



UNIVERSITE D'ABOMEY-CALAVI

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FACULTE DES LETTRES, ARTS ET SCIENCES HUMAINES  
(FLASH)

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ECOLE DOCTORALE PLURIDISCIPLINAIRE (EDP)  
« ESPACES, CULTURES ET DEVELOPPEMENT »

Filière : **Etudes Anglophones**

Option : **Linguistique Anglaise Appliquée & Littérature Africaine anglophone**

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THESE EN VUE DE L'OBTENTION DU DOCTORAT DE  
L'UNIVERSITE D'ABOMEY-CALAVI

STYLISTIC ANALYSIS OF CHIMAMANDA NGOZI  
ADICHIE'S *PURPLE HIBISCUS* AND SEFI ATTA'S  
*EVERYTHING GOOD WILL COME: A SYSTEMIC-  
FUNCTIONAL LINGUISTICS PERSPECTIVE*

*Présentée et soutenue publiquement le 28 avril 2016 par*

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**Mention Très Honorable avec les félicitations du jury**

Année académique : 2015-2016

## ABSTRACT

This dissertation is a linguistics-oriented study of fiction that explores the language of two Nigerian female writers to inform about their ideological positioning and idiosyncratic belongings on gender and socio-political issues in Nigeria post-colonial period.

In fact, the intrinsic role that a piece of literary work plays, a role that goes beyond a mere distractive tool, has prompted the rising interest in the language of literature. This study is meant to take part in this rising interest to the language of literary works by using an integrated approach that combines the lexicogrammatical analysis, the appraisal value analysis, and the critical discourse analysis to explore *Purple Hibiscus* and *Everything Good Will Come*, two debut novels of the Nigerian female writers, Chimamanda Ngozi Adichie and Sefi Atta.

It is a stylistic study whose first aim is to probe and analyse the value and/or the meaning of African female writers' literary productions of the new generation. Therefore, *Purple Hibiscus* and *Everything Good Will Come*, have been lexicogrammatically and semantically dissected.

The main contention is that an integrated approach that includes Systemic Functional Linguistics, Critical Discourse Analysis, and Appraisal Theory will help reveal, in a very comprehensive way, the meanings encoded in each novel and the stylistic and the rhetorical organization of the narratives as well. This is to appreciate how these literary pieces epitomize the new trend in feminist ideology which now focuses on women's selfhoods: self-development, self-awareness, self-discovery, and self-assertiveness rather than claim systematic women victimization by men.

The different analyses carried out with the above-mentioned instruments reveal important findings related to the contextual and stylistic dimension of the novels under scrutiny.

**Keywords:** Appraisal values, Critical Discourse Analysis, gender representation, feminism, ideology, lexicogrammar, selfhood, style, stylistics, Systemic Functional Linguistics

## RESUME

Cette thèse, dans une analyse linguistique, aborde les questions de style de deux auteurs femmes nigérianes aux fins de détecter leurs positionnements idéologiques et idiosyncratiques sur le genre et les questions sociopolitiques dans le Nigéria post-coloniale.

En effet, le rôle intrinsèque d'une œuvre littéraire qui va au-delà d'un simple rôle de distraction a suscité l'intérêt croissant pour l'analyse des œuvres littéraires. Cette étude vise à prendre part à cet intérêt croissant pour l'analyse de la langue des œuvres littéraires africaines en utilisant une approche intégrée qui combine l'analyse lexicogrammaticale, la théorie de l'évaluation, et l'analyse critique du discours pour explorer *Purple Hibiscus* et *Everything Good Will Come*, deux romans de début des écrivains femmes nigérianes, Chimamanda Ngozi Adichie et Sefi Atta.

L'objectif principal est d'étudier la valeur et/ou la signification des productions littéraires d'auteurs féminins nigériens de la nouvelle génération. A cet effet, *Purple Hibiscus* et *Everything Good Will Come* ont été analysés sur une base lexico-grammaticale et sémantique. L'hypothèse principale est qu'une analyse se basant sur trois approches linguistiques que sont la Grammaire Systémique Fonctionnelle, la Théorie de l'Evaluation et l'Analyse Critique du Discours va révéler, dans une grande mesure, les mécanismes d'encodage des significations dans ces romans ainsi que l'organisation stylistique et rhétorique des récits. Cette étude a donc démontré, à travers les différentes analyses, que l'idéologie féministe que sous-tendent les deux œuvres romanesques a évolué vers un discours littéraire beaucoup plus focalisé sur l'autonomisation des femmes, la découverte et l'affirmation de soi plutôt que sur la proclamation jadis d'une victimisation systématique des femmes.

Les résultats obtenus après analyses sont essentiellement relatifs aux dimensions contextuelle et stylistique des œuvres étudiées.

**Mots clés :** analyse lexico-grammaticale, genre, idéologie, ipséité, Linguistique Systémique Fonctionnelle, style, stylistique, Théorie de l'Evaluation

**DEDICATION**

To my kids Tobi and Ola.

## ACKNOWLEDGMENTS

First and foremost, I would like to thank sincerely my supervisor Professor Léonard A. Koussouhon. He is to me more than an ordinary supervisor. He is both a mentor and an academic model. Thank you for your support of the present piece of scholarship, which would have not been feasible without you. Thank you again for having accepted to supervise this research work.

My especial thanks go to Professor Augustin Aïnamon for what he has been doing, including attention and assistance for the post graduate students of the *Ecole Doctorale Pluridisciplinaire Espace Culture, et Développement, FLASH, UAC*.

I also express my deep gratitude to Joseph Akanbi Adewuyi (Ph.D), lecturer at Adeyimi College of Education, Ondo State (Nigeria). He is indeed the one who helps me whether at Obafemi Awolowo University of Ile-Ife, University of Ibadan or at Adeyemi College of Education, Ondo State. May the Almighty reward you and your family for that paramount contribution.

I would like to pay a tribute of gratitude to the late Professor Noël Dossou-Yovo for his contributions, as a lecturer, a writer and a critical analyst, to the African development. May his soul rest in peace.

I am also grateful to the lecturers, both from the English Department and EDP: Professor Taofiki Koumakpaï, Professor Ambroise Medegan, Professor Innocent Datondji, Dr. Prosper Atchadé, and Dr. Moussa Okanla who have participated in our training.

I would also like to thank Professor Bertin Yèhouénou whom we affectionately call CBY for the fatherly attention he has had for so many times to all my endeavours both in academic and personal development.

My grateful thanks go to:

Dr. Patrice Akogbéto, head of the English Department and his vice, Dr. Ferdinand Kpohoué for invaluable assistance of all kinds.

Dr. Yémalo C. Amoussou and Dr. Innocent Koutchadé for what they have been doing for postgraduate students under Professor Koussouhon's supervision. May God reward you for your help.

I have enjoyed enlightening discussions and encouragement of friends and lecturers in Abomey-Calavi UAC; Ile-Ife Obafemi Awolowo University; Adeyemi College of Education, Ondo State (Nigeria); Porto-Novo; Pobè and Allada. My special thanks go to Professor Ibitokun, Dr. Sah, Dr. François Agboïba, Dr. Alexis Séguédemè, Dr. Ayodélé Allagbé, Dr. Dadjo, Inspector Mrs Adéléké Sabaina, Mr. Roger Houmassè, Mr. Michel Dossoumou, Mr. Pacôme Agossou Adede, Mr. Hugues Tchibozo, Mr. Louis Léoto, , and Mr. Dimitri Dègnide.

I also express my gratitude to Mr. Etienne Kinzo, our book supplier.

I am strongly indebted to Inspector Benoît Ahlé and Mr Moustafa Guézowezon for their kind attention including useful advice, proof reading, and assistance.

Last but not least, I owe a special debt to my family, my wife Christine, my sisters and brothers Yèmissi, Mobolassi, Odjougbéle, Adjibadé Ogoun, and Pauline Iya Biliki for their love, financial, and moral support during the research and the writing of the current work.

## **ACRONYMS**

**AT** : Appraisal Theory

**SFL** : Systemic Functional Linguistics

**SFG** : Systemic Functional Grammar

**CDA** : Critical Discourse Analysis

**UAC** : University of Abomey-Calavi

**TGG** : Transformational Generative Grammar

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## GENERAL INTRODUCTION

Nouréini Tidjani Serpos, one of Beninese famous novelists, poets, and critics [quoted in Houessou-Adin (2011:78)] once wrote: “The essential does not always consist in finding all correct answers. The essential most of the time, consists in the ability to correctly pose sound questions,...” In the same vein, Genette (1988) acknowledges that “...research is nothing but a series of questions, and the point is not to ask the wrong questions” (p.75). Following the foregoing contexts, one of the questions which may arise when one takes into account the evolution of African narrative fiction is “how has it fared thus far?” (Koussouhon, 2013).

In fact, the aim of African literature since the colonial period has moved from reaction to all the misapprehensions of African culture developed by colonialist anthropology, fiction, history, and narratives to the struggles for the independence of African countries to reach the eradication of the anomalies in the new independent African societies. Fights against the colonial power were not easy. Thanks to the writers of the negritude movement and alike who used their literary arsenal as a true weapon, a war was declared against the colonial masters to win African political independence. Senghor, Aimé Césaire, Soyinka, and a host of others have adopted different literary genres to depict the colonial repression, oppression, and exploitation. In the aftermath of the independence, when new African leaders took power, strategies and means had changed. Attention was shift as the new independent countries, in the process of emancipation, have developed new anomalies and evil doings. Indeed, young writers have emerged with different approaches and commitment to embrace many themes including racism, sexism, injustice, corruption and political scandals. Their approaches vary from themes to language and literary style. Suffice it to say that this literary arena was dominated by men. Ogunyemi (1996) [quoted in Maduka (2011)] forcefully asserts that:

The literature *in Africa* is phallic, dominated as it is by male writers and male critics who deal almost exclusively with male characters and male concerns, naturally aimed at a predominantly male audience. The male camaraderie has been insufferable for the few educated Nigerian women (65) [italics added].

Despite this fact of men's domination, some women have found their ways in this arena to express their living experiences in literary texts. All the interest of the present work resides in the light shed on the works of some female writers who have always been present alongside male writers to denounce incorrectness and injustice about human conditions in Africa and in the world.

Still, in their struggle to denounce imperialism and any kind of human abuses from the colonial period to the present day, African creative writers have forcefully proved to master the use of the colonial masters' languages - English and French languages, but at the same time claim the right to adapt, to "domesticate" it in its use to portray both their home and world experiences.

Talking of life experiences, female African writers have a lot to share with the whole world including their plight and joy as wives, as mothers, as literate women, and as writers as well. They have enabled any African literature readers and specialists to read the minds of women on various issues affecting themselves in contrast to what is expressed in artworks written by men. From Mariama Bâ (*Une Si Longue Lettre, Un Chant Ecarlate*), Aminata So Fall (*La Grève des Battus, L'ex-père de la Nation*) Aminata Maïga Ka (*La Voie du Salut*), Calixte Beyala (*C'est le Soleil Qui M'A Brulé*), Adélaïde Fassinou (*Modukpè ou le Rêve Brisé*), to Buchi Emecheta (*The Joy of Motherhood*), Ama Ata Aidoo (*Our Sister Killjoy, Changes*), Amma Darko (*Beyond the Horizon, The House Maid*), Flora Nwapa (*Efuru, One Is Enough, Never Again*), etc., all those female writers have worked passionately to attain their objective: reaction against that social, political, domestic or psychological oppression. They are concerned with issues like sexism, gender discrimination and gender equity, female exploration, rape, domestic violence, forced marriage, female circumcision, physical and mental incarceration and many other issues regarding African societies.

Sefi Atta and Chimamanda Ngozi Adichie have made their ways in this contemporary literary arena which, as said earlier, is male dominated and does not always give women their right place. The above-mentioned writers came into literary focus in 2003 and 2006 with *Purple Hibiscus* and *Everything Good Will Come* respectively. Contrary to what has been done so far, the thought lines have changed. The debate is no longer about the victimisation of women by men. Rather, Sefi Atta and Chimamanda have proved to meet the new trends in the feminism approach by creating some characters shown not as innocent victims, but typically active through their education, self-awareness, self-discovery, and self-realisation. The present study is a critical view of two African writers' language in relation to the matter.

Indeed, **“Stylistic analysis of Chimamanda Ngozi Adichie’s *Purple Hibiscus* and Sefi Atta’s *Everything Good Will Come*: A Systemic-Functional Linguistics perspective”** goes beyond a simple language criticism of a piece of literary work. It aims at investigating and unveiling all the strategies used by Anglophone African female writers to denounce a male-oriented society. Besides, this research work seeks to prove that African female writers have adopted a new approach, which aims to depict women as strong, skilled, and capable of self-realisation in the social and economic environment in which they evolve alongside men. This is to construe an ideology.

The main purpose of this investigation is a description and analysis of language use in context in two selected Anglophone West African female writings. Drawing on Halliday’s notion of lexico-grammar (Halliday, 1985, 2004; Eggins, 1994, 2004; Downing and Locke, 2006), Martin’s Appraisal Theory (Martin and White, 2005), and Critical Discourse Analysis (Fowler, 1986; Fairclough, 2004; Lynne & Young, 2000), my study aims at showing how language as a means of communication can become a weapon to combat sexism and oppression through a deliberate use of some specific linguistic devices.

The overall purpose of this study is in fact to find out how stylistic analysis by means of Systemic Functional Linguistics can be used to describe the language used by female writers in selected artworks to portray their experiences of the world, particularly their attempt to depict and then to denounce some social practices which have so far been a burden to the social and political blooming of African women. I am also interested in showing appraisal values in West African female literature, which is, following Martin and White (2005):

The subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate. It is concerned with how writers/speakers approve and disapprove, enthuse and abhor, applaud and criticise, and with how they position their readers/listeners to do likewise (p. 1).

In other words, this study aims to uncover some of the mechanisms by which West African female writers bear on readers, try to impact them – enabling them to ‘feel with’ particular characters and to adjudicate their behaviour according to moral principles. This is definitely a depiction of ideology in writings. Specifically, it aims to:

- identify the various meanings that a lexico-grammatical analysis can lead to.
- analyse how the use of Appraisal values in the texts under study work on the reader to construe an ideology.
- determine how Sefi Atta and Chimamanda Ngozi Adichie have met the change operated in the thought lines of feminism discourse.

The different results intended will eventually allow to answer these questions:

- what do the lexico-grammatical patterns in the narratives reveal about the means adopted by the writers to demonstrate the liberation of characters from social, political, domestic, and psychological forms of oppression in patriarchal societies?
- how do those linguistic choices made by the writers carry stylistic features to allow them to convey an ideological positioning and make each novel a typical piece of writing in its genre on the one hand, and

-to what extent do all the linguistic strategies contribute to the aesthetic and rhetorical aspects of the selected novels, on the other hand.

In connection with the above aims, I can hypothesize that:

-a piece of text in African creative writings is a product of its social, political and linguistic environment and the writers have acted to encode meanings in that environment;

-women, in female African literary production, are no longer represented only as victims of a patriarchal societal system but as beings capable of self-identification, self-awareness, and self-realisation;

-*Purple Hibiscus* and *Everything Good Will Come* have been crafted to create a new approach that meets the global trend in feminist discourse, in the way of talking about women experiences in African modern society;

-the relationship between women and men in Africa as presented in Anglophone female creative writings of the new generation is more and more consolidated but the emphasis is on women's resilience rather than on their victimization.

Though many scholars have undertaken studies on African female writers in the perspective of stylistic approach to language study in context (Chukwumah, 2013; Akung, 2012; Prince, 2011, etc.), most of them adopt feminist approach through a literary criticism of the authors' style in their attempt to decode the burning fire of women's resentment towards some cultural, traditional, and religious values. A lot of researchers have devoted their studies to West African female writers from different angles such as literary criticism and narratology, but very few of them have tackled the issue from a systemic functional linguistics perspective, let alone with investigating interpersonal function through Appraisal Theory and Critical Discourse Analysis. This dissertation is an attempt to an investigation into language use in the female African fictions in order to unveil new stylistic orientations in feminist inclinations in modern African societies.

This research work is developed within the scope of Systemic Functional Linguistics (SFL) theory about language which argues that language has three metafunctions: ideational meaning (experiential and logical meaning), interpersonal meaning and textual meaning (Halliday & Hasan, 1989). All the three meanings operate simultaneously within the immediate context of situation with three variables: tenor, field and mode; and the general context of culture. This language and linguistic approach to literary studies will help to develop and then to analyse the linguistic processes of Transitivity, Mood, and Theme prevailing in the novels. In systemic functional perspective, a lexico-grammatical analysis includes the transitivity, the mood and the theme analysis at the clause level (Halliday & Mathiessen, 2004).

The present work also considers the role of Appraisal systems in narrative discourse from the point of view of writer/reader relations following Macken-Horarik (2006). Appraisal Theory derives in fact from the interpersonal metafunction within the scope of the systemic functional linguistics and has been developed by Martin and White (2005) in relation to journalistic discourse and extended to literary texts analysis by Macken-Horarik. It comprises three broad categories: (1) Attitude, that includes “three regions of feelings”: Affect, Judgement, and Appreciation; (2) Engagement, the “resources of intersubjective stance” comprising Monogloss and Heterogloss; and (3) Graduation, the “up-scaling and down-scaling” prototypicality (Focus) and intensity (Force).

This dissertation is divided into five chapters. The current section is an introduction to the topic including the reason why I have chosen to deal with such a topic. It has created a broad context in which the whole work is to be considered and covers the identification of the problem, the aims and hypotheses, the significance of the study, and the research questions as well. It has also taken into account the dissertation structure. Chapter one covers the background to the study and offers a critical literature review which sets a global and critical

lens through which some previous studies are viewed and revisited. It is in fact an analytical inquiry of some works of scholars who have crafted pieces of scholarship that relate to the present study in one way or another. The focus is mainly on linguistic stylistics and African literature, the stylistic investigation of the language of fiction in a Systemic Functional Linguistics framework, and alike. Chapter two titled “Theoretical framework, summary of the plot, context of production of the selected novels, and research methodology” gives an account of the data collection, i.e., how excerpts from each novel under study are chosen and analysed by providing the procedure, the summary of the plot, the summary of the extracts and the coding scheme followed by the methodology adopted in this study. Chapter three and chapter four analyse and discuss *Purple Hibiscus* and *Everything Good Will Come* through sample texts from each novel (Text 1, Text 2, Text 3, Text 4, Text 5, and Text 6) in relation to the research questions and the research methodology. The fifth and last chapter highlights the findings and continues the analyses by offering a comprehensive and transversal discussion of the findings derived from the analyses in chapters three and four in light of SFL and CDA technical recommendations in the field.

The general conclusion of this study, which is a brief account of how the research has been conducted and the different results reached through the analyses, puts forth the conclusions and the implications of the findings to the scientific debate about the role of African female writings in the teaching of the mass about women’s empowerment.

## CHAPTER ONE

### CRITICAL LITERATURE REVIEW

#### 1.0 Introduction

There may be something redundant in the title of this chapter as the literature review of a scientific research study is critical in its nature. Put it that way, the objective is to adopt a ‘critical stance’ (Van Dijk, 2009) which must be understood as gaining distance from the data (the existing works in the field) and having a continuous self-reflection on some positions and discourses about the issue at stake in this study. It follows that this chapter will theoretically appreciate and justify why some interpretations and readings are more valid than others.

#### 1.1. Linguistics, language, and literary studies

It is obvious that there is a close link between language, literature and linguistics. Language is the commodity that linguistics and literature manage together. In sociolinguistics, it has been proved that literature has its part to play in language development (Halliday, 1975; Crystal, 1997; etc.). The following pronouncement may be seen as a digression but it is a worthwhile one which will shed light on the intrinsic relationship between literature, language, and linguistics. Literature plays a remarkable role in the development of language. Koussouhon (2011) argues that the knowledge of literature can help the students/learners because while reading literature, they “deal with word forms and meaning, structures, discourse patterns, content, and interpretation, thereby developing their literacy/literary skills and linguistic ones” (p. 18). No doubt that language develops through word formation, new word coinage, borrowing, and many other ways. There cannot be substantial development of language without literature. It is important now to see how things have fared as far as linguistic approaches to literary studies are concerned.

This research work is set in the scope of linguistics-oriented analysis of literary artworks as it is suggested through its title. It is, therefore, important to recall here what linguistics is and point out how special it is regarding its object. Epistemologically speaking, linguistics as a subject is the scientific study of languages, i.e., language about language. Put that way, linguistics is different from other subjects as its object turns to be itself. Halliday (1996, 2002, p. 384) summarises this in the following notes, which is worth quoting at length:

All systematic knowledge takes the form of 'language about' some phenomenon; but whereas the natural sciences are language about nature, and the social sciences are language about society, linguistics is language about language – "language turned back on itself", in Firth's often quoted formulation.

Davy (1974), on his part, finds in linguistics a subject with scientific methods in which some considerations have to be made for this science to be fully apprehended. He says: 'Linguistics gives one the ability to approach the study of language confidently and methodologically. It includes analytical state of the mind towards all kinds of things which take place in language' (p. 7). In the foregoing context, the terms "methodologically" and "analytical" are indicators of a scientific operation. Therefore, linguistics is seen as the scientific study of language that covers areas such as pragmatics, stylistics, discourse analysis, sociolinguistics, to cite just but a few. In order to carry out a linguistics-stylistic analysis of two African literary artworks in the framework of Systemic Functional Linguistics (SFL henceforth) and Critical Discours Analysis (CDA henceforth), it is important, I think, to ask after Koussouhon (2013: 159) the following question: "linguistics-oriented literary appreciation: how has it fared thus far?"

A cogent answer to such a question will definitely shed light on what has been done so far in relation to linguistic stylistics, viz. systemic functional stylistics, the complementary role of linguistic criticism and literary analysis, and most importantly, a justification of the approach adopted to analyse the language of literary works in the current study.

In fact, in his article entitled ‘Linguistics-oriented literary appreciation: How has it fared thus far?’, Koussouhon (2013) has made an insightful attempt to scrutinise and critically appreciate what has been done/written so far in relation to how to read literary artwork in a scientific way. In both a diachronic and a synchronic study, he has come to identify the different linguistic and language approaches to literary studies. Thus, in the history of literary analysis and language approach, some schools of thoughts have dominated till now the scientific debate. These are: the Moscow Linguistic Circle, the Prague School, the French Literary Structuralism, the American School and the London School. A close reading of Koussouhon’s surveys of the various major linguistics-oriented approaches to literature, to date, in Europe, North America, and in Africa helps to underscore two trends in a relative clear-cut way: Formal linguistics and functionalism.

### **1.1.1. Formal linguistics and functionalism**

Modern linguistics gained momentum in the first part of the twentieth century when scholars began to analyse language from the perspective of its speakers (Sampson 1980:16). This synchronic tenet, i.e. analysing language at a given point in time, was done in contrast to the diachronic study that prevailed before. This linguistic development gave rise to both formalist and functional theories. Formalism and Functionalism in linguistic theories have always been in opposition but nowadays, they stand side by side as methodological and analytical tools to investigate the sole property of human being, i.e., language.

Formal linguistics can be dated back to the Swiss born linguist, Ferdinand de Saussure, identified as ‘the father of modern linguistics’ (*New World Encyclopedia*). This appellation derived from the fact that it is from Ferdinand Saussure and his new approach to language studies that linguistics has turned to become a science. Ferdinand Saussure and his crew revolutionised the thought lines at that time by shifting attention from a diachronic study of language to a synchronic study. This revolution was posthumously translated by some of

his students in the well-known *Cours de Linguistique Générale* (*Course in General Linguistics*) published in 1916. Charles Bally and Albert Sechehaye, in order to safeguard his vision about language analysis and linguistic theories, resorted to publish a collection of the lectures he gave. This innovative approach introduced by Ferdinand de Saussure became, in the middle of the century, object of many interests. All his theories lie in the focus on a synchronic study of language, the syntagmatic aspect of language, and the distinction between ‘langue’ and ‘parole’.

In fact, from Ferdinand de Saussure, language was no longer viewed as an entity to be analysed through time (a diachronic study). He contended that language must be viewed from the inside, as a system at a given time. His concept of *langue* (language as a system) represents the potential of the language, the possibilities for what the speaker can say. He strongly sustained that language must be viewed from the perspective of its speakers but not from the perspective of the history of the language being spoken. As people speak, only the state of the system at that moment is relevant not its history. In opposition to *langue*, stands the notion of *parole*. If language is considered a property of the whole community which speaks it, then it is different from what a particular speaker actually says (*parole*). Therefore, *parole* is considered as the individual clear shape of the system.

It is true that Ferdinand de Saussure was not interested in studying *parole*, what people actually say, but his focus was on the system, *langue*, which enabled people to say things regardless the contexts in which they say it, and what they talk about. In a way, he has laid the foundations of a theory that will influence a wide range of not only some linguistic schools, but also other social studies. Hasan (2011) concludes that the impact of Saussure’s theory of the linguistic sign has been such that modern linguists and their theories have since been positioned by reference to him: they are known as pre-Saussurean, Saussurean, anti-Saussurean, post-Saussurean, or non-Saussurean. She will also view Systemic Functional

Linguistics that informs my methodological approach to African literature as ‘a post-Saussurean linguistic theory’.

Ferdinand Saussure’s conception of language as a system (*langue*) which made the actual discourse possible (*parole*) had forcefully influenced, as said, some linguistic schools/approaches in Europe and in America as well.

In Europe, a group of linguists gathered around Mathesius to form the Prague School. According to Sampson (1980), “they analysed a given language with view to showing the respective functions played by the various structural components in the use of the entire language’ (p.103). It appears that, the Prague School, basing on Saussure’s conception of *linguistic element* focused on what people do with language.

Chomsky, in America, was also influenced by the work of Ferdinand de Saussure. He is viewed nowadays as one of the key proponents of formal linguistics. His pronouncement on language phenomenon has been of great contribution to modern linguistics. All the quintessence of his approach is in his distinction between *competence* and *performance*. One could notice right now a parallel between *langue* and *parole*, key concepts from the Saussurean perspective. Chomsky’s distinction between *competence* and *performance* describes *competence* as an idealized capacity that is located as a psychological or mental property or function and ‘performance’ as the production of actual utterances. In other words, competence involves “knowing” the language and performance involves “doing” something with the language.

Chomsky’s model of Transformational Generative Grammar (TGG) helps more to apprehend his conceptual positioning about language issue. In his well-known book *Syntactic Structure* published in 1957, he aptly develops his approach to language theory. Through TGG, he views language as an innate ability. Eka (1957) quoted in Bassey (2005) observes that ‘this type of grammar describes a corpus of sentences by projecting them upon or treating

them as a sample of larger set of sentences' (p.13). 'Generative', in the approach, should be understood, according to Chomsky, through the fact that speakers are able to generate unlimited numbers of utterances in a given language by following a well defined limited rules which may be taken to represent the syntactic rules. "Transformational" is also the model in the sense that basic structure of sentence patterns can undergo change adjustment, i.e., a rearrangement of words and through movement of structures. One could see that Chomsky's focus is on formal structure of language. He attaches premium importance to competence rather than performance. His sole interest is to point out the grammatical and ungrammatical use of language.

Suffice it to say that Chomsky has dominated and influenced the decades after the publication of his *Syntactic Structure* (1957). Austin (1962)'s interest in Chomsky's works led him to pinpoint some aspects of extra-linguistic factors such as context (performance) neglected by Chomsky to build the foundations of his speech act theory. He develops this theory in his groundbreaking book titled *How to do things with words* and thus laid the foundations of what is known as pragmatics, the scientific study of how language users make meaning.

Then, comes a new era. Language is seen otherwise. Henceforth, the focus will be not only on syntactic structure of language but also on its semantic organization, in short, the language functions. The proponents of this new conception of language theory organize and develop what is known as functionalism. But it is important to mention that formalism (grammatical regardless the language function) and functionalism stand side by side. In the 1950s or so, discipline such as Pragmatics and Sociolinguistics emerged and focus on how people use language in social interactions. Pragmatics is concerned with cultural information that speakers/writers presuppose that their readers/listeners share with them in a speech situation. Sociolinguistics deals with language as a behavior in the context of social system.

Henceforth, linguistic theories explore and explain how language is used in social context. The contention that language is context dependent can be traced back to James Firth, a British linguist who theorises that all language use is influenced by the ideology of the language users. Halliday, one of his students, is nowadays known as the father of Systemic Functional Linguistics, which constitutes the theoretical underpinning for the current study.

### **1.1.2. Functionalism and literary studies**

The rise of functionalism has brought a lot of improvement to how to tackle textual analysis. Of course, formalism and its linguistic structuralism have been interested in the language of literature. As an example, Barthes, Todorov, Greimas and other scholars have made important contributions to the field of textual analysis from a formalism perspective. All those thinkers, in the words of Koussouhon (2013) are noteworthy. Their common traits to how to analyse literary texts is summarized in what is termed narrative grammars. Koussouhon contends that Bremond's narrative grammar focuses on the syntagmatic dimension of narrative macro-structures, that of Greimas is grounded on the semiotic square, and that of Barthes is linked to the work of the Danish linguist Hjelmslev, mainly on his concept of connotation. Despite those tremendous contributions of the formalists to literary text analysis whose works are still relevant, it is the functional approach which laid the foundation of textual analysis. Koussouhon (2013) situates the revolution in that field within the Anglo-American world and posits that "linguistic stylistics (as opposed to literary stylistics) is derived from the different schools of linguistics: on the one hand, the American generative grammar scholars, on the other, the British tradition of Systemic Functional Linguistics" (p. 166).

In fact, it is by bringing together Chomsky's language theory and that of the pragmatics of texts that the linguistic approach to literary study emerged. Chomsk's thorough analysis of sentence structure has helped with a better understanding of the linguistic system

as it is waved in texts. But the fact that the language of literature goes beyond the knowledge of linguistic items makes Chomsky's view problematic. In addition to the structural analysis of the sentences, it is of core importance to integrate the functional aspect of language of literary texts. Halliday is identified to be among the scholars who have succeeded in conceptualizing a theory that brings together the above-mentioned approaches to literary studies. Textual analysis (linguistic stylistics in my perspective) must be a functional based study in so far as the writers/authors make choices of linguistic patterns within potential choices: tenses, participants, narrator (point of view) discourse markers, figures of speech, sound systems, syntactic constructions to make meanings strictly linked to a context. That is why I strongly rely on a functional approach to literary studies to pinpoint the language of two Nigerian fictions.

## **1.2. Stylistics, literary criticism, and linguistic criticism**

This section accounts for the direct link between the exercise of stylistics in relation to linguistics and its relevancy to literature. It will also deal with the debate on what a stylistician must do when dealing with a literary work.

The current study is a linguistics-stylistics analysis (as framed by Halliday, 1994, 2004; Eggins, 1994, 2004; Fontaine, 2013) of *Everything Good Will Come* and *Purple Hibiscus*. In the following, attempt is made to define the concept of style in relation to stylistics and literary studies.

As such, it will be very important to highlight the concept of style, the on-going debate that exists on the relevance of literary stylistics and linguistics stylistics in the field of criticism. Therefore, I concentrate on the definition of the concept "style" in relation to stylistics and justify the adoption of a linguistics-oriented approach to stylistics. This work is a Systemic Functional stylistics, i.e. the stylistics analysis of two aforementioned novels in the

framework of SFL and CDA following scholars such as Halliday, Eggins, Fairclough, Wodak, Van Dijk to mention but a few who have paved the way and provide the necessary analytical tools to understand the grammar of both literary fictions.

### 1.2.1. The concept of style

Generally, to comprehend a concept or a term, the first thing we do is to check it in the dictionary. In Wikipedia ([www.wikipedia.com](http://www.wikipedia.com)), the online encyclopedia, style is defined as “the manner in which a writer chooses among different strategies to address an issue, an audience; a style reveals the writer’s personality and the choice he/she makes in syntactical structure, diction, and figures of thoughts. Many other thinkers have their own idea about style. Chatman, S. (1971, ed.) in *Literary Style: A Symposium* states that:

Style... has been used to refer to the idiosyncratic manner of an individual or group; or to a small-scale formal property of texts in the language alone, or additionally in other attendant expressive, present in non-literary language as well; or to a decorum based on social or cultural context; or to any one of a number of other concepts. (xi)

Griffith (1982:92) also shares his own view about style. He says: “Style is a unique expression of one’s personality and rhetorical device that help one to communicate and argue effectively.” Leech and Short (2007) refer to it as “the way in which language is used in a given context, by a given person, for a given purpose, and so on” (p. 9).

From the above-mentioned definitions, one could infer that style is a very complex concept that includes a lot of factors. But the most common and significant remark noticed from the different views about the issue is that style is pertained to the speaker/writer’s personality. It is an expression of his/her own self that make him/her, and by the means of analogy, his/her work original.

This view of style leads to see the authorial feature of style. The style is therefore what makes an author unique, thus, different from the others. Soyinka may be different from Achebe as regards the content of their artworks but more importantly by their style. Style is

therefore the way a writer uses language in such a manner that he is distinct from another writer. But Crystal and Davy (1969:7), conscious of what might be the work of a stylistician make the following warning:

To talk of studying the “Style” of an author does not usually imply the study of EVERYTHING in the language he has used, but only an attempt to isolate, define and discuss those linguistics features which are felt to be peculiarly his, which help to distinguish him from other authors.

Here Crystal and Davy are highlighting the different aspects of the text that might be dealt with while carrying out a stylistic study. They aptly urge to isolate, define and discuss the language patterns that are unique to the concerned author.

The early structuralists like Barthes and Todorov’s view about style is quite different. Barthes (1971) adds new dimensions to the notion of style. He views style as “an exception (though coded) to a rule, the aberration (individual yet institutional) from a current usage which is either colloquial (if one defines the norm in terms of spoken language) or prosaic (if one opposes poetry as the other thing)” (pp. 3-4). A careful analysis of this definition offered by Barthes shows that he refers to style as a difference, an aberration, and an exception to the norm. Todorov (1971:30) also seems to agree with Roland Barthes in this view of style as deviation from the norm. In his contribution to *Literary Style: A Symposium*, Chatman S. (ed.) entitled “the place of style in the structure of the text”, he considers style from two points: the first as coherence and second as deviation. By coherence, he means the form, the structure, the unique assemblage of several more general categories within a particular work. As for deviation, it is meant by infraction, transgression or violation of a norm.

From the foregoing context, Barthes and Todorov approach the concept of style as deviance from the norm which summaries the structuralist approach to literary studies. If one views style as a linguistic deviance, a transgression from the norm, it should be seen as just deviance concerning part of language of literature but not the whole language of literature. If norm is an established patterns, standard or value within the language in which the literary

work is based then deviation can be seen as the breaking of rules or falling to observe the established norm. The question that is trotting in my mind is whether the success of a literary work should be measured by its deviant structure. The answer is definitely no since there are many literary texts without a relative deviant structure and yet they have high literary quality. Deviation, as Dare (1991) said, is not a sufficient criterion by which a particular text is to be judged as a literary or non-literary (quoted in Adeleke, 2004).

Regarding those considerations, it appears that Sefi Atta and Chimamanda Ngozi Adichie as writers have their own style in their attempt to use the language of their time to convey meanings about their own aspirations about social and political issues. In that context, the current work acts to unveil this style from a linguistic-orientation basing on new approaches in modern linguistics.

Style and stylistics are tightly related, the purpose of studying stylistics being style. What is stylistics and how do scholars conceive the job of a stylistician regarding their beliefs? All those questions will be answered in the next part of the ongoing section.

### **1.2.2. Stylistics**

First, I want to adopt the definition provided by Leech and Short (2007) as it seems simple and concise. For them, stylistics is “the (linguistic) study of style, [...], simply as an exercise in describing what use is made of language” (p. 9). Put that way, the aim of stylistics is to focus on patterns of language use. But coming closer to literary studies, stylistics can be seen as having the purpose of commenting on quality and meaning in text. If style is defined as ‘a personal or group endeavour to make their production unique and thus makes them different from others’, then stylistics can be viewed as an enterprise which aims at establishing principles capable of explaining the particular choices made by individual and group in their use of language.

At this point, it is important to discuss briefly about the history of stylistics in order to have an inside into what has been done in terms of methods and orientation so far.

Stylistics has existed since the ancient times to reach it peaks with the structuralists among whom we can identify the French stylistician Charles Bally, one of Ferdinand de Saussure followers. At that time, stylistics is primarily concerned with the formal use of language in literary works. The aim was to seek abnormalities in the use of the lexical and grammatical features of the language. Jakobson, one of the famous scholars of the Prague School has his own idea about the issue. He was rather interested in the ‘poetic function’ of the language and theorises about concepts such as ‘foregrounding’ and deautomitization. For Leech and Short (2007), ‘This means that the aesthetic exploitation of language takes the form of surprising a reader into a fresh awareness of, and sensitivity to, the linguistic medium which is normally taken for granted as an ‘automatised’ background of communication. Another important follower of this trend is Ohmann (1964). He identifies two components about the language of literary works: “content” (phrase structure) and “expression”. Leech and Short (2007) aptly criticize Ohmann, one of the influent members of this approach. For them, this approach “can say nothing about how language creates a particular view of things” (p. 28),

But Halliday and his epigones revolutionise the world of stylistics. The functional school of thought about stylistics is dominated by the Hallidayan approach and promotes a pluralism approach to stylistics. For Leech and Short (2007), “Halliday’s view is that all linguistic choices are meaningful, and all linguistic choice are stylistic” (27). This strongly opposes the formalist approach to stylistics whose foci were on the sentence structure and the expression. The following is what Leech and Short (ibid.) think about this functionalism theoretical approach to stylistic studies. It reads:

According to the pluralist, language performs a number of different functions, and any piece of language is likely to be the result of choices made on different functional levels. Hence the pluralist is not content with the dualist's division between 'expression' and 'content': he wants to distinguish various strands of meaning according to the various functions (p. 24).

