that(Aj) since (Aj)her son (S)had (F)married(P) Efuru(C), //things(S)had(F)moved (P)well (Ac)for him(Ac)]] (C). 36- Any trade[[she (S)put (F/P)her hand to (C)]] (S)was(F) profitable(Ca).37- Soon(Ac) Gilbert (S)began (F)to contemplate (P) 38- building (P)a house of his own (C) 39- and(Aj) buying (P)a canoe(C).40- Efuru (S)told (F/P)him (C) 41-that (Aj),a canoe (S)would (Fms)be (P)better (Ca)at that stage(Ac). 42- So (Aj)they (S)bought (F/P)a canoe (C) 43-and(Aj) gave (F/P)it (C)out on hire (Ac)44-and(Aj) this (S)etched (F/P)money (C)for them(Ac). 45- In no time (Ac)they (S)bought(F/P) another canoe (C) 46-which (Aj)they (S)also gave out (F/P)on hire (Ac) 47-and(Aj) when (Aj)Efuru (S)saw(F/P)48- that(Aj) they (S)could (Fms)afford (F)to build (P)a house(C),49- they (S) began (F/P)the house(C).50- They (S)were (F)going to rebuild (P)the father's house (C)first (Ac)51- and (Aj)later on(Ac), they(S)would

(Fms)build (P)their own house (C) in the new layout (Ac).52- Gilbert(S) was (F)very happy (Ca)with his wife(Ac).53- He (S)was(F) proud (Ca)of her(Ac)54-and (Aj)respected (F/P)her(C). 55- They(S)were(F) so much together (Ca) 56- that (Aj)people (S) admired(F/P)them(C).57- They (S)went (F/P)to the stream (Ac)together(Ac),58- there (Ac)they(S) swam (F/P)together(Ac), 59- they (S)came back (F/P)together (Aj)60- and (Aj)ate(F/P) together(Ac).61- One day(Ac) they(S) went (F/P)to the stream(Ac),62- and (Aj)while (Aj)they (S)were (F)swimming (P) 63- the people in the stream (S)began (F)to gossip(P).64- Husband and wife, they (S)are (F)swimming (P)together (Ac),65- one woman (S)began(F/P).66- They (S)come (F/P)to the stream (Ac) every day (Ac) 67-another (S)said F/P).68- Nonsense(Mn), 69- why should (Fml)they (S)swim (P)together(Ac)? 70- Are(F) they (S)the only happy couple(C) in the town(Ac)?71- I (S)see (F/P)them (C) 72- every time (Aj)I (S)come (F/P)to the stream(Ac). 73- It (S)is(F)disgusting(Ca).74- Can't (Fnms)anybody(S)talk (P)to them?(Ac)75- They(S)are(F)simply (Am)showing off(P). 76- I bet (Am) 77- they (S)are not (Fn)as happy (Ac)as they (S)look(F/P). 78- You give (F/P)them (C)two years(C), 79- and (Aj)we (S)shall (Fms)see (P) 80-what (S)will (F)happen(P).81- [[Seeing (P)them (C)together(Ac)]] (S)is not (Fn)the important thing(C),82- another (S)said(F/P).83- The important thing (S)is (F) [[that (Aj)nothing (S)has (F)happened (P)since the happy marriage (Ac)]] (C).84- We (S)are not (Fn)going to eat (P)happy marriage(C).85- Marriage (S)must (Fml)be fruitful(Ca). 86- Of what use (Ac)is(F) it(S)87- if (Aj)it (S)is not (Fn)fruitful(Ca)?88- Of what use (Ac)is (F)it (S) 89- if (Aj)your husband (S)licks (F/P)your body(C), 90-worships(F/P) you (C)91-and (Aj)buys (F/P)everything (C)in the market (Ac)for you(Ac)92- and(Aj) you (S)are not (Fn) productive (Ca)?93- Are (F)you (S) not

in a hurry (Ca)? 94- said(F/P)the only reasonable one among them(S).95-What hurry (Mn)? 96- Of course not (Ap). 97- What (Wh/C)are (F)they (S)waiting for(P)?98- But (Aj)they (S)have (F)been married (P) for only a year (Ac).99- Hear (P)100- what (Wh/C)she(S) is(F) talking(P).101- How long (Wh/Ac)does (F)it (S)take (P) [[a woman (S)to be (F)pregnant(Ca)]]? 102- What (Wh/Ac)are(F)you (S)talking (P) about?

2.2.1.2 Analysis of Mood types and modality

Mood types	Text 2.1		Text 2.2	
	Number	Percentage	Number	Percentage
Declarative	113	87.59 %	91	89.21%
Interrogative	11	08.52 %	10	09.80 %
Imperative	05	03.87%	01	00.09%
Total	129	100%	102	100%

Table 2.5: Mood type statistics in texts 2.1 and 2.2

As this table of statistics show, whether in text 2.1 or in text 2.2, there are more declarative clauses than interrogative and imperative ones. That is quite predictable as a feature of predominantly narrative texts. The abundant declarative Mood in each text serves to transmit information from some human participants playing the role of addresser to others in the role of addressee, or from the author / narrator / indirect addresser to the reader / indirect addressee. The interrogative Mood and the few imperatives contribute to indicating that there is some interaction among the participants; that is further analysed in the subsection of conversational structure below.

Regarding modality, in text 2.1 there is only one modulated Finite but a certain number of modalised Finites. The sole modulated Finite "must" in clause 72 "The son of a gorilla must dance like the father gorilla" suggests that Adizua has taken after his father and that this is something quite normal. However, this declaration Mood with the modal

Finite "must" is actually an expression of the speaker's (Osai's) disapproval of his son's misbehaviour as a husband.

The modalised Finite "would" occurs eight times at the beginning of the text (text 2.1), especially within the first twenty clauses:

- (2) He would return from the market
- (5) Efuru would wait for him
- (7) she would eat without relish
- (8) Then she would go to bed very sad
- (9) At midnight Adizua would come back
- (10) Efuru would get up quickly
- (16) Efuru would then go to bed
- (19) she would ask herself

Expressing actions repeated in the past (past habit), the use of this modalised Finite contributes to showing a husband's continuous bad behavior – in the past – and its impact on his wife. The "would" of clause 117 ("I would render any apology easily") does not express past habit; instead, it contributes to showing the wife's grief about her husband's continuous misbehaviour.

Another modalised Finite whose occurrence is striking in Text 2.1 is

"will / shall" in six different clauses:

- (64) You will have babies
- (66) Our ancestors will not allow this
- (69) I shall see my son tonight
- (124) He will soon realize
- (126) and will come crawling to you

(128) Your husband will come back to you after all his wandering

It serves to formulate wishes and calm down Efuru; so it is an expression of positive attitude and high affective involvement from Efuru's mother-in-law.

In Text 2.2, the modalised Finite "would" occurs six times as well:

(8) She would go to the market

(10) She would wash her clothes

(12) She would cook for her

(15) she would ask Ogea

(17) Occasionally, she would make nni oka

(23) she would buy clothes for her

It expresses actions repeated in the past. This modalisation contributes to showing Efuru's continuous good acts for her mother-in-law. The "would" of clause 51 ("and later, they would build their own house in the new layout"), however, rather contributes to expressing a project.

On the other hand, the modulated Finite "should" in clause 69 ("why should they swim together?") contributes to questioning the righteousness of the couple (Gilbert and Efuru)'s lifestyle. So, it is somehow an expression of some gossips' attitude towards Efuru and Gilbert as a couple. The modulated Finite "must" in clause 85 ("Marriage must be fruitful") also plays this role of attitude expression.

Thus, the analyses of Mood types and modality reveals striking instances of attitude expression among participants in Texts 2.1 and 2.2. What about the Adjuncts in these two extracts?

2.2.1.3 Analysis of Adjuncts

Counting all the Adjuncts that occur in the two extracts from *Efuru* leads to the following statistics:

Adjuncts	Text 2.1		Text2	
	Number	percentage	Number	percentage
Circumstantial	49	52.68%	49	55.68%
Conjunctive	35	37.63%	36	40.90%
Mood	02	02.15%	02	02.27%
Polarity	02	02.15%	01	01.13%
Vocative	03	03.22%	00	00 %
Continuity	02	02.15%	00	00 %
Total	93	100 %	88	100 %

Table 2.6: Statistics of Adjuncts in texts 2.1 and 2.2

The table shows that circumstantial adjuncts are the predominant ones in both texts, followed in percentage by conjunctive adjuncts. It is interesting to notice that both texts have exactly the same number of circumstantial adjuncts (49), making 52.68% of the total number of adjuncts in text 2.1 and 55.68% of the total in text 2.2. This high number of circumstantial adjuncts serves, in fact, to indicate the various circumstances under which everything happens in each text.

- In text 2.1

The two Mood adjuncts in text 2.1 occur in "I am sure I have not offended him in any way" (clause 51) and in "I shall be only too happy" (clause 57). The former can be said to express the highest degree of certainty and the latter the highest degree of possibility. Both adjuncts contribute to expressing the feeling and attitude of a wife (Efuru) who is upset by her husband's (Adizua's) awkward behaviour, and who makes up her mind to complain before her mother-in-law (Osai).

The two polarity adjuncts occur in "Yes" (clause 13) and in "No, I am not hungry" (clause 15), confirming that there is interaction or at least an addresser and an addressee

in the text. The vocative and continuity adjuncts, which occur in clauses 12, 101, 103 and 118, also show that there is interaction. Moreover, the vocative "my husband" (in clause 12) is an expression of high affective involvement from a wife's part. The vocative "my daughter" (in clause 103) is also an expression of high affective involvement. It is a way for sai, as a mother-in-law, to sympathise with and show affection for Efuru, her daughter-in-law. It is this very vocative adjunct that occurs again in clause 118 ("Have patience, my daughter").

- In text 2.2

Here, the most striking expression of attitude through adjuncts can be found in clause 75 ("They are simply showing off") and 76 ("I bet they are not as happy"). "Simply" is a Mood adjunct whose primary function is to minimise Efuru and her husband. It indicates that the couple is far from being as happy as they look and pretend to be, which is openly stated in clause 77. What is more, this clause (77) is preceded by "I bet". As a matter of fact, "I bet" is a pseudo-clause, a clause-like adjunct, a metaphor of modality that functions as a Mood Adjunct to express not only a high degree of certainty but also the speaker's judgment or attitude. The gossips express their jealousy, objection and disapproval of Efuru and her (second) husband Gilbert's lifestyle through those Mood adjuncts – "simply" and "I bet" – in addition to other devices that are considered in other subsections.

The conversational structure of the texts under discussion can be studied at this stage.

2.2.2 Conversational structure

-In text 2.1

There are three dialogues in the text. The first one, between Efuru and Adizua,

goes from S₆ (sentence n°6) to S₉ (sentence n°6). The second one, between Efuru and her mother-in-law, includes S₁₈ through S₃₈. The third one, still between Efuru and her mother-in-law, starts from S₅₃ and extends to the end of the text.

- Initial situation: an uncomfortable one

The dialogue between Efuru and her husband Adizua is made of two question-answer sequences of exchange. Indeed, the first question is: "Have you returned my husband?" Answer: "yes" . Second question: "Shall I bring food to you?" Answer: "No, I am not hungry." So the structure is: question-answer, question- answer. It is so brief! This briefness is mostly due to Adizua's evasive answers to his wife's questions. He answers her questions in such a "dry" and "straightforward" way as to avoid any further talk with her. Actually, the second question "Shall I bring food to you?" is more an offer, an invitation (to eat) than a mere question and, therefore, should be answered or declined in a rather polite or even flattering way, at least according to social norms. That is not the case; it suggests that there is lack of interaction between Efuru and her husband Adizua. This is a type of exchange where a woman, as a wife, provides a service of care giver but the husband is rather reluctant beneficiary, as it were. Now, if there is lack of interaction, it means that there is a problem. This makes Efuru, the care giver, thoughtful, which results in the interrogative Mood listed below:

- Immediate impact of the initial situation

The "care giver" now asks herself a number of "answerless" questions:

(S₁₁) What is wrong?...

(S₁₂) How have I offended my husband?

(S₁₃) What am I going to do...

(S₁₄) Has he found another woman?

It is about this situation that Efuru decides to take her mother-in-law into confidence as stated in S₁₇, which announces the second dialogue, the one between Efuru and her mother-in-law.

- Quest of solution

We need to restructure the dialogue first.

Efuru: I want to tell you something (S₁₈).

Mother-in-law: Is it all right with your husband? (S₁₉)

Efuru: It is bad, but not very bad (S₂₀). My husband is not happy with me (S₂₁).

I don't know... (S₂₂). (S₂₃). (S₂₄)

Mother-in-law: You are sure you have not offended him in any way? (S₂₅)

Efuru: I am sure I have not offended him in any way (S₂₆).

I have not even... (S₂₇). (S₂₈). (S₂₉). (S₃₀)

Mother-in-law: God forbid (S₃₁). (S₃₂). (S₃₃)..... (S₃₈)

So the conversational structure is this:

Speaker	Speech	Speech Function
- Efuru	S ₁₈	talk announcement
- Mother-in-law	S ₁₉	question
- Efuru	S ₂₀ to S ₂₄	answer (elaborated)
- Mother-in-law	S ₂₅	question
- Efuru	S ₂₆ to S ₃₀	answer (elaborated)
- Mother-in-law	S ₃₁ down to S ₃₈	statements

Table 2.7: Part of the conversational structure of text 2.1

As soon as Efuru announces that she wants to tell her mother-in-law something, the latter spontaneously asks whether it is all right with her and her husband. Here, Efuru complains and her mother-in-law plays the role of mediator or at least provider of peace of mind. Mother-in-law calms daughter-in-law down through the statements in sentences

31 to 38. Those statements include an expression of regret about the situation (S₃₆), good wishes for Efuru (from S₃₁ to S₃₅) and the promise to see her husband (S₃₈) so as to help solve the problem that worries her so much.

The third dialogue, which extends from S₅₃ to the end of the text (S₇₂), has almost the same structure as the one drawn above. It is made of questions put by the mother-in-law and answers given by Efuru. It also ends with a set of statements and imperative form sentences meant to give Efuru advice and console her. As one thinks of comparing the type of communication between Efuru and Adizua with the one between her and her mother-in-law, this quotation comes to mind: "Some exchanges move directly to completion, while in others speakers make moves (labelled by Martin 1992: 66 - 76 as dynamic moves) which delay or postpone the completion of the exchange structure. The main classes of dynamic moves include clarification and challenges."Eggin (1994, p. 110)

The conversational or exchange structure of the dialogue between Efuru and her husband Adizua shows that it is an instance of exchange which moves directly to completion. On the other hand, the structure of the dialogue(s) between Efuru and her mother-in-law shows that they are exchanges whose completion is delayed or postponed because they do include dynamic moves. These characteristics of the dialogues suggest that there is interaction between Efuru and her mother-in-law, while she hardly communicates with her husband. It also reveals the nature as well as the seriousness of the issues that are raised in Text 2.1, which may be even more clearly identified through the analysis of lexical relations.

- **In text 2.2**

This text can be said to consist of two main stages.

- The life of a newly married couple

The are only declarative clauses in this first part of the text because it is a narrative that exclusively describes Efuru and Gilbert's – and their mother(-in-law)'s – happy life since the marriage took place. Efuru, in the role of wife and daughter-in-law, is care giver and an active collaborator of her husband. Gilbert, in turn, as a husband, is an active collaborator as well, communicating fully with his wife, being almost always in her company.

- The part which is a conversation runs from S₂₉ ("Husband and wife, they are swimming together") to the end of the text. The conversational structure can be drawn as follows:

Speaker	Speech	Speech Function
- One woman(woman ₁)	S ₂₉	Statement
- Another(woman ₂)	S ₃₀	Acknowledgement/Comment
- Woman ₁	S ₃₁ to S ₃₅	Two Questions +Two Statements +One Question
- Woman ₂	S ₃₆ +S ₃₇ +S ₃₈	Three Statements
- Another(woman ₃)	S ₃₉ to S ₄₄	Three Statements +Two Questions
- The only reasonable one (Woman ₄)	S ₄₅	Question
- Woman ₂	S ₄₆ +S ₄₇ +S ₄₈	Challenge + Question
- Woman ₄	S ₄₉	Statement/ Challenge
- Woman ₂	S ₅₀ +S ₅₁ +S ₅₂	Command +Two Questions

Table 2.8: Part of the conversational structure of text 2.2

S₃₀ ("They come to the stream every day") is a response to the very first initiating speech, which is a statement as well. S₃₀ is meant to approve, confirm and even serve as an extra piece of information to reinforce S₂₉. It shows Woman₂ is ready for the gossip initiated by Woman₁ (about Efuru and her husband Gilbert referred to as "they/them"

throughout the talk). This encourages Woman₁ to keep up the talk by initiating another speech, that is, S₃₁ through S₃₅.

The questions and statements from S₃₁ to S₃₅ include expressions of both feeling and opinion from Woman₁. Again, Woman₂ shows her readiness to keep the talk going on, not necessarily by providing a direct answer to the question in S₃₅, but by strongly stating her own feeling and opinion through the statements in S₃₆, S₃₇ and S₃₈. The "other" woman (Woman₃) supports Woman₁ and Woman₂ through the acknowledgement-type statement in S₃₉, a kind of clarification in S₄₀ and the strong opinion-type statements in S₄₁ and S₄₂. The two questions in S₄₃ and S₄₄ (both of which relate to the use of marriage when a couple begets no offspring) further indicate Woman₃'s position as she takes side with Woman₁ and Woman₂.

Woman₄, who has asked the question in S₄₅, clearly intends to break the talk, and there is no formality at all in her attempt. It means that the conversation is really a casual talk in which all the participants (Woman₁, Woman₂, Woman₃ and Woman₄) are in frequent contact and have equal power. That can further be noticed in the way Woman₄'s question has been answered; it has been answered through another straightforward question ("What hurry?") and a dry answer (say, a disclaimer: "Of course not"), which is still immediately followed by the question in S₄₈.

From S₄₅ to the end of the text, the conversation rather turns into a feeble dispute in the form of a strong exchange of arguments. The four women ask one another questions not necessarily to seek for specific information but to show their respective attitudes. The text (the conversation part of Text 2.2) definitely has most of the characteristics of informal tenor: casual talk between women who meet every day, who have equal power and among whom affective involvement is neutral if not high.

2.3 Summary

This chapter has been devoted to the investigation of the ideational (experiential) and interpersonal meanings in the two extract from *Efuru*. To that end, each extract under consideration has been split up into clauses and all the clauses have been numbered. The experiential meaning has been examined through the analysis of transitivity patterns and lexical relations. The analysis has shown the existence of almost all the types of process, followed in percentage by the Relational and the mental processes. The verbal processes also occur at a significant rate in both extracts. The occurrence of the various process types has been accounted for. It essentially shows an active but anxious wife with a passive husband in Text 2.1, a happy and ever active wife with a collaborative husband in Text 2.2. The investigation of the interpersonal meaning has been carried out through the analysis of Mood patterns and conversational structures. Those patterns show the existence of all the Mood types and almost all the types of adjuncts in noticeably different percentages. They reveal an uncomfortable wife-husband relationship but high affective involvement between wife and mother-in-law in Text 2.1. In Text 2.2, by contrast, there is sharp interaction with expressions of good feelings and attitudes among wife, husband and mother-in-law. Of course, there is also a judgment of attitudes or even social values in this text. It is noteworthy that the wife is an active care provider in both texts.

CHAPTER 3: EXPERIENTIAL AND INTERPERSONAL MEANINGS IN *IDU*

3.0 Introduction

As the title implies, this chapter is devoted to the practical analysis of the ideational, i.e. experiential, and interpersonal meanings in *Idu*. The procedure used in chapter 2 is exactly followed in this chapter. In fact, on the one hand, for the analysis of transitivity patterns, which relate to the experiential function, the sentences in each of the two extracts from this novel are split up into clauses and the clauses into smaller constituents known as process types, participants and circumstances. The lexical relation within both extracts are also explored so as to contribute to the understanding of the field and experiential meaning. On the other hand, for the analysis of Mood patterns, which relate to the interpersonal function, the same clauses in these extracts are split up into Mood constituents. The analysis of the conversational structure of the extracts provides a complementary investigation of the tenor and interpersonal meaning as well.

3.1 Experiential meaning

3.1.1 Transitivity patterns

3.1.1.1 Identification of clauses, process types, participants and circumstances

Following the same process and principle as in section 2.1.1.1, the clauses are numbered in each text and their constituents are accordingly labelled.

- In text 3.1

1- Ewoo, this thing (**Cr**) is (**Pi**) bad (**At**). 2- Have you (**S**) ever heard (**Pme**) of such a thing (**Ph**) in your life (**Cl**)? 3- Idu, it (**Cr**) is (**Pi**) bad (**At**). 4- Did you (**A**) recover (**Pm**) anything of Ishiodu's property (**G**)? 5- Recover (**Pm**) anything (**G**)? 6- What was (**Pe**) there 7- to recover (**Pm**)? 8- The whole house (**G**) was burnt (**Pm**) to ashes (**Cx**). 9- Not a single thing (**G**) was recovered (**Pm**). 10- Where was (**Pi**) Ishiodu (**Cr**)? 11- Ishiodu (**Cr**)

was **(Pi)** at Abonema (**At/Cl**). 12- My husband (**A**) went (**Pm**) to Abonema (**Cl**) 13-when we (**S**) heard (**Pme**) 14- he (**Cr**) was (**Pi**) in trouble (**At**). 15- If Adiewere (**Cr**) had been (**Pi**) here (**At/Cr**), 16- Ishiodu's house (**G**) would not have burnt down (**Pm**). 17- His neighbours' houses (**G**) did not burn (**Pm**) 18- because they (**Cr**) were (**Pi**) at home (**At/Cl**).19- Yes, they (**A**) cut down (**Pm**) the thatch roof (**G**) 20- before the fire (**A**) reached (**Pm**) their houses (**G**). 21- But they (**A**) should have cut down (**Pm**) Ishiodu's roof too (**G**). 22- It (**Cr**) is not (**Pi**) good (**At**). 23- I (**S**) agree (**Pme**). 24- But you (**S**) never (**Cx**) know (**Pme**) 25- what to do (**Pm**)26-when there is (**Pe**) a fire (**X**) like that (**Ca**).27- You (**Cr**) are (**Pi**) right (**At**). 28- Since my father and mother (**A**) had (**Pm**) me (**G**), 29- I (**S**) have never (**Cx**) seen (**Pme**) such a fire (**Ph**). 30- Where were (**Pi**) you (**Cr**) 31- when it (**A**) started (**Pm**)? 32- Nwasobi (**Sy**) asked (**Pv**).33- I (**Cr**) was (**Pi**) on the beach (**At/Cl**) 34- when we (**S**) heard (**Pme**) shouts of "fire"(**Ph**). 35- I (**A**) stopped (**Pm**) 36- what I (**A**) was doing (**Pm**).37- You (**S**) know (**Pme**) 38- that when you (**Cr/Pr**) have (**Pp**) one thing (**At/Pd**) on your mind (**Cl**) all the time (**Cx**), 39- your mind (**A**) goes (**Pm**) there (**Cl**) 40- immediately there is (**Pe**) something wrong (**X**). 41- So my mind (**A**) went (**Pm**) to Ijoma (**B**). 42- Where was (**Pi**) he (**Cr**)? 43- Was (**Pi**) Anamadi (**Cr**) with him (**At/Ca**)? 44- I (**A**) raced (**Pm**) home (**Cl**) 45- and I (**A**) took (**Pm**) him and Anamadi (**G**), 46- put (**Pm**) them (**G**) in our canoe (**Cl**) 47- and crossed (**Pm**) the lake (**G**). 48- There (**Cl**) I (**A**) left (**Pm**) them (**G**) in the care of Ojiugo (**Ca**). 49- Then (**Cl**) I (**A**)came back (**Pm**). 50- It (**T**) was (**Pi**) only then (**V/Cl**) 51- I (**S**) throught (**Pme**) [[of packing (**Pm**) a few things (**G**) // to take away (**Pm**) from our house (**Cl**)]](**Ph**). 52- Others (**A**) were doing (**Pm**) the same things (**G**). 53- But what(**G**) should I (**A**) carry (**Pm**)? 54- My box or Adiewere's box? 55- [[All (**G**) I (**A**) did (**Pm**)] (**V**) was (**Pi**)](**Pi**)

to help take (**Pm**) the children (**G**) to the lake (**G**)// put (**Pm**) them (**G**) in a canoe (**Cl**)// and send (**Pm**) them (**G**) across to safety (**G**)](**T**). 56- Do you (**S**) know (**Pme**) Nwaru (**Ph**)? 57- Nwasobi (**Sy**) asked (**Pv**). 58- Yes, I (**S**) know (**Pme**) her (**Ph**) very well (**Cx**). 59- Were her things (**G**) burnt (**Pm**)? 60- Everything (**G**) was burnt (**Pm**) to ashes (**Cx**), including the money [[she (**A**) had left (**Pm**) under her pillow (**Cl**)](**Ca**). 61- How much (**V**) was (**Pi**) that (**T**)? 62- About thirty pounds (**Vb**), 63- said (**Pv**) Nwasobi (**Sy**). 64- You (**S**) mean (**Pme**) thirty shillings, and not thirty pounds (**Ph**). 65- Where can one (**A**) find (**Pm**) thirty pounds (**G**) at this bad time (**Cl**)? 66- I (**S**) mean (**Pme**) thirty pounds (**Ph**). 67- I (**S**) don't know (**Pme**) 68- what she (**A**) will do (**Pm**). 69- At this moment (**Cl**) Nwaru herself (**A**) walked in (**Pm**). 70- Nwaru, Nwaru, what (**V**) is (**Pi**) this (**T**) 71- that (**A**) has happened (**Pm**)? 72- What (**G**) will you (**A**) do (**Pm**)? 73- The two women (**S**) sympathized with (**Pme**) her (**Ph**). 74- She (**A**) nodded (**Pm**) 75- and sat down (**Pm**). 76- These clothes [[I (**A**) am wearing (**Pm**)](**T**) are (**Pi**) the ones [[I (**A**) wore (**Pm**) to Oburuoto (**Cl**) on the day of the fire (**Cl**)](**V**). 77- Who (**A**) ever wears (**Pm**) good clothes (**R**) to Oburuoto (**Cl**)? 78- They (**T**) are (**Pi**) all [[I (**Cr/Pr**) have (**Pp**) left today (**Cl**)](**V**). 79- Tell (**Pv**) us (**Rv**) 80- what (**A**) happened (**Pm**). 81- Ewoo, this sort of thing (**Cr**) is (**Pi**) very bad (**At**), 82- the women (**Sy**) exclaimed (**Pv**). 83- On that morning (**Cl**) I was meant (**Pme**) 84- to go (**Pm**) to Onicha (**Cl**). 85- But I (**S**) changed (**Pme**) my mind (**Ph**) 86- and decided to go (**Pm**) to Oburuoto (**Cl**). 87- If I (**A**) had gone (**Pm**) to Onicha (**Cl**), 88- at least I (**Cr/Pr**) would have had (**Pp**) my thirty pounds (**At/Pd**) now (**Cl**), or wares worth that amount (**At/Pd**). 89- The thirty pounds (**At/Pd**) I had (**Pp**), 90- I (**A**) left (**Pm**) under my pillow (**Cl**). 91- I (**Sy**) asked (**Pv**) my sister (**Rv**) 92- to quench (**Pm**) the fire [[she (**A**) used (**Pm**) // in warming (**Pm**) the soup (**G**) that morning (**Cl**)](**R**), 93- because that (**T**) was (**Pi**) [[what

I (A) always(Cx) did (Pm) // before I (A) left (Pm) for anywhere (Cl)], 94- I (A) quenched (Pm) the fire (R) with water (Cm). 95- She (A) did (Pm) this (G) 96- and we (A) left (Pm) for Oburuoto (Cl). 97- Nwaru (A) wiped (Pm) her eyes (G) 98- as she (Sy) spoke (Pv).99 - Don't cry (Pb) Nwaru, don't cry (Pb). 100- You (Be) have cried (Pb) enough (Cx). 101- Who (A) did (Pm) this thing (G), 102- eh, who (A) did (Pm) this thing (G)? 103- Nwasobi (Be)cried(Pb) 104- and beat (Pm) her chest (G). 105- I (A) was selling (Pm) my cloths (G) 106- when home (Ph)came (Pme) to my mind(S), 107- Nwaru (Sy) continued (Pv) 108- Ijenwanyi, I (Sy) called to (Pv) my sister (Rv), 109- Did you (A) quench (Pm) the fire (R) in the kitchen (Cl)? 110- She (Sy) said (Pv) 111- she (A) did (Pm). 112- After some time again (Cl), it (Cr) seemed (Pi) [[as if I (S) saw (Pme) fire (Ph)]] (At). 113- Ijenwanyi, I (Sy) called (Pv) again (Cx) 114- are (Pi) you (Cr) sure (At) 115- you (A) quenched (Pm) the fire (R)? 116- She (Sy)said (Pv) 117- she (A) did (Pm). 118- I (S) did not know (Pme) 119- how my body (Be) was behaving (Pb). 120- Sometimes (Cx) my heart (Be) would miss (Pb) a beat (Bh). 121- What (V) can it (T) be (Pi)? 122-I (Sy) asked (Pv). 123- That (T) was (Pi) the time (V) 124- the fire (A) was burning (Pm), 125- Idu (Sy), said (Pv).126- Yes, that (T) was (Pi) exactly the time (V) 127- your thirty pounds (G) were being burnt(Pm), 128- Nwasobi (Sy) added (Pv). 129- When my heart (Be) missed (Pb) yet another beat (Bh), 130- I (Sy)told (Pv) Ijenwanyi (Rv) 131- to pack (Pm) 132- and come (Pm) home (Cl).133- She (A) was wasting (Pm) time (R). 134- I (Sy) said (Pv), 135- Come back (Pm) this minute (Cl) 136- or else I (A) will leave (Pm) you (G) behind (Cl). 137- While we (A) were packing (Pm), 138- I (S) heard (Pme) 139- someone(Sy) say (Pv), 140- Something dreadful (A) has happened (Pm) in town today (Cl). 141- The whole town (G) is burnt down (Pm) by fire (A). 142- The person [[who (A) caused (Pm) this fire (G)]] (S) will

never (Cx) see (Pme) good (R) for the rest of his life (Cx). 143- What did you (Sy) say (Pv) happened (Pm)? 144-I (Sy) asked (Pv) the man (Rv). 145- The town (G) is burnt down (Pm). 146- A one-storey building (G) near the lake (Cl) is burnt down (Pm) also. 147- I (A) did not wait (Pm) for him (G) 148- to finish (Pv). 149- I (A) walked and ran (Pm) from Oburuoto to home (Cl). 150- What did I (S) see (Pme)? 151- Ashes and dust (Ph), Idu and Nwasobi, ashes and dust (Ph). 152- The thirty pounds [[I (A) had left (Pm) under my pillow (Cl)]] (G) was burnt (Pm). 153- My gold (G) was burnt (Pm); 154- my brother (A) gave (Pm) me (B) the burnt pieces (G) 155- when I (A) came back (Pm). 156- I (S) don't know (Pm) 157- what (G) to do (Pm) now (Cl). 158- I (Cr) am (Pi) tired (Pi) of the world (Ct). 159- Don't worry (Pme), our Nwaru, 160- it (Cr) will be (Pi) all right (At). 161- It (T) is (Pr) a tragedy (V), 162- but it (Cr) will be (Pi) all right (At) in the end (Cl). 163- I (A) must begoing (Pm), 164- Idu and Nwasobi, let (Pc) me (A) go (Pm) 165- and collect (Pm) my money (G) from my debtors (Cl). 166- I (S) am going to sleep (Pme) with them (Ca). 167- They (S) have seen (Pme) my nakedness (Ph) now (Cl), 168- so they (A) will give (Pm) me (B) my money (G). 169- Go (Pm) well (Cm), 170- don't worry (Pme), 171- the other women (Sy) said (Pv).

- In Text 3.2

1. It (Cr) is (Pr) true (At), 2- as you (S) know (Pme), 3- that Ojiugo (A) has gone (Pm) to Obukodi (B), 4- continued (Pv) Amarajeme (Sy) 5- But she (A) will come back (Pm). 6- I (Cr) will be (Pi) naked (At). 7- I (S) will starve (Pme). 8- But Ojiugo (A) will come back (Pm). 9- It (T) is (Pi) one full (V/Cx) moon 10- since she (A) left (Pm). 11- But she (A) will come back (Pm). 12- We (S) understood each other (Ph) so well (Cx). 13- She (T) was (Pi) all [[I (Cr/Pr) had (Pp) in this world (Cl)]]. 14- She (Cr) is not a cruel woman (At). 15- So she (A) will come back (Pm). 16- That (S)'s (Pi) [[why I (A)

cook (**Pm**)for her(**B**) every day(**Cx**)](**V**). 17- She (**A**)will return(**Pm**). 18- Obukodi(**Cr**) is(**Pi**) a man like myself(**At**). 19- Obukodi (**Cr/Pr**)has (**Pp**)eight wives(**At/Pd**), 20- Ojiugo(**T**) will be (**Pi**)his ninth(**V**). 21- Why did he(**A**) take(**Pm**) the only one (**G**). 22- That I (**Cr/Pr**)have(**Pp**)? 23- Ojiugo my wife (**S**)was worried (**Pme**)about a child(**Ct**). 24- I told (**Pv**)her (**Rv**) 25- not(**Pm**) to worry(**Pme**). 26- We(**A**) went(**Pm**) to all hospitals(**Cl**), 27- and she(**A**) had had(**Pm**) treatment(**R**). 28- Obukodi (**Cr/Pr**)has(**Pp**) many wives(**At/Pd**), 29- but how many children (**At/Pd**) has(**Pp**) he(**Cr/Pr**)? 30- He (**Cr/Pr**) has (**Pr**)eight wives, and many children(**At/Pd**). 31- Why should Ojiugo(**A**) go(**Pm**) to him(**B**)? 32- Obukodi [[who (**Cr**)is(**Pi**) my friend(**At**), in my own age-group (**Cl**)]]. 33- I(**Cr**) am (**Pi**)richer than Obukodi(**At**). 34- What(**G**) has Ojiugo(**A**) gone to look for(**Pm**) in Obukodi's house(**Cl**)? 35- Amarajeme, you(**Sy**) have said (**Pv**)enough(**Cx**), 36- said(**Pv**) Idu(**Sy**). 37- If we continue talking (**Pv**)about this(**Ct**), 38- we (**Sy**)shall not be finished (**Pv**)by tomorrow morning(**Cl**),39- Adiewere and I (**A**)have come (**Pm**)40- to advise(**Pv**) you (**Rv**)41- not to think(**Pme**) so much about Ojiugo(**Ct**). 42- We (**Sy**)advise(**Pv**)you (**Rv**)43- to go about (**Pm**)your business (**G**)as before(**Cm**). 44- If God(**S**) wills (**Pme**)it(**Ph**), 45- Ojiugo(**A**) will return(**Pm**). 46- She (**A**)will return(**Pm**) to you(**B**). 47- Try and forget(**Pme**) 48- what(**A**) has happened(**Pme**)49- It(**Cr**) is (**Pi**)difficult(**At**) 50- but try(**Pme**). 51- Think(**Pme**), think(**Pme**) 52- what (**Vb**)you (**Sy**)are saying(**Pv**). 53- You (**S**)can see (**Pme**)for yourself (**Cc**) 54- that you(**S**)find (**Pme**)55- it(**Cr**) difficult(**At**) [[to say (**Pv**)it(**Vb**)]](**Cr**). 56- Don't you (**S**)see(**Pme**)57- how your mouth(**A**) is quivering (**Pm**)? 58- said(**Pv**)Amarajeme(**Sy**). 59- We (**S**)know(**Pme**) 60- it (**Cr**)is (**Pi**)difficultfor you(**At**), 61- said (**Pv**)Adiewere(**Sy**). 62- If Adiewere(**A**) left(**Pm**)you (**G**)now(**Cl**), 63- what(**G**)would you(**A**) do(**Pr**)? 64- You (**S**)would continue to hope(**Pme**) 65- that he (**A**)

would come back(**Pm**) to you(**B**). 66- Wouldn't you? 67- Why do you (**Sy**)tell(**Pv**)me (**Rv**)68- to try and forget(**Pme**)? 69- Forget (**Pme**)who(**Ph**)? 70- Forget (**Pme**)what(**Ph**)? 71- Can you(**S**)forget(**Pme**) Adiewere(**Ph**)? 72- Adiewere, can you(**S**) forget (**Pme**)Idu(**Ph**)? 73- Amarajeme(**A**) shook (**Pm**)his head(**G**). 74-He(**A**) bit(**Pm**)his finger (**G**)75- and started shaking (**Pm**)his legs(**G**) again(**Cx**). 76- Now(**Cl**)tears (**A**)were rolling down (**Pm**)his cheeks(**Cl**). 77- Ojiugo(**A**)will come back (**Pm**)to me(**B**), 78- she(**A**) will take(**Pm**) her time(**R**), 79- but she(**A**) will come back (**Pm**)to me(**B**). 80- When Ojiugo(**Cr**) was (**Pi**)here (**At/Cl**) 81- my clothes(**Cr**) were (**Pi**)never (**Cx**) dirty(**At**). 82- Look at (**Pb**) me (**Ph**)now(**Cl**). 83- Look at(**Pb**)the shirt(**Ph**) [[I (**A**) am wearing(**Pm**)]]. 84- If Ojiugo(**Cr**) were(**Pi**) here(**Cl**), 85- she (**A**) would have taken(**Pm**) it(**G**) to the stream (**Cl**) 86- and washed (**A**) it (**G**) thoroughly(**Cx**) for me(**Cc**). 87- There is (**Pe**) nobody (**X**) 88- to wash (**Pm**)it(**G**) for me (**Cc**) now(**Cl**). 89- And you(**Sy**) tell(**Pv**) me (**Rv**)90- she (**A**) won't be(**Pi**)back(**At**). 91-She (**A**) must come back(**Pm**).

3.1.1.2 Analysis of the process types, participants and circumstances

Counting the process types identified and shown above results in this table of statistics

Process types		Tex 3.1		Tex 3.2	
		Number	Percentage	Number	Percentage
Material		94	51.64 %	33	36.26%
Mental		25	13.73 %	22	24.17%
Verbal		20	10.98 %	14	15.38%
Bihavioural		07	03.84 %	01	01.09%
Existential		02	01.09 %	01	01.09%
Relational	Intensive	29	15.93 %	15	16.48%
	Possessive	05	02.74 %	05	05.49%
	Causative	00	00 %	00	00%
Total		182	100 %	91	100%

Table 3.1: Statistics of process types in texts 3.1 and 3.2

As can be read in the table, the dominant process types are material processes in both Text 3.1 (51.64%) and Text 3.2 (36.26%). Intensive relationals rank second in Text 3.1 (15.93%) but mental processes do in Text 3.2 (24.17%). Next follows the percentage of mental processes in Text 3.1 while Intensive relationals rank third in Text 3.2 (16.48%) although it is almost at the same percentage as verbal processes (15.38 %). The occurrence of verbal processes is quite significant in text 3.1 as well(10.98%). However, the other process types, especially the existential processes hardly occur in both texts (1.09%). Behavioural processes are also hardly noticeable in Text 3.2. Causatives are completely non-existent in both texts. The high rate of occurrence of some process types - and the low rate of occurrence of others-is accounted for below. So is the rate of occurrence of some types of participants and circumstances.

- **In the Text 3.1**

• **Material processes**

The high number of material processes in Text 3.1 means, as a matter of fact, that there are a lot of DOING processes in this text. The role of Actor is mostly shared by Idu, Nwaru, Ijenwanyi and the fire. Nwaru, occurring as Actor for the first time in clause 69 and referred to as “you” in clause 72, as “she” in clause 74, as “I” in other clauses, is the one who most carries this role: in more than 25% of the material processes. Next comes Idu, referred to as “you” in clause 4 and as “I” in many clauses; she carries the role of Actor in more than 20% of the material processes. This role of Actor is carried by Ijenwanyi in about 15% of the material clauses. The fire, which is an inanimate participant, carries the role of Actor in about 10% of the total number of material processes.

