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**TRANSITIVITY PATTERNS AND EXPERIENTIAL MEANING IN  
DAPO ADELEKE'S *THRILLS AND TRIALS* AND IN AMMA DARKO'S  
*BEYOND THE HORIZON: A SYSTEMIC FUNCTIONAL APPROACH***

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## **DEDICATION.**

I dedicate this work first and foremost to the Almighty God for his guidance in my life.

To my late brother Modeste and late Rd. Jonas ACHINA.

To my parents M'PO KOUYINAMPOU Martin and GADO B. Jeanne who worked hard to ensure my education.

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## ABSTRACT.

This thesis has started with the contribution of some linguists or scholars to the domain of applied linguistics. It explores the transitivity patterns in *Beyond the Horizon* (1991) by Amma Darko and *Thrills and Trials* (2006) by Dapo Adeleke. In fact, transitivity patterns have been applied to two extracts from each novel under study.

The analysis and interpretation of the extracts show that throughout their novels, Amma and Adeleke are raising some serious problems of our societies. The two authors are talking of suffering and sufferance of their main characters. Amma is dealing with the situation of women and Adeleke with that of the young. They share some common features: plight of the main characters but they also have some differences: women situation in Europe (Darko) and youth situation in Nigeria (Dapo).

In all the extracts from the novels, material processes are predominant. This implies that Amma and Dapo are writing about real and concrete questions in their novels. This also shows that the participants are really active and some actions are being performed in relation to other people. In fact, what has been shown in this thesis is that experiential meaning through the context of situation has helped to explain the experience of the characters of the novels.

In a nutshell, this thesis has tried to show how linguistics can reveal aspects of language used in a literary work. It has helped to know more about Amma and Dapo's writing. According to Systemic Functional Linguistics developed by Halliday, a text conveys three different meanings simultaneously. Here, we have only dealt with one of those meanings. Dealing with the two other meanings, interpersonal and textual meaning, one would have another view of *Beyond the Horizon* by Amma Darko and *Thrills and Trials* by Dapo Adeleke.

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## INTRODUCTION.

The principles and techniques of the systemic functional approach to language have been introduced by functional linguists. They developed functional grammar and outlined some of the key concepts involved. This makes it possible to analyse and explain how meanings are made in everyday interactions. Systemic Functional Linguistics has been developed by Professor Halliday and others and summarised by Eggins in her book *An Introduction to Systemic Functional Linguistics* (1994). An aspect of the Systemic Functional Linguistics, the grammar of experiential meaning is the focus of this thesis. Halliday, one of the leading figures, is the founder of the functional grammar. According to Halliday, language is structured to make three kinds of meaning, namely: experiential meaning (about how people represent experience in language), interpersonal meaning (about the role relationship with other people in communication) and textual meaning (about the organization of information conveyed in communication).

This work seeks to look into how language is used in contemporary African prose fiction from a systemic functional (transitivity) perspective. The systemic functional approach has been applied to sundry works be they fictional or non-fictional. But, little attention has been paid to the transitivity patterns of *Beyond the Horizon* by Amma Darko and *Thrills and Trials* by Dapo Adeleke. Consequently, I have chosen to apply the transitivity theory to two contemporary prose works, namely: *Beyond the Horizon* and *Thrills and Trials* written respectively by Amma Darko and Dapo Adeleke. In fact, the transitivity study of these novels aims at uncovering the worldview or elusive mind-set of the authors. In other words, the transitivity exploration of the linguistic system of the writers' fictional oeuvres will give insight into how the

writers represent experience in language, thereby contributing to the understanding of the entrenched meaning(s) therein.

So far, I have used the terms experiential meaning and transitivity pattern without explaining what they mean. Experiential meaning is also referred to as ideational meaning. The ideational function of the clause is concerned with the “transmission of ideas.” By definition, transitivity refers to the “real world” meaning, the meaning about experiences and actions of the participants (Halliday cited in Lyons J. 1970:143). To sum up, transitivity patterns formula is “who does what to whom/what under what circumstances.” And the transitivity analysis allows people to arrive at the experiential meaning encoded in a text.

Note that experiential meaning or transitivity pattern is derived from the context of situation. Transitivity patterns are the clausal realization of one of the three contextual or register variables called field. This implies then that the attempt to unravel how the writers represent experience via language in the sample texts from their prose fiction triggers looking into the context of use.

According to The Longman Dictionary of Language Teaching and Applied Linguistics, context is “that which occurs before and/or after a word, a phrase or even a longer utterance or a text. The context often helps in understanding the particular meaning of the word, phrase, etc.”; “The context may also be the broader social situation in which a linguistic item is used.” (p.126). To study any language, one must know in which context that language is used. Context has a great impact on language use. The anthropologist Branislaw Malinowski (1946:307), (Cited in Eggins 1994: 51)says: “saying a word without linguistic context is a mere figment and stands for nothing itself, so in reality of a spoken living tongue the utterance has no meaning except in the context of situation”.

Then, Amma Darko is a Ghanaian authoress and Dapo Adeleke is a Nigerian author. This means that the contexts of the two authors' fiction are

different. And apart from that, it must be noted that these two authors deal with different issues in the selected extracts under study. Amma Darko depicts the plight of African women in Europe whereas Dapo Adeleke represents the hope, the suffering of a young Nigerian.

Methodologically, I have applied the transitivity theory to texts from the two writers' novels. Here, sampling is adopted. This means that I have retrieved some sample texts from the novels from which I draw via the transitivity exploration, in a clear-cut manner, how the authors represent experience.

The work is divided into four chapters grouped in two broad parts. The first part provides, in chapter one, the literature review which is on the link between linguistics and literature and on the work of some scholars and students. The literature review sets the scene to the understanding of the transitivity theory by providing the reader with an account of a few transitivity analyses of texts by linguistic scholars and practitioners. In chapter two, the theoretical framework deals with an overview of Systemic Functional Linguistics and the explanation of experiential meaning, the basis of this work. The second part, the practical analysis, in chapter three, is about the experiential analysis carried out on selected parts of the novels. And the final chapter, which is the fourth, is devoted to the interpretation of the analysis outcome. The different discoveries conveyed by the extracts have also been interpreted in this chapter and helped to uncover the deep meaning of *Thrills and Trials* and *Beyond the Horizon*.

## **CHAPTER ONE: LITERATURE REVIEW**

### **1.1. General aspects of Systemic Functional Linguistics.**

In this part of my work, I gather some works carried out by some scholars or linguists in the field related to my research topic. A literature review, generally, helps to provide information on what has been previously done by current researchers or scholars connected to the topic of the ongoing research. As such, a literature review is important for any scientific research work. Before tackling the core of this part, I wish to give the definition of some key words or concepts. Primary what are language and linguistics?

Language is one of the means of communication used by human beings to express themselves or to interact with others. It is the main medium of interaction in human society. It can be spoken or written.

On the one hand, linguistics which is “the science of language” has a great impact on language in use. Linguistics is a tool to language study. It investigates various aspects of language. On the other hand literature is the artistic use of language, the realization of language. Its main components are poetry, drama and fiction. And how is language viewed within the Systemic Functional Linguistics?

First of all, the Systemic Functional Linguistics is a theory developed by Halliday and other linguists. Within this theory, language is argued to be used to make meanings and choices. This theory also claims that language is a three-level semiotic system; i.e., language is systematically “organized into a series of ordered strata (or levels) ranging from semantics via lexicogrammar to phonology” (Patpong, 2011:16 cited in Allagbe, 2012:9), and each stratum represents a system of choices.

Many scholars, be they Linguistics or Literature specialists, have argued that there exists an intimate link between Linguistics and Literature study.

Frequently, linguists are more interested in analysing literary texts through linguistics. Halliday and Hasan in the introduction of their book: *Language, Text and Context: Aspects of Language in a social-semiotic* (1985), explain the relationship between linguistics and literary study. They state:

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

This type of study is called stylistics. Stylistics is, moreover, the application of linguistics to literature. So, stylistics is viewed as the analysis of a literary text from its linguistics standpoint. Till a recent date, stylistics is one of the most controversial areas in the study of language. The question is whether stylistics is part of linguistics or literary criticism. Whatever the case, stylistics is interested in language as linguistics and literary criticism are. Stylistic inquiry involves both an act of analysis or description, part of linguistics, and an act of interpretation, part of literary criticism. This is clearly stated by Halliday (in Cumming, M. & Simmons, R. 1981). He says: "the immediate goal of a stylistic inquiry is to show "why" and "how" a text means what it does". Then, conceived as part of linguistics and part of literary criticism, stylistics could be seen as a hinge between linguistics and literature study or literary criticism. In Widdowson (cited in Brumfit, C. J. & Carter, R. A., 1991), we can read the following statement: "By 'stylistics', I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means of linking the two". (p. 151).

It is moreover clear that stylistics involves description and interpretation. This is another controversial area of the study of language. The question that is

raised among linguistics scholars is to know which of the two activities, description and interpretation should be carried out first.

According to *Longman dictionary of Contemporary English* (2001), description is “a piece of writing or speech that says what someone or something is like” (p.365) and interpretation is “an attempt to explain the reason for an event, a result, someone’s actions, etc”. (p.745). A description is an objective way of saying what somebody or something looks like. Description is used in literature as an artistic tool to say what a text is and how it is presented. But interpretation is a subjective judgment that one has on something. It is also a personal understanding one derives from a literary analysis.

And in Halliday and Hasan (1976), Halliday agrees that “the linguistic analysis of a text is not an interpretation of that text, it is an explanation” (p 306). According to him, analysis and interpretation cannot be separated within stylistics. He is against analysis and justification of a pre-formulated literary thesis. Within stylistic work, a literary work must be approached in a purely descriptive way.

But, Fowler (1986) rejects Halliday’s view. He has drawn on Chomsky’s (1979) contention that linguistics is not a discovery procedure. After a long argument, he comes up with the conclusion that linguistic criticism needs to be guided by some working hypotheses which will be checked against the linguistic evidence. As the analysis proceeds, these hypotheses will progressively be modified and confirmed. In the same line as Fowler, Roger Pearce (1977) cited in Brumfit & Carter (1991) states: “Linguistics analysis becomes an integral aspect of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation and, in so doing, a means of feeling out and revising our initial interpretation”. (p. 4). One can share Fowler and Pearce’s view as it goes along

the common sense principles. One must know what one is looking for in order to seek the appropriate tools to reach the conclusions. Then Fowler's position could be more accepted. In the framework of stylistic inquiry, Fowler finds that history, social structure, culture and ideology are the major sources of knowledge, hypotheses or suspicion about text. He also notes that: "Linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views and ideologies" (1986:27)

It is clear that to describe, analyze or interpret the language of any literary text one needs to take into account its context. In their article "*An Approach to the Study of Style*", Spencer and Gregory (Freeman 1970) have made it clear that stylistic studies are primarily concerned with written language. They advocate the historical dimension of a text. That is to say the concept of "*placing the text*" which consists in "*objectivizing*" the position of the language of a text in relation to the total available range of language, by reference to institutional category of language. Spencer and Gregory have also devised the three dimensions for the analysis of a text. These three dimensions in the application of linguistics to literary analysis are concerned with written language. First of all, they are known as field of discourse (subject-matter and related linguistic features related to experiential meaning), mode of discourse (which accounts for linguistic differences between spoken and written language related to textual meaning) and tenor of discourse (which depends on the relationship between the speaker / or writer and the hearer / reader related to interpersonal meaning). The above dimensions are what Halliday refers to as register variables.