In other words, any stylistic endeavour should actively link its analysis to three (03) types of language functions that are ideational, interpersonal and textual.

The functionalism approach to stylistics presented above is suitable to my own understanding of stylistic studies because it implies that a critical appreciation of a work of art including fiction, drama, poetry, and even non-fiction texts should be viewed from various angles that embrace all language functions. That is why I resort to using this approach to investigate the language of Adichie and Atta's fiction.

Another important issue that is worth recounting here is the debate about the contribution of African literature and the new generation of African creative writers.

### **1.3. African literature and the emergence of a new generation of writers**

The basic motivation of the current study, as said, comes from Fowler's idea on the intrinsic role that literature can play: "literary texts do speak and participate in society's communicative practice, and are important in influencing world view and social structure" (Fowler 1986: 130). The idea that a literary text, no matter when it is written and who writes it, carries a message of its author and any attempt to understand and apprehend this message in all its aspects can become fascinating and challenging. Fascinating because when depicting a literary text, we get involved in the subject matter in a skillful manner, we seek any orientation of the message, we question the author's style and trend of thoughts and feelings. On the other hand, it is challenging because any attempt to critically evaluate an artwork, in order to come out with a scientific and acceptable conclusions about the work underway, one should use suitable analytical tool, relevant methodology, and scientific methods in order to

pose correctly sound questions about the rationale behind the plot and the author's literary style. All these can be a challenging endeavour for a critic.

Much has been said about African literature. Whether it is from outside or inside Africa, comments and interpretations go on and each adopts his/her own stance towards the issue. Some view African literature as a single literature. A close up done on the issue shows a diverse and multicolored literature coming from different areas of the continent including the north, the south and the western part of Africa. Most importantly to mention is that African literature includes oral literature which is still very much alive and based on national languages. A practical example of this is to be found in Nigeria with the Yoruba and Igbo languages and in Kenya or Tanzania with the Swahili. We also have Eurolanguage literatures based on texts written in French, English, or Portuguese. The focus in the current study is on written English.

Africa new generation of creative writers is charged with unprecedented vitality and any single compartment of a dialectic room is subject of intensive discussion. As a matter of fact, American expert and teacher of comparative literature, Eileen Julien, once said about Africa that there is "a flurry of creative activity in African cities." "What really makes this literature so extraordinarily vibrant", she says, "is that it is rooted in ethnic traditions, in cosmologies and legends, and often it is also taking on international traditions" (quoted in Englert, 1999: 5).

The way African literature has gained its vitality and dynamism over the past few decades has already been informed by the work of the Kenyan writer Ngugi wa Thiong'o titled "Europhonism, universities, and the magic fountain: the future of African literature and scholarship", a lecture he gave at Clare Hall, Cambridge University on May 1999. It is an analytical and prospective view about the origin of and the place of English language and national languages in African literature. After a brief account of how universities were created

and the model adopted at their foundations, which he describes as the Horton-Asquith model in opposition to Blyden model of higher education based on a system of education freed from “despotic Europeanizing which had warped and crushed the Negro mind”, he makes some important deductions which I think make African writings different and pertinent in their description of the concerns of the twentieth century Africa compared with other models of literature. In fact, below is what he wrote about the innovative sense of African literature:

What gives it this innovative sense? It cannot be the models which inspired it either in anger or pleasure. And this brings us to another paradox. For what gives it that innovative difference is surely its relationship to African languages and the great heritage of orature in those languages. These languages are a reservoir of images, proverbs, riddles, and ballads, stories, from which this literature in European languages draws freely and often creatively (Ngugi, 1999: 7).

All these ideas about the uniqueness of African Literature written in European languages by Ngugi are genuinely put in the following way: “These languages (African languages) are the magic fountain from which African Literature in English or French or Portuguese draws and give it a perpetual youthfulness” (ibid.).

Some critics and African literature observers, focusing on the Nigerian kaleidoscopic literary arena, have identified three generations of Nigerian creative writers. Adichie and Sefi are found to belong to a group described as the “third generation of modern Nigerian literature” (Kurtz, 2012: 24). This generation differs from the others in many regards. The writers of the first generation arose in response to the spread of colonialism ideology, a Eurocentric ideology based on colonialist anthropology, history, fiction, and travel narratives. It was for these literary figures to sound it right and tell their own part of the story. “Intellectuals throughout Africa thought their cultures were being misrepresented in [...] European texts, so they wrote their own perspectives” (Eileen Julien, Professor of comparative literature and French, Indiana University USA quoted in Englert, 1999: 4). Chinua Achebe once confessed that “his initial motivation to write came from his encounter

with some appalling novels about Africa including Joyce Cary's *Mister Johnson*, and he decided that "the story we had to tell could not be told for us by anybody else no matter how gifted or well-intentioned" (quoted in Ngugi, 1999: 6). Those writers said to belong to the first generation include writers like Achebe, Wole Soyinka, Cyprien Ekuensi, John Pepper Clark, Christopher Okigbo, Flora Nwapa, to list just a few. The next category, according to Kurtz, marked the decade following the Biafrican conflict and includes names such as Niyi Osundare, Femi Osofisan, Buchi Emecheta and Tanure Ojaide. Kurtz's description of the third generation that he said to belong to the period after the independence is of useful insights to the current work. In fact, writers of the third generation include Ben Okri (*Incidents at The Shrine*) Helen Oyeyemi (*The Icarus Girl*), Sefi Atta (*Everything Good Will Come*), Chris Abani (*Becoming Abigail*), Helon Habila (*Measuring Time*), Okey Ndibe (*Arrows of Rain*), Adichie (*Purple Hibiscus, Americana*), to mention but a few.

Kurtz (2012) comes to four important conclusions about the writers of this new generation. The first is that many of their literary works come out with a myriad of topics dealing with recent national trauma: military dictatorship, corruption, human rights abuse, and the Biafrican war. The second conclusion he makes is pertained to the cultural identity as individuals. In fact these writers have been brought up with the categories and genres of contemporary literature and their aesthetics are informed by the postmodern, the post colonial and the dynamics of globalisation. Thus, according to Kurtz, their stylistic thematic and concerns are broader than those of earlier generations.

Regarding the third conclusion about the third generation of Nigerian modern literature, an appetite is developed for experimentation with language levels which are sophisticated culturally and intellectually. Hence, their texts are "linguistically experimental, and in many cases their thematic preoccupation is language itself" (Kurtz, 2012: 25). He aptly remarks that "all of them show a remarkable and unique literary voice" (ibid.). Fourth and

final, this generation bears an understandable anxiety that comes from the fact the giants of Nigerian literature that preceded them cast long shadows.

All those insightful conclusions about the evolution of Nigerian literature and of the new generation led to the decision that all four of these trends are overtly and aptly manifested in Adichie's *Purple Hibiscus* and Sefi Atta's *Everything Good will Come*, making their novel an excellent representative text for this third generation of Nigerian literature.

Having dealt with the fact that Sefi Atta and Chimamanda Adichie are prototypes of the third generation of modern Nigerian African writers as their works bears all the features described above, let's now turn to study how the two artworks inscribe themselves in the scope of African feminist literature as the objective in the current study is to show that they have met the new trends of feminism ideology which is actually based on women's selfhood.

#### **1.4. Feminist ideology and its literary significance to African literature**

Feminism as an ideology comes from, in the course of history, the process of re-interpretation of the existing beliefs and social order. Jacques Derrida, a French philosopher is seen as one of the post-structuralist who has opened the way to an alternative view of the social order through his concept of 'deconstruction.' In fact, Derrida in his ontological publication *De la Gramatologie (On Gramatology)* ignites a new trend of thought which challenges the existing Eurocentric way of perceiving reality by acknowledging the possibility of viewing the truth differently. The foundation of this concept is that none can establish truth/meaning with certitude. So, from the premises that it is possible to have another view about the role of women in the society, some female activists call for a total "deconstruction" of the mindset in a social system based on patriarchy. So far, some female scholars among which we can cite Simone de Beauvoir, Kate Millett, Virginia Woolf, Mary Ellman, to mention but a few who, in their own ways have denounced a phallic social system

highly based on a patriarchal social order. Ever since the beginning of the feminist movement, it has faced some tremendous changes. From the beginning till now, there are three (03) stages that can be traced in the evolution of women's movement although there is no clear cut boundary between the three stages in time. Tong (1989, quoted in Varga, 2010) in a diachronic study of women's involvement in activism about their own destiny works out three stages that are: the *egalitarian stage*, the *difference stage*, and the *postmodern stage*. The egalitarian period is traced back in the 1980s and is mainly dominated by the socialist or revolutionary feminist which analyse women oppression from a Marxist/socialist ideological angle. Catherine Mackinnon (1982) quoted in Adeleke (2004) says that group regards women's exploitation by men from the perspective of disadvantaged producer, that is woman, and the exploitative consumer of labour, that is, man.

The second stage, that of feminism focused on valuating women's specificities and considered the annihilation of sexual difference as the greatest human genocide. Appeal here was to redefine the values and structures of societies. According to Varga (2010), the intention behind this trend was to make women's lives as similar to those of men as possible. The postmodern feminism is located in the beginning of the 1990s. It acts to focus on collective and individual diversities and consider the use of logical reasoning based on concept such as justice, freedom, equality as capable of tremendous change in social behavior towards women in the society.

Having visited the evolution across time of feminism ideology, it is now important to see the implications it brought about on scientific and cultural theories related to women. In fact, the period of egalitarian was characterized by a linguistic approach of dominance. Gibbon (1999) (quoted in Varga, 2010) acknowledges that all the linguistic theory advocates that women are disadvantaged as language users because of the fact that language is impregnated with the patriarchal social order. The second stage, that of difference, is

translated into a linguistic approach that aims at re-evaluating women's language's behaviour and look at women and men's separate but equal language styles through their different socialization. The last stage, the postmodernist embraces aspects of language theory that sees gender across concepts such as race, class, ethnicity, etc.

A parallel evolution can also be seen in literature. Showalter (1977:13) for example, by scrutinizing the British novel has identified three phases of evolution. Thus, the literary approach linked to the *egalitarian phase* was characterized by the *dominant* tradition, example of the adoption of male pseudonym by female writer. The second stage, the *feminist phase* was characterized by a literary approach which valued women's autonomy and creativity. The last phase, *the female phase* is that of women self-awareness and self-discovery.

All those changes described above have great impacts on African literature as a whole and on literature produced by female African writers. African literature, among others, is dynamic and evolves according to the inspiration of the African writers and the aspiration of African people as the result of the tremendous social and economic changes that the continent has faced for decades now. Suffice it to say that that kind of literature is a male dominated one but some female writers have found their way to share with the world their experience as woman, as intellectual, and their plight as mother and wife. While some of female African writers position themselves in the general wave of African writers, others pose overtly the issues of African women plight and use their literary work as a weapon. Thus the emancipation of the African women is the core theme of this literary trend that some call African feminist/womanist literature. It is in fact a literary subgenre of the gender based novels written by female and their male sympathizers to combat sexism or, social, political, legal, literary discrimination against women.

Cannon (1988) quoted from Harris (2010) sees that black women's literature is an excellent resource because it mirrors real African American life and uncovers effective values. I draw a parallel line between the African American literary traditions to that of African female writer as they bear a lot of values in common. Cannon's pronouncement about black women literary tradition is worth quoting at length in the following paragraph. It reads:

Black women's literary tradition is a source in the study of ethics relative to the black community, because the development of the Black women's historical and literary legacy is tied up with the origin of black people in America...Black women's writings have paralleled Black history. As creators of literature these women are not formally historians, sociologists, nor theologians, but the patterns and themes in their writings are reflective of historical facts, sociological realities and religious convictions that lie behind the ethos and ethics of the Black community. As recorders of the Black experience, Black women writers convey the Black community's consciousness of values which enable them to find meaning (pp. 52-53).

It is not easy for female African writers to adopt a clear stance towards the feminism ideology. Feminism, defined as the belief that women should have the same rights and opportunities as men, has geared a feminist movement all over the world including Africa. Francophone female African writers are the first to embark in such a movement. This is the remark of the critic Aduke Adebayo quoted in Adeleke (2004: 18):

The francophone African women who first broke the silence performed a revolutionary act. Writing in itself is a destructive act since the written word was considered the exclusive preserve of male, the father of logos. Women's writing was therefore first considered a destruction of the patriarchal order.

Therefore, African female writers have found in literature a new corrective and didactic tool to fight sexism and oppression against women. Mariama Bâ, a famous female Francophone writer from Senegal is the pioneer of this literary trend once said that "books are weapon, a peaceful weapon perhaps, they are weapons." In fact through her epistolary novel, *Une Si Long Lettre (So Long A Letter)* winner of the 1980 Noma Award for African writers, Mariama Bâ criticizes and denounces the marriage based on polygamy still practiced in Senegal, putting in evidence the different approaches and visions of men and women to

sexual love. Modou, the husband of the main character Ramatoulaye, following the Islamic tradition, after 30 years and 12 sons has married a younger and more beautiful woman than her. Ramatoulye still loves her husband, even though he has abandoned and humiliated her with a second wife.

Due to the fact that feminism in Africa as well as in the world bears a lot of connotations and has been object of a lot of criticism, it is important to make some clarifications.

In Africa, the term feminism has assumed different meanings. On the continent, one can find instances of feminism that are called reformist or liberal feminist movements. It is believed here that the one way for women to get their emancipation is to embark on political and legal procedures in order to combat sexism and all kinds of discrimination. The aim of the activists of this trend is to have an equal redistribution of social and economic opportunities. These liberal feminists focus on women's ability to work hard to emphasize the equality of men and women through political and legal reform. It does not seek any opposition between sexes, but view the future of women emancipation through democratic processes including a reorientation of human beings in all cultures.

The second trend described in feminist movement, the socialist feminist has also a great impact on African literature. African women were seen to be exploited by men mainly through the role of the former in the family. The housework is seen as a thing that chains women to the kitchen and to the care of the children and the husband and reduces considerably the labour power of the women. This is translated through the choice of a traditional female character under the burden of some social institution such as marriage, family, and the oppression perpetrated by men.

Another kind of feminism found in some female African fiction is that of radical feminism. Many of the activists involved in such movement deny family life because for

them, it has become oppressive. For them, men are the only one who is responsible for women's plight through the institution of marriage. They hate men and advocate the suppression of that institution. This trend in feminist movement is typically found in the Western parts of the world. Nevertheless, it is sometimes reflected in some African literature like Calixte Beyala's writings.

Being a feminist in Africa has its cost. Pia Thielmann has raised the issue in his contribution to the scientific review *Women's studies Quaterly* (1997). In fact, after acknowledging the fact that feminism in the way of westerners has been facing some critics, he has tried a definition of African feminism by adopting the one suggested by Filoma Chioma Steady from Sierra Leone. He writes that African feminism is "that ideology which encompasses freedom from oppression based on the political, economic, social, cultural, sexual, and class biases...It is more inclusive than other forms of feminism ideology...African feminism is, in short, a humanistic feminism" (p. 53).

He also proceeds on to describe how it is difficult to be a feminist on the continent. Basically, African women who call themselves feminists make themselves vulnerable to the charge of being "Westernized" and following an imported and implacable philosophy. They are accused of giving up their African identity. For him, any attempt to go against injustices and oppressions against women is crushed, dismissed, and accused of collaborations with the invaders, allusion to American feminism.

Obviously, African feminism and the ways it is carried out are not a clear-cut situation; instead there are many areas as compared to western feminist which are open to interpretation and analysis. That is why the definition of African feminism suggested by the South African scholar Patricia McFadden raises any ambiguity about feminism in Africa. She says: "African feminism asserts the woman's "right to life as a free woman within her own political and cultural context, excluding men-hating and including the engagement in anti-

colonial and antiracist struggles and national liberation” (ibid). The aim in this study is to prove that Adichie’s and Sefi Atta’s novels embody such a description.

It is against the background of feminist literary criticism, systemic functional linguistics but also critical discourse analysis that the present thesis elaborates its fabric to understand the language of *Purple Hibiscus* and *Everything Good Will Come* as two complex works of creation. The motivation behind this study is brought about by the essence of how language is used in context to convey meanings as viewed by systemic functional theorists about how people use language in the society. In effect, language users insert in some patterns of language their world image and operate a choice according to their relations with other members of the society. Moreover, linguistic codes do not reflect reality neutrally (Fowler 1986: 27).

### **1.5. The relationship between previous studies and the present study**

There are a lot of works whose findings from the depiction of the language of fiction have prompted the analysis of African literary writings in the present study. The work of Halliday on William Golding’s novel *The Inheritors*, Sarah Mills and Adeleke and Fontaine are revisited in the following to underscore some aspects of stylistic analysis of literary works. In the following, I shall briefly refer to four influential and cogent contributions to systemic functional stylistic analysis. My objective is to show how they differ from and look like the stylistic approach adopted in the current work.

Halliday, one of the proponents in social semiotics has paved the way in using Systemic Functional Grammar to study literary texts when he analyses William Golding’s *The Inheritors*. His ontological work in the article entitled “Linguistic function and literary style: An inquiry into the language of William Golding’s *The Inheritors*” is a groundbreaking example in the field. This work poses the steps of how it is possible to enter the language use

in literary work by just analysing and interpreting the syntactic and semantic patterns of the clauses used by the author to be able to unveil some meanings encoded in his work. Halliday (1971), a stylistic analysis of William Golding's novel *The Inheritors*, starts by studying the language of two tribes of Neanderthal: "the people" and "Other" or "the new people." Analysing ideational meaning in three passages (passage A, B, and C) from the book, he comes to some invaluable findings. Both tribes presented above are distinguished by their activities and language use. The language of "the people" is dominant and accounts for more than 60% of the novel. "The new people" who are considered to be more sophisticated and enlightened use transitive verbs while "the people" being dominated use mostly intransitive verbs. Wherever they use transitive verbs, they are used intransitively. The intransitive nature of the language denotes ineffectiveness and weakness on the part of "the people" of Neanderthal while the "new people" symbolize oppression, domination and action by their use of language.

Similarly, Mills (1995) has done what we may term feminist stylistics by analyzing the language use in some prose fictions. In a lexico-grammatical analysis within the framework of Systemic Functional Linguistic theory, she has revealed that the choice of processes and participants in the different texts inform the characters' and the authors' world view. She proceeds on to illustrate her position by detecting in the language use in the novels some aspects of representing the female characters mostly in the role of Senser and Goal and the male characters in the role of Actor. Here is how she conducts her analysis of some clauses that she has identified in the novels (P144-149):

(1) *she let her eyes meet his*

(2) *She marveled*

(3) *He came towards her*

(4) *He caressed her*

(5) *He took both her hands*

The clauses are analysed with regard to the process type used. Instance (1) shows a Material process, one of the rare Material processes in which the woman is actually acting on her own body, not on the body of the man or on the outside world. In clause (2) where the women perform directly the action is rather a Mental process in which she is the Senser. In other instances (3), (4), (5), the processes are Material and the man is the actor in each clause. Here, Mills draws the attention to the fact that the man presented as participants acts not on his own body, but on the female body or part of it. From this analysis, she has shown that transitivity choices point to the pervasive diffusion of a stereotypical understanding of gender role and characteristics: the women as a delicate and precious thing, whom one needs to touch and caress, withdrawn from the world in which she is protected by the man. This analysis of Mills is of core importance to the current study in the sense that her depiction of woman through the language use in some novels written by male authors presents her as a character totally subjugated by the man. Yet, one of the aims of the present study is to examine what kind of image of women and men new Nigerian female writers present through their characters in their language use.

In fact, Sara Mills has adopted a critical stance towards two novels in the framework of what we may call feminist systemic functional criticism. She has found that there is an unbalanced use of language in the choice that the different authors have made with regards to characters idiolects. Female characters are viewed as disadvantaged in their use of language. Women are dominated characters, to whom everything is done and who are not capable of concrete actions (allusion is made here to the overwhelming use of Material process by men). Whenever female characters use language, it is emotionally charged (use of Mental process). In term of transitivity analysis, they are mostly seen in the participant role of Senser and Goal while men language use analysis show characters capable of making things happened, the true source of energy that can bring about a change. My will in the current study is to take another

point of view to show that both female writings under study have used different strategies which is no longer presenting female characters as disadvantaged character in language use, or as victims of a male denominated world, but characters capable of self-recovery, self-realization, self-awareness, and who are able to impel changes and who are gifted with a solid sense of resilience.

Adeleke (2004) is also an important and original contribution in the field of language depiction in female African writings. The back bone of its analysis is rooted in Systemic Functional Linguistics and Critical Discourse Analysis and offers interesting insights on the relationship between language and society from a feminist perspective. Unlike my approach, Adeleke (2004) does not view the grammatical structure of the language used by the characters and their lexical choice in using that language (lexico-grammatical analysis) as a fundamental path which leads to objectively unveil the different meanings that lie between the authors' lines. It has just investigated instances of language use that incorporate the theme of violence towards women in the different social institutions. His work has helped me a lot in grasping thoroughly the prevailing trend of thoughts in the discussed literary works (in opposition to the one put forward in the literary works under study in the current study) such as *So Long A Letter* by Mariama Bâ, *La Voie du Salut* and *Rebelle* by Aminata Maïga, *L'ex-père de la Nation* by Aminata Sow Fall, *Modukpè* by Adelaide Fassinou, *C'est Le Soleil Qui M'A Brulé* by Calixte Beyala, etc.

All those writers have presented women as victims of oppression orchestrated by a society based on man hegemony. His investigation of African female writings has discovered that African cultural practice, having been aided by foreign religions, Christianity and especially Islam, have altogether tended to relegate women to the background by encouraging humility and subservience. Moreover, women have been prevented from adequately playing equal role as their male counterparts within the society. Social discriminations have affected

women and girls. The manifestation of these discriminations is seen through the lack of freedom which is considered as oppression. Though Adeleke claims to have used Systemic Functional Linguistics in his approach to analyse African female writings, his focus seems to be more on Critical Discourse Analysis which, as it is known, is anchored in Systemic Functional Linguistics. He has mainly concentrated on using contextual approach by using notions such as field of discourse, mode of discourse, and tenor of discourse (as expatiated by Spencer and Gregory, 1964) to depict oppression in selected African novels. This stylistic approach has led him to see that the writers have viewed oppression within the domestic, social, and political context. Thus, he has found that the field of discourse is of abuse of office in *La Voie du Salut*, forced marriage and female genital mutilation in *Rebelle*, political vendetta, unlawful detention and imprisonment in *L'ex-père de la Nation*, marital infidelity in *So Long A Letter*, destruction of life and property, economic strangulation, and battery in *Modukpè*, among others.

He has also worked on the tenor of discourse which is the relationships between characters or participants. He has found that in most cases male characters are contrasted with female, as oppressor and victims of oppression respectively. He buttresses his analysis with examples taken from the studied novels. For example, in Kéïta's novel *Rebelle*, Louma oppresses his wife Matou and his daughter Malimouna because he personally does not consider women worthy of any regards. In Fassinou's *Modukpè*, the protagonist Modukpè and her mother are oppressed by their men, Jean-Paul and Robert respectively, merely because they are women. Many other examples are taken from other novels to illustrate the relationship between male characters and the female ones.

My work in this study has actively unveiled the subject matters of the novels under study (field of discourse) and the social relationship between characters (tenor of discourse) within the framework of Systemic Functional Linguistics but in a different way. In

fact, to reach my objective, I resort to Halliday's conception of grammar. Going beyond the traditional notion of grammar whose focus is mainly on syntax, he conceives grammar as encompassing not only syntax, but also semantics, morphology, and phonology. He refers to grammar as the "powerhouse of a language" (Halliday 1998: 2). By contending that the meaning possibilities within a text are put in energetic motion through its grammar, I place the core of this project on the concept of lexico-grammatical analysis of texts on the one hand and on Critical Discourse Analysis on the other hand. Therefore, a transitivity analysis is carried to unveil the personae's experiences of the world, a mood and modality analysis to show interpersonal relationship between characters, a theme analysis to show the textual organization of the different clauses of the novels. The use of Critical Discourse Analysis as an analytical tool accounts for the fact that it goes beyond detailed analysis of a text. It goes beyond that. It considers any literary production as a global discourse behind which critics should act to decipher any hidden ideology because "the Material form of language is ideology" (Faiclough 1995:73).

The contribution of Adeleke's dissertation to the global debate about women oppression is very important. Its relevancy lies in the fact that it acts as an element of comparison to the evolution of trends and thought lines within the scope of feminist discourse. While the result of my analysis reveals the proactive role of female characters in the irrespective novels, this study has depicted the different oppressions of women as portrayed by those female writers as innocent victims of the social mechanism.

Another systemic functional analyst who has made a highly influential contributions in designing a didactic tool in linguistic investigation of literary works is Lise Fontaine (*Analysing English Grammar: A Systemic Functional Introduction*, 2013). In a 285-page book, she has tried to work out a practical step by step analytical tool to the analysis of English grammar. It takes an integrated approach to function and structure in grammatical

analysis within the scope of Systemic Functional Grammar by including in her work a range of interesting worked examples and exercises to engage any reader or student in stylistic analysis of literary works. Fontaine (2013) has begun to make a clear account of what a grammatical analysis is in the framework of Systemic function Grammar. The first chapter of the book is very much an introductory view of analyzing grammar in a functional framework. In her own words: “it is a bit like looking at a photograph of a particular dish before starting to follow the instruction in the recipe.” After this, a detailed account of the different test and probes suggested to make when undertaking any grammatical analysis is offered. These include the different steps such as process test, word categories test, pronoun replacement test, movement test which is used to identify whether units are separated or not, probes for determining process type, probes for determining participant role, test for circumstance, subject test, tag question test which is used to identify the subject through the anaphoric pronoun reference in the tag, condition for finite clauses, test for recognizing imperative mood and how to identify experiential theme and other types of thematic functions.

In the three final chapters, chapter 8: Guidelines for grammatical analysis, chapter 9: There and back again: interpreting the analysis, and chapter 10: Answer to exercises, Fontain summarises his view about grammatical analysis of texts and the kind of discussion derived from the analysis. She suggests a three-strand analysis of the clause with respect to each metafunction (experiential, interpersonal, and textual). She offers a guideline modeled in ten steps which give a consistent and systematic approach to analyzing the clause. The ten steps proposed by Lise Fontaine are very helpful to this work as it is the model of analysis adopted to analyse three extracts of each novel understudy. Here are the ten steps that she suggested:

*Step 1: Identify the process and expected participants*

*Step 2: Verify boundaries of internal structures*

*Step 3: determine the process type and participant roles*

*Step 4: Identify any circumstance roles*

*Step 5: Identify the Finite*

*Step 6: Identify the subject*

*Step 7: Determine the mood of the clause*

*Step 8: Identify all markers of modality and polarity*

*Step 9: Locate the experiential theme of the clause*

*Step 10: Check for any other thematic elements*

The ten step analysis is preceded by a text and clause list where attention must be paid to clause boundaries and followed by an interpretation suggested by Halliday and other systemicist in order to come to exhaustive claims about the authors' style.

While recognizing the potential value of an approach like the ten step analysis, my approach is quite different. I identify the ten steps at the level of each clause but organized in three categories with regard to each metafunction.

Another contribution which is very insightful to the current work is Varga (2010). *From Women to Gender* is a PhD thesis defended and published in 2010 by Oana Varga. She starts her study from the premises that language is essentially constructive and conditioned by social reality on the one hand and that the meaning possibilities of language are put into energetic motion through its grammar on the other. Her global objective in undertaking such a work is to describe and explain by the means of Systemic Functional Linguistics on its transitivity approach to linguistic analysis, the way in which the language of text producers and their linguistic representation changes across time. In a detailed analysis of UN texts about women, she offers an insight into the way the creators of texts from the field of development work adapt to create the discourse on women and men, the participants of development' (p. 24).

I find Varga's focus on the question of linguistic analysis to be important but contrary to my study, the primary sources concern non-fiction texts produced under various

circumstances in relation to women and men representation in UN texts. But the relevancy of Oana's work to the current project is at two levels:

1-the dialectic contribution of Oana Varga to the scientific discourse about language use in literature and specified discourses is of core importance to the realisation of the current study. The overall objective of her research, which matches perfectly with the one I put forward in my study, is to describe and explain the way in which the language is used to depict women and men's representation in literary fictions.

2-the contribution of this thesis to the global debate about women representation in texts is very important. It acts as a crutch to my study as it shows the evolution across time and the active progression of new trends in feminist discourse. One of the objectives of my research work is to show that both writers under study are aware of this progression and have actively organised their message to meet that reality.

Last but not least contributions in a linguistics-oriented literary appreciation are those of Professor Koussouhon and his students in literary linguistics from Universities of Abomey-Calavi, Benin. Reviewing all their works pertained to Systemic Functional Linguistics and African literature is very important to the current study as it will shed lights on some scientific considerations to be taken into account when dealing with African literature. Nevertheless, only some of their contributions to the scientific debate will be object of my attention in the following section.

#### **1.6. Cases of practical application of linguistic stylistic analysis of literary works**

As it is said earlier, some empirical studies have been carried out in the field of literary linguistics, i.e. linguistics applied to literature. All of them have acted to take part in an epistemological construction of a discipline which aims at making cogent critical analysis of

existing artworks including fiction, drama, poetry, short stories and even non-literary texts. Whether in Benin or in other universities all over the world, scholars are taking critical stance to understand the language of texts as unit and view them as sites of interaction, communication and/or ideology. Among those scholars, some emerge as their contributions, whether in scientific publications, dissertations, or textbooks pose sound questions that obviously help the scientific discourse in the field. In that perspective, the work of Prof. Koussouhon and his followers are worth revisiting though some are not directly link to some of the specific objectives of the current research work.

In their article entitled ‘Aspect of texture in Wole Soyinka’s “Death in the dawn” and “In memorium of Segun Awolowo”, Koussouhon and Koutchadé (2012) have used the framework of Systemic Functional Linguistics, viz. that of Halliday and Hasan (1976) in their contention that in order for a text to be meaningful, it has to show traits of cohesiveness. How elements of texts are organised, related together, and function to achieve the communicative purpose assigned to them is the core issue of their pronouncement. Concretely speaking, both scholars have made an attempt to track traces of discourse patterns of cohesion in two poems of the well-known Nigerian poet, novelist, and playwright Wole Akinwade Soyinka: “Death in the dawn” and “In memorium of Segun Awolowo.” Making a brief account of their findings, it is noticed that:

-unless one is equipped with the necessary tools related to reference, conjunction, and lexical cohesion, it will be difficult to decode Wole Soyinka’s style in both poems;

-Soyinka’s style analysis reveals some characteristics of extension relations which are grounded in both texts from an internal organisation. For them, the main ties are anaphoric and are built around the victims of the road accident in “Death in the dawn” and Segun Awolowo in “In the memorium of Segun Awolowo”.

The above-mentioned results led them to conclude about Systemic Functional Linguistics that ‘it has proved relevant as it has enable us to find that the two poems are organised to achieve effective communication’ (p. 133).

The study of Koussouhon (2009) entitled “Reassessing the language of “Abiku” (John Pepper Clark, Wole Soyinka): A systemic functional analysis” is similar to the work by Koussouhon and Koutchadé (2012) described previously but the focus, this time, is on two poems with the same title written by Soyinka and John Pepper Clark in 1965. The framework of analysis is the same. This study, after making an overview on the linguistics-literary criticism relationship proceeds on to carry out a lexico-grammatical analysis of the poems but the main foci are on transitivity patterns. To carry out his analysis, Koussouhon (2009) has relied on a methodological approach that bridges a quantitative and qualitative analysis together. For the sake of quantitative analysis, he has meticulously broken the poems into pieces, i.e., into their clause constituents. Then the process-types have been identified and counted. The result is presented in a table with two entries: process-types in Text 1 and process-types in Text 2 (Text 1 and Text 2 are the subsequent name of each poem). This quantitative analysis has yielded important statistics upon which he has carried out a qualitative analysis. This qualitative analysis is entitled ‘poetic interpretation’. In short, it is a contrastive analysis of both poems in the light of the statistics gained from the quantitative analysis. Koussouhon has come to important conclusions. He sees that John Pepper Clark has used a deliberate simplicity in language use to describe a very complex issue of “Abiku”. Describing the same issue, Soyinka has deliberately used a complex language with sensitive complex image. The language that he uses is highly tight, complex and very artistic. This study of Koussouhon (2009) has a bearing with the present study since it focuses on analysing the literary pieces using systemic functional stylistics through a quantitative and a qualitative method even though the present study focuses on novels not on poems.

Another important work of Prof. Koussouhon that is worth reviewing here is Koussouhon (2009b). Once again, in the scope of the Systemic Functional Linguistics approach, he analyses lexico-pragmatic transfer in Chinua Achebe's novels. His contribution to the investigation of lexico-pragmatic transfer in Anglophone African fiction is of core importance. Based on the concept of context of situation and context of culture, he aims at a description of various aspects of language transfer operating in Nigerian fictions namely those of Chinua Achebe *Things Fall Apart*, *Arrow of God* and *No Longer at Ease*. Code shifting, borrowing, proverbs, incantations, saying and prayers transliteration are identified as basic realizations of the linguistic phenomenon of lexico-pragmatic transfer operating in the three novels. All these analyses lead to the conclusion that "...both lexical and pragmatic transfers are compulsory linguistic and sociolinguistic processes, but also the expression of aesthetic and ideological/cultural standpoint in Anglophone post colonial literature in European languages" (p.76).

Koutchade (2006), in his pre-doctoral dissertation has also come to some interesting findings when he analyses some of Soyinka's writings through a systemic functional approach to language study. In a careful analysis of the transitivity, the mood and the theme patterns in some excerpts from *The Road*, *The Interpreters* and the poem "Death in the Dawn" from *Idanre*, he has tried to capture the writer's linguistic strategies and was able to unveil his literary idiolect and hints on some of his shrewdness to produce aesthetic values in his works.

Dajo Servais, in his doctoral dissertation entitled "Register variables and metafunctions in Flora Nwapa's fiction", highlights the possibility of using Systemic Functional Grammar (SFG) with special focus on its register variables components to investigate the language that Flora Nwapa, one of the famous Nigerian female writers, uses in her fiction. A step-by-step analysis of three novels by the aforementioned author, *Efuru* (1966), *Never Again* (1975), and *One Is Enough* (1981) is carried out through the field and

experiential meaning analysis, tenor and interpersonal meaning analysis, and mode and textual meaning analysis. His methodological analysis is that of a quantitative and qualitative analysis. His study reveals that:

-language, when appropriately used, can have magic effects on people and can even help disarm them.

-depending on the social relationships that exist between social actors, a kind of particular register is established among them. In that respect, Dadjo has demonstrated that Nwapa has succeeded in creating a type of language peculiar to the relationship brother/sister, husband/wife, mother-in-law/daughter-in-law which are different in many ways. For him social roles and social positions appeared to be determinant.

-the transitivity, mood, and theme analysis have shown that Flora Nwapa is a feminist writer who has put emphasis on women's plights and on the importance of the role that women play by and large in the society.

Still, Léonard Koussouhon but now with Yémalo Amoussou have also carried out an interesting analysis and tremendous contributions regarding the investigation of style in African Anglophone writings. Their work published in 2013 in *Safara* is worth revisiting here as it scrutinizes the linguistic deviation in *Anthills of the Savannah* by the well-known and well-acclaimed Nigerian writer Chinua Achebe. The significance of their work lies in the focus on some particular linguistic patterns of pronominalisation as referential deviation in the novel under study. In an integrated to language and linguistic study, they definitely set the scope of their analysis in a functional approach. Their work consists in tracking any instances of pronoun use that do not respect the traditional norms that guide the natural use of language. The global conclusion they arrive at is of paramount importance to my study as it bears similar aspects with the one put forward. It reads, "this conclusion is that the uses of pronominal references are influenced by traditional grammar, on the one hand, and by the

context of culture and the idiosyncratic belonging of the chief-narrators in the novel on the other” (Koussouhon & Amoussou: 2013: 28).