The role of Actor carried by the fire in a significant number of clauses results from the fact that the text is about a blaze indeed. As a matter of fact, a blaze causes movements - a kind of commotion - among the victims. People move to and fro to take actions so as to save themselves, their neighbours and/or their properties. That is the case in most clauses from 4 to 55 wherein Idu, on the one hand, and some neighbours, on the other, carry the role of Actor. In most of the rest of the material processes, especially from 60 to 155, the role of Actor is carried by Nwaru, another victim of the blaze, and her sister Ijenwanyi. The processes describe the actions these two Actors were engaged in, prior but related to the occurrence of the blaze.

The occurrence of Nwaru in the role of Actor in "At this moment Nwaru herself walked in" serves as a transition to have Nwaru join Idu and Nwasobi who had been talking about her as a victim of the blaze. It is all the more expedient as they had been asking each other how she can go about the situation. So, the Circumstance of location "At this moment" suggests that she has arrived in the nick of time to provide any information that is needed from her. She (Nwaru) plays the role of Actor again, shortly after her arrival, in "she nodded" and "(she) sat down". The process of nodding is meant to reply to the other participants' (Idu and Nwasobi's sympathy). As for the action of sitting down, it allows her to take the appropriate position for two purposes: first, to give an answer (which may be somehow long) to the questions that have immediately been put to her, and, second, to say whatever she has actually come in for. Even those questions that she is to answer include material processes as well: "... that has happened" and "what will you do?", suggesting that a lot of material processes are likely to occur in the expected answer(s).

Indeed, in Nwaru's lengthy answer does occur a very large number of material process clauses. So, they are clauses included in her narration and not related to any action taken now in the course of the talk. Those clauses include 76, to start with:

- These clothes I am wearing
- The ones I wore to Oburuoto on the day of the fire
- Who ever wears good clothes to Oburuoto?

We can notice the occurrence of the process of wearing in these three clauses and, as should be expected, of "clothes" in the role of Goad - more specifically Range. By showing the (poor) clothes she wore to Oburuoto and using the Circumstance of location "on the day of the fire", Nwaru insinuates that all her (good) clothes were left at home and burnt by the fire, which, right from now, contributes to announcing or confirming part of the devastation caused by the fire as far as this participant is concerned.

Next, we have:

(83/84) On that morning I [...] to go to Onicha

(85/86) But I [...] to go to Oburuoto

(87) If I had gone to Onicha

The process of going is projected by other clauses which are mental process clauses: "On that morning I was meant to go to Onicha. But I changed my mind and decided to go to Oburuoto". "To go to Onicha" was only a project, an intention. The movement to Oburuoto has been a reality but it has proved fatal to the Actor, Nwaru, referred to as "I". Had she rather gone to Onicha, she says, at least she would have had her thirty pounds now, or worth that amount. The Circumstance of location "On that morning" indicates that actually, her bad plan had unfortunately started on the morning of the day of the blaze thought it did not really depend on her.

We can also read such other material processes as: "[...] my sister to quench the fire" (92), "before I left for anywhere" (93), "I quenched the fire with water" (94), "she did this", "and we left for Oburuoto". These material processes, in which Nwaru and/or her young sister play the role of Actor, express the precautions she usually takes, which she did take on the day of the fire, but... unfortunately, the fire, coming from somewhere else, has found its way into her house - as well as other people's houses, in fact - and caused the enormous devastation, including her clothes and her thirty pounds left under her pillow. The material process encoded in the phrase "wiped her eyes" (in "Nwaru wiped her eyes as she spoke") indicates that Nwaru is almost at her wits' end and weeps, as a result of the devastations she had suffered. That is more clearly indicated through the repeated occurrence of the behavioural process of crying in "don't cry, Nwaru, don't cry. You have cried enough"(99,100). Just as "her eyes" in "Nwara wiped her eyes" (97), "her chest" (104) is a part of body in the role of Goal in "and (she/Nwaru) beat her chest"; this material process does also contribute to expressing the Actor's disarray.

The process of selling in the clause "I was selling my clothes"(105) describes Nwaru's activity which was interrupted by the bad news of the fire. The material process encoded in "to quench", with "the fire" in role of the Range, occurs four times, in:

(109) Did you quench the fire in the kitchen?

(110/111) She said she did (quench the fire)

(114/115) Are you sure you quenched the fire?

(116/117) She said she did (quench it)

Then, one part of the body, "my heart" (meaning Nwaru's heart) can be found twice in the role of Actor, in the action of "missing beats": "Sometimes, my heart would miss a beat", suggesting that the heart has felt the terrible phenomenon of the burning fire:

Indeed, the process of burning is repeated in "the fire was burning" and "your thirty pounds were being burnt". Then Nwaru and her sister had to take action by leaving the market to go and check what was happening at home. That is where the following material processes occur:

(131) Ijenwanyi (to pack)

(132) and (Ijenwanyi) come home

(133) She was wasting time

(135) (You, Ijenwanyi) come back this minute

(136) or else I will leave you behind

(137) While we were packing

These material processes suggest that there was no time to waste. Nwaru and her young sister had to rush, as insinuated in the Circumstance of location "this minute" ("Come back this minute or else I will leave you behind").

The following material process clauses occur almost successively in the same paragraph:

(140) Something dreadful has happened in town today (where "something dreadful" refers to the fire)

(141) The whole town is burnt down by fire

(145) The town is burnt down

(146) A one-story building near the lake is burnt down also

Not only do they confirm that there has been a fire disaster, but they also suggest that the disaster, the damages have been tremendous. Given this confirmation that Nwaru has got while still in the market, the only thing she could or had to do now is try to join her own home as fast as possible in order to check if it was affected (reached by the fire) and if it

was, how, to what extent it was. That is where the processes of walking and running occur, in "I did not wait for him to finish. I walked and ran from Oburuaoto to home".

The last material process clauses in Nwaru's narration include:

(152) The thirty pounds was burnt

(152) (that) I had left under my pillow

(153) My gold was burnt

(154) my brother gave me the burnt pieces

(155) when I came back

The first clause above means "the fire burnt the thirty pounds" and the third one also means "The fire burnt my gold". So, in these two clauses, the fire plays the role of Actor again though it does not directly occur in the clauses – it is understood through the use of the passive voice – and "the thirty pounds" and "my gold" occur in the role of Goal with the process of burning, to show part of the losses suffered by Nwaru. The fourth clause suggests that she has recovered only the burnt pieces, which are useless. Nevertheless, we can find other material processes after the narration:

(163) I must be going

(164) let me go

(165) and (I) collect my money from my debtors

(168) so they will give me my money

(169) (You, Nwaru) Go well

One can notice that these very last material processes of the extract are immediate projects of movement, immediate actions that the Actor (Nwaru) is going to take in order to get money (from her debtors). She is not shown as a completely dejected, helpless and hopeless person after her losses, but an optimistic and dynamic woman.

- **Mental processes**

Part of the role of Sensor (50%) is played by Nwaru from 67 to 170 and the rest of this role is carried by other people, especially Idu and Nwasobi, each referring to herself as “I” and to the other as “you” in most clauses. That Nwaru plays most of the role of Sensor, it is no wonder, given that Nwaru is the victim who has lost her money, say, her fortune in the blaze as specified in the material process clauses 152 and 153. It goes without saying that she should be mentally involved, just like Idu, except that the latter’s brother-in-law (Ishiodu) is actually the very victim of the blaze.

There is hardly any affective mental clause. There are some perceptive ones (like “heard,see(n)/saw” making about 30%. Most clauses are of the cognitive subtype (“know, think, decide, etc. making more than 65%). Those numerous cognitive processes are meant to express Nwaru’s and Idu’s affective involvement that I have mentioned in the above paragraph.

The role of Phenomenon is scattered, as it were, among various things, including “fire” in a certain number of processes. However, one can strikingly notice the presence of a lot of square-bracketed clause numbers in the column of Phenomenon, which stand for projected clauses; I will account for and comment on that in another section.

In addition, clauses 39, 38, 41, 85 and 106 are mental-process clauses as well.

39- that your mind goes there (meaning “you think about that place”)

38- when you have one thing in your mind all the time (when you think about one thing all the time)

41- So my mind went to Ijoma (\approx so, I started rather thinking about Ijoma)

85- But I changed my mind. (I thought or started thinking otherwise)

106- when home came to my mind (\approx when I began thinking about home)

Considering words literally, at first sight, one is tempted to take clause 38 as a Material process wherein “your mind” is the Doer of Action, “goes” the Process and “there” the Circumstance/Location. That would be a mistake, since the mind, which is an inanimate and even abstract thing that cannot move as such. The clause should be understood in the sense that I have attempted to specify in the brackets above. In this respect, “you” (referring to no specific person here, as it means “one/someone/anyone) is the Senser, “think” the Process: Mental, “about that place” the Circumstance: matter. The mind as abstract and related to cognition; using it as an Action Doer, as done in clause 39, can therefore be rated as a deep expression of a mental process or an expression of a deep mental process, especially a cognitive one.

Likewise, dealing with clause 38, one may have the impression that it is an Attributive Process, more specifically a Possessive Process. Actually, it is rather a Mental Process as I have specified through rephrasing in the brackets. Here again, we have a deep expression of a mental process or an expression of a deep mental process as it were, whose meaning is nearly the same as the meaning encoded in clause 39.

Still apparently, clauses 41, 85 and 106 could be taken as Material Processes in which the role of Actor is respectively played by “my mind”, “I” (both “my” and “I” referring to Nwaru) and “home”. In this apparent or surface level or first-sight understanding, one would believe that “my mind” plays the role of Goal – especially Range – in clause 85, and the role of Circumstance/Location in clause 106. For the right or at least a better understanding, I suggest taking the three clauses the way I have rephrased each of them in the brackets above. They are mental processes with the cognitive process expressed through “thought” or “thinking” which occurs in each of my rephrasing above. So, let them not be called material processes. Instead, they are what I

think can be called deep expression of mental process or expression of deep mental process, just as clauses 39 and 38.

- **Relational processes**

There is a total of 34 Relational processes in the text from 29 intensive and 5 possessive. The few possessive processes relate to people's, especially Nwaru's, properties that have been burnt down. As for the intensive relational, in almost forty percent of them, the role of Carrier is played by "this (sort of) thing" or "it", given that "it" refers to "this (sort of) thing", which, in turn, actually refers to the fire– or the damage due to the fire – that Nwaru is victim of. Thus it wouldn't be erroneous to say that most of the attributive processes that exist in Text 3.1 are used to refer to and somewhat state how bad the blaze (vide Material processes analysis above) has been. As to the only circumstance "in the end" specified in "but it will be all right in the end", it is a Circumstance of location (especially time) which refers to the future. As the saying goes, "All is well that ends well". This way of referring to the future can be supposed to be meant to really sympathize with Nwaru, making her optimistic and encouraging her.

- **Verbal processes**

Clause N°	Verbiage	Sayer	Pr: Verbal	Receiver
32	[30][31]	Nwasobi	asked	
57	[56]	Nwasobi	asked	
63	[62]	(Nwasobi)	(said)	
82	[81]	The woman	exclaimed	
107	[105][106]	Nwaru	continued	
122	[121]	I	asked	
125	[123][124]	Idu	said	
128	[126][127]	Nwasobi	added	
144	[143]	I	asked	the man
171	[169][170]	the other woman	said	

Table 3.2 (a): First set of verbal processes in Text 3.1

Clause N°		Sayer	Pr: Verbal	Receiver	Verbiage
79		(you/Nwasobi)	Tell	us	[80]
91		I	asked	my sister	[92]
98	as	she	spoke		
110		She	said		[111]
116		She	said		[117]
130		I	told	Ijenwanyi	[131][132]
134		I	said		[135][136]
139		Someone	say		[140]
143	(did)	(you)	say		(what)

Table 3.2 (b): Second set of verbal processes in Text 3.1

I have made two tables in order to abide by the clause order used in every sentence in the text. As can be seen in the tables, the participants in the processes of the second table are in the expected order Sayer – Process – Receiver – Verbiage whereas the Verbiage occurs in initial position in the first table. It is worth noting that the verbal processes in both tables quote or report speech (or “locutions” in Halliday’s terms).

Most of the role of Sayer is carried by Nwasobi – referred to as “I” at times, given that she is the narrator in this part of the text. At the same time, there are hardly any participants in the role of Receiver. Out of the four roles of Receiver carried by “us”, “my sister”, “Ijenwanyi” and “the man”, two refer to the same person, namely Ijenwanyi, Nwaru’s sister. “Us”, standing for the two people listening to Nwaru (Idu and Nwasobi), occurs in the role of Receiver only once as the tables show. Specifying who the Receiver(s) is or are in every process is not a great concern, for it seems to be granted, say a kind of given information. Instead, the Verbiage is the point that deserves a special attention.

With regard to the role of verbiage, for a start, one can see in the above tables that each of the verbal processes under analysis does include a Verbiage. Moreover, most items in the role of Verbiage are whole clauses. By the way, the square-bracketed clauses

which are written down in the column of “Verbiage” are to be understood not as clauses that are embedded in the numbered ones but as projected clauses. In other words, all the verbal clauses under analysis – except 98 and 143 – are projecting clauses. Most of them even project two other clauses at a time; that is where we have double square brackets: [] []. This dominant phenomenon of projection is meant to report the interactional speech between Nwaru and her young sister when there was fire and also among Nwaru, Idu and Nwasobi when they meet later after the fire (in this very text).

• **Behavioural processes**

Clause N°	Behaver	Pr:Behavioural	Circumstance
99	(Nwaru)	Don't cry, don't cry	
100	You	have cried	enough
103	Nwaru	cried	

There are very few (four) behavioural processes. However, the four processes are worthwhile in terms of analysis insofar as the same behaviour is revealed in four different clauses: crying. The behaver is also the same in the four clauses: Nwaru. The only Circumstance which occurs in one of the processes is a Circumstance of extent. It tells the relatively high extent of the behaviour. The Behaver no doubt behaves so because by dint of telling the lengthy story of the blaze which she has been victim of (as intimated in the analysis of material processes above), she now recalls the terribly devastating effect that it has had on her, on both her assets and her well-being.

- **In Text 3.2**

• **Material processes**

There are four human participants in these material processes, namely Ojiugo (referred to as “she” in several clauses), Amarajeme, Idu and Adiewere. However, Ojiugo is the one who carries most of the role of Actor: in about 60% of the material-process

clauses. Her actions are mostly described in terms of “gone, left, (will) come back/return”. One has the impression that she is so much involved in movements. Yet, there is only one Circumstance of location related to her movement: “in Obukodi’s house” (clause 34). Meanwhile the role of Beneficiary is carried on the one hand by Obukodi in some clauses, on the other hand by Amarajeme – referred to as “you” or “me” in other clauses where Ojiugo does play the role of Actor. Indeed the main issue that is raised in this text is Ojiugo’s leaving Amarajeme (her husband) for Obukodi whom she chooses as her new husband. So that material-process clause n°3 clearly sets the topic under discussion by specifying Ojiugo as Actor, “has gone” as the Process and Obukodi as Beneficiary. It is true that there is no participant in the role of Circumstance to specify from where Ojiugo has gone “to land” at Obukodi’s, but this piece of information is understood; it is Amarajeme’s house.

As announced in the first paragraph above, it is only an impression that Ojiugo is involved in a lot of movements. She actually plays the role of Actor in a narration, a speech made and reported by Amarajeme who refers to her with insistence:

- that Ojiugo has gone to Obukodi (clause 3)
- But she / Ojiugo will come back (clauses 5, 8, 11...)
- since she left (clause 10)
- So she will come back (clause 15)

Ojiugo is the only Actor indeed, but the processes are almost the same, repeated: going, leaving, coming back. The essential message is that Ojiugo has gone (to Obukodi) and she will - or, at least, is expected by the narrator to – come back. A woman, that is, Ojiugo, has left her husband (the narrator, Amarajeme) for another man (Obukodi). This has happened only once; the material process of going/leaving and the project of coming

back occur several times to show that the narrator, who happens to be the first/left husband, is haunted by the event.

In the clauses "I cook for her every day", "we went to all the hospitals", and "she had had treatment", the Actor "I" refers to Amarajeme, the forsaken husband, "she" to Ojiugo and "we" to both of them jointly as a couple. The two processes with "we" and "she" in the role of Actor suggest that the man used to take care of the woman, at least by seeing to it that she should have a baby; as the passage goes: "Ojiugo my wife was worried about a child. I told her not to worry. We went to all the hospitals, and she had had treatment". We may assume that the treatment has failed or that there is another cause of... We don't know for sure yet, but whatever the cause of the wife not conceiving and the cause of her leaving, why does the man play the role of Actor in the process of cooking with "her" in the role of Beneficiary and "everyday" as the Circumstance of time while she (Ojiugo) is away with another husband? As the man keeps complaining, we can find Ojiugo in the role of Actor in other processes with "going" as the process: "Why should Ojiugo go to him? ("him" referring to Obukodi)", "What has Ojiugo gone to look for in Obukodi's house?" They contribute to expressing the narrator's indignation at his wife having left him.

The material process of coming in "Adiewere and I have come..." relates to Idu and her husband Adiewere's movement from their house to Amarajeme's. So, this couple is obviously in the role of Actor there. As for "to go about your own business", it is projected by the verbal process "advise". Amarajeme, referred to as "you", is the Actor here, a potential Actor in fact. It is an action which, if taken, will hopefully help the narrator (Actor then) to somewhat forget his problem. The process of returning, repeated in clauses 45 and 46 ("Ojiugo will return. She will return to you"), is also but a wish in

favour of Amarajeme. The sympathizers hope and encourage Amarajeme to hope that this action will be done by Ojiugo. Although most material processes examined so far show Amarajeme's complaint about Ojiugo's leaving him as the main issue raised in the text, it is worth recognizing the sympathisers' support as an essential message.

In the same paragraph and successively occur the following processes: "Amarajeme shook his head. He bit his finger. He started shaking his legs again. Now tears were rolling down his cheeks". We can notice that "his head", "his finger" and "his legs", which are parts of the body, play the role of Goal in the processes of shaking and biting achieved by Amarajeme. Moving parts of his body this way suggests that the Actor is in deep regret and sadness. So, it is an indication of the seriousness of the impact of Ojiugo's leaving Amarajeme on the latter. In "Now tears were rolling down his cheeks" we can see "tears" in the role of Actor for the process of rolling. It is a material process then, but the clause will surely make more sense if we take it as a behavioural process clause: "Now he was visibly weeping". This behavioural process (of weeping), which follows a series of material processes as I have just shown, suggests Amarajeme's indignation and regret have reached such a high and almost uncontrollable degree that he can't help weeping.

However, we eventually have the following material process clauses by the end of the text:

(77)Ojiugo will come back to me

(78)She will take her time

(79)but she will come back to me

(85)She would have taken it to the stream

(86)(she would have) washed it thoroughly for me

(91)She must come back

Ojiugo is the Actor in those material processes, but, once again, the processes are only actions that Amarajeme wishes from his (former) wife. He consoles himself by strongly believing that Ojiugo will come back to him. Thus, from the examination of the material processes in this text, we can say that Ojiugo's leaving Amarajeme for another man as her husband is Amarajeme's problem and his dream is her coming back to him.

- **Mental processes**

In these processes, which represent 24 % of the total number of processes in the text, the role of Senser is mostly distributed among four participants: on the one hand Idu and her husband (referred to as "you" in some clauses), and, on the other hand Amarajema and his "lost" wife Ojiugo. Idu and Adiewere's role of Senser is due to the fact that they have come to sympathise with a person who is in sorrow, namely Amarajeme. As for the latter, it is quite understandable that he should be involved in mental processes as his wife has left him alone; this obviously makes him anxious and thoughtful.

It is no wonder, therefore, that cognitives are the most dominant sub-type of mental processes in the text. For instance, "understand" occurs in "We understood each other so well", where the role of Sensor is played by Amarajeme and his wife Ojiugo. It suggests there was peace between him (Amarajeme) and his wife and that the wife should not leave him. Meanwhile, the process of worrying, with Ojiugo in the role of Senser, shows a possible cause of her leaving: "Ojiugo, my wife was worried about a child. I told her not to worry". Amarajeme thinks too much about Ojiugo (who has left him), which his sympathizers advise him not to do. The mental process of forgetting occurs also, even several times, as the forsaken husband is advised with insistence to make an effort to

forget the problem."Hope" is another mental process that occurs in the text, for being optimistic and hopeful is the best solution. Amarajeme will always be hoping, if not dreaming, until further notice, that Ojiugo will come back to him.

• **Verbal processes**

Clause N°	Verbiage	Pr: Verbal	Sayer
4	[1] [2] [3]	continued	Amarajeme
36	[35]	said	Idu
58	[56] [57]	said	Amarajeme
61	[60] [59]	said	Adiewere

Table 3.3 (a): First set of verbal processes in Text 3.2

ClauseN°		Sayer	Pr:Verbal	Receiver	Verbiage	Circumstance
24		I	told	her	[25]	
35		Amarajeme,you	have said			enough
37	if	we	continue talking			about this
40		(Adiewere and I)	to advise	You	[41]	
42		We	advise	You	[43]	
52		you	are saying		(what)	
55		(you)	to say		it	
67	Why do	you	tell	me	[68]?	
89	and	you	tell	me	[90]?	

Table 3.3 (b): Second set of verbal processes in Text 3.2

Two charts have been made following the structure of the clauses. The first chart has the “Verbiage-Process-Sayer” structure where whole sets of clauses stand for Verbiage and occur before the Process which, in turn, occurs before the Sayer. In the second chart, we do have the usual “Sayer-Process-Receiver...” structure.

No matter the order of occurrence of the participants in the clauses, the role of Sayer is distributed among the same people (Amarejeme, Idu and Adiewere) in both charts. Most of the role of Receiver, in the second chart, is carried by Amarajeme who is referred to as “you” or “me”. Indeed, Amarajeme is receiving advice and expression of sympathy from Idu and Adiewere. The Circumstance of matter “about this” in the second

chart indicates what the advice or expression of sympathy and even the whole talk is about. The matter is Amarajeme's wife Ojiugo's departure from his house as specified in the analysis of material processes in this very section.

The first verbal process occurs as Amarajeme feels the need to remind his visitors of Ojiugo's leaving and tell them more about the story. So, "continued Amarajeme" mean Amarajeme continued talking to his visitors, telling the story to his visitors. In other words, this first verbal process ("continued [talking]") projects not only the three first clauses that precede it but also all other clauses that follow it, down to "What has Ojiugo gone to look for in Obukodi's house?" Then occurs what can be considered as the second main verbal process whose Sayer is Idu: "Amarajeme, you have said enough, said Idu". This second main verbal process helps to interrupt Amarajeme's lengthy flow of talk, so that one or both of his visitors can talk. The visitors, through Idu's intervention, give themselves the floor at this stage and the (main) process "said" actually projects many other clauses down to "but try". The third main verbal process, encoded in the verb "said" again, occurs in: "Don't you see how your mouth is quivering? Said Amarajeme". In fact, this third main verbal process can be said to project several – more than two – clauses: from "Think, think to" "quivering". Eventually, in terms of main verbal processes, we also have "said" in "We know it is difficult for you, said Aduewere". This can be rated as the closing verbal process as far as the visitors (Idu and Aduewere) are concerned. The other verbal processes (other than the ones concerned as the main verbal processes so far) may be commented on later.

- **Relational processes**

The relational processes that are included in the following sentences are very likely to strike our mind for many reasons:

(13) She was all I had in this world

(21/22) Why did he take the only one that I have?

(14) She is not a cruel woman

"She" refers to Ojiugo. "She was all..." is an identifying relational process, so is "she is not a cruel woman". Ojiugo, referred to as "she", plays the role of Token in "She was all..." and "all I have in this world" is an embedded clause that stands for the Value of "She". Thus the identifying relational in the first sentence above suggests that Ojiugo is highly valuable for Amarajeme who is the Possessor ("I") in the embedded possessive relational. Moreover, the possessive relational is repeated in the second sentence: "... the only one that I have". The other identifying relational ("She is not a cruel woman") does not only add to the idea that Ojiugo is of great value (to Amarajeme) but it also suggests that she is a good type of wife whom Amarajeme is proud of.

The attributive relational process clauses "Obukodi is a man like myself" and "Obukodi who is my friend, in my own age-group" occur as two reasons why Ojiugo should not go to Obukodi (by leaving Amarajeme). These two relationals establish two links between Amarajeme and his rival, as it were, through the Attributes "a man like myself" and "my friend"; in Amarajeme's mind, these links should prevent Ojiugo from leaving him for Obukodi or – considering the second one, "my friend – Obukodi from taking Ojiugo from him. Besides, there are some recurrent possessive relationals in which the role of Possessor is rather played by Obukodi:

(19) Obukodi has eight wives

(28) Obukodi has many wives

(29) but how many children has he?

(30) He has eight wives, and eight children

The human participants "wives" and "children" play the role of Attribute/ possessed in these relationals. Having got so many wives and children, it is not fair that Obukodi should take Amarajeme's wife.

The narrator (Amarajeme) becomes the Carrier again in such other relational process clauses as "I am stronger. I am richer than Obukodi". The Attributes "stronger" and "richer than Obukodi" suggest that the participant in the role of Carrier does not only have strength and riches, which are two qualities to maintain one's wife, but he also has those qualities more than Obukodi. So, there is no need and no reason for his wife to leave him for the one she has gone to, that is, Obukodi. Amarajeme does not understand why Ojiugo has left him. Even if he understands and he rather pretends not to, enough reasons are given through the relationals as I have just shown, to indicate that he does not understand that he is shocked and shaken by the event, that he finds it unbearable. It is clear that the event in question is the fact that Amarajeme's wife has left him. The relational processes contribute a great deal to showing that he has been much troubled; he finds it hard to understand and cope with the situation; that is surely why we also have the relational process "It is difficult" which occurs twice in the text: "It is difficult but try. We know it is difficult for you".

In the end, we can read the circumstantial relational process "When Ojiugo was here", which is repeated in "If Ojiugo was here". With Ojiugo in the role of Carrier and the Circumstance of location "here" (referring to Amarajeme's house) in the role of Attribute, this circumstantial relational occurs to further indicate the narrator's regret of Ojiugo's absence, i.e. her leaving his house. So does the clause "my clothes were never dirty", since Ojiugo is the one who used to make his clothes clean. The existential process clause in "There is nobody to wash it for me now" confirms this idea as well as

the message encoded earlier in the relational "She (Ojiugo) was all I had in this world [...] the only one that I have [to take care of me]". Thus the analysis of relational process clauses helps to understand that the use of a woman (as a wife) for a man is an essential topic in the second extract from *Idu*.

3.1.2 Lexical relations

3.1.2.1 Lexical items identification

-InText 3.1

- 1- thing / bad
- 2- heard/ thing / life
- 3- Idu / bad
- 4- recover/ Ishiodu's / property
- 5- Recover
- 6- recover
- 7- whole/ house / burnt / ashes
- 8- single/ thing / recovered
- 9- Ishiodu
- 10- Ishiodu / Abonema
- 11- husband/ went / Abonema/ heard / trouble
- 12- Adiewere / Ishiodu's / house / burnt
- 13- neighbours' / houses / burn / home
- 14- cut/ thatch / roof / fire / reached / houses
- 15- cut/ Ishiodu's / roof
- 16- good
- 17- agree

18- never/ know / fire

19- right

20- father/ mother / had / never / seen / fire

21- started/ Nwasobi / asked

22- beach / heard / shouts / fire

23- stopped/ doing

24- know/ thing / mind / time/ mind / goes / wrong

25- mind/ went / Ijoma

26- Φ

27- Anamadi

28- raced / home / took / Anamadi / put / canoe / crossed / lake

29- left / care / Ojiugo

30- came back

31-thought/ packing / things / take / house

32- doing/ things

33- carry

34- box/ Adiewere's / box

35- did / help / take / children / lake/ put / canoe / send / safety

36- know / Nwaru / Nwasobi / asked

37- know/ well

38- things/ burnt

39- burnt/ ashes/ money / left / pillow

40- Φ

41- pounds / said / Nwasobi

42-mean/ shillings / pounds

43- find/ pounds / bad / time

44- mean/ pounds

45- know/ do

46- moment/ Nwaru / walked in

47- Nwaru/ Nwaru/ happened

48- do

49- women/ sympathized

50- nodded/ sat down

51- clothes/ wearing / wore / Oburuoto / day / fire

52- wears/ good / clothes / Oburuoto

53- left / today

54- tell /happened

55- sort/ thing / bad / women / exclaimed

56- morning/ meant / go / Onicha

57- changed/ mind / decided / go / Oburuoto

58- gone/ Onicha / pounds / wares / worth / amount

59- pounds/ left / pillow

60- asked/ sister / quench / fire / used / warming / soup / morning /

always / did/ left / quenched / fire / water

61- did/ left / Oburuoto

62- Nwaru / wiped / eyes / spoke

63- cry/ Nwaru / cry

64- cried/ enough

- 65- did/ thing / did / thing/ Nwasobi / cried / beat / chest
- 66- selling/ cloths / home / came / mind / Nwaru / continued
- 67-Ijenwanyi / called / sister / quench / fire / kitchen
- 68- said/ did
- 69- time / seemed / saw / fire
- 70- Ijenwanyi / called / sure / quenched / fire
- 71- said
- 72- know/ body /behaving
- 73- Sometime / heart / miss / beat
- 74- asked
- 75- time/ fire / burning / Idu / said
- 76- exactly/ time / pounds / burnt / Nwasobi / added
- 77- heart/ missed / beat / told / Ijenwanyi / pack / come / home
- 78- wasting/ time
- 79- said / Come back/ minute / leave
- 80- packing / heard / say / dreadful / happened / town / today
- 81- whole/ town / burnt down/ fire
- 82- person/ caused / fire / never / see / good / rest / life
- 83- say/ happened / asked / man
- 84- town/ burnt down
- 85- one-storey / building / lake / burnt
- 86- wait / finish
- 87- walked/ ran / Oburuoto / home
- 88- see

- 89- Ashes / dust/ Idu / Nwasobi / ashes / dust
- 90- pounds / left / pillow / burnt
- 91- gold/ burnt / brother / gave / burnt / pieces / came back
- 92- know/ do
- 93- tired/ world
- 94- worry/ Nwaru / right
- 95- tragedy/ right / end
- 96- going/ Idu / Nwasobi/ let / go / collect / money / debtors
- 97- sleep
- 98- seen/ nakedness / give / money
- 99- Go/ well / worry / women / said

- In Text 3.2

- 1- True / know / Ojiugo / gone / Obukodi / continued / Amarajeme
- 2- come back
- 3- naked
- 4- starve
- 5- Ojiugo / come back
- 6- full / moon / left
- 7- come back
- 8- understood / well
- 9- world
- 10- cruel / woman
- 11- comeback
- 12- cook / day

- 13- return
- 14- Obukodi / man
- 15- Obukodi / wives / Ojiugo / ninth
- 16- take
- 17- Ojiugo / wife / worried / child
- 18-told/ worry
- 19- went/ hospitals / had / treatment
- 20- Obukodi / many / wives / children
- 21- wives / many / children
- 22- Ojiugo / go
- 23- Obukodi /friend / age-group
- 24- richer / Obukodi
- 25- Ojiugo / gone / look for / Obukodi's / house
- 26- Amarajeme / said / enough / said / Idu
- 27- continue / talking / finish / tomorrow / morning
- 28- Adiewere / come / advise / think/ Ojiugo
- 29- advise / go about / business
- 30- God / wills / Ojiugo / return
- 31- return
- 32- Try / forget / happened
- 33- difficult / try
- 34- Think/ think / saying
- 35- see/ find / difficult / say
- 36- see / mouth / quivering / said / Amarajeme

- 37- know/ difficult / said / Adiewere
- 38- Adiewere / left / do
- 39- continue/ hope / come back
- 40- ϕ
- 41- tell/ try / forget
- 42- Forget
- 43- Forget
- 44- forget / Adiewere
- 45- Adiewere / forget / Idu
- 46- Amarajeme / shook / head
- 47- bit/ finger / started / shaking / legs
- 48- tears / rolling / cheeks
- 49- Ojiugo / come back/ take / time/ come back
- 50- Ojiugo / clothes/ never / dirty
- 51- Look
- 52- Look / shirt / wearing
- 53- Ojiugo / taken / stream/ washed/ thoroughly
- 54- wash
- 55- tell / back
- 56- come back

3.1.2.2 Lexical relation analysis

From the above sets of lexical items result the following statistics:

	Number and percentage of lexical items	
	In Text 3.1	In Text 3.2
Items related to family relationship	06 (01.69%)	10 (=06.53%)

Items related to fire	27 (=07.62%)	00 (=00%)
Items related to destruction	12 (=03.38%)	00 (=00%)
Items related to wealth / money / property	16 (=04.51%)	03 (=01.96%)
Items related to cognition or frame of mind	06 (=01.69%)	11 (=07.18%)
Items related to coming-and-going movements	13 (=03.67%)	15 (=09.80%)
Proper nouns	36 (=10.16%)	25 (=16.33%)
Other (various) items	238(=67.23%)	92 (=60.13%)
Total	354 (100%)	153 (=100%)

Table 3.4: table showing the rate of occurrence of various categories of lexical items in Texts 2.1 and 2.2

As the table shows, the highest percentage of lexical items in both texts is that of proper nouns. These are people's names and names of towns as well. Next comes the percentage of items related to fire as far as text 3.1 is concerned; this type of lexical items is just non-existent in text 3.2. In fact, after proper nouns, the order of importance of lexical item percentage is text 3.1 is: fire (7.62%), wealth (4.51%), coming-and-going movements (3.67%), destruction (3.38%); family relationship and cognition items occur in the lowest and same percentage (1.69%). In text 3.2, coming-and-going movement items percentage is the highest (16.33%), followed by cognition-related items (7.18%) and family relationship items (6.56%).

Here are the major strings:

- **In Text 3.1**

Chain 1: bad - trouble - wrong – cry/cried - dreadful - worry - tragedy.

Chain 2: burnt - ashes - fire - quenched. (**Expectancy**)

Chain 3: went - raced - crossed - came - walked in - go - gone - come back - walked - ran.

Chain 4: property - money - pounds - shillings - amount - gold.

Chain 5: husband - father - mother - children - sister - brother. (**Co-Meronymy**)

Chain 6: time - moment - morning - minute - today.

Chain 7: bad (4x), recover (4x), Ishiodu (5x), Nwasobi (6x), Nwaru (8x), house/houses (5x), things (9x), burn/burnt/burning (11x), pounds (6x), time (4x), fire (13x), happened (4x), left (6x). (**Similarity: Repetitions**)

Chain 8: raced - ran, agree - nodded, time - moment, finish - end. (**Similarity: Synonymy**)

Chain 9: bad - good, whole - single, never - always, right - wrong, go/went –come/came back, started – finish/end. (**Contrast**)

Chain1 indicates a bad situation as a topic focus. It is a situation where there is trouble, a situation where something is definitely wrong. The situation is so serious that it causes someone or some people to cry. It is dreadful and worrying. The term "tragedy", which occurs at the end of the chain, is the summary of the whole situation. It means it is a tragic situation. Chain 2 appears as another topic focus and the topic is fire. It is a matter of fact that the fire burns, that it leaves ashes after burning, that we can quench it at any stage, reason why chain 2 is relevant as a string of Expectancy relation among these lexical items. This chain is, moreover, especially relevant because it specifies the dreadful situation which is the topic focus of the previous chain. So, it is not an ordinary fire that one just makes and quenches without any trouble. Instead, it is a bad, large-scale fire which has caused trouble to people, a dreadful fire whose result is tragedy. Thus chains 1 and 2 are complementary in the sense that, together, they indicate a tragic fire as a topic focus.

Chain 3 is made of lexical items which are all related to movement. They indicate the movements of coming and going, including the ones caused by the tragic fire. However, the lexical items in this chain are rather scattered. They are not concentrated in a specific part of the text so as to clearly constitute a locally interesting chain. They are

not evenly distributed throughout the text either. So, we may not dwell on the analysis of this chain although it is a relatively long string.

The terms in chain 4 are related to wealth. This chain indicates the material and pecuniary damages caused by the tragic fire. The short string "money - pounds - shillings" is a hyponymy exclusively related to money, but, added to the other lexical items to make up chain 4, it shows that the destruction concerns both materials and money itself. The term "gold", which occurs at the end of the chain, is indeed the most valuable type of wealth; this suggests that it is really an utmost devastation. Moreover, chain 5 indicates that various members of the family or families are somehow affected by this devastation. By looking into chain 7, we can have more indication about the events described so far, and also the people who are most affected by the tragic fire.

The term "bad" is repeated four times to show that the bad situation (the fire) which is the main topic focus revealed in chain 1, has really been very bad. It has been so bad that things have not been recovered. This accounts for the repetition of the term "recover" four times within sentences 4 and 8. The name of Ishiodu occurs several times because he is one of the most affected victims of the fire. He is even the one whose property is mentioned in sentence 4 and said not to have been recovered at all. Nwasobi's name is also repeated up to six times. As a close friend of Ishiodu's sister-in-law (Idu), she sympathises with both Idu and Ishiodu. At the same time, being on Idu's side, she also sympathises with another victim who is named below, in the coming paragraph. Throughout the talk with Idu and later with the other victim, Nwasobi's name happens to be called several times. The (reciprocal) calling of names has previously been accounted for in Mood analysis, but the point of interest, here, is the repetition of Nwasobi's name, knowing that she is not a direct victim of the fire. The repetition is no doubt due to her

involvement in the talk with Idu, but beyond this fact, her role of sympathizer is noteworthy; she embodies good friendship and solidarity.

Among people's names, Nwaru is the one that has most been repeated: eight times versus six for Nwasobi and five for Ishiodu. Such a high frequency of repetition shows this woman as a most - if not the most - affected victim of the fire. Most of the time, the other two participants, viz Idu and Nwasobi, have called her name many a time to sympathise with her. Thus the repetition of people's names in this text shows a trio as a topic focus, indicating them as victims and/or sympathisers after the damn fire which is the main issue to be rated as the top topic focus, as it were. This trio arguably symbolises friendship, sympathy and, to some extent, solidarity.

The repetition of the lexical items "house/houses" and "things" suggests that, indeed, many houses and many things have been burnt. As said in sentence 8, not a single thing was recovered. Of course, the statement relates to Ishiodu's property (as part of the answer to the question in sentence 2) but it is definitely true of Nwaru as well. In fact, she unfortunately says in sentences 89 and 90: "What did I see? Ashes and dust, Idu and Nwasobi, ashes and dust". This means all her property has been burnt and completely reduced to ashes and dust. Another piece of evidence of the complete destruction of houses is the statement in sentence 82 "The whole town is burnt down by fire", which is still repeated in sentence 85 "The town is burnt down".

It is no wonder that the lexical item "fire" is repeated up to thirteen times, more often than any other item in the text. This contributes to confirming that fire is the central topic as established in my analyses so far. In addition, interestingly enough, one can notice that the chain of repetition of the process "burn/burnt/burning" comes second only to the one of "fire" in terms of length: it is repeated eleven times, the highest number,

indeed, after thirteen, among the bracketed figures in the chain of repetitions displayed above. This is quite predictable insofar as the relation between "fire" and "burn" is absolutely one of Expectancy. So, the fact that "fire" and "burn" are the most repeated lexical items in the whole text is but a definite confirmation, once again, of the main topic focus: a fire disaster. It is also understandable that the term "quench/quenched" is repeated a certain number of times, since it is another lexical item that absolutely stands in Expectancy relation with "fire".

"Pounds", "time", "happen", "mind" and "left" are five other terms whose repetition is part of chain 7. "Pounds" represents a lot of money, at least relatively, as compared to "shilling". So, this lexical item "pounds" comes to be repeated so many (six) times as the participants try to make sure that it is pounds – meaning so much money – and not shillings that Nwaru has lost in the fire. Now, it is established that, indeed, it is pounds that she has lost. Hence, this repetition, though in an only locally interesting chain, is a proof of the high extent of losses undergone by the victims of the fire, especially Nwaru. It was important to manage the time properly, not to waste time when one hears about such a fire in one's area. So, we can understand the repetition of the term "time" as a predictable chain in the text.

The participants, Idu, Nwasobi and Nwaru, ask and tell one another how it (the dreadful fire) happened, and this inquiry-and-information has caused the repetition of the term "happened" four times. The repetition of "mind" is a result of the expression of how Idu's mind, according to sentences 24 and 25, has turned to her only child as soon as she has heard about the fire. This is just a locally interesting chain. Still, it indicates how much Idu cares for her baby, just as any woman does. As to the lexical item "left", although it is rather too scattered and hardly noteworthy as a topic focus, its repeated

occurrence contributes to indicating some people's (participants') sudden movements from the places where they were when they heard the news of the fire.