Methods and theories to analyze and to describe the language, and also to interpret the message of literary text and non literary linguistic events have been applied by linguists. As illustration, the article by Leech (1965), "*This*

*Bread I Break: Language and Interpretation*” can be cited. In it, Leech has pointed out three main linguistic dimensions which are cohesion, foregrounding and cohesion of foregrounding. Cohesion is “the way, in which independent choices in different points of a text correspond or presuppose one another, forming a network of sequential relation” (p.120). He makes a difference between grammatical cohesion (use of present and past tense) and lexical cohesion (use of repetition). The second dimension is foregrounding or motivated deviation from linguistic norms. He points out the concept of “collocative clash” in which words which do not normally occur together collocate. The third dimension is cohesion of foregrounding. At this stage, the relations among foregrounding features have been highlighted. Cohesion of foregrounding “is a separate dimension of descriptive statement, whereby the foregrounded features identified in isolation are related to one another and to the text in its entirety”. (p.25). Here, he makes a distinction between two types of cohesion of foregrounding. These two types of cohesion of foregrounding are: the schematic foregrounding and the extended foregrounding. The schematic foregrounding is observed when a single scheme can be extended over the whole text and be regarded as a form of cohesion. While the extended foregrounding is observed in the phonology of words, that is to say the phonemic congruity (wind, wine, vine, veins). Leech also draws out the difference between description and interpretation. For him, in his article, “Description and interpretation are different but complementary ways of explaining literary texts.”(P.X).

On their part, some scholars and students have described and interpreted some literary works. Then, they used the Systemic Functional Linguistics in their studies. What is it about?

## 1.2. Systemic Functional Linguistics applied by scholars and students.

Halliday (1970) in his essay: “*Descriptive Linguistics in Literary Studies*”, uses linguistic theory to characterize the language of “*Leda and the Swan*”, a poem by W. B. Yeats (1928). His analysis has been based on verb patterns and the use of the definite article, the deictic “the”. It has three functions: anaphoric, cataphoric and homophoric. He has noticed that all the nominal groups are definite, determined by the deictic “the”, except two: “A sudden blow” and “A shudder”. He has also noticed that verbs are deverbalized. This means that verbal items perform nominal roles; the important verbs are shifted to become other parts of speech: nouns and adjectives. In his own words, “verbal items have been considerably deverbalized” (p. 62).

On his part, Hill (1987), in his article: “*Leda and the Swan: Where Description Ends and Interpretation Begins*”, also worked on the poem. He has provided the stylistic analysis, based on Halliday's discoveries. The lexical verbs in the poem tend to represent “violence and movement”. But their deverbalization has softened this scene of violence and movement. Then the poem is seen as a “frozen scene” of violence. He has interpreted the intensive use of deictic “the”. It is shown as the recycling of actions and their effects with continuous reference to the themes of violence and movement. Violence and movement are introduced by the two definite nominal groups: “A sudden blow”: violence, and “A shudder”: movement.

In his article (1971) “Linguistic function and literary style: An inquiry in the language of William Golding's *The Inheritors*” Halliday demonstrated that to express the worldview, the “nonstandard usage of language” is useful. The main character of William Golding by his experience is controlling the world. Halliday illustrated it by “cognitive limitation”. He came to this conclusion by focusing on the function “transitivity” in *The Inheritors* by Golding.

On her part, Suzanne Eggins (1994) carried out a systemic-functional contrastive analysis of the three *crying baby* texts. She used the systemic-functional model derived from Halliday's theory to explain how language is manoeuvred to make meanings and choices.

Some students, at the end of their training in the English department of University of Abomey-Calavi, have carried out analyses through the study of register variables.

Iwikotan (2001) dealt with "*Experiential and Interpersonal in Girls at War by Chinua Achebe*". The analysis of these functions sheds light on the irony used by Achebe in the title of the novella in which girls are active in the war. The novella is then understood as a political and social injustice denunciation.

Amoussou (2000), in his work entitled "*Systemic-stylistic analysis: a comparative inquiry into the languages of John Pepper Clark's and Wole Soyinka's Abiku, Linguistic description and Poetic Interpretation*", has analyzed the poems *Abiku* written in the same year by two different authors. Amoussou then concludes that "the systemic linguistic description (register description, lexico – grammatical description and phonological description) has shown that the poems are rich in meanings, not just at the level of experience, but also about relationship and attitudes of the interactants to each other" P 75.

Daniel Yokossi (2011) carried out a systemic-functional contrastive analysis of the language of two novels: *Arrow of God* (1964) by Chinua Achebe and *Petals of Blood* (1977) by Ngugi Wa Thiong'o, highlights the common and different features therein. Yokossi focused his analysis on transitivity. By this study, he found out the worldview of the authors. However, for Yokossi, Ngugi uses language quite more directly than Achebe does.

## **CHAPTER TWO: THEORETICAL FRAMEWORK: SYSTEMIC FUNCTIONAL LINGUISTIC AND EXPERIENTIAL MEANING.**

As far as the theoretical framework is concerned in the present work, it is the explanation of the experiential meaning. For a better understanding of our work, the very definitions of different terms used are necessary. So this part is subdivided into some small units that explain in details the Transitivity patterns. But above all, an overview on the Systemic Functional Linguistics from which are derived the Transitivity patterns under study is important. The Systemic Functional Linguistics is an Hallidayan theory.

### **2.1. Overview on Systemic Functional Linguistics.**

“Systemic functional linguistics is an approach to linguistics that considers language as a social semiotic system.” It was developed by Michael Halliday. Systemic Functional Linguistic is also called the “Hallidayan systemic-functional theory”. Systemic Functional Linguistics is a system which explores how people use language in different contexts and how language is structured for use as semiotic system. It views language as a social resource for making meanings and choices.

Within the systemic-functional scope, language is viewed as a three-level semiotic system. This means that systematically, language is assumed to be organized into levels: discourse-semantics, lexicogrammar and phonology, and that each stratum represents a system of choices. According to Eggins (1994:2), there are four theoretical claims the systemic-functional approach makes about language. They are the following:

- Language use is functional (functional);
- Language's function is to make meanings (semantic);

- These meanings are influenced by the social and cultural context in which they are exchanged (contextual);
- And that the process of using language is a semiotic process of making meanings by choosing (semiotic).

It can be said that Systemic Functional Linguistics (SFL) is viewed as a functional-semantic approach to language. This leads to ask and answer functional questions about language such as: What do people do with language? How many meanings do they make in language? How is language structured for use?

To be able to reply to these questions, it is worth knowing that the Systemic Functional Linguistics uses some appropriate concepts namely: context, lexicogrammar, grammar of interpersonal meaning and experiential meaning.

### **2.1.1. Context**

Before giving a definition of the term “Context”, let me say that it is related to text. According to Eggins in the first chapter of *An introduction to systemic functional linguistics* “The term text refers to a complete linguistic interaction (spoken or written), preferably from beginning to end.” (p.5). A text is written to achieve a purpose with language. And from the context of language use can be deduced the linguistic features in a text. Context is then part of text. There are three types of context, viz. context of situation (register), context of culture (genre) and context of ideology.

### **2.1.2. Lexico-grammar**

Within the Systemic Functional Linguistics, language is used to convey simultaneously three meanings namely: interpersonal, experiential and textual. For the description of the lexico-grammar of text, linguists tend to look into the

three kinds of meanings deployed simultaneously in that text. The interpersonal meaning is expressed through mood patterns, the experiential meaning through transitivity patterns and the textual meaning through theme patterns.

### **2.1.3. Transitivity system**

Transitivity System is also known as the Ideational Metafunction. It is concerned with “the transmission of ideas”. The key concepts of transitivity are process, participant and circumstance. For a better understanding of these concepts, I have to define them.

#### **2.1.3.1. Definition of transitivity**

Transitivity is the linguistic expression of processes, participants and circumstances, simply referred to as “process types”. Let me recall here that experiential or ideational meaning is realized through the transitivity pattern of the grammar. When we look at Transitivity, we are looking at the grammar of the clause as a representation of experience about reality, the world, about how we perceive what is going on. (Egins, 1994:228). Transitivity involves grammatical resources for constructing peoples’ theories of experience, and how people construct reality in ways that seem natural to them.

The Transitivity patterns are the clausal realization of contextual choices. Dealing with the structure of the clause, the grammatical choice involved is the system of Transitivity or process type. The selection of which process to use, what configuration of participants to express, all these, represent experience in a particular way. It represents our conception of the world. As regards this, Halliday gives an insightful explanation:

Our most powerful conception of reality is that it consists of “goings-on”: of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause... [T]he clause evolved simultaneously in another grammatical

function expressing the reflective, experiential aspect of meaning. This...is the system of TRANSITIVITY. Transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed. (Halliday, 1985:101)

Since Transitivity patterns are realized in the clause, the latter must be structured to enable interactants to interpret the speakers' priorities and direction. Thus Transitivity analysis involves determining the process type, participants and circumstances realized in any clause. The Transitivity of a clause is its process type. Now I will turn to process types.

### **2.1.3.2. Process types**

In systemic functional linguistics, the term process is used "to cover all phenomena ...and anything that can be expressed by a verb: event, whether physical or not, state, or relation" (Halliday 1976:159.). Then processes or process types deal with the verb which is actually playing the main role in the clause. We know the process type according to the verb. The function of "process" is to represent our conception of the world or point of view.

According to Halliday (1985) there are five (5) categories of processes: material, mental, behavioural, verbal and relational. These processes are classified in two broad series.

### **2.1.3.3. Participants**

Participants differ from one situation to another. The process choice involves a particular configuration of participants' roles. Participant is the constituent of the clause who performs the action or at whom the process is directed, sometimes it is the continuation or restatement of the process. The participant may be a conscious being or not.

#### 2.1.3.4. Circumstances

Circumstances are realized by adverbial groups or prepositional phrases. Circumstances are participants which occur with all the process types. There are different types of circumstances: extent, cause, location, matter, manner, role and accompaniment.

### 2.2. The Different types of processes.

The transitivity of a clause is its process type. The transitivity analysis offers a description of one of the structural strands of meanings of the clause. There are five (5) categories of process type according to Halliday (1985): material, mental, behavioural, verbal and relational. And these processes are classified in two (2) broad series: the action processes and the being processes.

#### 2.2.1. Action processes.

The action processes have to do with actions or events of some kind. These action processes are material, mental, behavioural and verbal.