Equally important in the analysis of the language, structure, and style of literary works using linguistic stylistics is the work of Koutchadé (2012). He has made tremendous contributions to literary linguistics of Anglophone African literary fiction. In this doctoral dissertation titled ‘Linguistic stylistics-oriented analysis of Wole Soyinka’s *The Man Died* and *A Shuttle in the Crypt: A social-semiotic approach*’, Koutchadé has successfully come up with a global analytical set of linguistic instruments designed to be used by any reader for the understanding of Wole Soyinka’s style that Koussouhon (2009a) views as hermetic and complex style. In essence, he has deeply and carefully applied Halliday’s social semiotic approach to stylistics to analyse the language of *The man Died* and *A Shuttle in the Crypt*. This enables him to find out the functionality of Soyinka’s literary idiolect and to unveil the different kinds of meanings embodied by the texts under study, how they make meaning, where those meanings come from, and the direct implication that those meanings can bring about. He has also shown that meanings are contextually dependent. Wole Soyinka’s choice to construct meanings is highly linked to situational, cultural, and ideological contexts. For example, the language used by the writer to describe his movement from Ibadan to Lagos, his interrogation by Mallam D., the ill-treatment of the detained by the warders shows that Soyinka’s ideological positioning in that context is that of a political and human right activist.

This study of Koutchadé has a bearing with what is displayed in the current study in many regards except that my approach combines Systemic functional linguistics (Halliday’s social semiotic approach) and Critical Discourse Analysis to unveil issues such as power, dominance, women and men representation, and characters/authors’ idiolect.

### **1.7. Summary of chapter one**

This literature review chapter has provided a general overview of the existing approaches, methods, and scientific works in the field of literary linguistics, viz, in functional context that suits the global objective that has been set for the current work. It has discussed the relation between language, linguistics, and literature on the one hand, style, stylistics, and literary studies on the other. This is followed by a discussion of how both literary artworks under investigation are related to a feminist trend of thinking. The chapter has also critically evaluated the contributions of scholars in Systemic Functional Linguistics to see how they differ or complete the work done in this study.

## **CHAPTER TWO**

### **THEORETICAL FRAMEWORK, SUMMARY OF THE PLOTS, CONTEXT OF PRODUCTION OF THE SELECTED NOVELS, AND RESEARCH METHODOLOGY**

#### **2.0 Introduction**

The previous chapter is a literary review of some previous works related to the present study on the one hand and the conceptual framework that sustains its whole fabric on the other. It has discussed the important contributions of some scholars in the field of linguistics and literary studies as a whole and stylistic studies in particular, especially those pertaining to the research topic. It has also reviewed the trends in African literature and the focus has been on African female creative writings. The present chapter discusses the theoretical perspective of the study and makes some clarifications about how each concept is used to reach the expected results after the different analyses are carried out in the forthcoming chapters. It also describes the context that generates both literary artifacts under study, makes a plot summary of both selected novels, and provides an account of the methodology used to conduct the study.

In fact, this chapter describes the theoretical framework, i.e., the eclectic approach (SFL, CDA, AT) that underpins the research, and highlights the different concepts linked to each sub-approach that are useful for the analysis of foregrounding linguistic elements in each novel. The focus is also on the context against which the selected novels are produced, and then on the plot summary of each literary production. The motivation for the choice of each novel and the excerpts chosen for the study is provided and followed by an account of the research design, the method of analysis and the procedure adopted in the research.

## 2.1. Theoretical framework

The main objective, here, is to explain in a detailed way the theoretical framework that sustains the whole fabric of the present study and the methodology adopted in the optic that, at the end of the different analyses that will be carried out in the next chapters, I come out with cogent and scientific results.

The scope of the present analysis is set within the framework of Systemic Functional Linguistics (SFL) as formulated in Halliday (1985, 1994, 2004); Eggins (1994, 2004); Fontaine (2013) and used in Koutchadé (2012), Koussouhon (2009), Amoussou (2009, 2014). Koussouhon & Allagbé (2013), Koussouhon & Koukpossi (2013), Koussouhon & Dossoumou (2015). It also takes into account the model of Critical Discourse Analysis (CDA) adopted in Fairclough (1995, 2003), Wodak (1997, 2009) Van Dijk (2001), Lazard (2005) and Appraisal Theory (AT) as presented in Martin & White (2005) and used in Macken-Horarik (2003). Suffice it to say that both Critical Discourse Analysis and Appraisal Theory are anchored in Systemic Functional Linguistics. SFL theory, therefore, provides the broad framework in which the current research work establishes its whole fabric to explore both the style and linguistic organisation of meanings encoded in Anglophone African female fiction. The main objective in putting the work in this inter-approach scope is to eventually set a global framework that suits an epistemological analysis of Anglophone female writings.

However, as previously indicated, the present study requires that this theory be elaborated on several fronts. In this section, I will turn to examining in SFL theory the resources that language provides for construing experience, the resources which act to characterise the participants in the linguistic exchange in terms of social roles, relationships, and attitudes and authorial position, and the language resources which act to organise the flow of meanings as they unfold in a text as a unit. I will begin by briefly reviewing some of the most influential analytical tools from the context of culture, genre, to register variables, and

lexico-grammatical analysis, indicating the points of connection with the current work. I will then turn to unveil methods in Critical Discourse Analysis more specifically to how to carry out a stylistic analysis of literary fiction to detect traces of power and ideology in the social system portrayed in both writings. Appraisal values, i.e., the resource available to the writer to impact the reader and create emotion are also dealt with.

In actual fact, it is a stylistic analysis using some modern linguistics analytical tools available to analyse the language of two Anglophone African female writers of modern times. There is a close link between Systemic Functional Linguistics and Critical Discourse Analysis. Critical Discourse Analysts are seen to favour Systemic functional Grammar as it embraces not only how language is structured for use but also how it is used in social/real context. My combination of both theories can found its explanation thereof. While Systemic Functional Grammar focuses on the clause level, Critical Discourse Analysis goes beyond to discourse level.

## **2.1.1. Systemic Functional Linguistics**

### **2.1.1.1. Historical background**

Basically, Systemic Functional Grammar (SFG) is a language theory. But it is now considered as more than that. It is an analytical instrument available to analysts to pinpoint in a cogent and relevant way the works of literature be it a novel, a novella, an essay, a biography, an autobiography, a poem, a speech, or a narrative. Its application to question and criticise an artwork goes beyond the scope of literary works. It has been used to analyse paintings non-verbal communication (Hasan, 1985), and classroom situations (Hasan, 2011). What does this theory stand for? To what extent is it suitable for the current research work? In the following, I will try to provide answers to those questions.

It has been argued that de Saussure's *langue* and *parole* and Chomsky's competence and performance have brought clear insights into the development of modern linguistics. It has also been proved that new analysts/theorists have put emphasis on *parole* rather than *langue* and on performance rather than competence to form what is known as functional approach to language studies. Linguistics as a discipline is now concerned with how the various components of language function in relation to the way people use this language in real situations. Systemic Functional Linguistics, the language theory applied in this study, is ascribed to this trend. A wide range of theories such as pragmatics and sociolinguistics have emerged alongside with Systemic Functional Linguistics in this functional arena. But pragmatics and sociolinguistics are different from SFL though they share some aspects related to the contextual use of language. In fact, pragmatics is concerned with cultural information that the speakers presuppose that the hearer share with them, information that appears in the speech situation of the text. Sociolinguistics is concerned with language as behaviour in the context of a social system. Systemic Functional linguistics is concerned with the way language is structured for use in context. Language, here, is viewed as a "form of system networks, not as an inventory of structures which constitutes a "resource for making meaning" (Halliday, 2004: 23).

Michael Alexander Kirkwood Halliday is identified as the core figure of this language theory. His social semiotic approach and analysis is developed in many of his books from the early 1950 or so. In fact, it is when working with his professor J. R. Firth that he constructed the foundations of what is nowadays known as Systemic Functional linguistics. Firth is the founder of the London School of Linguistics, a parallel development of the Prague school. He made an engagement for the studying of non-Indo-European languages for the purpose that the speakers of those languages would be taught English so that they could serve the administration of the British colonial Empire. "This task, following Gruber (2001), "involved

understanding the roles languages play in societal interactions and, how they function sociologically” (p. 6).

It is with his colleague, the British anthropologist Bronislaw Malinowski that he developed his theory. Malinowski’s functional approach influenced a lot Firth’s view about language. Language is seen as a mode of action, a particular observable behaviour that people engaged in within particular cultural and social environment’ (ibid). According to Firth, language is social in nature because language is used within social contexts, and used to do particular things in those contexts. He sustains the view that language is not just a paradigmatic related signs but what is used to make meanings within social contexts: the broader context, the context of culture and the narrow context, the context of situation. The following quote summarises the quintessence of his theory that he has, in fact, taken after Malinowski’s notion of context of situation. It reads:

The central concept of the whole semantics considered in this way is the context of situation. In that context are the human participant or participants, what they say, what is going on. The phonetician can find his phonetic context and the grammarian and the lexicographer theirs. And if you want to bring in general cultural background, you have the context of experience of the participants. Every man carries his culture and much of his social reality about him wherever he goes. But even when phonetician, grammarian have finished, there remains the bigger integration, making use of all their work, in semantic study. And it is for this situational and experiential study that I would reserve the term “semantics” (Firth, 1957: 27)

In the foregoing context, one could infer that Firth was mainly concerned with semantics and phonetics. Halliday, one of his best students unlike his teacher, focused attention to syntax. He started by following his master’s steps by teaching outside the Great Britain Empire. He was in charge of teaching English to Chinese people. It is during this field experience that he laid the foundations of Systemic Functional Linguistics that has been notorious for its application to literary text (Halliday, 1971) and non-literary text (Halliday, M.A.K. & Martin, J.R., 1993). What happened was in fact, when making use of the concept of system choices, he developed a kind of grammar of English in which the speaker learn to

make linguistic choices available to them. This strategy helped the Chinese learners of English to produce correct English sentences. Taking the opposite stance to Chomsky's TGG, he was primarily concerned with what people actually said and what they were doing when they said than 'what sentences were grammatical and with what the speaker "knew" about the language to enable such judgement to be made' (Graber, 2001: 8). This Anglo-Saxon theory is nowadays used in linguistic and/or English department in universities around the world in areas such as English Language teaching, writing and interpretation of literary and non-literary productions.

Having made an overview of Systemic Functional Linguistics historical background with a focus on the key concepts that helped generate it, I am now concerned with developing and describing the tools of this theory and demonstrate their applicability to the analysis of two female Anglophone African artworks.

In Systemic Functional Linguistics tradition, language is considered as a resource for creating meanings through lexis and grammar. Following Eggins (1994: 205), the term 'systemic' in Systemic Functional Linguistics refers to the fact that language is considered as a set of systems consisting of 'an entry condition and two or more 'terms' which stand in opposition. One could see how speakers construct meanings and make themselves understood by operating some choices within a set of potential choices. When for instance, a speaker/writer makes the choice of a declarative mood, it means that he has in the meantime considered a system of three (03) entries: declarative, interrogative, and imperative mood. Any choice of one of this entry automatically excludes the other ones. The choice here is related to the grammatical system. Things become interesting when for example a speaker whose working status is employee makes the choice of imperative mood to address his boss. This conception of language as system of meaning potential is totally different from the

formalists' view. Here, language is structured for use rather than structures governed by rules.

Halliday (1978) aptly clarifies his vision of language as a system in the following claim:

With the notion of system we can represent language as a resource, in terms of the choices that are available, the interconnection of these choices, and the conditions affecting their access. We can then relate these choices to recognisable and significant social contexts, using sociosemantic networks [...]. The data are the observed facts of text-in-situation: what people say in real life (p. 192).

The theory is also said to be functional. In Systemic functional linguistics, the term “functional” refers to fact that it involves functional questions about how people use language on the one hand and how language itself is shaped by use. On that note, Halliday (1973: 7) points out:

A functional approach to language means, first of all, investigating how language is used: trying to find out what are the purposes that language serves for us, and how we are able to achieve these purposes through speaking and listening, reading and writing. But it also means more than this. It means seeking to explain the nature of language in functional terms: seeing whether language itself has been shaped by use, and if so, in what ways – how the form of language has been determined by the functions it has evolved to serve.

From the above-mentioned considerations, I conclude that:

- Systemic Functional Linguistics is a grammatical description of language developed by Halliday.
- the theory is said to be systemic because it views language as a network of systems, or interrelated sets of options for making meaning.
- it is said to be functional because it refers to the view of language as a means of communication in different social contexts.
- Systemic functional linguistics focuses not only on how language is structured but also language used in context.

## **2.1.1.2. Language and context**

### **2.1.1.2.1. Text and context**

Some of the basic concepts for the study of language include text and context, context of culture, context of situation, register variables, and metafunctions. In the next section, I shall be dealing with those concepts not totally in detail but to the extent that they serve the procedure of stylistic analysis in the framework of Systemic Functional Linguistics. The Material used to reach such an objective derived mainly from Halliday (1985, 1994, 2004, 2007); Halliday and Hasan (1989), Eggins (1994, 2004), and Martins (1984).

#### **Notion of text and context**

For Halliday (1978), ‘... a text is a sociological event, a semiotic encounter through which the meanings that constitute the social system are *exchanged*’ (p. 139). In other words, a text as a whole is unified sign systems that have meaning rather than isolated sentences that a teacher can jot down on the board. But for this text to fully play its role, it has to be ascribed to a context. In this regards, Halliday and Hasan (1989) say: ‘A text, then, is both an object in its own right ... and an instance – an instance of social meaning in a particular context of situation’ (p. 11). Halliday has also put forward the social role of a text as he conceives it. For him, ‘text are instances of linguistic interaction in which people actually engage: whatever is said, or written, in an operational context, as distinct from citational context like that of words in a dictionary’ (Halliday, 2007:179)

Text as defined above has always been linked to the concept of context in systemic theory. Texts are seen to function within two contexts: the context of culture which is more general and the concept of situation or register which is more specific. What is context? What do context of culture and context of situation stand for in SFL?

Context means that there is a text and there is another text that accompanies it: 'context (with text)'. The notion of context includes elements in the environment in which the text comes to life.

There are two levels of context in Systemic Functional Grammar, the context of culture and the context of situation. Nevertheless, scholars such as Martins (2005) and Eggins (1994) acknowledge a third level, the context of ideology.

### **The context of culture or genre**

A genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture. Less technically, genres are how things get done when language is used to accomplish them (Martin, 1984 quoted in Eggins, 1994, p. 26). Thus, in our daily life and depending on the cultural group we belong to, we come across different genres that we have learnt to identify systematically. For example, from our academic training, we have learnt to identify literary genre and non-literary genre. Literary genres include for example novels, autobiography, whodunits, short stories, etc. Although they portray real life experience, those genres are still related to fictional universe.

We all have learnt from part of our culture to recognise the linguistic genre of Adichie's *Purple Hibiscus* and Atta's *Every Thing Good Will Come*. Elements which help recognise both artworks as a novel include the title, the existence of a story told from a point of view (the narration), the characters and the environment in which they evolve (the setting), and most important, the different stages in the development of the plot.

Another example to illustrate the concept of genre is the public lecture. We have consciously or unconsciously acquired some competences that help us to recognise a lecture in an academic setting when we hear one. Those competences may include the presence of a lecturer in a classroom, the language he uses and the organisation of the lecture and the questions that follow it.

Other non-literary genres include letters, greetings, sermons, etc.

The question of genre in relation to novel study can help in connection to *Purple Hibiscus* and *Everything Good Will Come* and their interpretations within the context of African literature as a whole and those of African female writers in particular.

### **The context of situation and register variables**

To begin with, I must illustrate how important the concept of context is from a functional perspective. I have come to notice that Brown and Yule (1983) use an interesting message on a wall in Glasgow to illustrate how important this notion of context of situation.

The message reads:

*Squashed insects don't bite mad mental rule*

No matter how many times a reader reads this sentence, he is not likely to understand it unless some clues are given. The best attempt in getting at the meaning of the message is by dividing it in two parts and thus, we may have:

*Squashed insect don't bite*

*Mad mental rule*

Even this division has not helped much. One still needs some additional information to get into the exact meaning of the message, that is, the information about the situation around the message that can allow the readers to decode the encoded information. Here is the needed information: The writer of this message is a member of Mad Mental (a street gang) writing to 'The Insects'. Street gangs' interactions on walls consist of taunts and counter-taunts. This message is perhaps a reply to an earlier message from 'The Insects' boasting that they bite. A member of 'Mad Mental' gang is responding at once 'The Insects' are squashed and they cannot bite.

There is no way a foreigner to Glasgow who is completely unaware of the existence of these gangs can ever guess at the true meaning of the message correctly. Thus, additional information that makes the bridge between the text and the context that brings it about is needed.

Halliday (2007) illuminates on the context of situation or register. He explains what is at stake in this concept by making the distinction between two types of language varieties: the dialect and the register. Dialect is defined as variety according to the user and register as variety according to the use. "Dialect," he says, 'is what a person speaks, determined by who he is, the register is what a person is speaking, determined by what he is doing at a time' (p. 182). In more technical terms, register includes aspects of the immediate context embedded in the text. These aspects are realized in systemic theory through what is termed register variables. They are field of discourse, tenor of discourse, and mode of discourse.

### **2.1.1.3. Register variables**

#### **2.1.1.3.1. Field of discourse**

The field of discourse is linked to what is going on in the context or the language used to describe a particular activity in which people, animals or things are engaged. For Eggins (1994), field of discourse is "what the language is being used to talk about" (p. 52). It includes the topic of the discourse and any technicality or speciality that it brings about. For example, the choice of a writer to put his/her message in the form of a novel implies that it has a content that we usually refer to as the subject matter. This field of discourse encapsulates the content of the discourse which is the social action in which the text is embedded. Halliday (1994) elaborates more on the issue. He explains:

Since it largely determines the 'content' of what is being said, (it) is likely to have the major influence on the selection of vocabulary, and also on the selection of those grammatical patterns which express our experience of the world that is around us, the types of process, the classes of object, qualities, abstract relations and so on (p. 62).

From the foregoing context, it is clear that the field of discourse is a social action that involves the choice of particular lexical items as well as grammatical structures to talk about what is going on in the text. It is also seen that the choice of those lexical items and structures is linked to the experience that we have made of the world. Halliday (2007) has also clarified the levels of field of discourse pertained to literary fiction. For him, these are the social act of the narration and the social acts that form the content of the narration.

As a matter of fact, the field of discourse of the two novels under study reveals a story told by narrators from the perspective of the writers. It epitomizes the portrayal of the Nigerian post colonial society organized into subThemes ranging from the Biafran war, violence, corruption, political vendetta, activism, clash of cultures, to mention but a few. Each of the writers has made some lexical and grammatical choices to develop each of the topics with the objective to win the reader's sympathy in their way of telling the story.

#### **2.1.1.3.2. Tenor of discourse**

Tenor of discourse is the register variable that refers to, in Halliday's words, "the set of role relationships among the relevant participants, it includes level of formality as one particular instance (Halliday 2007: 181). In other words, it concerns the negotiation of social relationship among participants in social action, and the status of those taking part in the exchange within the text.

It is observable that the role relationship of a participant in a speech event has a great impact on his/her way of using the language. This role dictates his/her choices of words, expressions and grammatical structures including mood types such as declarative, imperative or interrogative, and the modality (his/her own intrusion into the language). For example in *Purple Hibiscus*, in most of the exchanges between Eugene and Kambili, though, the role relationship is one of unequal status, the degree of social contact and affective involvement is quite high. This example contrasts with exchanges between Enitan and Sheri who are friends

in *Everything Good Will Come*. The power or status is equal and contact and affective involvement are high.

Halliday (2007) identifies at the level of narration two types of roles relationship embedded in the text. The first one is established between the narrator and his/her readership and is embedded in the narrative. The second one is among the participants in the narrative and is embedded in the dialogues. Tenor is related to interpersonal meaning at discourse - semantic stratum level. Appraisal Theory used in this research work derives from a thorough analysis of interpersonal meaning in language use.

### **2.1.1.3.3. Mode of discourse**

The attention here is on the channel through which the whole fabric of the social action is conveyed. It may be written, spoken or written to be read aloud. Halliday (2007) refers to this as “the channel or wavelength selected which is essentially the function that is assigned to language in the total structure of the situation” (p. 181).

In the case of the novels under study, both works are seen as to be in a carefully written mode whereby no direct contact exists between the authors and the readers and no immediate feedback to the writer. The mode of discourse is related to the textual function of the text.

Overall, field of discourse, tenor of discourse, and mode of discourse are not kinds of language use. They are semiotic properties of context, in Halliday’s words, from which we should be able to make sensible predictions about the semantic properties of the texts associated with it. The register variables have, to some extent, implications for the current project. It is concerned with field, tenor and discourse if one considers the novels under study as texts within the literary genres. In fact, the questions related to the interactants (tenor of discourse) the narrative itself (the field), and the role that the language plays in the interaction between the participants (the mode of discourse) will help decipher how meanings are

encoded to reveal, in both novels, topics such as men and women representations, women changing roles, women self-discovery, women self-awareness and self-assertive rather than those found in traditional discourse of victimization and oppression.

#### **2.1.1.4. Language metafunctions**

In Systemic Functional Linguistics, language is seen to function within the global system of three (03) strata: semantic, lexico-grammatical, and phonological/graphological. The highest level of abstraction is located within the stratum of semantics.

The following discussion on the semantic stratum, will enable me to highlight the different meanings encoded in *Purple Hibiscus* and *Everything Good Will Come* and how they are waded together to allow the flow of the story told by each writer.

Halliday and Jakobson are known as scholars who have theorized a lot about language functions. Jakobson identifies six (06) language functions including referential, emotive, conative, phatic, metalingual, and poetic function of language (Jakobson, 1963). Halliday (1985) epitomizes those six functions into three (03) functions that he terms metafunctions: the ideational metafunction, the interpersonal metafunction, and the textual metafunction. In the following, the three metafunctions are described and the way they pass from the level of abstraction to the level of wording through the transitivity, mood, and textual patterns are illustrated as well.

##### **2.1.1.4.1. Ideational metafunction**

Although the three metafunctions are simultaneous and complementary, Halliday places ideational metafunction at the top of the metafunctions. When communicating, speakers express inner and outer world through language: this is referred to as experiential meaning. The speakers also established a particular relationship between ideas and events:

this is referred to as logical meaning. Therefore ideational metafunction comprises experiential meaning and logical meaning.

For Halliday, it is through this function that the speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reaction, his cognition, and perception, and also his linguistic act of speaking and understanding (Halliday, 1971: 332).

In Halliday's analysis, the ideational metafunction is translated at the level of lexico-grammar through transitivity patterns. He refers to this as the grammar of the clause as the representation of the processes, the participants in these processes and the attendant circumstances. In fact, Halliday detaches himself from the view of traditional grammar of transitivity which associates verbs to whether they are transitive or intransitive. This traditional notion of transitivity is broadened to the participants (objects or arguments) and to the circumstances under which they occur in Halliday's theory. To illuminate his contention, Halliday (1985) asserts:

Our most powerful conception of reality is that it consists of 'goings-on': of doing, happening, feeling, being. These goings-on are stored out in the semantic system of the language, and expressed through the grammar of the clause [...] the clause evolved simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning. This is the system of transitivity (p. 101).

This work resorts to a transitivity analysis (among others) because in Fontaine's words, 'transitivity has special meaning in SFL. It is a very important concept, often working as the foundation for any analysis within a SFG framework' (Fontaine 2013: 73). One of the principal goals of this research is to provide a detailed description of how ideational meanings are encoded in the novels under study to allow them to realize the ideologies behind each of them.

In short, ideational meaning is concerned with construing our experience of the world. Halliday and other systemicists identify six process-types. In the following paragraphs, I will

be examining the six processes: material, mental, behavioural, relational, and existential. In order to clarify each concept, I draw on Eggins (1994), Halliday (2004), Downing and Locke (2006) to provide definitions.

#### **2.1.1.4.1.1. Experiential meaning and process-types in transitivity system Material processes**

Material processes in the clauses are processes of doing and happening. In the framework of SFL, a clause which reflects Material process can be read as the answer to the question ‘what does X do?’ where *do* represents a concrete and tangible action and X the actor, the one who is doing something. The Material process involves an obligatory participant, the actor, and other participants, the goal and/or a beneficiary that can be a recipient (one that a goods is given) or a client (one that a service is offered) (Halliday, 2004).

In the following clause ‘He picked up the missal’ (extracted from *Purple Hibiscus*, extract 1), “he” is the actor, the process “picked up” and the goal “the missal”. As such, analysing experiential meaning in a text consists in finding the process, the participant, and the circumstances. It is also about whether the voice used in the clause is active or passive. It is possible that the actor be suppressed in the case of a passive verb in order to shift the focus from the doer of the action to the object of the action. For example, in clause no (23) “The silence **was broken** only by the whirl of the ceiling fan” (*Purple Hibiscus*), although the actor in the clause is not totally suppressed, the emphasis is on the goal.

A second participant in the case of Material process is the goal. It is the participant to which the action is done. In the example mentioned above, “the missal” is the goal, indicating the participant to which the action of plucking up is done.

Other related participants in material process are Range and Beneficiary. The Range differs from the goal in the sense that it restates or extends the process itself. It is the case in “he ran the race”, or “he fought the right fight” in which “the race” and “the right fight”

extends the meaning of “ran” and “fought”. As far as the Beneficiary is concerned, it is the participant that plays in the clause the traditional role of indirect object. The Beneficiary may be a recipient (the one that goods are given) or client (the one that services are done for).

### **Mental processes**

In the following examples, the processes are rather Mental than Material:

(58.1) *as if they **did not know** what had just happened (Purple Hibiscus, Text 1)*

(66) *I **heard** Papa walk upstairs to his room for his afternoon siesta (Purple Hibiscus, Text 1).*

(28) *She had a sharp mouth (Pd)]] (Ph), I **thought** (Everything Good Will Come, Text 4).*

(32) *because my mother **didn't want** me playing with the Bakare children (Everything Good Will Come, Text 4).*

They are processes of cognition, perception, desideration, and emotion. Mental processes always involve two participants: a Senser (S) and a Phenomenon (Ph). A Senser, unlike the actor in Material process is always a conscious being. The phenomenon is what is sensed.

For example, clause (66) “I **heard** Papa walk upstairs to his room for his afternoon siesta” realizes the Mental process in which “I” is the Senser and “Papa walk upstairs to his room for his afternoon siesta” the Phenomenon. It may happen that the phenomenon of a Mental process be “that clause”. In this case the use of projection, a grammatical construction, helps make the difference between material processes and mental processes. It is the process whereby a clause projects another by completing its meaning. In that case the projected clause acts as the phenomenon. e.g. (45) “I **noticed** she **wore** pink lipstick (*Everything Good Will Come*, Text 4).

### **Behavioural process**

Behavioural processes share some characteristics with material and mental processes. Although they are processes of doing, the action must be experienced by a conscious being. They include processes related to psychological and physiological behaviour like breathing,

coughing, smiling, dreaming, and staring (Halliday & Matthiessen, 2004: 248). The difference between behavioural processes and other processes is not clear-cut. The process of perception “hear”, for example, can realize a Mental process of perception. But it can also realize a behavioural process when it is used in the sense of listening. Here, the phenomenon is usually a genitive case, nominal participant being listened to rather than what is heard as in (113):

(113) *Through the fence we **heard** Akanni’s juju music (Everything Good Will Come, Text 4).*

### **Verbal processes**

Verbal actions are conveyed through Verbal processes. Two participants are involved in the process: a Sayer and a Verbiage. Unlike the Senser in the case of Mental process, a Sayer does not have to be a conscious being. Verbal processes include processes such as say, praise, exclaim, tell, report, ask, convince, order, require, blame, criticize, promise, etc. (Halliday & Matthiessen, 2004: 255). A Verbiage may be absent, e.g. (59.1) *as if Jaja **had not just talked back to him** (Purple Hibiscus, Text 1).*

The Verbal process may project another clause as in clause (24):

(24) *“I ’m Sheri,” she **said** (Everything Good Will Come, Text 4).*

Here, the Verbal process projects a relational clause, “I ’m Sheri”.

### **Relational Processes**

Critical discourse analysts find in Relational processes the linchpin of an ideological construing of meanings in texts as text producers actively link forms and functions of the language to describe the vision that they have of the world (Haig, 2009). So, relational processes are useful tools to decipher ideology in a given text. Butt et al. (2000) calls them ‘the power house of semiosis [quoted in Haig (2009)]. Halliday (1994) describes Relational processes as processes of ‘being’. Entities are related to one another in order to underscore the relationship that exists between them.

The attempt in the subsequent chapters is to illustrate how ideology has been realized by the characters of the novels in their use of relational processes. In fact, there is a sort of patriarchal ideology denounced by the writer in *Purple Hibiscus* as it will be demonstrated thereafter: Eugene's attempt to rule his family with no compromise on religious issue and an idealized women's position in the society as regards the way women are represented in *Everything Good Will Come*. But before I proceed on with the clarification of other process types, it is important at this level to highlight the relational process system as suggested by Halliday (1994).

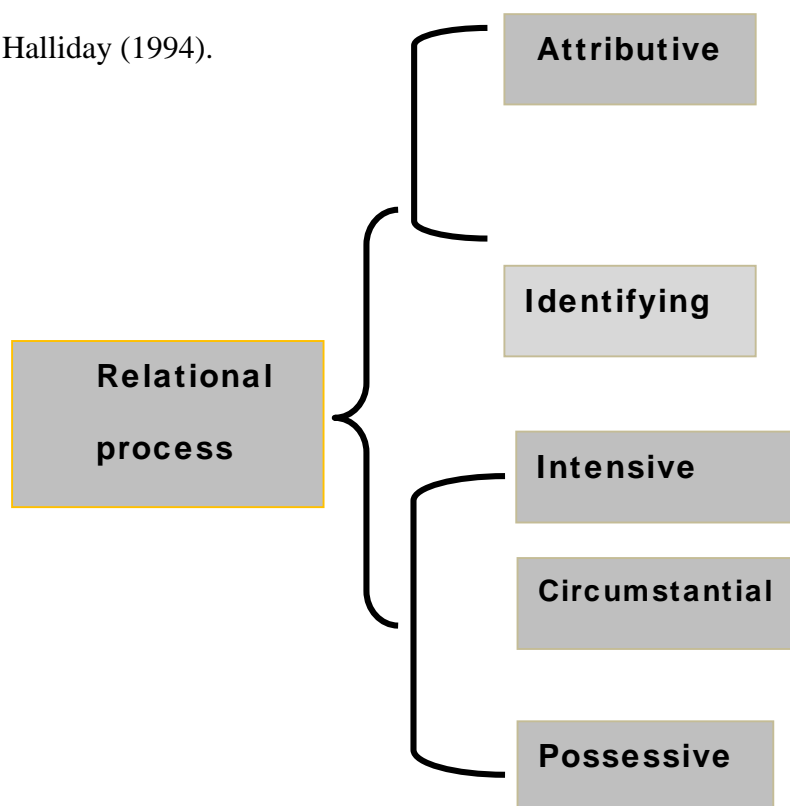


Figure 1: The Relational Process System (Adapted from Graber, 2001)

In the above represented system, the curly bracket should be read as the logical connective 'and'. Therefore, any entrance into the system should take into account both terms in order to be right. The square brackets translate the choice which must be made between the mentioned terms (either intensive, circumstantial, or possessive). So, a relational process according to the system can be qualified as attributive or identifying and only one choice between intensive, circumstantial, and possessive will be made in addition.

Therefore, a relational process can, in addition of being attributive or identifying, be intensive, circumstantial and possessive.

- Intensive processes are those in which sameness is drawn between the two terms of relationship. In the following examples, the sameness is posited between “you” referring to Enitan and the attributive “choked” and between “they” referring to “the Bakare’s children” and the attributive “younger”.

(8) *that you **got choked**.*

(11) *and they **were** as dark as me ; younger, too.*

In clause (16), the relationship is that of identification. Here, the sameness is between “he”, the Token and “Uncle Fatai’s friend”:

(16): *He was Uncle Fatai’s friend*

- Circumstantial Relational Processes are those in which circumstantial elements (discussed above) are used as attribute or to identify a participant:

(2) *A nose **appeared** between the wide gap in the fence (Everything Good Will Come, Text 4).*

In this example, we are concerned with an attributive circumstantial relational process.

- Possessive Relational Processes are those in which the relationship between the two terms is one of possessions. In the following, the first example is attributive and the second is identifying. Examples:

1-*Their father **had** two wives who organized outdoor cooking jamborees (Everything Good Will Come, Text 4).*

2-*The piano is Peter’s (Halliday & Matthiessen, 2004:250)*

### **Existential processes**

Existential processes have only one participant, the existent. Existential processes are most of the time identified with the dummy subject “there”.

## Circumstances

The clause as representation involves not only the participants such as actor, goal, beneficiary (client or recipient), etc. but also the circumstances under which the actions and events occur. These are typically realized in the clause by adverbial elements. In the following illustration, the system of circumstances (adapted from Fontaine 2013: 80) include nine (09) entries: Extent, Location, Manner, Causes, Contingency, Accompaniment, Matter, Role and Angle.

Lise Fontaine works out a typical test to identify the circumstances in the clause. She suggests some questions to be ask so as to identify each of the nine categories of Circumstantials.

*Table 1: Types of circumstantial elements*

Type	Sub-type	Question answered
Extent	Distance	How far?
	Duration	How long?
	Frequency	How many times
Location	Place	Where?
	Time	When?
Manner	Means	By what means?
	Quality	How?
	Comparison	Like what?
	Degree	How much?
Cause	Reason	Why?
	Purpose	For what purpose?
	Behalf	On whose behalf?
Contingency	Condition	Under what conditions?
	Default	Under what negative conditions?
	Concession	With what concession?
Accompaniment	Comitative	Who/what with?
	Additive	Whom/ what else?
Role	Guise	What as?
	Product	What into?
Matter	Matter	What about?
Angle	Source	According to whom?
	Viewpoint	From whose viewpoint/perspective

Source: Adapted from Fontaine (2013: 80)

The following clauses are selected from the novels as illustrations:

(4) *It missed Jaja completely (Purple Hibiscus, Text 1).*

Circ: Manner

(8) *and then {it} landed after them (Purple Hibiscus, Text 1).*

Circ: Location (space)

(89) *Later, Jaja (Sy) said they came to bribe Papa (Purple Hibiscus, Text 1).*

Circ: Location (time)

(61) and {I} headed upstairs to change out my red Sunday dress (Purple Hibiscus, Text 1).

Circ: Cause

(15) *He was known as Engineer Bakare (Everything Good Will Come, Text 4).*

Circ: Role

(19) To us he was Chief Bakare (Everything Good Will Come, Text 4).

Circ: Angle

#### **2.1.1.4.1.2. Logical meanings**

Logical meanings are parts of ideational metafunction of the language. They are realized by paratactic or hypotactic relationship between clauses. In other words, it is how clauses are linked together either by the means of coordination or subordination. The role of elements realizing ties between clauses is played by structural items such as conjunctions, relatives, ellipsis, etc. In this regard, clauses are identified as dependent, independent, or embedded in other clauses. Logical meaning can also be found at the level of phrases. The relationship between head words that modify them (articles, adjectives,..) are examples of logical meaning.

#### **2.1.1.4.2. Interpersonal metafunction**

In the framework of SFL, this language function has to do with the exchanges that take place between speaker and listener/ writer and reader. The functional components at this level of analysis include: giving or demanding information, expressing intention, assessing degree

of probability, expressing attitudes, etc. While ideational metafunction has to do with content, this metafunction has to do with interaction; how people use language to interact in the social system. At the level of lexicogrammar, interpersonal meanings are translated through mood choices and modality. In SFL, interpersonal meanings have to do with text as an exchange. This means that language is used to exchange information or goods-and-services.

#### 2.1.1.4.2.1. The grammar of proposition vs the grammar of proposal

When information is exchanged verbally, the clause structure is that of a proposition whereas that of the exchange of goods-and-services is referred as proposal.

*Table 2: speech role and commodity exchanged in interaction*

COMMODITY EXCHANGE		
SPEECH ROLE	Information	Goods-and-services
<b>Giving</b>	statement	offer
<b>Demanding</b>	question	command

Source: Adapted from Eggins (1994, p. 150).

The analysis of the table shows that statement and question have to do with giving and requesting information whereas the offer and command have to do with offering and demanding goods-and-services.

#### 2.1.1.4.2.2. Mood structure

As is said all along this section, experiential meanings have to do with the clause structure as process, participants and circumstances. Now, I turn to interpersonal meanings which have to do with how a clause is structured as a unit of exchanges. The basic structure of a clause at this level includes: Subject, Predicator, Complements and Adjuncts.

##### Subject:

Following Halliday (2004), subjects are identifiable from the role they play in the clauses: “the subject [...] specifies the entities in respect of which the assertion is claimed to have validity” ( Halliday, 2004, 117).

For Eggins, it is “the thing by reference to which the proposition can be affirmed or denied. It provides the person or thing in whom is vested the success or failure of the proposition, what is held responsible” (Eggins 1994, pp.156-157).

### Predicator

It is the central component of the clause as a unit of exchange. Predicator is the part of the clause that specifies the process which is going on. The basic structure of a predicator is finite plus predicate whereby the finite operator is the element that “brings the proposition down to earth, so that it is something that can be argued about”( Halliday, 2004, p. 115). There are verbal operators expressing tense (is, has) or modality (can, must, may). The finite and the predicate are fused in case of simple present or simple past active voice.