The occurrence of the synonyms "raced" and "ran" results from the expression of the rush that the bad news of the fire has caused in Idu. The term "good", standing as the opposite of "bad" at the beginning of chain 9, does not mean that anything good has happened in the text. Instead, it is used in a negative form sentence "it is not good" (sentence 16), which clearly means "it is bad". Likewise, sentence 8 "Not a single thing was recovered" means "the whole set of things was damaged, burnt to ashes". So, sentences 7 and 8 are almost equivalent and the antonymy in the pair of words "whole-single" still confirms the high extent of devastations due to the fire. All the other chains are thus definitely related to the main topic focus, that is, the fire disaster.

- **In Text 3.2**

Chain 1: clothes - dirty - shirt - weaning - stream - washed - wash. (**Expectancy**)

Chain 2: mouth - head - finger - legs - cheeks. (**Co-Meronymy**)

Chain 3: come back (8x), forget (6x), Ojiugo (11x), Obukodi (7x), Amarajeme (4x), Adiewere (5x). (**Similarity: Repetitions**)

Chain 4: come back (8x) - return (3x). (**Similarity: Synonymy**)

The Expectancy relation among the lexical items of chain 1 ("clothes", "dirty", "wearing", "stream" and "wash") has been explained previously. Clothes, including shirts, are worn and once they are dirty, they are taken to the stream to be washed there. In this text, Amarajeme is the one (man) who wears clothes and, when those clothes get dirty, Ojiugo is the one (woman) who takes them to the stream for the laundering. So, the chain, being just locally interesting (from sentence 50 to sentence 54), reminds us of a role that is culturally assigned to a wife: washing the husband's dirty clothes.

Chain 2 consists of lexical items related to parts of the body, and we can notice that it is also a locally interesting chain. Apart from the first item "mouth" which occurs in sentence 36, the others are all included in sentences 46, 47 and 48. "Mouth" is part of one person's body (that is Adiewere) while the other parts belong to another person's body, that is, Amarajeme. This kind of incidental topic on some parts of Amarajeme's body is a way of showing Amarajeme himself as a topic focus. He deserves the reader's attention but he has a problem which constitutes a topic focus as well, which is revealed below. The occurrence of lexical items relating to parts of his body in a whole chain actually translates how deeply he is affected by that problem.

In the chain of repetitions, there are four people's names including Amarajeme (repeated four times) and Adiewere (repeated five times). The repetition of Amarajeme suggests that he is in the centre of a problem as it were, but Adiewere rather comes in as a sympathizer, accompanied by his own wife though the latter's name happens not to be repeated so much. Now, how come that Ojiugo's and Obukodi's names are repeated so many times?

Regarding Ojiugo, the first noteworthy remark about her name is its occurrence in sentence 1 which can arguably be rated as the topic sentence of the text. The fact that Ojiugo has gone to Obukodi is the topic of the whole text. "To go", here, literally means to leave Amarajeme and join Obukodi as a new husband; that is the problem. It is such a serious concern for Amarajeme that he keeps calling his missed wife's and his riwal's names again and again, asking himself questions and making various statements about their act. Having no satisfactory answer or even no answer at all, he questioningly calls both names from beginning to the end of the text; that is how "Ojiugo" came to be more repeated than any other name or lexical item in the text.

The lexical item "come back" is also repeated throughout the text to show not only Amarajeme's being haunted by the problem but also his optimism. He hopes that his wife Ojiugo will come back (to him) and he enjoys repeating that to himself and to whoever listens to him. As a result, we have the term "come back" repeated as many as eight times and further replaced by its synonym "return" in three sentences. It means that "come back" can even be said to have been repeated eleven times: eight plus three. As such, "come back" is actually repeated as many times as "Ojiugo", that is, eleven times, the highest rate of repetition making the longest chain.

From the analysis of the lexical chains made so far in this text, it can be inferred that the main topic focus is a deceived husband's dream to recuperate his wife from his rival. A most striking piece of evidence for this conclusion is the fact that the wife's name and the process "come back" are repeated the same number of times and more than any other item in the text. In addition, from this very analysis we can also contend that "broken love" and "women's vital role in households" are part of the topic foci of Text 3. 2.

The investigation of the interpersonal meaning comes now.

3.2 Interpersonal meaning

3.2.1 Mood patterns

3.2.1.1 Clause and Mood constituent identification

Here are the two extracts from *Idu*, with numbered sentences and labelled Mood constituents.

- In Text 3.1

1-Ewoo(**At**), this thing (**S**)is (**F**)bad(**Ca**). 2- Have (**F**)you (**S**)ever (**Am**)heard(**P**) of such a thing(**C**) in your life(**Ac**)?3-Idu, it(**S**) is(**F**) bad (**Ca**).4- Did (**F**)you (**S**)recover

(P)anything of Ishiodu's property(C)?5- Recover (P)anything(C)? 6- What (Wh/C)was(F)there (S) 7-to recover(P)? 8- The whole house(S)was(F)burnt (P)to ashes(Ac).9- Not a single thing (S)was (F)recovered(P). 10- Where(Wh/Ac)was (F)Ishiodu(S)? 11- Ishiodu (S)was(F)at Abonema(Ac). 12- My husband(S)went(F/P)to Abonema (Ac) 13- when (Aj)we (S)heard (F/P) 14- he (S)was (F)in trouble (Ac). 15- If (Aj)Adiewere(S) had(F)been (P)here(Ac),16- Ishiodu's housewouldnot (Fnms)have burnt down(P).17- His neighbours' houses (S)did not(Fn)burn (P) 18-because (Aj)they (S)were (F)at home(Ac). 19- Yes(Ap), they (S)cut down (F/P)the thatch roof(C) 20-before(Aj) the fire (S)reached (F/P)their houses(C).21- But (Aj)hey(S)should (Fml)have cut down (P)Ishiodu's roof too(C). 22- It (S)is not (Fn)good(Ca).23- I (S)agree(F/P).24- But (Aj)you (S)never (Am)know (F/P)25-what(Aj)to do (P) 26-when (Aj)there (S)is (F)a fire (C)like that(Ac).27- You(S) are (F)right(Ca). 28- Since (Aj)my father and mother (S)had (F/P)me(C),29-I (S)have (F)never (Am)seen (P)such a fire(C). 30- Where(Wh/Ac)were (F)you(S)31- when (Aj) it (S) started (F/P)? 32- Nwasobi (S)asked(F/P).33- I (S) was (F) on the beach (Ac) 34- when (Ac) we (S) heard (F/P)shouts of "fire" (C). 35- I (S) stopped (F/P) 36- what (Aj) I (S)was(F) doing. 37- You (S)know (F/P) 38- that(Aj) when (Aj)you (S)have (F)one thing (C)on your mind (Ac)all the time, 39- your mind (S)goes (F/P)there (Ac)40- immediately (Aj)there (S)is (F)something wrong(C).41- So (Aj)my mind (S)went (F/P)to Ijoma (Ac). 42- Where (Wh/Ac)was(F)he(S)? 43- Was (F)Anamadi(S)with him(Ac)? 44- I (S)raced (F/P)home 45-and (Aj)I(S) took (F/P)him and Anamadi(C), 46- put (F/P) them (Ac)in our canoe 47-and (Aj)crossed (F/P)the lake(C).48- There (Ac)I (S)left (F/P)them (C)in the care of Ojiugo(Ac). 49- Then (Ac)I(S)came back(P). 50- It (S)was(F)only then (Ac) 51- I (S)thought (F/P)[[of packing (P)a few things (C) //to take away (P)from our house]] (C).

52- Others (S)were(F)doing (P)the same things(C). 53- But (Aj)what(Wh/C)should (Fml)I (S)carry(P)? 54- My box or Adiewere's box(C)? 55-[[All (C)I (S)did (F/P)]] (S)was (F) [[to help (F)take (P)the children (C)to the lake(Ac) //, put (P)them (C)in a canoe (Ac)//and (Aj)send(P)them (C)across to safety(Ac).]] (Ac)56- Do (F)you (S)know(P)Nwaru(C)? 57- Nwasobi(S) asked(F/P).58- Yes(Ap), I (S)know (F/P)her (C)very well(Ac).59-Were (F)her things(S) burnt (P)?60- Everything (S)was (F)burnt (P)to ashes(Ac),including the money [[she (S)had (F)left(P) under her pillow.]] (Ac)61- How (Wh/C)much was (F)that(S)?62- About thirty pounds (C),63- said (F/P)Nwasobi(S).64-You (S)mean (F/P)thirty shillings, and not thirty pounds(C).65- Where (Wh/Ac)can (Fms)one (S)find (P)thirty pounds (C)at this bad time(Ac)?66- I (S)mean (F/P)thirty pounds(C). 67- I (S)don't (Fn)know (P) 68- what (Wh/C)she (S)will (Fms) do (P).69- At this moment (Ac)Nwaru herself (S)walked in(F/P). 70- Nwaru, Nwaru, what (Wh/C)is(F)this (S)71- that(Aj)has (F)happened(P)? 72- What (Wh/C)will (Fms) you (S) do (P)?73- The two women(S)sympathized with(F/P) her(C).74- She (S)nodded (F/P) 75- and (Aj)sat down(F/P).76- These clothes (S)[[I(S)am (F)wearing(P)]] are (F)the ones (C) [[I (S)wore (F/P)to Oburuoto (Ac)on the day of the fire (Ac)]]. 77- Who (Wh/S) ever wears (F/P)good clothes (C)to Oburuoto (Ac)? 78- They (S) are (F) all [[I (S)have(F) left today (Ac)]].79- Tell(P)us(C) 80-what (Wh/S)happened(F/P). 81- Ewoo(At), this sort of thing (S) is (F) very bad (Ca),82-the woman (S)exclaimed(F/P).83- On that morning (Ac)I (S)was (F)meant (P)84-to go (P)to Onicha(Ac).85- But (Aj)I (S)changed (F/P)my mind (C)86- and (Aj)decided(F)to go (P)to Oburuoto(Ac). 87- If (Aj)I (S)had (F)gone (P)to Onicha(Ac),88-at least (Aj)I (S)would(Fms) have had (P)my thirty pounds (C)now(Ac), or wares worth that amount(C). 89- The thirty pounds (C)I(S)had(F), 90- I (S)left (F/P)under my pillow(Ac).

91- I (S)asked (F/P)my sister (C) 92- to quench (P)the fire (C)[[she (S)used (F/P) //in warming (P)the soup (C)that morning(Ac)],93- because (Aj)that (S)was (F)[[what I (S)always (Am)did (F/P) //before (Aj) I (S)left (F/P)for anywhere(Ac)]], 94- I (S)quenched (F/P)the fire (C)with water(Ac). 95- She (S)did(F/P)this (C) 96-and (Aj)we (S)left (F/P) for Oburuoto (Ac). 97- Nwaru (S)wiped (F/P)her eyes (C) 98-as (Aj)she (S)spoke(F/P).99- Don't (Fn)cry (P)Nwaru, don't (Fn)cry(P). 100- You (S)have(F)cried(P) enough(Ac). 101- Who (Wh/C)did(F/P)this thing(C), 102- eh (At), who (Wh/C) did (F/P) this thing (C)? 103- Nwaru(S)cried (F/P) 104-and (Aj)beat (F/P)her chest(C).105- I (S)was (F)selling (P)my cloths 106- when (Aj)home (S)came (F/P)to my mind(Ac),107-Nwaru (S)continued (F/P) 108- 'Ijenwanyi, I (S) called (F/P) to my sister (C), 109-Did (F)you (S)quench (P)the fire (C)in the kitchen(Ac)? 110- She (S)said(F/P)111- she(S) did(F). 112- After some time again(Ac), it seemed (Am) [[as if (Aj)I (S)saw (F/P)fire(C)].113- "Ijenwanyi," I (S)called (F/P)again(Ac),114-are (F)you (S)sure (Ca) 115- you (S)quenched (F/P)the fire(C)?116- She(S) said (F/P)117- she (S)did(F).118- I (S)did not (Fn)know (P) 119- how (Aj)my body (S)was (S)behaving(P). 120- Sometimes (Ac) my heart (S)would(Fms)miss(P) a beat(C). 121- What (Wh/C) can (Fms) it (S) be (P)?122-I (S)asked(P).123- That (S)was (F)the time 124-the fire (S) was (F) burning (P),125- Idu (S)said(F/P). 126- Yes(Ap), that (S)was (F)exactly the time (C) 127-your thirty pounds (F) were being burnt (P),128-Nwasobi (S)added(F/P).129- When (Aj)my heart (S)missed (F/P)yet another beat(C),130- I (S)told (F/P)Ijenwanyi (C) 131- to pack (P) 132- and (Aj)come (P)home (Ac).133- She (S)was (F)wasting (P)time(C). 134- I (S)said(F/P), 135- Come back (P)this minute (Ac) 136- or else (Aj)I (S)will (Fms)leave (P) you behind (Ac).137- While (Aj)we (S)were (F)packing(P), 138- I (S)heard (F/P)139- someone (S)say(P), 140- Something dreadful (S)has (F)happened

(P)in town (Ac)today(Ac). 141- The whole town (S)is(F)burntdown (P)by fire(C). 142- The person [[who (S)caused (F/P)this fire (C)will (Fms)never (Am)see (P)good(C)for the rest of his life(Ac).143- What (Wh/C)did (F)you (S)say (P)happened(F/P) ,144- I (S)asked (F/P)the man(C). 145- The town (S)is (F)burnt down(P).146- A one-storey building near the lake(S)is(F)burnt down(P) also.147- I(S)did not (Fn) wait (P) for him (C) 148- to finish (P). 149- I (S) walked (F/P)and ran (F/P)from Oburuoto to home(Ac).150- What (Wh/C)did (F)I (S)see(P)? 151- Ashes and dust (C), Idu and Nwasobi(Av), ashes and dust(C). 152- The thirty pounds[[I had left under my pillow]] (S)was (F)burnt(P).153- My gold (S)was(F) burnt(P),154- my brother (S)gave (F/P)me (C)the burnt pieces (C) 155- when (Aj)I (S)came back(F/P). 156- I (S)don't(Fn) know (P) 157- what (C)to do(P)now(Ac).158- I (S)am (F)tired (Ca)of the world(Ac).159- 'Don't (Fn)worry(P), our Nwaru, 160- it (S)will (Fms)be (P)all right(Ac). 161- It (S)is (F)a tragedy(C), 162-but (Aj)it (S)will (Fms)be (P)all right (Ac)in the end(Ac).163- I (S)must(Fml)begoin(P),164- Idu and Nwasobi, let (P)me (C)go (P) 165- and (Aj)collect (P)my money(C) from my debtors(Ac). 166- I (S)am (F)going to sleep (P)with them(Ac). 167- They (S)have (F)seen (P)my nakedness (C)now(Ac),168- so they (S)will (Fms)give (P)me (C)my money(C).169- Go (P)well(Ac), 170-don't (Fn) worry (P), 171- the other women(S) said(F/P).

- In Text 3.2

1- It(S)is(F>true(Ca), 2- as (Aj)you(S)know(F/P), 3- that (Aj)Ojiugo (S) has(F)gone (P)to Obukodi(Ac), 4- continued (F/P)Amarajeme(S) 5- But (Aj) she (S) will (Fms) come back (P). 6- I(S)will(Fms)be(P)naked(Ca). 7- I (S)will(Fms)starve(P). 8- But (Aj)Ojiugo (S)will(Fms) come back(P).9- It is (F)one fullmoon(C) 10- since (Aj)she(S)left(F/P). 11- But (Aj) she(S)will(Fms)come back(P). 12- We

(S)understood(F/P)each other(C)so well(Ac). 13- She (S)was(F)all(C) [[I(S)had (F)in this world(Ac)]]. 14- She(S)is not(Fn) a cruel woman(C). 15- So (Aj)she(S)will (Fms)come back(P). 16- That(S)'s(F) [[why(Aj) I (S)cook (F/P)for her(Ac)every day(Ac)]]. 17- She(S)will(Fms) return(P). 18- Obukodi(S)is(F)a man (C)like myself(Ac). 19- Obukodi (S)has (F) eight wives(C), 20- Ojiugo(S) will(Fms) be (P)his ninth(C). 21- Why (Wh/Ac)did (F)he (S)take(P)the only one (C).22- That (Aj)I (S)have(P)? 23- Ojiugo my wife(S)was(F)worried (P)about a child(Ac). 24- I (S)told(F/P)her (C) 25- notto worry(P). 26- We(S)went(F/P)to all hospitals(Ac), 27- and (Aj)she(S) had (F)had(P)treatment(C). 28- Obukodi (S)has(F) many wives(C),29- but (Aj)how many children (C)has(F) he(S)? 30- He (S) has (F)eight wives, and many children(C). 31- Why (Wh/Ac)should(Fml)Ojiugo(S)go(P)to him(Ac)? 32- Obukodi(mn)[[who (S)is(F) my friend, in my own age-group (C)]].33- I(S) am (F)richer (Ca)than Obukodi(Ac). 34- What(Wh/C)has(F)Ojiugo(S)gone to look for(P)in Obukodi's house(Ac)? 35- Amarajeme (Av), you(S)have(F)said (P)enough(Ac), 36- said(F/P)Idu(S). 37- If (Aj)we (S)continue (F)talking (P)about this(Ac), 38- we (S)shall not (Fnms)be finished (P)by tomorrow morning(Ac).39- Adiewere and I (S)have (F)come(P) 40- to advise(P) you (C)41- not to think(P) so much about Ojiugo(Ac). 42- We (S)advise(F/P)you (C)43- to go about (P)your business (C)as before(Ac). 44- If (Aj)God(S)wills (F/P)it(C), 45- Ojiugo(S)will (Fms)return(P). 46- She(S)will(Fms)return(P) to you(Ac). 47- Try and forget(P) 48- what(S) has (F)happened(P)49- It(S) is (F)difficult(Ca) 50- but (Aj)try(P). 51- Think, think(P) 52- what (Aj)you(S) are (F)saying(P).53- You (S)can (F)see (P)for yourself (Ac) 54- that(Aj) you(S)find (F/P)55- it(S) difficult(Ca) [[to say(P)it(C)]]. 56- Don't (Fn)you(S)see (P)57- how (Aj)your mouth(S) is quivering(P)? 58-

said(F/P)Amarajeme(S). 59- We (S)know(F/P) 60- it (S)is (F)difficult(Ca)for you(Ac),61- said (F/P)Adiewere(S). 62- If (Aj)Adiewere(S) left(F/P) you (C)now(Ac), 63- what(Wh/C)would (Fms)you(S)do(P)?64- You (S)would (Fms)continue to hope(P)65- that (Aj)he (S)would (Fms)come back(P)to you(Ac). 66- Wouldn't (Fnms)you(S)?67- Why(Wh/Ac) do(F)you (S)tell (P)me (C)68- to try and forget(P)? 69- Forget (P)who(C)?70- Forget (P)what(C)?71- Can (Fms)you(S)forget(P)Adiewere (C)? 72- Adiewere (Av), can (Fms)you(S) forget (P)Idu(C)? 73- Amarajeme(S)shook(F/P) his head(C).74-He(S)bit(F/P)his finger (C)75- and (Aj)started (F)shaking(P)his legs(C)again(Ac). 76- Now(Aj)tears (S)were(F) rolling (P)down his cheeks(Ac).77- Ojiugo(S)will (Fms)come back (P)to me(Ac), 78- she(S) will (Fms)take(P)her time(C), 79- but (Aj)she(S)will (Fms)come back(P) to me(Ac). 80- When (Aj)Ojiugo(S)was (F)here (Ac) 81- my clothes(S)were (F)never (Ac)dirty(Ca).82- Look at (P) me (C)now(Ac). 83- Look at(P)the shirt(C) [[I(S)am(F)wearing(F)]]. 84- If (Aj)Ojiugo(S) were(F) here(Ac), 85- she (S) would(Fms)have taken(P)it(C) to the stream (Ac) 86- and (Aj)washed (P) it (C) thoroughly(Ac) for me(Ac). 87- There (S)is(F) nobody (C) 88- to wash (P) it(C) for me (Ac) now(Ac). 89- And (Aj)you(S) tell(F/P) me (C)90- she (S) won't (Fnms)be(P)back(Ca). 91-She (S)must(Fml)come back(P).

3.2.1.2 Analysis of Mood types and modality

Mood types	Text 3.1		Text 3.2	
	Number	Percentage	Number	Percentage
Declarative	149	87.13%	75	82.41%
Interrogative	16	09.35%	12	13.18%
Imperative	06	03.50%	04	04.39%
Total	171	100%	91	100%

Table 3.5: Mood type statistics in texts 3.1 and 3.2

As can be expected in an almost fully narrative text, there are many more declarative clauses than interrogative or imperative ones in both texts. The few interrogative and imperative Mood types that occur in the two extracts under analysis are accounted for in the subsection of conversational structure below.

Regarding modality, there are three cases of modulation and nine of modalisation in text 3.1. In fact, modulation occurs in clauses 21, 53 and 163. The modulated Finite "should" in clause 21 is an expression of obligation standing for a speaker's opinion. It is also an expression of attitude as the speaker indirectly accuses Ishiodu's neighbours for having not sought to save the latter's property from the fire. The same finite "should" in clause 53 is an expression of obligation in a situation where the speaker didn't know what to do. "Must" in clause 163 rather contributes to expressing the addresser Nwaru's obligation to leave the addressees, Idu and Nwasobi, given the seriousness of the situation she is going through.

Modalisation in text 3.1 occurs in clauses 66, 68, 88, 121, 136, 142, 160, 162 and 168. "Can", in clause 66, contributes to questioning people's ability to make / have money up to a certain amount at moments known as hard times. "Will", in clause 68, contributes to questioning a participant's ability to cope with a special hard situation. "Would", in clause 88, contributes to expressing regret; it is an expression of feeling, especially Nwaru's bad feeling about her loss of money in the fire. "Can", in clause 121,

expresses certainty as the speaker wonders about the cause of her hearth missing beats. "Will", in clause 136, contributes to expressing Nwaru's attitude toward Ijenwayi, threatening to leave her in the market as she is delaying while there is a potential dangerous situation at home. The same modalised Finite ("will") contributes to expressing the speaker's attitude of disapproval in clause 142 by cursing whoever had caused the fire. This finite ("will") is repeated in clauses 160 and 162 where it rather contributes to expressing an addresser's positive attitude toward the addressee by encouraging the latter. In the end, in clause 168, "will" contributes to expressing the speaker's (Nwaru's) feeling of hopefulness.

In text 3.2 there are two modulated Finites (in clauses 31 and 91) and nineteen modalised Finites. The modulated Finite "should" in clause 31 contributes to expressing Amarajeme's disapproval of Ojiugo's attitude as she has left him to join Obukodi. "Must", in clause 91, suggests a kind of assertive hope, stronger than the one expressed through the use of "will". The process of modalisation through the use of "will" is, in fact, repeated up to twelve (12) times in this text, in such clauses as 5,6,7,8... These serves to express the speaker's, that is, Amarajeme's positive attitude of hopefulness about his wife Ojiugo's possible coming back to him as her husband. "Would(n't)", in clauses 64,65 and 66, contributes to playing this role of expression of attitude, so does "can" in clauses 71 and 72.

After this examination of modality in terms of modulation and modalisation, the use of adjuncts can be investigated at this stage.

3.2.1.3 Analysis of Adjuncts

By counting all the adjuncts that occur in the two extracts from *Idu*, I have got the following statistics:

Adjuncts	Text 3.1		Text 3.2	
	Number	Percentage	Number	Percentage
Circumstantial	55	55%	27	55.10%
Conjunctive	33	33%	20	41.81%
Mood	06	06%	00	00%
Polarity	03	03%	00	00%
Vocative	00	00%	02	04.08%
Continuity	03	03%	00	00%
Total	100	100%	49	100%

Table 3.6: Statistics of Adjuncts in Texts 3.1 and 3.2

As the table shows, the highest rates of occurrence are those of circumstantial and conjunctive adjuncts. These two types of adjuncts are even the only existent ones in text 3.2. There is no wonder about that, since the circumstantial adjuncts indicate the different circumstances under which the various events happen in the text, thus contributing to highlighting the experiential meaning. The numerous conjunctive adjuncts contribute to conveying the textual meaning and, somewhat the experiential meaning as well.

So, there are twelve adjuncts that are related to interpersonal meaning in text 3.1: the six Mood adjuncts, the three polarity adjuncts and the three continuity adjuncts as the figures show in the table. The six Mood adjuncts occur in:

(2) Have you ever heard of such a thing?

(24) But you never know

(29) I have never seen such a fire

(93) what I always did

(112) After some time again, it seemed...

(142) The person will never see good...

Apart from the one in 112 ("it seemed"), which is an expression of certainty; all those Mood adjuncts are expressions of frequency. It is noteworthy that they all express the extreme levels of frequency, that is, the lowest frequency through the use of "(n) ever"

and the highest one through the use of “always”. Using expressions of extreme possibilities is somehow close to the use of swearings in a conversational action, which suggests frequent contact and equal power between the interactants.

The same polarity adjunct (“yes”) occurs three times, in clauses 19, 58 and 126. Its occurrence confirms that there is a direct interaction in the text, between an addresser and an addressee. The continuity adjuncts occur in:

(1) Ewoo, this thing is bad

(81) Ewoo, this sort of thing is very bad

(102) eh, who did this thing?

By admitting that something that has happened to someone is bad, you are sympathising with that person. Adding "Ewoo", as done here, is further expression of sympathy. So the Mood adjunct used in clauses 1 and 81 is an expression of high affective involvement. The "eh" which occurs at the beginning of clause 102 contributes to expressing the speaker's bitterness. Therefore, it is an expression of feeling, especially of bad feeling or even of attitude. Meanwhile, the two vocative adjuncts in text 3.2 occur in:

(35) Amarajeme, you have said enough

(72) Adiewere, can you forget Idu?

So the interactants freely call one another's first names. It suggests frequent contact and equal power among them, that is, between Idu and Adiewere - as sympathizers - on the one hand and Amarajeme - as the affected person who is being sympathized with.

The conversational structure of the texts under study can be examined at this stage.

3.2.2 Conversational structure

-In Text 3.1

There are three interactants in the text: Idu, Nwasobi and Nwaru. Encoded in a chart, the conversation goes as follows:

Speaker	Speech	Speech Function
- Idu	S ₁ +S ₂	Statement +Question
- Nwasobi	S ₃ +S ₄	Acknowledgement +Question
- Idu	S ₅ to S ₈	Two Questions (standing for Answers) + Two Statements
- Nwasobi	S ₉	Question
- Idu	S ₁₀ to S ₁₃	Answer(s)
- Nwasobi	S ₁₄ +S ₁₅ +S ₁₆	Acknowledgement + Statements (Comment)
- Idu	S ₁₇ +S ₁₈	Statements (Acknowledgement + Remark)
- Nwasobi	S ₁₉ +S ₂₀ +S ₂₁	Statement (Acknowledgement) + Statement + Question
- Idu	S ₂₂ to S ₃₅	Lengthy Answer
- Nwasobi	S ₃₆	Question
- Idu	S ₃₇ + S ₃₈	Answer +Question
- Nwasobi	S ₃₉	Answer
- Idu	S ₄₀	Question
- Nwasobi	S ₄₁	Answer
- du	S ₄₂ + S ₄₃	Disclaimer + Question
- Nwasobi	S ₄₄ + S ₄₅	Statements
- Idu+ Nwasobi	S ₄₇ + S ₄₈	Two Questions
- Nwasobi	S ₅₁ + S ₅₂ + S ₅₃	Statement + Self-directed Question + Statement
- Idu + Nwasobi	S ₅₄ + S ₅₅	Command + Statement
- Nwasobi	S ₅₆ to S ₆₁	Narrative (= Compliance)
- Nwasobi	S ₆₃ + S ₆₄ + S ₆₅	Command + Statement + Question
- Nwaru	S ₆₆ to S ₇₄	Lengthy Answer
- Idu	S ₇₅	Statement
- Nwasobi	S ₇₆	Acknowledgement
- Nwaru	S ₇₇ to S ₉₃	Continuation of the Lengthy Answer
- Idu+ Nwasobi	S ₉₄ + S ₉₅	Command + Statement
- Nwaru	S ₉₆ + S ₉₇ + S ₉₈	Statements
-Idu + Nwasobi	S ₉₉	Command / Final Greeting

Table 3.7: table showing the conversational structure in text 3.1

The initiating speech which opens the conversation consists of a statement and a question from Idu. The statement in S₃, made by Nwasobi, is an Acknowledgement of S₁. However, the question in S₂, which is part of the initiating speech, is not answered; another question is rather asked, this time by Nwasobi, to Idu the first initiator of the whole exchange. The response to this question is still another question, even a pair of questions (S₅ and S₆) which actually stand for the negative polar response "No, I/we didn't". Only in S₇ and S₈ is the meaning of the indirect polar clarified. Such an initial exchange structure is characteristic of the context of an informal tenor.

From S₉ to S₂₀, the structure "Question – Answer – Acknowledgement -Other Statements" is certainly not particular, but the Acknowledgements in S₁₄, S₁₇ and S₁₉ do show a tenor of friendship between the interactants.

As to the series of statements from S₂₂ to S₃₅ (all made by Idu), which has been assigned the function of "Lengthy Answer" above, it illustrates a common tendency for conversational interactions to drift into narratives, and then back out into interactive talk. This drift into narrative is repeated from S₅₆ to S₆₁, from S₆₆ to S₇₄ and from S₇₇ to S₉₃ as Nwaru complies with the Command in S₅₄ ("Tell us what happened").

The sequence "Disclaimer - Question - Statement(s)" from S₄₂ to S₄₅ further shows that the interactants are acquainted to each other and that the moves among them are characteristic of frequent contact, equal power and neutral - if not high - affective involvement. So far, Idu and Nwasobi, two women talking as friends, are the two interactants.

When Nwaru steps in (as from S₅₁), the tenor relation becomes one between two female sympathizers (Idu and Nwasobi) and a victim and distressed woman. Thus we can notice the occurrence of Commands from the sympathizers, especially in S₅₄ ("Tell us

what happened"), in S₆₃ ("Don't cry, Nwaru, don't cry"), in S₉₄ ("Don't worry, our Nwaru"), and in S₉₉ ("Go well, don't worry"), although "Go well" is actually rather a greeting (for parting) than a real Command.

Nwaru complies with the Command in S₅₄ by telling a whole story, which accounts for the occurrence of the in-between Narrative (from S₅₆ to S₆₁) briefly mentioned above. The other Commands in S₆₃, S₉₄ and S₉₉ are, in fact, meant to console the addressee. It doesn't mean, however, that this addressee has a lower power as far as the interaction is concerned. There is also a Command "let me go" (in S₉₆) from the distressed woman, not to mention the occurrence of the vocatives "Idu" and "Nwasobi" in showing equal power and frequent contact between the distressed woman and the sympathizers. So, we can eventually infer from the conversational structure analysed so far, that there is an informal tenor, a casual talk between women of equal power in frequent contact and high affective involvement.

- **In Text 3-2**

There are two sides of interactants as it were: Idu and Adiewere on the one hand, Amarajeme on the other hand. So it makes three individual interactants. Three main stages can be distinguished in this text:

- From clause 1 to clause 34 = Problem statement
- From clause 35 to clause 50 = Supportive / Sympathising advice
- From clause 51 to clause 79 = Objection / Rejection of advice
- From clause 80 to clause 91 = Further problem statement

However, with a closer look at the speech acts, the structure of the conversation can be drawn as done in the table below, where "Amarajeme (1)" means the first time

Amarajeme has spoken (in this extract), "Amarajeme (2)" the second time he has spoken, and so forth.

Speaker	Speech	Speech Function
- Amarajeme (1)	S ₁ to S ₁₆	Series of Statements + a Question
- Amarajeme (2)	S ₁₇ to S ₂₅	Series of Statements and Questions
- Idu	S ₂₆ to S ₃₃	Series of Statements (Disclaimer) + Commands
- Amarajeme (3)	S ₃₄ + S ₃₅ + S ₃₆	Command (Challenge) + Statement + Question (Further challenge)
- Adiewere	S ₃₇	Statement (Acknowledgement)
- Amarajeme (4)	S ₃₈ to S ₄₅	Question + Statement + Series of Questions (Challenge)
- Amarajeme (5)	S ₄₉ to S ₅₆	Statements + Commands + Series of Statements

Table 3.8: table showing the conversational structure in text 3.2

It is noteworthy that there has been no response to Amarajeme's first initiating speech (which consists of some statements and a question in the end), but he has continued talking by making another series of statement which end with a question as well. The fact is not that his addressees have refused to say something about his (first series of) statements and questions. Instead, one can argue that he has not given them time to reply. Why has he not given them time to reply? One reason is that even if he had, they may not have been able to answer his question, for there is no evidence (in this text) that they know and can really tell why Obukodi has taken the only wife he (Amarajeme) has. Of course, he does know that they don't know... Why has he put the question then? Just for the sake of complaining. What he wishes most at this initial step of the conversation is to have them really listen to him as he pours out his feelings.

Had Amarajeme given his addressees a little time to say a word, they certainly might have at least put in a response - be it supporting or confronting - to the series of statements. We can see that has not been the case because this beginning of the talk is a

"just-listen-to-me" step initiated by the speaker who is a complainant while the listeners are the potential "judges" as, it were, and sympathizers.

So, Amarajeme's not giving his listeners any time to have a say about his initiating speech is due to the fact that he actually doesn't need their response yet. Moreover, this is a talk where no limit is formally set to stop the speaker. Mixing up statements and questions is not a problem either in such an informal tenor. This justifies Amarajeme's repeated use of statements closed with a question through sentences 17 to 25 just as in 1 to 16, without any responses between Amarajeme (1) and Amarajeme (2).

Even Amarajeme's second turn of speech, that is, Amarajeme (2), which ends with a question, is not followed by an answer from the next speaker. When Idu has taken the floor, she has not answered any of the questions asked by Amarajeme so far: neither the questions in "Amarajeme (1)" nor the ones in "Amarajeme (2)". She has not made any statement either to clearly acknowledge or contradict any of the statements that Amarajeme has already made. We can arguably say that she has rather interrupted Amarajeme. Anyway whether one admits that she has interrupted him or not, it is clear that Idu's first intention is to prevent Amarajeme from continuing his lengthy speech; hence it is a kind of disclaimer in terms of speech function.

Idu's speech ends with a repeated command: "Try and forget what has happened. It is difficult but try". The addressee and next speaker is expected to comply with the command, but he has not. He has not clearly refused either. So, in terms of speech function, Idu's command is followed by neither compliance nor direct refusal. Instead, Amarajeme protests by using commands too: "Think, think what you are saying". Such a response of a command by another command, which can be rated as a challenge, is an

expression of attitude and it shows a tenor relation of equal power between the interactants as well.

Amarajeme's question "Don't you see how your mouth is quivering?" is a confirmation of his indirect refusal to comply with Idu's command. It is also a challenge insofar as he intends to prove Idu wrong as the latter has not taken side with him and say, for example, "Amarajeme, you are right; Ojiugo shouldn't have left you". Adiewere tries to "catch up" through his statement in S₃₇("We know it is difficult for you...") which is a kind of acknowledgement of all the complaining statements made by Amarajeme so far. Adiewere means "Well, you are right to complain", but this acknowledgement meets only another flow of questions from Amarajeme. The flow of questions, which are not - and will never be - answered, are followed by a dead time of silence, and the last series of statements made by Amarajeme again mark but the end of the conversation.

This conversational structure is one of an informal tenor between a deceived husband and a couple of sympathizers. The deceived husband's feelings and attitude of a frustrated person is fully expressed through an abundant use of questions which are actually not meant to be answered but to express his frustration and anger. This expression of frustration is quite noticeable in the short in-between narrative (made by the author) from S₄₆ to S₄₈, whose generic structure would go as follows:

S₄₆: "Amarajeme shook his head"=Unverbal expression of disapproval

S₄₇: "He bit his finger and started shaking his legs again."= Unverbal expression of regret, of a deep psychological shock

S₄₈: "Now tears were rolling down his cheeks."= An utmost unverbal expression of sadness.

3.3 Summary

This chapter has been devoted to the investigation of the ideational (experiential) and interpersonal meanings in the two extract from *Idu*. To that end, each extract under consideration has been split up into clauses and all the clauses have been numbered. The experiential meaning has been examined through the analysis of transitivity patterns and lexical relations. The analysis has shown the existence of almost all the types of process, followed in percentage by the Relational and the mental processes. The verbal processes also occur at a significant rate in both extracts. The occurrence of the various process types has been accounted for. It essentially shows three women fully involved in a talk about a disastrous fire in text 3.1, a recently divorced husband who is seriously affected by his wife's departure in text 3.2. The investigation of the interpersonal meaning has been carried out through the analysis of Mood patterns and conversational structures. Those patterns show the existence of all the Mood types and most adjunct types in text 3.1 but only circumstantial, conjunctive and vocative adjuncts in text 3.2. They reveal a friendly relationship between a victim (of fire) and two sympathisers in text 3.1. In text 3.2, there is also an expression of sympathising attitude toward a matrimonially affected man.

CHAPTER 4: EXPERIENTIAL AND INTERPERSONAL MEANINGS

IN WOMEN ARE DIFFERENT

4.0 Introduction

As the title suggests, the practical analysis of the ideational, i.e. experiential, and interpersonal meanings in *Women Are Different* (WAD hereafter) is carried out in this chapter. The same procedure - as in chapters 2 and 3 - is still followed. On the one hand, for the analysis of transitivity patterns, which relate to the experiential function, the sentences in each of the two extracts from this novel are split up into clauses and the clauses into smaller constituents known as process types, participants and circumstances. The lexical relation within both extracts is also explored so as to contribute to the understanding of the field and experiential meaning. On the other hand, for the analysis of Mood patterns, which relate to the interpersonal function, the same clauses in these extracts are split up into Mood constituents. The analysis of the conversational structure of the extracts provides a complementary investigation of the tenor and interpersonal meaning as well.

4.1 Experiential meaning

4.1.1 Transitivity patterns

4.1.1.1 Identification of clauses, process types, participants and circumstances

From the same process and principle as in sections 2.1.1.1 and 3.1.1.1, the clauses are numbered in each text and their constituents are accordingly labelled.