#### 2.2.2. Material processes.

Material processes are processes of doing; i.e., real and tangible actions. With material processes, some entity undertakes some action. To identify these types of processes, one can probe them by asking the question: "what did X do?" When some processes cannot be probed, they would not be materials.

Frequently, one comes across two types of participants in material processes: the **Actor** and the **Goal**. But sometimes, there is one, or two or even three participants involved in material processes.

The clauses in which "someone does something" and which are probed by asking "what did X do?" involve only one participant and such processes are known to be middle or intransitive. However, the processes in which two or

more participants are involved are called effective or transitive. Here, “someone does something and the doing involves another entity”. Effective or transitive clauses are probed by “what did X do to Y?” These processes can be active or passive.

The **Actor** and the **Goal** are the two direct participants in material processes. The Actor is the one who is doing the action while the Goal is the participant to whom the process is directed.

His wife	cooks	his meal
Actor	Pr: material	Range

Goal becomes most of the time subject in the passive and is known as the direct Object in traditional grammar.

Active:

Papa	brought	the car
Actor	Pr: material	Goal

Passive:

The car	was brought	by Papa
Actor	Pr: material	Range

There is another less independent participant who specifies either the continuation of the process itself or expresses the extent of the process: the **Range**. These participants are not fully autonomous. They are not Goals but continuations or expressing the extent of the process. Note that it is not usually easy to distinguish Goals from Ranges. Halliday (1985a:136) lists a number of texts to be applied in order to distinguish Goals from Ranges.

Another participant which can occur in a material process is the **Beneficiary**. This is the participant that benefits from the process. There are two kinds of

Beneficiary: a **Recipient**, the one to whom something is given and a **Client**, the one for whom something is done.

The last participant occurring in a material process is **Circumstance**. Circumstances are realized by adverbial groups or prepositional phrases. Circumstances can occur with all process types. The different types of circumstances one can find in clauses are: **extent** (duration, distance), **cause**, **location** (time, place), **matter**, **manner** (means, quality and comparison), **role** and **accompaniment** (reason, purpose and behalf).

It is useful to notice that in causative construction, there is another participant which is the **Agent**. The Agent is the participant who initiates the action. The Agent causes an Actor other than him/herself to carry out the action. The causative process most used is “make”. But in non-causative constructions, the Agent conflates with the Actor.

His wife	was cooking	his favourite meal
Actor	Pr: material	Range

### 2.2.3. Mental processes

Mental processes are processes which encode meanings of thinking, minding, sensing, feeling, knowledge and perception. They are not processes of doing concrete actions. They are processes of reaction about thoughts, feelings, perception and knowledge. Mental processes are probed differently from material processes. Here one asks questions about mental reactions: thoughts, feelings and perceptions. With mental processes, to probe, one asks: “What do you think / feel / know about X?” The division made by Halliday leads to three classes of mental process verb:

**Cognition** made up of verbs of thinking, knowing and understanding;

**Affection** including verbs of liking and fearing;

**Perception** comprising verbs of seeing, hearing and perceiving.

The grammatical difference between material and mental processes is that of the unmarked present tense. The simple present is the unmarked present tense in mental processes while it is the present continuous in material processes. Sometimes, material processes occur in the simple present to convey a special meaning of habitual action.

With mental processes, there are always two participants: an active one called **Senser** and the non-active one known as **Phenomenon**. The active participant is a conscious human participant. It can also be an anthropomorphized non-human. It is this participant who feels, thinks, or perceives. The non-active participant **Phenomenon** is that which is felt, thought or perceived by the **Senser**. Act phenomenon occurs with mental processes of perception: seeing, hearing and noticing. It is usually realized by imperfective non-finite clause acting as if it were a simple noun. Except mental processes of perception, most of mental processes project while material processes cannot.

Example:

He	decided	the best way
Senser	Pr. Mental	phenomenon

Projection is the systemic interpretation of clause complex relations. Projection is what Halliday calls “the logical relationships that can hold between adjacent clauses.” Projection means indirect or reported thought, direct or quoted thought. When the projecting clause and the projected clause are dependent upon each other, they are called **Reporting**. But if they are independent, they are called **Quoting**.

Example:

I	believed		he	would come	to your birthday
Senser	Pr. mental		Actor	Pr: material	Goal

Note that the different circumstantial elements can occur with mental processes.

The third process type, I will deal with is the Behavioural processes.

#### 2.2.4. Behavioural processes

Behavioural processes are processes about actions to be experienced by a conscious being. Halliday (cited in Eggins1994:250) defines them as a “half-way house” between material and mental processes. They realize mid-way meanings between material and mental processes. Behavioural processes are typically processes of physiological and psychological behaviour. Here are some examples of verbs from Eggins (Ibid):

Watch

Cough

Look over

Snuffle

Semantically and grammatically, these verbs are half-way between material and mental processes. Frequently, behavioural processes have only one participant called **Behaver**. Behaver like Senser in mental processes is a conscious human being. But sometimes, behavioural processes contain a second participant that is like Range known as the **Behaviour**. Behaviour is a restatement of the process. One also comes across phenomenon in Behaviourals when the participant is not a restatement of a process.

Example:

Her husband	tasted	the soup
Behaviour	Pr: behavioural	phenomenon

### 2.2.5. Verbal processes

These processes are processes of verbal actions implying facts of saying. The verbs used in these types of process are: tell, say, ask, declare, exclaim and reply. Verbal processes contain three participants: **Sayer**, **Receiver** and **Verbiage**.

**Sayer** is the participant responsible for the verbal process. This participant is typically a conscious one. But it must be obligatory a conscious participant. **Receiver** is the beneficiary of the verbal process, the one to whom the verbal process is directed. It can occur with or without a preposition, according to its position in the clause. The **Verbiage** is the nominalised statement of the verbal process. Statement, question, retort, answer and story are some kinds of the verbal behaviour expressed by a noun used as verbiage. Here, the commonest circumstantial used is that of manner.

Example:

The boy	told	his mother	the truth
Sayer	Pr: verbal	Receiver	Verbiage

Verbal processes like mental processes can project. While mental processes quote or report ideas, verbal processes quote or report speeches or “locutions” in Halliday’s terms. When the projecting and the projected clauses are independent, we talk of quoting or direct speech. The projecting clause is the verbal process clause and the projected clause is any process type.

Examples:

He	asked		“can	you	make	my tea”
Sayer	Pr: verbal			Actor	Pr: material	Goal

### Indirect / reported speech

He	asked	her		to make	his tea
Sayer	Pr: verbal	Receiver		Pr: material	Goal

### 2.2.6. Being processes.

I have described the structure of all the action processes. But it remains a very large group or processes in the English clause. These processes do not encode action meanings at all; they encode meanings about states of being. There are two (2) main types of these being processes: existential and relational processes.

### 2.2.7. Existential processes.

Existential processes show that things exist. Things are simply stated to exist. The word “there” is used in existential processes. This word is the one which helps to identify existential processes. The use “there” has no representational meaning. It is there as a subject because every English clause must have one. The Existent is the only obligatory participant in existential processes. This participant follows the sequence “there is / there are” and may be a phenomenon. To be is the typical verb used in these processes. Its synonyms such as exist, arise, occur are also used.

Example:

There	is	some food	on the table
	Pr: existential	Existent	Cir: location

### 2.2.8. Relational processes

Relational processes are processes of being. They describe many ways of being. It says the attribute or the identity to some being. Relational processes are a rich and complex area of clause transitivity. Intensive relational processes establish a relationship between two terms. This relationship is frequently

expressed by the verb “to be” or its synonym. There are two sub-classes of intensive processes.

### 2.2.8.1 Intensive attributive processes

They are processes about assignment of a quality and classification. The meaning of an attributive intensive is that “X is a member of the class A”. Here in classification, the attribute is an indefinite nominal group introduced by “a / an”. In descriptive attributive intensive, the attribute is a quality or epithet ascribed to the carrier and is typically an adjective. The attribute (descriptive epithet) is assigned to **Carrier**, a participant which is most of the time realized by a noun or nominal group. Carrier is the only independent nominal participant in attributives. It is worth noticing that there is no passive form of the clause here. They are not reversible because attributives contain only one independent nominal participant. The subject is always the **Carrier** despite the inversion of the subject and finite.

Example:

Rita	was	a friend
Carrier	Pr: attributive	Attribute

Here is a list of some synonymous verbs of “to be”:

Become

Seem

Turn

Sound

**From Eggins (1994:257)**

### 2.2.8.2. Intensive identifying processes.

They contrast with Attributives both semantically and grammatically. They are about defining and involve two participants: a **Token**, the one that stands for what is being defined and a **Value**, the one that defines. Token and Value are realized by nominal groups. The nominal groups are definite in Identifying intensive whereas in Attributives, the attribute is an indefinite nominal group. According to Halliday, semantically, the Token will be a “sign, name, form, holder and occupant” of a Value which gives the “meaning, referent, function, status or role” of the Token. Token is a nominal group containing the “name” and is always subject in active clause. Value is also a nominal group giving the classification and is always subject in passive clause.

To know which is Token and which is Value, the substitution of the verb “to be” by a synonymous verb is necessary. Verb substitution is important to determine if a given be-clause is attributive or identifying. Attributives cannot form a passive but identifying can form.

Example:

Her husband	is	her only relative
Token	Pr: attributive	Value

Here are some synonymous verbs of “to be” in identifying processes:

Equal

Express

Add up to

Suggest

#### From Eggins (1994:259)

There are two other common sub-types of relational processes: circumstantial and possessives. These processes occur commonly both as Attributive and identifying processes.

### 2.2.8.3. Circumstantial relational processes.

The circumstantial processes encode meanings about circumstances and can be through material, mental, behavioural, verbal or relational processes. The circumstantial dimensions encoded by circumstantial relational processes are: location, manner, cause, role, accompaniment, extent, matter. In Attributives, circumstance is often expressed in the Attribute. It conflates with the Attribute. Attribute will be prepositional phrase or an adverb of location, manner, cause...

With the identifyings, circumstances can be expressed through the participants or the process. When it is encoded in the process, this one is specified as “circumstantial”. Then both token and value will be circumstantial elements of time, place, etc. When circumstance is encoded through the process, the commonly types of verbs used are take up, follow, cross, resemble, accompany.

Example:

The journey	took	two days
Token	Pr: circumstantial	Value

### 2.2.8.4. Possessive relational processes.

Possessives encode meanings of ownership or possession between clausal participants. They involve two participants: the possessor, the one that possesses the owned and the possessed, the one that is owned.

With attributive possessive, possession may be encoded through the participants (with the attribute, the possessor and the process remaining intensive). Possession may also be encoded in the process itself. The commonest attributive verbs are “to have” and “to belong to”. Typically, the

carrier will be the possessor. It is also possible to have the carrier as what is possessed. Attributive possessive processes are not reversible.

In identifying possessives, possession can be expressed either through the participants or through the process. When possession is expressed through participants, the token and the value encode the possessor and the possessed. The commonest identifying possessive process is “to own”. It can form passive, so either the Token or the Value can be subject.