### Complement

Another element in the structure of clause as a unit of exchange is Complement. In interpersonal analysis, Complements are elements (noun or nominal group) which are acting as non-subject elements. Complements, in Eggins’ words, have the potential to become subject of the clause with the use of passive voice (ibid.).

### Adjuncts

Adjuncts are elements that give additional information to the clause. Adjuncts are generally identifiable to adverbs, particles and prepositional phrases. According to Halliday (2004), an adjunct has not got the potential of being subject. Depending on the information they add to the clauses, we can identify circumstantial Adjuncts, textual Adjuncts and mood Adjuncts.

Indeed, Circumstantial Adjuncts are Adjuncts that add circumstantial information to the clause. Textual Adjuncts are conjunctions and adverbs or particles that function to give continuity or to announce that a message is coming. Vocative Adjuncts, polarity Adjuncts and Modal Adjuncts play interpersonal role in the structure. By the vocative Adjuncts, the speaker

states clearly the person to whom he/she is addressing the in exchange. The polarity Adjuncts is often used in polar questions to answer “yes” or “no”. Modal Adjuncts are adverbs and particles that express degree of probability, obligation, usuality or inclination and play an interpersonal role in the clause. Having discussed these components, I now turn to how systemicists categorize them in the structure of the clause as a unit of exchange.

In SFL, subject and finite are part of the Mood structure. The remainder part of the clause, including the predicate, the compliment or the Adjunct is analyzed as the Residue. In the following example, the composite element “I ’d” is the Mood “seen them through the wide gap in our fence” is the Residue: “I ’d seen them through the wide gap in our fence”. “The Residue”, in the words of Eggins (1994: 161) “is the part of the clause which is somewhat less essential to the arguability of the clause than the Mood component.” What is important to know is that the MOOD selections indicate how the clause is structured to realize the speech function of offer, command, statement, and question in an exchange. Therefore, one can identify the clause as in a declarative, interrogative, or imperative MOOD.

### Modality

Apart from enacting interpersonal meanings at the level of mood Adjunct, writers also also use modality as a grammatical resource to create interpersonal meanings. The fact that the narrative is set to give information about a character’s personal experience accounts for the patterns of modality used in the novel. The grammar of modality enables people (characters) to convey varying degree of probability (*perhaps, may, possible*), obligation (*must, should, will*) to do what is demanded, and inclination (*willing, want to, determined*) to do what is offered (Eggins: 1994).

The question of modality in both narrative texts (*Purple Hibiscus* and *Everything Good Will Come*) is in fact related to the social role of the characters. Characters, in

conveying their assumptions or interaction, resort to use either epistemic modality (modalization) that include expression of doubt (*perhaps, I guess, I mean, I think*) expression of certainty (*definitely, for sure, must*) or expression of deduction (*it seems to me*). Characters also use deontic modality (modulation) to express a kind of obligation or inclination in their address to their interlocutors.

#### **2.1.1.4.3. Textual metafunction**

Having discussed the language functions that see the clause as representation and exchange, the concern is now the language function that sees the clause as a message.

Textual metafunction, as is said, sees the clause as a message. Halliday (1971) describes this function of language in a very interesting and comprehensive way. He says, “language makes links between itself and the situation; and discourse become possible because the speaker or writer can produce a text and the listener or reader can recognize one” (p. 334).

Zhanglian (1988) [quoted in Wang (2010: 256)] also gives his opinion on the issue; it reads:

The textual function refers to the fact that language has mechanisms to make any stretch of spoken or written discourse into a coherent and unified text and make a living passage different from a random list of sentences. Although two sentences may have exactly the same ideational and interpersonal functions, they may be different in terms of textual coherence.

Textual component consists of some aspects of cohesion, information and thematic structure; all that gives the texture to a text.

##### **2.1.1.4.3.1. Cohesion**

At the level of cohesion realizing textual meaning in Systemic Functional Linguistics, two resources are available. Those are referential and conjunctive cohesion. For example, the description that is made of participant of a process is part of experiential meaning. Nevertheless, the way, this participant is referred to in the flow of discourse is part of textual

meaning. Reference and conjunction are both devices used to realize textual meaning. They are used to connect clauses together in a text.

In the case of the current study, the way characters in both narratives are introduced with descriptive phrases (nominal groups) are means of identifying the character in a way that need not to be repeated again. This is a clear instance of reference. Let's consider the following passage from *Purple Hibiscus*, p.56:

*Ade Coker was a small, round, laughing man. Every time I saw him, I tried to imagine him writing those editorials in the Standard; I tried to imagine him defying soldiers. And I could not. He looked like a stuffed doll, and because he was always smiling, the deep dimples in his pillow cheeks look like permanent fixtures...*

One could see that in order for the writer to give the reader a clear idea about the given participant, here Ade Coker, Adichie resorts to references such as descriptive nominal phrases with identifying information in the attributive position and, more important, the use of pronouns. There is a reference chain that is established in the passage above. First, Ade Coker is introduced by the mention of the name by which he will be referred to as the narrative continues. Successive references are realized by the pronouns "him/he" and the possessive "his" which are cases of explicit reference to Ade Coker. Implicit references are realized by finite verbs of which Ade Coker is the subject. Other nominal elements that agree in gender and number with a reference to Ade Coker are also seen to realize cohesion in the text (his pillow cheeks).

Conjunctions realize the cohesiveness of a text by linking clauses together. Following Graber (2001:38) "conjunction is part of the resource that a language has for giving structure to a text and revealing its method of development". This is strictly linked to the genre, here the narrative, and the writers' idiolect. The most common conjunctions used in narrative fiction are *and, also, before, after, while, but*, etc. which indicates chronological, simultaneity,

elaboration and enhancement. See Halliday (2004:541) for more details about the system of conjunction.

While some are used to put the story forward, (first, then, next) other indicates the transition into the story (now, etc.). In any case, the message of the clauses indicates that something has gone before while communicating salient information about the development of the narrative discourse.

#### **2.1.1.4.3.2. Thematic structure**

In SFL theory, the thematic structure is the semantic structure of the clause as a message. A clause consists of Theme and Rheme. According to Halliday (2004:64), “the Theme is the element which serves as the point of departure of the message; it is that which locates and orients the message within its context.” While the Rheme is “the remainder of the message, the part in which the Theme is developed.”

Halliday (2004) and Fries (1993) give more explanation about Theme and Rheme as the textual constituents of a clause. Halliday sees Theme functioning as “the starting point for the message; it is the ground from which the clause is taking of (p. 64). Fries sees it as the “orienter for the message which is about to come up (p. 339). For Fries, Theme is “the part of the message unit which provides a framework for the interpretation of the remainder of the message (Rheme).

Let’s consider the examples

- (1) *Mama’s prayer members plucked flowers.*
- (2) *Flowers were plucked by Mama’s prayer members.*

Both clauses can be analyzed as a representation (process types), a proposition (exchange of information) and as a message as well. In (1) the Theme “Mama’s prayer members” provides the framework for interpreting the message. Drawing on Fries definition, the clause communicates: “let me tell you something about Mama’s prayer members.” In (2)

the thematic structure is used in such a way that it communicates: “let me tell you something about flowers.” In fact (2) is the passive construction of (1) in which emphasis is put on flowers rather than on the author of the action of plucking flowers. So the element that gets to be in thematic position in a clause acts to set “the scene for the clause itself and positions it in relation to the unfolding text” (Halliday, 2004: 66).

In SFL framework, different theme types are identified: topical Themes, interpersonal Themes and textual Themes. Halliday (2004) has worked out a practical way of identifying each theme type. He says, “processes are constructed as a configuration of components of three types (i) the process itself; (ii) the participant in that process; (iii) circumstantial factors, such as time, manner or cause. The guiding principle of thematic structure of this: the Theme of a clause ends with the first constituent that is participant, circumstance or process. We refer to this constituent in its textual function as topical Theme” (p. 79).

If, however, there are other elements in the clause preceding the topical Theme, they may be referred to as textual Theme if they play a textual function or interpersonal Theme if they play interpersonal function.

Halliday (2004) remarks that we find, most of the time, only one or two theme-elements in any one clause, although we could construct clause with multiple Theme. A frequent use of multiple Themes in a text can be an indication for the oral character of the mode of this text.

#### **2.1.1.4.3.3. Informational structure**

Very often in SFL, thematic analysis is carried out in combination with information structure. Information structure, in Graber’s word ‘is the textual resource of a language that allows multidimensional structure (such as narrative worlds and plots) to be conveyed in a linear fashion’ (Graber, 2001, p.39). While Theme + Rheme is the thematic structure, Given + New is the information structure. So, in the flow of the discourse, information is introduced

from a given element accompanied by a new element. The Given is referring to something already present in the verbal context and the New refers to the salient information newly introduced in the flow of the discourse.

While thematic structure is realized at the level of grammar, information structure is perceived at the level of phonology. In this case, the new information (the most salient information) comes at the end of the clause. Let's reconsider the above mentioned example.

(1) *Mama's prayer members plucked flowers* (here the salient information falls on "flowers") but to maintain this thematic structure and shift the tonic prominence on other segment of the clause, writers use predicated Theme. This is what Adichie does in the following example:

*It was mostly Mama's prayer members who plucked flowers* (*Purple Hibiscus*, p. 9).

Here the tonic prominence naturally falls on *Mama's prayer members* and thus becomes the salient information.

### 2.1.2. Critical Discourse Analysis

It may be redundant to say that this study is set in the scope of SFL. However, it extends to other approaches such as Critical Discourse Analysis (CDA) and Appraisal Theory. The aim is to be able to draw cogent conclusions after analysing the linguistic choices of the writers at the clausal level. I draw on CDA in this study to allow me to explore its potential for understanding more of narrative fiction as it offers an analytical approach that goes beyond what a character says or do or what is said about him/her to consider the whole the narrative as a piece of discourse around which a typical ideology is construed.

In fact, I have put forward that a particular form of ideology, that of feminist ideology is being constructed as both narrative evolve to meet the drastic change in the thought lines of the previous writers whose principal objective is to fight for women emancipation and liberation from traditional and oppressive bonds in a patriarchal society. Sefi Atta and

Adichie, though still defending the idea that women are oppressed, have succeeded in sharpening the language they use to create an image of women capable of self-realisation, self-awareness, and self-assertiveness in the social, economic, and political arena. Since the aim in this study is to uncover underlying ideology in the novels under consideration, CDA, I think, matches perfectly for that purpose. I resort to using Fairclough (2003), Van Dijk (1993), Fowler (1986), Fairclough, N. & Faiclough, I. (2012) in the last chapter of this study to deals with various meanings and linguistic codes used by both writers and analysed in systemic functional perspective. All of those authors have, in one way or another, done Critical Discourse Analysis by using for example transitivity patterns, modality, grammatical metaphor, thematisation, etc. to unveil hidden ideologies in newspapers and narrative fiction. One of the questions which may come in mind at this level is: what is Critical Discourse Analysis in fact? In the following, I will try to provide answer to that question by providing explanation about the concepts and analytical tools offered in analysing the language of a narrative fiction.

Van Dijk (1993), one of the prominent figures of this approach raises awareness on any ambiguity that its application can bring about. He says: “Critical Discourse Analysis (CDA) is obviously not a homogenous model, nor a school or a paradigm, but at most a shared perspective on doing linguistics, semiotics, or discourse analysis” (p. 131). Critical discourse analysts favoured SFL and resort to it in some aspects of their analyses by drawing on some of its key concepts. Faiclough (2003) is an example on that issue. He sets a broad analytical view in how to apprehend the main types of meaning, the relationship between discourse and style, style and identity in text analysis. He has deeply rooted his argumentation about ideological and social representations in discourse by constantly referring to systemicists’ conception of field of discourse, tenor of discourse, and mode of discourse. For example, by using the concept of Modality to analyse style and identity, he concludes that

“the three major aspects of meaning in texts, Action, Representation, and Identification, are dialectically related, and this is particularly clear in the case of modality” (p. 166).

It will also be useful to illuminate what has come to be the object of analysis in Critical Discourse Analysis framework. Discourse as an object of attention in CDA is considered as the unit above the text. “The term discourse,” Fairclough writes, “signals the particular view of language in use...- as an element of social life which is closely interconnected with other elements. It is on that basis that Critical Discourse Analysts see texts in terms of the different discourses, genres, and styles they draw upon and articulate together” (Fairclough, 2003, p.66)

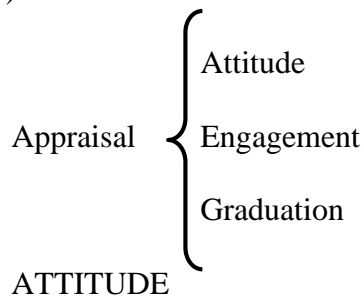
The present study considers the communicative aspect of narrative fiction by positing that behind each novel, there is a kind of discourse that is being constructed in the language that they use creatively, as the narratives evolve, to communicate to the readers the writers’ assumptions and beliefs regarding social realities about women representations.

### **2.1.3. Appraisal Theory**

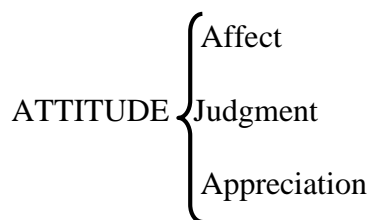
Appraisal Theory used as an analytical tool in this study is neither a new theory nor a new approach to linguistic or literary studies. As developed in the introductory part of this work, it is a development in Systemic Functional Linguistics, viz, the aspect related to its interpersonal metafunction. Appraisal Theory is very important to the realization of the critical stance towards the linguistics resources that both authors under critical lens in this study have used in such literary fiction to create meanings. Basically, investigating Appraisal values in literary fiction purposes to be a means to question the literary style of the writer in his/her choice of lexical items. Following Macken-Horarik (2003), the attempts of Appraisal Theory in linguistic analysis of literary fiction is “to show how language resources for construing emotion and ethics are developed in particular ways to create high order meaning

complexes, or *metarelations* which position readers to adopt particular attitudes to characters in the course of an unfolding narrative” (p. 286).

Appraisal resources as formulated in Martin (2000) and White (2002) include ATTITUDE, ENGAGEMENT, and GRADUATION (capitalized because presented as a system).



Attitude is the subsystem of Appraisal Theory that concerns the resources in language that help for evaluating people, place, and things. It includes three dimensions related to the emotional response of the language user: Affect, Judgment, and Appreciation.



Each of the elements of this system encapsulates three other sub-systems. Affect is organized into Un/happiness (sad, laugh, loving); In/security (surprised, fear, restless), and Dis/satisfaction (bored, angry, yawn, discomfort, comfort). In the words of Lundholt (2004), “Affect involves the semantic resources the speaker employs in order to construct his/her emotional attitude and state” (p. 65). For him, it reveals the speaker’s emotional response to particular issues which are positive or negative.

Next to AFFECT in Appraisal system is Judgment which is concerned with the ways people behave according to a social set of norms. It is about evaluating a person’s ‘normality’ (norm, average, eccentric), his competence (clever, gifted, stupid). For Lundholt, all those values can be criticised, praised, condemned, or applauded.

Appreciation is related to evaluations that have to do with aesthetic evaluation of quality. Lundholt (2004) suggests the question to be asked on this issue: how do you like a particular object, artifact, or state of affairs?

ENGAGEMENT, the second system in Appraisal Theory has to do with the source of the evaluation. It basically responds to the question: who is evaluating? Or where does the evaluation come from? In that perspective, the evaluation form may be authorial or non-authorial. It is authorial when the presence of the speaker is explicitly marked in the realization of his/her utterances. It is the case in narrative fiction where the story is told from a first person point of view. Thus the source of the evaluation is a first person "I". The evaluation is non-authorial when the source of the evaluation is not at the level of the narration. It comes from a second or a third person and thus allows objectivity in the text.

Last but not least in Appraisal system is GRADUATION. It is concerned with the turning up or down of the volume of the evaluations of people, place or thing in the speaker's utterances. It is all about amplification of (positive or negative) of the evaluations. White (2005) defines it as the interpersonal force which the speaker attaches to an utterance. This Appraisal system is organized into two dimensions labeled 'FOCUS' and 'FORCE'.

The analysis of the narratives in light of Appraisal resources concerns what makes the whole linguistic fabric of the narratives. The focus is on lexical choices made by the writers. What is at stake is more on the place, the source and the function of those lexical items in the text rather than on their grammatical properties. In the analyses, I focus on Appraisal values and their deployment in the narratives at the level of each text.

## 2.2. Context of production and motivation for the selected texts

### 2.2.1. Context of production of the selected novels

*Purple Hibiscus* and *Everything Good Will Come* are two literary productions of two female Nigerian writers published respectively in 2003 and 2006. The novels are written against the background of the socio-political environment that has prevailed in the post-independence Nigeria. Although both writings are set in this period, they still deal with various issues including “recent national traumas: military dictatorship, corruption, human right abuses, and above all the Biafran conflict” (Kurtz, 2012: 25). It not unreasonable, then, to say that Adichie and Atta are products of the new generation of African writers whose “stylistic range and thematic concerns have been influenced by literary genres informed by discourses that include the postmodern, the post colonial, magical realm, and the dynamics of globalization” (ibd.). Therefore, *Purple Hibiscus* and *Everything God Will Come* are similar as regards the context that brings them about. To have a clear insight into this context, the work of Kurtz (2005) is quite telling. He admits that Sefi and Ngozi have demonstrated an appetite for experimentation with language that results from a level of ease and sophistication with English because for those authors, it is their first language. Being equipped with a solid background in Nigerian history, in the literature of the world, in African literature and in the English language, Adichie and Atta have emerged in a literary arena dominated by men to write their respective debut novel in the context that is better understood when one considers the role that literature itself plays: “the main characteristics of literature is its capacity to either fight or reinforce prejudice, be it social, racial or cultural” (Tunca, 2012:230). As a consequence, both aforementioned authors ascribe their literary orientation in the thought line of the feminist movement in their attempt to write their own part of the story in a context so far dominated by their male counterparts who have so far portrayed an African woman through images of women in passive and unintelligent roles.

There are a number of motivations that are behind their coming to literature and the literary style that they have adopted. In short, it is because:

-They reach a level of sophistication in the use English language as they have been nurtured by the literature of the world and the various experiences gained when travelling abroad as well; Dawson and Larrivé (quoted from Tuomaala, 2013, P. 20) argue that Adichie belongs to a generation that no longer sees English as alien, but as a component in contemporary “Nigerianness”;

-They are aware of the burden that represents the legacy of the previous African generations of African writers;

-As female writers, they want to tell their own part of the story;

- As regards the results of their sisters’ engagement (Mariama Bâ, Buchi Emecheta, Amma Darko, etc.) who have used literature as a weapon to denounce prejudices and social injustices done to women, they want to change the strategy and adopt a new one that is totally detached from the previous one.

It is this change in strategies that are now shifted from the view of women victimization to that of women self-awareness, self-discovery, self-assertiveness, and self-realisation that *Purple Hibiscus* and *Everything Good Will Come* address. Both of the literary artworks are written not only to reflect post-colonial society but also to monitor Nigerian modern society that witnesses a kind of revolution regarding women engagement to fight for their own well-being.

### **2.2.2. Motivation for the selected texts**

What motivated the choice of Sefi Atta and Chimamanda Ngozi Adichie for the present study is their engagement as creative writers to use literature as a means to present African collective experience as well as their positioning at the vanguard of the new voices of African literature. Both literary artifacts have been selected because though their settings

(space and time) refer back to postcolonial Africa, their concerns have implication for contemporary Africa. The way women plight, women leadership, and women education are dealt with in a high sophisticated English language and at the same time resort to local languages (Igbo and Yoruba) as “the magic fountain” makes them an authentic literary production.

Some researchers who have previously worked on these texts, in one way or another, have aptly commented on their literary merit. As a result, Adichie and Sefi have shown in their debut novels a kind of intelligence, inventiveness, originality, and inspiration that are worth unveiling in a linguistics stylistic study of literary work.

Still, *Purple Hibiscus* and *Everything Good Will Come* address Africa’s patriarchal society in such a way never done before. Their ideological positioning is a counter experience of what Mariama Bâ, Buchi Emecheta, Ama Ata Aidoo have done in their response to the dominant cultural view about the place of women in African society. Moreover, both narratives are given from one point of view, the first person point of view, and since the objective is to examine the lexicogrammatical patterns (transitivity, mood, and theme) in which the characters are inscribed and how this can be read as a clear response to a dominant power in the framework of Critical Discourse Analysis, these two texts can serve the purpose. In addition to that, both artworks are to be ascribed a *bildungsroman* style where the prominent character is a coming-of-age character that the reader can track through her physical, physiological, and psychological transformation.

### **2.3. Summary of the plots and extracts**

*Purple Hibiscus* and *Everything Good Will Come* are, as shown, object of linguistics-stylistic investigation in the present study. Both are works of fiction written in prose with

characters and different settings. Next, I will make a plot summary of each novel and provide a brief summary of the three extracts chosen in each novel for the analyses.

### **2.3.1. Summary of the plot of *Purple Hibiscus* and the summary of the extracts**

#### **2.3.1.1. Summary of the plot**

*Purple Hibiscus* is the story of Kambili, a 15 year-old-girl brought up by a violent, religious, and fanatic Catholic father named Eugene in the novel. Kambili and her elder brother Jaja are educated and instructed under strict rules that restrict their lives to sleep, eating, and studies. Eugene, his wife Beatrice, and their children are a family whose relationship is being tensed as Eugene imposes a patriarchal domination on them. But when Aunt Ifeoma, a university professor and Eugene's sister, convinces Papa to let the children go, to live with her and their Cousins in another town where both children experience a new way of living and learning that is totally detached from the life of submissiveness and dependence their father imposes on them. Auntie Ifeoma offers the children a peaceful place where they could enjoy liberty, have fun, questioning authorities, develop critical thinking and set responsibilities. Kambili has trouble to accept this new way at first. She is torn between the new way of life and the one dictated by her father. But with the help of Ifeoma, Jaja, her cousins Amaka and Obiora, father Amadi, a priest, she begins to see things differently.

The novel is organized into seventeen chapters. The story is told from the first person point of view, the point of view of Kambili the major protagonist of the narrative.

Chapter one, entitled Palm Sunday, opens the narrative with Kambili, the narrator counting the scene of Jaja's punishment for having missed the Holy Communion. In fact, Jaja was punished because of his answer to Papa's question about the reason why he did not receive communion. For Eugene, the reward to anyone who refuses the body of the Lord is death. Jaja responds that he will die. Irritated, Papa throws the big missal in the room to Jaja, which he escapes, but breaks Mama's figurines.

The novel reaches its final outcome when Beatrice, Eugene's wife, unable to cope with the beatings and all kinds of violence resort to poison him. Jaja, to protect his mother, takes the responsibility of the poisoning and is sent to prison.

### **2.3.1.2. Summary of the extracts**

#### **Extract 1**

Extract 1 labeled Text 1 in the course of the analyses takes into account the level of the narrative in *Purple Hibiscus* that covers pp. 7-11. Text 1 focuses on an incident that happens at Mr. Eugene Achike's house. Papa's anger was raised to reach its paramount point when Jaja, his elder son missed to take the holy communion, the collective meal that Catholic Christians share during mass celebration. Papa considered this act as a big offense to God. For him, the reward to anyone who refuses the body of the Lord is death. Jaja's answer that he will die irritated Papa so that he picked up the missal and threw it to him. The big book missed him but hit Mama's beloved figurines. Kambili, the narrator, witnesses the incident and describes it with detailed explanations about what happens.

#### **Extract 2**

Extract 2 is labeled Text 2 in the analyses. It is about one of the traumatic events Kambili went through in the novel. At this stage in the novel, Kambili is counting one of Papa's outburst rages, when, at Mama's recommendation, she ate some corn flakes ten minutes before the morning Mass to soften the cramps that racked her belly after her period had started. Papa became furious as "the Eucharist fast mandated that the faithful not eat solid food an hour before Mass." He unbuckled his heavy belt and whipped Kambili violently in such a way that she compared her to the Fulani nomads whipping their cows.

### **Extract 3**

This extract is also about one of Kambili's trauma. It is the fact that Kambili changes the way she counts such traumatic events in the course of the narrative that favoured the choice of this extract. It covers from page 204 to page 208. Once again, Kambili has experienced Papa's anger, but now at its peak. Not only does Papa rule his family with a God like power, but also he is pitiless at any person that contradicts his Catholic beliefs. Kambili is once more in this text one of his victims. The incident happens when, Kambili, in her process of maturity, overtly goes against his father's authority by bringing into the family house the painting of Papa Nnukwu. She knows Papa's belief about this. Papa will never tolerate in his house any object linked to Papa Nnukwu, his own father that he considers as a pagan. All the same, Kambili brings the painting in the house. At the sight of this painting, what she imagines will happen has happened. Papa becomes furious and punishes his daughter with all his force. Mama acknowledges that Papa has never punished his daughter like this before. "He has never punished her like this before," Mama said (p. 209).

### **2.3.2. Summary of the plot of *Everything Good Will Come* and the summary of the extracts**

#### **2.3.2.1. Summary of the plot**

*Everything Good Will Come*, like *Purple Hibiscus*, is the story of an eleven (11) year-old-girl who grows up into a woman as the narrative unfolds. It is the story of Enitan brought up in a half-class family in Lagos by her father, a lawyer, and her mother a housemaid in the prevailing atmosphere of the postcolonial period, viz. the period after the war of Biafra. Like in a typical *bildungsroman*, Enitan undergoes some physiological and psychological metamorphosis by facing various issues such as family troubles, abuses, rape, betrayal, arrest, and imprisonment and therefore develops a resilient character.

Enitan matures alongside Sheri, a next door girl. If we compare Sheri to Enitan regarding them simply as two coming-of-age girls and considering their physical appearance, it is apparent at once that they bear no resemblance to each other. Sheri is not as tall as Enitan though at times she wears high heel shoes. Enitan is inclined to follow her parents' rules but Sheri is not. She is endowed with a rebellious nature, contesting everything. Still, she is a pretty girl. Their relationship grows as Enitan breaks her mother's rule not to see Sheri again. They continue to meet secretly and a profound relationship develops between them.

As the narrative evolves, the two friends separate. Enitan is sent to a boarding school in Lagos because her father wants a better education for her to become a lawyer after him. But they still keep in touch by means of letters. One important development of the plot is when, during a holiday, Sheri and Enitan meet at a party and Sheri get raped. Sheri gets pregnant later and her attempt to abort leads her to the hospital. This event affects Enitan deeply in her life. Enitan goes abroad to complete her education in London where she gets a degree in law. Having returned from London to work by her father's side, she starts dating Niyi Franco, an artist. Their relationship will lead to a marriage. In the meantime, Sheri becomes the mistress of a Brigadier who provides her with a good life. Niyi and Enitan will sooner separate because the conditions set by Niyi Franco for his wife to stay at home looking after husband and children do not match with Enitan's vision on women freedom to be submissive or not.

### **2.3.2.2. Summary of the extracts**

#### **Extract 1**

Extract 1 labeled Text 1 is the part of the narrative in *Everything Good Will Come* that presents the first encounter of Enitan with Sheri, a next door girl with whom she plays on Sundays despite her mother strict opposition. Enitan defies her mother's authority and continues to visit Sheri secretly. Both little girls meet nearby their houses and in front of the

lagoon where they can observe flying fish flipping over and diving in water. Their exchange some information about their family and promise each other not to separate forever.

### **Extract 2**

Text 2 represents an important stage in the process of Enitan's psychological and physiological development. Enitan has lost her virginity. She is truly enraged against her boyfriend who takes her virginity. Then, it presents Enitan in England in a boarding school in London for the continuation of her Education and her graduation. Enitan actually graduates from law school and soon engaged herself in the job market having been equipped with solid background in education.

### **Extract 3**

Coming back to Nigeria, having worked with her father as a lawyer and having finished with Mike who betrayed her, Enitan has decided to get married with Niyi Franco. The text at this level of the narrative presents Enitan at the time when she is fed up with Niyi who is doing nothing to help get her arrested father released. The situation upsets her and she decides to take action. She visits Grace Ameh, a journalist, a writer and an activist to get advice about the way out of the situation. Ameh introduces her to a group of readers but unfortunately both ladies are arrested.

## **2.4. Research methodology**

### **2.4.1. Research design**

As mentioned in the introduction of this study, the qualitative research design is the one adopted for the present study. In reality, when we consider the nature of a qualitative research in an EFL (English as Foreign Language) setting, conducting a research in that framework can be a great challenge. Merriam cited in Mwinlaaru (2012: 92) epitomizes the qualitative research as a research on meaning. Since understanding meaning and interpreting

it can require a high degree of comprehension of the phenomenon, it is no doubt that it is a challenging endeavour for the researcher.

Creswell (2003: 22) argues that qualitative research is exploratory in nature. If qualitative research is about exploring issues and understanding phenomena, then it is suitable for the present study since the main objective is to explore, describe, and explicate how meanings are encoded in the selected texts to allow them to do what they do. Specially, a qualitative content analysis is chosen for the present study. Hsieh and Shannon, 2005 (quoted in Mwinlaaru (2012) define qualitative content analysis as “a research method for the subjective interpretation of the text data through the systematic classification process of coding and identifying themes and patterns” (p. 93). Though it lies on a subjective approach, it is possible to come with cogent results with this method by eliminating bias. Creswell (2003) warns that “being objective is an essential aspect of competent inquiry and for this reason researchers must examine methods and conclusions for bias” (p.8).

Depending on the kind of research that is being conducted, Hsieh and Shannon (2005) suggests three (03) distinct approaches to qualitative content analysis: the conventional, the directed and the summative content analysis. In conventional content analysis, the aim is to describe a phenomenon mainly when existing theory or research literature on the phenomenon is limited. Here the researchers immerse themselves in the data to allow new insights to emerge.

As for the directed content analysis, the researcher uses some existing theory or prior research results to describe a phenomenon that is incomplete or would benefit from further description. It is a typical deductive method. The aim of the researcher here is to identify key concepts or variables as initial coding category and the next step would be to code all highlighted passages using predetermined codes. The advantage is that any text that could not be categorized with the initial coding scheme would be given a new code (Hsieh and

Shannon, 2005). Directed content analysis gives some findings that offer support evidence and non-support evidence and a statistical test must be used to rank the order of frequency of codes. It should lead to the stage of discussion of findings and the theory or prior research results will guide the discussion.

In summative content analysis, the researcher identifies and qualifies certain words or content in the text. The aim in fact is an attempt to infer the usage of the word or content not primarily to infer the meaning.

The direct implication for the present study is that it uses the directed approaches to content analysis. The analysis of language use in context in *Purple Hibiscus* and *Everything Good Will Come* is done by identifying salient excerpts at the beginning, the middle, and the end of the novels under study so that any variation in style and use of language could be covered. Moreover, the quest for foregrounding elements of the text, in which a linguistic feature of a text acquires salience or prominence by drawing attention to itself (Simpson, 2004), also guided the choice of each excerpt. After the selection of the excerpts, each text is parsed into its clause units as is the tradition in Systemic Functional Linguistics. Then, each clause is analysed in its syntactic and semantic units using the lexicogrammatical scheme that covers the transitivity system, the mood choice and the thematic structure of each text. As the directed content analysis allows the modification in the progression of the analysis, some information on ergative analysis is added to the code scheme mainly in the transitivity system. Patterns of processes, MOODS and Themes are then counted and tabulated with their percentage of distribution.

#### **2.4.2. Method of analysis**

This work is set within the scope of stylistics, viz. that of literary linguistics and adopts a method of analysis that suits the global objective of the present study. In fact, stylistics as defined by Simpson (2004), is “a method of textual interpretation which primacy

of place is assigned to language” (p. 2). Ngara (1982) makes a pronouncement about the issue of the role of a stylistician (as reviewed in chapter one). This pronouncement bears in itself the analytical method that one should take when facing with stylistic studies. The stylistician, he says:

Uses the principles of general linguistics to single out the distinctive features of a variety of idiosyncrasies of an author. He uses the principles of general linguistics to identify the features of language which are restricted to particular social context to account for the reason why such features are used and when and where they are used” (p. 12).

On that note, this study starts from the identification of linguistic forms and proceeds on to analyse and describe them in the light of Systemic Functional Linguistics and Critical Discourse Analysis. The method of analysis in this study are those of linguistic description, explanation, and literary interpretation of foregrounding elements that contribute to build the blueprint of both novels to allow them to encode different meanings in social and cultural context. Zang (2012) [quoted in Mwinlaaru, 2012] supports that in a stylistic analysis, description and interpretation are inextricably linked (p. 97). That is why after the description (analysis), a discussion of the significance of those features is offered particularly in critical discourse analysis framework.

The method of analysis in Systemic Functional Linguistics is very explicit. Halliday (1971) when analysing the language of Golding’s *The Inheritors*, exemplifies the method of analysis. He focuses not only on the meanings (experiential meanings) encoded but also unveils the language used to project those meanings. Both aspects have contributed to the global understanding of the novel.

Acknowledging that “a text does not reflect realities neutrally” (Fowler, 1986), I resort to adopting an integrated approach so that it could be easy to discuss the ideological positioning that are being construed through each language patterns used to project experiential meaning, interpersonal meaning and textual meanings in the texts under study.

### 2.4.3. Procedure of analysis

The study draws on Halliday's notion of lexicogrammar as formulated in Halliday (2004, 1994, 1985), Eggins (2004, 1994) and Fontaine (2013) by analyzing the transitivity patterns, the mood choices and the thematic structure of selected excerpts in *Purple Hibiscus* and *Everything Good Will Come*. The Farafina (2006) Lagos edition is used for the analyses of the two novels.

For the transitivity patterns analysis, processes, participants and circumstances were categorized into six process types (Material, Mental, Behavioural, Verbal, Relational and Existential) then typed into Microsoft Excel to determine the rate of occurrence of each process-type in the selected texts. The results are presented in tables. It was not easy to understand the authors' choices of Material, Mental and behavioural processes. The choices were not always clear-cut. It happened that the textual context guided the process of analysis to decide whether a process is Material, or Behavioural process.

For the Mood analysis, a coding scheme was adopted before the analysis of each text. Mood types in each text were identified including the subjects and the finite elements that form the Mood structure. MOOD types were also counted and the percentages of occurrence were calculated and presented in tables.

Textual analysis, the third component of the lexicogrammatical system, was also carried out and marked and unmarked Themes were identified.

In accordance with the research questions, foregrounded patterns were identified. Following Halliday (1971), only foregrounding elements that relate to the meaning of the whole text are taken into account for the analysis and the discussion.

For the research question one which is (what do the lexicogrammatical patterns in the narratives reveal about the means adopted by the writers to demonstrate the liberation of literary characters from social, political, domestic, and psychological form of oppression in

patriarchal societies?), for example, the transitivity patterns associated with each character in the selected texts (Kambili, Mama, Papa, and Jaja; Enitan, Sheri, Grace Ameh) were identified and compared. Those linked to Papa in *Purple Hibiscus*, for example, are of paramount importance as they help see how Ngozi Adichie presents this character as a violent and cruel character in a very subtle way that a mere reading might not reveal.

For question two, for example, the language used to describe Eugene's brutal attitude to punish his children reveals intense emotional bonds in her way of shifting the act of violence from Eugene to an inanimate object such as "the belt".

## **2.5. Summary of the chapter**

This chapter has explained the essential of what has been the theoretical framework, the summary of the plots, the context of production, and the methodological approach used to analyse the novels under study in a functional context. It has shed light on how Systemic Functional Linguistics, Critical Discourse Analysis, and Appraisal Theory will be used in the subsequent chapters to meet the global objective and to provide a cogent answer to the research questions. The chapter has also brought into light how the data have been collected, the methods of analysis and the procedure as well.

## CHAPTER THREE

### THE ANALYSIS OF *PURPLE HIBISCUS*

#### 3.0 Introduction

The preceding chapter has elaborated on the theoretical and methodological approaches used in this study. The present one offers an analysis of *Purple Hibiscus* by focusing on its lexico-grammatical structures on the one hand, and the implication of these patterns for the development of the ideology behind the novel, on the other hand. In fact, this chapter analyses and discusses how “words and structures come together to make meaningful relation” (Fontaine, 2013: 4) in selected extracts from *Purple Hibiscus*. The aim is to have a critical look at the characters’ idiolect viz. the way language is used by male and female characters through a lexico-grammatical analysis in order to pinpoint, in one way or another, the ideological positioning of the writer towards socio-political and gender issues, at least, as it is construed in *Purple Hibiscus*. In this study, I consider the narrator’s idiolect analysis as a tool to assess the writer’s ideological positioning towards a particular issue.

The foci are on research question one (what do the lexico-grammatical patterns in the extracts reveal about the means adopted by the writers to demonstrate the liberation of characters from social, political, domestic, and psychological form of oppression in patriarchal societies?) by:

-first, highlighting the transitivity patterns associated with each character (Kambili, Papa, Mama, and Jaja) to show the implication of these to the author’s ideological concerns in the novel.