- In Text 4.1

1- Miss Hill (**A**)called(**Pm**) the girls (**G**)one after the other(**Cm**)2- and talked to (**Pv**)them(**Rv**)about their love lives(**Ct**). 3- She (**Sy**)told them 4-they spent (**Pm**)more time (**R**)[[writing (**Pm**)love letters(**G**)] (**Cm**), and less time(**R**)[[doing(**Pm**)their school

work(G)] (Cm). 5- And warned (Pv)them (Rv)6- that if they (A)continued (Pm)in that way(Cm), 7- she (Sy)was going to report (Pv)them(Ct)to their parents(Rv).8- Comfort(S) made(Pme) nothing (Ph)out of it(Ct). 9- Dora and Rose (S)were a bit(Cx)shaken(Pme), 10- Agnes(Cr)was (Pi)in tears(A). 11- She (A)went (Pm)privately (Cm)to Miss Hill(B)12- and begged (Pv)her (Rv)13- not to give (Pm)her(B) a bad report(G).14-That (T)will be(Pi) the end of me and my schoolingV), 15- she (Sy)said(Pv). 16- Thereafter(Cx), Miss Hill(Ag) sat (Pm)her (A)down (Pm)17- and asked (Pv)her(Rv)18- to confide(Pv)in her(Rv). 19- She (Sy)did(Pv). 20- She(Cr)was (Pi)under pressure(At)21- to get (Pm)married (At)to someone(B)[[she(S)did not like(Pme)]](Cr). 22- He (Cr)was (Pi)much older than herself(At) 23- no, he(Cr)was (Pi)as old as her father(At), 24- but because her step-mother (S)wanted (Pme)25- to get rid of (Pm)her (G)fast (Cm)26- by marrying (Pm)her (G)off(Pm), 27- she (S)had convinced (Pme)her father (Ph)28- that the man (Cr)was good for her(At). 29- She (S)loathed (Pme)the man(Ph), 30- but there was (Pe)nothing(X) [[she(A) could do(Pl) on her own(Cc)]]. 31- All [[she (Sy)was asking (Pv)of the Principal(Rv)] (V)was (Pi)[[not to write (Pl)an adverse report (G)on her(G)]](T). 32- That(A) would give (Pm)her father (B)more cause(G) 33- to marry (Pl)her (G)off (Pm)during the holidays(Cl). 34- She(S)knew (Pme)her own mind(Ph), 35- and she (Cr)was (Pi)determined (At)36-to be (Pi)in school (At/Cl)37- and take (Pm)the Cambridge School Certificate examination (R)38- before she (A)married(Pm). 39-Miss Hill(Cr/Pr)had (Pp)a thousand and one things(At/Pd)40- to say (Pv)to the girl(Rv), 41- but she (Sy)did not(Pv). 42- After all, [[she (S)thought(Pme)]], she(Pi)was (A)a foreigner (At)in a foreign land with strange cultures(Cl). 43- She (A)was not going to interfere(Pm). 44- If she (A)could, 45- or she (Cr/Pr)had (Pp)the opportunity(At/Pd),

46- she (Sy)would talk to(Pv)Agnes' father (Rv)on her behalf(Cc). 47- She (Sy)would tell (Pv)Agnes' father (Rv)48- that his daughter (Cr)was (Pi)brilliant (At)49- and it (Cr)would be (Pi)in his best interest (At)50- to give (Pm)her (B)a full secondary school education(G), 51- and then (Cl)marry(Pm) her (G)off (Pm)52- if he (A)must. 53- What was (Pi)the use [[of spending (Pm)so much time and energy(R)]] (V)54- teaching (Pm)a child (B)algebra and geometry and all the other subjects(G) 55- if she (A)was not going to make (Pm)use (R)of them(G)? 56- Wasn't (Pi)that other missionary (Cr)right (At)57- in recommending (Pv)58- that the school [[which Miss Hill (A)carefully (Cm)set up(Pm)// to educate (Pm)the elite of Nigerian women(G)]](G), should be down-graded(Pm), 59- and used (Pm)for the training of Catechists, and church agents' wives(Ca)? 60- She (Sy)had opposed (Pv)that other missionary's views (Vb)so vehemently (Cm)at the conference(Cl)61- when the topic (Vb)was discussed(Pv). 62- Perhaps, in view of [[what was happening(Pm)]] 63- she, Miss Hill (Cr)was(Pi)wrong(At). 64- But she(S)felt (Pme)65- Nigeria needed (Pme)well brought up Christian girls (Ph)66- who (A)would take (Pm)their places (G)67- when they (A)eventually handed over (Pm)power (G)to the people(B). 68- Miss Hill (S)could see (Pme)the handwriting (Ph)on the wall (Cl)since the advent of Fr. NnamdiAzikiwe(Cx).69- To counteract(Pm) all these bad influences(G), 70- the missionaries and the colonial government in Nigeria (S)needed (Pme)schools of the status of ACMGS (Ph).71-They (A)as missionaries (Co)should teach (Pm)these girls (B)properly(Cm), 72- and that (T)was (Pi)exactly[[what she (A)was doing(Pm)]]. 73- But then (Cl)other influences (A)intervened(Pm). 74- Agnes' father (Ag)would not even allow(Pc) her (A)to have (Pm)a four-year education(R). 75- She(A) had not graduated (Pm)in Oxford (Cl)76- and come (Pm)to Nigeria(Cl)77- to train (Pm)Nigerian girls (G)78- to be (Pi)good wives(At). 79- She (Cr)was not (Pi)a

wife(**At**). 80- She (**Cr**)was (**Pi**)a missionary(**At**)81- who (**A**)had shunned (**Pm**)all worldly attractions(**G**)82-to do (**Pm**)the will of God(**G**).

- **In Text 4.2**

1- You see, Dora, we (**Cr**) in Nigeria (**Cl**) are (**Pi**) in a kind of cultural melting pot (**At/Cl**). 2- We (**A**) have moved (**Pm**) too fast (**Cm**) since independence (**Cx**). 3- Think (**Pme**) of the colonial era (**Ph**). 4- Things (**A**) did not move (**Pm**) too fast (**Cm**) 5- but we (**Cr**) were (**Pi**) sure (**At**) 6- where we (**A**) were going (**Pm**). 7-Since independence (**Cx**), we (**Cr/Pr**) have had (**Pm**) a civilian regime, a military regime, and civil war (**R**) all between1960 to 1974 (**Cl**). 8- Think (**Pme**) of our culture (**Ph**) again (**Cx**) at this period (**Cl**). 9- Even before the British (**A**) came (**Pm**) to rule (**Pm**) us (**G**), 10- there were (**Pe**) so many primitive societies (**X**) in our country (**Cl**), 11- untouched (**Pm**) by any outside influence (**A**). 12- In one primitive society (**Cl**), if a man (**A**) caught (**Pm**) his wife (**G**) with another man (**Ca**), 13- he (**A**) cut off (**Pm**) the man's head (**G**), 14- a very glorious action indeed! 15- In another primitive society (**Cl**), if a man (**A**) caught (**Pm**) another man (**G**) with his lover (**Ca**), 16-he (**A**) cut off (**Pm**) the head of the man (**G**) 17- who (**A**) tampered (**Pm**) with (**Pm**) his lover (**G**). 18- In yet another primitive society (**Cl**), a husband (**A**) could give (**Pm**) his wife (**G**) 19- in order to find (**Pm**) favour (**G**) from another man (**Cl**). 20- So what has changed (**Pm**)? 21- Our values (**A**). 22- A man (**S**) knows (**Pme**) now (**Cl**) 23- that if he (**A**) catches (**Pm**) his wife (**G**) in a most compromising situation (**Cl**), 24- the law (**Ag**) forbids (**Pc**) him (**A**) to cut off (**Pm**) the head of the intruder (**G**). 25- So he (**G**) is restrained (**Pm**). 26- It (**Cr**) is (**Pi**) a difficult situation (**At**), 27- I (**S**) know (**Pme**), 28- said (**Pv**) Dora (**Sy**). 29- I (**Cr**) am (**Pi**) sad (**At**) 30- because my marriage (**A**) failed (**Pm**). 31-And I (**Cr**) must be (**Pi**) frank with you (**At**), Rose, 32- if Chris (**A**) comes back (**Pm**) today (**Cl**) 33- and shows (**Pm**) penitence

(G), 34- I (A)'ll go back (Pm) to him (B). 35- You (A) will, 36- knowing (Pme) you (Ph) as I (S) do. 37- If we (Sy) say (Pv) 38- we (Cr) are (Pi) Christians (Ac) 39- we (A) must practice (Pm) Christianity (G), 40- that is, we (S) must forgive (Pme) those [[who (A) have wronged (Pm) us (G)]] (Ph). 41- Enough of all this, Dora. 42- Now (Cl) tell (Pv) me (Rv) about Tunde (Ct), 43- what kind of person is (Pi) he (Cr)? 44-Rose, I (A) came (Pm) 45- to ask (Pv) your opinion (Vb). 46- Tunde (Sy) has asked (Pv) me (Rv) 47- to marry (Pm) him (G), 48- but I (Sy) have told (Pv) him (Rv) 49- to give (Pm) me (B) time (G) 50-to think (Pme) things (Ph) over (Pme) . 51- Rose, I (Cr) am (Pi) a bit frightened (At) about Tunde's ways (Ct). 52- As I (S) grow to like (Pme) him (Ph), 53- I (S) find (Pme) 54- it (Cr) more difficult (At) [[to live (Pm) with him (Ca)]] (Cr). 55- Tunde (Cr) is (Pi) a difficult person [[to live with (Pm)]] (At). 56- He (A) lives (Pm) alone (Cm) in a big house (Cm). 57- He (Cr/Pr) has (Pp) no domestic servants (At/Pd), 58- he (Cr/Pr) has (Pp) no visitors (At/Pd), 59- he (Ag) discourages (Pc) his colleagues (A) from visiting (Pm) him (G). 60- Well, Rose, you (S)see(Pme)my predicament(Ph)! 61- Such a man[[with that kind of guilt (Ph) hanging over (Pm) him (S)]](Cr)will be (Pi)very difficult[[to live with(Pm)]]. 62- And I (A)have to submerge (Pm)my personality (G) 63- to be able to cope(Pme), 64- because I (S)believe (Pme)65- that in Nigeria (Cl)today(Cl)if a woman(A)marries (Pm)a difficult husband(G), 66- and if she (S)wants (Pme) 67- the marriage(Cr) to last(Pcc), 68- she(Cr) has to be (Pi)prepared(At)69- to take(Pm) a lot(Cx). 70- She (Cr)has to be (Pi)prepared (At) 71- to receive (Pm)insults(G) from all and sundry(Cl). 72- She (S)has to ignore (Pme)all her husband's shortcomings(Ph). 73- She (A) has to give (Pm)and give (Pm) 74- and continue to give(Pm). 75- For you see, our men (Cr)are(Pi)very touchy (At)these days(Cl). 76- They (A)lord (Pm)it (G)over their wives(B), 77- and they (Be)laugh at

(Pb)the ideal husband (Ph)78- who(Be)listens (Pb) 79- and respects (Pme)his wife(Ph).
 80- So I (Cr)am(Pi)in a dilemma(At). 81- I (S)want(Pme)a husband and not a lover(Ph).
 82- Here (At/Cl)is (Pi)Tunde(Cr), 83- and I (S)know (Pme)in my heart (Cl) 84- that I
 (S)cannot stand(Pme)him (Ph)as a husband(Co). 85- If I (S)agree (Pme)to marry
 (Pm)him(G), 86- he (A)will start clamping down (Pm)on me(G) 87- and will not give
 (Pm)me (B)any breathing space(G). 88- He (A)will start controlling (Pm)my
 business(G), 89- and become (Pi)authoritative(At).90- Before I (A)came (Pm)to you(B),
 91- I (S)gave (Pme)Tunde (Ph)a deep thought(Pme). 92- I (S)meditated(Pme), 93- I
 (A)prayed(Pm), 94- but I (A)have not reached(Pm)any worthwhile conclusion(G). 95- A
 lot about him (Ct)worries(Pme)me(S).

4.1.1.2 Analysis of the process types, participants and circumstances

Counting the process types identified and shown above results in this table of statistics:

Process types	Text4.1		Text 4.2		
	Number	Percentage	Number	Percentage	
Material	37	43.02%	48	48.97%	
Mental	11	12.79%	23	23.46%	
Verbal	17	19.76%	06	06.12%	
Behavioural	00	00%	02	02.04%	
Existential	01	01.16%	01	01.02%	
Relational	Intensive	17	19.76%	14	14.28%
	Possessive	02	02.32%	02	02.04%
	Causative	01	01.16%	02	02.04%
	86	100%	98	100%	

Table 4.1: Statistics of process types in Texts 4.1 and 4.2

This table shows clearly that the dominant process types in both texts are material process: 43% in text 4.1and 48.97%in text 4.2. Verbal processes and intensive relationals happen to be at the same percentage in text 4.1 (19.7%),coming second only after material processes. The mental processes, whose percentage of occurrence comes in

fourth position in text 4.1, constitute the second dominant type (23.46%) in text 4.2. Intensive relationals rather rank third in terms of rate of occurrence in text 4.2 (14.28%). Meanwhile, existential processes, possessive and causative relationals are almost in the same low number in both texts: one to two percent. The practical function of most process types, participants and circumstances in these two texts (4.1 and 4.2) is somehow analysed below.

- In text 4.1

• Material processes

There are two main Actors: Miss Hill and the girls (Agnes, Comfort, Rose and Dora) referred to as "they" in clause n°4 for the first time in the text. Miss Hill achieves the process of calling wherein the girls are the Goal. "One after the other" is a Circumstance of manner specifying how the calling is done, meaning the girls are called not together but one by one. "Spending more time writing love letters and less time doing their school work" is a set of clauses standing for material processes. However; it is a bad act that is part of the girls' habit, and that is the very reason why those girls are called by Miss Hill. They should not continue in this way.

Agnes, individually, takes action by going to Miss Hill for fear the latter may give her a bad report. Miss Hill deems it necessary to let Agnes sit down so that she can listen to her carefully; that is the reason for the occurrence of the material process clause "Miss Hill sat her down". The process of marrying is all the more a concern as it occurs in several clauses, though it is actually not achieved yet. Agnes runs the risk of being married off and a bad report written by the principal on her would be an alibi to do that marriage faster. Therefore, she has gone to Miss Hill to escape a possible bad report. Thus, down to some level of the text, one can account for the occurrence of the material

processes in which Miss Hill, on the one hand, and the four girls on the other hand, especially Agnes, are the Actors. Now, what action can Miss Hill take regarding Agnes's parents and the other Nigerian folk who give free way to marriage - still worse almost forced early marriage - to the detriment of girls' education?

The process of "interfering" which occurs in "She was not going to interfere" indicates that Miss Hill is limited in the possible actions that she can take. She regrets having to spend (another material process) a lot of time and energy teaching a girl who may end up being married when still immature and not using her teachings.

In the clauses "to get rid of her" and "by marrying her off", Agnes is the one referred to as "her"; so she plays the role of Goal here. The Actor is the same: Agnes' step-mother. The two processes in these two clauses are alike not only because they are both material processes, but also because they encode the same type of action which consists in sending Agnes away from her family through marriage. Has she completed her education yet? No, she hasn't. Is she willing to get married? No, she isn't. Is she ready to for marriage at all? No, she isn't. As readers, our attention is thus drawn on one of the horrible ways of separating girls from their families: undesired and early marriage. Agnes' step-mother is the one who makes such a dreadful plan; her own mother would probably not do that. So it is not safe for her to live with her step-mother. Unfortunately, she seems to have no choice.

We can further read the following material process clauses in which Agnes and her father play the role of Actor. In "and take the Cambridge School Certificate before she married", the Goal of the first process ("Cambridge SchoolCertificate") indicates an objective related to Agnes' education. This indicates a clash or a potential clash between Agnes' education and her marriage. If only the first action could really be realized before

the second one (which is the process of "marrying"), that would indeed be better. The clash, as it were, is shown again in the clauses "to give her a full secondary school education", "and then marry her off" and "if he must [marry her off]". These material process clauses do emphasize Agnes' need for full or at least a certain degree of education before any marriage. In fact, this is true of any girl still going to school.

On the other hand, Miss Hill and other missionaries appear in the role of Actor in most of the processes below:

(58) that the school should be down-graded

(59) and (the school should be) used for the training of Catechists and church agents' wives

(58) which Miss Hill carefully set up

(58) to educate the elite of Nigerian women

(71) They, as missionaries, should teach these girls properly

(72) what she was doing

The missionaries have to act; they are not meant to sit still. In the first three clauses listed here "the school" is the participant in the role of Goal. Indeed school is the mission which the missionaries have come to Nigeria for. In the fourth and fifth clauses, the processes are encoded in the verbs "educate" and "teach", which is also an indication of education as missionaries' mission. The occurrence of "Nigerian women" and "these girls" in the role of Actor in these fourth and fifth clauses contributes, almost evidently, to specifying that the missionaries' mission is girls' education rather than education in general, as far as the extract under analysis is concerned.

The third and fifth clauses of the above list respectively include the Circumstances of manner "carefully" and "properly". It means the school has been set

with special care and the teaching is to be done well enough. This suggests the special attention that is paid to the mission of educating girls at school. While we are on the contribution of Circumstances to the realization of meanings, it is noteworthy that the Circumstance of Accompaniment "for the training of Catechists and church agents' wives" further focuses our attention on women's education. The missionaries' role of teaching the girls and their duty to do that properly are emphasized through the use of the Circumstance of Role "as missionaries" in the last but one clause listed in the paragraph above. In the last of that set of clauses ("what she is doing"), Miss Hill, referred to as "she", takes over the role of Actor that she keeps in the following clauses at the end of the extract: "She had not graduated in Oxford", "and (she had not) come to Nigeria", "(she) to train Nigerian girls", "(she) who had shunned all worldly attraction", "(she) to do the will of God". All these material process clauses contribute to showing Miss Hill as a participant who embodies the colonial staff of teaching, a graduate of Oxford who has moved all the way to Nigeria for the sake of black girls' education, not only academically but also and mostly through religion as the Goal "the will of God" suggests.

- **Verbal processes**

Having called the four girls as mentioned in material processes above, Miss Hill needs to talk to those girls. That is why she plays the role of Sayer in most verbal processes in this text. The first verbal process is that of talking, which occurs in "and [she / Miss Hill] talked to them about their love lives." It is no wonder that the phrase "about their lives" is used here as a Circumstance, it is a Circumstance of matter. Indeed the way the four girls lead their love lives is the subject matter as she called them. The talk includes various verbal processes like "telling, warning, reporting, saying, discussing..." in which Miss Hill does carry the role of Sayer.

Meanwhile, Agnes, who has come to Miss Hill, needs to talk to her as well.

Agnes's process of talking includes begging, saying things or asking some favour to Miss Hill, confiding to her. As a result, she (Agnes) stands in the role of Sayer in more than 30 % of all the verbal processes in this text.

By trying carefully to identify the participants of the verbal process in "She told them they spent...", one can notice that while "she", referring to Miss Hill, plays the role of Sayer and "them" - referring to the girls - the role of Receiver, all the clauses in "they spent more time writing love letters and less time doing their school work" represent the Verbiage. So, the Verbiage includes other clauses, especially material clauses in which we can find "love letters" and "school work" in the role of Goal. Love affairs and school matters are two issues that should not be dealt with simultaneously. It is not advisable for a young person to aim at two goals related to those issues at the same time. A person who does so is likely to miss the goal related to their schooling. Unfortunately, that is what the girls have been doing (aiming at the two opposite goals, as it were) by writing a lot of - actually too many - love letters. Still worse, they are said to be literally spending more time on the goal related to love than on the other goal. Yet, they are attending school under the care of missionaries. This incompatibility of goals is what Miss Hill's talk aims at making the girls aware of, so that their only goal or priority should be their success at school.

From the verbs "talked" and "told" in the preceding clauses, now we rather have verbal processes encoded in "warned" and "report", in "And warned them that [...] she was going to report them to their parents". In other words, "she told them in terms of warning that she was going to tell their parents about their bad behaviour". Thus, the talk goes from a remark (the process of "telling") to a warning (the process of "warning"); this

suggests the seriousness of what the talk is about, which is the girls' misbehaviour regarding their education, their future, as specified in the Verbiage above, misusing their time mixing up love affairs and education matters and even giving priority to love affairs while they still have the status of school girls.

The verbal processes in which Agnes plays the role of Sayer, as announced earlier are included in such passages as:

- and begged her (Miss Hill) not to give her a bad report
- That will be the end of me, she said
- All she was asking of the Principal was not to write an adverse report on her.

By replacing "begged" with "asked" in the first passage, we will have: "and asked her (Miss Hill) not to give her a bad report". The Verbiage in the first case is the projected material process clause "not to give her a bad report", where the Goal is "a bad report", an education-related inanimate participant. This contributes to showing that Agnes' main concern, as she has gone to talk to Miss Hill, is her education indeed. In the second passage, the whole clause "That will be the end of me" is the Verbiage of the process "said". In this Verbiage, "That" refers to "a bad report", or "giving her (Agnes) a bad report". So, it still has to do with her education. Moreover, the third passage also means "She was asking of the Principal not to write an adverse report on her; that was all", which is still another way of phrasing the first passage. It is, therefore, clear that Miss Hill's report as an educator may be fatal to Agnes, which is further shown in other sections.

Other verbal process clauses where Miss Hill is rather the Sayer includes:

(17) and asked her (Agnes) to confide in her

(40) Miss Hill had a thousand and one things to say to the girls

(41)But she did not (say them).

(46)she would talk to Agnes' father on her behalf

(47)She would tell Agnes' father that...

The variation of the participants in the role of Receiver in these verbal processes, added to the one in "she was going to report them to their parents", suggests Miss Hill's readiness to communicate not only with the girls individually and collectively, but also with their parents or even any other participants, provided that it relates to their education.

- **Mental processes**

Agnes, referred to as "she", is the Senser in most of the mental processes in this text. She is said to loath the man ("loath" is the Process and "the man" the Phenomenon) and the man referred to is the one her step-mother plans to marry her to as intimated in the analysis of material processes above. "Not liking" "knowing her own mind", "thinking" and "feeling" are instances of mental processes she is involved in , which show to what extent she is much more worried than Dora and Rose who are said to be "a bit shaken" at being called and warned by Miss Hill.

As to Comfort, the clause "Comfort made nothing out of it" means that she (Comfort) was not shaken at all by Miss Hill's calling and warnings. In other words, she was not frightened and she did not even spare a jiffy to think about the warnings. This kind of carelessness sets a contrast of temper between her and the other girls.

To go into some important details, we need to look into such clauses as:

[21] (whom) she did not like

(24) because her step-mother wanted...

(29) She loathed the man

(34) She knew her own mind

(42) After all, she thought, she was a foreigner in...

(64) But she felt ...

(65) (that) Nigerians needed well brought-up Christian girls

(68) Miss Hill could see the handwriting on...

(70) The missionaries and the colonial government needed schools of the status of ACMGS.

The first three, the seventh and the ninth of the processes that have just been listed are affective mental processes, the fourth, the fifth and the sixth are cognitive and the eighth is perceptive. In the first and third processes, where Agnes (referred to as "she") plays the role of Senser, the role of Phenomenon is played by the same participant, that is, the man to whom they intend to marry her. The two affective mentals are used to express Agnes' lack of affection for the man. The cognitive mental in the second clause suggests that Agnes' step-mother's will counts when it comes to taking any decision about Agnes. The Phenomenon is "well brought-up Christian girls" in n°7 and "schools of the status ACMGS" in n°9. In either case, the Phenomenon is related to education and it specifically suggests the necessity of providing a serious education to Nigerian girls, which the missionaries have set to do. The participant "she" in the role of Senser in the fifth and sixth clauses refers to Mill Hill and these two processes indicate that this woman is fully concerned about her role as a missionary.

- **Relational processes**

The relational processes that occur in this text include the ones in the clauses: "no, he was as old as her father" (23), "that the man was good for her" (28). These are attributive relationals in which the role of Carrier is played by "he" and "the man", referring to Agnes' potential husband. The Attributes are "old / older" and "good" and they constitute the basic information about the man here. The comparatives in these clauses suggest a judgment of the data about the man, especially his age; he is too old to be Agnes' husband. So, in addition to the risk of being taken away from school and getting married off, the gap of age between Agnes and her potential husband is an important issue as well, all the more as the large difference between girls' age and their (potential) husbands' is a frequent phenomenon if one goes beyond this text.

Other relationals include:

(42)She was a foreigner in a foreign land with strange cultures

(45)or (if) she had the opportunity

(63)She, Miss Hill, was wrong

(79)She was not a wife

(80)She was a missionary

Miss Hill, referred to as "she", plays the role of Carrier in these five clauses. The first clause consists of the Carrier, the process ("was"), the Attribute "a foreigner" and the Circumstance "in a foreign land with strange cultures". That Miss Hill is a foreigner in an African country is obvious. That the land of the country in question is a foreign land to her is obvious too. However, the precision "with strange cultures", provided as part of the Circumstance, is rather a judgment (made by Miss Hill) of African culture. The strangeness of African or Nigerian cultures can be said to have been mentioned just

incidentally in this text, but the judgment is quite openly made in the second extract, so it is further commented on as a topic in the course of the analysis of that extract.

The Attribute in the third clause is "wrong", as opposed to "right" which occurs as Attribute in a previous relational that reads "Wasn't the other missionary right in...?" We are always right or wrong about something which, if not specified in the clause, can be found out in the context. In "she, Miss Hill, was wrong", a Circumstance (of matter) is missing, to specify what she is wrong about. From the context, especially the paragraph where both clauses occur, the complete information is that she is wrong in "opposing that other missionary's views [...] when the topic was discussed ". What topic? Still from the context in the paragraph where the clauses occur, we can know that the topic that is referred to is the use of the education provided by the missionaries to Nigerian girls/women. Thus, education, especially girls' education is shown again as the - or at least an - essential topic in this text.

The relational process clause "that his daughter was brilliant" (48) focuses our attention on Agnes in the role of Carrier when the Attribute is "brilliant", meaning Agnes is a brilliant student. This relational process clause is projected by a verbal process ("She would tell Agnes' father") which is preceded by another verbal process clause, that is, "she would talk to Agnes' father on her behalf". The occurrence of the two verbal processes before the relational process suggests the necessity of letting Agnes' father know about his daughter's quality as a brilliant student. Miss Hill wishes to have an opportunity to make Agnes' father aware of this quality so that he should give up any intention or project to withdraw her from school. So good is Agnes that her studies should not be interrupted. Brilliant indeed, but even if a school girl's performance were poor, would Mill Hill encourage her parents to take her away from school? Probably not,

except for an exceptional reason. The intended message behind the processes under analysis is the importance of girls' education, keeping them (girls) at school as long as possible so that they can get high degrees, especially when they are brilliant.

Miss Hill is the Carrier in "She was not a good wife" and in "She was a missionary", as specified earlier, but Nigerian girls play this role (of Carrier) in "... to be good wives". The participant "good wife / good wives", meaning type of married women who are fully at the service and at the mercy of their husbands, is a type of women that the missionaries, chief among them Miss Hill, don't wish to have as a result of the training that they provide to the girls. It is already known to the reader that Miss Hill is a missionary. However, the Attribute "a missionary" occurs as a contrast to "good wife" ("She was not a wife. She was a missionary who..."), suggesting that as a missionary, Miss Hill seeks not to slack her educational duty at all. She thinks over her duty to train the girls as properly as her mission requires, not (just) train them into (good) wives. Once again, we thus have the girls' education as the main concern.

To close this partial analysis of transitivity patterns in Text 4.1, it is worth noting the relevance of two couples of clauses which function as projections and contribute to justifying Agnes's deep concern about the threatening marriage mentioned in material processes as well as mental processes above: clauses 32/33 and 74.

In fact, the clauses of departure 31 and 65 are causative process clauses. 32/33, which is "That would give her father more cause to marry her off during the holidays", can be rephrased "That would further prompt - or cause - her father to marry her off..." Thus the causative process 32, projecting 33, shows the intention of Agnes's parents, especially her father, to take serious decisions upon her education just by taking advantage of an incident that he would use as an alibi. Here, if Agnes received a bad

report, which is referred to as "that" in clause 32, it would be a good opportunity, an incident to be used as a best alibi to marry her off. The causative process 74 and the projection "Agnes's father would not even allow her to have a four-year education" clearly confirms the high extent of Agnes's father's power on her life: power instead of effective care.

- **In Text 4.2**

• **Material processes**

To start with, in the material process clause "We have moved too fast since independence" (2), the Actor "we" refers to Nigerians, say, the Nigerian society, or, in a broader view, most black African countries that got independent from the colonial rule in the 1960s. The material process "have moved" is an allusion to the various types of changes that have occurred since the accession to independence. "Too fast" is a Circumstance of manner, meaning how things have changed since then. Of course, it can be rated as a Circumstance of extent in as much as it also means "how fast, how much, to what extent things have changed".

In the other clauses where "we" is still the Actor, the referent is the same, that is, the black Africans, especially the Nigerians. That is the case in the material process clause "where we were going (clause n°6) and "We must practise Christianity" (clause 39). In clause 39, "Christianity" occurs as Range after the process "practise". Thus, how things have been going on and changing in different domains, including religion, is part of the subject matter in this text.

Another frequent Actor in the first half of the text is "he" or "a man" or "husband", referring to a married man in Nigerian traditional culture(s). The processes this Actor is engaged in include "catching" and "cutting off", whose Goals are "another

man", "his wife", the man's head", "the head of the man". It is a matter of handling love and infidelity issues in African or Nigerian primitive societies, as shown by the Circumstances of the processes at stake: "In our primitive societies", "with his lover", "In another primitive society", "in a most compromising situation"... One may, therefore, say that barbarism due to jealousy is the subject matter or part of the field of the text.

From clause 44 down to the end, the dominant DOING processes are "coming, marrying, living, submerging, copying, preparing, giving, controlling ..." Here, the main Actor is Dora (referring to herself as "I", especially as a woman and a potential married woman). Thus, love, marriage and marital life matters are still the main issue in the text.

- **Mental processes**

Out of the twenty-three mental processes in the text, Dora is the Senser in more than eleven. The Phenomenon varies from a process to another but the most striking feature is the occurrence of Tunde as a potential husband in the role of Phenomenon:

(48) (I) to think things over

(49) I am a bit frightened about Tunde's ways

(50) I grow to like him

(78) I want a husband and not a lover

(80) I know in my heart ...

(81) I cannot stand him as a husband

(89) I gave Tunde a deep thought

(90) I meditated

(91) I prayed

(93) A lot about him worries me

The repeated "I" and the final "me" in the ten clauses listed above refer to no one else than Dora. The Phenomenon "things" in the first clause may prompt us to ask what things are referred to, but the answer is in the Circumstance of matter "about Tunde's ways", which occurs in the next clause. Moreover, the items "him" (repeated thrice) and "a husband" which carry the role of Phenomenon in some clauses, do refer to Tunde.

In the clause "I know in my heart", "in my heart" is apparently a Circumstance of location, but it much more has the sense of an emphatic Circumstance of manner or even extent. Dora means she knows beyond the knowing in the head, as it were, and does feel in her heart what Tunde represents for her. So it is a process of knowing that goes beyond the head and relates to affection, since the heart is a symbol of affection. Her attachment to Tunde is further expressed in the mental process clause "I gave Tunde a deep thought", meaning "I thought a lot and seriously about Tunde", which is reiterated in the clause "I meditated [over Tunde]."

In addition, the prayer implied in "I prayed" (the last but one clause of the above list) is not necessarily a physical action of praying but a mental formulation of wishes about Tunde's ways. Dora expects to end up in good terms and excellent love and marital relationships with Tunde. In the end, the clause "A lot about him worries me" (wherein "me [Dora]" is the Sensor and "A lot about him [Tunde] the Phenomenon) ultimately indicates to what extent Dora is mentally affected as her whole mind is turned to Tunde.

- **Relational processes**

In most relational processes in this text, attributes or values are ascribed to three main human participants. The first one is "we" (standing for the Nigerian society as a whole, meaning "we Nigerian people ") in such clauses as 1,5 and 38:

(1) We are in a kind of melting pot

(5) but we were sure

(38) we are Christians

Isolated from that whole society, Doris, referred to as "I" in a number of clauses, plays the role of Carrier for the Attributes "sad, frank, frightened, in a dilemma":

(29) I am sad

(31) I must be frank with you

(51) Rose, I am a bit frightened...

(80) So, I am a dilemma

Tunde is the third participant who plays an important part of the role of Carrier or Value in the relational processes here:

(43) what kind of person is he?

(55) Tunde is a difficult person

(61) Such a man will be very difficult

(89) and he tuned will become authoritative the attributes in these processes (difficult, authoritative), which go with Tunde as a potential husband, contribute to accounting for Dora's being sad frightened and in a dilemma as intimated above.

4.1.2 Lexical relations

4.1.2.1 Lexical items identification

- In Text 4.1

1- Miss Hill / called / girls / talked / love / lives

2- told / spent / time / writing / love / letters/ time / doing / school / work

3- warned/ continued / way / report / parents

4- Comfort / made

5- Dora / Rose / shaken / Agnes/ tears

6- went / privately / Miss Hill / begged / give / bad / report

7- end / schooling / said

8- Miss Hill / sat / asked / confide

9- ϕ

10- pressure/ married / like

11- older/ old / father / step-mother / wanted / get rid of/ fast / marrying off /

convinced/ father / man / good

12- loathed/ man / do

13- asking/ Principal / write / adverse / report

14- give/ father / cause / marry / holidays

15- knew/ mind / determined / school / take / CambridgeSchool / Certificate /

Examination/ married

16- Miss Hill / things / say / girl

17- thought/ foreigner / foreign / land / strange / cultures

18- interfere

19- opportunity/ talk / Agnes' / father/ behalf

20- tell/ Agnes' / father / daughter / brilliant / interest / give / full /

Secondary/ school / education / marry

21- use/ spending / time / energy / teaching / child / algebra / geometry /

Subjects/ make use

22- Missionary/ right / recommending / school / Miss Hill / carefully / set

up/ educate / elite / Nigerian / women / down-graded/ used / training /

Catechists / church / agents' / wives

23- opposed/ missionary's / views / vehemently / conference / topic /
discussed

24- Perhaps / happening / Miss Hill / wrong

25- felt/ Nigeria / needed / well / brought up / Christian / girls / take /
Places/ eventually / handed / power / people

26- Miss Hill / see / handwriting / wall / advent / Fr. Nnamdi Azikiwe

27- counteract/ bad / influences/ missionaries / colonial / government /
Nigeria / needed / schools / status / ACMGS

28- Missionaries/ teach / girls / properly/ exactly / doing

29- influences/ intervened

30- Agnes' / father / allow / four-year / education

31- graduated/ Oxford / come / Nigeria / train / Nigerian / girls / good / wives

32- wife

33- missionary/ shunned / worldly / attractions / did / will / God

- In text 4.2

1- Dora / Nigeria / kind / cultural / melting / pot

2- moved / fast / independence

3- Think / colonial / era

4- Things / move / fast / sure / going

5- Independence / civilian / regime/ military / regime / civil / war / 1960 / 1974

6- Think / culture / period

7- British / came / rule / primitive / societies / country / untouched / outside / influence

8- primitive / society / man / caught / wife / man / cut / man's / head / glorious / action /
indeed

9- primitive / society / man / caught / man / lover / cut off / head / man tampered / lover

10- primitive / society / husband / give / wife / find / favour / man

11- changed

12- values

13- man/ knows / catches / wife / compromising / situation/ law / forbids /
cut off/ head / intruder

14- restrained

15- difficult/ situation / know / said / Dora

16- sad/ marriage / failed

17- frank/ Rose / Chris / comes back / today / shows / penitence / go

18- knowing

19- say/ Christians / practise / Christianity / forgive / wronged

20- Enough / Dora

21- tell/ Tunde/ kind / person

22- Rose/ came / ask / opinion

23- Tunde / asked / marry / told / give / time / think / things

24- Rose / frightened / Tunde's / ways

25- grow/ like / find / difficult / live

26- Tunde / difficult / person / live

27- lives/ alone / big / house

28- domestic/ servants / visitors / discourages / colleagues / visiting [...]

29- Rose / see / predicament

30- man/ kind / guilt / hanging / difficult / live

31- submerge/ personality / able / cope / believe / Nigeria / today / woman /

marries/ difficult / husband / wants / marriage / last / prepared / take

32-prepared/ receive / insults / sundry

33- ignore/ husband's / shortcomings

34- give/give / continue / give

35- men/ touchy / days

36- lord/ wives / laugh / ideal / husband / listens / respects / wife

37- dilemma

38-want / husband / lover

39- Tunde / know / heart / stand / husband

40- agree/ marry / clamping / give / breathing / space

41- controlling/ business / become / authoritative

42-came / gave a deep thought / Tunde

43- meditated / prayed / reached / worthwhile / conclusion

44- worries

4.1.2.2 Lexical relation analysis

The following tables of statistics result from the identified lexical items shown above:

- In Text 4.1

	Number	Percentage
Items related to education	26	12.87 %
Items related to gender	09	04.45%
Items related to religion	08	03.96%
Items related to verb communication	08	03.96%
Items related to family relationship	10	04.95%
Proper nouns	18	08.91%
Other(various items)	123	60.89%
Total	202	100%

Table 4.2(a):Table showing the rate of occurrence of various categories of lexical items in Text 4.1

- In Text 4.2

	Number	Percentage
Items related to cultural matters	12	05.55%
Items related to cognition or frame of mind	11	05.09%
Items related to marriage	08	03.70%
Proper nouns	15	06.94%
Other(various items)	170	78.70%
Total	216	100%

Table 4.2 (b):Table showing the rate of occurrence of various categories of lexical items in Text 4.2

As the tables show, education is the field whose lexical items are predominant in text 4.1 (12.87%). In text 4.2, after the percentage of proper nouns, it is rather the occurrence of cultural matter-related items that is most dominant (5.55%), closely followed by the rate of cognition or frame of mind-related items (5.09%).

In addition, I have down the following major chains:

- In Text 4.1

Chain 1: school – work – report – schooling – Principal – holidays – write – Certificate – examination – brilliant – education – teaching – algebra – geometry – subject – educate – brought up – handwriting – ACMGS – graduated – Oxford.

Chain 2: talk / talked – told – writing – letters – warned – report – begged – said – asking – interfere – tell – recommending – views – conference – topic – discussed.

Chain 3: parents – father – step-mother – daughter – child.

Chain 4: foreigner – foreign – land – strange – culture(s) – missionary – colonial.

Chain 5: missionary – catechists – church – Christian – God.

Chain 6: girl/girls (4x), school/schools (6x), marry/marrying/married (5x), Miss Hill (7x), missionary/missionaries (5x), father (6x). (**Similarity: Repetitions**)

Chain 7: love – like, schooling – education, teaching/teach – educate – training/train, well – properly. (**Similarity: Synonymy**)

Chain 8: love – loathed, made nothing – shaken, right – wrong, recommending – opposed, bad – good. (**Contrast**)

Chain 1 consists of items related to education. It is the longest chain among the eight displayed above, with twenty-one lexical items. The head item ("school") and the second item of the chain ("work") occur at the beginning of the text, in sentence 2. The tenth item ("brilliant") occurs in sentence 20, somehow in the middle of the text. The last two items ("graduated" and "Oxford") occur in sentence 31, that is, almost at the end of the text. The other items of the chain do occur in different sentences included between S_2 and S_{20} on the hand, S_{20} and S_{31} on the other hand. So, all the lexical items of chain 1 are distributed throughout the text; they are not concentrated in one part or paragraph of the text. This suggests that the topic focus of this chain, which is education, is not only a topic focus but also the main topic of the whole text. More specifically, it is formal education, which is indicated by the use of such terms as "school/schooling," "report", "Principal", "holidays".

The lexical items in chain 2 are related to communication. Some of these lexical items have already been examined as verbal processes in transitivity patterns, but the largest list which is under analysis here rather relate to a higher extent of communication. It is both oral and written communication in which various categories of people are involved. Given that the main topic of the text is education as shown above, one can notice, for example, that there is talk between the educators and the students, warnings from the latter to the former, letter writing among the students or from students to other people. The reports are the channel of communication between the educators and the students' parents. There is begging addressed by a student of an educator, and the educators even need to interfere in some problems and go beyond the use of reports to

talk to students' parents. Among the educators, there are meetings, discussions, open expression of views on given topics, recommendations... Thus, it is not surprising that chain 2 comes next after chain 1 in terms of length.

Chain 3 shows terms related to family members and gives the impression that there is a topic focus on family relations. The head item of this chain ("parents") occurs at the beginning of the text as an educator expresses her intention to report the students' misbehaviour to their parents. There is no more lexical item of this chain until sentence 11 where we have "father" and "step-mother". These two items are used to show a student's father and step-mother intending to interfere with her education by interrupting it. From this stage, the lexical items of chain 3 have been abandoned. Only later in sentence 20 do we have the terms "father" and "daughter", referring to the same student as in sentence 11. Here, the educator intends to let the father know about his daughter as a good student to be encouraged. The use of the last item of the chain ("child") is a way of alluding to the students in general. So, considering the way the lexical items of chain 3 occur in the text, we can say that this chain indicates family members somehow involved, or at least playing a role – either positive or negative – in their children's formal education.

Chains 4 and 5 have one lexical item in common, which is "missionary". However, in chain 4, which shows such terms as "foreign", "culture(s)", "colonial", the topic focus is colonialism and cultural matters. Colonists, represented by Miss Hill, find themselves as "foreigners in a foreign land with strange cultures". There is judgment of cultures here, though the topic seems to be of local interest. Meanwhile, the head item "missionary" of chain 5 is followed by nothing but terms related to religion, especially

Christianity, which, originally, is a western religion. This suggests colonialism-and-religion as a topic focus, in addition to the broader topic of education mentioned above.