Example:

My daddy	owns	that nice car
Token / Possessor	Pr: possessive	Value / Possessed

#### 2.2.8.5. Causative circumstantial processes

Causative relational process is the one that may occur with either Attributive or Identifying structures.

I can say that carrying out transitivity analysis involves determining the process type, participants and circumstances realized in any clause. How are the transitivity patterns realised in the language of Amma Darko's *Beyond the Horizon* and Dapo Adeleke's *Thrills and Trials* and to what extent do they contribute to the understanding of the novels?

## **CHAPTER THREE: ANALYSIS OF EXPERIENTIAL MEANING IN THE NOVELS: FOCUS ON THE SELECTED EXTRACTS.**

### **3.1. Summaries of the extracts**

#### **3.1.1. Summary of extract 1**

Mara an uneducated African girl is observing what is left of her after she “has used” herself with men in Europe. She is describing what is going on in other ladies’ rooms. The ladies are doing the same job she does.

#### **3.1.2. Summary of extract 2**

Here Mara hasn’t had her blood for two months. She tells Mama Kiosk who is an elder neighbor about this. When her husband comes back home the next day, she thinks he is in a good mood. And she tells him that Mama Kiosk has deduced from the absence of her blood that she’s pregnant. Akobi, her husband asks her if Mama Kiosk has slept with her and why she has got pregnant. He beats her and does not talk to her. Mama Kiosk, after being informed, is stupefied to see an African who is not happy to see his wife carrying his first baby.

After, the summaries of the extracts, in the remainder of this chapter, I will concentrate on describing the different process types in the selected extracts from the two novels under study. I will first deal with the first corpus I mean *Beyond the Horizon* by Amma Darko and then *Thrills and Trials* by Dapo Adeleke.

### 3.2. Experiential meaning in *Beyond the Horizon*.

#### 3.2.1. Experiential meaning in extract 1.

1. I (Cr) am sitting (Pi) here (Cx) before my large mirror (At). 2. I (Cr) like (Pi) oval things (At). 3. They (Cr) are (Pi) not too round and not too square, 4. (At) is (Pi) 5. what I (Sy) say (Pv) 6. when people (Sy) ask (Pv) 7. why my everything (Cr) is (Pi) oval, mirror, tables, all (At). 8. Truth (Cr) is, (Pi) 9. I (Cr) just like (Pi) ovals. 10. I (A) find (Pm) them (G) serene (Cm) 11. and they (A) dispense (Pm) more sympathy to me than other shapes (Cm). 12. And God (S) knows (Pme) 13. I(S) need (Pme) a bit of it(Ph).

14. I (Be) am staring (Pb) painfully (Cm) at an image (Bh). 15. My image? No! – what (A) is left (Pm) of what once used to be my image (G). 16. And from my left and right, all about me, (Cx) I (A) keep (Pm) 17. hearing (Pme) chuckles and pantings, wild bedspring creaks, (A) screaming 18. (Pm) ooh (Cl) and yelling 19. (Pm) aahs (Ce). 20. They (A) are coming (Pm) from rooms (Cl) 21. that are (Pi) the same as mine, (At) 22. rooms where the same things (A) are done (Pm) 23. as they (Cr) are (Pi) in mine (At). 24. And in all of them there (Cr) are (Pi) pretty women like myself, (At) one in each room (Cl) 25. waiting (Pm) 26. to be abused (Pm) by strange men (A). 27. They (Cr) are (Pi) all about me (At). 28. And yet here by myself, alone inside my room, (Cl) I (S) feel (Pme) so very far, very far away on my own (Cl). So friendless, isolated and cold.

29. I (Cr) am (Pi) just in brief silky red underpants, (At) 30. so I (Cr) 'm (Pi) virtually (Cm) naked, 31. but that (Cr) is (Pi) 32. not why I (S) feel (Pme) so cold (Ph) 33. because this coldness I (S) feel (Pme) 34. does not grip (Pm) my body so much (G) 35. as it (A) does (Pm) my soul (G). 36. It (Cr)'s (Pi) deep inside me (Cl) 37. that feels (Pme) this chilliness, from the dejected soul my body harbours, 38. a soul (A) grown (Pm) old from too much use of its shelter

(Ce). 39. Yes, I (A) have used (Pm) myself (G) 40. and I (A) have allowed (Pm) myself (G) 41. to be used (Pm) 42. to care (Pm) any longer (Cx). 43. But that doesn't render (Pm) me (A) emotionless (Ce). 44. I (A)'ve still got (Pm) lots of feelings in me (G), 45. though sometimes I (Cr)'m (Pi) not sure if they (Cr) 46. aren't (Pi) the wrong ones (At).

47. Tears (A) are building up (Pm) in my eyes (Cx). 48. They (A) always (Cm) do (Pm) 49. when I (Be) stare at (Pb) 50. what (A) is left (Pm) of me (Rc). 51. They (A) are blurring (Pm) my vision (Rc) 52. and are slowly (Cm) rolling down (Pm) my face (Rc) in agonizing rhythm like the beating of the devil's own drums...ta...ta... (Cm) 53. dropping down (Pm) one after the other, painfully slow, painfully gradual, (Cm) onto these two flabby, floppy drooping things (R) 54. I (A) call (Pm) my breasts, my tired graceless bosom (Ce). 55. I (S) fear (Pme) 56. what I (S) see (Pme) 57. when I (Cr) look (Pi) at myself (At). 58. I (A) shiver (Pm) at the sight of my shore cracked lips (G) 59. which (A) still show (Pm) through the multiple layers of the glossy crimson paint (R) 60. I (A) apply (Pm) 61. to hide (Pm) them (G). 62. This gaudy pink rouge I (A) 've plastered (Pm) on my ebony black face (G) 63. looks (Pa) horrid too (At), 64. I (S) know (Pme), 65. but I (A) wear (Pm) it (G) 66. because it (Cr)'s (Pi) a trademark of my profession (At).

### **3.2.1.1. Material processes in extract 1.**

In extract 1, material processes identified and counted are thirty eight (38). In this analysis, the principal actor is "I" used for Mara. The goal role is shared.

### **3.2.1.2. Mental processes in extract 1.**

Here, only nine (09) mental processes are identified. The nine (09) clauses are the following:

The senser role is shared by “I” and “God”. But only once, is “God” used as senser in the mental processes identified here.

### **3.2.1.3. Behavioural processes in extract 1.**

Behavioural processes are two (02) in this extract. The participant Behaver is: “I” in the two processes identified.

### **3.2.1.4. Verbal processes in extract 1**

Verbal processes are two (02) in this extract. In these verbal processes, the Sayer role is shared by “I” and “people”.

### **3.2.1.5. Existential processes in extract 1**

In this extract, only one (01) existential process is identified.

### **3.2.1.6. Relational processes in extract 1**

Relational processes are twenty three (23). And all of them are attributives.

Here are the processes dealt with in extract 1. I will now turn to extract 2 of the same novel of Amma Darko.

## **3.2. 2. Experiential meaning in extract 2.**

1. ‘Akobi,’ (Ce) I (A) called (Pm) softly (Cm) after supper next day 2. when (Cx) I (S) thought (Pme) 3. he (Cr) was (Pi) in a relatively good mood (At), 4. ‘I (Cr) was (Pi) by Mama Kiosk (At) today (Cx) and 5. I (Sy) told (Pv) her (Rv) 6. that I (A) haven’t had (Pm) my blood (G) for two months (Cx) 7. and she (Sy) says (Pv) 8. I (Cr) am (Pi) by all means (Cm) 9. carrying (Pm) a baby (G).’

10. I (A) had just given (Pm) him (G) a piece of chewing stick (Ca) 11. when I (A) started (Pm), 12. and he (A) was removing (Pm) bits from his teeth (B); 13. but now he (A) stopped (Pm) dead (Cm), the stick still stuck somewhere between two of his upper teeth (Ca). 14. Then slowly (Cm) he (A) removed (Pm) the stick (G), 15. sucked (Pm) through his teeth (Ce) and 16. said (Pv), 17. 'Mama Kiosk (Sy) says (Pv) 18. you (Cr) are (Pi) pregnant (At)?' 19. 'yes, Akobi'(Rc),' I (Sy) answered (Pv). 20. And sat (Pm) on the chair (Cl) 21. because I (S) felt (Pme) a sudden dizziness (Ph). 22. 'Did Mama Kiosk (A) sleep (Pm) with you (G)? 23. he (Sy) asked (Pv), still in that disregarding tone (Cm). 24. I (S) felt (Pme) a cold seep through my pores (Ph). 25. I (Sy) didn't answer (Pv). 26. Then suddenly (Cm) there was (Pe) this angry roar of (X) 27. 'Get up!' (Pm) like an over-irritated boar (Cm) 28. and the next second (Cx) I (A) was up (Pm) at attention (Cm) on my two feet (Cx). 29. I (S) didn't know (Pme) 30. which I (Cr) was (Pi) most, scared, angry or perplexed (At). 31. He (A) studied (Pm) me (G) 32. like he (A) was studying (Pm) filth (R). 33. My instincts (Cr) had been (Pi) right all long (At). 34. His father (S) might want (Pme) ten grandchildren (Ph) 35. as he (S) has said (Pv) the day (Cx) 36. they (A) presented (Pm) the dowry to my family (G), 37. but his son (A) obviously (Cm) didn't (Pm). 38. He (Be) took (Pb) his eyes off me (Bh). 39. I (A) remained (Pm) standing 40. (Pm). 41. Then, ignoring (Pm) me (G), 42. he (A) resumed cleaning (Pm) his teeth (Ce) 43. and sucking (Pm) through them (Cl). 44. Then, staring (Pb) straight ahead of him (Cm) 45. as if looking (Pi) into a crystal ball (A), 46. he (Sy) asked (Pv) almost absent-mindedly (Cm), 47. 'And why did you (A) get (Pm) pregnant (G)?' 48. I (S) thought (Pme): 49. I (S) couldn't have heard (Pme) right. 50. 'Pardon?' I (Sy) replied (Pv) spontaneously (Cm), 51. and before I (S) knew (Pme) 52. what was happening (Pm)...Wham! first slap...wham! Wham! Wham! three more in succession(Ca). 53. And I (A) scurried (Pm) into 54. what (Cl) had now (Cl)

become (Pm) my favourite corner (Cl), 55. slumping (Pm) to the floor (Cl). 56. What had I (A) done (Pm) wrong (Ct)? 57. But I (A) was to be given (Pm) neither reasons nor explanations (Ca). 58. He (A) stormed out (Pm) of the room (Cl) 59. and didn't come back (Pm) again until late at night (Cx). 60. I (A) was sleeping (Pm) on the mat on the floor (Cl). 61. I (A) didn't dare (Pm) 62. to sleep (Pm) on the mattress (Cl). 63. He (A) stumbled (Pm) into the room (Cl) 64. and went (Pm) straight (Cm) to bed (Cl). 65. For the next two days (Cx) he (A) spoke (Pm) no word (Cx) to me (G). 66. Mama Kiosk (A) was totally (Cm) flabbergasted (Pm) when (Cx) 67. I (Sy) told (Pv) it all (Vb) to her (Rc). 68. What African man (A) got (Pm) angry 69. because his wife (A) was carrying (Pm) a baby (G)? And the first baby at that.