-second, presenting the mood structure of the narrative in order to pinpoint the social relationship between the characters.

-third, describing the textual organization of the novel in order to see how the rhetorical and thematic structuring of the texts relate to the ideological positions conveyed by the novel.

As presented in chapter two of this study, the method of analysis is a qualitative content analysis with a statistical analysis of some linguistic patterns found in the texts. So, a sampling method is used and the whole novel is studied through three (03) excerpts according to the chronology of the events and the quest for some foregrounding elements that reveal the stylistic features of the author.

### **3.1 Lexicogrammatical analysis**

#### **3.1.1 General transitivity analysis and overall experiential meanings in *Purple Hibiscus***

Transitivity analysis has been identified by many scholars as said in the literature review section as an effective tool available for researchers whenever they want to analyse the content of a message as it is presented by a character/writer (Halliday and Matthiessen, 1999; Koussouhon, 2011; Amoussou, 1999, 2014; Koutchadé, 2013; Akogbeto, 2010; Koukposi, 2009; Fontaine, 2013; Dossoumou, 2013; Allagbé, 2013). It has also been for critical discourse analysts an important tool to investigate power and ideology in texts (Craig, 2009).

Transitivity patterns translate the experiential meanings encoded in the different texts that involve the representation of each character's experiences including what he/she does, what he/she observes, what he/she thinks or perceives, and how he/she relates things around him/her. Fontaine (2013: 223) remarks that these experiences of the character are inherently subjective and consciously or unconsciously reflect how they see the world or, possibly, how they want others to see it. As there is a direct link between the choice of the character to make a particular linguistic choice to convey a particular meaning and the constuing of an ideology, it is obvious that its realization can be detected through the analysis of choice of the processes, the participants and the attendant circumstances. To reach such an objective as regards the novel under study, a full clause-by-clause analysis of the transitivity patterns of the three extracts (Text 1, Text 2, and Text 3) is provided in such a way that the focus is on

which processes occur in the text, what type of processes they are, what participants are associated with those processes, the semantic role they play in relation to those processes, and the circumstances under which the processes occur (see Appendix 1 of this study for detailed analysis).

In the following, a full analysis of the type of patterns found in each text is provided followed by a discussion of the strand of meaning which is represented.

### 3.1.1.1. General transitivity analysis and field of discourse in Text 1

A quick exploration of Text 1 reveals that the experiential patterns in the text are realized at the clause level as processes, participants and circumstances. By the way, seven process-types representing seven different strands of meaning are fully represented in the extract under study with a clear variation in the rate of occurrence: the material processes, the mental processes, the behavioural processes, the verbal processes, the existential processes, and the relational and the causative processes.

Table 3.1. Process-type statistics in Text 1

Transitivity analysis		Text 1	
Process-types		Number	%
Material Processes		130	55.79
Mental Processes		26	11.15
Behavioural Processes		25	10.72
Verbal processes		24	10.30
Causative		01	0.42
Existential Processes		01	0.42
Relational processes 11.15%	Intensive attributive	17	07.29
	Intensive identifying	04	01.71
	Circumstantial attributive	04	01.71
	Circumstantial Identifying	00	00
	Possessive attributive	01	0.42
	Possessive identifying	00	00
Total number of the processes		233	100

The clause-by-clause analysis carried out in appendix 1 reveals important findings about experiential meanings and the field of discourse in Text 1. In the process, the processes,

the participants, and the circumstances of occurrence have been extracted and the result of process-types is displayed in Table 3.1. This table makes it obvious that the process-types identified in the framework of Systemic Functional Linguistics are all encoded. The narrative is in fact divided between the participants, Jaja, Papa, Mama, and Kambili, the narrator; what they do, what happens to them, how they perceive things, how they relate to things and others in relation to the context of situation that are at stake in the text. The participants in the same text have been extended to inanimate beings like *the missal*, *the figurines*, etc. as they are part of the structuring of the narrative.

What can be said about the information displayed by table 3.1.? It is seen that Text 1 is divided between seven process-types (material, mental, behavioural, verbal, relational existential, and causative processes) with a high number of material processes, explaining why the narrative is perceived as a story told from the narrator's point of view, describing what happens to people and what they are doing as the narrative evolves. The material processes rank first at the rate of 55.79 % (130 processes). This is an indicator of tangible and concrete actions achieved by the participants playing the semantic roles of Actor, Beneficiary, or Scope. The mental processes are twenty-six (26) in the text with a rate of 11.16 %. This means that the main concern is with senses, viz, how the participants feel, see, and perceive the actions and events in the text. They come second after the material processes but with the same rate as the relational processes. Taken as a whole, the relational processes come with a rate of 11.16 % and are divided into intensive attribute processes (17), intensive identifying processes (04), circumstantial attributive processes (04) and possessive attributive process (01). There are twenty-four (24) verbal processes occurring with a rate of 10.30 %. This should be read as an expression of a dialogic mode of the text. Participants exchange information and express their apprehension verbally. It is important to notice that the overwhelming cases of verbal processes act to project material processes, mental or relational

processes either in finite or non-finite clauses. The behavioural processes rank fourth and are near in rate with the verbal processes (10.72% vs 10.30 %). The text contains twenty-five behavioural processes at the rate of 10.72%. No doubt that we are concerned with the psychological, physiological, and emotional state of the participants. Kambili and Jaja are two children that have to mature in the narrative. In fact, this is an incident that occurs in the early stage of their coming to age. Lastly, Table 3.1. displays the existential and causative processes at a relatively lower rate. There is only one existential process and one causative process in the text.

Having seen the global scheme of the transitivity patterns in Text 1, I am now going to scrutinize each process-type in the text in order to pinpoint the way some transitivity patterns are foregrounded to allow the narrative to play the ideological role assigned by the writer. All the clauses of the text, both ranking and embedded clauses, are taken into account for the analysis.

### **3.1.1.1.1. Process-types in Text 1**

#### **3.1.1.1.1.1. Material processes in Text 1**

As said above, a clause-by-clause analysis of the extract is carried out and a full detail of it is displayed in Appendix 1. The analysis has followed a procedure that consists in selecting the material process and then identifying the different possible participants (actor, goal, beneficiary, range or scope) that can involve this particular process in its realization and the possible circumstances under which they can occur.

As Table 3.1. makes clear, material processes are by far the most numerous in the text. This means that the primary concern is about representing actions and events in which some characters are involved in. Most of the actions and events are typically in the simple past tense, meaning that it is a recount of a story which has already happened (*e.g. 2-He **picked up** the missal (G), 3- and **flung** it across the room, towards Jaja*).

Table 3.2. Material process distribution in Text 1

Process types	KA	PA	MA	JJ	Th	KA &JJ	Other Participants	Total
Material	17	12	20	10	48	3	20	130
Percentage	13.07	09.23	15.38	07.70	37	02.30	15.38	100

Table 3.2. shows that the material processes in Text 1 can be grouped according to their participants. On that note, two groups of participants emerge in the text: the major participants that are animate and human participants and the minor participants which are nonhuman and inanimate beings. The major participants are in fact the characters of the text playing the semantic role of actor, goal, or beneficiary. This is the case of clauses (45), (46), (136),(144), etc. in which the participant is *Kambili* (KA), the narrator who is rhetorically referred here as “I”; *Jaja* (JJ) in clauses (13), (44), (150), (151), etc.; *Papa* (PA) in clauses (1), (12), (164), (169), etc.; *Mama* (MA) in clauses (5), (15), (16), (17), (91) etc.; and *a woman* (Other participants) in clause (93). In those clauses, the participants are the doers of the actions, the goal or the beneficiary. Nonhuman and inanimate participants of the material processes (labeled Th in table 3.2) include *the missal* (clause 2), *it* (*the missal* in clause 4, and 5), *the purple plant* (89), *the ceiling fan* (14), *your figurines* (125 and 126). As in the case for human participants, the nonhuman and inanimate participants appear not only in the form of doer of the action (*the purple plant* in clause no. 89, *ceiling fan* in clause no.14) but also as goal (*missal* in clause no.2).

By and large, Mama is presented as the most active of the characters. Although the story is told from the perspective of Kambili, the narrator, Mama appears to be the direct actor in more than 15% of the material clauses, placing her at the top the dynamic characters. Kambili comes second (13.07%) before Papa (09.23%) and Jaja (07.70%). Yet, Mama’s actions are not so prominent in the text. Her dynamism only helps Kambili to present her as an innocent victim of Papa’s violent action.

Something else to say about the choice of the process types to build the field of discourse in Text 1 is the categorization of the material processes into transitive and intransitive processes. Most of the processes are transitive, which means that the actions are designed to impact or influence other participants as in clauses (2) “*He **picked up** the missal*”, (4) “*It **hit** the étagère*” and (89) “*A woman **trucked** one*”. Text 1 also contains intransitive processes. This helps, as we can see it in the following clauses to accelerate the pace of the narrative and describe movements as in clause (11) *Jaja did not move* and (12) *Papa **swayed** from side to side*.

But one of the most striking aspects of linguistic choice is noticed in the use of the process *broke* in clause (125) “*Papa broke your figurines*” and clause (126) “*your figurines broke*”. These are typical examples of how the clause structure provides elements of exploring its potential for construing meaning. In clause (125), Papa is the Actor, the doer of the action and *your figurines* is the goal in the process of breaking. So, *broke* in this case is a process of doing. But in clause (126), *your figurine* seems to be the actor, the doer of the action which is not the case. In fact, it is only when one resorts to the ergative model of the transitivity analysis that one understands fully what is going on. In this model, “*your figurines*” in the clause “*your figurines broke*” is not the Actor but the Medium, the element through which the process is actualized (Halliday, 2004). Therefore, *broke* is no longer a process of doing but that of happening and the reader can see it as if it were self-engendered. The implication of this linguistic choice is that it has helped the narrator to obscure the agent (the external cause) of the breaking of Mama’s figurines and thus to avoid a direct implication of her father in his own act of violence.

All in all, it is noticed that material processes are by far the most numerous process-types in Text 1. This is a clear indicator that the text is primarily concerned with representing actions and events and the participants involved in their realizations. Kambili, the major

character from whose point of view the story is told is recounting what happens to Jaja when he misses to take the Holy Communion during a Sunday Mass. It appears that Eugene, Kambili's father, a conservative catholic Christian, can be violent at times as it is the case in this extract from *Purple Hibiscus*. He is the actor of processes such as *picked up, flung, swayed*, etc. denoting "a quantum of change in the flow of events as taking place through some input of energy" (Halliday, 2004: 179). Although his action in this text is much more prominent, he appears less as direct actor, the doer of the action, as all his deeds are being transferred to inanimate actors giving the impression that it is not Eugene the author of the actions. In the first two material processes, Papa appears clearly as the doer of the action. But as the narrative evolves, the responsibility of Papa in this act of violence is shifted to the missal as if it were capable of action itself as illustrated in the following clauses: (4) "It missed Jaja completely"; (5) "but it hit the glass étagère, which Mama polished often"; (6) "It cracked the top shelf."

#### **3.1.1.1.2. Mental processes in Text 1**

Mental processes are concerned with feelings and are more oriented towards the inner world of the person involved in the realization of the process. Here, the agent is not doing any action but he/she feels it. As far as the text under scrutiny is concerned, mental processes found are processes of cognition, perception, desideration, and affection. Most of these mental processes are processes of seeing, hearing, knowing, considering, understanding, imagining, dreaming, etc. Unlike the material processes in which inanimate or nonhuman beings can be the participant, only conscious entities are seen to play the semantic role of Senser with the Phenomenon, the element of the clause that is sensed. The following are instances of mental processes as they are used by characters (Kambili, Papa, Jaja, and Mama) to express their cognition, perception, desideration, and affection in the narrative. Mental process of cognition include "had never thought" (1), "knew" (53), "did not know" (67), "considering" (91),

“thought about” (106), “imagine” (107), “understood”, “used to wonder” (130). As for perceptive mental processes, the following can be identified: “heard” (76), “waiting to hear” (78), “could not see” (84), “had heard” (102), heard” (135), “saw” (149). Mental processes in this text also include processes of affection like “love” in clause (41).

The distribution of the mental processes according to the participants in the text is presented in Table 3.3 below.

*Table 3.3. Mental process type distribution in Text 1*

Process types	KA	PA	MA	JJ	Th	KA &JJ	Other Participants	Total
Mental	17	01			04		04	26
<b>Percentage</b>	<b>65.38</b>	<b>03.84</b>			<b>15.38</b>		<b>15.38</b>	<b>100</b>

As it can be seen from the table above, Kambili is the dominant Sensor in the text, with a total of seventeen (17) mental processes related to her. She is the Sensor in almost more than half of the mental processes identified in the text against 15.38% for Jaja, 03.84% for Papa. Visibly, no mental process is attached to Mama as opposed to material processes in which she is the dominant Actor. That Kambili is the dominant Sensor is quite understandable as the aim is to highlight her emotional reactions, and most importantly, her inner world at the time of the narrative in this text. But the emotional state of Mama is not conveyed at the level of mental processes at all. This means that what Mama feels, thinks, observes, or wants is not revealed although she is the main victim of Papa’s violent action. This can be accounted for as the will of Kambili not to get Papa involved in the outcome of his action or, to some extent, to hide the influence that he has on his daughter.

### **3.1.1.1.1.3. Behavioural processes in Text 1**

In Text 1, the boundaries between material, mental and behavioural processes are not clear-cut. Only the context of use has guided the identification and classification of the processes related to the psychological and physiological actions in which the participants are

involved. The analysis shows a wide range of behavioural processes with the participants involved in their realization.

Mental and behavioural processes alike have been set to contribute to the emotional and the psychological development of the characters. Behavioural processes in Text 1 include processes denoting consciousness represented as forms of behavior like “looked around” in (1), “stared at” in (20), “watched” in (59), “was not dreaming” in (66), “to look” in (80); psychological processes like “took” in (112) “Papa took his siesta...”; or processes denoting bodily postures like “stood” in (13), “sat at” in (71), “sat down” in (36), “nodded” in (127), etc. These are typical examples of how the participants Kambili, Papa, Jaja and Mama express their psychological and physiological needs linked to the situation described in the text. The analysis shows that the text propounds the expression of the psychological and physiological attitude of the narrator in her counting of the story. There are 10.72 % of behavioural processes in the text.

The following table displays the distribution of the behavioural processes according to the participants.

*Table 3.4. Behavioural process type distribution in Text 1*

Process types	KA	PA	MA	JJ	Th	KA & JJ	Other Participants	Total
Behavioural	13	03	07	02				25
<b>Percentage</b>	<b>52</b>	<b>12</b>	<b>28</b>	<b>8</b>				<b>100</b>

It is seen from the table that the major Behavior in this text is Kambili with 52% of the behavioural clauses. The spotlight is much more on the narrator than anybody else. Thus, the reader can track any single behavioural and bodily action in which she is involved as is the case in the above-mentioned clauses.

### 3.1.1.1.4. Verbal processes in Text 1

Verbal processes represent 12.88 % of the processes used to convey experiences in the text under study. As is said, Verbal processes involve the representation of four grammatical elements that are the Sayer, the process itself, the Verbiage, the Receiver, and the Phenomenon, following the pattern: Sayer + process + verbiage (+ the receiver). Verbal clauses in Text 1 include processes like “said” in (30) , “said” in (32), “to ask” in (38), “called” in (40), “would say” in (43), “didn’t say” in (56), “had not just talked” in “68”, “call” in (78), “said” in (100), “telling” in (111), “meant to say” in (123), “asked” in (153), “had asked” in (165), etc.

The existence of verbal processes in the text accounts for the fact that the situational event involves some exchanges of information between the characters. It allows them either to ask questions, make request or complain. This, therefore, gives a dialogic tone to the text.

Table 3.5. displays the distribution of the verbal processes in Text 1.

*Table 3.5. verbal process type distribution in Text 1*

Process types	KA	PA	MA	JJ	Th	KA & JJ	Other Participants	Total
Verbal processes	02	10	07	03			02	24
<b>Percentage</b>	<b>08.33</b>	<b>41.16</b>	<b>29.16</b>	<b>12.5</b>			<b>08.33</b>	<b>100</b>

Though, Kambili is the narrator, as she is the one counting the story, Papa and Mama appear as the prominent Sayers, verbally formulating their assumptions about what they want (Table 3.5). 41.16% and 29.16% of the verbal processes involve respectively Papa and Mama as the principal Sayers. The examination of the above-mentioned verbal clauses shows that the participant role of Receiver is mostly played by Kambili and Jaja because they are children receiving information and instructions from their parents. One of the striking points in the narrative relating to verbal processes is when Jaja plays the role of Sayer and retorts back to Papa. This is seen in the words of Kambili through her rhetorical question in clause

(67): “And why was Papa drinking his tea quietly, as if Jaja **had not just talked back** to him?”

#### 3.1.1.1.5. Relational processes in Text 1

Relational processes account for 26 clauses in the text representing 11.16 % of the total numbers of the clauses identified in the text. These relational processes to this point are intensive, circumstantial, or possessive. Regarding the system described in Figure 1, the intensive, circumstantial, and possessive processes are either attributive or identifying. In the text, the intensive attributive processes are by far the most numerous ones (17/26), conveying information about participants and other process-types. Intensive attributive relational processes are found in clauses (25), (31), (33), (47), (63), (72), (74), (84), (92), (115), (124), etc. It appears that the processes *felt in* (26), *were* (31), *is getting in* (33), and *was* (48) are chosen to provide information about entities, animate and inanimate entities regarding their state of being during the time of the story. For example, the Carrier in clause (25) is Kambili herself providing the reader with information about her state of being when the missal thrown by Papa misses Jaja and breaks Mama’s figurines. Kambili explains that the atmosphere followed by the act of throwing the missal brings about a huge silence that makes her suffocate.

Intensive identifying Relational processes are also present in the text, providing elements of explanation about some facts and entities. Four clauses are identified to encode such a meaning as in (18) “It **was** a souvenir from a spiritual retreat {that} she and Papa had attended”, (50) “and if lunch **was** something peppery”, and (85) “It **was** early rainy season”. In clause (18), for example, “it” is the Token referring to the T-shirt worn by Mama and identified as a souvenir from a spiritual retreat giving at once an interpretation of the T-shirt as something very important to Mama.

The next relational process-type found in the text is the circumstantial attributive relational processes though in a relatively low proportion. Four clauses are identified to be circumstantial processes: (19) “The words GOD IS LOVE **crawled** over her sagging breasts”, (110) “*I was still at the window*”, (90) but most of the flowers **were** still on the red ones. The aim is to provide information about where an entity is at the exact time of the story. This is expressed in the processes rather than in circumstances.

The possessive attributive relational processes also occur in the text but in a very low proportion. The only one clause identified to encode such a meaning is (17) providing information about the properties that an entity has which makes it the way it is.

By and large, the relational processes appearing in the text are to be read as a description of events and entities in various ways that reflect the narrator’s beliefs and assumptions about entities and events that form the structure of the narrative.

#### **3.1.1.1.6. Existential and causative processes in Text 1**

Causative and existential processes come at a very low proportion in this text. Only one clause (clause 138) for existential process and one for causative (clause 146) are there to encode experiential meanings in the text.

#### **3.1.1.1.2. Circumstantial elements in Text 1**

The aim in this section is to analysis the circumstantial elements of Text 1 so as to pinpoint their contributions to the overall schema of the narrative and how they are foregrounded to allow the narrative to play its role,viz, the ideological positioning that sustains it.

Table 3.6. displays the circumstantial elements found in Text 1 as the result of the transitivity patterns analysis.

Table 3.6. Circumstances in Text 1

Circumstances in Text 1	Number	Percentage
Manner	35	26.92 %
Location (space)	67	51.53 %
Location (time)	09	06.92 %
Cause	02	01.53 %
Extent	10	07.69 %
Accompaniment	07	05.38 %
Total	130	100%

The circumstances of location (space) and manner are dominant in Text 1. They come at the rate of 51.53 % and 26.92 % respectively. It means that the focus is mostly on where and how the events happen in the narrative. Circumstances of extent come third with 07.69 % followed by the circumstances of location in time (06.92 %). The circumstances of cause come with a rate of 01.53 %. This suggests that the text is not only concerned with how long the events are in time and in space, but also what causes them.

Circumstances of location (space) in Text 1 include adverbial elements such as: “around the room” (1), “from the high ceiling” (1), “towards Jaja” (3), “to the hard floor” (7), “on the marble floor” (15), “around her waist” (17), “through the still air” (23), “on me” (26), “beside mama” (60), “upstairs” (70), etc. Those are locative elements, mostly locative adverbs to indicate that the narrator or another entity has occupied some points in space but also a kind of psychological distance. This contributes to elaborate the setting of the narrative in the text.

Circumstances of location also include indicators of time: “after I changed” (71), “now” (17), “first” (44), “some time ago” (95), “later” (100), “and afterward” (117), etc. They also have some importance to the development of the narrative: the actions take place at a significant time.

There are 35 circumstances of manner in Text 1. They are adjectives, adjective phrases, prepositional phrases, or clauses giving extra information about the process

realization. Elements like “as if searching for proof” in (1) “quickly” in (1), “completely” in (4), “in various contorted postures” in (7), “from side to side” in (12), “loosely” in (17). “startling me” in (17), “in the same breath” (32), etc., are circumstances of manner. They are in fact the comments added by the narrator to indicate the behaviour of the characters.

The circumstances of cause come with a lower rate (01.36%). This suggests that the text is not only concerned with how long the events are in time and in space, but also what causes them.

### **3.1.1.2. General transitivity analysis and field of discourse in Text 2**

The transitivity analysis of Text 2 as presented in Appendix 1 reveals the occurrence of seven process types: material, mental, behavioural, relational, existential, verbal processes, and causative as is the case in Text 1. A close analysis of each process and its participants and circumstances combined reveals some important findings about how the experiential meanings are structured to encode the field of discourse in *Purple Hibiscus*. In fact, data are analysed quantitatively and hence, each process-type and the participants involved in the realization of experiential meaning in the text are counted and tabularized. Table 3.7. gives an overview of the processes identified in Text 2 and displays the number and the percentage of occurrence of each process-type.

Table 3.7. Process-type statistics in Text 2

Transitivity analysis		Text 2	
Process-types		Number	%
Material Processes		88	59.90
Mental Processes		08	05.44
Behavioural Processes		12	08.16
Verbal processes		14	09.52
Causative		03	02.04
Existential Processes		01	0.7
Relational processes 14.28%	Intensive attributive	12	08.16
	Intensive identifying	03	02.04
	Circumstantial attributive	01	0.6
	Circumstantial Identifying	01	0.6
	Possessive attributive	04	02.72
	Possessive identifying	00	00
Total number of the processes		147	100

Text 2 counts a total number of 147 processes (both ranking and embedded clauses). There is an over materialization of the text with 59.90 % of the material processes. The relational processes come second with a rate of 14.28 % with a peak at the level of the intensive attributive processes. The verbal processes count for 9.52 % of the processes and come third in the distribution. The behavioural and mental processes come with the rate of 8.16 % and 5.44 % respectively. Causative processes come with a rate of 2.04%. The percentage of the existential processes is the lowest among the means (0.7 %). Having enlightened the means of each process-type in Text 2, I turn now to analysis how the processes with their participants are foregrounded to allow the text encode experiential meanings and the field of discourse.

### 3.1.1.2.1. Process-types in Text 2

#### 3.1.1.2.1.1. Material processes in Text 2

Tracing the occurrences of material processes in Text 2 is valuable for the understanding of how meanings are encoded in terms of who does what to whom. In other

words, which participant plays respectively the role of Actor, Beneficiary, and Goal. Or, more importantly, are the participants acting actively or passively?

It is noted that the narrator makes the choices of a large part of the array of processes related to doing and happening in Text 2. Out of a total number of 147 processes, 88 are material processes. This is an indicator that we are primarily concerned with tangible and concrete actions performed by participants in the situation. These actions performed by the participants are mirrored in processes such as: *had just gone* (3), *came* (4), *shook* (5), *bring* (16), *picked out* (21), *was set*, *biting* (37), *never broke* (47), *added* (54), *had not put* (63), *are eating* (45), *unbuckled* (90), *landed* (94), etc. As can be seen, the participants in the above-identified material processes are either animate (human being) or inanimate participants. In clause (3), (4), (5), (16), (21), (72), (75), and (90), the participants in the processes are the characters, Mama, Papa, Jaja and the narrator, Kambili. Mama is the Actor in clause (3) and (4) but Kambili plays the semantic role of Goal through the pronominalisation process (me). It is also observable that characters change role in the development of the narrative in this text. For example while Kambili is the goal in clause 4; she changes her role in clause (16) where she is being referred to as “you” and “I” to play the role of Actor in the processes *did bring* and *picked out*. The Goals, this time, are inanimate: *pads* and *a blue-and-white dress*.

Inanimate beings are also caught as Actor of material processes in the text. Clauses (92) and (94) both display the same process *landed* where the belt referred to as “it” is the Actor of the process.

Material processes are, most of the time, transitive which means that the action of a participant is set to affect another one. However, material processes in Text 2 can be intransitive at times to denote the movement of some participants. The text opens on a material process *had gone* where “we” referring to Mama, Papa, Kambili, and Jaja is the Actor. It is Mama who enters in action with the intransitive material process *came* in clause

(4) which denotes movement. Papa also enters into action in the narrative with the intransitive verb *came in* clause (54). The intransitive processes can be read as a means of tracking the characters in their movement at each point of the settings. This shows that the Actors of those processes are very dynamic ones, willing to impact other participants.

The distribution of the material processes according to the participants in the text is presented in the table below.

Table 3.8. Material process type distribution in Text 2

Process types	KA	PA	MA	JJ	Th	KA,JJ, PA,MA	Other participants	Total
Material	20	14	07	11	23	09	04	88
Percentage	22.72	15.90	7.95	12.5	26.13	10.22	4.54	100

As can be seen from Table 3.8. the most dynamic character in the text is Kambili. She is Actor in almost 23% of the material clauses identified in this text against 15.90% for Papa, 12.50 % for Jaja, 07.95 % for Mama, while 26.16 % of the processes have things as Actors. Four (04) other clauses have minor characters as Actors (04.54 %). Kambili comes to be the main concern of the subject matter in this text. That is why most of her actions get prominence in the unfolding of the narrative. However, Papa could have been the most active character in this text as the essential of what happens has originated from him. Once again, he appears less active than it might be simply because some of his actions are shifted to inanimate object like “the belt” as if it were capable of actions itself in its own volition. All these denote the will of Kambili to background her father’s responsibility in any act of violence.

### 3.1.1.2.1.2. Mental Processes in Text 2

Processes denoting emotion, cognition, perception, and desideration are utilized to portray the characters’ inner and outer world in the text. They occur in the text at the rate of 5.44 % which is relatively low compared to the occurrence of the material processes in the

text. Here are some examples for illustration: (7) “and I **smell** her mint-scented deodorant”, (30) as if they **did not know** that exposing your hair in church was ungodly”, (36) “I **imagined**”, (56) “and I **could see** the chalky clumps the milk made with the water at the bottom of the bowl”, (70) “and {I} **wondered** how he had climbed the stairs so soundlessly, (109) “Why do you **like** sin?”; (116) “I **felt** a throbbing on my back”.

The analysis of the clauses above reveals the use of mental processes of perception: (*smell, could see, felt*), mental processes of cognition (*imagined, wondered*) and mental processes of affection (*like*).

Table 3.9. Mental process type distribution in Text 2

Process types	KA	PA	MA	JJ	Th	KA,JJ,,MA	Other participants	Total
Mental	05					02	01	08
Percentage	<b>62.25</b>					<b>25</b>	<b>12.5</b>	<b>100</b>

One can observe that in the overwhelming cases, Kambili, the narrator referred to as “I” appears to be the Sensor of most of the mental processes. The phenomena in which she is involved as Sensor are the foci in the text. Don’t other participants feel or express their emotion? The only one instance in which other participants are Sensors in clause (30) (“as if they **did not know** that exposing your hair (G) in church was ungodly”) where “they” is the Sensor which is in fact the narrator’s judgment about the issue of exposing hair in the church; or when Kambili, Jaja, and Mama are referred to together as in clause (30). Anyway, the narrator, insists on mental processes related to herself to make the readers enter her emotional state in the situational event. This translates a way of creating emotions from the readers.

### 3.1.1.2.1.3. Behavioural processes in Text 2

The behavioural processes in Text 2 are of paramount importance for the establishment of experiential meanings and the field of the discourse in the text. They occur at the rate of 8.16 % of the processes identified in the text. The transitivity analysis in appendix

1 includes : “Did sleep” in (8), “yawned and sat up” in (13), “looked” in (43), “stared at” in (68), “swallow” in (73), “watch” in (89), “watched” in (97), “stared at” (104), etc.

The behavioural processes identified in the text include the processes denoting physiological and psychological state of the participants. All of them are used to describe how Kambili, Papa, and Mama act and feel through the different parts of their body to convey experiential meanings. These include *sleep*, *yawned*, *stared at*, *swallow*, *watched*, *sat up*, and *looked down*, etc.. It must be noted that Kambili is Behaver in seven (07) processes as in clauses (8), (13), (61), (69), (73) and (97). The first two processes are used to express her attitude after Mama wakes her up early in the morning for the morning mass. In clause (73), the behavioural process denotes clearly to what extent Papa can influence her daughter. For noticing that Papa sees her with a bowl of corn flakes, she is terrified and she swallowed hard. In clause (97), the Behavioural process introduces the reader to the comparison that Kambili makes between Papa (Mr. Achike) and the Fulani: (78) “Sometimes I **watched** the Fulani nomads, white jellabas flapping against their legs in the wind, making clucking sounds.” All this contributes to building the personality of Papa as a brutal and cruel character.

Papa is Behaver in clause (68), (104), and (119) while Mama is involved in two (02) processes in clauses (43), and (88). Jaja does not appear as Behaver in the processes selected for behavioural type in the text. It is also important to notice that all the behavioural processes in which Mama appears as Behaver are attributions of Papa accusing her to be responsible for the situation and doing nothing as illustrated in clause (69) “You **sit** there” and clause (70) “{you} **watch** her desecrate the Eucharistic fast, *maka nndi* ?”.

#### 3.1.1.2.1.4. Relational processes in Text 2

There are 21 relational processes in Text 2 occurring at the rate of 14.28 % of the processes. Within the 21 processes, 12 are intensive attributive relational processes representing 57.14 % when we consider the total amount of relational processes in the whole

excerpt but 08.16 % of all the processes in the text. Three (03) processes are intensive identifying (14.28 %), 01 circumstantial attributive (4.76 %) and 03 possessive attributive (14.28 %).

The relational processes include intensive attributive relational processes as in (28), (29), (31), (32), (42), (44), (55), (99), (118), etc., Intensive identifying relational processes as in 67, 91, 119, Circumstantial attributive relational processes as in the clause 57, Circumstantial identifying relational processes as in (1) “The next day was a Sunday”, possessive attributive relational processes as in (10), (39), (78), and (100). There is no possessive identifying in the text. The dominance of the intensive attributive processes means that the participants are being described and the narrator has deployed her own judgment about entities in the text.

In sum, the relational processes have been used to foreground the narrator’s ideological positioning in the narrative. For example, the belt, pronominalised in clause (91) as “it” is presented as a heavy belt by means of an intensive identifying process “was”: “It was a heavy belt made of layers of brown leather covered buckle.” This aims at making the reader notice the nature of the object with which Papa punishes her daughter and thus presents him as a very cruel personality.

### **3.1.1.2.1.5. Verbal processes in Text 2**

The second most frequently used processes in the text, apart from the various types of relational processes, is the verbal process. This bears out the remark that the narrative is also organized around what some participants, including the narrator, say about what is happening in the story. There are 14 verbal processes in Text 2, which represents an amount of 09.52 %. Most of the verbal processes found act to project other processes in the form of that-clause. These include “said” in (15), “told” in (27), “mandated” (45), “said” (51), “told” (81), “asked” (84), “muttering” (101), “asked” (108), “talked” (120), etc.

As said above, it can be noticed that the verbal processes found in the text act to project other clauses in two different way: either paratactically as a direct quotation (e.g. clause no. 15: “Your period,” Mama said”) or hypotactically as a reported speech (e.g. clause no. 27: “because Father Benedict told him that my hair was always properly covered for Mass”). The participants in verbal processes as said are Sayer, Receiver, and Verbiage. Unlike the behavioural processes in which the participants are all conscious human beings, the participant in verbal processes can be nonhuman and inanimate. In this text the Sayers are Mama, Papa and Father Benedict as animate characters and “the Eucharist fast” as inanimate Sayer as in clause (45).

Table 3.10. below displays the distribution of the verbal processes in Text 2.

*Table 3.10: Verbal process distribution in Text 2*

Process types	KA	PA	MA	JJ	Th	KA,JJ, PA,MA	Other participants	Total
Verbal processes	01	04	03	02	02		02	14
<b>Percentage</b>	<b>07.14</b>	<b>28.57</b>	<b>21.42</b>	<b>14.28</b>	<b>14.28</b>		<b>14.28</b>	<b>100</b>

It is observable from this table that Papa and Mama are the principal Sayers in the text. Jaja and Kambili, their children, are the main Receivers. This distribution can be accounted for if one takes into account the relationship of parents to children mainly in the African context as it is the case in Text 2.

### **3.1.1.2.1.6. Existential and causative processes in Text 2**

With existential processes, some entities are stated to exist. Only one process is existential process in Text 2: (14) “There **was** a red stain on my bed, wide as an open notebook.” This existential process in the text is of the core importance in the development of the narrative as well in the physiological and psychological development of Kambili. The red stain that is stated to exist on her bed is in fact the young girl’s period. This is an expression of Kambili’s physiological development in the narrative.

Causative processes also occur in this text but at a very low proportion (02.04 %). They occur in clauses (18), (29), and (89). This means that some entities are having others do something in the narrative.

### 3.1.1.2.2. Circumstances in Text 2

The transitivity analysis of Text 2 reveals important information about the textual organization of the circumstantial elements as it is displayed in Table 3.11. below.

Table 3.11. Circumstances in Text 2

Circumstances in Text 2	Number	Percentage
Manner	19	25.67 %
Location (space)	38	51.35%
Location (time)	9	12.16 %
Cause	02	02.70 %
Extent	02	02.70 %
Accompaniment	4	05.40 %
Total	74	100%

Circumstances in Text 2 include circumstances of location such as *to church* (3), *on Christmas day* (3) , *into my room* (4); *into the bathroom* (11); *underneath* (24); *in the living room upstairs* (33); *into my stomach walls* (37), *in the bowl* (63); *in my house* (86); *in Enugu* (98); etc. Those are locative elements, mostly locative adverbs used to indicate that the speaker and other characters occupy some points in space but also a kind of psychological distance. They occur at the rate of 51.35% in the text. This contributes to elaborating the setting of the narrative in the text.

Circumstances of location also include indicators of time: *right afterwards*; *past seven*; *to the earlier Mass*; *today*; *an hour before Mass*, *until we came home*; *ten minutes before Mass*), etc. They also have some importance to the development of the narrative: the action takes place at a significant time. Circumstances of location (time) come second after the circumstances denoting places with 12.16 %.

There are 19 circumstances of manner in Text 2 which represents 25.67 %. They are adjectives, adjective phrases, prepositional phrases, or clauses giving extra information about the process realization. Elements like *gently; well; wide as an open notebook; as if they did not know that exposing your hair in church was ungodly* are circumstances of manner. They are in fact the comments added by the narrator to indicate the behaviour of the characters; In Fowler's words (1986: 119), these 'add an emotional colouring deriving from the narrator's analysis of the relationship between the characters. They make manifest an aspect of the narrator's ideology.'

### 3.1.1.3. General transitivity analysis and field of discourse in Text 3

The depiction of experiential meaning through the transitivity patterns analysis in Text 3 shows that the writer has made the selection of some processes to reveal the inner and outer world of her personae, i.e., the way they act, feel, think, and perceive things around them and other characters. The narrative in this text is also straightforward with a first-person point of view. It consists of 255 clauses. The processes, the participants, and the circumstances under which the processes are realized have been extracted and the result of process-types is displayed in Table 3.12. below. This table makes it obvious that the process-types identified in the framework of systemic functional linguistics are all encoded.

Experiential meanings encoded in the text are foregrounded to propound the field of discourse in various ways. As it is the case in the previous texts (Text 1 and Text 2), material processes predominate and reach a total of 40.36 %. Those are actional and happening processes in which the participants, animate or inanimate, identify themselves as actor, goal, or beneficiary under certain circumstances. Next to the material processes in this text come the verbal processes with 13.09 %. These are indicative of verbal exchanges of information between characters in the narrative. They are allowed to ask question, to make request, or to complain overtly.

Table 3.12. Process-type statistics in Text 3

Transitivity analysis		Text 3	
Process-types		Number	%
Material Processes		111	40.36
Mental Processes		28	10.18
Behavioural Processes		26	09.54
Verbal processes		36	13.09
Causative		00	00
Existential Processes		01	0.36
Relational processes 26.54%	Intensive attributive	37	13.45
	Intensive identifying	17	06.18
	Circumstantial attributive	10	03.63
	Circumstantial Identifying	00	00
	Possessive attributive	09	03.27
	Possessive identifying	00	00
Total number of the processes		275	100

The mental processes show the emotional state of Kambili undergoing the physical sufferings imposed on her by Papa, her father. They rank fourth after the behavioural processes. Behavioural processes in Text 3 rank third with 09.54 %, meaning that the situational event described in the text is concerned with the physiological and psychological moods of the participants.