The term “girl(s)” is repeated four times, from the beginning of the text and almost on regular intervals: in sentences 1, 16, 25 and 28. The text is about education indeed, but to be more specific, it is girls’ education. Moreover, since it is all about formal education at school, education in terms of schooling is confirmed as a topic focus by the repetition of the term “school(s)” itself. In fact, this term occurs on a relatively regular basis as well, that is, in the second, the seventh, the fifteenth, the twentieth, the twenty-second and the twenty-seventh sentences of the text. This regular repetition provides strong evidence to maintain girls’ formal education or, in other words, girls’ schooling, as a central topic focus, if not the main topic of the whole text. As to the repetition of “marry” and its other forms “marrying/married”, it occurs in the couples of sentences 10 and 11, 14 and 15, and then 20 where one particular student is talked about: Agnes, whose parents intend to marry her off. Now, the repetition is meant to show marriage as an obstacle to this girl’s education and, broadly speaking, an obstacle to any girl’s education.

Miss Hill is the only missionary named in the text. She is also one of the educators and even the chief educator, as it were, of the girls whose formal education is at stake. As such, she is the spokesperson of the educators, of the missionaries, of the colonial rule. She interferes with the students and somehow with the local society. Therefore, it is no wonder that her name is repeated as many as seven times, which the highest of the repetition frequency numbers is in chain 6. The term “missionary” and its plural form “missionaries” occurs five times from sentence 22 to the end of the text. Since it occurs – and is repeated – only in one part of the text, one can consider the topic

focus it makes as a locally interesting one. Still, it constitutes an important topic focus which confirms the relevance of the two subtopics established above from chains 4 and 5: on the one hand, missionaries facing cultural issues and, on the other hand, missionaries and their religion.

Before closing the discussion of the chains of repetition, the repetition of the term “father”, which occurs six times, is worth examining. Apart from “Miss Hill” (repeated seven times), “school(s)” is the only term which is repeated as many as six times. So, the term “father” is almost as important as these two other lexical items, though not in the same respect. We notice that the same student’s father is referred to in all the chain. The high rate of repetition suggests how often and how much the girl’s father interferes or may interfere with her education. So, this repetition reinforces the topic focus established from chain 3 and it singles out the father as a special member of the family to influence the girl’s education, either negatively or positively. Of course, the text tends to show the negative influence, given the father’s bad intention.

Admitting that we cannot love one person that we don’t like, sentence 10 means that the girl was under pressure to get married to a man she was far from loving. So, the terms “love” and “like” standing as synonyms in chain 7 make us aware of the bad type of marriage that is referred to in sentence 10. It is marriage without any love but rather in hatred as shows the occurrence of the term “loathed” in sentence 12, which, as a matter of fact, is an opposite of “love”. Hence the presence of the contrastive pair “love-loathed” at the beginning of chain 8. Thus, withdrawing a girl from school and marrying her off to a man that she even loathes is one of the issues raised in the text. All the other synonymous terms displayed in chain 7 contribute to reiterating the main topic focus which is formal education as established earlier in this section.

- In Text 4.2

Chain 1: cultural – independence – colonial – era – culture – rule – primitive – societies – influence – values.

Chain 2: wife – man – lover – husband – marriage – marry – marries – heart.

Chain 3: difficult – sad – failed – frightened – discourages – guilt – insult – shortcomings – touchy – dilemma – worries.

Chain 4: primitive (6x), man (7x), husband (6x), marry / marriage (5x), Rose (4x), Tunde (6x), wife (6x), difficult (5x). (**Similarity: Repetitions**)

Chain 1 consists of lexical items which are related to colonialism and cultural issues. The head item “cultural” helps to announce a talk about culture(s). Such items as “independence”, “colonial” and “era” are used to make a comparison between Nigerians’ lifestyles before and after the country has got independent. Beyond lifestyles, cultural values are compared in the same area (that is, Nigeria) but in different eras. Some Nigerian pre-colonial cultures are arguably rated as primitive ones. The need to mention and say something about such cultures has led to the use and repetition of the terms “societies” and “primitive”. This explains away the occurrence of the term “primitive” as many as six times, and we can see that this term is the head item of the chain of repetitions. It is also noteworthy that the terms which make up chain 1 are concentrated in the first thirteen sentences; that is the scope of the first topic focus.

Another topic focus is created with the use of the terms “wife, man, lover, husband, marriage, heart...” The topic focus, then, is marital life. This topic is clearly announced in sentence 15 (“I am sad because my marriage has failed”) but not before sentence 30 is it really focused on; we can easily notice the focus rather from S₃₀ to S₃₅.

However, it is reinforced by the repetition of the item “marry/marriage” five times as shown in the chain of repetitions.

Next to marital situation terms like “husband”, “marry” and “wife” shown in the chain of repetitions, two people’s names occur in the chain: Tunde and Rose. Tunde’s name is repeated many (six) times as the whole talk turns to be about his temper from sentence 24 to sentence 27 and from sentence 36 to sentence 44. He essentially embodies a type of man, namely a difficult one, which makes Dora hesitate whether to accept him as her husband or not. That is one of the reasons why the term “difficult” is repeated as well (five times). Given his temper, Dora wonders if he is the type of man, the type of husband for her as she decides to get married, that is, live with “a husband and not a lover” as specified in sentence 37.

By looking closely at chain 3, we can realise that it consists of terms which relate to an uncomfortable situation or uncomfortable situations. To start with, the head item of this chain (“difficult”) occurs for the first time in sentence 14 which is about the change of cultural values in Nigerian societies as indicated in the analysis of the lexical items of chain 1. This lexical item (“difficult”) occurs in four other sentences throughout the text to describe Tunde as a difficult man to live with, as a difficult husband as said in the paragraph above. The second and third items in chain 3 (“sad” and “failed”) occur in the same sentence, sentence 15, which is a transition for Dora to tackle the topics about marriage and the type of husband she longs for.

The occurrence of the other items of chain 3, such as “frightened”, “worries” and “dilemma” suggests and even confirms that the man (Tunde) who claims Dora is not the ideal of husband she wants and that it is, indeed, a difficult situation for her to cope with. The situation is all the more difficult since she realises that all the Nigerian men have

shortcomings and that most of them are touchy today, meaning they do have a great deal of common characteristics with her lover, Tunde.

All in all, the analysis of the lexical relations in Text 4.2 shows three major topic foci. The first one is the change of cultural values in post-colonial Nigeria. The second one is men's shortcomings when in the role of husbands. The third one can be formulated as a woman in search of the ideal of husband or at least in search of advice for the choice of a husband in a West African country, that is, Nigeria in the post-colonial era.

The investigation of the interpersonal meaning comes now.

4.2 Interpersonal meaning

4.2.1 Mood patterns

4.2.1.1 Clause and Mood constituent identification

- In Text 4.1

1- Miss Hill(S)called(F/P) the girls (C)one after the other(Ac)2- and (Aj)
Talked(F/P)tothem(C) about their love lives(Ac). 3- She (S)told (F/P)them(C) 4-they
(S)spent(F/P)more time(C) [[writing (P)love letters(C)], and less time(Ac)
[[doing(P)their school work(C)]]. 5- And (Aj)warned (F/P)them (C)6- that (Aj)if
(Aj)they (S)continued (F/P)in that way(Ac)7- she (S)was (F)going to report
(P)them(C)to their parents(Ac).8- Comfort(S)made(F/P)nothing (C)out of it(Ac). 9-
Dora and Rose(S)were(F)a bit(Ac)shaken(P),10- Agnes(S)was (F)in tears(Ca). 11- She
(S)went (F/P)privately(Ac)to Miss Hill(Ac)12- and (Aj)begged (F/P)her (C)13- not to
give (P)her(C) a bad report(C).14-That (S)will (Fms)be(F) the end of me and my
schooling(C),15- she (S)said(F/P). 16- Thereafter(Ac), Miss Hill(S) sat (F/P)her
(C)down (Ac)17- and (Aj)asked (F/P)her(C)18- to confide(P)in her(Ac).19- She
(S)did(F). 20- She(S)was (F)under pressure(Ca)21- to get (P)married (Ca)to

someone(Ac)[[she(S)did not (Fn)like(P)]]. 22- He (S)was (F)much older (Ca)than herself(Ac)23- – no(Ap), he(S)was (F)as old (Ca)as her father(Ac),24- but (Aj)because (Aj)her step-mother (S)wanted (F/P)25- to get rid of (P)her (C)fast (Ac)26- by (Aj)marrying (P)her (C)off(Ac), 27- she (S)had (F)convinced (P)her father (C)28- that (Aj)the man (S)was (F)good (Ca)for her(Ac). 29- She (S)loathed(F/P)the man(C), 30- but (Aj)there (S)was (F)nothing(C) [[she(S) could (Fms)do(P)on her own(Ac)]]. 31- All [[she (S)was(F)asking (P)of the Principal(Ac)] (S)was (F) [[not to write (P)an adverse report (C)on her(Ac)] (C). 32- That(S) would (Fms)give (P)her father(C)more cause(C) 33- to marry (P)her (C)off (Ac)during the holidays(Ac). 34- She (S)knew (F/P)her own mind(C), 35- and (Aj)she (S)was (F)determined (Ca)36-to be(F) in school (Ac)37- and (Aj)take (P)the Cambridge School Certificate examination (C) 38- before(Aj) she(S)married(F/P).39-Miss Hill(S)had (F)a thousand and one things(C)40- to say (P)to the girl(Ac), 41- but (Aj)she (S)did not(Fn).42- After all(Ao),[[she (S)thought(F/P)]], she(S)was (F)a foreigner(C) in a foreign land (Ac)with strange cultures(Ac). 43- She (S)was not (Fn)going to interfere(P). 44- If (Aj)she (S)could(Fms), 45- or (Aj)she(S) had (F)the opportunity(C), 46- she (S)would (Fms)talk (P)to Agnes' father (Ac)on her behalf(Ac). 47- She (S)would (Fms)tell (P)Agnes' father 48- that(Aj) his daughter(S)was(F)brilliant (Ca)49- and(Aj) it (S)would(Fms) be (P)in his best interest (Ca)50- to give (P)her (C)a full secondary school education(C), 51- and(Aj) then(Ac) marry(P) her (C)off (Ac)52- if (Aj)he (S)must(F).53- What (Wh/C)was (F)the use (S)[[of spending (P)so much time and energy(C)] 54- teaching (P)a child (C)algebra and geometry and all the other subjects (C)55- if (Aj)she (S)was not (Fn)going to make (P)use of them(Ac)?56- Wasn't (Fn)that other missionary right (Ca)57- in recommending (P)58- that (Aj)the school [[which Miss Hill (S)carefully (Ac)set up(F/P)

//to educate (P)the elite of Nigerian women(C)] (S), should (Fml)be down-graded(P), 59- and (Aj)used (P)for the training of Catechists, and church agents' wives(Ac)?60- She (S)had (F)opposed (P)that other missionary's views (C)so vehemently(Ac) at the conference(Ac)61- when (Aj)the topic(S)was(F) discussed(P).62- Perhaps(Am),in view of (Aj)[[what(Wh/S) was (F)happening(P)]] 63- she, Miss Hill (S)was (F)wrong(Ca).64- But (Aj)she(S)felt (F/P)65- Nigeria (S)needed (F/P)well brought up Christian girls (C)66- who(Wh/c)would (Fms)take (P)their places 67- when (Aj)they (S)eventually (Ac)handed over (F/P)power(C)to the people(Ac). 68- Miss Hill (S)could(Fms)see (P)the handwriting (C)on the wall (Ac)since the advent of Fr. NnamdiAzikiwe(Ac). 69- To counteract(P)allthese bad influences(C),70- the missionaries and the colonial government in Nigeria (S)needed (F/P)schools of the status of ACMGS (C). 71-They (S)as missionaries (Ac)should(Fml) teach (P)these girls (C)properly(Ac),72- and(Aj) that(S) was(F) exactly[[what (Wh/C)she (S)was(F) doing(P)]](C).73- But (Aj)then (Ac)other influences(S) intervened(F/P). 74- Agnes' father (S)would not (Fn)even allow(P) her(C) to have (P)a four-year education(C). 75- She(S) had not (Fn)graduated (P)in Oxford (Ac)76- and (Aj)come (P)to Nigeria(Ac)77- to train (P)Nigerian girls (C)78- to be (F)good wives(C). 79- She(S) was not (Fn)a wife(C),80- She (S)was (F)a missionary(C)81- who (S)had(F) shunned(P) all worldly attractions(C) 82-to do (P)the will of God(C).

- In Text 4.2

11-You see(At), Dora (Av), wein Nigeria (S)are(S)in a kind of cultural melting pot(Ac). 2- We(S)have(F) moved (P)too fast(Ac) since independence(Ac). 3- Think (P)of the colonial era(Ac). 4- Things(S)did not(Fn)move(P)too fast(Ac)5- but(Aj)we(S) were(F)sure (Ca)6- where(Aj) we(S)were(F) going(P). 7- Since independence(Ac),

we(S)have (F)had(P)a civilian regime, a military regime, and civil war(C)all between 1960to 1974(Ac). 8- Think(P)of our culture(Ac) again(Ac)at this period(Ac). 9- Even before (Aj)the British (S)came(F)to rule (P)us(C), 10- there (S)were(F)so many primitive societies (C)in our country(Ac), 11- untouched(P) by any outside influence(S). 12- In one primitive society(Ac), if (Aj) a man(S)caught(F/P)his wife(C)with another man(Ac), 13- he(S) cut off (S/P) the man's head(C), 14- a very glorious action indeed!(mn)15- In another primitive society(Ac), if(Aj) a man (S) caught(F/P) another man(C) with his lover(Ac), 16-he (S)cut off(F/P)the head of the man(C)17-who (Aj)tamperedwith (F/P)his lover(C). 18- In yet another primitive society(Ac), a husband (S)could(Fms)give(P)his wife(C)19- in order to(Aj)find(P)favour(C)from another man(Ac). 20- So (Aj)what(Wh/S)has (F)changed(P)? 21- Our values(S). 22- A man(S)knows(F/P)now(Ac) 23- that(Aj)if (Aj)he(S)catches(F/P)his wife(C)in a most compromising situation(Ac),24- the law (S) forbids(F/P) him(C)to cut off(P)the head of the intruder(C). 25- So(Aj) he(S)is(F) restrained(P). 26- It(S)is(F)a difficult situation (C), 27- I (S)know(F/P), 28- said(F/P)Dora(S). 29- I (S)am(F)sad(Ca)30- because(Aj) my marriage (S)failed (F/P). 31- And(Aj)I (S)must(Fml) be (P) frank(Ca) with you(Ac), Rose (Av), 32- if(Aj) Chris(S)comes back (F/P)today(Ac)33- and(Aj) shows(F/P)penitence(C), 34- I(S)'ll (Fms)go back(P)to him(Ac). 35- You(S)will(Fms), 36- knowing(P)you(C) as(Aj) I (S) do (F). 37- If(Aj) we(S)say(F/P) 38- we (S)are (F)Christians(C)39- we(S)must (Fml) practice (P)Christianty (C), 40- that is(Aj), we (S)must (Fml)forgive (P)those [[who (Aj) have(F) wronged(P)us (C)]]. 41- Enough of all this, Dora (mn). 42- Now (Ac)tell(P)me(C)about Tunde(Ac), 43- what (Wh/C)kind of person is (F) he(S)? 44-Rose (Av), I (S)came(F/P)45- to ask (P) your opinion(C). 46- Tunde (S)has (F)asked(P) me (C)47- to marry (P)him(C), 48- but(Aj) I (S)have (F)told

(P)him(C) 49- to give(P) me (C)time(C)50- to think(P) things (C)over(P). 51- Rose(Av), I(S)am(F)a bit frightened (P) about Tunde's ways (Ac). 52- As (Aj)I(S)grow(F) to like(P)him(C), 53- I(S)find (F/P)54- it (S)more difficult(Ca)[[to live(P) with him(Ac)]]. 55- Tunde (S) is (F)a difficult person [[to live with(P)]](C). 56- He (S)lives(F/P)alone (Ac)in a big house(Ac). 57- He(S) has (F)no domestic servants(C), 58- he (S) has(F) no visitors(C), 59- he(S) discourages(F/P) his colleagues(C)from visiting(P)him(C).[...] 60- Well(At), Rose(Av), you(S) see (F/P)my predicament(C)! 61- Such a man[[with that kind of guilt hanging (P) over him(Ac)]](S)will(Fms) be(P) very difficult[[to live with(P)]](Ca). 62- And (Aj) I(S)have (F)to submerge(P)my personality(C) 63- to be able (S)to cope(P), 64- because(Aj) I(S)believe(F/P) 65- that(Aj) in Nigeria today(Ac)if(Aj) a woman(S)marries (F/P)a difficult husband(C), 66- and(Aj) if(Aj) she(S) wants (F/P) 67- the marriage(S) to last(P), 68- she(S) has (F)to be(P)prepared(Ca)69- to take(P)a lot(C). 70- She(S)has(F) to be(P)prepared(Ca)71- to receive(P)insults (C)from all and sundry(Ac). 72- She (S)has(F)to ignore(P)all her husband's shortcomings(C). 73- She(S)has(F) to give(P)andgive(P)74- and (Aj)continue(F) to give(P). 75- For(Aj) you see(At), our men(S)are (F) very touchy (C)these days(Ac). 76- They (S) lord (F/P)it(C) overtheir wives(Ac), 77- and(Aj)they(S)laugh at (F/P) the ideal husband(C)78- who (Aj)listens(F/P) 79- and respects(F/P)his wife(C). 80- So (Aj)I(S) am (F)in a dilemma(Ac). 81- I(S)want(F/P)a husband and not a lover(C). 82- Here (Ac) is(F)Tunde(S/C), 83- and(Aj)I(S) know(F/P)in my heart(Ac)84- that(Aj) I (S)cannot(Fnms) stand(P)him(C) as a husband(Ac). 85- If(Aj) I(S) agree(F) to marry (P) him(C), 86- he(S)will(Fms) start clamping down(P) on me(C) 87- and (Aj)will not(Fnms) give(P)me(C) any breathing space(C).88-He(S)will(Fms) start controlling(P)my business(C), 89- and(Aj) become (P)authoritative(Ca).90- Before (Aj)I

(S)came(F/P)to you(Ac),91- I(S)gave(F/P)Tunde(C) a deep thought(C). 92- I(S)meditated(F/P),93- I(S) prayed(F/P), 94- but(Aj) I(S) have not(Fn) reached(F/P) any worthwhile conclusion(C). 95- A lot about him(S)worries(F/P)me(C).

4.2.1.2 Analysis of Mood types and modality

Mood types	Text 4.1		Text 4.2	
	Number	Percentage	Number	Percentage
Declarative	80	97.56%	90	94.73%
Interrogative	02	02.43%	02	02.10%
Imperative	00	00%	03	03.15%
Total	82	100%	95	100%

Table 4.3: Mood type statistics in texts 4.1 and 4.2

This table shows that the declarative Mood is, by far, the predominant Mood type in both texts. That is all the more predictable as the texts are narrative, although 4.2 includes a dialogue as well. It is noteworthy that there is even no imperative Mood at all in Text 4.1. As for the few interrogative and imperative Mood types that occur the texts, they are taken into consideration in the analysis of the conversational structure below.

Looking at modality patterns in these texts, one can notice that there are one modulated Finite and five modalised Finites in text 4.1, three modulated Finites and six modalised Finites in text 4.2. The only case of modulation in text 4.1 is the use of "should" in clause 58. It is actually not a striking expression of interpersonal relationship although it does contribute to formulating an opinion. Neither are the instances of modalised Finites in this text:

(14) that will be the end of me

(31) There was nothing she could do

(32) That would give her father some cause...

(49) it would be in his best interest

(66) who would take their places

Of course they are expressions of certainty, but not in a conversation.

"Must" is the modulated Finite that occurs three times in text 4.2, especially in clauses 31, 39 and 40. It contributes to expressing Dora's admitted obligation to be frank with her friend Rose in clause 31 but Nigerians' religious obligation in the other two clauses. Indeed, it stands for a speaker's opinion after all. Among the six modalised Finites in this text, "could" occurs once (in clause 18), "cannot" also occurs once (in clause 38) and "will" is used four times (in clauses 34, 35, 87 and 88). The occurrence of "will" contributes to expressing Dora's attitude as a friend (toward Rose) and as a lover (toward Tunde). In clause 35 where this modalised Finite ("will") is added only to the subject "you" to make an elliptical clause, it expresses an immediate approval. Thus, it contributes to showing that there is frequent contact, equal power and even high affective involvement between the participants, that is Dora and Rose.

Considering both modulation and modalisation in text 4.1 and 4.2, one can notice that there are many more modalised Finites than modulated Finites as analysed so far. Now the Adjuncts can be examined.

4.2.1.3 Analysis of Adjuncts

Counting all the adjuncts that occur in the two extracts from *WAD* results in these statistics:

Adjuncts	Text 4.1		Text 4.2	
	Number	Percentage	Number	Percentage
Circumstantial	36	59.01%	34	44.15%
Conjunctive	24	39.34%	36	46.75%
Mood	01	01.63%	00	00%
Polarity	00	00%	00	00%
Vocative	00	00%	04	05.19%
Continuity	00	00%	03	03.89%
Total	61	100%	77	100%

Table 4.4: Statistics of Adjuncts in Texts 4.1 and 4.2

The figures in the table show that circumstantial and conjunctive adjuncts are the predominant ones in both texts. Of course, these two types mostly contribute to the experiential and textual meanings. As for the adjuncts that relate directly to interpersonal meaning, there is one Mood adjunct in text 4.1 but none in text 4.2. By contrast, text 4.2 includes four vocative adjuncts and three continuity adjuncts while neither of these two types exists in text 4.1.

The sole Mood adjunct in text 4.1 occurs in clauses 62/63: "Perhaps,... she Miss Hill was wrong". It contributes to showing Miss Hill's flexibility. The complete lack of polarity, vocative and continuity adjuncts in this text may be attributed to the fact the text is fully narrative without any dialogue or conversation.

The four vocative adjuncts in text 4.2 occur in:

(1) You see, Dora, we in Nigeria are in...

(31) And I must be frank with you, Rose

(44) Rose, I came to ask your opinion

(60) Well, Rose, you see my predicament

Rose and Dora call each other by their first names while talking. This suggests that there is equal power and frequent contact between the two participants. It may also be a proof of high affective involvement from both interlocutors although this aspect is not clear enough. It is noteworthy that clauses 1 and 60 contain continuity adjuncts as well: "You see" in (1) and "Well" in (60). "You see" is repeated in clause 75. These continuity

adjuncts further show that the text is a face-to-face conversation and that it is a casual text between friends.

The conversational structure of the texts under study can be analysed at this stage.

4.2.2 Conversational structure

-In text 4.1

This text is a fully narrative one, so it is not suitable for the study of conversational structure.

- In text 4.2

Rose and Dora are the two interactants and here is the conversational structure:

Speaker	Speech	Speech Function
- Rose	S ₁ to S ₅	Statements+ Command +Statements
- Rose	S ₆ to S ₁₀	Command + Series of Statements
- Rose	S ₁₁ to S ₁₄	Question+ Answer +other Statements
- Dora	S ₁₅ +S ₁₆ +S ₁₇	Series of Statements
- Rose	S ₁₈ to S ₂₁	Acknowledgement+Series of Statements
- Dora	S ₂₂ to S ₂₈	Answer: Series of Statements
- Dora	S ₂₉ to S ₃₆	Series of Statements
- Dora	S ₃₇ to S ₄₄	Series of Statements

Table 4.5: table showing the conversational structure of text 4.2

The first striking aspect of the conversational structure, as drawn above, is that it doesn't follow a balanced turn taking pattern "Rose.Dora. Rose.Dora.Rose...". Instead, it starts with "Rose.Rose.Rose" and ends with "Dora.Dora.Dora". The initiating speech (from S₁ to S₅), made by Rose, is not followed by Dora's response but a long pause and then Rose's words again (from S₆ to S₁₀), which is still followed by another long pause and Rose's words again (from S₁₁ to S₁₄). So, we have long speeches, especially series of statements made by the same person, Rose, with long in-between pauses. The speaker

speaks this way without worrying about the effect such characteristics of her speech may have on the listener.

The lengthy speech by Rose with long pauses, which is mentioned above, is due to the kind of concern she has and wishes to share with her addressee. Statements and even commands are made without any response, but she doesn't care. That is due not only to the nature of the topic but also the fact she is talking to a friend; she believes she can talk as long and much as she wants before her friend eventually takes the floor. Dora also talks the same way (in series of statements with long pauses in-between), from S₂₂ to S₂₈, S₂₉ to S₃₆ and S₃₇ to S₄₄. So, the use of lengthy speech with long pauses is a reciprocal attitude between the two interactants, which is attributable to equal power and frequent contact. It is true that equal power and frequent contact usually cause casual talk and interruptions. However, as I suggested above, depending on the subject under discussion, friends don't always interrupt each other; they mostly do when there is disagreement or when they can't stand waiting to express some opinion.

Basing, among others, on the reciprocal use of vocative adjuncts when dealing with Mood elements in this text, I have provided evidence that there is frequent contact and equal power between the participants. The occurrence of such commands as "Think of the colonial era" (S₃), "Think of our culture again at this period" (S₆), "Now, tell me about Tunde" (S₂₁) or such straightforward statements as "Enough of all this" (S₂₀) gives the impression that the speaker (Rose) who uses these commands has a higher power than the addressee (Dora). Actually, she doesn't, for Dora would also use such commands when addressing Rose. Therefore, the occurrence of commands is rather due to the fact that it is two friends-still better, two childhood friends - who are engaged in the conversation.

Another evidence of frequent contact and equal power between the interactants is the dynamic shifting from a topic to another during the conversation: from Nigerian culture(s) and politics to men's attitudes in different eras and areas, down to marriage. All the statements made by Rose from S_1 down to S_{14} are simply acknowledged by Dora (in S_{15}), meaning she quite understands and does fully go along with Rose on whatever she has just said. Her acknowledgement is immediately followed by statements concerning her marital situation, and that does not sound "new" to Rose. The acknowledgement in S_{18} ("You will, knowing you as I do") definitely shows that the two interactants are not companions who see each other quite often and don't mind telling each other about their lives. Indeed, the conversational structure corresponds to one of a casual talk between two friends and shows high affective involvement, frequent contact and equal power between the interactants.

4.3 Summary

This chapter has been devoted to the investigation of the ideational (experiential) and interpersonal meanings in the two extract from *WAD*. To that end, each extract under consideration has been split up into clauses and all the clauses have been numbered. The experiential meaning has been examined through the analysis of transitivity patterns and lexical relations. The analysis has shown the existence of almost all the types of process, followed in percentage by the Relational and the mental processes. The verbal processes also occur at a significant rate in both extracts. The occurrence of the various process types has been accounted for. It essentially shows a missionary who is busy communicating with and taking care of some African, especially Nigerian, girls as far as their education is concerned, in text 4.1. A particular girl's case is emphasised as her education is threatened by a potential marriage depending on her parents' will. Two girls

(who have completed their education in the missionary school at stake in text 4.1) appear as the main participants in text 4.2, involved in a conversation about a potential husband. The investigation of the interpersonal meaning has been carried out through the analysis of Mood patterns in both texts and the conversational structure of the second text. More than ninety percent of the Mood types in both texts is declarative. There are vocative and continuity adjuncts in text 4.2 only, suggesting interaction indeed between two close friends with equal power and high affective involvement for each other.

CHAPTER 5: DISCUSSION AND INTERPRETATION OF FINDINGS

5.0 Introduction

This chapter aims at recapitulating the analyses done so far and interpreting the findings, as the title suggests, in terms of ideational (i.e. experiential) and interpersonal meanings. Primarily based on the numerous statistics in the previous chapters, it also and mostly seeks to show how consistently the linguistic features identified in the extracts occur throughout the novels under study, for such consistency - added to the data identification and analyses that has already been done - contributes to making more objective interpretations. The recapitulation, generalisation and interpretation of the findings are thoroughly carried out in *Efuru* first, next in the three studied novels.

5.1 General analysis and overall interpretation of the findings in *Efuru*

5.1.1 Generalisation and interpretation of the experiential meaning-related findings

5.1.1.1 Recapitulative overview and interpretation of transitivity patterns

The analysis of Transitivity patterns in the first extract from *Efuru*, that is, Text 2.1, has shown Efuru and her husband Adizua as the two (main) Actors as far as material processes are concerned. However, Efuru has been shown as the real Actor while Adizua is confined to few movements. In Text 2.2, the second extract from *Efuru*, Efuru appears again as the main player of the role of Actor. Of course, here, she usually acts jointly with her (second) husband, Gilbert. Efuru can be found in this role throughout the whole novel. Other women can also be seen quite active, while the presence of men is hardly noticeable in the achievement of concrete actions. That is what I try to illustrate below.

As from the beginning of the novel, in the very first episode on pages 7 and 8, the text includes thirty material process clauses or so, in most of which Efuru is the Actor. In the third paragraph of the first page, that is, page 7, we can read "... young men and

young women looked for wives and husbands"(1), "Efuru first met Adizua"(2). Should one repeat the process in (1), it would read "young men looked for wives and young women looked for husbands". So, the search which consists in looking for wives and husbands - in other words, the process- is reciprocal. As for the process of meeting, it is not "Adizua and Efuru met", it is not "Efuru and Adizua met" either; instead it is "Efuru met Adizua". So, one can notice that Efuru has been put into the role of Actor for the process "met" while Adizua is the Goal. Why should the woman meet the man and not the man meet the woman or, at least, the man and the woman meet? By having Efuru in the role of Actor and Adizua in the role of Goal, isn't that a way of attaching more importance to her to the detriment of Adizua, at least in terms of characterization?

The next paragraph starts with "One moonlit night, they went out"(3), the Actor"they" referring to Adizua and Efuru. So, here, the process of going out is a joint action by both young people but in the material process of drowning oneself in "she would drown herself"(4) Efuru is the sole Actor, so she is the only one who plans to engage in such a dangerous action of killing oneself if not married. In our universal context of culture, it is unusual for women to act this way or even to threaten to do so. It would be less uncommon and less astonishing to see Adizua in the role of Actor in this process of drowning oneself.

In the next paragraph occurs the clause "you will come to me on Nkwo day"(5), with a material process whose Actor"you" is Efuru while the Goal or Beneficiary"me" refers to Adizua. Actually, in the African traditional context of culture, in which this novel is set, given that Efuru's parents don't know Adizua yet, the latter is the one who is expected to be in the role of Actor in this process. In this culture, it is a matter of fact that men go to women a certain number of times first before it happens to the other way

round. So, Efuru standing in the role of Actor in process (5) above is a way of prioritizing her as Actor but the effect of this role reversal is a violation of some traditional norms. It may be interpreted as an expression of emancipation. Thus Efuru is made active or even overactive, contrary to Adizua, as she keeps carrying the role of Actor in most material processes until the end of her conjugal life with Adizua. Even after she has married Gilbert, she plays the role of Actor in so many material processes that she seems more active than this second husband as well. That has been shown in the analysis of material processes of Text 2.1. She is active at home in doinghousework and going to the stream, active in her social environment, active in the market as she does her trade...

One is tempted to argue that Efuru is so active because she is the main character, but main characters are not always more active than the other ones. On the other hand, it is also reasonable to contend that she is the main character because she is so active. Whatever the case, by looking carefully into material processes throughout the whole novel, it can be noticed that the female characters are more active than the male ones. Most striking is Ajanupu's dynamism and her full involvement in actions, especially by Efuru's side. Being Efuru's mother-in-law's sister, as from page 26 where her name occurs for the first time, she proves quite active, fighting for Efuru as hard as she can. This is why by the end of the novel, as she literally fights for Efuru in the last paragraph of page 217, she successively carries the role of Beneficiary and the role of Actor in most clauses.

- "Gilbert gave Ajanupu a slap." Ajanupu is Beneficiary here, or Goal if it were phrased "Gilbert slapped Ajanupu."

- "which made her fall down". After the causative process "made", "her" - referring to Ajanupu-is the Actor of the material process "fall down".

- "She got up quickly". "She", Ajanupu, is Actor and the Circumstance of manner "quickly" indicates the vigour of her movement.
- "[she] got hold of a mortar pestle". Ajanupu is still the Actor.
- "and (she) broke it on Gilbert's head". To restrict his clause into the form of "Actor-process-Goal", it could be simplified and become "she (Ajanupu) hurt Gilbert's head" or, if further simplified, "she (Ajanupu) hurt Gilbert".

It is noteworthy that in this short episode of fight, the role of Actor in material processes has been assigned to Ajanupu in such a way as to make her victorious over - or say, to the detriment of - her rival Gilbert who, from Actor in the initial process above, ends up carrying the role of Goal in the final, decisive and even fatal stage in the processes "and broke it on Gilbert's head", "Blood filled Gilbert's eyes".

In fact, there are plenty of material processes in which Ajanupu is the Actor, all the way from page 27 down to page 217 but I have chosen not to display them. The few material processes that have just been displayed above show that Ajanupu has kept her role of protector for Efuru, even when the latter is no longer Adizua's wife. Moreover, she is a very active protector as these material processes show, a protector who is ready to take risky actions. Apart from Ajanupu, other female characters such as Ogea (Efuru's adoptive daughter) can be seen in actions - I mean material processes- throughout the novel, while men's actions can be noticed only occasionally.

The account of mental processes in Text 2.2 has shown Efuru deeply thoughtful, carrying the role of Senser in most- if not all- of the mental process clauses. The main cause of her thoughtfulness, as shown in that account, is essentially her (first) husband Adizua's awkward attitudes. In Text 2.2 Efuru can still be seen in the role of Senser in many mental process clauses, but she shares this role with her (second) husband

Gilbert. Cognitive-dominant and essentially expressive of thoughtfulness in Text 2.1, the mental processes are rather various and they include cognitive, affective and perceptive subtypes in Text 2.2 where they mostly express feelings: Efuru's and Gilbert's feelings (for each other). Mental processes do occur throughout the novel- I mean beyond the extracts - encoding meanings that we need to be aware of at this stage of general interpretation.

On the second page of the novel, which is page 8, we can find mental processes in:

- "Do you think there is a man in her life?"
- "I think so, my brother"
- "If the man wants to marry her..."
- "I don't think the man in question wants to..."

The referents "you" and "I" in the role of Senser for "think"- which is a cognitive mental process - refer to Efuru's parents (respectively her father and one of her cousins). Of course, "the man" carrying the role of Senser for the affective mental process "wants" is the man who has started dating Efuru, her very first suitor. The recurrence of those mental processes in the same passage and also sometimes in clauses that project others as can be seen in the quoted sentences above, suggests Efuru's parent's care and concern about her private life as a marriageable young woman. At this stage, the young woman (or girl -sshould we preferably call her so for the time being) is hardly engaged in the process of thinking. She only acts, as shown in the material process review above, and talks out of sheer love. However, she starts playing the role of Senser in many mental process clauses, not only as shown in the first extract but also in many passages after this extract.

On page 53, we can read "Efuru sat down on her mat and began to think". Her thinking goes all the way from the middle of page 53 to almost the middle of the next page, and further in the second half of this page, while she is selling in the market, where she is absent-minded due to her thoughtfulness. In the last paragraph of page 55, we can once again read "Efuru began to think again". The whole paragraph tells what she thinks (about) and it is noteworthy that it ends with an internal expression of despair about her husband's attitude: "I cannot stop him". On page 73 we have:

- "She (Efuru) did not even hear Nwasobi ..."
- "She (Ajanupu) saw that she (Efuru) was thinking very much".

Here occur three mental processes: two perceptive mental processes and one cognitive. This time, the occurrence of the cognitive subtype of mental process, encoded in the verb "thinking" again, is related to the thoughtfulness that Efuru's only little daughter's death has caused in her. This is all the more predictable as it is an instance of loss of joy of motherhood.

Page 83 includes at least ten mental processes:

- N°1. ... whether I have heard from Adizua
- N°2. ... he (Efuru's father) heard that he (Adizua) is ...
- N°3. ... if I (Efuru) wanted
- N°4. ...I (Efuru) have not decided on ...
- N°5... he (someone) sawAdizua with the woman at Ibeocha.
- N°6. What do you (Efuru) want ...?
- N°7. I (Efuru) don't know.
- N°8. I (Efuru) have not made up my mind yet
- N°9. You (Efuru) know that ...

N°10. But [you/Efuru,] don't worry.

N°11.... but [you/Efuru,] don't worry.

In these mental process clauses, the processes themselves, encoded in the underlined items, include the three subtypes of perceptive, affective and cognitive processes. Efuru carries the role of Senser in all the processes except n°2 and n°5; so she plays this role of Senser in nine processes out of eleven, which makes about 82%. Thus she is shown once again not only as a most thoughtful participant but also as a central participant in terms of Senser when it comes to analyzing mental processes, at least in the analyses done so far from the beginning of the novel.

In the processes displayed above, Adizua clearly carries the role of Phenomenon in N°1 and N°5. He indirectly carries this role in process N°2 as well, given that this process projects the next one, which is "that he (Adizua)..." Even in the last two (repeated) processes "don't worry", Adizua is understood as the Phenomenon when one tries to complete the clause by bearing the context in mind: "Don't worry [about this situation caused by Adizua]" or "Don't worry [about Adizua's (bad) attitude / (mis)behaviour]" or, to further simplify the reformulation, "Don't worry about Adizua". In this wise, Adizua can be said to occur five times in the role of Phenomenon in the eleven mental processes. That makes 45% of the number of clauses under analysis. It suggests that Adizua's behaviour as a husband is indeed the Phenomenon that gives Efuru so much mental work as it were.

Strikingly enough, 174 is one of the pages on which the occurrence of mental processes is highly remarkable:

N°1. Eneberi, I (Efuru) am thinking of getting a wife for you.

N°2. I am worried

N°3. I will love the children

N°4. I (Gilbert) may not like your choice

N°5. I don't quite like this arrangement

N°6. I don't care whether...

N°7. You (Gilbert,) do care

N°8. (You/Gilbert,) don't feel for me (Efuru)

N°9. All men care for children

N°10. If you don't like the method

N°11. Perhaps, you want me to...

N°12. Well, if you want it that way

N°13. I like them ("I" = one woman and "them" = Efuru and Gilbert)

N°14. What do you admire in the lives of those two?

("you" = the woman in N°13 and "those two" = Efuru and Gilbert)

N°15. Do you know what...?

("you" = the same woman who admires Efuru and Gilbert)

The role of Senser is distributed among Efuru (referred to as "I" in the fourth, the fifth and the sixth clauses and "you" in the seventh, indirectly in the eighth, in the eleventh and the twelfth clauses) and the woman who is referred to as "I / you" in the last three clauses.

In the first clauses where Efuru plays the role of Senser, which include both cognitive and affective material processes, we can see that "a wife and some children" is the almost common Phenomenon, though the Phenomenon is not specified in the second clause. This suggests that here, Efuru's mind is at work for her husband Gilbert's conjugal status. However, contrary to the situation with her first husband whose

misbehaviour troubles her, now she rather chooses to work up her mind in favour of the second husband, that is Gilbert. To some extent, it is this choice that is encoded in "your choice", "this arrangement" and "the method" which stand in the role of Phenomenon in the fourth, the fifth and the tenth clauses where Gilbert is the Senser. Moreover, we can see there is a reciprocally mental response between wife and husband as Gilbert takes over the role of Senser from the fourth clause down to the eighth and further in the tenth and the twelfth clauses. This reciprocity can also be noticed in the eighth and eleventh clauses where Gilbert is the Senser while Efuru ("me") is the Phenomenon. As for the last three clauses, which consist of affective processes only, they show a third person's interest or at least mental involvement in Efuru and Gilbert's life as a couple. That is why we can clearly see "them" and "those two" - referring to Efuru and Gilbert - in the role of Phenomenon in the thirteenth and fourteenth clauses.

Still another person's interest in Efuru and Gilbert's conjugal life is expressed with an extensive use of mental processes on pages 182 and 183. On the second half of page 182 we have the clauses:

N°1. But you know marriage

N°2. That's what I want to hear

N°3. Yes, we are thinking of...

N°4. do you know her?

N°5. Know her?

N°6. I know her too well

N°7. Don't you know her?

N°8. Don't you know her mother and her father?

N°9. But do you know what...

On page 183, we can still read:

N°10. You don't know

N°11. I don't know the girl

N°12. But I know her parents

N°13. I did not know all this

N°14. And, as you know...

N°15. I think I will have to investigate

N°16. Do what you like

N°17. I have told you what I know.