### **3.2. 2.1. Material processes in extract 2**

Here, in extract 2, material processes identified and counted are thirty six (36). In this analysis, the principal actors are played by "I" "you" and "he". "he" is used for Akobi. The goal role is shared.

### **3.2. 2.2. Mental processes in extract 2**

Here mental processes identified are only eight (08). The senser role is shared by "I" and "father". But only once is "father" used as senser in the mental processes identified here.

### **3.2. 2.3. Behavioural processes in extract 2**

There are two (02) behavioural processes in this extract. The participant Behaver is "He" in the first process identified. But the second sentence does not show clearly the Behaver.

### **3.2. 2.4. Verbal processes in extract 2**

Verbal processes are two (02) in this extract. In these verbal processes, the sayer role is shared by "I" and "people".

### **3.2. 2.5. Existential processes in extract 2**

In this extract, only one (01) existential process is identified.

### **3.2. 2.6. Relational processes in extract 2**

Relational processes are seven (07). All of them are attributives. Here are the processes dealt with in the two (02) extract of Amma Darko's *Beyond the Horizon*. I will now turn to the extracts from Dapo Adeleke's *Thrills and Trials*.

## **3.3. Experiential meaning in *Thrills and Trials***

### **3.3.1. Summary of extract 1**

Olu is a student at Kanem Borno Regional University. He is under a tree reading. He is expecting his results. Two of his course-mates come to inform him that the three of them have succeeded in their exams. Olu doesn't believe and goes himself to see the results. The story of how he goes through his studies is being told. He has never had food three times a day. But, some people of the café usually give him food to avoid him feeding on leftovers.

### **3.3.2. Summary of extract 2**

Olu is arrested because he is suspected to have killed Mallam Paulinus. He is taken to the police station. The Regional Commissioner of Police beats him till he passes out. But, Olu insists that he is not the murderer. He goes through many interrogations there.

### 3.4. Experiential meaning in extract 1

1. Olu (A) sat (Pm) alone under the tree by the hostel (Cl), 2. killing (Pm) the time with Conrad's *Heart of Darkness*. (Cm). 3. Suddenly (Cm), a confused shout of his name (A) made (Pm) him (Rc) 4. look up (Pm) with a start (Cm). 5. Two of his coursemates (A) were running (Pm) toward him (G), 6. shouting (Pm) 7. and screaming (Pm) excitedly (Cm). 8. 'Olu,' Nda (A) called (Pm) gleefully (Cm) 9. as he (A) leapt (Pm) on him (G), 10. dazed (Pm) with joy (Cm). 11. 'We (A) have made (Pm) it (G)!' 12. he (A) announced (Pm) with frenzy (Cm). 13. 'Made (Pm) what (G)?' 14. Olu (Sy) asked (Pv), nonchalantly (Cm). 15. 'You (A) made (Pm) a 2.1(G).' 16. announced (Pv) the female one (Sy). 17. 'Are results (G) out (Pm) now (Cx)?' 18. Olu (Sy) asked (Pv) curiously (Cm). 19. 'Yes and we (A) made (Pm) it (G) at last (Cx),' 20. said (Pv) the female (Sy) one again (Cx). 21. Like lightning (Cm), Olu (A) leapt (Pm) 22. and made (Pm) for the room (Cl), 23. rushed (Pm) into his trousers (G), 24. and made (Pm) for the academic area (G), 25. running (Pm) 26. and trekking (Pm). 27. The pair of Nda and the female one (A) ran (Pm) after him (G). 28. He (S) would believe (Pme) nobody (Ph). 29. He (S) must see (Pme) things for himself (Ph). 30. He (A) elbowed (Pm) his way (G) through the crowd of anxious students (Cl) 31. checking out (Pm) their results (G). 32. There he (A) stood (Pm) face to face (Cm) with the results (G). 33. He (A) had not failed (Pm) any course (G)! 34. What more, he (A) had made (Pm) a second class upper division (G). 35. 'I (A) have made (Pm) it (G)!' 36. He (A) roared (Pm) in joy mixed with excitement (Cm). 37. A sweet sensation (A) ran (Pm) through him (Ce). 38. He (A) stood (Pm) motionless (Cm) 39. and the memories of how it (A) had all begun flooded (Pm) his mind (G). What a glorious end! 40. Suddenly (Cm),

floods of tears (A) streamed down (Pm) his eyes (G). 41. For him (At), the journey (T) had been (Pa) rough, very rough (Cm). 42. He (A) had indeed passed (Pm) through the eye of a needle (Cm). 43. He (Cr) had been (Pi) through it with dogged determination coupled with the grace of the Almighty (At). 44. There had been (Pe) no financial backing as such (X). 45. He (A) had leaned (Pm) on the goodwill of a number of trusted friends after the death of his cousin (G). 46. Hunger (Cr) has been (Pi) his close companion (V) on the journey (Cx). 47. He (A) had used (Pm) the same few shirts and trousers (G) for four years (Cx). 48. For the four years (Cx), he (A) never fed (Pm) three times a day (Cx) like many other students (Cm). 49. And usually, toward the end of the session (Cx), there was (Pe) no money (X) in his pocket at all (Cl). 50. At such a time (Cx), he (A) sneaked (Pm) into the café after (G) 51. his colleagues (A) had left (Pm), 52. to feed (Pm) on the leftovers (G). 53. Many of the café staff (A) made fun (Pm) of him (Ce) 54. while quite a number (Be) sympathised (Pb) with him 55. and often kept (Pm) something (G) for him (Ce). 56. Quite often, the sympathising ones (A) would not allow (Pm) him (G) 57. feed (Pm) on the leftovers (G). 58. They (A) would call (Pm) him into a hidden corner (Cl) 59. and give (Pm) him (Ce) food (G) from their reserve (Cx). 60. Shameful (Cm), you (Sy) might say (Pv), 61. but it (A) kept (Pm) him (G) 62. going (Pm). 63. He (A) had always (Cx) borrowed (Pm) money (G) 64. to travel back (Pm) home (G) during holidays (Cx). 65. It (Cr) was (Pi) as bad as that (At).

#### **3.4.1.1. Material processes in extract 1**

Material processes are also dominant in this extract. There are 47. The actor role is shared by “Olu”, “Two of his coursemates”, “We”... Most of the time, it is related to the students.

### **3.4.1.2. Mental processes in extract 1**

Mental processes are two (02) in this extract. The senser participant is “He” referring to Olu.

### **3.4.1.3. Behavioural processes in extract 1**

These types of processes are not numerous here. There is only one (01) in this extract.

### **3.4.1.4. Verbal processes in extract 1**

In this extract particularly, these are five (05) verbal processes. The Sayer is shared by ‘Olu’; ‘the female one’ and ‘you’.

These are the action processes I have identified in this extract. Now I will analyze being processes in the extract.

### **3.4.1.5. Existential processes in extract 1**

There are two (2) existential processes in this extract:

### **3.4.1.6. Relational processes in extract 1**

Four (04) relational processes are identified here. And three (03) of them are attributives. Only one (01) is identifying.

In these extracts, circumstantial and causative processes are not notified. Let me turn to extract 2.

## **3.4.2. Experiential meaning in extract 2**

1. ‘So you (T) are (Pi) a murder (V)?’ 2. the regional Commissioner of Police (S) had asked (Pv) Olu (Rc) during the interrogation (Cx).
3. ‘No, sir, I (T) am (Pi) a corps member, sir (V),’ 4. Olu (Sy) replied (Pv) in a matter of fact tone (Cm).

5. 'Corps member my foot! You (Sy) had better tell (Pv) the truth (V) now (Cx). 6. How (Cm) did you (A) get (Pm) the job done (G)?'
7. 'Sir, I (S) can't understand (Pm) you (Ph). 8. Which job (Ca) are you (Sy) talking (Pv) about, sir..?'
9. The commissioner (A) became (Pm) irritated (G). 10. He (A) rose (Pm) in anger (Cm) 11. and with his right fist (Ca), hit (Pm) Olu (G) on the face 12. and also jabbed (Pm) him (G) hard (Cm) on the side (Cx).
13. Olu (A) screamed (Pm) in agony (Cm). 14. He (A) fell (Pm) from the stool (Ca) 15. and held (Pm) to his side (Cx) 16. as though he (A) had broken (Pm) a rib (G). 17. And the commissioner (A) kicked (Pm) him (G) again and again (Cm).
18. 'You bloody murder,' he (Sy) said (Pv) 19. as he (A) pulled (Pm) Olu (G) by his dense hair (Cm) back (Pm) to the seat (Cl).
20. 'Tell (Pv) me (Rc) the truth (V) 21. before I (A) finish (Pm) you (G) here (Cx).'
22. Olu (A), now (Cx) shaking (Pm) violently (Cm) with blood (A) 23. trickling down (Pm) his mouth (G) 24. said (Pv) with a plea (Cm), 25. 'please, sir, I (S) know (Pme) nothing about Mr Paulinus' death (Ph).'
26. At this point, the commissioner (A) brought out (Pm) a whistle (G) from his pocket (Cl), which (G) 27. he (A) blew (Pm). 28. Two fierce looking policemen in mufti (A) came (Pm) in (Cx).
29. 'He (A)'s proving (Pm) difficult (Cm). 30. Remove (Pm) his dress (G) 31. and lay (Pm) him (G) on the floor for me... (Ca) 32. let (Pm) me (A) 33. give (Pm) him (G) the chicken burger...(Ca) 34. then he (Sy) will tell (Pv) us (Rc) the truth (V).'
35. The men (A) held (Pm) Olu (G) roughly (Cm) 36. and pull off (Pm) his dress (G). 37. They (A) laid (Pm) and 38. held (Pm) him (G) face down (Cm).