The relational processes occur in their three subcategories: intensive, circumstantial, and possessive. Each of them has been divided into attributive or identifying group. The intensive processes either attributive or identifying establish a relationship of attribution or identification between entities in the text. The intensive attributive relational processes are dominant with a rate of 50.68 % of all the relational processes. The intensive identifying processes come second in the relationals with 32.28 %. Circumstantial relational processes are only found in their attributive form. They occur at a rate of 13.69 %. Last but not least relationals found in the text are the possessive. 12.32 % of the relational processes are possessive attributive. There is no instance of possessive identifying relational process. Existential processes occur at a very low proportion (0.3 %). There is no instance of causative process.

I am now going to elaborate more on each process-type that constitute the architecture of the text through an in-depth analysis to unveil how the writer makes her choice of a particular process to construct a kind of ideology pertained to each character.

### **3.1.1.3.1. Process types in Text 3**

#### **3.1.1.3.1.1. Material processes in Text 3**

The full transitivity analysis of Text 3 is presented in appendix 1 of the current document. It reveals that 40.36 % of the processes acting to encode experiential meanings in the text are material processes. These are processes representing actions and events which justify the nature of this text: a story made of concrete and tangible actions and events in which some participants are involved.

The selection of material processes in Text 3 includes: *came, shut, will not come, moved, would narrow, would bulge out, moved, did not move, started to kick, stung, collapse, etc.* Those are processes of action and happening. The group of selected clauses (2), (8), (6), (24), (26), (28), 33) 34, (52), (64), (80), 89, (93), etc. shows processes in which there is only one participant: Jaja playing the role of Actor in clause (2), Papa referred to as “he” in clause (8), his cheeks in (34), Kambili referred to as “I” in clause (89), “his hands” in clause (60), “The metal buckles on his slippers” in clause (80), “the metal” in (93), etc.. All those processes in which the above-mentioned elements are Actors are intransitive material processes, which, most of the time, denote movement. It must be noticed that both animate and inanimate beings are selected to be the doer of the action. In the second group of clauses (23), (48), (120), (142), (148), (162), etc., there is an implication of a second participant, the goal, which is affected by the action of the actor. Those processes are transitive material processes.

The predominance of material processes implies that the text is primarily concerned with the description of actions and events in which Kambili, Papa, and Jaja are involved. As a matter of fact, the narrator accounts for what happens when for the first time in the novel Kambili contests the authority of her father by bringing Papa–Nnukwu’s painting in the house. Both transitive and intransitive material processes are organized to describe the fury of Eugene in such a way that the reader can enter his universe with his harsh and violent way of punishing his children.

Table 3.13 account for the detailed distribution of the material processes according to the participants’ involvement in the outcome of actions and events in the text.

*Table 3.13 Material process distribution in Text 3*

Process type	KA	PA	MA	JJ	Th	KA&JJ	FA <sup>A</sup> B	IF	Other participants	Total
Material	27	14	06	13	32	05	03	03	08	111
Percentage	24.32	12.61	05.40	11.71	28.82	04.50	02.70	02.70	07.20	100

According to Table 3.13, the number of material clauses in which Kambili (KA) is the Actor is 27 and the proportion of these clauses to the total clauses is 24.32%. Apart from non-human entities (Th) which are the most seen as Actors in the material clauses, Kambili is the most active characters in the text against Papa (12.61 %), Jaja (11.71 %), and Mama (05.40 %). Other characters also appear as Actor in the text. Father Benedict is the Actor in three clauses and Ifeoma in three clauses too.

The narrator of this text, Kambili, is the victim of Papa’s aversion to whatever is linked to Papa-Nnukwu as he sees him as a pagan. That’s why her actions gain prominence in the unfolding of the narrative. But the transformation of Papa’s actions into a series of actions performed by parts of his body (eyes, cheeks, mouth) is quite telling about the strategies used by Kambily to avoid implicating her father.

### 3.1.1.3.1.2. Verbal processes in Text 3

Verbal processes are processes in which characters are allowed to voice clearly their feeling, they assumptions, their compliance with or refusal of some situations either through direct quotes or undergoing some rewording in reported speech. Verbal processes here, as in the other texts, act to set the communicative functionality of the narrative itself. In this text, it is the narrator who principally communicates with other characters but with the reader about happenings and what other characters say. The main Sayer is therefore Kambili. Other Sayers are also identified in the text as it can be inferred from the table below.

*Table 3.14. Verbal process type distribution in Text 3*

Process type	KA	PA	MA	JJ	Th	KA&JJ	FA'B	IF	Other participants	Total
Verbal	08	07	07	06				04	04	36
Percentage	22.22	19.44	19.44	16.66				11.11	11.11	100

Verbal processes in Text 3 include “asked” in (4), “said” in (10) and (16) , “did not tell” in (20), “to say” (28), “asked” in (44), “said” in (50), “would ask” in (58), “shrieked” in (58), “talked” in in (81), “was saying” in (102), etc.

Sayers, as it is noticed in the selected clauses are Jaja in clause (4), (10), (16), (46); The narrator, Kambili, in clause (20), (50), (48); Papa in clause (28), (44); a low voice in clause (100); and “he” in clause (136) referring to the doctor who treats Kambili at the hospital.

Verbal processes are of core importance in the development of the narrative in Text 3. They project other processes to allow the unfolding of the discourse on the one hand and introduce Kambili’s changing attitude towards her father for it is the very first time in the novel that she overtly challenges her father as shown in (54) and (55): (54) “Who brought that painting into this house?”; (55) “Me”, I said. The reply of Kambili “me” to her father is

unusual in the narrative. This is the first time she has answered him back in a straight and direct way.

### 3.1.1.3.1.3. Behavioural processes in Text 3

There are 26 behavioural processes representing 09.45 % of the processes. These are processes referring to the psychosomatic behaviour of the characters. In Text 3, behavioural processes include such processes as *looked at, stared at, sounded, would take, would look at, sank, closed, stared at, tried to smile, etc.* A detailed analysis of behavioural processes is carried out in appendix 1 of this work.

In this text, from the examples above, it can be seen that behavioural processes, as processes of physiological and psychological state of the Behaver, aim at pinpointing what Kambili feels in her body and how she reacts to her father’s corporal punishment. The Behaver in Text 3, most of the time, is Kambili referred to as “I”. But Papa and Jaja are Behavers at times as shown in the following table.

Table 3.15: Behavioural process distribution in Text 3

Process type	KA	PA	MA	JJ	Th	KA&JJ	FA'B	IF	Other	Total
									participits	
Behavioural	18	02	01	04		01				26
Percentage	69.23	07.69	03.84	15.38		03.84				100

### 3.1.1.3.1.4. Relational processes

The next strand of meaning that denotes experiential meaning in Text 3 is the one concerning the expression of “being”. With respect to relationals, this text displays a high proportion of relational processes. 73 processes (26.54 %) are selected to set the tone of the ideological positioning of the narrative. The three subcategories of relationals (intensive, circumstantial, and possessive) appear in the text either as attributive or identifying. Within these categories, it is the intensive attributive which predominates, followed by the intensive identifying. These serve to describe (attributive) or define (identifying) entities. The

possessive attributive relationals come next at the rate of 13.69 % of the relationals. Circumstantial attributive relationals are also present in the text with a rate of 12.32 % of the relationals. The relatively high proportion of the intensive relational is commensurate with the intention of the narrator, hence the writer, to provide facts about people, things, and actions in relation to her own belief. Here, Kambili’s description of Eugene’s violent and hermetic attitude towards his own father’s painting hence to traditional religions translates a kind of ideology that is seen through the choices she has made in the participant’s use of relational processes.

### 3.1.1.3.1.5. Mental processes

There are 10.18 % of mental processes in Text 3. These include processes such as *see* (5), *had forgotten* (19), *knew* (27), *thought of* (86), *could hear* (99), *knew* (107), *think about* (123), *scared* (143), *prayed* (145), etc. Three different categories of mental processes are identified in this text. Processes indicating perception such as *could hear*, *did not want to feel*, *see*, etc. and those related to cognition such as *had forgotten*, *knew*, *thought of*, occur in clauses (19) (27), (86) and mental process of desideration, *wanted* in (37).

A detailed account of mental process distribution in Text 3 is presented in Table 3.16 below.

*Table 3.16: Mental process distribution in Text 3*

Process type	KA	PA	MA	JJ	Th	KA&JJ	FA'B	IF	Other	Total
Mental	18	01	02	03		01			03	28
Percentage	64.28	03.57	07.14	10.71		03.57			10.71	100

The main Sensor in the text (as seen from the Table 3.16) is the narrator, Kambili, and thus, the reader is constantly exposed to her inner consciousness.

### 3.1.1.3.1.6. Existential and causative processes

There is only one case of existential processes occurring at the rate of 0.3% in this text. No instance of causative process is found in this text.

### 3.1.1.3.2. Circumstances in Text 3

Text 3 displays important information about how experiences are represented through circumstantial elements as shown in Table 3.17 below.

Table 3.17. Circumstances in Text 3

Circumstances in Text 3	Number	Percentage
Manner	39	38.61 %
Location (place)	44	43.56 %
Location (time)	4	03.96 %
Cause	1	0.90%
Extent	08	07.92%
Accompaniment	05	04.95
<b>Total</b>	<b>101</b>	<b>100</b>

Circumstances in Text 3 include circumstances of location: *into my room, on the door, on one of those days, out of the bag, to Jaja, after Nsukka, on the floor, etc.* Those are locative elements, mostly locative adverbs to indicate that the speaker occupies some points in space. They occur at the rate of 43.56 % in the text. This contributes to elaborate the setting of the narrative.

Circumstances of location also include indicators of time, mostly *now* which acts to indicate a change in time or a transition in the unfolding narrative. Circumstances of location (time) come in Text 3 at the rate of 03.96 %.

There are 39 circumstances of manner in Text 3, which represents 38.61 %. They are adjectives, adjective phrases, prepositional phrases, or clauses giving extra information about the process realization. Elements like *as if he had forgotten that his finger had little feeling, like unripe udala fruit, without being aware of it, swiftly, working together* are circumstances of manner. Those are the comments added by Kambili to indicate the behaviours of the

characters. As said at the level of Text 2, the circumstances of manner add an emotional colouring deriving from the narrator's analysis of the situation that involves her and other characters.

### **3.1.2. Interpersonal meanings and tenor of discourse in *Purple Hibiscus***

In the following section, the focus is on how interpersonal meanings are encoded in *Purple Hibiscus*. It will be examining the lexicogrammatical resources that realize these types of meaning by highlighting the MOOD structure, the use of Adjuncts, and the use of Modality in both ranking and embedded clauses of each of the three texts. For the MOOD structure, only the ranking clauses are taken into account. Then, I will draw a parallel line between manners how those meanings predict certain stylistic features within the context in which this artwork is produced (research question n°2). It is also important to say at this point that the clauses of the texts under scrutiny are coded according to the key presented at the beginning of Appendix 2.

#### **3.1.2.1. MOOD analysis**

##### **3.1.2.1.1. MOOD analysis of Text 1**

In order to identify patterns of the interpersonal meaning that are used in the text, a clause-by-clause analysis is done and the results of the coding for MOOD selections in Text 1 are summarized in Table 3.18 for the purpose of the study. In the following, MOOD features such as declarative MOOD, interrogative MOOD, Imperative MOOD, and subject will be discussed.

Table 3.18. The MOOD system in Text 1

MOOD choice	Text 1	
MOOD types	Number	%
Full declarative (FDM)	160	93.02
Elliptical declarative (EDM)	01	0.58
Full polar interrogative (FPIM)	00	00
Elliptical polar interrogative (EPIM)	02	01.16
Full wh-interrogative (FWHIM)	03	01.74
Elliptical wh-interrogative (EWHIM)	00	00
Imperative (IMP)	03	01.74
Exclamative (EM)	0	00
Minor (mn)	03	01.74
Abandoned	00	00
<b>Total ranking clauses</b>	<b>172</b>	<b>100</b>

Text 1, by and large, follows the unmarked pattern for the order of the grammatical elements Subject<sup>A</sup>Finite which is the typical structure for a declarative MOOD. However, many other clausal elements do not follow that pattern. As a matter of fact, one could identify interrogative and imperative MOOD in this text. There are a total number of 172 ranking clauses in this text organized into 160 full declaratives, 01 elliptical declarative, 03 full wh-interrogatives, and 03 imperative clauses, and 03 minor clauses.

That the declarative MOOD in Text 1 outnumbers other MOOD types by far is a normal practice in fiction since it is a situational event in which a story is being told from the perspective of the narrator. In fact, information about what has happened when Papa notices that Jaja didn't take the Holy Communion is encoded in declarative clauses. Kambili utters almost all the declarative clauses in form of full declarative MOOD. She is, in fact, providing the reader, if one considers the tenor relationship between the narrator and the reader in Halliday's (2004) perspective, with what is necessary to be known about the narrative. The visibly very low proportion in the occurrence of elliptical declaratives denotes that the tenor relationship between the characters is quite formal although they are members of the same family. What is true is that the story is told in a very serious tone. This has a direct implication on the style of the writer in that such MOOD selections in such proportions

contributes to the construal of an authoritative and distant tenor in the text. However, 03 cases of interrogative clauses are found to set the dialogical structure of the text. They are all related to Kambili, the narrator. Yet, they are not all direct questions. Only one question is found to play that role in clause (153) “Ke kwanu?” (how are you doing?); the other two instances of interrogatives in clauses (67) and (68) are just rhetorical questions. Rhetorical questions are questions that do not require an immediate answer. In fact, when Kambili asks questions in clause (67) “Why were they acting so normal, Jaja and Mama, as if they did not know what had just happened?” and (68) “And why was Papa drinking his tea quietly, as if Jaja had not just talked back to him (Ac)?”, she is expressing a kind of worry that she feels about the atmosphere that prevails after Jaja defies his father’s authority. Normally, Papa should have already reacted to such an insubordination. So, the dialogue set by the interrogative clauses is not an actual one.

The use of imperative clauses in this text has something to do with power relationship. The three cases of imperative MOOD found in the text are all used by the parents of the two children Kambili and Jaja. Papa and Mama are found in dominant position allowing them to give orders. But Papa is related to two of the imperative clauses (42) and (57) “Have a love sip”. This translates the way he conditions his children about his love to them.

When elements playing the subject role are analysed, it becomes clear that, sometimes in the text, it happens that human agency is totally obscured leaving the room to inanimate objects. This subverts the type of expectation that the reader could have between the subject and the predicator. Here, in this text, one can notice that Papa is a human subject element in clause (1), (2), and (3) but the subsequent clauses have the dummy subject “it” as subject giving the impression that Papa is not doing anything. This style is observable across the novel and the effect is to foreground the narrator’s inability to accuse straightforwardly the violent character of her father.

### 3.1.2.1.2. MOOD analysis of Text 2

In order to identify patterns of the interpersonal meanings that are found in Text 2, a clause-by-clause analysis is done and the results are summarized in Table 3.19. below.

Table 3.19. The MOOD system in Text 2

MOOD choice	Text 2	
MOOD types	Number	%
Full declarative (FDM)	104	94.55
Elliptical declarative (EDM)	02	01.62
Full polar interrogative (FPIM)	09	07.31
Elliptical polar interrogative (EPIM)	02	01.62
Full wh-interrogative (FWHIM)	03	02.43
Elliptical wh-interrogative (EWHIM)	00	00
Imperative (IMP)	02	01.62
Exclamative (EM)	00	00
Minor	00	00
Abandoned	01	0.81
Total ranking clauses	123	100

Table 3.19. displays the MOOD types identified in Text 2. It appears that there are 104 full declarative clauses, 02 elliptical declarative clauses, 09 polar interrogatives, 02 full wh-interrogatives, and 01 imperative clause. The step-by-step mood analysis presented in the appendices includes the following MOOD types:

#### Declarative MOOD

Declarative clauses are dominant in Text 2. There are a total number of 104 full declarative clauses in this text. The following clauses are found to display such features in the text: (1), (2), (3), (4), (5), (6), (26), (27), (28), (29), (62), (63), (64), etc.

As seen from the examples cited above, the clauses have the structure Subject<sup>Finite</sup> where the subjects are either “I” referring to Kambili, the narrator, Mama, Papa, or Jaja. The narrative frame is set at the background of a story told from Kambili’s perspective. Information about the issues at stake is provided and one can perceive how information is exchanged between the narrator and other characters on the one hand, and the implied

narratee (here the reader) on the other hand. There is a lack of elliptical declaratives in the text, which means that the tenor relationship is quite formal or the tone of the storytelling is very serious. Only two instances are functioning as elliptical declarative clauses (17) and (41). Both are responding moves used by Kambili to Mama's two questions about her stomach cramps. These responses in elliptical form reject the assumption about the formal tenor between the characters, at least between Mama and Kambili. The only conclusion is that the low proportion in elliptical declarative clauses translates the serious tone in Kambili's voice when counting the story.

The text opens with a declarative clause acting to set the narrative time. Clause (1) indicates that the incident that is going to happen is on Sunday. The subsequent declarative clauses develop the same perspective. It is Sunday early in the morning. The information about what Kambili does to provoke Papa's anger is encoded in form of declarative clause in clauses (45) and (46): *The Eucharist fast mandated that the faithful not eat solid food an hour before Mass*. In fact, Kambili has broken this law by eating ten minutes before the Mass started. Papa, at the sight of this, becomes uncontrollable. For him, it is a sin to eat anything before The Eucharist and the outcome of sin is death. Jaja's reply to Papa that he would die is what has brought his anger. Kambili is aware of what can be her father's reaction. What she feels is encoded in a declarative form in clause (73), informing the reader about her inner world at that moment: *I swallowed hard*.

The choice that is made by the narrator in selecting some elements to be the subject in some declarative clauses reveals some stylistic features as it is the case in Text 1 studied above. A close analysis of how Kambili has organized the subject of some of her declarative clauses shows that human agency is backgrounded every now and then in the novel. This makes the attention focus on inanimate objects playing the role of subject as if it were not the human subject that impulses the type of energy necessary to achieve the action. In clause (90),

Papa is clearly stated to be responsible for the action. But in the subsequent declarative clauses, “it”, the dummy subject and “it” referring to “belt” carry on the subject role. In clause (92), (94), (102), and (103), the belt, an inanimate object is presented as capable of a series of actions expressed by the predicators such as *landed*, *swished*, *stopped*.

### **Interrogative MOOD in Text 2**

Interrogative clauses in Text 2 appear in forms of full polar interrogative, elliptical polar interrogative and full wh-interrogative. The following interrogative clauses are examples of MOOD selection to encode interpersonal meanings in this text: (8) “Did you sleep well”, (16) “Did you bring pads?”, (75) “You are eating ten minutes before Mass?”, etc. (Full polar interrogative); (40) “Cramps abia?”, (76) “Ten minutes before Mass?” (Elliptical polar interrogative); and (107) “Why do you walk into sin?”, (109) “Why do you like sin?” (Full wh-interrogative).

It appears that there are 09 full polar interrogative clauses, 02 elliptical polar interrogatives and 02 wh-interrogatives. Those interrogative clauses are used by Kambili, Mama, and Papa. But Papa appears to be the character that uses it most. He is related to 10/13 questions against Mama, 2/13, and Kambili, 1/13. After noticing that the young girl has lost blood resulting from her period, Mama asks her if she had brought her pads. The answer is in form of elliptical declarative in clause (17), denoting the degree of familiarity that exists between Mama and her daughter. Due to the cramps that she feels in her stomach, Kambili asks her mother for some drugs. She asks: “Do you have Panadol, Mama?” When Papa notices that Kambili is eating before receiving the Holy Communion, he asks a rhetorical question that denotes his anger: (75) *You are eating ten minutes before Mass?* The structure of this clause is quite telling. It carries a subject<sup>^</sup>Finite structure as if it were a declarative

clause. Yet, it is a question. Clause (84) and (86) are also rhetorical questions asked by Papa. But they help to see at length how Eugene is an extremist catholic Christian.

All in all, interrogative clauses in Text 2 have helped to set the dialogic mode of the text showing that a real conversation is established between the interactants who express their worries, feelings, and requests verbally.

### **Imperative MOOD**

There are only two instances of imperative clauses in this text, clause (11) “Kunie, get (P) into the bathroom” and clause (50) “Eat a little corn flakes, quickly”. Imperative MOOD gives the one who uses it a kind of authority. However, Mama appears here to be less authoritative as she encourages her daughter to hurry up and eat a little corn to calm her cramps. It is rather an instruction.

#### **3.1.2.1.3. MOOD analysis of Text 3**

The emphasis on mood structure in Text 3 in this study is a means of investigation of how interpersonal meanings are woven in the text so as “to say how and why the text means what it does” (Halliday and Hasan, 1985). The analysis highlights how social actors determine themselves in relation to others according to the social role they play. A step-by-step analysis of the text is done in Appendix 2 and the results are summarized in the table below.

Table 3.20. The MOOD system in Text 3

MOOD choice	Text 3	
MOOD types	Number	%
Full declarative (FDM)	212	88.46
Elliptical declarative (EDM)	03	01.18
Full polar interrogative (FPIM)	05	01.96
Elliptical polar interrogative (EPIM)	00	00
Full wh-interrogative (FWHIM)	08	03.14
Elliptical wh-interrogative (EWHIM)	00	00
Imperative (IMP)	06	02.36
Exclamative (EM)	00	00
Minor	20	07.87
Abandoned	00	00
<b>Total ranking clauses</b>	<b>254</b>	<b>100</b>

Table 3.20. displays the different MOOD types found in Text 3. There are 212 declaratives; 03 elliptical declaratives, 05 full polar interrogatives, 08 full wh-interrogatives, and 06 imperative clauses.

### Declarative MOOD in Text 3

The declarative MOOD in this text, either full declaratives or elliptical declaratives acts to provide a given information. Full declaratives are by far the most important in number (88.46 %). This means that the narrative is primarily set to convey a story which is a series of successive events presented in form of information given to the reader. Here again, Kambili, the narrator, is recounting the violence she had suffered from her authoritative father who goes by all means to punish his children because of a simple painting of Papa-Nnukwu. Because of his own father's painting that the children brought into the house, Eugene becomes nervous and violent. Kambili is the author of almost all the declarative clauses as she combines the role of the narrator and the one of focaliser. The structure of the speech function that Kambili has adopted to describe Eugene is that of an exchange. There has been an exchange of information between Kambili, Mama, Jaja, Papa and other characters on the one hand and between Kambili and the reader on the other hand.

Moreover, the low proportion in the occurrence of elliptical declarative clauses validate the claim that the tone in which the story is counted is a serious one. Kambili packs the maximum of information about Papa's identity and religious conviction. Eugene has the conviction that any artifacts or objects representing images of traditional objects should not be approached. Otherwise, it is an offence to the religion. That's why he has punished her daughter who dare go against this conviction.

### **Interrogative MOOD in Text 3**

There are 13 interrogative clauses in this text. The proportion of the interrogative clauses to the total ranking clauses is 05.11 %. These include full polar interrogative (17, 41, 206); full Wh-interrogative (40, 42, 43, 54, 72, 74, 176, 178, etc.). It appears that there are 05 full polar interrogatives, and 08 full wh-interrogative clauses in the text. No questions are presented in elliptical form in this text. This comforts the claim that the tenor relationship between the characters at this point is somewhat formal and the seriousness of Kambili's tone is foregrounded. The interrogative clauses identified are used by Kambili, Jaja, and Papa. But once again, Papa appears to be the character that questions other participants most. The text opens with a conversation between Jaja and Kambili about Papa-Nnukwu's painting. When Jaja wants to see the painting, he uses a modalised polar interrogative in clause (5): "Can I see the painting of Papa-Nnukwu?" This question is not followed by a direct answer, but the description that follows demonstrates that Kambili's answer is a compliance. Clause (17) is not a new question. It is rather Jaja's strategy to get a feedback to his action.

As the analysis reveals it, most of the wh-interrogative are used by Papa, 7/13, against 02/13 for Kambili, 02/13 for Jaja, 01/13 for Mama and 01/13 for Aunt Ifeoma. The "Wh" words "what", "where", "who", and "why" that introduce each question illustrate the extent to which Papa wants to know all about the painting. Kambili's two questions are not really direct questions that are asked to get particular information. They are rhetorical questions. No direct

answer is required. Here, they denote Kambili's surprise about Mama's assumption as to her illness and the hospital place where they have taken her after the incident.

### **Imperative MOOD**

There are six instances of imperative clauses in Text 3. These include clause (77) "Get up!", (129) "Just rest", (181) "Mama, call Auntie Ifeoma", (248) "Pack your own things", and (248) "and come to Nsuka".

Clause (77) is set to realize the exchange role of command. Papa in this clause initiates the move to command for an action. In fact, after Kambili has sunk on the floor in her attempt to save the painting that Papa has furiously thrown away, he uses this MOOD type to give an order to his daughter, urging her to get up. Such a choice can be accounted for by the higher status on the part of the father. He does have authority over his children. This is materialized through the corporal punishment he inflicts on Kambili.

Generally, it is the speaker in dominant position who uses direct imperative MOOD to make a command. This is the case of Papa in his use of imperative clause in the text. But Mama's use of imperative is rather different. The imperative in clause (129) does not have the force of a command: (129) "Just rest". This force has been annihilated by the modal Adjunct that precedes the base verb. In the same vein, Kambili's use of imperative does not have the force of a command as she adds a vocative Adjunct to give an instruction to Mama, which acts to temper this force. Aunt Ifeoma's use of imperative does have the force of a command. Therefore, one can characterize her as a dominant persona. Ifeoma is in fact Papa's sister. She is the only one who can defy him, and she, now adopting an overt critical stance towards his brutality and erratic behaviour, uses direct imperative to urge Mama accept that Kambili would come to Nsuka after leaving the hospital. This assertive way of using the language is complemented by the use of the modulated predicator "want to", which will be discussed later in the section of Modality.

### 3.1.2.2. Adjunct types in *Purple Hibiscus*

Adjuncts, by definition, are adverbs or non-finite clauses that add extra information to the subject about which the proposition is asserted. There are different types of Adjuncts in the texts under study that directly contribute to encode the tenor of discourse. Those are Mood Adjuncts, Polarity Adjuncts, Comment Adjuncts, Conjunctive Adjuncts, and Vocative Adjuncts. The clause-by-clause analysis of the three extracts from *Purple Hibiscus* presented in Appendix 2 displays the full analysis of Adjuncts and the results are summarized in the tables below.

#### 3.1.2.2.1. Adjunct types in Text 1

Table 3.21. Types of Adjuncts in Text 1

Adjuncts	Text 1	
	Number	%
Circumstantial Adjunct	129	57.33
Conjunctive Adjunct	68	30.22
Mood Adjunct	27	12
Comment Adjunct	00	00
Polarity Adjunct	01	0.44
Vocative Adjunct	00	00
Continuity Adjunct	00	00
Total Adjuncts	225	100
Total ranking clause	172	

Table 3.21. displays that the number of the total Adjuncts is 225, whereas the number of the ranking clauses is 172. Reading these figures, it is obvious that the number of Adjuncts surpass the number of ranking clauses. By packing the maximum of information at the level of the Adjuncts, the speaker (here, Kambili) is making non-negotiable the information she is delivering to the reader. This tactic, therefore, allows her to project a kind of authority other the reader.

Circumstantial Adjuncts are dominant in Text 1 as seen from the table above. The number of circumstantial Adjuncts in the text is 129 and the proportion of the circumstantial

Adjuncts to the Adjuncts in the text is 57.33 %, meaning that more than half of all the Adjunctive elements used in the text is circumstantial Adjuncts. This high proportion of circumstantial Adjuncts contributes to a higher density of information, which is a common characteristic feature associated with a written mode.

There are 68 conjunctive Adjuncts in Text 1 representing 30.22 % of all the Adjunctive elements in the text. Compared to the circumstantial Adjuncts, they come second in term of proportion. Unlike the circumstantial Adjuncts, conjunctive Adjuncts do not increase the density of the information in the narrative. They are associated with the written mode of the text and to the high caution put in the textual and rhetorical organization of the text.

Mood Adjuncts are not as many as the above mentioned Adjunct types. Nevertheless, the role that they play in the text is an outstanding one. 27 Mood Adjuncts are found in this text. They include “never” in (1), often in (5), only in (22), “even” in (27), “always” in (39), (just) in (67), etc. They act to set the context for the clause in which they occur. Most of them denote usuality and intensification. The fact that there is no mood Adjunct of probability comforts the claim that Kambili, at this point, tells the story in a straight and direct way, without tempering her assertions.

Polarity Adjuncts are almost non-existent. Vocative and comment Adjuncts are non-existent. All these indicate the formal aspect of the text and reinforce the claim made above.

All in all, the Adjuncts in this text are revealing the types of information that is conveyed in the narrative. There are a large number of circumstantial Adjuncts, indicating information that provides the setting and the orientation for the narrative. This shows that the writer makes this text more formal and in a written mode. In the telling of the story of Mama’s broken figurines, Kambili has sounded formal with a kind of serious tone. But the

use of conjunctive Adjuncts and the Mood Adjuncts has contributed to reduce this formal aspect.

### 3.1.2.2.2. Adjunct types in Text 2

Five different types of Adjunct are used in Text 2. As shown in Table 3.22., Circumstantial Adjuncts, conjunctive Adjuncts, mood Adjuncts, polarity Adjuncts, and vocative Adjuncts come by various proportions in the text.

Table 3.22. Types of Adjuncts in Text 2

Adjuncts	Text 2	
Types	Number	%
Circumstantial Adjunct	74	56.92
Conjunctive Adjunct	37	28.46
Mood Adjunct	11	08.46
Comment Adjunct	00	00
Polarity Adjunct	03	02.30
Vocative Adjunct	05	03.84
Continuity Adjunct	00	00
Total Adjuncts	130	100
Total ranking clause	123	

As is the case in Text 1, circumstantial Adjuncts are dominant coming at the rate of 56.92 %. This indicates that there is a high density of information at the level of Adjunctive elements. “To church” , “on Christmas day” in (3), “gentle” in (5), “into the bathroom” in (11), “wide as an open notebook” in (14), “out of the shower” in (19), “at the back of my neck” in (23), “proudly” in (25), “an hour before Mass” in (46), etc. are examples of circumstantial Adjuncts found at the beginning of this text. All of them, as one can see it, act to provide additional information to the one given by the Mood elements in order to protect them so that they cannot be argued against at all. In so doing, the authority with which the narrator conveys her message is enhanced. Moreover, the fact that the number of circumstantial Adjuncts outnumbers the rest of the Adjuncts indicates a density of information

especially at the level of propositions. This density of information testifies the tone in which Kambili tells the story of her punishment because she has eaten ten minutes before Mass.

Conjunctive Adjuncts come second with a rate of 28.46 %. These include “and” in (7), “because” in (10), “and then” in (24), “as if” in (28), “but” in (49), etc. Primarily, the role of these conjunctive Adjuncts is textual. Nevertheless, they function to set the context in which the events occur.

There are eleven (11) Mood Adjuncts in Text 2: “maybe” in (3), “barely” in (18), “once” in (25), “always” in (27), “never” in (40), “still” in (52) are examples of mood Adjuncts found in the text. Mood Adjuncts with the conjunctive Adjuncts, all together, function to temper the formal tone that the high proportion of Circumstantial Adjuncts have brought about.

There are three instances of Polarity Adjunct with a proportion of 02.30 % in this text. This implies a more interactive style of the narrative and thus contributes to reducing the formal tone in which the story is conveyed. When Mama notices that Kambili is having her periods, she asks her if she has got her pads. Kambili’s response to that question is through a polar “yes”, showing the compliance of the young girl to the question that has been asked.

There are five (05) vocative Adjuncts in Text 2 with a proportion of 03.84 %: “Kunie” in (11), “Mama” in (39), “Kambili” in (72), “Papa” in (82) and *maka nndi* in (89). Kambili, Jaja and Mama are the characters that enact vocative Adjuncts in the text. In any case, the speaker that uses those vocative Adjuncts is enticing the participation of the addressee in the exchange. Here, the distance created by the concentration of the information in Circumstantial Adjuncts is totally reduced; the tenor is less formal and denotes an oral mode.

### **3.1.2.2.3. Adjunct types in Text 3**

Table 3.23. shows the number of circumstantial, conjunctive, mood, polarity, and vocative Adjuncts. It recapitulates all the Adjuncts in Text 3.

Table 3.23. *Types of Adjunct in Text 3*

Adjuncts	Text 3	
Types	Number	%
Circumstantial Adjunct	121	55.50
Conjunctive Adjunct	61	27.98
Mood Adjunct	24	11
Comment Adjunct	00	00
Polarity Adjunct	01	0.4
Vocative Adjunct	10	04.58
Continuity Adjunct	01	0.45
Total Adjuncts	218	100
Total ranking clauses	254	

Table 3.23 displays that the number of the total Adjuncts is 218 whereas the number of the ranking clauses is 254. Reading these figures, it is obvious that the number of Adjuncts does not reach the number of ranking clauses. Unlike what happens in Text 1 and Text 2, the authority projected over the reader is somewhat reduced, which accounts for Kambili's evolution towards maturity. The non-arguability of the the statements is now shifted to the use of Modality, which will be discussed in the next section.

The analysis of the occurrence of the different types of Adjuncts reveals that the circumstantial Adjuncts rank first at a rate of 55.50%, followed by the conjunctive Adjuncts (27.98 %). Twenty-four (24) Mood Adjuncts representing 11 % are also identified. The Comment Adjuncts are non-existent. Polarity Adjuncts are almost non-existent (0.4 %). As shown by Table 3.23., circumstantial Adjuncts are by far the most dominant in terms of proportion in this text. Information about why, where, when, and how of the events in the story told by Kambili is put at the level of adverbs and prepositional phrases to develop the setting and the orientation of the narrative: “into my room” in (2), “out of the bag” in (12), “over the painting” in (14), “like unripe udela fruit” in (34), “like bites from giant mosquitoes” in (80), “out of control” in (8) are example of Circumstantial Adjuncts identified in Text 3. Here again, one can notice the density of information on Kambili's beating by her

father over what the latter considers as an offense: “the painting of Papa-Nnukwu.” This high proportion of Circumstantial Adjuncts denotes a formal tenor, and more distance is created between the writer and the reader as one can notice a kind of authority in the way the story is told by the narrator (Graber, 2001).

Conjunctive Adjuncts, vocative and mood Adjuncts have contribute a lot in avoiding any kind of challenge that may be created by the fact that any high proportion in the use of circumstantial Adjuncts can create a distance between the writer and the reader.

By and large, Adjuncts have played important interpersonal role in the narrative frame of *Purple Hibiscus*. Table 3.24. tabulates the use of Adjuncts in each text: Text 1, Text 2, and Text 3.

Table 3.24 Types of Adjuncts in the narrative frame of *Purple Hibiscus*

Adjuncts Types	Text 1		Text 2		Text 3	
	Number	%	Number	%	Number	%
Circumstantial Adjunct	129	57.33	74	56.92	121	55.50
Conjunctive Adjunct	68	30.22	37	28.46	61	27.98
Mood Adjunct	27	12	11	08.46	24	11
Comment Adjunct	00	00	00	00	00	00
Polarity Adjunct	01	0.44	03	02.30	01	0.4
Vocative Adjunct	00	00	05	03.84	10	04.58
Continuity Adjunct	00	00	00	00	01	0.45
Total Adjuncts	225	100	130	100	218	100
Total ranking clauses	172		123		254	

The results show that there are Circumstantial Adjuncts, Conjunctive Adjuncts, Mood Adjuncts, and Vocative Adjuncts in the three texts. There is no instance of Comment Adjuncts in the three extracts. Vocative Adjuncts are found in Text 2 and Text 3, but not in Text 1. Polarity Adjuncts are quite non-existent.

In any case, Adjuncts help the characters to communicate information without putting it “at risk”, i.e., making it difficult for the reader to dispute it. In other word, the packaging of meanings into Adjuncts suggests that the writer is making it difficult for readers to dispute his

claims (Egins, 2004: 334). This, in the words of Graber, “further enhances the authority with which the information of the narrative is conveyed (2001: 109). What is noticeable here is the ratio between the total Adjuncts and the ranking clauses at the level of the three texts. This ratio exceeds 100 % in Text 1 (225/172) and Text 2 (130/123), whereas in Text 3, it is around 85.82 %. This means that, as the narrative unfolds, a less authoritative style is created in Text 3 as a result of Kambili’s move towards maturity in the way she apprehends Papa’s actions.

### **3.1.2.3. Modality in *Purple Hibiscus***

The analysis in this section mostly concerns the way the narrator and other characters negotiate meanings when speaking by expressing attitudes and personal judgments as a result of some aspects characterizing their social relationships. In the process, the focus will be on instances of modalisation, modulation, polarity, and Mood Adjuncts as they are foregrounded to encode interpersonal meanings in the novel.