The two people, referred to alternatively as "I" and "you" in the seventeen clauses are Omirima (that I just choose to call "another woman" in this analysis) and Amede (Gilbert's mother). Their mental engagement focuses on the girl whom Efuru and her mother-in-law Amede intend to choose as a second wife for Gilbert, given Efuru's concern for her husband as shown above in the set of mental process clauses from page 174. Although the seventeen clauses - at stake now- include the three subtypes of cognitive, affective and perceptive processes, the repetition of the cognitive process encoded in "know" is obvious. This process is repeated thirteen times, which makes more than 76% of the displayed processes. Shifting the role of Senser from Efuru and Gilbert to two other people and repeating the process "know" so much is no doubt an indication of the necessity for the close relatives of a marriageable young person to know quite well about the young person's partner. This is at least true of Gilbert's mother even though the other Senser (Omirima) may rather be rated as a gossip.

Nevertheless, Efuru is worth remembering as the initiator of the idea of taking a second wife for Gilbert as shown above. Likewise, she is worth recognizing as the one

who carries most of the role of Senser throughout the novel or at least the episodes or pages I have specifically gone through in my analysis so far. She carries this role of "champion Senser" especially as she is made thoughtful by her first husband's awkward attitude, thoughtful about having a child, thoughtful after her only child's death, thoughtful, one again as she pities her second husband, mindful as she feels sorry for her second husband's lack of children...

The extension of the scope of analysis of relational processes can help to realize more aspects of meaning than previously revealed when looking into this process type in the selected extracts. The analysis of Text 2.2 - in this respect -has helped to shed light on a number of clauses that are meant to specify the value of some participants. The specification of some participants' value is indeed done in many parts of the novel from the beginning to the end, through the use of relational processes: attributive processes in some clauses and defining processes in others.

As soon as the text starts (on page 7), we can read in the second paragraph of the page:

N°1. Efuru was her name

N°2. She was a remarkable woman

N°3. She was distinguished herself

N°4. Her husband was not known

These four clauses are relational processes, n°1 being defining / identifying relational while n° 3 and n°4 are Attribute processes. In the first two processes, Efuru plays the role of Token and in the role of Value we have "her name" and "a remarkable woman". It means that in addition to being named before the other participant, Efuru is given the value of a remarkable woman, which, as a matter of fact, is a positive value. In the third

process, she (still referring to Efuru) plays the role of carrier and she is associated with the Attribute "distinguished", which we may also call a positive Attribute by considering the meaning of the lexical item "distinguished". Her being associated with such a positive Attribute is but a reiteration of the above expression of positive value, since the lexical items "remarkable" and "distinguished" are synonyms. At the same time, her husband, who is still unnamed, plays the role of Carrier in the last process. He is associated with the Attribute "not known", which means "unknown". In other words, the woman is not only known but also well-known, distinguished and/or remarkable whereas the man is not known at all.

The fact that Efuru is or seems to be valued by being committed with the role of Carrier or Token in Relational processes is noticeable on many other pages. I shall illustrate this along with examples that rather relate to the opposite way in which Adizua is treated when it comes to assigning him the role of Carrier or Token. Before I further proceed to other pages, I find it important to point out the role of Adizua in two possessive relationals of the very first paragraph:

- But the man had no money
- He had just a few pounds

Adizua, Efuru's future husband, is the Carrier Possessor in these Possessive Relationals. So, from this very beginning of the novel, the man (Adizua) is associated with having no money, having just a few pounds, in other words, with poverty. Thus the first page shows a poor and unknown man with a remarkable woman. How often and to what extent Efuru is valued to the detriment of Adizua through Relational processes is further shown below.

On page 10, we can read:

- My husband is not rich

- In fact he is poor

The role of Carrier in the two Attributive process clauses is, of course, played by Adizua, referred to as "husband" and "he". The Attribute is actually the same: poor / not rich.

Meanwhile, Efuru, who is the speaker here, says (about herself):

- I have been a good daughter.

This is a Defining process in which the Value "a good daughter" is obviously a positive value. Nowhere can we find a process like "Adizua is / has been a good son". On the contrary... On page 18 where the text includes the Attributive process clause "she is very beautiful" (referring to Efuru), the value of Adizua's identity is questioned and eventually denied through a series of interrogative relational as it were:

N°1. Who is her husband?

N°2. Who is Adizua?

N°3. Who is his father?

N°4. Is he Known?

N°5. He is not known

Yet, to the question "whose daughter is that?" the answer (on this same page) is "She is the daughter of Nwashike Ogene". This suggests that the few people who happen not to know Efuru do know her father. As to Adizua, even his father is not known. What is more, the reader can no doubt figure out, from the immediate context, that the question about Efuru has been asked with admiration while the ones about Adizua are put as a sign of debunking, anticipated under-rating of Adizua's personality and even of his family background.

On page 19, the most striking Relational processes includes:

N°1. Her (Efuru's) cloth is gorgeous

N°2. Your daughter's face is good

N°3. Your daughter has the face of people

The Carrier in the second process is Efuru's face. The positive Attribute "good", which has been linked to Efuru's personality so far, is confined to her face this time. This restriction suggests that Efuru's goodness starts showing from her face. That idea is reinforced in the third process where the Carrier / Possessoris associated with a face that everyone likes. In the first process, the role of Carrier is no longer played by Efuru neither by part of her body but by her cloth. The Attribute "gorgeous", which expresses a high degree of beauty, contributes to keeping Efuru on the track of positive Attributes. The fact that an inanimate participant (Efuru's cloth) is carrier here may imply that not only Efuru herself as a person, but also anything in or on her is just as good. Her qualities are so praised that such Attributes as "good, beautiful, great" or their synonyms are repeated over many pages, including the pages that have already been mentioned so far, as well as pages 20, 60, 77, 83, 125, 134, 152, 153 and so forth. On the other hand, Adizua's poverty, laziness and other bad qualities are encoded in such negative Attributes and values as "poor, timid, fool" or even "imbecile" which do occur in Relational processes with Adizua as the Carrier, quite frequently in the novel.

Let us now have an overview of lexical relations (in *Efuru*) and the meanings that they convey.

5.1.1.2 Recapitulative overview and interpretation of lexical relations

In my discourse-semantics-based analyses of the extracts from *Efuru*, the task of identifying lexical items and showing how they are related to one another to convey meaning has resulted in seven major chains in the first extract (Text 2.1) and eight in the second extract (Text 2.2)

The first chain of the first extract and the second chain of the second extract indicate the same topic focus as they both consist of lexical items that relate to the relationships among the members of a family. The occurrence and even recurrence of such lexical items starts from the very first page, that is, page 7, where the item "family" occurs for the first time in "distinguished family". Next to "family" occurs the items "husband(s)" and "wives" in "her husband was not known" and "looked for wives and husbands". Other family-related items which occur on this page include "cousins, father (repeated three times), home...". On the next page, I mean page 8, most of these items occur again and, in addition, we can read "brother" in "My brother, help me", "mother" in "if her mother were alive", "house" in "her lover's house", "son" in "in her son's room", "daughter" in "welcome, my daughter". All those items or at least most of them keep being repeated on the pages that follow. On the last two pages, I mean pages 220 and 221, the items "husband, father, house, wife, sons, child, motherhood" can still be read in such phrases as "my husband Eneberi", "my husband, of all the people", "my husband's house", "my father is dead", "my first husband", "how is your wife", "our two sons", "back to your husband", "had no wife", "joy of motherhood". This shows that from the beginning to the end of the novel, family matters - with family relationships specifications - do constitute a topic focus.

The occurrence of such lexical items as "husband", "wife", "marry/marriage" reveals a topic focus as well. This can be noticed not only within the extracts as already mentioned, but also beyond them, as from the start of the whole novel. Evidence for this topic focus includes the lexical items "husband" and "wife", which are part of the family relation co-meronymy chain commented on above. Other lexical items which fall into this chain and which do occur repeatedly as from the first page(s) are "courtship" (on

page 7), "marry" (repeated at least five times on pages 7 and 8), "dowry" (also repeated at least four times on these first page), "loved" (on page 7), "lover" (on page 8). To these items which actually occur on many other pages can be added others like "adultery/adulterous" that are used and repeated at least five times on the last two pages, in "an adulterous woman", "if I committed adultery", "not an adulterous".

Trade, should we recall that, is indicated as a topic focus through the second lexical chain of the first extract and the fourth chain of the second extract. The focus has also been further proved by the establishment of the chain of Similarity which indicates the repetition of the lexical items "market" or "buy" three times in Text 2.1 and seven times in Text 2.2. Moreover, before both extracts, such items as "Nkwo" (name of the market of the village), "market", "trade" occur quite frequently as from page 7 where we can read "come to me on Nkwo day", "being market day". On page 8, we can read "on Nkwo day" again, "gone to the market", "went to the market". Page 10 includes the clause "I am going to trade" in the first paragraph, showing the occupation Efuru has chosen for a living. Trade is opposed to farm work on pages 10 and 20, for example, respectively in the sentences "I am not cut out for farm work. I am going to trade" and "The farm is not meant for her", "I" and "her" referring anaphorically to Efuru. The items "market" and "buy" do occur several times on page 19 as well, in "went back to the market to pay things", "went on buying things", "some cloths in the market"... Throughout the novel, we can, almost on regular intervals, find the description of market activities, especially Efuru's commitment to trade.

Let us now have a look into the interpersonal meaning that can be inferred from the various analyses in this novel.

5.1.2 Generalisation and interpretation of the interpersonal

meaning-related findings

5.1.2.1 Recapitulative overview and interpretation of Moodpatterns

The analysis of Mood selection has shown that each of the two extracts from *Efuru* includes the three Mood types which are declarative clauses, interrogative clauses and imperative clauses. Declarative clauses are predominant in both extracts. This, as I said in the course of the analysis of Mood patterns in the extracts, is quite predictable as information is given in the form of narrative by the author and / or declarations in interactions among the characters. Interaction calls for questions and orders as well, reason why there is a number of interrogative Mood and imperative Mood too in both extracts. The Mood types in Text 2.1 show a degree of distrust between Efuru and her first husband Adizua but a clear relation of equal power, frequent contact and high affective involvement especially from the woman. However, a broader analysis may be relevant by going through some pages.

On page 7, the text starts with an abundant use of declarative Mood, such as:

- They saw each other...
- But the man had no money...
- Efuru was her name...
- It was after the festival...
- They talked of a number of...

This Mood type, as used here, is not part of an interaction but information directly from the author. Declaratives which are part of interactions include:

- You will come to me on Nkwo day
- Every place will be quiet

- We shall talk about the dowry after
- It's late, Efurū
- I shall tell your father
- A young woman should not be out so late
- I don't care...

How often and how much such declarations occur shows how often and how much there are interactions in the text. Interrogative and imperative Mood types are another clear indication of the occurrence of interactions. On page 7, the interrogative Mood includes:

- But what about the dowry?
- Where are you coming from?
- Don't you see the moon?
- Is that the reason why...?

The imperative Mood on pages 7 and 8 includes:

- Take a few clothes with you (page7)
- and come to me (page7)
- My brother, help me to talk (page8)
- Leave that to me (page8)

The interrogative and imperative Mood types do occur all over the novel, almost on every page, showing that there are interactions indeed. The use of vocative adjuncts in the course of those interactions is worth investigating in details because it is very frequent and it does contribute a deal to interpersonal meaning in this novel.

On page 7, we have the clause "Efurū, where are you coming from?", an interrogative Mood (question) which should be followed by a declarative (answer). Instead of a declarative, another interrogative Mood type of clause is used as a response.

There is equal power between the two participants, which is shown not only through the fact of responding to an interrogative by another interrogative, but also by the use of the vocative adjunct "Efuru". Vocative adjuncts occur as many as four times on page 8:

- My brother, help me to talk
- I think so, my brother
- You are welcome, my daughter
- Oh is that you, my brother?

The vocative adjuncts suggest high affective involvement between the interactants. The next pages also contain vocative adjuncts; few pages have no vocative adjuncts at all. Among the many pages which do have one or a number of vocative adjuncts, 56 and 73 are instances of what one may call "champion pages". These pages respectively contain ten (10) and eleven (11) vocative adjuncts that are analysed below.

The first vocative adjunct on page 56 occurs in the clause

(1) "How are you, my daughter?"

in which Efuru is the speaker and her baby the addressee. So, the vocative adjunct "my daughter" refers to the baby, a baby that cannot talk yet. That a woman talks to a baby that is not yet able to speak, asking how it feels and even using a vocative adjunct, is but an expression of high affection. So, this is a sign of very high affective involvement.

The second vocative adjunct occurs in

(2) "Mother, how am I going to stop her?"

and the third, which is the same as the second one, in

(3) "All right, mother"

These second and third vocatives, used by Efuru to address her mother-in-law, are meant to set a high and permanent affective involvement in a frequent contact between a

mother-in-law and a daughter-in-law. Vocative n°2 seems necessary as it helps the speaker to let the hearer know that she is the one the question is being put to although there are no other people around. It is a way of "negotiating" her attention as well. As for vocative n°3, it doesn't seem so necessary, for the clause in which it appears could simply have been "All right" and it would still be clear enough as an agreement to "mother's" (actually mother-in-law's) advice. However, the way it is repeated after vocative n°2 may be understood as an expression of both affection and respect. Therefore, it is an expression of unequal power (respect); in this respect, it proves quite useful.

Next comes "Ossai" in

(4) "Ossai, are you in?"

Ossai being Efuru's mother-in-law's name, she has been asked this question by her sister Ajanupu who is coming in for a visit. She does reply by saying:

(5) "yes, I am in. Is that you, Ajanupu? Come in."

There is reciprocal use of first names between the participants here, in (4) and (5), due to the fact that there is equal power between the two sisters.

On the other hand, Efuru and Adjanupu greet each other in the following terms:

(6) "Adjanupu, welcome... I heard your voice"

(7)+(8) "How are you, my daughter? Is everything well with you, my daughter...?"

This sequence shows that Efuru calls her aunt-in-law Ajanupu by her name and the latter calls her "my daughter". Frequent contact favours the fact that Efuru calls Ajanupu by her name. Of course, she (Efuru) is in more frequent contact with her mother-in-law but she calls that one "mother" instead of "Ossai"; the tenor relation is not the same. Efuru and

Ossai are in "daughter-in-law / mother-in-law" relation (a woman and her husband's mother), which requires absolute respect and somehow formal behaviour (say, language) on Efuru's part on almost any circumstance. As for Ajanupu, she rather plays a role of visitor, especially a very regular visitor who has established frequent contact and a great deal of affective involvement with Efuru. The high affective involvement accounts for her calling Efuru "my daughter", which she does repeatedly in greeting her, as one can read in (7) and (8) above.

In the course of their talk, Efuru and Ajanupu address each other as follows:

(9) "No, I am not pregnant, Ajanupu."

(10) "Efuru, I came to your house."

The vocative in (9) confirms the remark that has just been made about (6). Meanwhile, given that one can freely call one's daughter by her first name, it is no wonder that Ajanupu chooses now to call Efuru "Efuru" in (10). In addition to the frequent contact and the high affective involvement, her position of senior and aunt-in-law gives her the right to call Efuru with variable vocatives. The affection expressed in using "my daughter" - in (7) and (8) - is no doubt higher than the one in (10), but that is at Ajanupu's discretion. In fact, by calling Efuru in a face-to-face conversation as done in (10), Ajanupu mainly intends to negotiate her interlocutor's full attention. Being about to tackle a new and probably more serious topic, she expects Efuru to listen to her more carefully; the vocative "Efuru" (in addition to the statement "I came to your house"), can help to reach that expectation.

To sum up the analysis of the vocative adjuncts in this first extract, one can say that there are three active participants in it: Efuru, her mother-in-law Ossai and the latter's sister Ajanupu. Efuru is affectionately called "my daughter" by both women. She

respectfully calls her mother-in-law "mother" but she calls Ajanupu by her name. The latter calls Efuru either "my daughter" or by her name Efuru. The high number of vocative adjuncts in the extract is due to the fact that the participants are keen on calling each other (with those vocatives) almost whenever they take turns in speaking, out of sheer habit (frequent contact) and/or affection. They communicate in an informal way while each of them is fully aware of her social role of daughter-in-law, mother-in-law or aunt-in law as the case may be.

As to page 73, the first vocative adjunct on this page occurs in

(1) "Nwasobi, if you don't know how to sympathize with a woman..."

Indignant at Nwasobi's bad way of sympathizing, Ajanupu cannot help but shout this woman's name to call her to order. Thus, this vocative is used to express anger, i.e. very low affective involvement. Ajanupu's indignation being welcome, she is supported by another woman who uses vocatives (2) and (3):

(2) "Ajanupu, you are right."

(3) "Nwasobi, don't talk like that any more"

Vocative n° 2 is used - in a friendly way - to announce an approval of Ajanupu's objection to Nwasobi's attitude. Following this approval, Vocative n°3 is used to reiterate the warning. This vocative is unlikely to be as friendly as n°2, but both are worth using, n°2 as a sign of agreement and n°3 a sign of disagreement.

Recognizing she has had a wrong attitude, the woman in question says

(4) "I am sorry, my daughter", referring to Efuru as her daughter. This vocative "my daughter" (n°4) contributes to negotiating Efuru's forgiveness, which is clearly asked for in the clause "Please pardon me." Were it not for the intention to reinforce the negotiation of forgiveness, as it were, the speaker could just say "I am sorry" with no vocative

adjunct. So, this vocative is not necessarily an expression of high affective involvement. One may go as far as taking this vocative (n°4) as a device to bribe Efuru.

The vocative "my daughter" is repeated in:

(5)+(6)+(7): "My daughter, Ajanupu said to Efuru placing her hands on her shoulders. (6) My daughter, please weep, weep, (7) my daughter, weeping will do you good."

This passage can be rephrased in one sentence with only one adjunct as follows: "Efuru, I advise you to weep, for that will do you good." However, the speaker's choice of the vocative up to three times in the same sentence may be justified by the necessity to sympathize deeply with Efuru; so, this use shows high affective involvement.

Likewise, vocatives n°8, 9 and 10 are basically meant to show deep closeness between the interlocutors:

(8) "I cannot weep any more, Ajanupu."

(9) "No, my child, try and weep."

(10) "Ajanupu, my daughter has killed me."

In fact, even if the vocative had not been used in (8) and (10) there would be no ambiguity about who is being talked to in the clauses "I cannot weep anymore" and "My daughter has killed me." Still, the speaker (Efuru) uses the vocative adjunct almost spontaneously because of the frequent contact and the high affective involvement. The addressee would also be clearly known without the vocative adjunct "my child" (n°9) but this does occur for the sake of closeness. Moreover, the eagerness to use friendly vocatives prompts Ajanupu to shift from the use of "my daughter" to "my child." It is noteworthy as well that all the way from (5) /(6)/(7) to (10) the conversation has rather turned to a dialogue with virtually reciprocal use of vocatives between Efuru and Ajanupu.

Now Efuru shifts to quite a different adjunct referring to a third participant, namely her chi:

(11) "Oh, my chi, why have you dealt with me in this way?"

The chi, which is not a human participant but a spiritual one, cannot talk to answer Efuru's question, but she uses the vocative "my chi" as an invocation to complain about her plight. The occurrence of this vocative is necessary as it shows who "you" refers to in "why have you dealt with me in this way?"

On this page, there are four active participants:

Nwasobi, Efuru, Ajanupu and another woman. Nwasobi has been called out (twice), in a rather unfriendly way, for a warning. Efuru is almost always called "my daughter" or "my child" by the other participants, who are old women. They all call Ajanupu by her name whenever talking to her. There is frequent contact among the participants but the power is not fully equal among all of them. The affective involvement is remarkably high only between Efuru and Ajanupu but vocatives are much used by all the interactants for various intentions.

Much could further be said about vocatives and their contribution to meaning as one goes through other pages in this novel. However, at this stage, I choose to put an end to the overview of Mood patterns and rather look into the contribution of conversational structures.

5.1.2.2 Recapitulative overview and interpretation of conversational structures

The first direct conversation presented in a dialogic form in *Efuru* occurs on page 7 (the first page of the novel) and it starts with a question:

- But what about the dowry?

The answer follows immediately:

- You will come to me on Nkwo day. Every place will be... Take a few clothes with you and come to me. We shall talk...

This is just a sequence, but it does show full interaction between the two participants. The question about the dowry is answered with a statement ("You will come") and another assuring statement ("Every place will be quiet..."). To the assuring statement are added two commands in one sentence:

- Take a few clothes with you and come to me

This short exchange shows equal power between the participants and it is particularly relevant because it contrasts with the conversation that occurs at the beginning of the first extract. In fact, the communication is direct and frank here (between lovers – Efurū and Adizua) while there is a kind of distrust between the two participants sometime after the marriage as my analysis of the (first) dialogue in the extract has shown.

The second conversation on the first page starts with a question again, preceded by a remark:

- It's late, Idu, where are you coming from?

The answer is rather another question:

- Don't you see the moon?

This is a disclaimer; it suggests that the speaker thinks she should not be asked where she is coming from. Notwithstanding, the second participant puts a question again:

- Is that the reason why you should come so late?

This insisting question is completed with two statements that constitute a form of warning:

- I shall tell your father. A young woman like you...

The answer provided by the addressee this time ("I don't care whom you tell") shows that she doesn't give in, she keeps the challenge.

Thus, page 7 includes two conversations with two different tenors. The first conversation is between lovers who easily agree on some arrangement, but the second one is between one of the former speakers and a new one. The topic has not changed but the interactants are in a relation of nephew and uncle. The talk consists of statements (reported speech and comments), questions, answers, assumptions, commitments or projects to take action... By going through other conversations, we can realize that the tenor varies from a specific situation to another, although there are features of frequent contact and equal power in most cases.

This overview of the texts in *Efuru* confirms that the main message includes marriage, women's occupations – especially local trade – and their happiness, their good or bad relationships with their husbands, their kinships and their neighbours. Let us now have a look into *Idu*.

5.2 General analysis and overall interpretation of the findings in *Idu*

5.2.1 Generalisation and interpretation of the experiential meaning-related findings

5.2.1.1 Recapitulative overview and interpretation of transitivity patterns

In my analysis of Transitivity patterns in the extracts from *Idu*, the material processes which occur in those extracts have been accounted for, with Nwaru, Idu and Ijenwanyi (in Text 3.1) and Ojiugo (in Text 3.2) as the main Actors. Outside the extracts, I mean in other parts of the novel, these participants, especially Idu, can still be found in action along with other participants and in different circumstances as well.

The first two sentences of the novel, on page 1, are material process clauses where Uzoечи is the Actor, "coming" is the process and "the stream" is the Circumstance - a Circumstance of location.

The two clauses are:

- Our Uzoечи, did you come to the stream?
- Yes, our Nwasobi, I came to the stream

Other material process clauses on this page include: "I have come to wash my children's dirty clothes", "She has gone", "Her people came for her one day",

"and she went with them", "she took all the dresses...", "and left my youngest daughter ...". The role of Actor is shared among Uzoечи, who is referred to as "I" in "I have come to wash", her (former) maid, who is referred to as "she", and the latter's parents, who are referred to as "her people". However, the maid's and her people's actions are not direct but a kind of projection from an implicate verbal process which, in the simplest expression, should be "Uzoечи said". In fact, the actions are reported (by uzoечи) to have taken place. For this reason, I don't deem it really necessary to dwell on the comments on these processes. Instead, as we read on, still on page 1, we can notice that the next named participant is Idu, who is specially introduced through the existential process clause "there's Idu".

Soon after she is introduced, Idu starts playing the role of Actor, especially in:

1. I have come to fetch some water
2. I bought (some purgative medicine) from the market
3. Have you given him M&B?
4. No, I haven't (given him M&B)
5. Should I give him?

In n°1, the process is "come to fetch" and the Goal is "water"; such a material process clause announces that we shall be seeing Idu involved in housework. In n°2, where the process is "to buy", and n°3 through 5 where the process is "give", the Goal is the same, that is, medicine/M&B, and the Client or Beneficiary is also the same participant, namely Idu's husband Adiewere, referred to as "him". Thus, Idu is shown not only in action, but also taking care of her husband as from this first page of the novel.

The material processes which show Idu taking care of her husband keep occurring on page 2 where we can read:

6. Yes, (you/Idu,) give him (Adiewere) a tablet
7. (You/Idu,) Grind the tablet
8. and (you/Idu) give him

Likewise, on page 6, almost all the processes in the second paragraph are material processes with Idu in the role of Actor for the good are of Adiewere who is ill:

9. Then she went to the market
10. and (she) bought some unripe plantains
11. and (she) began to roast them over the fire
12. (which) she was using to cook the soup for Adiewere
13. Slowly, she cooked the soup
14. and (she) roasted the plantain
15. When she had finished
16. she put everything on a tray
17. an (she) carried it to her husband's room

In this set of material processes, the chief process, as it were, is the process of roasting/cooking. The Client (Adiewere) is clearly specified in n°12 and this is confirmed

through the Circumstance of location which occurs in n°17. Idu's actions and movements that are meant for her husband Adiewere's well-being are thus encoded in material processes until the end of the first chapter and beyond, in other chapters, but she is involved in actions for other purposes as well.

Page 79 includes a lot of material processes in which Idu plays the role of Actor.

Among others, we have:

- Idu spent a long time
- getting ready for the market
- (she) to get somebody to look after her husband
- (she) packed her things
- and then (she) went to the market
- she reached the market
- she was buying
- She went on with her buying
- She went to a fish seller
- (she) picked up a well dried asa fish
- and (she) began to price it
- Idu examined it (the dried fish) very well

The third clause listed above is actually a double clause consisting of a causative process "to get" which is followed by the material "look after". "Her husband" – meaning Idu – is the Goal. Given that "look after" means "provide care to", the role of Goal in this clause can be assimilated to the function of Beneficiary. So this clause implies that Idu sees to it that her husband should benefit from any care, any attention that is necessary for him. However, in all the other clauses, "going (to the market)" and "buying" are the main

processes. They represent more than 25% of the processes on this page. The large occurrences of such material processes contribute to showing Idu (the main Actor) as a really active woman, not only in taking care of her husband at home but also in going to the market to buy what she or the household needs. What is more, she acts through many other material processes throughout the novel, which may not necessarily be displayed here.

The very first two sentences of the novel are material processes: "Our Uzoechi, did you come to the stream?", "Yes, our Nwasobi, I came to the stream." Uzoechi, referred to as "you" in the first clause and "I" in the second clause, plays the role of Actor in both processes and in "I have come to wash my children's dirty clothes" as well. I shall further analyse the occurrence of "the stream", which is the Circumstance of location in these first clauses. Meanwhile, it is noteworthy that the Goal in the third material process clause I have just mentioned is "my children's clothes". This is all the more relevant since the role of Beneficiary is played by "my husband" in another material process clause on page 4 where Uzoechi is still the Actor: "I must go and cook for my husband". The functional link between "my children's clothes" and "for my husband" is that both "children" and "husband" can be seen as beneficiaries to the same extent. It only takes the rephrasing of the other clause into "I have come to wash dirty clothes for my children" to realize that "my children" does actually play the role of Beneficiary. This suggests that, like Idu, Uzoechi takes care of her own husband and her children as well. As we go through the novel, we can realize that this role is assigned to all the female participants, or, broadly speaking, characters. For instance, on page 41, we can read "I must go and cook for my husband now", "so must I", where the first "I" refers to Ojiugo and the second one to Idu.

As to Idu's joint actions with her husband, they can be found from time to time in material process clauses down to page 208, which is the beginning of chapter twenty-one, just before the husband's sudden death. In fact, the clauses of the first paragraph of this chapter on page 208 include:

- The next morning Idu and Adiewere went to the beach
- They bought
- and (they) sold as usual
- and (he/Adiewere) went home

So, Idu and Adiewere jointly play the role of Actor in the processes of going to the beach, buying and selling. The Circumstance "as usual" – which means "as they usually do" – is obviously meant to specify the togetherness of the two participants in their daily occupation as a habit. Indeed, this joint action of trading is a habit for the couple as can be seen every so often since the beginning of the novel, let alone the other joint actions that they take. However, Adiewere alone plays the role of Actor in the last clause above; he has to go home because he feels dizzy, the dizziness having been announced in the previous clause (which is not a material process clause, therefore, not mentioned in the above set). Unfortunately, his feeling uncomfortable has been fatal this time and never will he be seen in action again, neither by himself nor with his wife Idu, since he has died on this very page (208). Now, let us have a look at the mental processes.

The account of mental processes in the extracts has shown Nwaru, Idu and Nwasobi in the role of Sensor in Text 3.1, due to Nwaru and Idu being victims of a fire disaster and Nwasobi sympathizing with them. I have even realized the occurrence of what I have called deep expression of mental process or expression of deep mental process where the mind plays the role of Actor. This contributes to expressing the

seriousness of the situation that calls for the full mental, especially cognitive, involvement of the participants. At the same time, most of the role of Senser is played in Text 3.2 by Amarajeme on the one hand, Idu and Adiewere on the other hand. Amarajeme's state of mind results from his wife's having left him, which we may broadly consider as the basic Phenomenon in the mental processes in this second extract from *Idu*. Idu and Adiewere come in as sympathizers in the situation faced by Amarajeme. As such, their minds are at work, which causes the occurrence of the mental processes in which they play the role of Sensers. Through the whole novel I will show how and how often mental processes occur, how those or some of those Sensers keep playing this role, how relevant other participants are in the identified mental processes.

The occurrence of mental processes is noticeable for the first time on page 4, where we can read:

1. Idu thought of the M&B
2. and (she) decided against giving it to Adiewere
3. she did not want to stuff him with medicine

The same participant plays the role of Senser in these three mental processes: Idu. The three (underlined) processes are cognitive, so they show Idu's cognitive senses at work. The Phenomenon is "M&B" in n°1. This M&B is the one to be given to Adiewere. In other words, to specify this piece of information in the clause, it would be "Idu thought of the M&B to be given to Adiewere". In fact, to the question "Which M&B did Idu think of?", the answer would be "the one (the M&B) to be given to Adiewere". Thus Adiewere can be implecately recognized as part of the Phenomenon in this first mental process clause. Another question that could be raised about this first clause is "Why did Idu think

of the M&B?" The answer then, would, for example, be "she thought about it to make up her mind whether it should be given to Adiewere". Whether to the "which" or to the "why" question, each of the answers I have suggested by taking the context into account includes Adiewere. This definitely makes Adiewere part of the Phenomenon of process n°1 above. It means that although Adiewere is not mentioned in the mental process n°1, she is the one Idu thought of by thinking of the M&B.

In n°2, Adiewere is clearly named in the role of Beneficiary (Recipient) of the clause "giving it to Adiewere" which, as a whole, is the Phenomenon of the mental process "decided (against)". "Him", referring to Adiewere, is also part of the projected Phenomenon in clause n°3. This clause could even be rephrased "She did not want him (to be) stuffed with medicine". Thus "him" clearly appears as Phenomenon of the process "want". Adiewere somehow – explicitly or implicitly, totally or partially – plays the role of Phenomenon in both mental processes n°2 and n°3, just as in n°1 as I have shown in the above paragraph. It means that Adiewere is definitely the object of the mental activity encoded in the three processes. Given that Idu is the Senser in those processes, we can eventually have it that the three processes are indeed meant to show this woman's degree of concern for her husband Adiewere.

On the next page, I mean page 5, occurs another mental process encoded in the verb "remember", in the sentence "As she was preparing the soup, she remembered that unripe plantains have a way of stopping frequent stool". Idu, referred to as "she", plays the role of Senser in this cognitive type of mental process. The mental process clause projects another clause which stands for the Phenomenon. Moreover, it is preceded by a material process clause where Idu is still the Actor, acting for the benefit of Adiewere, since he is the one she was preparing for – though that is not directly specified here.

While she is acting for Adiewere, her mind works to allow her to remember something. What she remembers which the Phenomenon of the process «remembered» is, is encoded in a projected clause or pair of clauses: "that unripe plantains have a way of stopping frequent stool". The projected pair of clauses expresses a remedy for Adiewere who has been having frequent stool. So the mental process is actually related to Adiewere, suggesting that Idu keeps thinking of anything, especially a remedy, that would help her husband Adiewere to recover. Even if she were not really consciously thinking about that, assuming that she has just happened to remember the remedy, this remembrance would probably not have been possible if her mind had not been set to work for that purpose. Therefore, this remembrance is a piece of evidence of Idu's constant mental care for her husband's well-being.

There are several mental process clauses on page 51, which I number 4 through 10 as follows. In the mid-page paragraph we can read:

4. He thought of all that had happened
5. All he wanted was one good wife and children
6. ...he did not worry
7. He told them he did not want trouble.

In the last paragraph of the page we have, among other clauses:

8. Then his mind went to his second wife
9. Had she decided to go back to her people?
10. That would be very good, he thought.

This time, Adiewere is the one who plays the role of Sensor. That is the case in all the mental process clauses I have just listed except the ninth. The Phenomenon of the first process ("all that had happened") refers back to what had happened between Adiewere

and Idu until the latter got pregnant. Idu's eventually getting pregnant (which has long been expected) has a mental effect on Adiewere; that is the cause of the occurrence of the mental processes in the mid-page paragraph of page 51.

The eighth process shows Adiewere's mind in movement. However, the movement which is encoded in the verb "went", here, is not a material process; it is a mental process all right, with Adiewere's mind in the role of Senser. It is a way of putting Adiewere into the role of Senser, which I have previously called The Phenomenon of this process is "his (Adiewere's) second wife"; the mental process clause n°8 means Adiewere started thinking about his second wife. In n°10, when Adiewere, referred to as "he", still plays the role of Senser, the mental process projects another clause, an Attributive process clause in which the deixis "that" is the Carrier. It is noteworthy that that "that" refers back to the whole content of the preceding sentence which contains process n°9 "Had she (Adiewere's second wife) decided to go back to her people?" Both n°9 and n°10, together mean "Adiewere thought that if his second wife had decided to go back to her people, that would be very good" the occurrence of these cognitive mental processes in n°9 and n°10 indicates how Adiewere's thinking about his second wife goes on. So, the mental processes on page 51 contribute to showing what is going on in Adiewere's mind, first about his first and main wife Idu's having got pregnant and, second, about his second wife who has left his house: family matters.

There are so many mental processes on page 79 that they are irresistibly worth investigating before I shift to other process types – or another type – in this section. Those numerous processes include, in paragraph 2:

11. She thought of the baby in her womb

12. She could not believe it

13. Then she remembered she had to get somebody to look after her husband

14. Finally she sorted things out in own mind.

15. On her way to the market, she remembered the dream...

16. she did not need to worry

and in paragraph 3:

17. She was musing on this dream

18. she was thinking of the dream

19. She had wanted to have a girl

20. so her people believed

21. she thought she was going to have a boy

22. But why did she think she would have a boy?

Idu, referred to as "she", plays the role of Senser in all these mental process clauses except n°20. In the first clause, "the baby in her womb" is the Phenomenon. In the second clause, the Phenomenon is "it", referring to Idu's eventually having a baby in her womb, in other words, getting pregnant, is a good and happy surprise for her, after having long longed for that. So the first two mental process clauses are meant to express Idu's joy for the long-expected pregnancy that she has got now. In clause 15, with the cognitive mental "remembered", the Phenomenon is "the dream". The dream in question has been specified in the sentence that immediately follows the one containing clause 15: "that she had had a baby boy who was..." This specification indicates that the dream is about "the baby in her womb", which is the Phenomenon of process n°20 as said above. It is still a focus on how Idu mentally values her luck of having eventually got pregnant. The Circumstance (of location) "on her way to the market" suggests that she so much has her mind on the dream, especially on her pregnancy, so much that even while going to

the market she cannot help thinking about it – instead of thinking about what she is going to buy or sell in the market. Whether the thinking is conscious or not, the remembrance (encoded in the cognitive process "remember") is an indication that her mind is somehow set on that matter.

The Phenomenon of the mental process 16, though not directly written in the clause, is "the type of baby Idu dreamt she had had". That is clear in the context, in the other sentences of the paragraph; clause 16 is also related to the dream. Moreover, "the dream" continues occurring in the role of Phenomenon, clearly specified in clauses 17 and 18. It means that all the time on her way to the market, Idu has been thinking of nothing else than that dream, which is further shown through the occurrence of the mental process encoded in the verb "musing" (in clause 17). Since the dream is exclusively related to the baby in her womb, say, her pregnancy, one can infer from this analysis that the mental processes examined so far on this page contribute to expressing Idu's full and extreme interest in her pregnancy, it all means that Idu looks forward to enjoying motherhood.

In each of clauses 19, 21 and 22, a cognitive mental process projects a possessive one. In each projected clause, we also realize that Idu plays the role of Possessor and the possessed Attributive is "a girl" as a possibility (in n°19), "a boy" as the other possibility (in clauses 21 and 22). This relates to whether Idu wants to have a baby-girl or a baby-boy. As intimated in clause 19, "she had wanted to have a girl". However the dream that has been explained above has shown her a boy and now she is busy thinking about that boy. That is no doubt why "a boy" occurs as possessive Attributive in the possessive clauses respectively projected by the cognitive mental process "thought/think" in n°21 and 22: "so her people believed". Of course, given the mental process "believed", the

Senser "her people" means the tribe or tradition which she belongs to. The Phenomenon is the reference "so", which actually refers back to "Girls as first children give their parents luck". Reformulated in a complex sentence, clause 20 would be "Her (Idu's) people believed that girls as first children give their parent luck". So it would result in another clause projection from a mental process. Eventually, there are many projections from the mental process here, especially from the last set of mental processes in paragraph 2, which does reflect Idu's own project from her pregnancy: on the one hand the expected enjoyment of motherhood and, on the other hand, the desire to choose – if that were possible – to have a baby girl rather than a boy.

Back in clause 13, we can see that the mental process "remembered" actually projects two other clauses: the first one is "she had to get somebody", the second one is "to look after her husband". In my previous analyses, I have shown that Idu takes great care of her husband. Here, that is expressed in the process clause "look after her husband". However, this time, somebody else is going to take care of her husband because she is going to the market. Who is that somebody who can do the job properly? She has to get such a person. It is noteworthy that she was already thinking about something else, as specified in the mental processes n°11 and 12, when she remembered that she should find somebody to look after her husband. So, from the initial pair of mental process clauses 11 and 12 to 13, there is a sudden shift of Phenomenon. This confirms Idu's (mental) attachment to her husband, her determination to take care of him and to make sure that he is taken care of even when she is away. Finally, the Circumstance of location in clause 14 ("in her own mind") indicates that mental activity is particularly important here and, to put it in a nutshell, the mental processes focus on Idu as the Senser, her husband, her pregnancy and her expected baby in the role of

Phenomenon. Mental processes keep occurring so often and meaningfully in the novel, but relational processes are also worth investigating.

In addition to the relational processes that have been identified and analysed in the extracts from *Idu*, the novel contains many other instances of Attributive and Defining processes which, to a great extent, contribute to making experiential meaning in the whole text. To start with, the very first page – I mean page 1 – of the novel includes the clauses:

1. I am very well
2. My husband is not very well today

Both clauses are relational process clauses and they specifically contain attributive processes. "I" refers to Idu, so "my husband" means Idu's husband. In the first clause where Idu plays the role of Carrier, the Attributive is "very well". By contrast, in the second clause where her husband is the Carrier, the Attributive is "not very well". The contrast is established in favour of the woman (Idu) who is very well but to the detriment of the man who is not very well. The novel starts with a healthy woman and a sick man who, as a couple, will be the main participants, say, the major characters.

However, on page 2, we can read:

3. He is such a good man
4. There is no one like him

In n°3, which is a Defining process, "He" does refer to Idu's husband. It means "He/Adiewere" plays the role of Token here, and in the role of Value we have the phrase "such a good man". This is a positive Value and it somehow prevents the reader from suspecting that the man will always be associated with negative Attributes and Values. Even if such a suspicion is somehow risen on page 1 according to the analysis that I have

just done in the paragraph above, our appreciation changes as soon as we read clause n°3. Clause n°4, which is rather an Existential process clause, reinforces the positive value which goes with Adiewere in clause n°3. In fact, n°4 means "No one is as good as him" or "He is better than any other man". Thus the third and fourth clauses are set as a balance to the first and the second clauses.

As we continue reading, we realize that Adiewere will ever remain unhealthy but he rarely appears in the role of Carrier or Token in the various relational processes that occur in the novel. Instead, Idu keeps playing the role of Carrier or Token, as the case may be, and she is almost always associated with positive values or attributes. For example, on page 2, a few lines after clauses 3 and 4, we can read:

5. Idu is a good woman

6. She is like her mother

7. Her beauty, hair...

Idu, in the role of Token in n°5, is associated with "a good woman" as Value and this positive value is also attributed to her mother through the Attributive and comparative clause n°6 as well as the elliptical clause n°7.