39. From the in-built wardrobe at the back of his swivel chair (Cl), the commissioner (A) brought (Pm) a long horsetail whip with many strands (G).  
40. He (A) began (Pm) 41. to lash (Pm) Olu (G) on the back with the whip (Cl).  
42. And Olu (A) was shouting (Pm) his innocence (G). 43. 'I (A) didn't kill (Pm) him (G). 44. God (S) knows (Pme). 45. I (A) didn't kill (Pm) him....(G) 46. I (A) didn't kill (Pm) him... (G)'  
47. The Commissioner too (A) was shouting (Pm), 48. 'You (Sy)'ve not spoken (Pv) the truth... (V) 49. you (Sy) will say (Pv) the truth (V) here today... (Cx)'  
50. 'Honestly (Cm), sir, I (S) know (Pme) nothing about the death (Ph).'  
51. 'You (T) are (Pi) a bloody corper (V), 52. telling (Pv) a bloody lie (V). 53. You (T) are (Pi) criminal in corper's uniform... (V)'  
54. And Olu (A) was losing (Pm) his voice (G) gradually (Cm) 55. until he (Sy) finally (Cm) could not talk (Pv) any longer (Cl). 56. He (A) had actually (Cm) passed out (Pm).  
57. The commissioner (S) realizing (Pme) 58. that the boy (A) had passed out (Pm), 59. stopped (Pm) the whipping (G) 60. and called out (Pm) in a loud voice (Cm), 61. 'tell (Pv) Bature (Rc) 62. to come (Pm) immediately (Cx) with the syringe (G).'  
63. A young man (A) rushed (Pm) in (Cl), 64. holding (Pm) in one hand an unusually long syringe containing violet liquid (G) 65. and in his other hand (At) was (Pi) a swab of cotton wool (Cr).  
66. After he (Rc) had been injected (Pm), 67. Olu (A) jerked (Pm) violently with a groan (Cm). 68. And gradually (Cm), he (A) came to (Pm). 69. When he (Cr) was (Pi) fully (Cm) awake (At), 70. he (Rc) was given (Pm) some water (R) 71. to drink (Pm). 72. Later, food (G) was brought (Pm) for him (Ce) 73. but he (A) refused (Pm) 74. to eat (Pm). 75. He (A) was bleeding (Pm) seriously (Cm). 76. The whipping (A) had made (Pm) deep lacerations on his back (R). 77. His eyes too (T) were (Pi) puffy (V) 78. and hardly (Cm) could he (S) see (Pme)

with them (Ph). 79. After he (Rc) had been dressed up (Pm), 80.his hands (Rc) were secured (Pm) with handcuff (R). 81. He (A) was led (Pm) to his cell (G).

### **3.4.2.1. Material processes in extract 2**

Material processes also rank first in this extract. There are 56. The actor role is “He” standing for the commissioner in the first clause. Then “Olu” and “he” used for “Olu”. The commissioner and Olu are the actors in this extract. But Olu is passive. It is the commissioner who is active.

### **3.4.2.2. Mental processes in extract 2**

Mental processes are six (06) in this extract. The senser participant is “He” referring to Olu.

### **3.4.2.3. Behavioural processes in extract 2**

There is no behavioural process in this extract.

### **3.4.2.4. Verbal processes in extract 2**

In this extract particularly, these are twelve (12) verbal processes. The sayer role is shared by “the regional commissioner”, “Olu”, “you” and “he”. These are the action processes identified in the current text. Now I will analyze being process in the extract.

### **3.4.2.5. Existential processes in extract 2**

There is no existential process in this extract.

### 3.4.2.6. Relational processes in extract 2

Seven (07) relational processes are notified in this extract. And two (02) of them are attributives; five (05) are identifying.

In these extracts, circumstantial and causative processes are not notified.

### 3.5. The process types statistics.

		Extracts from				
		Amma Darko		Dapo Adeleke		
Process types		Extract 1	Extract 2	Extract 1	Extract 2	
<b>Action processes</b>	<b>Material processes</b>	Effective / transitive	25	31	40	47
		Middle / intransitive	12	18	12	09
	<b>Mental processes</b>	09	08	02	06	
	<b>Behavioural processes</b>	02	02	01	00	
	<b>Verbal processes</b>	02	02	05	12	
<b>Being processes</b>	<b>Existential processes</b>	01	01	02	00	
	<b>Relational processes</b>	Attributives	15	07	03	02
		Identifyings	00	00	00	05
		Possessives	00	00	00	00
		Circumstantial	00	00	00	00
		Causative circumstantials	00	00	00	00
Sum-total of processes in each excerpt		66	69	65	81	
Total number of processes		<b>281</b>				

### 3.6. Distribution of the process types.

#### 3.6.1. Distribution of the process types in *Beyond the Horizon*

##### Extract 1

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	37	09	02	02	01	15	00	00	00
Percentage (%)	13,16	03,20	00,71	00,71	00,35	05,33	00	00	00

The table above indicates that this passage contains 37 material processes, 15 intensive processes, 09 mental processes, 02 verbal processes, 02 behavioural processes, 01 existential process, 00 circumstantial process, 00 possessive process and 00 causative process. It is noteworthy that material processes (37) predominate over other process types followed by intensive processes (15) and mental processes (09). Verbal processes are (02).

**Extract 2**

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	49	08	02	02	01	07	00	00	00
Percentage (%)	17,43	2,84	00,71	00,71	00,35	02,49	00	00	00

Statistically, 49 material processes, 08 mental processes, 07 intensive processes, 02 verbal processes, 02 behavioural processes, 01 existential process, 00 possessive processes, 00 circumstantial process and 00 causative process are notified in this extract.

**3.6.2. Distribution of the process types in *Thrills and Trials***

**Extract 1**

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	52	02	01	05	02	03	00	00	00
Percentage (%)	18,50	00,71	00,35	01,77	00,71	01,06	00	00	00

Here, this passage contains 52 material processes, 05 verbal processes, 03 intensive processes, 02 mental processes, 02 existential processes, 01 behavioural process, 00 circumstantial process, 00 possessive process and 00 causative process. Here also, material processes (52) predominate over other process types.

**Extract 2**

Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
	56	06	00	12	00	07	00	00	00
Percentage (%)	19,92	02,13	00	04,27	00	02,49	00	00	00

In this extract, 56 material processes, 12 verbal processes, 07 intensive processes, 06 mental processes, 00 behavioural processes, 00 existential process, 00 possessive processes, 00 circumstantial process and 00 causative process are notified. However, the sum total processes of this text outnumber largely those of the other texts.

### 3.7. Discussion of the process types.

#### 3.7.1. Material processes.

It can be noticed that material processes are dominant in all the extracts, from the above tables. They are 37/66 in extract 1 and 49/69 in extract 2 of *Beyond the Horizon* by Amma Darko. In Dapo Adeleke's *Thrills and Trials*, material processes are 52/65 in extract 1 and 56/81 in extract 2. This means that the extracts are about real and tangible actions.

#### 3.7.2. Mental processes.

Mental processes are 09/66 in extract 1 and 08/69 in extract 2 of Amma Darko's novel and 02/65 in extract 1 and 06/81 in extract 2 of Adeleke's novel. This gives the impression that participants are conscious and affective.

#### 3.7.3. Behavioural processes.

Behavioural processes are 02/66 in extract 1 and 02/69 in extracts 2 of the first novel and 01/65 in extract 1 and 00 in extract 2 of the second novel. This presence shows the concern about the physiological and psychological moods of the participants.

#### **3.7.4. Verbal processes.**

There are 02/66 verbal processes in extract 1 and 02/69 in extract 2 of the first novel. In the second novel, I uncover 05/65 in extract 1 and 12/81 in extract 2. It then means that some facts are expressed verbally here.

#### **3.7.5. Existential processes.**

The presence of existential processes in the two novels 01/66 in extract 1 and 01/69 in extract 2 in the first novel and 02/65 of extract 1 and 00/81 of extract 2 of the second novel suggests that the actions are taking place actually in existing settings. They are not just in imaginative settings.

#### **3.7.6. Relational processes.**

Relational processes are 22/135 in the first novel and 10/146 in the second novel. The attributives are the only ones I found in the first novel while in the second novel 05/146 are attributives and 05/146 are identifying. The suggestion here is that these extracts are concerned with the description of the participants. It can also be concerned with defining them.

There are no possessive processes in all the extracts of the two novels. It apparently means that the participants of the two novels do not have possessions.

## **CHAPTER FOUR: INTERPRETATION.**

In this chapter, I come to the interpretation of the findings of the two novels. Since I have finished with the analysis, I have to give an interpretation of my findings so that my work will be more understandable. To be clearer, after the description of the transitivity patterns in some excerpts of Amma Darko's *Beyond the Horizon* and Dapo Adeleke's *Thrills and Trials*, if I don't give the meaning of the identified features, my work will not be complete.

In fact, the process types found in the two novels are almost the same. The commonest I meet in the extracts are material, mental, attributive and verbal processes. These processes are regular in all the extracts I dealt with in the analysis.

### **4.1. Interpretation of the extracts from *Beyond the Horizon*.**

First and foremost, I will discuss the linguistic features of *Beyond the Horizon* by Amma Darko and then those in Dapo Adeleke's *Thrills and Trials*. In both extracts, the predominance of material processes in the extracts shows that they are about concrete and tangible actions performed in a way to have effect on participants. But I realise that the report reveals that most of these material processes are transitive. Be they transitive or intransitive, they are about concrete actions. Almost all the participants are human beings. This implies that Amma Darko is writing about real and concrete questions in her novel. Amma Darko wrote her novel when she was staying in Germany. She is depicting how some African women are badly treated in Europe, in general, and especially, in Germany. Some of those women like Mara, at a given time, are aware of what is going on. But these women are not able to take decision about their life. They are controlled in all that they are doing.

So, in the first extract of *Beyond the Horizon*, Mara re-examines herself. She realises that she has been transformed and if she is back in the village, her mother will not recognise her. She is aware of the changes of her body. Physically, she has changed. Some of the material processes show it as: 'is left', 'used to be' in "what is left of what used to be my image." Even though, she is aware of what she is undergoing, she also knows that many other ladies are facing the same situation in the same area. This can be well shown by these material processes: 'waiting', 'to be abused' in "And in all of them, there are pretty women like myself waiting to be abused by strange men." (p1). This means that Mara is aware that she is being badly treated and also many other women like her. Things are done the same way to all of them.

Some material processes do not encode concrete actions. But at first sight, they denote concrete actions. In the first extract, I come across some of them. As example, 'are building' in "Tears are building up in my eyes." And 'are blurring' in "They are blurring my vision..." These ones do not denote concrete actions. By the transitivity patterns, I noticed that mostly the actor role is played by 'I' meaning Mara; the one who is recounting her life.

Another fact is that, in the two extracts, after the material processes, the attributive processes are coming second rank. There, most of the time, Mara is establishing a relationship between herself and some objects.

And within the mental processes, there are more cognition processes than the other types. This clearly shows that Mara is aware of her conditions. She knows them and feels them. And even God, the Almighty knows. This is seen in the very first paragraph of the novel by Amma Darko.

The analysis shows clearly that Akobi is more involved in material processes as initiator of the actions in extract 2. He takes control of what is happening. He, also, acts as sayer in verbal processes and influences Mara, his wife. Most of the time, Mara is involved in passive or internalized processes.

This doesn't affect the external events or participants. Especially from her departure from the village to her marriage with Akobi in town, she has been always submissive. And even in town, with Akobi, she has always been assuming what happens. Sometimes, Mama Kiosk who has close relationship with Mara advises her about how to react to what she was going through with her husband. Mama kiosk considers Mara as a "greenhorn". But the latter didn't want to listen to her and even told her one day: "*Mama Kiosk, I probably have eyes that see blue where you see red. But I would still not like to exchange my eyes for yours. I like my eyes as they are.*" (p.14) Mara believes that it is a wife's duty to suffer for her husband. Mara is a passive participant towards her husband. She doesn't want to accept that she is Akobi's victim.