In order to see how Modality as a stylistic strategy is foregrounded in *Purple Hibiscus*, a clause-by-clause analysis is carried out in Appendix 2. I now turn to analyse Modality in Text 1, Text 2, and Text 3 in details.

#### **3.1.2.3.1. Modality and polarity in Text 1**

Modality analysis in *Purple Hibiscus* at the level of Text 1 is summarized in table 3.25 and Table 3.26 below. Table 3.25 shows the frequency with which modalisation, modulation and polarity are expressed through verbal constituents of Finite and predicator to testify the social relationship between, and the social role of, Kambili and other characters in the novel. Table 3.26 indicates the frequency with which modality is expressed through verbal and adjunctive realizations.

Table 3.25 Modality and polarity in Text 1

<b>Modality</b>	<b>Text 1</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation	16	09.30
Modulation	02	01.16
Negation	15	08.72
Ranking clauses	172	100

According to Table 3.25 the number of clauses in which modalisation is expressed through verbal constituents of Finite and Predicator in Text 1 is 16, and the proportion of this is 09.30 %. It is evident that characters do not express much modality through verbal operators.

Kambili and Papa are the characters who have used modalisation in their utterances. But Kambili appears as the near exclusive speaker and author of modality in this text: “would” in (1), (43), (44), (45), (113), (114), (116), “could” in (73), “could not” in (84), “seemed” in (99), etc. Papa modalises his utterances in only two clauses: “would” in (170) and “would not” in (172). Modalisation is also expressed through Mood Adjunct as shown in Table 3.26. It is then clear that Mood Adjuncts expressing modality in terms of temporality are dominant in equal number with those expressing intensification (04.06 %). Mood Adjuncts expressing usuality occur with a rate of 02.90 %. Mood Adjunct expressing probability is non-existent.

Table 3.26. Verbal and Adjunctive realizations of modality in Text 1

<b>Modality</b>	<b>Text 1</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation (verbal)	16	09.30
Modulation	02	01.16
Mood Adjunct: usuality	05	02.90
Mood Adjunct: probability	00	00
Mood Adjunct: intensification	07	04.06
Mood Adjunct: temporality	7	04.06
Other modalisers	8	04.65
Total expressions of modality	45	26.16
Ranking clauses	172	100

Other modalisers are found in the text as well. These include the transferred metaphors of modality, comparison, and estrangers: “as if” in (1), “I knew” in (53), “as if” in (67), “as if” in (68), “as if” in (88), “I wondered if” in (108), “I knew that” in (133), and “If only” in (170).

The way Kambili uses modalisation in this text is quite telling of the state of her inner world. Most of the instances of modalisation she uses express usuality or past habit (*would*). This means that Kambili, when counting the story of Mama’s broken figurines, focuses more on situations where habit is established. For example, in “Have the love sip, he would [Finite: usuality] say”, Kambili expresses how often Papa asks his children to take a sip, “a love sip” which a cup of hot tea represents. But the marked aspect of this is that the tea is always hot as shown in (48): “*the tea was always hot.*” This way of using modalisation in the text is complemented by the use of Mood Adjuncts of usuality and the lack of Mood Adjuncts expressing probability.

The use of transferred metaphors, comparisons, and the estrangers listed above account for the fact that this text is mainly focalized by Kambili, a mere girl, observing subjectively and speculatively what happens to Jaja and Mama after Papa gets angry because Jaja has missed the Holy Communion. So, modalisation of such a kind is necessary since this narrator/focaliser does not have access to the inner world of other characters.

Papa does not use modality expressed by modal verbal operator until the last clause in the text. That Papa, in the passage, does not modalise his utterances until the last clause denotes the dominant position he occupies in the family with a god-like power and yet appears in public space as a conscious, tolerant, and wise man who knows what is suitable for the people of Nigeria. He modalises his utterances because he acknowledges a possible alternative of what he is suggesting. Papa is now committing himself to values by the use of

modality in (170) *If only people would use it every day*, and (172): *Nigeria would not totter like a big man with the spindly leg of a child*.

Modulation is less expressed in Text 1. Only two clauses are modulated in the text with a proportion of 01.16 % of the total ranking clauses.

### 3.1.2.3.2. Modality and polarity in Text 2

The clause-by-clause analysis of Modality in Text 2 is carried out in Appendix 2 and the results are summarized in tables 3.27 and 3.28 below. Table 3.27 shows the frequency with which modalisation, modulation, and polarity are expressed through verbal constituents of Finite and predicator to testify the way meanings are negotiated between characters on the one hand, and between the narrator and the reader on the other hand. Table 3.28 indicates the frequency with which modality is expressed through verbal and Adjunctive realizations.

*Table 3.27. Modality and polarity in Text 2*

Modality Type	Text 2	
	Number	%
Modalisation	06	04.87
Modulation	01	0.81
Negation	10	08.13
Ranking clauses	123	100

It is obvious that there is a low level of modality in this passage. Only 06 out of 123 ranking clauses are modalised. There is one instance of modulation. Ten (10) clauses feature the negative polarity.

In Text 2, Kambili appears as the near exclusive speaker and author of modality: “would not” in (20), (49), “could not” in (56) and (120), “will” in (58), etc. Papa modalises his utterances in only one clause: “would not” in (101).

Not only is modalisation expressed through modal operators but through Mood Adjunct as well, as is shown in Table 3.28.

Table 3.28. Verbal and Adjunctive realizations of modality in Text 2

Modality	Text 2	
Type	Number	%
Modalisation (verbal)	06	04.87
Modulation	01	0.81
Mood Adjunct: usuality	04	03.25
Mood Adjunct: probability	01	0.81
Mood Adjunct: intensification	05	04.06
Mood Adjunct: temporality	03	02.43
Other modalisers	04	03.25
Total expressions of modality	24	19.51
Ranking clauses	123	100

It is then clear that modalisation is expressed through Mood Adjuncts in terms of usuality (04 clauses), probability (01 clause), temporality (03 clauses), and intensification (05). Mood Adjuncts of usuality include *barely* in (18), *always* (28), *never* in (47), and *sometimes* in (97). The Mood Adjunct of probability is “maybe” in (3). Mood Adjuncts of temporality include *once* in (25), and *still* in (62) and Mood Adjuncts of intensification are *almost* in (65), *just* in (3) and (96), and *even Papa* in (123).

In (3), Kambili is just expressing her doubt about why the day seems like a Sunday, not through a verbal operator, but through the tentative Mood Adjunct “maybe”. In (18), it is through the Mood Adjunct “barely” that Kambili expresses a degree of usuality about her attitude towards “water running out her body”. In (49), the modalisation is about expressing a past habit by means of the verbal operator “would not” [Finite: usuality]. Kambili is saying that they were not used to eat anything until they came back from the morning Mass.

Other modalisers are found in the text as well. These include the transferred metaphors of modality, comparisons and simile, and estrangers: “did not seem like” in (2), “as if” in (30), “I wondered ” in (70), and “as if” in (120). All these mark off the clue that the text is a first person narrator/focaliser. The narrator/focaliser character does not have direct access to other characters’ mind. That’s why Kambili has just limited herself to using such speculative languages when describing some actions.

Modulation as an expression of modality at the level of verbal operator is almost non-existent. Only one instance of such language feature is found in the text in clause: (52) “You need something in your stomach to hold the Panadol.” It is Mama who urges her daughter to eat something because of her stomach cramps.

Turning now to polarity, it is seen that 10 clauses out of 123 ranking clauses feature the negative polarity. No doubt that negative clauses play a modality function in the narrative frame. When, for example, Kambili says in (39) “We never broke the Eucharist fast”, she acknowledges implicitly another possibility that it may happen that people break the Eucharist fast. And that is what happens when, because of cramps, she eats cornflakes at Mama’s recommendation. But, the relatively low proportion of negative clauses fosters the idea that Kambili, in this text, recounts the story in a plain and direct way.

### 3.1.2.3.3. Modality in Text 3

Interestingly, I have found that the number of clauses expressing modality increases compared with what it has been in the previous two texts. It is obvious that there is a shift in the way how the story is now told. Table 3.29. shows the frequency with which modalisation, modulation and polarity are expressed through verbal constituents of Finite and Predicator to testify the way meanings are negotiated between characters on the one hand, and between the narrator and the reader on the other hand. Table 3.30 indicates the frequency with which modality is expressed through verbal and Adjunctive realizations.

*Table 3.29. Modality and polarity in Text 3*

<b>Modality</b>	<b>Text 3</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation	25	09.84
Modulation	18	07.08
Negation	26	10.23
Ranking clauses	254	

According to Table 3.29, there is a high level of modality with an important proportion of modalisation. Indeed, 09.84 % of the clauses are modalised while 07.08 % are modulated. There is a proportion of 10.23 % of negative clauses in Text 3.

Kambili appears as the near exclusive speaker and author of modality with verbal operators in this passage with “would” in (28), (30), (32), (33), (57), (58), (69), (146), (192), (222), “could” in (99), (151), (199), etc. Papa utters only one instance of modalisation: “will” in (155).

Modalisation is also expressed through Mood Adjuncts as shown in Table 3.30 below. It shows that the Mood Adjuncts expressing modality in terms of temporality occur with a rate of 01.57 %, while those expressing intensification occur with a rate of (03.54 %). Mood Adjuncts expressing usuality occur with a rate of 3.93 %. Mood Adjuncts expressing probability occur with a proportion of 01.18 % of the ranking clauses.

*Table 3.30. Verbal and Adjunctive realizations of modality in Text 3*

<b>Modality</b>	<b>Text 3</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation (verbal)	25	09.84
Modulation	18	07.08
Mood Adjunct: usuality	10	03.93
Mood Adjunct: probability	03	01.18
Mood Adjunct: intensification	09	03.54
Mood Adjunct: temporality	04	01.57
Other modalisers	28	11.02
Total expressions of modality	97	38.02
Ranking clauses	254	100

Other linguistic constructions are also used to express modality in this text. The pattern, “it seemed” per se expresses a kind of probability in which the speaker expresses uncertainty about the result of an action or an event. This is what Kambili resorts to in clause (150) when appreciating the difference between her face and Papa’s at the hospital. The stranger “as if” also used by Kambili can be treated as a modaliser. This shows not only the

externality of Kambili as an observer, but also the speculative/uncertain nature of her observation (Amoussou, 2015). Similies with “like” are also found to express Modality in this text. In text 3, there are eleven (11) similies with “like” of which 01 is related to Jaja, 01 to Mama and 09 to Papa: “like someone in trance” in (19), “like unripe udala fruit” in (34), “like a person about to fall at the feet of a charismatic pastor after the laying on of hands” in (51), “like shaking a bottle of Coke that burst into violent foam when you opened it” in (53), “like the picture of a child in the uterus in my *Integrated Science for Junior Secondary Schools*” in (72), “like bites from giant mosquitoes” in (80), “like soft meat and thorny bones” in (81), “more like bites” in (92), “like the hot water Papa had poured on my feet” in (122), “like onions” in (163), and “looked like a raffia basket” in (211). All these items are modalisers and stand for a language resource that Kambili as the narrator uses for the characterization of Jaja and Papa in the text. In (19) for example, Jaja in his will to unrape Papa-Nnukwu’s painting is likened to a person in trance, while in (80), it is the way that Kambili receive Papa’s metal buckle on her flesh that is likened to “bites from a giant mosquito.”

In comparison to the other texts, there is a significant increase in modality activities in terms of modulation in this text. There are eighteen instances of modulation expressed through verbal operators of which 04 are modulated finites and 14 modulated predicators. As Kambili appears as the near exclusive user of modulation, it means that she has gained confidence and/or has changed her attitudes towards Papa’s violent behaviours. The transferred metaphors “I knew (that)” used by Kambili across the text (clause 27, 29, 31, 107, etc.), which is a high modaliser and can be treated as modulator (Amoussou, 2015), also complement this conclusion.

As it is observed in the two previous texts, Kambili, in recounting her story, uses a plain style with direct statement. It can be concluded, from what the analyses reveal, that it is because of the particular influence that her father has on her due to his cruelty. The situation

is somewhat different now in this passage. The major difference one can infer at this point is the shift in the way Kambili is describing the violent character of her father. She definitely adds her own appreciation, judgment, and attitude in her assumptions about the scenes she shares with the reader. As a result, this change or difference in tone can be interpreted as an expression of maturity, or at least, a reconsideration of her mind-set about her father's dominated and abusive power.

### **3.1.3. Textual meaning and Mode of discourse in *Purple Hibiscus***

Investigating textual meaning in *Purple Hibiscus* is to unveil the linguistic choices made by the writer to weave the narrative text in terms of what role language plays in realizing social activities and/or social interactions. No doubt that a work of fiction is a social activity. As experiential meanings predict the field of discourse, so do textual meanings depict the mode which, in the context of SFL, is directly linked to the Theme and the thematic development of the text.

So, in the following, I will carry out the analysis of Theme and thematic development of the three (3) extracts from *Purple Hibiscus*. The objective is to analyse the way in which the Themes at clause level and thematic development at the text level realize the mode of discourse. In other words, in analyzing Theme patterns in Text 1, Text 2, and Text 3, I will pinpoint the significance of Theme choices as textual, interpersonal, or topical Themes on the one hand, simple, multiple, marked and unmarked Themes on the other.

#### **3.1.3.1. Textual meaning and mode of discourse in Text 1**

Three types of Themes are found to encode textual meanings in Text 1. Those are textual Themes interpersonal Theme and topical Themes. Following Eggins (1994: 300), Mode is realized in part by what gets to be Themes. The question is what participants or

circumstances of the clauses are chosen to be interpersonal, textual or topical Themes. I am now going to study the thematic structure of each clause in Text 1.

The clause-by-clause Theme analysis in Text 1 is carried out in Appendix 3 and the results are summarized in the table below.

*Table 3.31. Themes in Text 1*

Themes	Text 1	
Category	Number	Percentage
Simple Themes	89	61.37
Multiple Themes	56	38.62
Textual/structural	61	42.06
Interpersonal	04	02.75
Topical	136	93.79
Unmarked	134	92.41
Marked	11	07.58
<b>Total Themes</b>	<b>145</b>	<b>100%</b>
<b>Total ranking clauses</b>	<b>172</b>	

The analysis at this point shows that Text 1 displays various types of Themes that act to encode textual meanings. Textual Themes, interpersonal Themes, topical Themes, simple and multiple Themes, marked and unmarked Themes have been used to weave this text into a single semantic unit.

Table 3.31 indicates that the number of simple Themes is 89 and that of multiple Themes is 56, representing 61.37 % and 38.62 % respectively. There is a dominance of simple Themes which denotes a written mode. Only one topical element is put as the Theme of the whole clause with lengthy nominalization as in (26) “**The off-white walls with the framed photos of grandfather** were narrowing bearing down on me.” This is an indicator of a written mode. However, the relative important proportion of composite Themes (multiple Themes) explicates the stylistic shift from written to oral mode. That is why the ultimate effect is that there is a hybridation both serious and moderate tones in the voice of Kambili when counting the story of Jaja’s punishment and the break of the figurines.

It appears from the analysis that topical Themes occur as nominal group in clauses (1), (11), (12), (14), (15), (20), (23) (25), (27), (30), (40), (44), etc.. These participants put in thematic position are mainly the characters involved in the development of the narrative: Papa, Mama, Kambili, and Jaja. The general remark is that Text 1 is highly topicalised with a rate of 93.79% of the total Themes. This means that almost all the ranking clauses have at least one topical element in its thematic position. All those topical Themes mentioned as nominal elements also occur in references as pronouns. Thus, at the beginning of the passage, the personal pronoun “he” is thematized to refer to Papa whose actions are conveyed at this level of the narrative in clauses (1), (2), and (3). In the same lines of thought, the pronoun “it” is thematized in seven (07) consecutive clauses as an anaphoric reference to “the missal”. The ultimate effect of this on the reader is to maintain his/her attention to the missal rather than to Papa’s action.

Another important aspect of the textual organization of this text is that most of the thematic elements are confined to the referents of Kambili and, thus, a particular angle of vision is imposed on the reader as in (13), (25), (38), (41), etc. The consequence is that the reader is involved in the text and a kind of sympathy is created between the narrator and the reader. Here, the reader is deemed to see what Kambili sees and feels.

The figures displayed at the entry “textual/structural Themes” in Table 3.31 is related to both textual and structural Themes in the text. Although both elements account for the cohesive devices of the text, textual Themes are rather elements that tie clause complexes together whereas structural Themes ties elements of the same clause together (Eggins, 2004). Since, this study does emphasise logical meaning (ideational meaning), the focus at this point will be more on textual Themes. As shown in Table 3.31, the number of textual Themes is 56 and the proportion of these to the total Themes is 38.62%. This abundance of textual Themes underlines the nature of this text as a cohesive narrative text. Halliday and Hasan (1990: 52)

claim that such a text possesses coherence. On the other hand, this helps the reader to follow how Kambili has rhetorically planned her story by expressing addition, concession, or enhancing one argument into another as in (5), (9), (15), (21), etc.: (5) “but it hit the glass étagère, which Mama polished often” (concession); (9) “Or rather it landed on their many pieces” (enhancing); (15) “Then Mama came in, her rubber slippers making slap-slap sounds on the marble floor” (additive); (21) “and then {she} knelt” (additive). The aim behind this strategy of the author is an indication of her effort to give as much a detailed explanation of the events as she deems necessary.

Compared to textual and topical Themes, interpersonal Themes (IT) are used in lower proportion. Only 2.75 % of the total elements used in thematic position in this text are found as interpersonal Themes. The fact that modulated elements are not thematized in this text is an indication that the writer is imposing a kind of authority on the reader.

Nominal elements which have the potentiality of being subject and have not been selected for subject role also occur in this text. They mark the clauses in which they occur as Marked Themes. There are 11 marked Themes in Text 1 representing 7.58% of the total Themes. There is surely a motivation behind the writer’s thematisation of such topical elements. Meliha (2012) asserts that marked Themes play a significant rhetorical organization of the text. Marked Themes are used in Text 1 as in clause, (32), (40), (60), (79), etc. The analysis of those selected clauses shows that the elements in thematic position are either adverbial groups or prepositional phrases functioning as adjuncts. The case in (40) calls for a particular attention. Halliday (2004: 73), in analysing elements that could be in thematic position in Marked theme, says: “least likely to be thematic is a complement”. He goes further: “there must be a very good reason for making it a thematic complement” (ibid.). In fact, in thematizing “love sip” as complement, the writer has deliberately deviated from the norm of the structure of a declarative clause (Subject<sup>^</sup>Finite<sup>^</sup>Predicator<sup>^</sup>Object). This

deviation accounts for the fact that the author wants to stage the information about the “sip” that Papa invites his children to take. Papa’s conception of affection is translated here through the gesture of love that accompanies the sip. But later in clause (48), Kambili describes the tea as always hot and in (49) as always burning her tongue. So, by foregrounding “a love sip”, she creates a framework within which the rest of the message (Rheme) is to be interpreted by the reader: how can Papa call it a love sip? Still, it burns her tongue. This is no doubt a covert denunciation of Papa’s violence.

### **3.1.3.2. Textual meaning and mode of discourse in Text 2**

By and large, the previous section has revealed the thematic organization of Text 1 in terms of how topical, textual, interpersonal, marked, unmarked, simple, and multiple Themes are structured to make the scheme of the mode of discourse in this text. This section uses the same instruments of analysis to pinpoint the thematic choices that are made in Text 2 and defines significant patterns that epitomize the stylistic features of the writer in creating such a text in the unfolding of the narrative. The clause-by-clause theme analysis of Text 2 is presented in Appendix 3 and the results are summarized in Table 3.32 below. The analysis yields some important findings that are useful for the purpose of the current study. Table 3.32 below tabulates the frequency in which each type of Theme occurs in the text and gives the proportion of their occurrence in terms of percentage. All this is done in Microsoft Excel software.

Table 3.32. Themes in Text 2

Themes	Text 2	
	Number	Percentage
Simple Themes	70	65.42
Multiple Themes	37	32.71
Textual/structural	38	35.51
Interpersonal	04	03.78
Topical	104	97.19
Unmarked	106	99.06
Marked	01	0.93
<b>Total Themes</b>	<b>107</b>	<b>100%</b>
<b>Total ranking clauses</b>	<b>123</b>	

Table 3.32. shows that the number of simple Themes is 70 and that of multiple Themes is 37 representing respectively a proportion of 65.42% and 32.71 % to the total Themes in Text 2. These figures suggest the tendency of the writer to use simple Themes which consist of only a topical element as Theme of the clause. This is the case in (1), (4), (9), (13), (43), (90), etc. This is a typical strategy in creating texts in a written mode. However, the proportion of multiple Themes (34.57%) counter-balances the tendency of a written mode to a more dialogic narration in which characters exchange either information or goods-and-services in the language they use.

The second important Theme category found in this text as shown by Table 3.32 is textual/structural Themes. They occur in clauses like (3), (7), (10), (24), (68), (93), etc. There is a total number of (38) textual Themes and the proportion of these textual Themes is 35.51%. These act as important rhetorical devices, helping the text to be described as a single semantic unit. The use of double textual Themes testifies at length how the writer has rhetorically planned the storytelling. Kambili is not just telling the story about her punishment after she has eaten before Mass. She argues about how and why the actions happen in the situational event. Conjunctions like “because” in (10) , (27) ; “but” in (49) , (117); “and” in (24), (47), (56) , (54) , (58) , (64) , (66) , (7) , (5); “although” in (84), “then” in (87), (77);

“and then” in (22), and “as” in (80), (82), although they are structural elements, take part in weaving the text as a coherent whole. The numerical superiority of the conjunction “and” and the double textual Themes are an indication that Kambili is much more preoccupied in narrating the events with great detailed explanations of the incidents she had experienced.

As far as interpersonal Themes are concerned they come at a very low proportion (03.73 %). Only four instances of interpersonal elements in thematic position are found in the text. This is an indication that the writer has created her own authority in the narrative discourse.

The number of topical Themes, i.e., ideational elements put at thematic position in the clauses that structure the textual scheme of the narrative is very high. As seen in table 3.32., there are 104 topical Themes coming at the rate of 97.19% of the total Themes. This important use of topical Themes in the text is an indication that it is a case of a narrative fiction. The topicalized elements that get to be in thematic position are nominal groups as in clauses (1), (4), (15), (32), (35), (42), (49), (52), etc. are characters, Papa, Mama, and Jaja and elements related to each of them, either through collocation or possession or simple element that is part of the settings and which contributes to the development of the narrative.

The most striking issue at this level of the narrative is the use of the personal pronoun “I” in thematic position. Out of 104 topical Themes, more than a quarter of the personal pronoun “I” referring to Kambili, the narrator are put in thematic position. Suffice it to say that the author maintains a consistent point of view as the story is told from the beginning of the novel in a first person point of view.

Compared to the previous texts, marked Themes, i.e., transitivity elements that are not conflating with the subject put in thematic position in the clauses occur in very low proportion. Only 0.93% of the total Themes are marked Themes. Consequently, 99.06 % of the total Themes occur in unmarked form.

### 3.1.3.3. Textual meaning and mode of discourse in Text 3

As is the case with Text 1 and Text 2, Text 3 is subject to analysis and I shall shed light on its thematic structure, viz, the way textual, interpersonal, and topical Themes are chosen and foregrounded to reveal once again the stylistic option made by Adichie in her prominent character's counting of some traumatic events she went through in the process of her physical and psychological development in the novel under study. The method of analysis remains the same. Any element put in thematic position is analysed and the results are presented in the table below.

*Table 3.33. Themes in Text 3*

Themes	Text 3	
	Category	Number
Simple Themes	148	72.19
Multiple Themes	57	27.80
Textual/structural	50	24.39
Interpersonal	14	06.82
Topical	198	96.58
Unmarked	199	97.07
Marked	06	02.92
<b>Total Themes</b>	<b>205</b>	<b>100%</b>
<b>Total ranking clause</b>	<b>254</b>	

Table 3.33 above epitomizes, in terms of frequency and percentages, the distribution of Themes in the text under scrutiny. It reveals that there are a total number of 254 Themes out of which 198 are topical Themes, 50 are textual/structural Themes, 14 interpersonal Themes and 06 are marked Themes.

By and large, Text 3 is presented in a written mode. This is testified by the high use of simple Themes, typically, simple Themes with lengthy nominalisation at times. 86.72% of the total Themes are simple Themes as in (10), (118), (126), (157). Others are nominal groups as in (36), (54), (66), (79), (43), (99), etc. or pronoun referring to the characters as in (5) where "I" refers to the narrator.

As far as multiple Themes are concerned, I find out that there is a moderate use of composite elements as Theme in the text. Since the use of multiple Themes suggests that there is a combination of at least two of textual, interpersonal, and ideational Theme, it is obvious that there is hybridization in style, mixing oral and written mode, and thus, making the text moving from a written monologue to a more dialogic text (Simsek, 2012).

Table 3.33. shows that there are 24.39 % of textual Themes in this text. This finding is very important at this point because the reader is given tools that indicate him/her instructions as how to relate each message conveyed by a clause to that of the one preceding it. That is why conjunctions such as “and”, “because”, “yet” found in the text are playing important cohesive role.

Since the narrative is a first-person point of view and that the story is counted from the main character (Kambili’s vision), it is obvious that it bears some features of interaction denoted by the interpersonal Themes found in this text. Though at a very low proportion (06.82 %), interpersonal Themes occur in the text as “perhaps” in (38, 39, 96); “Mama” in (178), and “Nne” in (181,219).

Compared to Text 1 in which vocative adjuncts are the only mood-related items that are found to act as interpersonal Themes, other mood-expressing items, namely modalisers (Perhaps, perhaps, perhaps, can), are added to vocatives to act as interpersonal Themes in Text 3. This means that the degree of authority that the writer has projected in Text 1 and Text 2 is reduced at this point.

Mode of discourse in this text is also realized by what is set to be topical Themes. Following Martin (1992) quoted from Grabber (2001), the interaction dimension of mode is also realized through the grammatical category of person assigned to topical Themes. Topical Themes are dominant in this text, representing 73.83% of the total Themes. This means that

elements with transitivity labels (processes, participants, circumstances) are predominantly used as point of departure of the clauses.

There are six (06) marked Themes representing 02.92 % of the total Themes. These are the foregrounding of circumstantial elements and most importantly by the means of predicate Themes. Marked Themes play a significant role as to rhetorical organization of the text as seen in (56), (57), (65), (67), (120), (141). These are marked Themes since the natural order of occurrence of words in a declarative MOOD is subject<sup>^</sup>verb<sup>^</sup>complement, which is not the case in the above-mentioned clause. It is seen that complements and circumstantial elements are put in thematic position. For example, marked Themes are obtained by means of Theme predication in (120); while in other cases, it is the circumstantial elements that are put in thematic position. As a result, the reader's attention is drawn to a prominent motif of the non arguable circumstantial Adjunct. For example, in (1, 2) the opening of the narrative in the text, Theme predication has helped to put in prominent position the temporal marked Theme and thus highlights the locative orientation in the thematic development of the whole text: "It was on one of those days that Jaja came into my room"

The same strategy is observable in clause (120). It is where the nominal group "hot water" is assigned prominence and thus the attention of the reader is drawn on the nature of the object rather than on the doer of the action. Thus, the aim of not implicating her father in the action of "throwing hot water" on her feet is successfully attained. This is somewhat contradictory in Kambili's portrayal of Papa where the reader sees the culmination of Eugene's brutality towards his children in general and his daughter in particular.

Not only do the Themes realize mode in the text, but the thematic development also adds significant meanings to the realization of the mode of discourse.

In fact thematic development in this text is characterized by local development of Themes predicted by the preceding Rheme either by the repetition of Theme locally or by

shifts in Theme. Considering from clause (33) to clause (37), it is seen that “Papa” is the topical Theme in clause (33). “His eyes”, “his mouth” and “his cheeks” thematized in clause (34), (35) and (36) are just the development of the theme “Papa” in clause (33).

### **3.2. Appraisal resources and their deployment in *Purple Hibiscus***

#### **3.2.1. Appraisal resources and their deployment in Text 1**

The attitudinal analysis of this text reveals some important findings which show how lexical items and syntactic structures are used to create empathy in the text. The text opens with a typical exemplification of Judgment. The embedded clause “as if searching for proof that something had fallen from the high ceiling” is an inscribed appraisal Judgment about normality. It stands for how unusual Papa is by looking at the way he acts. Other instances of Judgment are found in clause (169): “he made them himself” and (172) “Nigeria would not totter like a Big Man with the spindly leg of a child.” Clause (169) is a case of inscribed positive capacity. Papa creates his own prayer that he titled “own Lady, shield of Nigeria. The judgment in clause (172) is evoking normality. This indicates Papa’s intention to change how things are in Nigeria. The second evaluative meaning in this text is related to Affect.

Lexical items or syntactic structures are used to express, happiness, love, satisfaction, and intimacy. Note for example the choice of the material process “knelt” which is indicative of a position evoking sadness and dissatisfaction. Mama is very sad at the sight of her broken figurines and she knelt down. Other cases of Affect in the text are related to lexical items such as “love”, “suffocated”, “suffered”, “tears”, “burned”. Of these elements “suffocated” in (25), “suffered” in (51) “burned” in (54) are negative Affect expressing dissatisfaction and sadness. The only one positive Affect on that list is “love”, inscribing happiness. Appreciation is also present in the text. In clause (147) for example, the narrator feels comfortable when describing the stairs in her house. “Elegantly” is an invoked quality that Kambili admires.

### 3.2.2. Appraisal resources and their deployment in Text 2

On the whole, there are some interesting evaluative features in the text. Affect is the most dominant attitudinal expressions because there are important rhetorical devices that work for it. In clause (5) “shook” connotes a positive affect related to intimacy and happiness. The same thing is true in clause (25). “Hugged” and “proudly” inscribe happiness and intimacy. “Kissed my forehead” in (26) also evokes positive affect and intimacy. This raises the question of Papa’s eclectic character. He can show affection towards his family and yet be violent at the same time. The description of Papa’s body when he sees Kambili eat cornflakes in clause (56) evokes a negative Affect of unhappiness. “Crumpled” and “sagged” used in clauses (150) add to the evaluation of Papa’s emotional state: anger.

### 3.2.3. Appraisal resources and their deployment in Text 3

Text 3 also displays traces of evaluative meanings. Evaluation of the feelings and emotional dispositions of the characters evokes how Adichie connects to her readers and provoke empathy. Lexical elements related to Affect in this text occur in clause (28), (69), (122), (76), and (212). “Kiss” is a positive affect that connotes intimacy. “Sank”, “bites”, “painful”, “agony”, and “woozy” are inscribed negative affects used to reveal Kambili’s emotional state. That Papa is a dynamic character capable of being violent and compassionate at the same time is inferred from the appreciation he makes of Kambili at the hospital bed in clause (153): “my precious daughter”. “Precious” is an aesthetic positive evaluation. As opposed to Papa, Mama is presented as an affective character. The word “crying” in clause (184), though it suggests a negative affect (unhappiness), connotes a positive affect: intimacy and care.

Evaluative meaning coming from outside introduces a new voice in the text. This has to do with Engagement, the second area of Appraisal System. It is only when a new voice, the

one of Aunt Ifeoma, evaluates the situation that Kambili starts realizing to what extent Papa has been abusing her. This voice is introduced in the text at the level of clause (232): “This cannot go on, nwunye”. In fact, Aunt Ifeoma, as opposed to Mama is presented as a self assertive woman, courageous, strong and intelligent who does not hesitate to challenge Papa in his fanatic endeavours. Such a voice is worth relying on for Kambili. That is why she has reconsidered her mind-style about Papa’s attitude.

### 3.3. Summary of the chapter

Throughout this chapter, I have lexicogrammatically and semantically dissected *Purple Hibiscus* in terms of how experiential meanings, interpersonal meanings, and textual meanings have been encoded to construct the field of discourse, the tenor of discourse and the mode of discourse respectively. It has also been useful to see how appraisal values are foregrounded to seek the reader’s alignment with the underlying voice in the narrative. The next chapter, chapter four will be using the same tools of analysis to unveil the stylistic features of *Everything Good Will come*.

## CHAPTER FOUR

### THE ANALYSIS OF *EVERYTHING GOOD WILL COME*

#### 4.0 Introduction

So far, I have introduced the key patterns of linguistic choices made by Chimamanda Adichie to materialise a kind of ideology behind her writing, *Purple Hibiscus*.

This chapter analyses in detail the lexico-grammatical patterns related to Transitivity, Mood, and Theme as they are found in *Everything Good Will Come* to make the narrative a true life story on the one hand (research question number one), and how those patterns carry a stylistic feature to allow it to convey an ideological positioning of Sefi Atta, and make the novel a typical piece of writing in this genre (research question number two). In fact, this chapter deals with the lexico-grammatical analysis of three extracts identified in the novel and presented in the appendices of this work. It embraces all aspects of grammatical and lexical choices made by the author to convey her experience as a woman and as a writer in a patriarchal society. Then, the role that language plays in the novel that makes it a powerful instrument of interaction and communication, first between the characters, and then between the narrator and the reader.

Moreover, the statistics-based analysis is continued and illustrated with a detailed analysis of three excerpts from the novel. Those extracts have been parsed into their clausal elements as recommended by Systemic Functional Linguistics approach used in this study. A clause-by-clause analysis in the light of Transitivity, Mood, and Theme is carried out to prove how meanings especially the experiential, the interpersonal, and the textual meanings are encoded to build the field, the tenor, and the mode of discourse used by the author to depict women condition in a postcolonial Nigerian setting.

The stylistic features of the patterns mentioned above have been analysed for many purposes:

- to unveil the foregrounding elements so as to show how they are structured to build the narrative frame,
- to make a link between those strategies with the changes in style in African women writing compared to what has prevailed so far with the previous generations.

As in the previous chapter, the method of analysis remains the same: a qualitative content analysis coupled with a statistics based analysis. So, a sampling method is used and the whole novel is studied through three (03) excerpts according to the chronology of the events and the quest for some foregrounding elements that reveal the stylistic features of the writer in the novel.

I turn now to make an analysis of the lexicogrammatical patterns found in the narrative scheme.

#### **4.1. Lexico-grammatical analysis of *Everything Good Will Come***

##### **4.1.1. General transitivity analysis and overall experiential meanings in *Everything Good Will Come***

For systemicists and critical discourse analysts, transitivity patterns analysis is a powerful tool that allows to get an insight into the characters' inner and outer world through the way they act, see, feel, perceive and determine themselves towards others. It helps, as Fowler (1986) recognizes it, to enter a person or a character's "mind-style", i.e. his/her own picture of the social reality. The aim is to analyse Enitan Taiwo's ways of using language in *Everything Good Will Come* in order to unveil the narrative's prominent motifs and ideological positionings.

To reach such an objective, an analyst may seek for the different processes, the participants and the attendant circumstances that are used to encode experiential meanings. Therefore, I have identified the material, the mental, the behavioural, the existential, and the relational processes used in the novel through a clause-by-clause analysis of Text 4, Text 5 and Text 6 presented above. The processes are identified, tabularized and calculated.

#### **4.1.1.1. General analysis of experiential meanings and field of discourse in Text 4**

##### **4.1.1.1.1. Process-types in Text 4**

Process types in the extract, as shown in the table 4.1., fall into seven (07) main groups: material, mental, behavioural, existential, verbal, relational and causative processes. In Text 4, the material processes and relational processes are by far the most numerous occurring at the rate of 34.61 % and 27.40 % respectively. This means that Text 4 is primarily concerned with the description of what some entities are doing including what happens to them and how they are attributed some features or how they are defined. There are two types of material processes in the text: transitive or intransitive. Transitive material processes are either active or passive. Verbal processes rank third with 16.34 % of the processes. Obviously, characters are made to voice their assumptions either by questioning, answering, refusing, or complying. These processes play an important role in the construction of the narrative as a dialogical event in which characters engage in conversations. The mental processes, processes of sensing, occur in the text in the fourth position with a rate of 12.98 %. They act to reveal the cognitive, the desiderative, the perceptive, and the emotive functioning of the characters' state of mind. Behavioural processes also occur in the text to denote the physiological and psychological behaviour of the characters. It is not easy to define a clear-cut distinction between the mental, the material and the behavioural processes. Nevertheless, the context of occurrence of the process in the text has helped in identifying processes denoting

breathing, smiling, dreaming, staring, laughing, etc. as behavioural processes. They represent 8.17 % of the processes. All these figures are presented in the table below.

Table 4.1. Process-type statistics in Text 4

Transitivity analysis		Text 1	
Process-types		Number	%
Material Processes		72	34.61
Mental Processes		27	12.98
Behavioural Processes		18	08.17
Verbal processes		34	16.34
Causative		00	00
Existential Processes		00	00
Relational processes 27.40%	Intensive attributive	33	15.86
	Intensive identifying	15	07.21
	Circumstantial attributive	02	0.96
	Circumstantial Identifying	00	00
	Possessive attributive	07	03.36
	Possessive identifying	00	00
Total number of the processes		208	100

In the following, I scrutinize the text to see how, together with other process types, each process type contributes to the development of the field of discourse in the text.