On page 5 occurs the Attributive process clause "Idu is so full of sense and understanding". Here, Idu is assigned the role of Carrier for the positive Attributive "full of sense and understanding" in order to be seen as the opposite of her young sister who is referred to as "the girl" in the role of Possessor in "The girl has no sense". On page 19, in the clause "You are a good wife", where the Token "you" refers to Idu again, the positive value "a good wife" occurs openly as a praise this time. Idu is thus treated as a good woman, a good wife, a beautiful one, and so forth throughout the novel. Even though all

the other participants play the role of Carrier or Token in some relational process clauses, none of them is so constantly matched with positive Values and Attributes.

Let us now have an overview of lexical relations (in *Idu*) and meanings that they convey.

5.2.1.2 Recapitulative overview and interpretation of lexical relations

By identifying the lexical items and the relations among them in each of the two extracts, I set (in chapter 3) nine major chains from Text3.1 and four from Text3.2, each chain being an indication of a topic focus. Some of the topics I have identified in the extracts start occurring as soon as the novel starts, others are progressively revealed by the recurrence of specific lexical items, until the end of the novel. Here, I point out the most striking instances.

The third chain of the first extract is a focus on people's movements, especially their actions of coming and going. In the same way, the novel starts with an almost regular occurrence of the lexical items "come/came, went/gone". This feature, which has somehow been shown in the analysis of transitivity patterns, suggests that people are - and will certainly be - in constant movements throughout the novel. Of course, coming to the stream is the first focus as the text starts. Though it is only limited to the first lines of the text, this topic focus also indicates the importance of the stream in the participants' daily lives. For example, "washing children's dirty clothes", which makes a chain of expectancy, and "fetching water" which is another chain of expectancy - though minor, are indispensable activities that are carried out only in the stream in the rural area where the novel is set. It is no wonder, therefore, that the lexical item "stream" occurs repeatedly on page 1 and many other pages such as 21 ("Idu went to the stream and came

back"), 64 ("... a child you won't take to the stream"), 100 ("She was in the stream when the fire started").

The next lexical item which occurs several times on page 1 is "well"; it occurs five times, in five different clauses. Meanwhile, the item "ill", which establishes the contrast, occurs twice. In fact, these two lexical items, along with many others, do form a superordination chain related to health as from page 1: "well (5x) - ill (2x) - wrong - headache - purgative - medicine - tummy upset - M&B - cures - illnesses - stomach - diseases". Thus, health is one of the topics raised on pages 1 and 2. In "My husband is not very well today" the lexical items are "husband - well - today", "husband" referring to Adiewere. In "Let not our Adiewere be ill", Adiewere occurs again as one of the lexical items: "Let - Adiewere - ill". This confirms that Adiewere's health is the main concern as far as the topic of health is concerned.

The lexical items which make the fifth chain from the first extract show that a large part of the text is based on interaction among family members. This can be noticed on page 1 with the occurrence of the items "children (sons and/or daughters), daughter, husband (3x)", on page 3 with "children, husband, child (son or daughter), mother, brother", sisters, child, husband", on page 5 with "sister, mother, father", and so forth. Hardly is there any page with no lexical item related to kinship. In the last chapter, on pages 215 through 218, we can find the items "brother" in "he is the only brother of Adiewere?" (Page 215), "son" (3x on page 216) in "but what about your son?," "You have to live for your son". On page 216 we have "brother" again in "Ijoma will remain with my brother, Ishiodu" and in "He is the only brother of Adiewere". Abiding by the custom - and not brotherhood or any form of kinship - is certainly the real issue, say, topic at

stake here, but it is still a custom that is related to the attitude a widow should adopt with her deceased husband's relatives.

The occurrence of the lexical item "married" in the clause "why two married people should quarrel constantly" sets the beginning of a chain which focuses our attention on marriage and coupledom issues throughout the novel. We have this lexical item (repeated) on page 43 in "before he married Idu". On the same page, even before "married" occurs, "marriage" in "what I like in them is the way they live, their happy marriage". Given that it takes two people to get married and that the two people become husband and wife or in one word, a couple, the occurrence of the item "couple" on page 3 in "Now the two of them are about the kindest couple" contributes to lengthening, diversifying and enriching the chain, along with the items "husband" and "wife" on many subsequent pages. The item "husband" is particularly frequent and recurrent on such pages (of the novel) as the thirteenth, the sixteenth, the thirty-first, the thirty-fourth, the sixty-sixth, the seventieth, the ninety-first... On page 214, where my calculation results in sixteen (16) lexical items in all, "many" occurs three times, that is about 20% of the number of all the lexical items on this page.

From marriage to motherhood, there is only one short step. The relevance of the topic of motherhood, which my lexico-grammatical analytical overview has revealed in the previous section, can also be shown here. The lexical item "pregnant" occurs on page 3, in contrast with "barren" which does occur twice on this very page. On page 4, we can read "bear children" and "womb". In addition, such other lexical items as "bleeding, pregnancy, miscarried, baby" keep occurring on pages 16, 17, 18, 20, down to the last pages, like page 214 which includes the lexical item "baby".

Housework can be considered as an utmost – if not the primary – duty of married women in *Idu*. The lexical item "housework" itself occurs on page 1 in "you know I have nobody to help me do housework". This sentence is preceded by "I have come to wash my children's dirty clothes", whose lexical items are "come / wash / children's / clothes". Washing children's clothes is recognized as part of housework; the occurrence of the items "wash" and "housework" next to each other is the start of a chain for that topic. This chain includes the items "fetch" and "water" of the sentence "I have come to fetch some water". One of the next noteworthy items in this respect occurs on page 4: "cook" in "I must go and cook for my husband". On page 5, we also have "went to the kitchen to cook", with the expectancy relation between the items "cook" and "kitchen". These two lexical items occur on page 19 again, and then the chain continues.

The major chains of lexical items thus contribute to drawing attention on the topics at stake not only in the extracts but also in the whole novel. In addition to the above lexical items and topics mentioned so far, the occurrence of such items as "money, comfortably off, well-to-do, market, trade" (on pages 3, 29, 79...) indicates trade as an important topic as well, which is also related to riches, the topic focus of the fourth chain from the first extract. Fighting is another topic which occurs in almost every chapter, as can be noticed through the recurrence of the lexical items "fight/fighting/fought, quarrel, beat..." on pages 2, 5, 13, 70, to enumerate but a few.

Let us now have a look into the interpersonal meaning that can be inferred from the various analyses in this novel.

5.2.2 Generalisation and interpretation of the interpersonal

meaning-related findings

5.2.2.1 Recapitulative overview and interpretation of Mood patterns

My study of Mood patterns having revealed and helped to explain the occurrence of the three types (declaratives, interrogatives and imperatives) in the two extracts from *Idu*, more analyses can now be done to see in what circumstances they occur in the other parts of the novel. The text is fully interactive on the first page, with roughly 75% of Declaratives, 24% of Interrogatives and 01% of Imperatives. All the declarative Mood results from information exchange between the participants (Uzoечи, Nwasobi and Idu). The imperative Mood is relatively much used as the interactants inquire about one another's health and ask one another various questions, such as:

- Our Uzoечи, did you come to the stream?
- Are you well?
- You had a maid, what happened to her?

Asking one another so many questions including very trivial ones suggests that it is an informal, casual talk and that there is frequent contact, equal power and some affective involvement among the participants.

We can even notice more use of mixed Mood on the next pages. Statistically, I have, for example, come up with the following rough figures as far as pages 2 and 3 are concerned.

	Declaratives	Interrogatives	Imperatives
page 2	75%	10%	15%
page 3	75%	23%	02%

Table 5.1: Statistics of Mood types on pages 2 and 3 in *Idu*

The high rate of declarative Mood indicated in this table results exclusively from the information among the participants. It is so from page 1 down to page 4. Not before the last paragraph of page 4 – the last three lines of this page – are there any statements directly made by the author. It is a text of full interaction indeed. In this interaction, the variety of questions, which I have already commented on above, keeps occurring in such a way to show that there is frequent contact between the interactants. Among others, having smoothly shifted from the talk about Idu's husband's health to the one about the good relationship between Idu and Adiewere as a couple, Nwasobi and Uzoechi ask each other such questions as "Have you ever seen two people so happy before?", "Don't they ever quarrel?" (page 2). "Is Idu pregnant yet?", "Have they plenty of money?" (page 3). The imperative Mood which includes "give him a tablet", "Grind the tablet and give him" (page 2), "Give them time" (page 3) contributes to showing that the text is highly interactive and chatty. This characteristic is noticeable not only here at the beginning, but also on many other pages, including the analysed extracts, down to the end of the novel. Statistic data related to Mood selection on the last three pages are encoded in the following table:

	Declaratives	Interrogatives	Imperatives
page 216	70%	20%	10%
page 217	88%	5%	08%
page 218	70%	13%	17%

Table 5.2: Statistics of Mood types on pages 216 through 218 in *Idu*

The text does end in a chatty way, which is obviously shown through the use of mixed Mood. This time, it is a talk among Nwasobi, Idu as a widow and a group of sympathisers.

All the declarative Mood that occurs on page 216 is information exchange among these three participants, except the clauses in the sentences "Some people came in and..." and "The people left and..." – which are two full pieces of information directly from the author. Of course, the declaratives that are the author's direct narrative information take more than fifty per cent of page 217: from "Anamadi was happy..." to "... since the death of Adiewere" and all the last paragraph of this page "Idu washed her...". On page 218 such direct narrative information goes from "when Nwasobi came" down to "Anamadi came in" and it occurs in a few other sentences. That is why there is such a high percentage of declarative Moods indicated in the table above. The interactive talk is responsible for all the interrogative and imperative Moods but these Moods are further examined again in the form of conversational structure below. Before rounding off the overview of Mood selection, I rather deem it worth having a look into the occurrence of vocative adjuncts.

The whole novel starts with a vocative adjunct and there are two other vocative adjuncts on page 1, so three clauses contain vocative adjuncts on this very first page:

- Our Uzoечи, did you come to the stream?
- Yes, our Nwasobi, I came to the stream
- Idu, our Idu, are you well?

The vocative adjuncts are used reciprocally by the participants – Nwasobi, Uzoечи and Idu – call one another's names freely. This indicates equal power among them. Moreover, the particle "our" occurs before each name. This use of "our" as part of vocative adjuncts is not typically English but it is very frequent in *Idu*. It increases the expression of affective involvement. So, it suggests high affective involvement and frequent contact as well. It results in the repetition of the vocative "Idu" in the third

clause. The participants are inclined to use this particle almost spontaneously to show their affection for one another.

One vocative adjunct occurs on page 2, with the particle "our" again, in "Our Uzoечи, stop it". On page 3 we can read:

- It is not only that, our Uzoечи, it's their kindness
- But Ishiodu, you know what he is
- That's it, Nwasobi, that's it

The particle "our" of the sole vocative adjunct of page 2 and the first vocative on page 3 plays the same role of affective involvement reinforcement as announced above. The same role it will primarily play wherever it occurs in the novel. In the second and third clauses from page 3 with Ishiodu's and Nwasobi's names used as vocative adjuncts, the reciprocal use occurs again although the participants could have talked without calling each other's names. Frequent contact, equal power and affective involvement in informal communication are suggested through this device, which will be the case in almost all the cases where there will be reciprocal use of vocative adjuncts. Otherwise, I will specify any other (particular) function.

Out of the 218 pages of the novel, about 80% include at least a vocative adjunct each. Champion among all those pages, as it were, is page 211; it includes as many as eleven vocative adjuncts:

1. Our people, come, it is true
2. Adiewere, you are unkind
3. Our people, Adiewere has betrayed us
4. Adiewere, what do you want us to do?
5. Adiewere, what do you want us to do?

6. Adiewere, what do you want Idu to do?
7. Idu, please don't talk any more
8. Nwasobi, you say I should not talk
9. Adiewere, wait for me
10. Our people, my husband and I went to the beach this morning
11. Only this morning, my people

In n°1, "our people" refers to the neighbours who are around the speaker (Ogbenyanu) at the time she is talking. She shouts to call them so that they should come and realize the veracity of Adiewere's death. If she directly said "come, it is true", it might not be clear who her addressees are. So, the occurrence of "our people" as a vocative adjunct is necessary, so that the addressees (all the people who are in the compound by that time) should know that they – all of them – are the ones being called. It is not a matter of affective involvement as such but it adds to the expression of the speaker's surprise at Idu's death. This vocative ("our people") has the same function in n°3.

Adiewere is actually not expected to answer when his name is called, given that he is known as a dead person. He will never say anything about the statement in the second clause, nor will he ever answer the questions in the fourth, fifth and sixth clauses. The occurrence of his name as a vocative adjunct in those clauses or sentences rather contributes to expressing the addresser's utmost surprise at the sight of his corpse. So, here again, the vocative adjunct is meant to express deep sorrow. It may somehow be understood as a special unilateral expression of affective involvement, but there is hardly any matter of equal or unequal power here. Neither is there any matter of frequent contact as such, unless one assumes that the frequent contact that used to exist between the dead

person and the speaker has contributed to the latter's high surprise and immediate reaction.

The occurrence of "Idu" and "Nwasobi" in n°7 and n°8 results from the reciprocal use of vocative adjuncts between the two women. This suggests frequent contact and equal power. It does suggest high affective involvement as well, all the more since clause n°7 is meant to console the addressee and n°8 to protest feebly and in a friendly way without real hostility. However, it is the way "Adiewere" and "our people" occur as vocative adjuncts that is repeated in n°9, 10 and 11. Take n°9: How can we call a dead person's name and ask him or her to wait for us? Strange, isn't it? It takes great sorrow, very deep love and attachment from the addresser to the (dead) addressee. As for n°10 and 11, just as the neighbours ("our people") are called to share the addresser's surprise in the first clauses above, this time they are appealed to as sympathizers, though the call comes from another addresser now: Idu. Thus the function of the vocative adjuncts is somehow the same in the clauses/sentences listed above but the nuance in the sequence 7/8, which clearly shows frequent contact and equal power, is the most common role played by vocative adjuncts throughout the novel. The expression of affective involvement rather varies a lot, varying from zero to the highest degree. We may need to briefly go through other instances of the occurrence of vocatives before closing this section related to the use of vocative adjuncts; that is done in the following paragraph.

Out of the 80% - a very high percentage indeed - of pages which contain vocative adjuncts, apart from page 211 that I have called "champion page" I deem it necessary to list other pages each of which contains five (5) vocative adjuncts or more. On page 13, we can read seven (7) vocative adjuncts, as in:

- Wait, Idu, wait

- Anamadi, come
- Look at her, Adiewere ...

On page 67, we have five (5) again, including:

- You didn't find out the fact before you came, my people
- But, Adiewere, she is still your wife
- Ewoo, our people, she is not a good woman

Page 107 also shows five (5) vocative adjuncts, three of which can be read in:

- It cannot happen, Idu
- Let me bring you kola, Adiewere
- Amarajeme my friend, to your health

There are six (6) on page 113, which include:

- Idu, you have come to wash your clothes?
- Nwasobi, have you come to the stream too?
- Come, my boy

Page 142 contains six (6) vocative adjuncts, in such clauses as:

- Idu, I know
- Adiewere, stop it
- Ojiugo, come in

The ones on page 144 are five (5). Among others:

- Run after her, Uzoka
- Anamadi, come
- It is true, Idu

Six (6) vocative adjuncts occur on page 193. For instance:

- Ine, I have been playing

- I will buy a flute for you, my son
- Ibeakwa, Ine has said she will ...

There are also six (6) vocatives on page 210, which include:

- My daughter, please weep
- Mother, I will not weep
- Anamadi, turn the other way

Page 212 has five (5) clauses that contain vocative adjuncts, among which are:

- My people, by the time I reached home ...
- Idu my daughter, no, no
- What did you say, mother?

All these vocative adjuncts have been displayed without any further analysis because my intention is more to draw attention on their recurrence in the novel, given that I have already shown how most vocative adjuncts contribute to making meaning.

At this stage, I deem it impeding to go through the conversational structures.

5.2.2.2 Recapitulative overview and interpretation of conversational structures

The novel starts with a question:

- Our Uzoechi, did you come to the stream?

The question is answered:

- Yes, our Nwasobi, I have come to the stream

Not only is the answer given, but it is also immediately followed by another question:

- Are you well?

The answer to this question comes automatically, spontaneously followed by some information that has actually not been asked for:

- I am well. I have come to... You know I have...

Thus the conversation has started and it continues between the first two interactants or speakers. Such a conversational structure indicates frequent contact and equal power between the participants, which is a confirmation of the tenor I came up with in the analysis of Mood patterns.

Still on the first page, there is a second phase of conversation. In fact, the first phase goes from "Our Uzoechi" down to "Look, there's Idu". This clause ("Look, there's Idu") is a kind of command and information, for which the addressee is one of the first two participants, namely uzoechi, However, the addressee turns now to be Idu when a question follows the pseudo-command "Look...":

- Idu, our Idu, are you well?

The expected answer is given (by Idu):

- I am very well

This time, the first two participants form the side of addresser(s), as it were, and Idu the side of addressee. Idu's answer is spontaneously followed by information that is not asked for, just as it happened between the other two interactants above:

- I have come to fetch... My husband... Then other questions and answers are uttered to fuel the conversation. It is almost the same conversational structure that is repeated on this first page with three interactants. It continues on page 2 and further, with the same features. The conversational structure varies slightly according to the specific interactants in various parts of the novel.

The overview of the texts in *Idu* confirms that the main concern in the novel includes women's occupation and marital life (as in *Efuru*), their relationships with their husbands and among themselves as well. Let us now have a look in *Women Are Different*.

5.3 General analysis and overall interpretation of the findings in

***Women Are Different*(WAD)**

5.3.1 Generalisation and interpretation of the experiential meaning-related findings

5.3.1.1 Recapitulative overview and interpretation of transitivity patterns

By analysing the two extracts from *Women Are Different* in terms of transitivity patterns, I came up with figures which show that material processes are the most dominant process type in both extracts, followed by verbal processes - which exist in the first extract only - , then by mental processes and eventually by relational processes. Moreover, I have realized, among others, that in Text 4.1 Miss Hill, Agnes, Comfort, Rose and Dona are the main Actors and Agnes the main Senser while in text 4.2 Dora is the participant who plays most of the role of Senser. Indeed, considering the whole novel, it starts with a material process clause ("They came to school on the same day") where the identity of the Actors ("They") is initially unknown. After the referent "they" has occurred several times in the first two paragraphs, we get to know who is referred to, through cataphoric reference in subsequent paragraphs: Rose, Agnes and Dora. Given this device of thematisation which focuses our attention on those participants, we need to know the role(s) each of them most plays in the different processes throughout the novel.

Material process clauses on page 1 include:

- They came to school on the same day
- (they) having passed the competitive entrance examination
- They sat for the examination in Port Harcourt
- They were all going to pass the examination with full marks
- all the three of them sat side by side
- the three girls walked to the examination hall

The role of Actor is jointly played by Rose, Agnes and Dora, referred to as "the three girls" in the last listed clauses and as "they" in all the other clauses. So they act together, for the same goal, which is (to pass) an examination to have access to a girls' school. On page 3, we can read:

- Agnes, Rose and Dora exchanges addresses
- and (they) went back to their different schools
- ...the three of them to meet at the railway station
- They had all passed the entrance examination...
- and they were now going to the school
- (they) start their first year

The joint actions continue, and the three girls having passed the examination, they are going to attend the same school. So, it means that they are going to have the same educational background. By the end of chapter 3, indeed, they have all got the same education, both academically and religiously. However, they show differences in their individual acts and attitudes, which may be the reason for the title of the novel (*Women Are Different*), though the title may mean that women are different from men.

On the first page of the novel, Rose plays the role of Behavior in the behavioural process clause "After the first paper, Rose wept uncontrollably". She is the only one who plays this role of Behavior on this first page. This may be a device to single her out and show a difference between her and the other girls as far as her temper is concerned. The others support her as show the following clauses:

- Agnes and Dora sympathized with her
- Dora took her by the shoulders
- and (Dora) shook her so violently

In these clauses, Agnes and Dora play the role of Actor(s) and "her", referring to Rose, is the Goal, say, the Beneficiary of Agnes and Dora's actions. In addition, there are a lot of verbal processes in the third paragraph (of page 1):

- They asked her to ...

- and (they) assured her that...

- It was Agnes who said that...

- Then Dora said that...

"They", in the role of Sayer in these processes, refer to Agnes and Dora. "Her", in the role of Receiver, still refers to Rose. The dots (that I have chosen to put in lieu of words) stand for the Verbiage in each sentence. The occurrence of all these processes further shows how Agnes and Dora sympathised with Dora. So, Rose benefits by both action-based and verbal support from the other girls.

The sentence "Rose was cheered by this but she was still sceptical" (I am still on page 1) consists of two clauses. The first clause is "Rose was cheered by this, or, in other words, "this cheered Rose ". This refers to all that has been said by the other girls in the preceding paragraph, that is, the processes and whatever is verbiage in the verbal processes listed above. This "this" – though inanimate and abstract – plays the role of Actor while Rose is in the role of Goal. It suggests the effect, effectiveness and efficiency of the other girls' supportive talk as they try to sympathise with Rose. Meanwhile, the second clause, "but she was still sceptical", is also a noteworthy clause. It is a relational process clause, more specifically an attributive process clause where Rose is obviously the Carrier and "sceptical" the Attribute. So, no matter the other girls' support, Rose's temper as a peculiar individual remains the same. This relational process, just as the

behavioural one above, contributes to showing that Rose is somehow different from the others.

In the sixth chapter, which is altogether devoted to Rose, we can read the following material process clauses on the first page of this chapter, that is, page 79:

- At Queen's College Lagos, Rose attempted the entrance to the University College, Ibadan
- and (she) failed
- and (she) attempted the entrance to Ibadan again
- and (she) passed
- She was admitted into Ibadan in 1953
- She graduated
- and (she) went to the University of London for her Diploma in Education
- She returned to Nigeria
- and (she) was appointed as the Women Education officer
- in Ibadan she worked hard...
- and (she) passed her exams making good grades.

These are only some – and not all – of the material process clauses on this page.

Actually, material processes are the most dominant process type on the page and in more than 90% of them, Rose plays the role of Actor. There is a remarkable variation not only of the verbs in which the material processes are encoded, but also of the Circumstance of location: Queen's college in Lagos, University College in Ibandan, University of London... It suggests that Rose takes enough actions for her further success after the secondary school education she has had with the other girls.

On pages 82-83, we can read:

- (she) to leave Queen's and look for another job in Lagos
- she went about her business with great effort
- Rose worked hard
- and in eighteen months she had become a high executive
- she was sent abroad for training
- and she returned full of new ideas and vigour
- Rose was lucky
- She would use her brain and talent
- and so, she used it well
- she moved to Ikoyi, had a secretary
- she would make a success of her life again

These clauses, which include two relationals, do confirm Rose's dynamism, hard work and success. The two relational are "and in eighteen months, she had become a high executive" and "Rose was lucky". The first one is more specifically an Identifying process where "she" (Rose) plays the role of Token, "become" is the process and the Value is "a high executive". Reaching this value means that Rose's efforts are crowned with success. The second one – an attributive one – indicates Rose as a Carrier when the Attribute is "lucky"; this indicates that in terms of taking actions and fighting for her success, Rose has reached her goal. As the comment in the second paragraph of page 83 goes, "If that was not success, what then is success?" However, in the same chapter (chapter 6), there is a number of mental process clauses that we need to look into as well.

Pages 79 and 80 respectively include these mental process clauses:

- Mark meant a lot to Rose
- So, Rose started thinking of Mark seriously

With Rose and Mark in the roles of Sender and Phenomenon, these two cognitive mental process clauses mostly show Rose's mind turned to Mark, a man she loves. The Circumstance of extent "seriously" further suggests that, mentally, she is fully embarked, as it were, towards this man. On page 82 also occur the clauses (and sentences):

- Rose did not hear from Mark
- She even wondered...
- Slowly it began to dawn on her that Mark had jilted her
- She was miserable
- She felt sorry for herself
- She wept
- She shared her sorrow with no one
- To forget and look forward the future
- At other times , she thought of Ernest

Mark plays the role of Phenomenon again in the first clause listed above, in which we have a perceptive subtype of mental process encoded in the verb "hear". Not hearing from Mark makes Rose thoughtful, it makes her ask herself questions as suggests the verb in which the second mental process is encoded, viz "wondered". The third clause "Slowly it began to dawn on her" projects another clause: "that mark had jilted her".

This projection, which means "She slowly began to understand that Mark had definitively left her", is the worst stage of Rose's mental suffering from her missed sentimental relationship with Mark.

The fourth, fifth, sixth and seventh clauses listed above result from the projection I have just explained. From the fourth clause, which is a relational process with Rose in the role of Carrier and "miserable" as the Attribute, if we ask what made her miserable, the

answer is obviously the fact that Rose did not hear from Mark and started to realize, to understand that he had left her down. The other mental process clauses of "feeling sorry for herself" and "sharing her sorrow with no one" are but the outcome of the same mental chaos. So is the behavioural process of weeping, which is even more expressive of the chaos. The double mental process "To forget and look forward to the future" is a mental resolution to gain strength, but the last one ("She thought of Ernest") suggests an enduring mental suffering for Rose as another man (Ernest) takes over the role of Phenomenon. It means she has already lost two lovers.

On page 87, we still have many other mental process clauses. The first one is "Rose saw herself thinking of Olu". Here while Rose remains in the role of Sensor, the role of Phenomenon is taken over by a third man who goes by the name of Olu. Then we have, among others, the following mental process clauses which occur while she is dealing with and even carrying a baby in her womb for Olu:

- Rose started thinking of one-parent family
- She decided to relax and make the best out of it

The one-parent family is Olu's and in "make the best out of it", "it" refers to her relationship with this third lover called Olu.

On page 88, we further have:

- She spent the next days thinking
- Rose kept asking herself, "should I..."
- She decided not to tell him
- Rose tried not to worry

All the processes are cognitive ones. There have hardly been perceptive processes, let alone affective processes. Where a perceptive mental process eventually happens to

occur, for the third time so far, it rather comes with the Circumstance "never": "Rose never saw Olu again". This suggests marital – nay, not even marital but love – failure again. Neither Ernest, nor Mark, nor Olu has become Rose's husband so far, which makes her extremely thoughtful.

As it happens, Ernest appears again in Rose's life. So it has become a kind of vicious circle that she faces. Still worse, in the depth of despair, at the end of a narrative on page 107, she says: "that was the last time I heard about Ernest. No letter, no telephone calls, nothing". She is industrious and successful, as shown above, but she has – and will have – no husband. Mark has deceived her, Olu's wife has interrupted her relationship with Olu, Ernest comes to her, goes away, comes back and eventually disappears from her sight once for all. Poor Rose! Now what about the other girls?

Chapter 4 is devoted to Agnes. On the first page of this chapter, that is, page 52, she plays the role of Actor in the material process clause "Agnes got married". The occurrence of this material process clause means the realization of Agnes' possible marriage that is mentioned in the first extract. On page 54 occur the following material process clauses:

- The bride and the bridegroom went to the vestry
- (The bride and the bridegroom) to sign the book
- The bride and the bridegroom came out hand in hand from the vestry

The joint Actors (Bride and bridegroom) are Agnes and the man she is marrying. The movements they jointly make, here, are part of the wedding march. Meanwhile, when the description of the wedding celebration goes on, we can also read these relational process clauses:

- Agnes looked so miserable on her wedding day (page 52)

-Agnes still looked unhappy (page 54)

-Agnes was now too unhappy (page 56)

These relational processes, where "so miserable", "unhappy" and "too unhappy" are the Attributes while Agnes is the Carrier, suggest that Agnes did not enjoy the celebration.

The second sentence of the first paragraph of page 57 is "Her husband who loved and worshiped her, gave her a free hand to run the home the way she wanted". It includes three affective mental processes encoded in "loved", "worshiped" and "wanted". The first two processes, in which Agnes' husband is the Senser and Agnes herself the Phenomenon, make it clear that Agnes' husband has a high degree of love for her. As a result, we have the material process encoded in "gave" whose Actor is the husband and the Beneficiary is Agnes, suggesting that Agnes' husband's deep love for her prompts him to let her benefit from the latitude to run the household as she likes. The next two sentences of the paragraph consist exclusively of material processes with the husband in the role of Actor, going to work every morning, returning at night, finding everything in order, eating, having a chair taken out for him, sitting on it and breathing the fresh air. So, these material processes indicate his daily movements of going to work and coming back home to rest. Then, what about Agnes herself? Does she enjoy her marital life and content herself with remaining in it?

Page 57 contains the clauses:

- In six months, Agnes had her first child

- She took care of her baby

- She read

- She had registered with Wolsey Hall in England for the AGCE examination

- she did use their home address

- and (she) studied each lesson thoroughly

The process "had" in the first clause encoding the idea of "giving birth to" (and not "possessing" as such), all these clauses are material process clauses and Agnes plays the role of Actor in each of them. Her (first) child also referred to as "her baby", plays the role of Goal in the first two clauses and the four other clauses are related to her own studies. She is especially busy taking care of her child and her studies only. The circumstance of Accompaniment "for the AGCE examination and of Manner "thoroughly" indicate that her attention is rather focused on proceeding her studies to get some degree(s). Even the occurrence of the Circumstance of location of the first clause ("In six months") is quite meaningful. It is repeated with a different figure on page 58: "Within three years of her marriage, she had given her husband three lovely children". It further takes the form of a time clause, leading to the construction of a complex sentence at the beginning of the third paragraph of the page: "Before the results were out, she had her fourth child". One can infer from these precisions that Agnes is in a hurry to be through with maternity so as to devote her time to her studies.

Still on page 57 and page 58 as far as the last clause listed below is concerned), we can read:

1. She was not interested in the job her husband did
2. All she cared about was to see that his meals were ready at the right time
3. Sleeping with her husband was nothing special
4. She felt nothing
5. Sometimes in her relaxed moments, she wondered whether her husband enjoyed sex with her or not.
6. She did not (enjoy sex with her husband) and she did not care

7. All she cared for was her GCE Advanced level which would enable her to get her intermediate Bachelor of Arts degree

N°1 and 2 are sentences that include mental clauses in which she (Agnes) plays the role of Senser. The two sentences amount to "She cared only for her husband's meals, not for his job". She just does her duty of cooking. In n°3, "sleeping with her husband" means making love or having sex with her husband, which is a material process, but not just like any other material process; it encodes the most sacred act between a woman and her husband. If we agree on calling it "the sacred act", then sentence n°3 can be rephrased "The sacred act was nothing special", which is a relational, especially a defining process clause: "The sacred act" is Token and "nothing special" is Value. So, the value of this most sacred joint act with her husband is almost zero for her. That is confirmed in the mental process clause n°4 ("She felt nothing") where she/Agnes is Senser and "nothing" the Phenomenon. The occurrence of the mental processes "wondered", "(not) enjoy" and "not care" in n°5 and 6 constitutes a further confirmation of this idea. It suggests that the conjugal life is in danger. All the mental processes listed so far indicate that Agnes has no affection for her husband, let alone her marital situation as a whole. Sentence n°7 epitomizes the situation, indicating that Agnes' concern is how to get degrees, not how to maintain her marital situation. It is said on page 57 – and reported through n°2 above – that all she cared about was to see that her husband's meals were ready at the right time. Now on page 58, we rather read: "When he (Agnes' husband) refused to allow her [to go to night school to continue her studies], she refused to cook for him".

Page 59 starts with the sentence "That closed the matter". "The matter" refers to Agnes' dispute with her husband who refused to let her go to a night school. "That" refers

to Agnes' father's intervention in her favour as described in the last paragraph of page

58. The next two sentences consist of these clauses:

- Agnes had her way
- She enrolled at the University for evening classes in Yaba
- and there she met... (Ayo Dele)
- and fell in love with Ayo Dele

The first three clauses are material process clauses with Agnes in the role of Actor. The first two clauses show that she carries on her ambition to study while the third one shows Ayo Dele in the role of Goal. The intended meaning of the material process "met" is specified in the last clause, an affective mental process clause with Ayo Dele in the role of Phenomenon and Agnes in the role of Sensor. This suggests that Ayo Dele is the man who will soon become Agnes' second husband. To that purpose, the transition is made with these two sentences (on page 59): "Then one day, Mr Dele asked her whether she would live with him and, without thinking, Agnes said yes ... So Agnes left her [first] husband in a most callous manner".

Now Agnes has a husband with whom there is reciprocal love, and who does allow her to continue her studies. The relational process clause "Ayo Dele was good to Agnes and her children" (on page 60) is meant to show that this new husband does take care of Agnes and her four children. Moreover, the occurrence of the independent clause "you have to go to the university now " projected by the verbal process clause "Ayo Dele told Agnes", proves that the man himself encourages Agnes to further her studies. She takes advantage of that, but unfortunately, Ayo Dele dies suddenly on page 62 (which is the cause of the occurrence of the reiterated behavioral process "Agnes wept and wept" on this page) eventually, by keeping up her ambition and by dint of hard work as well,

Agnes comes up not only with the degree she has worked for, but also with a high-profile job. She also has children but no husband.

Dora plays the role of Actor in most of the material process clauses on the first page of chapter 5 which is fully devoted to her. These clauses include:

- When Dora left school
- she trained as a nurse
- (she) qualified
- (she) worked for a short time
- and (she) married Chris her boyfriend in the Grammar school
- Dora worked as a nurse
- she would do very well
- (she) baking cakes and other delicacies for sale

So, she is shown quite active and also married immediately after her schooling with the other girls. "Nurse" occurs twice in the role of Circumstance, especially Circumstance of role, to show the job she is engaged in. Agnes' husband, Chris, is also participant in an important number of processes on this page, but I choose to focus my analysis on Dora here.

In the fourth – and last – paragraph of page 67, we can rather notice the occurrence of various process types, including verbal and mental ones. Verbal processes occur in:

- thereafter, she told Chris...
- She told her husband...
- It was said that...

In the first two processes, Dora is referred to as "she" to play the role of Sayer while her husband plays the role of Receiver. It suggests that Dora communicates with her husband

Chris, no matter what the communication is about and how it goes on. The two verbal processes project other clauses. The first one projects the mental and material process clauses "that she wanted to set up a bakery". The second one projects the material process "baking" in "she would do very well baking cakes and other delicacies for sale". "Bakery" is the Goal in the first projected material process clause and "baking" is part of the second projected clause. Thus the device of projection helps to reveal Dora's project to tackle another job, which is baking, in lieu of the job of nurse which has been mentioned above.

In addition to the projected mental process "wanted", we have another mental process ("felt") which occurs in "and she felt she was not going to be promoted to a nursing sister even if..." (page 67). These mental processes contribute to describing (part of) Dora's feelings about her position in her present job of nurse and also to announcing (part of) her intentions related to her professional status. Next, on page 68, we can read a lot of material process clauses. Among others:

1. So Dora went on with her plans
2. She bought things for the business
3. (she) quit nursing
4. and (she) started baking cakes and making dough nuts
5. She sent them to be sold in hospital
6. and the business began to grow
7. Soon Dora had to move to new premises
8. Then she started baking bread
9. she bought a van to transport her products
10. Soon they bought a piece of land

11. and (they) started building a house in Chris' home town

12. Dora worked and worked

13. (she) made the money

The role of Actor is played by Dora (regularly referred to as "she") in all these clauses except the sixth and, partially the tenth and the eleventh. There are so many material process clauses (more than 60% of the clauses on this page) because the passage describes how things are going on, say, the movements or even transactions in a physical activity. What activity? The Goal ("her plans") of clause n°1 and the Circumstance of Accompaniment ("for the business") of process n°2 are the answer to this question. "Her plans" refer to Dora's intentions and projects which are mentioned above. "The business" is the baking business which is meant to replace – and has already replaced – her job of nursing. "They" occurring in the role of Actor in clauses n°10 and 11, shows Dora and her husband Chris harmoniously in joint action, enjoying the (beginning of the) result of Dora's initiative and hard work. Dora's work is somehow emphasized and repeated: "Dora had been so busy making money and taking care of her children..." (page 69), "Dora worked hard as usual" (page 71). However, we need to pay a special attention to the mental processes in the last but one paragraph of page 69.

The last but one paragraph of page 69, which is just an eight-line paragraph, contains at least four mental process clauses:

- Chris thought it was a good idea
- but what bothered him so much was...
- he thought about his wife's proposal
- his colleagues, friends and relatives would think of Dora's proposal

Chris, Dora's husband, plays the role of Senser in the first and the third clauses. The Phenomenon in the first clause is the whole of the projected relational "it was a good idea", where "it" refers to Dora's proposal to Chris to resign from his civil service job and join her outright in her business. It is this proposal that is referred to twice again, as Circumstance of matter in the last two clauses. The second clause is part of a complex sentence which means "Having to work for his own wife bothered him". So, the proposal actually bothered him, at least when seen from the angle specified in the whole complex sentence. Having to work for one's own wife is the real cause of the occurrence of all the cognitive mental processes in the passage under analysis. The high rate of occurrence of the cognitive mental processes shows that it is a serious matter that worries Chris as a husband. So does the Circumstance of extent "so much" in the second clause. It suggests that Chris, who enthusiastically enjoys the fruit of his wife's initiative and effort as shown above, is reluctant to work fully for her. Not as an employee anyway. Although it is announced on page 70 that he had other plans, the reason for his reluctance is his complex of superiority over his wife.

The extension of the role of Senser to Chris' colleagues, friends and relatives suggests that this complex of superiority is shared by all men and that the society (encoded in the partial Senser "relatives") is aware of it. This idea is even more openly and strongly expressed in such relational process clauses as the possessive "He owned her" and the identifying ones "she was his wife", "her property was his". Dora seems to submit to this complex by addressing her husband in these terms "you will be the Managing Director and everything. I will do the donkey work". She does work hard though, hoping to submerge her personality. But how far does she succeed in submerging her personality regarding Chris, apart from making a lot of profits from her work and

sharing them with or even – consciously or unconsciously – leaving them to the same Chris? If Chris thinks he owns her, does he recognize and show that he actually owes her a great deal?

On page 70, we can read "Dora almost passed out when she heard the news from Christ". "The news" refers to Chris' decision to go abroad for three years; he has taken the decision for a long time without Dora's knowing, let alone her opinion. On page 72, we can also read "It was later on that she learnt that the house was not only rented out, but sold outright. Dora returned home exhausted, angry and sad". "The house" refers to the one she had jointly built with Chris; Chris has sold it without her knowing. The worst comes when she (Dora) joins Chris who has spent years overseas without communicating any more, neither with Dora nor with their five children. On page 77 and part of page 78, the text contains a large number of material process clauses in which Dora, among three human participants, plays most the role of Actor. Those processes, encoded in such verbs as "took, arrived, rang, waited, opened, brought out, stopped", describe Dora's movements as she has travelled to visit Chris, without notice, in Germany. Her movements have, unfortunately, been vain. "All I can do for you is phone a taxi which will take you to the airport", are Chris' decisive words in dismissing Dora. So, she has lost Chris as a husband, as clearly stated in the last paragraph of chapter 5 on page 78. Now Tunde came into her life. Given the experience she has gone through with Chris, it is quite normal and indispensable that she should seriously consider her relationship with any other man – whether called Tunde or not – before possibly engaging into marriage again; that is one of the topics, if not the most important issue, raised in the second extract from this novel (already examined in the previous chapters).

Let us now have an overview of lexical relations (in *WAD*) and the meaning that they convey or contribute to conveying.

5.3.1.2 Recapitulative overview and interpretation of lexical relations

In my discourse-semantics-based analyses of the extracts from *Women Are Different*, the task of identifying lexical items and showing how they are related to one another to convey meaning has resulted in eight major chains in the first extract (Text 4.1) and four in the second extract (Text 4.2). Most of the topics which those chains indicate are not confined to the extracts; their occurrence can be noticed throughout the whole novel.

The first chain from the first extract indicates education as a topic focus. This topic focus can also be noticed as from the beginning of the novel. On page 1 occur such lexical items as "school" (five times), examination/exam (six times), pass/passed (four times), paper (three times), arithmetic (twice), marks (once)", which does suggest education as a topic focus. In addition, the lexical item "girls" occurs twice on this page, referring to Rose, Agnes and Dora whose names are respectively repeated three times, three times and four times on this same page. One can infer from this, as already intimated in the analysis of the first extract, that girls' education is more specifically at stake, to start with, the three ones named here and, as shown below, a few others to represent girls in general.