The bad treatment Akobi has given to Mara his wife is too outrageous. Even the day, she told him she was pregnant; she was beaten and he did not speak to her for the next two days. This is unbelievable that an African man is not happy because his wife is bearing a baby. In Africa, having a baby is a blessing and then a joy.

In the two extracts from *Beyond the Horizon* of Amma Darko, I come across some circumstantial of manner and location. This means that the events took place at a specific moment, place and in a given way.

Darko uses Mara to literally as well as symbolically represent women's 'submission to men in African culture' in a certain way in special cases. In fact, Darko raises the issue of women 'enslavement to men' in some parts of Africa. Women are not free to do what they want to do. For example, it is taken for granted that a lady must marry the husband chosen by her father. It is the case of Mara who didn't know about her marriage. While coming back from the village well, it is her mother who told her she was going to be married. She didn't know her husband. She didn't question her father why he was marrying her without asking for her consent. She only obeyed. Women are not expected

to be educated, they are expected to be at home and be doing all the house works.

But Mara has been a very active participant when she was asked to work to earn money for the family food, her passport to travel and also when she arrived in Europe. When her husband asked her to come to Germany, she has transformed herself to a city worker. She was financially independent.

The message Amma Darko wants to convey through the salient linguistic choices I come across is that human beings, especially women, need to be courageous and to dare sacrifices, at times, to overcome limitations that seem impossible to be transcended. It is true that Mara was forced to prostitution. She was working tirelessly but she saw none of her earnings. Finally, she freed herself from Akobi. In spite of this, she has not been able to come back to Africa. This sentence well shows it: "*I have decided to stop thinking about ever going home. I just don't belong there any longer.*" She lied that she was working in an African restaurant. Darko also wants to show especially how African women, in general, suffer; especially those who are illegally in Europe. Mara suffered a lot from her husband. When she arrived in Germany, she was living with Akobi and his German wife Gitte. Mara had to behave as if she were Akobi's sister. Throughout the novel, Mara who is the major character suffered all along.

While living in Europe in a hell, African women usually send present to their families left in Africa. Those families do not know how their relatives in Europe gain their money and are happy to get some presents. Or even at some moments, the families ask for gifts.

After the interpretation derived from the analysis in *Beyond the Horizon*, an interpretation of the analysis in the two extracts of *Thrills and Trials* by Dapo Adeleke is useful to complete the work. And what is it about?

#### 4.1. Interpretation of the extracts from *Thrills and Trials*.

Here also, the material processes be they transitive or intransitive are dominant in both extracts. Verbal processes come at second rank followed by the mental ones. As a matter of fact, the transitive processes are 40/52 material processes in extract 1 and 47/57 in extract 2. And here almost all the material processes are about concrete and tangible actions. It implies that Adeleke centered his novel on specific, actual and concrete actions. Adeleke is a contemporary writer.

In the first extract, Olu, the major character passes his exams. The University has been closed because of some financial problems. Actually, the material processes here show how Olu suffered while studying. The material processes are used to recount how Olu went through his studies. He suffered a lot as it is expressed in this process: 'fed' in "For the four years, he never fed three times a day like many other students." Other examples of material processes showing Olu's suffering are: 'sneaked'; 'had left'; 'to feed' in "*At such times, he sneaked into the café after his colleagues had left, to feed on the leftovers.*" This obviously states that Olu was not living in the same conditions as the other students of Kanem Borno Regional University. But he was blessed by his good results. By the way, some material processes are not really material ones. They appear to be material processes. Such processes are 'would not allow' in "*Quite often, the sympathising ones would not allow him to feed on the leftovers.*" And 'would call' in "*They would call him into a hidden corner and give him food from their reserve.*"

After the material processes in the first extract, come the verbal ones. With the verbal processes, one can realise that 'Olu' and 'the female one' are insisting on the results. Olu did not know the results were given and he was told by "the female one". Then, he asked either nonchalantly or curiously if the

results were given. Olu was not expecting the results to be given at that moment.

The mental processes are the third type that comes after the two cited above. In this extract, they are two: one is about cognition and the other one about perception. Adeleke makes Olu doubt about the results. Olu wanted to be sure by seeing it by himself. Maybe his colleagues would not have seen well the results. He was sure of his own eyes. That is why he would not believe them. He thought that he had to perceive by himself to avoid mistake. Maybe it would be perceived differently from how it has been by his colleagues.

In the second extract, the material processes are dominant as I said earlier. Adeleke uses this type of processes to admit that Olu is suffering from the police men. Both transitive and intransitive processes are present here. And the transitive processes are more numerous. This shows that the participants are really active and some actions are being done to other people. This can be seen in the following processes: 'rose', 'hit', 'jabbed' in "*He rose in anger and with his right fist, hit Olu on the face and also, jabbed him hard on the side.*"

'He' is the actor in that sentence and replaces "The commissioner regional of police". The latter was the one who had most performed some actions in this part. He was assaulting Olu. Olu was accused of the murder of Mr Paulinus. Though he had no proof, the commissioner was maltreating Olu who was supposed to be the murder. Olu suffered a lot from the hands of the police. At some point, Olu was unconscious. An example of this process is 'passed out' in the sentence "*He had actually passed out.*" This denotes how violent the commissioner has been with Olu.

Likewise in this extract, some material processes do not encode tangible actions. They appear to be material processes but mean other process types. The process 'was losing' in the sentence "*And Olu was losing his voice gradually...*" is an illustration of these types of material processes.

In this extract, most of the actor roles were played by human beings. These human beings were acting in the novel and they were involved in physical activities. It means the actors were acting on the world and on themselves. Olu went through suffering and plight throughout the novel. He was from a poor family and has the will to study. He was helped by a cousin who died. After the death of this cousin, Olu started going through, “*many thrills and trials, successes and failures that had assailed his life.*” (p. 325).

On the one hand, the second ranks of verbal processes encode the deep meaning of the novel. There is exchange, communication between the participants. Especially in this extract, the exchange was done between Olu and the commissioner. The latter was asking questions to Olu who was replying or even trying to explain that he was not the killer. Most of the verbal processes used here are ‘asked’, ‘replied’, ‘tell’, ‘talking’, and ‘said’. Either ‘The commissioner’ or ‘Olu’ is the Sayer in some given sentences. And in other, they play the ‘receiver’ role. Some questions have been asked to Olu who normally replied and sometimes explained that he was not the murderer.

The third major material processes are the mental ones. They are six (06) in this extract. I have come across four (04) cognition processes and two (02) perception processes. Here Adeleke writes on the ways of understanding, knowing and perception of the participants. Initially, Olu was not able to understand what he was asked by the commissioner. Even God was taken as witness as it is said: “*God knows*”. The process is the one underlined. The process ‘know’ is used again in “*Honestly, sir, I know nothing about the death.*” By himself, Olu is sure he does not have knowledge about the death. In spite of that, nobody believes him.

Another issue is that here the circumstances of location and manner are frequently found. This means that the actions of this novel take place at a definite place and in a certain way.

From what have been said above, I can say that Dapo Adeleke used material, verbal and mental processes to convey his message in order for readers to have a better understanding of his *Thrills and Trials*. In general, in the two extracts of his novel, I haven't come across the possessives, the circumstantial and causatives. The absence of these processes suggests that the novel is more about action processes. The actions take place at a given place to achieve a purpose in the novel. The participants exchange experiences about the "real world".

From what have been noticed from the analysis of experiential meaning, the material processes are dominant in all the extracts on the two novels as if they were from the same author. The predominance of mental and verbal processes is also seen in the four extracts from the novels. The absence of possessive, circumstantial and causatives is shared in the extracts at stand. It shows how people act, think, and feel in the novel. The analysis shows how human beings can control the world.

On the one hand, Amma Darko is using the experiential meaning to clarify the situation of African women in a concrete case. Some men influence the lives of women. More often some African women are subjugated to men. They see men as gods and do not contest anything they say. Mara, the main character of *Beyond of the Horizon* is one of the types. She suffered from her husband who instead of being happy that his wife was bearing their first baby, beats her.

At the beginning, Mara was looking at herself as she has been transformed after her stay in Germany. She was a "greenhorn" before leaving her native Africa. Physically, she has also changed. She was aware that she has been "abused by strange men" as many other ladies in the same conditions. Amma exposes the conditions of living of African women in Europe. Mara suffered a lot there. She stayed with her husband and has to pretend that she

was his sister and do all the houseworks. The authoress explains how African men treat their European partners better than the African ones.

On the other hand, Adeleke is exposing the suffering and plight of young people seeking for a better future. Olu, a young student, went through many troubles in his life. The transitivity patterns show how he suffered to get educated. At some given times, he was not able to find food. As stated in the process 'fed' in the sentence "*For the four years, he never fed three times a day like many other students.*" But finally he succeeds his exam. Another issue that is waved here is the injustice encountered by the young poor people. Olu was accused to have killed Mr Paulinus and without proof, the commissioner of regional police beat him as if he was the murder. He didn't listen to Olu who was shouting he didn't kill Mr Paulinus. But finally, with the solidarity of the villagers, the murderer has been discovered. Olu is a hard working corps member who did serious achievements in the village Panti Asawa. This was what make some of the school staff jealous of him and they had that conspiracy of murder.

Throughout their novels, Amma and Adeleke are raising some serious problems of our societies. The two authors are talking of the suffering and the plight of their main characters. Amma is dealing with the situation of women and Adeleke with the one of the youth. Other important issues in the *Thrills and Trials* are corruption, integrity and solidarity. Olu has been fighting against corruption from the campus to Panti Asawa where he was staying for his one year Kingdom National Service. That was not accepted in the community he was living in because people were seeing him as different from others. He was not seen as normal because he was fighting against what was common and normal in their societies. This analysis reveals how Olu's actions and thoughts were not considered by some members of the society in which he was living.

But because of Olu's good qualities, he has been saved by the villagers. They found the murderer. In fact, Olu was a hard worker and a polite young man.

All linguistic features cannot be interpreted and I cannot do a linear interpretation of the extracts. I have taken into account linguistic features that are related to the background of my study. I based my interpretation on the features shared by the extracts since the latter exemplify the general message of the two novels.

## CONCLUSION

This thesis has aimed at investigating the relationship between linguistic structures and socially constructed meanings in *Beyond the Horizon* by Amma Darko and *Thrills and Trials* by Dapo Adeleke. This work has been divided in two broad parts: the theories and the practical part.

The work has been divided into four main chapters grouped into two broad parts. In the first part, I have provided in chapter one with the literature review on the link between linguistics and literature, on the one hand; and on the work of some scholars and students to the domain of applied linguistics, on the other hand. The contribution of linguistics to literary studies has been of a great deal. The rapport between these two disciplines had led to some tension and critics among scholars or linguists. The literature review sets the scene to the understanding of the transitivity theory by providing the reader with an account of a few transitivity analyses of texts by linguistic scholars and practitioners. Any scientific work without a literature review cannot stand. In chapter two, the theoretical framework has dealt with an overview of Systemic Functional Linguistics and the explanation of experiential meaning, the basis of this work. In the second part, with the practical analysis, chapter three is about the experiential analysis. In fact, this analysis has been done on selected parts of the novels. I have identified and analysed the different process types by using some extracts of Amma Darko's *Beyond the Horizon* and Dapo Adeleke's *Thrills and Trials*. Then, some comments have been made about the process I encounter in the selected parts of the corpus.

In both extracts from *Beyond the Horizon*, the predominance of material processes in the extracts shows, at first sight, that they are about concrete and tangible actions performed in a way to have effect on participants. Seen from a closer and deeper analysis, the report reveals that most of these material

processes are transitive. Be they transitive or intransitive, they are about concrete actions. Almost all the participants are human beings. This implies that Amma Darko is writing about real and concrete questions in her novel. Meanwhile, Amma Darko wrote her novel while she was staying in Germany. She is depicting how some African women are badly treated in Europe, in general, and especially, in Germany. Some of those women like Mara, at a given time, have consciousness of what is going on.

From the selected parts of Dapo Adeleke's *Thrills and Trials*, I also came across many material processes. Actually, the material processes, here show how Olu suffered while studying. The material processes are used to recount how Olu went through his studies. Adeleke uses the material processes in the second extract to admit that Olu is suffering from the police men. Both transitive and intransitive processes are present here. And, the transitive processes are more numerous. This shows that the participants are really active and some actions are being done to other people.

In fact, what has been shown in this thesis is that experiential meaning, through the context of situation, has helped to explain the experience of the participants in the novel. The contexts have been there of a great importance to help to explain the difference between the characters.

One may ask if Amma and Adeleke were aware of the linguistic functions and terms discussed here in order to create all those meanings. But surely no. The linguistic choices to describe each character may not be made because of conscious grammatical use by Amma and Adeleke.

Transitivity enables us to analyse and represent the same event and situation in different ways. It is an important semantic concept in the representation of reality.

One must not be wrong in saying that women are still suffering in our societies because of the burden of traditions. This suffering goes beyond

physical violence, forced marriage and other forms of enslavement. Henceforth, Amma exposes many myths and ideas about the women's lives in Europe. Most of the time, African men treat well their European partners than the African ones.

Adeleke is a contemporary African writer who, because of his writings, went through troubles with the Ruling class. On March 2007, he heard that a security agent in mufti was looking for him. His crime was the critical view he used in his novel *The Newcomer*.

In a nutshell, this thesis has tried to show how linguistics can reveal aspects of language used in a literary work. It has helped to know more about Amma Darko and Dapo Adeleke's writing. The problem of women submission in African culture is still current. We have to try to eradicate it from our society. According to the Systemic Functional Linguistics developed by Halliday, a text conveys simultaneously three different meanings. Here, I have only dealt with one of those meanings. Dealing with the two other meanings, one would have another view of *Beyond the Horizon* by Amma Darko and *Thrills and Trials* of Dapo Adeleke. I mean the interpersonal and textual meaning of the two novels.

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## APPENDIX

### Transitivity Analysis

#### Key:

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

A=Actor, G=Goal, B=Beneficiary, R=Range, Ce=Client, Rc=Recipient

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

#### 1. Extracts from Amma Darko's *Beyond the Horizon*

##### Extract 1: PP.1-2

I am sitting here before my large mirror. I like oval things. They are not too round and not too square, is what I say when people ask why my everything is oval, mirror, tables, all. Truth is, I just like ovals. I find them serene and they dispense more sympathy to me than other shapes. And God knows I need a bit of it.

I am staring painfully at an image. My image? No! – what is left of what once used to be my image. And from my left and right, all about me, I keep hearing chuckles and pantings, wild bedspring creaks, screaming ooh and yelling aahs. They are coming from rooms that are the same as mine, rooms where the

same things are done as they are in mine. And in all of them there are pretty women like myself, one in each room waiting to be abused by strange men. They are all about me. And yet here by myself, alone inside my room, I feel so very far, very far away on my own. So friendless, isolated and cold.

I am just in brief silky red underpants, so I'm virtually naked, but that is not why I feel so cold because this coldness I feel does not grip my body so much as it does my soul. It's deep inside me that feels this chilliness, from the dejected soul my body harbours, a soul grown old from too much use of its shelter. Yes, I have used myself and I have allowed myself to be used to care any longer. But that doesn't render me emotionless. I've still got lots of feelings in me, though sometimes I'm not sure if they aren't the wrong ones.

Tears are building up in my eyes. They always do when I stare at what is left of me. They are blurring my vision and are slowly rolling down my face in agonizing rhythm like the beating of the devil's own drums...ta...ta...dropping down one after the other, painfully slow, painfully gradual, onto these two flabby, floppy drooping things I call my breasts, my tired graceless bosom. I fear what I see when I look at myself. I shiver at the sight of my shore cracked lips which still show through the multiple layers of the glossy crimson paint I apply to hide them. This gaudy pink rouge I've plastered on my ebony black face looks horrid too, I know, but I wear it because it's a trademark of my profession.

Extract 2: PP. 16-17

'Akobi,' I called softly after supper next day when I thought he was in a relatively good mood, 'I was by Mama Kiosk today and I told her that I haven't had my blood for two months and she says I am by all means carrying a baby.'

I had just given him a piece of chewing stick when I started, and he was removing bits from his teeth; but now he stopped dead, the stick still stuck somewhere between two of his upper teeth. Then slowly he removed the stick, sucked through his teeth and said, 'Mama Kiosk says you are pregnant?' 'yes, Akobi,' I answered. And sat on the chair because I felt a sudden dizziness.

'Did Mama Kiosk sleep with you? he asked, still in that disregarding tone. I felt a cold seep through my pores. I didn't answer. Then suddenly there was this angry roar of 'Get up!' like an over-irritated boar and the next second I was up at attention on my two feet. I didn't know which I was most, scared, angry or perplexed. He studied me like he was studying filth. My instincts had been right all long. His father might want ten grandchildren as he has said the day they presented the dowry to my family, but his son obviously didn't. He took his eyes off me. I remained standing. Then, ignoring me, he resumed cleaning hi teeth and sucking through them. Then, staring straight ahead of him as if looking into a crystal ball, he asked almost absent-mindedly, 'And why did you get pregnant?'

I thought: I couldn't have heard right. 'Pardon?' I replied spontaneously, and before I knew what was happening...Wham! first slap...wham! Wham! Wham! three more in succession. And I scurried into what had now become my favourite corner, slumping to the floor. What had I done wrong? But I was to be given neither reasons nor explanations. He stormed out of the room and didn't come back again until late at night. I was sleeping on the mat on the floor. I didn't dare to sleep on the mattress. He stumbled into the room and went straight to bed. For the next two days he spoke no word to me. Mama Kiosk was totally flabbergasted when I told it all to her. What African man got angry because his wife was carrying a baby? And the first baby at that.

## 2. Extracts from Dapo Adeleke's *Thrills and Trials*

### Chapter three: PP. 31-33

Olu sat alone under the tree by the hostel, killing the time with Conrad's *Heart of Darkness*. Suddenly, a confused shout of his name made him look up with a start. Two of his coursemates were running toward him, shouting and screaming excitedly.

'Olu,' Nda called gleefully as he leapt on him, dazed with joy. 'We have made it!' he announced with frenzy.

'Made what?' Olu asked, nonchalantly.

'You made a 2.1.' announced the female one.

'Are results out now?' Olu asked curiously.

'Yes and we made it at last,' said the female one again.

Like lightning, Olu leapt and made for the room, rushed into his trousers, and made for the academic area, running and trekking. The pair of Nda and the female one ran after him. He would believe nobody. He must see things for himself. He elbowed his way through the crowd of anxious students checking out their results. There he stood face to face with the results. He had not failed any course! What more, he had made a second class upper division.

'I have made it!' He roared in joy mixed with excitement. A sweet sensation ran through him. He stood motionless and the memories of how it had all begun flooded his mind. What a glorious end! Suddenly, floods of tears streamed down his eyes. For him, the journey had been rough, very rough. He had indeed passed through the eye of a needle. He had been through it with dogged determination coupled with the grace of the Almighty. There had been no financial backing as such. He had leaned on the goodwill of a number of trusted friends after the death of his cousin. Hunger has been his close companion on the journey. He had used the same few shirts and trousers for four years. For the four years, he never fed three times a day like many other

students. And usually, toward the end of the session, there was no money in his pocket at all. At such a time, he sneaked into the café after his colleagues had left, to feed on the leftovers. Many of the café staff made fun of him while quite a number sympathised with him and often kept something for him. Quite often, the sympathising ones would not allow him feed on the leftovers. They would call him into a hidden corner and give him food from their reserve. Shameful, you might say, but it kept him going. He had always borrowed money to travel back home during holidays. It was as bad as that.

Extract 2: Chapter forty-four: PP.341-343

‘So you are a murder?’ the regional Commissioner of Police had asked Olu during the interrogation.

‘No, sir, I am a corps member, sir,’ Olu replied in a matter of fact tone.

‘Corps member my foot! You had better tell the truth now. How did you get the job done?’

‘Sir, I can’t understand you. Which job are you talking about, sir..?’

The commissioner became irritated. He rose in anger and with his right fist, hit Olu on the face and also jabbed him hard on the side.

Olu screamed in agony. He fell from the stool and held to his side as though he had broken a rib. And the commissioner kicked him again and again.

‘You bloody murder,’ he said as he pulled Olu by his dense hair back to the seat.

‘Tell me the truth before I finish you here.’

Olu, now shaking violently with blood trickling down his mouth said with a plea, ‘please, sir, I know nothing about Mr Paulinus’ death.’

At this point, the commissioner brought out a whistle from his pocket, which he blew. Two fierce looking policemen in mufti came in.

'He's proving difficult. Remove his dress and lay him on the floor for me...let me give him the chicken burger...then he will tell us the truth.'

The men held Olu roughly and pull off his dress. They laid and held him face down.

From the in-built wardrobe at the back of his swivel chair, the commissioner brought a long horsetail whip with many strands. He began to lash Olu on the back with the whip. And Olu was shouting his innocence. 'I didn't kill him. God knows. I didn't kill him.... I didn't kill him...'

The Commissioner too was shouting, 'You've not spoken the truth...you will say the truth here today...'

'Honestly, sir, I know nothing about the death.'

'You are a bloody corper, telling a bloody lie. You are criminal in corper's uniform...'

And Olu was loosing his voice gradually until he finally could not talk any longer. He had actually passed out.

The commissioner realising that the boy had passed out, stopped the whipping and called out in a loud voice, 'tell Bature to come immediately with the syringe.'

A young man rushed in, holding in one hand an unusually longue syringe containing violet liquid and in his other hand was a swab of cotton wool.

After he had been injected, Olu jerked violently with a groan. And gradually, he came to. When he was fully awake, he was given some water to drink. Later, food was brought for him but he refused to eat. He was bleeding seriously. The whipping had made deep lacerations on his back. His eyes too were puffy and hardly could he see with them. After he had been dressed up, his hands were secured with handcuff. He was led to his cell.