On the second page of the novel, I mean on page 2, these lexical items occur again: "paper/papers (three times), psychology (once), school (once), teachers (once), examination (once), essay (once), and they do occur throughout the page, not just in a specific paragraph or passage. So, education is still a topic focus. Here, the lexical item "girl" and its plural form "girls" occur even more: eight times, confirming that girls'

education is focused on. Rose's, Agnes' and Dora's names are respectively repeated five times, four times and twice. This makes it more and more certain that the text is especially about the named girls and that those girls are likely to be the main characters of the novel. Of course, the name Comfort, which occurs for the first time on page 5, is almost as recurrent as Rose, Agnes and Dora from this page on. Suzy, Janet and Mercy are three of the other girls but their names occur only locally on few pages, respectively on pages 11, 32 and 39 for example. The names Chinwe, zizi and Elizabeth occur in the last chapters to represent the new generation of women (and their attitudes), the generation of the children of the girls mentioned since the beginning of the novel.

In the course of the examination taken by the girls right at the beginning, the pair of lexical items "white woman" occurs five times on page 2 and twice on page 3, referring to the same person, the one who invigilates the exam. She is referred to as "she" or "her" as many as seventeen times and twice as "you" (on page 2). Moreover, later after the exam, on page 3, she is the one referred to again as "the English lady" (in the last paragraph of page 3). She represents the colonial administration here during the exam, and she is one of the teachers of the school that the girls are about to attend. So, the tenor relation between the girls and her is "students/teacher" or "students/educator", as is the case between the girls and Miss Hill named in the first extract. The lexical items "white woman" and "English lady" can rightly be linked to the fourth major chain from the first extract and the first chain from the second extract, as these chains indicate colonialism (and cultural matters) as a topic focus. In addition to Miss Hill, whom we already know quite well from the first extract, the white woman is later named in chapter 2 along with other white women in the role of missionaries and teachers: Miss Onu, Miss Okeke and Miss Backhouse. The tenor relation between the girls and all those white "Misses" is

"students/teachers" or "students/educators" - educators who are not local(Nigerian) people but colonists.

Chain 3 of the first extract and chain 2 of the second extract is somewhat alike as they respectively relate to kinship and marital life. These topic foci are noticeable through the occurrence of a certain number of lexical items on various pages. On pages 7, 8,11,12 and 13,all together, we can read "aunt (once), uncle (once), (step-)mother (five times), relation-meaning relative or kinsman (three times),cousin (once), married/marriage (eight times), spinsterhood (once),brothers (twice), sisters (twice),parents (once)! This suggests that family relationships and marriage are somehow at stake in this part of the novel.

On pages 52 through 55,we can also read the lexical items "wedding (seven times), relations (once), mother/step-mother (four times), marry/married/marriage (fourteen times), family (once), husband(s) (seven times), daughter(s) (five times),father (once),bride(groom) (five times),pregnant (three times)...""Wedding" being the celebration of a marriage, if we consider both lexical items as almost synonymous, it can be said that they occur twenty-one times. This is a very high rate of occurrence, indicating that the pages under analysis, here, are indeed about a marriage celebration. It takes family members, relatives and friends to attend such a celebration, which accounts for the occurrence of the other family-related lexical items listed above. Thus until the end of the novel, there is very often a focus on marriage and family matters. The lexical item "marry" and its other forms "married/marriage" even occur on more than sixty pages:26,29,41,42,58,59,67,81,87,99,106,107,115,123,124,to list but a few.

Let us now have a look into interpersonal meaning that can be inferred from the various analyses in this novel

5.3.2 Generalisation and interpretation of the interpersonal

meaning-related findings

5.3.2.1 Recapitulative overview and interpretation of Mood patterns

By looking into Mood patterns in *Women Are Different* (beyond the extracts), one can notice that the book includes all the three types of Mood (declarative, interrogative and imperative). There are only declarative clauses on page 1 and this declarative Mood is used to provide the direct narrative from the author. The very first clause "They came to the school on the very first day", in which "they" refers to the main characters, is one instance of what I call direct narrative or information from the author to / for the reader. The declarative Mood in the whole novel includes such direct information from the author and information in the form of statements made by the characters, say, participants addressing one another, such as "You never can tell", said Dora (page 3).

The occurrence of the interrogative Mood (like "Can you hear me?" on page 2) and the imperative Mood (like "Come in, Rose" on page 11) indicates interaction, information exchange among participants. On page 11, for example, the imperative and interrogative Moods are quite noticeable:

- Come in, Rose
- Are your father, brothers and sisters well?
- Sit down, child
- Take this
- Use it
- Didn't Suzy tell you?
- Here, take this

It is an indication of a dialogue. Indeed, the dialogue is held here by Rose and Miss Hill. The vocative adjuncts "Rose" in "Come in, Rose" and "child" in "Sit down, child", which refer to the same addressee, suggest a degree of affection for that addressee.

On page 40, we do have a lot of interrogative Mood, but it consists of questions that one person asks herself, and not to another interlocutor. The questions are as many as ten on the same page:

- What kind of children were they going to be?
- What kind of world were they going to work in?
- A hostile world?
- Were they going to remember all the Christian teachings?
- Were they going to be greedy and undignified in manner?
- What kind of women would they be?
- Were they going out into the world to contribute to the upliftment of mankind?
- Or were they going to be selfish and self-seeking?
- Was it not time for her to go back to her home and ... education Nigerian women?
- How long were they going to hold on to power in Nigeria?
- All these self-questions, as it were, are about the students of ACMGS, including

the four girls, that is, the three musketeers and Comfort. I have intentionally chosen to display all the questions instead of picking only a few of them. The set of questions itself looks-and somehow sounds-poetic. In fact, Miss Hill is musing on the future of girls she has trained. That the questions, so many questions, are asked one after the other by one person to oneself about an individual's or group of individuals' future suggests that the person has a high degree of concern for the individual(s) in question.

Almost the same type of interrogative Mood (as on page 40) occurs remarkably on page 62. There is no interaction on the page but there are questions, as many as eight, making more than 30% of the clauses in the paragraph where they occur. Three of the eight interrogatives are:

-Where would she go?

-Was she not being punished for deserting her husband?

-Was she not being punished for being over-ambitious?

The questions are about Agnes, referred to as "she" – or "her", as the case may be – in every clause. They are questions that Agnes is asking herself, but the pronouns "she/her" are used instead of "I/me" because the author is reporting them somehow (to the reader). The series of questions shows Agnes in deep thought about her life after her second husband Ayo Dele's death.

The imperative Mood occurs once on page 73 ("keep quite", shouted Dora) and the interrogative Mood five times, the first time in "why did Chris behave in this way he did?" The imperative Mood related to communication between Dora and her children whereas the interrogative Mood suggests her indignation at Chris' attitude. She can't help asking herself questions about his behaviour. It is also noteworthy that on this page "Mama" occurs twice as a vocative adjunct, when Dora's children address her. This is an affective involvement as well. On page 78, the imperative Mood rather occurs twice with "God" as a vocative adjunct. The speaker is overwhelmed with the tough situation she is going through, so she resorts to God. We can find a deal of interrogative Mood on this page as a participant, namely Dora, asks herself various questions again about her husband Chris: "What happened to Chris in London and Hamburg? What went wrong with Chris? And the German lady? Was she Chris' wife or concubine or what? ... And

thus she asks herself as many as eight questions without any answer. This suggests, once again, a wife's deep concern about her husband's attitude(s) as already intimated above.

The questions that people ask themselves, in other words the reflexive interrogative mood – if I am allowed to call them so – occur on pages 92, 93 and 95 too, especially on page 93. On page 92, we have "What was I to do?" that is Ernest, when telling Dora about his hard experience overseas. And the question is not expected to be answered by the addressee. So, it is indeed an instance of what I call reflexive interrogative Mood. There are at least eleven reflexive interrogatives on page 93. Two of them are "Was it all planned?" and "Why was my friend not helpful...?" Instead of being answered, they rather contribute to negotiating the addressee's attention, her affection, her sympathy. The other such interrogative on page 95 is "Was she prepared to give him another chance?", "she" referring to Dora. In addition to that one is "Can I see you again tomorrow?" This last question is an interactive interrogative (as opposed to reflexive interrogative). It expresses the addresser's (Ernest's) desire to meet the addressee (Dora) and an answer is expected.

Page 96 shows four imperative clauses:

- Please listen to me carefully
- Please don't say no
- Go back to London
- Let's have an open mind...

The first two imperatives include the modulation "please" which suggests that the power is possibly unequal between the interactants. The addressee (Dora) does have a higher power. Indeed we can see that the last two imperatives uttered by the addressee (now the addresser) have no modulation. It is the first time – or one of the rare occasions when – a

male participant in the position of addresser shows such an attitude toward a female one. That is predictable as Ernest (on pages 92 through 96) is not only (re)courting Dora but also asking her a special favour which would consist in looking after his mother. The occurrence of vocative adjuncts is also very expressive of interpersonal relations throughout these pages, and others throughout the novel of course. So, let us have a closer look into those vocative adjuncts.

A vocative adjunct has occurred for the first time in this novel on page 3, in the polar interrogative "And didn't I tell you that you were crying for nothing that day, Rose?" Next, we have three on page 11 ("Rose" and "child", repeated), which I have already pointed out and briefly accounted for above along with the two ones on page 73 ("Mama", repeated in two successive clauses). On page 29, "Rose" occurs again as a vocative adjunct, in "Look, Rose, when Ernest goes...", when the speaker is Comfort. In the course of the same conversation, on the next page, I mean page 30, we can rather find "Comfort" as a vocative adjunct, this time with Rose in the role of addresser. So, there is reciprocal use of vocative adjuncts between these two participants. The reciprocal use of vocatives can be noticed on many other pages throughout the novel.

The (other) page where the reciprocal use of vocative adjuncts occur noticeably include 112, 116 and 123, to enumerate but a few. On page 112, we have:

- I understand you, Rose

- Agnes, good

On page 116, we can read:

- Exactly, Rose, don't be daft

- You are dam right, Comfort

- Rose, you have been a romantic girl since...

The clauses of interest on page 123 are:

- Rose, I should have come...
- Rose, we can organize...
- Agnes, what has come over you?

We can notice that it is the names of the four girls, I mean the three musketeers and Agnes, which are reciprocally used as vocative adjuncts in all the listed clauses. It suggests equal power, frequent contact and, to some extent, affective involvement among them. I still deem it useful to go into a few more details by going through pages.

Vocative adjuncts occur on page 31 as follows:

- Good night, girls
- Good night, Miss Hill
- Sleep well, Miss Hill
- "Laru ofuma", Miss Hill
- Thank you, Miss Hill

Apparently, there is reciprocal use of vocative adjuncts but we can clearly see that people's names are not called. "The girls" refers to the students in the dormitory, including the three musketeers and Comfort. Miss Hill can call their names, but the vocative "girls" is a kind of collective vocative. They call her Miss Hill because that is what everyone calls her, whether as their teacher or an authority of their school, otherwise they would call her "Madame". Here, the collective vocative "girl" suggests an informal tenor. Although the repetition of the vocative "Miss Hill" could suggest a formal tenor and unequal power, here it rather seems to evoke a teasing relationship between the girls and their mother / educator, not strictly between students and their teacher.

On page 56, we can read:

- Mama, I have to serve those over there

- Cecilia, I thought you invited us to...

- Don't worry, Mama Emeka

In the third clause, where the addressee is being consoled or assured about a situation that may worry her, the use of the vocative adjunct contributes to the effect of calming her down. It suggests high affective involvement, at least from the part of the addressee. Such use of a vocative adjunct, exactly with the clause "Don' worry", occurs on page 110 too: "Don't worry, Dora, all will be well". In fact, Dora is alone with the speaker when she is addressed. So, the addresser could actually do without calling her name. The name is called, as a vocative adjunct, however, to help exteriorize the addresser's friendliness, her spirit of closeness and sympathy.

When Agnes has paid a quick visit to her former husband, their short talk includes these clauses:

- Papa Amena, I am Amena's mother

- Sit down, my wayward wife

- Sit down, child

Agnes is his former wife. What does he mean by "my wayward wife"? Agnes is not a child but he calls her "child" by telling her to sit down. The vocative adjuncts in the second and third clauses suggest that Agnes' husband intends to establish a teasing atmosphere. It would be a good atmosphere if it worked.

Unfortunately, it is not reciprocal and it fails; Agnes has not agreed to it, especially given the topics her interlocutor has tackled and the way he has tackled them.

On page 77, the name "Chris" occurs as many as four times as a vocative adjunct:

- Chris, it is Dora

- I want you, Chris

- But Chris, I wrote you

- Chris, I have waited these years

The same addresser uses the vocative several times within a short time of exchange. There is no reciprocal use of vocative adjuncts. It usually happens so in claiming or asking for a service, expressing one's indignation about some attitude(s) of the addressee (meaning strong disapproval), or, on the other hand, admiration. Here, there is no admiration; on the contrary, Dora seeks to be duly received by Chris but in vain. So, the recurrence of the vocative adjunct suggests indignation and insistence on having the addressee change his mind and attitude. In fact, how can a man not recognize his own wife with whom he has lived for years, who has not physically changed, on the plea of being away from her for just a few (less than ten) years, if it is not sheer pretence? Even when Chris eventually has to admit his recognition of Dora, he still keeps a distant position by asking what she wants. It is no wonder that Dora is very frustrated, for Chris' attitude of betrayer is no more veiled at all.

Rose and Janet are former school mates. So, it is quite normal or at least understandable that they should call each other by their first names; that is what happens on page 84, causing the occurrence of the name of Janet as a vocative adjunct three times, and the name of Rose once:

- Janet, welcome to Lagos

- Rose, please ask your secretary to...

- But Janet, today is Tuesday.

Thus, the reciprocal use of vocative adjuncts on this page contributes to indicating equal power and high affective involvement between the two participants, two former

classmates who meet after some years when they are grown-ups. In this respect, we can also find Rose and Ernest engaged in a lengthy talk on pages 92 through 96. Then occur the clauses or sentences:

1. You must forgive my awkwardness, Rose (page 92)
2. To cut a long story short, Rose, I got... (Page 93)
3. Life was tough, Rose (page 94)
4. She was really a year old then, Rose (page 95)
5. Rose, please don't put me off (page 95)

All the five clauses numbered above occur in a face-to-face talk, and the participants could actually do without vocative adjuncts. However, Ernest, in his very long talk, calls his host and addressee Rose's name from time to time to negotiate her attention. In addition, in n°1 the vocative adjunct reinforces the act of beseeching and it may even bribe the addresser into giving in and forgiving the addresser indeed. Likewise, in n°5, the vocative adjunct is likely to have the same effect as the modulation "please" which occurs in the same imperative Mood clause.

- On pages 119-120, there are at least seven clauses with vocative adjuncts:

- Oh Tinu, what a day! Has anyone...

- No, madame; Tinu replied

- No, madame; the work men were...

- Whose bright idea was it, Tinu?

- No, madame. It was decided at the meeting...

- why, Tinu, what is wrong?

- I am sorry, madame

Here, the conversation is quite formal, all the more as it is held by a secretary and her boss at the office and about matters related to their job. The regular and frequent occurrence of the vocative adjuncts "Tinu" (the name of the secretary) and "Madame" (referring to the boss) strongly suggests a formal tenor and unequal power. By contrast, the letter on page 124 starts with "My Dear Rose" for the initial greeting, its body directly starts with the name Dora used as a vocative adjunct, and toward the end we can also read "But Dora, one has to believe...". Dora, who is called "Madame" on pages 119-120 as shown above, is plainly addressed as Dora in this letter, not only in the greeting formula but also in the body of the letter. The use of the vocative adjunct contributes to negotiating the addressee's attention as it does in some talks already mentioned in this section. Meanwhile, it clearly suggests that the tenor in the letter is an informal one.

More examples of the occurrence and the function of vocative adjuncts can be found on many other pages but at this stage, I deem it relevant to go through the conversational structures.

5.3.2.2 Recapitulative overview and interpretation of conversational structures

In addition to my analysis of the conversational structures in the extracts - actually carried out in the excerpt only, now as far as the whole novel (*WAD*) is concerned, page 11 is the first of the pages that I deem most worth analyzing in this section. The two speakers in the conversation which occurs on this page are Miss Hill and Rose. By calling "Miss Hill 1" what Miss Hill has said in her first turn of speech and "Miss Hill 2" what she has said in her second turn, and accordingly doing the same thing for every participant in each conversation under analysis, I epitomize the conversation on page 11 as follows:

- Miss Hill 1: Come in, Rose. I know you should be at prep now, but you must have something important to say. Are your father, brothers and sisters well?

- Rose: I ... I ... am ... blee ... ding ... Miss Hill...

- Miss Hill 2: Sit down, child. + ... (From "Take this" to "Here, take this")

Miss Hill 1 consists of a Command, a Statement and a Question, which are meant to put the visitor – I mean the other participant, who is Rose – at ease. Rose gives the Answer directly, though with a stammer due to her worry about the issue that has brought her into Miss Hill's office. Miss Hill's second turn of speech includes four Commands: "Sit down, child. Take this...Don't worry... Here, take this". Thus she provides the solution to Rose's problem (by giving her some tablets). It also includes one Incidental Question and five Statements which are all meant to further put the interlocutor at ease, assure her that her problem is really going to be solved. This conversation, similar to one between a doctor and a patient, suggests a somehow formal tenor, unequal power and high affective involvement.

On pages 29 and 30 runs a long conversation between Comfort and Rose:

Comfort 1: Who told you ...of course Agnes?

Rose 1: But how do you know?

Comfort 2: Very easy. Have youlife on it.

Rose 2: How did you know?

Comfort 3: I know by intuition. I watch ...what is happening.

Rose 3: You know ...school, Comfort.

Comfort 4: Not quite. I have ...but I knew.

Rose 4: What then ...leaving school?

Comfort 5: Get a job,...leave him

Rose 5: If he does not make what?

Comfort 6: I am not going ...on the move.

Rose 6: You are ...for money then?

Comfort 7: Who doesn't? My mother did.

Rose 7: You are not...love then?

Comfort 8: Love?...Love my foot.

Rose 8: What are you doing ...in way?

Comfort 9: In what way?

Rose 9: I mean to ...

Comfort 1 consists of a who- Question, a short appeal ("Look, Rose") and a lengthy series of Statements which include an in-between Command. The who- Question is not to be answered with a person's name. It rather means "[I am sure] you are not going to do all these things you are planning. So, it is a kind of challenge upon the addressee; Comfort wouldn't put such a question (this way) to an interlocutor with whom she has no frequent contact and/or whose power is higher than hers. Neither would she address the short appeal ("Look" + interlocutor's name) to that interlocutor. The type of question, the way the question is put, and the short appeal "Look" show that Rose has to do with somebody whose power is either less or equal to hers. So does the lengthy explanatory series of Statements that follow the short appeal and which has actually not been asked for by the interlocutor. The question in Rose 1 sounds too dry, especially with "But" at the beginning. Rose would surely not address the question this way to an addressee she is not familiar with, let alone an addressee whose power is higher than hers. Thus the very first sequence (Comfort 1 + Rose 1) shows that there is equal power and, somehow, frequent contact between the two participants.

Comfort 2, which is supposed to be the answer to the question "But how do you know?", includes the elliptical Statement "Very easy", a Question and three full Statements. The use of the ellipsis suggests an informal tenor. Back at the end of page 9 we can read a lesson taught to Rose by Miss Hill about not using elliptical statements when talking with her: "Rose, you reply with a sentence. When I ask you how much money you have, you say "I have ten shillings". The reason, in fact, is that elliptical statements are a feature of informal tenor. Here, in Comfort 2, the last Statement "I can bet my life on it" is a way of swearing. Where the tenor relation is formal, Comfort 2 could be reduced to "I know (it/that) by seeing, in her album, a photograph of a man she pretends to be her uncle but who is rather her fiancée".

Rose 3 is more than just a statement; it is a comment that is meant to tease Comfort. Rose has said what she has said in this statement just in order to see Comfort's reaction, to hear what Comfort would say next for a preply. So, this Statement suggests a teasing tenor relationship. As we read on and come to the Question "What then is your plan on leaving school?" (Rose 4), we notice that the provided Answer looks like a series of Commands: "Get a job, work two or three years, hook a man ..." (Comfort 5). Here again occurs a set of incomplete clauses which indicate an informal tenor. Otherwise Comfort 5 would start with "I will get a job" and continue with "I will have three or four children" or "I consider getting a job, having three or four children..."

Rose 6 and Rose 7 are Questions but, syntactically, they are formulated like Statements and, as far as their written form is concerned; only the punctuation (the question mark) helps to distinguish them from real statements. As a feature of oral communication, this contributes to making the text chatty and it does add to the impression of an informal tenor as well. It is noteworthy that the Answers to these two

questions are Other Questions, respectively "Who doesn't?" (Comfort7) and "Love?" (Comfort8). Moreover, the two questions which occur in the place of answers are elliptical ones. Yet they are not requests of clarification, they are not what Egging calls tracking. Instead, they are a kind of ironical disclaimer which reinforces the characteristics of frequent contact, equal power and informal tenor in the text. Besides, Comfort 8 ends with such a colloquial interjection which is not likely to occur in a formal context. Further reading reveals, on page 30, that the participants often interrupt each other; at least Comfort often interrupts Rose. One can also notice, throughout the whole conversation, that Rose asks Comfort tricky questions and the latter is eager to answer them with a lot of additional unasked-for information, which contributes to delaying the talk.

I have just gone through the conversational structure of two passages which are not part of the extracts. The first one suggests a formal tenor (Teacher/Student) whereas the second one shows an informal tenor (among fellow students who have been friends for an arguably long time). There are many passages in *Women Are Different* whose conversational structure is worth studying so as to complete the analysis of the extracts, but the structures are quite similar. Should I continue the analyses, I would show that the conversations on pages 32 through 34 (among Rose, Agnes, Dora and then Janet and other students), 41 and 42 (among Comfort, Dora and Agnes), 77 (between Chris and Dora, which would rightly be called "Chris versus Dora"), 112 and 113 (among Rose, Agnes and Dora) and 123 (between Rose and Agnes), for instance, are all texts of informal tenor with only slight differences. By contrast, the conversation on page 119 (between Rose as an Executive officer and Tinu as her secretary) is rather formal.

Thus the overview of the texts in *WAD* confirms that the main concern in this novel includes women's education as from their age of schooling, the missionaries' contribution to this education, women's marital status and their possible emergence in a modern African society. In terms of interpersonal meaning, the novel focuses on the relationships / interaction among them and their lovers as they badly need reliable husbands.

5.4 Summary

The features of both experiential and interpersonal meanings identified in all the extracts and analysed in the previous chapters have been recalled in different subsections in this chapter. Then I have sought to check whether – and how much or how often – those features do occur throughout the novels under study; such occurrence or recurrence in the whole novels is what I have called consistency. Checking the extent of consistency of each feature has served to make sure that the interpretations are valid for all the literary works under consideration: first *Efuru*, then *Idu*, finally *Women Are Different*. Thus, it has been realized that the field of discourse, which relates to the ideational or experiential meaning, includes, among others, women's occupation, especially household chores (as far as *Efuru* and *Idu* are concerned), trade, their marital living conditions, their formal education and their fight to emerge in an African modern society (as is mostly the case in *Women Are Different*). So they are shown much more active than men. The tenor of discourse, which relates to the interpersonal meaning, includes much more informal than formal tenor. It shows, among others, women who badly need affection from their husbands. They get enough affection mostly from their female neighbours. More often than not, there is frequent contact, equal power and high affective involvement among them but not with their husbands or lovers. In this respect, the novels under study may be

rated as an invitation for men to be more mindful, honest and helpful (as lovers or husbands) to women.

GENERAL CONCLUSION

As early as the 1970s, Sub-Saharan African women writers started playing a part in the world of literature. I have listed, in the general introduction, a number of Anglophone African women writers, by starting with the Nigerian Flora Nwapa and the Kenyan Grace Ogot, whose respective first novels *Efuru* and *The Promised Land* were first published in 1966. To date, so numerous are women writers and abundant and relevant is their literary production that we can hardly do without them when it comes to contemporary African literature. Meant to shed some light on the effect of one of those womenwriters' production on African literature, my research work has consisted in investigating language functions in Flora Nwapa's fiction. I have chosen to focus on three of her novels, namely *Efuru*, *Idu* and *Women Are Different*. This five-chapter dissertation has begun (in chapter 1) with a literature review that has consisted of two stages: on the one hand, a description of the main linguistic Schools and, on the other hand, a selective account of investigations based on the application of linguistics to literature. The theoretical framework, that is, Systemic Functional Linguistics, has also been elaborated on in the first chapter. Having previously selected two extracts per novel, I have carried out various analyses of the extracts through chapters two, three and four before eventually providing an overall analysis and interpretation of meanings in chapter five.

So, the first chapter has consisted of two main sections: 1.1, devoted to the literature review and 1.2, devoted to the theoretical framework. In section 1.1, the background of modern linguistics has been investigated. The investigation has been both diachronic and synchronic. Diachronically, it has been an inquiry into the evolution of linguistics since the early times when it used to focus on phonological items up to recent

dates when it reached a great deal of diversification including the systemic functional approach. Synchronically, it has been an overview of linguistic Schools that originated in various places, especially Russia, America and Britain. Above all, emphasis has been laid on the fact that Saussure is the "father" of modern linguistics. As for the account of selected works of application of linguistics to literature which has followed the investigation of linguistic schools, it has served to show the paved way for the research work that I have carried out.

In section 1.2 entitled "Theoretical framework", the main concepts related to the theory at stake have been clarified. Systemic Functional Linguistics, also simply referred to as Systemic Linguistics (whose major proponent to date is M. A. K. Halliday) is the theory that I have applied. Therefore, after a look into the genesis of that theory, the conceptual relationship among language, ideology and context has been explored. Next, I have recalled, through illustrative though isolated and almost contextless practical examples, how the analysis of ideational or experiential, interpersonal and textual meanings is traditionally done. Of course, regarding the proponents of Systemic Linguistics, it has been specified that around Halliday, other linguists such as Suzanne Eggins, Ruqaiya Hasan, Roger Fowler, Christian Matthiessen, Jim Martin have worked on this branch of linguistics; the analytical part of this dissertation has drawn on works by most of them. The topic of my investigation having been formulated "An inquiry into the impact of contextual features on ideational and interpersonal meanings in Flora Nwapa's selected novels", I have indeed focused on experiential and interpersonal meanings by looking almost exclusively into the Field and the Tenor without dwelling on the Mode. Hence, by alternatively and accordingly using the quantitative and the qualitative

methodologies of research as announced earlier, I have come up with the results that are critically recapitulated here.

First, it is noteworthy that men participants are outnumbered by women in the processes that make up the texts of the novels under study. Considering the importance of their roles in *Efuru*, it is noticed that there are about twenty (20) women participants, including: Efuru, Ossai (Efuru's mother-in-law as she is married to Adizua), Ajanupu (Ossai's senior sister, always providing any necessary assistance to Efuru), Ogea (Efuru's adoptive daughter), Nwabata (Ogea's mother), Omirima (a woman who has the reputation of being a gossip), Amede (Efuru's mother-in-law as she is married to Gilbert), Ogonim (Efuru's baby-girl when she is still married to Adizua), Nwasobi (a neighbour) and young girls like Njeri, Nnona, Eneke... Meanwhile, there are hardly more than ten (10) men participants, including Adizua (Efuru's first husband), Gilbert (also called Eneberi, Efuru's second husband after her separation from Adizua), Nwashike Ogene (Efuru's father), Nwosu (Ogea's father), Difu (a doctor, a relative and friend to Efuru), the Dibia (who has "helped" Efuru with sacrifices so that she could get pregnant).

In *Idu* also, there are about twenty (20) women participants, namely: Idu Anamadi (Idu's young sister), Ogbenyanu (Ishiodu's wife), Nwasobi (Idu's friend), Uzoechi (another friend of Idu's), Onyemuru (an elderly woman who is a gossip), Ojiugo (Idu's friend and Amarajeme's wife), Ogwagara (Ojiugo's friend), and other participants like Nwabata, Nwaru, Uzoka, Uberife... Yet there are only ten (10) men participants or so: Adiewere (Idu's husband), Ishiodu Adiewere's young brother), Ijoma (Idu and Adiewere's baby boy), Amarajeme (the man who has been left by his wife Ojiugo), Okeke (Idu's trade friend), Okorie (Idu's trade friend too), Obukodi (the man Ojiugo has left Amrajeme for)...

As far as *Women Are Different* is concerned, it has almost the same number of men and women participants - between fifteen (15) and twenty (20) - but any reader will admit that women are outstandingly the major characters. Women interactants include: Dora, Rose, Ages and Comfort (who can be considered as the four main participants), Miss Hill (the head missionary teacher in the school that the four girls attend), Miss Backhouse and Miss Onu (two other missionary teachers), Miss Okeke (a black - Ibo - woman teacher who works with the missionaries), Janet, Susy and Mercy (other school girls), Chinwe (Dora's daughter), Zizi (for Elizabeth, Agnes' daughter)... The men include Chris (Dora's husband who has left her to go overseas), Tunde (the man who has "come into Dora's life" after she has divorced Chris), Ernest (Rose's first lover), Mark (the man who has pretended to marry Rose but left her hardly after the marriage), Olu (a businessman who has dated Rose), Mr Egemba (Agnes' first husband), Mr Ayo Dele (Agnes' second husband as she has left Mr Egemba), Dr Oyele (Comfort's husband), Mazi Ojike (an intellectual guardian of the Ibo culture)...

Thus, in each of the three novels, the number of women participants in the various processes is higher than the number of men participants (although the difference is not quite remarkable in *Women Are Different*). In other words, these novels are more crowded, as it were, with female characters than with male ones. This may be a reason for stating that the works of fiction in question are "worlds of women", which is many literary critics' opinion about Nwapa's works of fiction in general. In addition, the titles *Efuru* and *Iduare* women's names and the other title *Women Are Different* starts with the lexical item "women". At first sight, such titles may indeed suggest a female-dominant characterization. However, beyond the titles and the respective numbers of women and men (characters), the most important thing, as far as the method of investigation I have

used is concerned, is the answer to the key question "Who does what to whom under what circumstances?", the technical question "WHO, WHAT, and How/ When/ Where...?", that is, the topics, the participants' roles and attitudes, and the circumstances. Therefore, the roles and attitudes integrated with the topics are recapitulated below.

The most patent and striking outcome of my analysis of material processes in the first extract from *Efuru* is Efuru's being remarkably active while Adizua is not. The overall analysis which has taken me beyond the extracts has not revealed the contrary (I mean Adizua being more active than Efuru, or Efuru being flatly inactive while Adizua is active). Instead, from the first extract to the second one and from the second one to the whole novel, one can see Efuru more and more active both as a wife and as a full member of her community. Meanwhile, not only is Adizua hardly active but he is also eventually nowhere to be seen. He has just been forgotten about after some awkward actions where he has been "honoured" to play the role of Actor. What use, then, is it to let him appear as if he were an important Actor right from the beginning of the novel? From the facts I have just evoked, a possible answer is that he is meant to embody inactive and awkward men, inactive and awkward husbands, men who are not only passive but also almost always awkward in their few attempts to act. So, through Adizua as a prototype character, men's passivity or quasi-inactivity and their awkwardness can be rated as an important topic, that is part of the field, say, the experiential meaning in *Efuru*.

In the first extract from *Idu* and on many pages throughout the novel, many material process clauses have been identified in which Idu plays the role of Actor and her husband Adiewere the role of Beneficiary. These roles are all the more necessary since Adiewere reappears, right from the very first page of the novel, as a sick person to be taken care of. Thus he is dependent upon his wife, Idu, though they do take and enjoy

joint actions as a couple, which I have shown in the analysis of the extract. His young brother Ishiodu is known and frequently referred to as a good-for-nothing, a stupid one, a broken one as said on page 71, a coward, a lazy one who does nothing, a husband who is always quarrelling with his wife, and so forth. To a great extent, Ishiodu and Adizua are alike, if only to epitomize a certain number of bad values. Amarajeme, who happens to be among the few active men characters, is said to be nothing, not to be a man, meaning he is impotent. For this reason, he loses his wife and, as a result, he hangs himself. So, here in *Idu* again, just as in *Efuru*, men characters are meant to embody bad values.

In *Women Are Different*, through the relational process clauses, no matter how generous Mr Egemba is - and it is a pity that "in our [Nigerian] society, once you are generous, you are a good man" - , he is actually not depicted as a good man. Chris is portrayed as a civil servant who takes bribes and seeks to be rich without really working for it, a person who makes no efforts to get a higher degree, a man all the Christian teachings in the Grammar School have not influenced in any way. He does so many bad things to deceive Dora and eventually leaves her with five children to go abroad where he gets married again. What a man! Mark has taken the whole of Rose's savings while preparing to go and study at Harvard. It should be somehow paid back later when Rose joins him there as his wife to further her studies too, but unfortunately, he never writes back to her; he has deceived her. Ernest's life is a mess. He unwillingly impregnates a white girl without being able to marry her nor to keep and support the baby. As a lover, he seems not to know what he exactly wants from Rose. He ends up dealing with trafficking in hemp and dangerous drugs, a bad or at least illegal, forbidden job, which leads to his arrestation. So, almost all the men characters in *Women Are Different* are

associated with bad values too, including corruption and irresponsibility, especially playing tricks on women.

Whether in *Efuru*, in *Idu* or in *Women Are Different*, we can retain that the role relationship between husbands and wives or Men Lovers and Women is a most important aspect of the Tenor. Men's failure to be good husbands or lovers and reliable individuals is, to a great extent, part of the Field. That contributes to accounting for the projection of men's negative image(s) throughout the novels. As far as women are concerned,...

Efuru has been shown, through the analysis of Transitivity patterns, as a very active woman not only in the extracts that have been studied but also throughout the novel. Ajanupu is also very active; no doubt the most dynamic of all the women participants in *Efuru*. Other women characters, including the young girl Ogea, are quite active as well. I have also shown that in *Idu*, Iduis active in the extracts and beyond the extracts as well. In addition many other women such as Uzoechi and Nwasobi are actively present, as it were, in the whole novel, much more than men. In *Women Are Different*, women participants' activeness is even more remarkable. Most of them are associated with hard work, starting with the three musketeers. They are especially associated with hard work, in addition to their various movements.

Industrious and successful, most women characters are in Nwapa's novels as reiterated in the above paragraph. Their ways of getting successful and achieving great things differ, however, from one another. Dora has succeeded as a businesswoman and not in office work. Having further pushed hard in their studies to get higher degrees, Rose and Agnes have rather succeeded as high executives. It is no wonder that Dora refers to Rose as "the bookish one" and to herself as "a trader more or less" (page 104). So, there have been differences among the four girls during their school years, as I have tried to

show in the course of my analysis, and in their adulthood we can still see very clear differences among them. The title *Women Are Different*, meaning women are different from one another, derives no doubt from this fact. The difference among women is even evoked somewhere in *Idu*, that is, years before *Women Are Different* is published: "Yes, we women, but not all the women are the same".

Notwithstanding their differences, my linguistic analyses confirm that women's image is projected positively in Nwapa's novels as Nnaemeka, among other literary critics, put it. Their almost hectic movements, dynamism and hard work that are pointed out and crowned with success and fulfillment suggest women's empowerment as a main topic in the three works of fiction under study. If "empowerment" seems too broad a concept, what I exactly mean is women's financial independence, which does directly contribute to their emancipation. As a matter of fact, financial independence - and, as a consequence, a degree of emancipation - can be noticed in *Efuru*, then more in *Idu*, and then even more in the women characters in *Women Are Different*. Given the way they are involved and the roles they play in material and relational process clauses and in the conversational structure of the texts, the generation of the three musketeers can indeed be rated as emancipated or committed emancipation-seeking women. The new generation, represented by Chinwe (Dora's daughter) and Elizabeth (Agnes' daughter), seems to be even over-emancipated, with questionable moral values and material fulfillment.

I have pointed to *Efuru*, as it were, deeply thoughtful in Text 2.1, as she plays the role of Sensor in most mental processes. Going through the novel as far as necessary and paying attention to the occurrence of the cognitive mental processes to see who/what is in the role of Sensor and in the role of Phenomenon (and, as the case may be, in the role of Circumstance), I have noticed - and shown that Adizua's behaviour as a husband is the

phenomenon that gives Efuru so much mental work, in other words, what makes her overly thoughtful. So, her husband's awkward attitude is the main cause of her thoughtfulness. My analyses have also shown that conjugal status and his attitude too are the main cause of Efuru's thoughtfulness. Thus a wife's concern about her conjugal life, as far as it depends on her husband, is an essential topic, say, an important part of the Field in *Efuru*.

Neither of the two extracts from *Idu* focuses on Idu as such. However, taking the whole novel into account, it has been demonstrated that Idu plays the role of Senser in an important number of mental process clauses where the role of Phenomenon is related to her husband Adiewere, especially to his health in most cases. This confirms her high degree of concern about her husband's health as earlier shown in material process analysis. We can also see Ogbenyanu concerned and always complaining about her husband Ishiodu's weird attitude and acts, Nwabata often worried about her husband Nwosu's plight and health as well. Wives' concern about their husbands' attitudes or health can, therefore, be said to be a major topic that is fully part of the Field in *Idu*.

I have shown, through the analysis of a large number of mental process clauses from *Women Are Different* that Rose suffers a lot from her wasted sentimental relationship with her successively missed lovers. She is miserable for not having any husband, although she tries to console and cheer up herself by wondering why she should worry so much because she is single. Dora is also thoughtful about Chris' attitude, especially when he has refused to receive her in Germany. Agnes is confronted to her husband's refusal to let her attend night school and, later on, to her second husband Ayo Dele's sudden death. Thus, in the three novels, women's deep concern about their husbands' awkward attitudes, or their need to have any husband at all, is a major topic.

In *Efuru*, *Idu* and *Women Are Different*, marriage and motherhood are also important parts of the Field. This has been shown through the analysis of transitivity patterns of the experiential meaning and by looking into lexical relations as well. Each woman at the age of marriage thinks a lot about that. In addition, the use of the stream and household chores (like cooking and washing) have been pointed out in the course of my analyses as important topics in *Efuru* and *Idu*. They are somehow part of the Field in these two novels set in rural areas, but not in *Women Are Different*. That is one of the few differences (related to experiential meaning) between *Efuru* and *Idu* on the one hand, and *Women Are Different* on the other hand. Another noteworthy difference is that women's beauty, especially the heroines', are overly valued in *Efuru* and *Idu* (in addition to their other qualities) while women's education (I mean schooling) and their strong determination to cope with their unfaithful lovers are the aspects that are emphasized in *Women Are Different*. Here, women's role is also extended from housework and local trade to office work and business. Hence we can understand why Berrian (1982) suggests that Nwapa reinvents the African woman in *One Is Enough* [after *Efuru* and *Idu*], which Mears (2009) maintains by having it that four different versions of that new woman appear in *Women Are Different*.

As a result of the analysis of the Mood selection and the conversational structure, I have realized that the texts under study include such major Tenor relationships as: husbands/wives, women friends/friends, lovers (men/women). Not only are the women participants more numerous than men as already pointed out in this conclusion, they also talk a lot either in pairs or in groups as friends or neighbours. This may partly be what Jones (1979) refers to as "too much small talk", and also the reason why Wilentz (1986) writes that Nwapa focuses attention upon "the sounds and voices of women". Although

there is frequent contact among the participants who are usually involved in talks, there is not as high affective involvement between husbands and wives as the latter wish, except within a few couples. Within those exceptional couples and some others, there is equal power as well. Having equal power between some women and their husbands is typical to the investigated novels. Between some wives and their husbands such as Efurū and Adizua as shown many a time throughout my analyses, there is unequal power and women can be said to have the higher power, unlike the completely male-dominating relationships in most novels written by men.

On the whole, the Field in Nwapa's novels includes women empowerment, marriage and marital life, motherhood, women's education, women facing customs and traditions... The Tenor includes husbands/wives, women in interaction with one another as friends or relatives, parents/children, the overall message being especially meant to show women's actual state, the confusion about their role(s) in the society and, above all, their fight to change and improve their image.

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