#### 4.1.1.1.1. Material Processes in Text 4

There are seventy-two (72) material processes in Text 4. Those processes are of two main types: transitive material processes following the patterns “Actor + Process + Goal (Affected)” and intransitive material processes (either Actor + Process or Affected + Process). Transitive material processes are found in the following clauses: (5) “I **freed** my sleeve from the barbed wire fence”; (6) “and {I} **rubbed** my elbow”; (24) “He **threw** a huge party after his chieftaincy ceremony last year”; (47) “because he **was cutting** grass by the other fence”; etc. Intransitive material processes occur in clauses (33) “A nose **appeared** between the wide gap in the fence”; (37) “Can I **come** to your house?”; (48) “Minutes later, she **walked** in; (78) “Breeze (A) **rustled** through the hibiscus patch; etc.

As seen from the examples, transitive material processes in the text denote that a participant (either animate or inanimate) through his/her/its action is affecting another participant (Goal/Affected). In clause (5) for example, in the process of freeing, “I” (referring to Entan) affects “my sleeve” which plays the semantic role of Goal. Another peculiarity of the transitive processes in this text is that they occur either activated or passivised. Activated, the Actor is the direct participant that does things or makes things happen; illustration is in clause (88): *They shot them on the beach*. In passivised form of the material processes, it is the Affected or the Beneficiary which is emphasized. No clauses in this text are found in passivated form. The intransitive material processes in the text, most of the time, express movement. An entity is moving and the reader can track his/her/its movement in the setting. This is the case in clause (78): *Breeze rustled through the hibiscus patch*.

Considering the participants playing social roles in the text, Table 4.2 accounts for how the material processes are distributed among the participants. The initials are those of the participants whose actions are prominent in the text. Enitan (ENI), the narrator, her friend Sheri (SH), Baba (BB), the gateman, Alhadji Bakare (AB), Sheri’s father, and others are identified in the text as the participants playing the role of Actor, Goal, or Beneficiary of the actions expressed through the processes. Those are no doubt animate and conscious participants.

Table 4.2. Material process distribution in Text 4

Process types	ENI	SH	ENI’F	ENI’M	Th&A	AB	BB	Other Participants	Total
Material	12	29		01	14	01	02	13	72
Percentage	16.66	40.27		01.38	19.44	01.38	02.77	18.05	100

Nonhuman and inanimate participants as Actor, Goal, or Beneficiary are found as well. In the table, they are presented under the label Th&A (things and animals). These are

elements of the setting that contribute to the development of the narrative and help to create realities.

A close analysis of the distribution the material processes as revealed by Table 4.2. shows that Enitan Taiwo and Sheri Bakare are the most active characters in the text. But Sheri, a next door girl, appears to be twice active as Enitan, the narrator. This characterization of Sheri as very active (bold, strong, and free of any movement) derives from the will to present the two coming-of-age girls as coming from two different backgrounds.

#### 4.1.1.1.2. Mental processes in Text 4

Mental processes are processes of thinking, wanting, feeling, and seeing. They are not kinds of doing. In Text 4, they typically reveal the characters' state of consciousness in the situation described in the narrative. There are twenty-seven (27) mental processes in the text with the percentage of 12.98%. Mental processes in Text 4 include *'d seen* in (12), *was known* in (18), *'ve never seen* in (31), *thought* (35), *didn't want* in (40), *forgot* (45), *noticed* in (54); *don't believe* in (75); *imagined* in (95); *can see* in (118), etc.

It is seen that the four mental process types identified in the Hallidayan perspective are all represented in the text. The mental processes *'d seen* (12), *noticed* (54), *can see* (118) are perceptive processes. Those such as *was known*, *forgot*, and *imagine* are cognitive whereas in clause (40), and (185), the processes *didn't want and like* are desiderative. There is no instance of mental processes denoting emotion in this text. This means that no participant expresses his/her love or hatred to a phenomenon in the situation at the level of mental processes.

It is also important to remark that some of the mental processes are metaphorically used. While the process itself encodes meaning about cognition, perception, or desideration, the phenomenon is realized by a typically finite clause denoting a fact as it is seen in the following clause complexes:

*“I noticed she wore pink lipstick.*

*Forgot about my torn sleeve, even about Baba who had chased me.*

As far as the participants are concerned, it appears that Enitan, the narrator and her friend Sheri are, most of the time, the Sensor in the mental processes. Table 4.3. below displays the distribution of the mental processes in the text.

*Table 4.3. Mental process distribution in Text 4*

Process types	ENI	SH	ENI’F	ENI’M	Th&A	AB	BB	Other Participants	Total
Mental	15	07	00	02		01	02		27
<b>Percentage</b>	<b>55.55</b>	<b>25.92</b>		<b>07.40</b>		<b>03.70</b>	<b>07.40</b>		<b>100</b>

The Sensors are Enitan (55.55%), Sheri (25.92%), Enitan’s Mother (07.40%), Alhadji Bakari (03.70%), and Baba (07.40%). It is all about how those characters feel, see, understand things, and above all, how they express their inner consciousness. According to the figures, Enitan is the principal Sensor. The maximum of attention is drawn on her mental involvement in the situation as this is her first encounter with Sheri who will be later on her principal companion in the process of self-development in the novel.

#### **4.1.1.1.3. Behavioural processes in Text 4**

Eighteen (18) processes are identified to be behavioural in the text representing 8.17 % of the processes used to unfold the narrative. Behavioural processes are found in the text in clauses: (25); (36), (39), (55), (79), (84), (86), (107), (122), (130), (132), (154), etc. Processes like *could sleep; burst into; glanced; eyed; smiled; etc.* denote the physiological, psychological or bodily behaviours of the characters. These behavioural processes have served to portray the characters’ inner life. Although they are fictional characters, they are seen as real living beings capable of physiological and psychological behaviours.

Moreover, the rate of 8.17 % of occurrence in behavioural processes is very telling here as it suggests that both little girls, Enitan and Sheri, have been physiologically and

psychologically involved in their very first encounter in the novel. They get to know each other through exchanging experiences that denotes behaviours. Sheri is the dominant behavior with 61.11% of the processes against 33.33% for Enitan. This adds to the will to present Sheri as inclined to the affirmation of her body and an expression of freedom. In fact, Enitan’s code of conduct is dictated by her parents, whereas Sheri lives a total freedom.

#### 4.1.1.1.4. Verbal processes in Text 4

The dialogic aspect of this text shows that the narrative is set at the background of characters who do not hesitate to question, to provide answers, to find solutions, to comply or to refuse a request verbally. The processes that consolidate this aspect of the narrative are the verbal processes. Within the occurrences of the processes in this text, verbal processes rank third just behind the relational processes and the material processes. They occur in clauses 2, 8, 20, 26, 30, 32, 38, 57, 58, 62, 65, 67, 74, 92, 98, 102, etc. 34 processes representing 16.34 % of the processes identified are found to be verbal in the text under scrutiny. This rate is very important in the structuring of the narrative. It is in fact a story in which characters exchange information that reflects their real living being status. This denotes the will of the writer to liberate her characters through voicing: talk, talk and talk.

The distribution of the verbal processes in the text is presented in Table 4.4. below.

Table 4.4. Verbal process distribution in Text 4

Process types	ENI	SH	ENI’F	ENI’M	Th&A	AB	BB	Other Participants	Total
Verbal	12	18	01					03	34
<b>Percentage</b>	<b>35.29</b>	<b>52.94</b>	<b>02.94</b>					<b>08.82</b>	<b>100</b>

The principal Sayers in the processes are Sheri and Enitan. No doubt that in this type of situation, where people make their first encounter, all their experiences of the world are formulated verbally by the protagonists in their quest to know each other for more. Although Enitan is the narrator, Sheri appears to be the principal Sayer. 52.94% of the verbal processes

are ascribed to her against 35.29 % for Enitan. Once more, Sheri's characterization as typically different from Enitan is foregrounded. She is presented as a very talkative character. Other Sayers include Sunny, Enitan's father (e.g. *Typical Lagos people, my father said*) and Sheri's mother (e.g. *My mother **said** she got them from her wickedness*).

Something else to say about how verbals are chosen in this text is that they occur within two forms: either paratactically as a direct quotation (e.g. *I 'm Sheri,' she said*), or hypotactically as a reported speech (e.g. *as if I'd **asked** for her name*). Another striking issue in this text is that verbal processes can be used metaphorically, expressing the meaning of other processes. This is the case in (74) where the process *call* connotes an intensive Relational: *My younger brothers and sisters (identifier) **call** (Pii) me Sister Sheri (identified) at home.*"

#### 4.1.1.1.5. Relational processes in Text 4

The processes found to play the role of relationals in this text can be organized into three groups: either they are intensive, circumstantial, or possessive. Each of these three sub-categories appears in two forms: attributive or identifying. The number of relational processes in Text 4 is 57 and their proportion to the total processes is 27.40 %. As is said, the text includes intensive attributive relationals (Pia) in such clauses as (10), (11), (13), (16), (22), (42), (56), (68), (76), (101), (104), etc. The intensive identifying relationals (Pii) include clauses like (19), (23), (73), (74), (121), etc. Circumstantial relational processes occur in clauses (64) and (69). Last but not least, the possessive relational processes occur in clauses such as (15), (104), (111), (122), etc.

In the above examples, only the intensive relational processes occur in the two forms (attributive and identifying) and are by far the most numerous. Intensive attributive relationals represent 57.89 % of the relationals against 26.31 % for intensive identifying relationals. It is all about describing and defining facts and entities. They provide elements of explanation

about some facts and entities. The narrator, for example, relates herself to attributes such as *as dark as me, younger, bored, older, senior, etc.* in the situational event that she is describing in comparison to Sheri. She has also described her father as a man of value that shares principles of human right: *my father was against capital punishment* (clause 84, text 4).

As far as circumstantial relationals are concerned, they represent 03.50 % of the processes in the text. They are identified in only one form: Circumstantial Attributive Relational helping the text to encode meaning about the relationship between entities, facts and settings.

Just like Circumstantial relationals, possessive relationals occur in only attributive form. 12.28% of the processes found in the text are playing that role. Here, information is provided about what entities possess either as quality or as propriety. For example, to describe Sheri as talkative, Enitan resorts to using a possessive attributive relational in (34): *She had a sharp mouth.*

#### 4.1.1.1.2. Circumstantial elements in Text 4

Circumstantial elements in Text 4 aim to provide additional information about the processes represented by the verbal elements of the clause. They provide answer to the questions why, how, when, where, to what extent, etc. of the clauses building up the text.

Table 4.5. displays the circumstantial elements found in Text 4 as a result of the transitivity patterns analysis.

Table 4.5. Circumstances in Text 4

Circumstances	Number	Percentage
Manner	17	22.97
Location (space)	36	48.64
Location (time)	09	12.16
Extent	04	05.40
Accompaniment	5	06.75
Role	1	01.35
Angle	1	01.35
Matter	1	01.35
<b>Total</b>	<b>74</b>	<b>100</b>

It appears that eight types of circumstances are used to foreground circumstantial information in the text. Instances of circumstances of manner, location (in time and in space), extent, accompaniment, role, angle, and matter are identified to play such a role. As regards the percentages of occurrence, location circumstances and manner circumstances are dominant. There are 36 circumstantial elements of location in this text. The proportion of spatial circumstances is 48.64 % of all the circumstances. These include elements such as *between the wide gap in the fence* (2), *from the barbed wire fence* (5), *next door* (11), *to your house* (37), *by the barbed wire fence* (43), *on television* (80), *on the beach* (88), *from the water* (108), *in another city* (123), etc. These have helped Enitan and Sheri to describe the different scenes by providing the locative information about a participant when the narrative unfolds. Just behind the circumstantial elements of place, come the circumstances of manner. The number of circumstances of manner in this text is 17. The proportion of circumstances of manner to the total circumstances in the text is 22.97 %. These include elements like *around like that* (7), *as dark as me* (13), *up and down* (79), *around* (119), *lower* (135), *rubbing her chest* (159), etc. They are adjectives, adjective phrases, prepositional phrases, or clauses serving Enitan to comment on some actions and events in her ultimate encounter with Sheri. Circumstances of extent and accompaniment are low in proportion whereas the circumstances of role, angle, and matter are almost non-existent, with only one instance respectively.

#### 4.1.1.2. General analysis of experiential meanings and field of discourse in Text 5

##### 4.1.1.2.1. Process-types in Text 5

Table 4.6., below, gives the number of occurrence of seven process types in this text. In order to see which process is used and to what extent it is used in the text, the percentage of the processes are calculated (as has been the case in the previous analyses) against the total number of the processes identified in the text.

Table 4.6. Process-type statistics in Text 5

Transitivity analysis		Text 5	
Process-types		Number	%
Material Processes		90	38.66
Mental Processes		46	20.00
Behavioural Processes		06	02.60
Verbal processes		38	16.45
Causative		04	01.73
Existential Processes		03	01.30
Relational processes 18.69%	Intensive attributive	25	10.82
	Intensive identifying	13	05.62
	Circumstantial attributive	03	01.29
	Circumstantial Identifying	00	00
	Possessive attributive	03	01.29
	Possessive identifying	00	00
Total number of the processes		231	100

It can be inferred from Table 4.6. that seven process types: material, mental, behavioural, verbal, causative, existential, and relational processes are representing the type of experiences the participants express throughout the text. Table 4.6 points to a kind of high materialization of the text with a percentage of 38.66 % of the processes. It is all about tangible and concrete actions in which the narrator is conveying a message about what happens to people and what they are doing in the situational event represented by Text 5. The material processes rank first. This is an indicator of actions achieved by participants playing the semantic roles of actor, beneficiary, or scope. Relational processes ranking second after the material processes (18.69 %) are divided between intensive attributive processes (25),

intensive identifying processes (13), and circumstantial attributive processes (03). Mental processes are forty-six (46) in the text, with a percentage of 20 %. This means that, just like Text 4, we are also concerned with senses, how the participants feel, see, and perceive actions and events in the text. Verbal processes rank third (34) at a rate of 16.45 %. This is as an expression of the dialogic mode of the text. Characters exchange information and express their apprehensions verbally. The behavioural processes rank fifth in the rate of occurrence of the processes. The text contains 06 behavioural processes with a rate of 02.60 %. No doubt that we are concerned with how Enitan and her school mates are psychologically and physiologically engaged in the narrative. Lastly, Table 4.6. displays the existential processes at a relatively lower rate. Only two instances in the text are found to be existential processes. There are four instances of causative verbs in the text.

Having discussed the overall distribution of the transitivity patterns in Text 5, I am now going to scrutinize each process type in the text in order to pinpoint the way some transitivity patterns are foregrounded and how they are distributed among the characters to allow the narrative to play the ideological role assigned to it by the writer. All the clauses in the text, both ranking and embedded clauses, are also taken into account for the analysis.

#### **4.1.1.2.1.1. Material processes in Text 5**

That the situation described in the text under analysis is about concrete and tangible actions is mirrored by the high proportion of material processes. As displayed in Table 4.6, there are 90 material processes at the rate of 38.66 %. This is a clear indicator that the text is about doings and happenings. In fact, Enitan's life story reaches an important level in this extract as it is the narration of some important facts in the process of her self-development: her education and her graduation in London. What she does, what happens to her in relation to other characters is the issue at stake here. Material process in Text 5 include *stalks* (1), *fells*

(2), to give (10), have to wash (18), would blast (21), strummed (26), didn't live (44), beat (85), was admitted (95), separated (103), studied (131), graduated (170), etc.

It has to be noticed that the material processes illustrated in the above examples are of two types: transitive material processes and intransitive material processes. Transitive material processes are found in clauses such as (2), (10), (22), (24), (26), (36), (89), etc. and should be realised that the actions expressed by the processes are extended to other entities by affecting them. Entities are thus represented as Goal or Scope, or Beneficiary of the process. Processes such as *stalks* in (1), *separate* in (30), *graduated* in (170) are intransitive material processes. The action is restricted to only one participant, the Actor. Most of them denote movement.

Detailed account of mental process distribution in Text 5 is presented in Table 4.7 below.

Table 4.7. Material process distribution in Text 5

Process types	ENI	SH	R	ENI'BF	ENI'M	ENI'F	Th	Other Participants	Total
Material	32	09	04	04	06		18	17	90
<b>Percentage</b>	<b>35.55</b>	<b>10</b>	<b>04.44</b>	<b>04.44</b>	<b>06.66</b>		<b>20</b>	<b>18.88</b>	<b>100</b>

Table 4.7. displays that Enitan (ENI) is the dominant Actor with 35.55 % of the material processes against 10 % for Sheri (SH) , 06.66% for Enitan's mother (ENI'M) , and 04.44 % for Robin (R). It is also important to notice that Enitan, the narrator is presented to be very active as the story evolves around some of the important stages in the process of her self-development and self-discovery.

#### 4.1.1.2.1.2. Mental processes in Text 5

There are 46 mental processes representing 20 % of all processes in Text 5. The transitivity analysis presented in the appendices includes the following processes: *don't fear*

(2), 'd thought (6), thought (12), don't know (29), were surprised (43), 'd never seen (45), decided (48), expected (53), loved (59), could remember (91), 'd heard (92), feeling (106) etc.

According to the table below, the Sensors are typically human beings. They are expressing cognitive, desiderative, perceptive, and emotive attitude towards their individual inner and outer worlds.

Table 4.8. Mental process distribution in Text 5

Process types	ENI	SH	R	ENI'BF	ENI'M	ENI'F	Th	Other Participants	Total
Mental	29	01	04			02		10	46
Percentage	63.04	02.17	08.69			04.34		21.73	100

Enitan, the narrator, appears as the Sensor of most of the processes identified to play the mental role in this text. Other Sensors include Sheri, Robin, Enitan's classmates, and other fellow students. That Enitan is the dominant Sensor is an indicator that the focus is rather on her inner processes, with mental processes denoting self-consciousness and personal reflection.

#### 4.1.1.2.1.3. Relational processes in Text 5

Relational processes taken as a whole are dominant in Text 5. They rank second after the material processes identified in the text. The three subcategories of the relationals are all represented in this text: intensive relationals, circumstantial relationals and possessive relationals. There are 44 relational processes in Text 5 (18.69%). The intensive attribute relationals are by far the most dominant of the relational processes with a rate of 56.81 %. This denotes that, in the situation represented by Text 5, entities are primarily described and what they are and what they look like is on focus. Next to the intensive attributive relational processes come the intensive identifying processes, with an occurrence rate of 29.54 %. Circumstantial relational processes denoting that an entity is at a particular place or position is represented in the text within only one form: the attributive one. No instances are found as

circumstantial identifying processes. The circumstantial attributive comes with equal proportion as the possessive attributive processes. Entities in the text are said to possess a particular attribute or property.

#### 4.1.1.2.1.4. Verbal processes in Text 5

Next to the relational processes taken as a whole are the verbal processes. There are 38 verbal processes representing 16.45 % of the processes in Text 5. Characters, typically animate human beings are expressing their state of mind verbally, either straightforwardly as in a direct speech or indirectly in a form of reported speech. Verbal processes, as shown in Appendix 1 include *say* (3), *to tell* (5), *assured* (9), *asked* (15), *to tell* (21), *said* (25), *complained* (31), *) would have to explain* (40), *confessed* (46), *couldn't pronounce* (60), etc.

Table 4.9. Verbal process distribution in Text 5

Process types	ENI	SH	R	ENI'BF	ENI'M	ENI'F	Th	Other Participants	Total
Verbal	10		07	06	03	02		10	38
<b>Percentage</b>	<b>26.31</b>		<b>18.42</b>	<b>15.78</b>	<b>07.89</b>	<b>05.26</b>		<b>26.31</b>	<b>100</b>

The Sayers in this text, as shown by Table 4.9, are Enitan, her friend Robin, her boyfriend, her mother and other participants. The most talkative of these characters is Enitan, the narrator (seen as Sayer of 26.31 % of the verbal processes). She is presenting the reader with what she and other characters say, their reaction, and their assumptions about a particular issue. For example, Enitan implicitly conveys what she thinks about virginity by inserting what her boyfriends and her father think about this issue by means of verbal processes.

#### 4.1.1.2.1.5. Behavioural processes in Text 5

There are 06 behavioural processes representing 02.60 % of all process-types in Text 5. The analysis presented in Appendix 1 includes the following as behavioural processes: *burst into* (13), *burst into* (78), *watched* (145), *watching* (151), etc. As the story is told from a

first-person point of view, the narrator and the experiencer of the events refer to the same person, Enitan. The reader is therefore exposed to her physiological and psychological state of mind in the text.

#### 4.1.1.2.1.6. Existential and causative processes in Text 5

There are three instances of existential processes in this text coming at a 01.30 % rate of all process-types in Text 5. They suggest that some entities have been stated to exist in the development of the narrative and therefore contribute in the building of the field of discourse. Existential processes occur in clauses (172) “1983, there was another military coup in my country”; (113) “There were no phone lines in the area”, and (83) “There’s no pleasing you.

Causative processes also occur in this text, but at a very low proportion (0.73 %). They occur in clauses (75), (108), and (117), and (120). This means that some entities are having others do something in the narrative.

#### 4.1.1.2.2. Circumstances in Text 5

Table 4.10. Circumstances in Text 5

Circumstances	Number	Percentage
Manner	19	20
Location (space)	36	37.89
Location (time)	14	14.73
Cause	03	03.15
Extent	10	10.52
Accompaniment	07	07.36
Angle	03	03.15
Matter	03	03.15
<b>Total</b>	<b>95</b>	<b>100</b>

Reading table 4.10, it is clear that eight types of circumstances are used to foreground circumstantial information in the text. Instances of circumstances of manner, location (in time and in space), cause, extent, accompaniment, angle, and matter are identified to play such a role. As regards the percentages of occurrence, spatial circumstances (37.89%) and manner circumstances (20%) are dominant. Spatial circumstances include *out of me* (20), *in bed* (32),

*to my door* (36), *to a boarding school* (38), *in a hut* (44), *in that school* (65), *to court* (93). They definitely encode meanings about the location of some agents in the narrative. The circumstances of manner in the text include elements such as *like the wind* (1), *at large* (7), *clean* (11), *apart* (22), *like a guitar* (26), *like characters from an Enid Blyton book* (53), *than the military* (137), etc. A close analysis of those elements reveals more about the narrator's ideological positioning. For example, in clause 26, the pieces of information provided by the circumstantial element "like a guitar" echo Entan's belief about how men (her boyfriend) treat women. A guitar is no less than an object and a musical instrument that can be strummed at the player's volition.

The circumstances of location in time also occur in a very important proportion in the text. Elements such as *the next time around* (26), *one night* (30) *in the seventies* (39), *that night* (145), etc. identified as temporal circumstances play important role in presenting the different sequences that make up the narrative. They have helped the narrator to make it explicit for the reader what action happens before or after a given one.

Circumstances of angle, matter, and cause are low in proportion. They occur in the text with an equal rate of 03.15 %.

#### 4.1.1.3. General analysis of experiential meanings and field of discourse in Text 6

Table 4.11. Process-type statistics in Text 6

Transitivity analysis		Text 6	
Process-types		Number	%
Material Processes		113	39.51
Mental Processes		48	16.78
Behavioural Processes		14	04.89
Verbal processes		31	10.83
Causative		03	01.04
Existential Processes		06	02.09
Relational processes 24.82%	Intensive attributive	41	14.33
	Intensive identifying	17	05.94
	Circumstantial attributive	04	01.39
	Circumstantial Identifying	00	00
	Possessive attributive	09	03.14
	Possessive identifying	00	00
<b>Total number of the processes</b>		<b>286</b>	<b>100</b>

It can be inferred from table 4.11. that the passage numbers seven (07) process types: Material, mental, behavioural, verbal, existential, relational, and causative processes, representing the type of experiences the participants express throughout the text. Table 4.11 points to a kind of high materialization of the text with a percentage of 39.51 % of material processes. This means that the text is about tangible and concrete actions. More exactly, this is an indicator of actions and events achieved by participants playing the semantic roles of Actor, Beneficiary, or Scope. The relational processes ranking second after the material processes (24.82 %) are divided between intensive attributive processes (41), intensive identifying processes (17), circumstantial attributive processes (04) and possessive attributive (9). That the number of relational processes in this text is high denotes a kind of ideology expressed either through the choices of processes or participants. Mental processes are twenty-two (48) in the text with a percentage of 16.78 %. This means that, just like in Text 5, we are concerned with senses, how participants feel, see, and perceive actions and events in the text. Verbal processes rank fourth just after the mental processes (31) with a rate of 10.83

%). This is as an expression of the dialogic mode of the text. Characters exchange information and express their apprehensions verbally. The behavioural processes found in the text occur at a lower proportion. There are fourteen (14) behavioural processes representing 4.89 % of all process-types identified in the text. It is obvious that we are somewhat concerned with how Enitan, Grace Ameh and their fellow activists are psychologically and physiologically engaged in the narrative. Lastly, table 4.11 displays the existential processes with a proportion of 02.09 %. Six (06) instances of process in the text are found to be existential processes. Causative processes also occur in this text but at a very low proportion (01.04 %).

Having discussed the overall distribution of the transitivity patterns in Text 6, I am now going to scrutinize each process-type in the text in order to pinpoint the way some transitivity patterns are foregrounded to allow the narrative to play the ideological role assigned to it. All the clauses of the text, both ranking and embedded clauses, are taken into account for the analysis.

#### **4.1.1.3.1.1. Material processes in Text 6**

The analysis of this extract in light of transitivity system is carried out and a full detail of it is displayed in Appendix 1. Material processes in Text 6 include: *would stab* (3), *passed* (6), *returned* (7), *come in* (16), *write* (22), *travel* (46), *touch* (59), *worked* (67), *seized* (97), *use* (128), etc. The analysis, as it is the case in the previous texts, has followed a procedure that consists in selecting the material process and then identifying the different possible participants (Actor, Goal, Beneficiary, Range or Scope) that can involve this particular process in its realization and the possible circumstances under which they can occur.

The analysis displays two types of material processes: transitive and intransitive. In transitive processes, the action ignited by the Actor, doer of the action, is extended to another entity to impact or to influence it. This is the case in clauses (3), (4), (5), (6), (10), (51), (117), (128), etc. In intransitive processes, the action is not extended to other participants. As shown

in clause (16), (47), (68), etc., the focus is only on the action or the movement of the doer of the action.

The material processes found in Text 6 also fall into passive and active material processes. Passive processes act to foreground the Goal or the Beneficiary of the action. For example, passive material processes occur in clauses (83) “Two sisters {were} locked up in their home”, (84) “and {were} force-fed by their grandmother?”, (195) “if they were not banned by the government” and (257) “If only Africa could be saved by charity”.

The active material processes are by far the most numerous in the text. This indicates that the participants are very active. Passive material processes occur at a very low proportion in this text. Here, the social actor in the processes is the one affected by the process. In the text, passive material processes have helped the writer to shift the reader’s attention from the agent responsible for the action to the object of the action as it is the case in (257): *If only Africa could be saved by charity.*

All in all, it appears that the choice made by the narrator to position a participant in either active or passive form induces an ideological one. One could read in clause (257) how the author is attached to her continent, Africa.

Table 4.12 below gives a detailed account of how the material processes are distributed according to the participants in the text.

*Table 4.12. Material process distribution in Text 6*

Process types	ENI	GA	NY	ENI’M	ENI’F	Th&A	Other Participants	Total
Material	33	24	01		01	10	44	113
<b>Percentage</b>	<b>29.20</b>	<b>21.23</b>	<b>0.8</b>		<b>0.8</b>	<b>08.84</b>	<b>38.93</b>	<b>100</b>

It comes out of the data compiled in this table that the principal Actors of the material processes are human beings. These are the characters that complete actions and make events happen for the development of the narrative. Enitan (ENI) is the most active protagonist with

29.20 % of the material processes, against Grace Ameh (GA) with 21.23 %. Niyi and Enitan's father (ENI'F), although mentioned in the text, are not active all. Only 0.8 % of the material processes are assigned to them. On the whole, this can be read as an expression of the ideological positioning of the narrator. Both ladies, Enitan and Grace are now very active and do not hesitate to take strong responsibilities in public space as activists, writers, and public commentators. What they do and how they act are under the spotlights and the reader can track any single action in which they are involved in as they take a terrible stance against injustice and towards the liberation of Enitan's father. Other elements are also found as Actors in the text. These include things and animals (TH&A), but most importantly, elements like *women themselves, books, African* are assigned prominent role in the construction of the field of discourse in this text. This, once more, adds to the narrator's beliefs and thus to the ideology conveyed by the text. Mental processes of emotion *include feel (35) and loved (237)*.

#### 4.1.1.3.1.2. Mental processes in Text 6

There are 48 mental processes representing 16.78 % of all process-types in Text 6. In this text, mental processes include processes that denote perception, desideration, and cognition as in clauses 2, 8, 10, 12, 18, 21, 35, 37, 45, 54, 57, 73, 77, 78, 103, 131, etc. . On the whole, all the four types of mental processes recognized in the Systemic Functional Linguistics framework are represented in the text. Mental processes of cognition include *didn't know (1), recognize (21), don't understand (45), believe (132), couldn't forget (181), etc.* Mental process of perception in the text include *saw (12), hear (57), 've never heard (80), can see (103), etc.* Mental processes of desideration include *wants to know (74), will expect (163)*. All those processes are used to reveal the world of the characters' conscienceness to the reader.

Table 4.13. Mental process distribution in Text 6

Process types	ENI	GA	NY	ENI'M	ENI'F	Th&A	Other	Total
							Participants	
Mental	19	10	01				18	48
<b>Percentage</b>	<b>39.58</b>	<b>20.83</b>	<b>0.20</b>				<b>37.5</b>	<b>100</b>

In Text 6, the point of view is first-person and the narrator and the focaliser are the same person. This is why Enitan appears to be the dominant Senser in the text with 39.58 % (19/48) as shown by Table 4.13 above. Grace Ameh also expresses her feeling, her desideration, her emotion, and her perception as Senser in the text (20.83 %). In fact, her activism inspires Enitan in her vision to fight against her father's incarceration. Mental processes used by both social actors denote at length how they are mentally involved in what they share as value and the writer's concern in her characters.

#### 4.1.1.3.1.3. Verbal processes

Verbal processes represent 10.83 % of the processes used to convey experiences in the text under study. Verbal processes in Text 6 include *said* (14), *asked* (23), *said* (27), *explained* (29), *repeat* (33), *never asked* (53), *were able to express* (92), etc. Verbal processes play important role in foregrounding the ideological concerns of the characters that can be seen through what they say or what others say about them.

Table 4.14 shows details about the distribution of the verbal processes in the text.

Table 4.14. Verbal process distribution in Text 6

Process types	ENI	GA	NY	ENI'M	ENI'F	Th&A	Other	Total
							Participants	
Verbal	16	07			02		06	31
<b>Percentage</b>	<b>51.61</b>	<b>22.58</b>			<b>06.45</b>		<b>19.35</b>	<b>100</b>

As seen through the table above, the dominant Sayers are Enitan referred to as "I", and Grace Ameh. Both of them are set to express their assumptions (questions, acceptance, refusal) verbally either in direct quotations or reported speech. One can also see through this

text how verbal processes are very important to Grace Ameh as she urges women to use their voice to bring about changes. She believes that it is only through verbal activities that women can turn to social actors that bring about change. This is exemplified in clause complex (126, 127): “*Yes, yes, but you have a voice, which is what I always **try to tell** people*”.

Verbal processes have also helped to introduce another voice in the narrative. What other characters says is incorporated in the narrative either straightforwardly in direct speech or reworded through directed speech. A typical example of this strategy is found in clause (98) and (99): “*My father **says** [[women are not vocal enough]].*” This is what White (1998) call “extravocalisation”. A new text is brought into the unfolding text. Inasmuch as the listener/reader is likely to believe in and/or agree with what an important personality like her father says, Enitan inserts her father’s assumptions into her own discourse.

#### **4.1.1.3.1.4. Behavioural processes**

There are 14 behavioural processes representing 4.89 % of of all process in Text 6. Behavioural processes include *smiled* (49), *shouts* (31), *smiled* (85), *glanced at* (79), *smiled* (85), *Look at* (87), etc. The choice of behavioural processes by the author suggests the psychological and physiological involvement of the participants in the development of the narrative. Processes like *smiled*, *shup up*, *nodded*, *sitting* subsume the characters and their bodies’ implication. The assumption about this is that, although it is a fiction, characters are presented as real living beings. Moreover, it is important to notice that Enitan and Grace Ameh are still the Behavers in clauses (85), (165), despite the fact that the issue at stake here is somewhat serious.

#### **4.1.1.3.1.5. Relational processes**

Relational processes relate to 71 clauses in the text, representing 24.82 % of the total numbers of the clauses identified in the text. The relational processes, to this point, are

intensive, circumstantial, or possessive. Regarding the system described in figure 1, the intensive, circumstantial, and possessive are either attributive or identifying.

In Text 6, the intensive attributive processes are by far the most numerous ones (39/71) conveying information about participants, viz, Enitan and Grace Ameh. Such processes include *was* (1), *looked* (24), *am* (30), *was* (32), *'m* (38), *didn't feel* (43), *am* (47), *were* (55), etc. In these intensive attributive clauses, an entity is stated to have some class ascribed or attributed to it. They are typically used to describe Grace Ameh's and Enitan's experiences in this situational event that is part of the different strategies set by Enitan to get his father out from jail. A close reading of the text, still in the light of intensive relational processes, shows that they have also helped to encode meanings about the type of ideology conveyed by the text. For example, in clauses (99) and (104), "women" is the carrier of the attributive "vocal" and "silent" which provides information about Enitan and her father's assumption that women are not vocal enough on public issues. In this way, it should be read as a systematic call for women to talk to bring about change. Intensive identifying relational processes are also present in the text to provide some elements of explanation about some facts and entities. Nineteen (19) processes are identified to encode such a meaning in the text. They are found in clauses (31), (52), (55), (66), etc. These series of identifying clauses help to provide some explanations about the characters and other entities and thus foreground the explanatory character of this text. In clause (31), (66) and (89), (91), and (94) Enitan is providing information about Grace's house, why everybody shouts in that house, what she is and what her mother is.

The next relational process-type found in the text is the attributive circumstantial processes though in a relatively low proportion. An entity is stated to be at a given place. Only four (04) clauses are identified to be circumstantial processes: "***Have you ever been to***

*South Africa?”, “ I was in banking”, or “ I wanted to be around people who had taken a stand against our government.”*

The above selected clauses are meant to provide information about places where the narrator is or is supposed to be at a given time in the story. This is expressed in the processes rather than in circumstances. No relational processes occur in circumstantial identifying form. Possessive relationals are also found only in their attributive form. There are nine (09) possessive attributive relationals in this text. Entities are stated to possess a quality or an attribute that reveals their inner or outer world experiences. They include clauses like (113) “*wouldn’t have it any other way*”, (117) “*Not everyone **has** the will to defy people they care about*”, (126) “*Yes, yes, but you **have** a voice*”, and (177) “*but in this country it is the stupid ones that **have** a consensus.*” The use of these possessive relational processes complements the use of other relational process types in that they encode meanings about the ideological positioning of the characters. In clause (126) for example, the attributive (possessed object) “a voice” provides further information about the assumption that “women are not vocal enough”. Therefore, the call for women’s vocalization is reinforced.

#### **4.1.1.3.1.6. Existential and causative processes**

Seven processes are existential, representing a rate of 2.09 % of all process types identified in the text. So, some entities are claimed to exist in the text. The existential processes include *were* (20), *are* (162), *were* (191), *was* (228), *was* (246), etc. These processes, in a sense, have played a significant role in the building of the field of discourse about Enitan’s personal engagement in the liberation of her father and her visit to Grace Ameh as part of her strategies. Some participants are said/ believed to exist as a result of some actions or events in the development of the narrative.

Causative processes are also used to encode experiential meanings in this text. There are three cases of causative clauses in Text 6: *makes* in (72), *try to get* in (134), and *doesn't make* in (140).

#### 4.1.1.3.2. Circumstances in Text 6

Categories of circumstantial elements identified in the text are displayed in Table 4.15. below.

Table 4.15. Circumstantial elements in Text 6

Circumstances	Number	Percentage
Manner	27	27.83
Location (space)	43	44.32
Location (time)	5	05.15
Cause	7	07.21
Extent	07	07.21
Accompaniment	4	04.12
Angle	2	02.06
Matter	2	02.06
<b>Total circumstances</b>	<b>97</b>	<b>100</b>

The table above shows that this text contains a high proportion of circumstantial elements denoting location in space. They come at the rate of 44.32 %, meaning that the text focuses on situating events in space by pointing out where the events take place. These include elements like *in my hands* (1), *along a corridor* (6), *in here* (26), *in their home* (83), etc. Circumstantial elements of manner rank second, representing 27.83 % of all circumstantial elements identified in the text. This suggests that the text provides elements of information about how things are in the text. Circumstances of causes are also noticeable in the text. Seven (07) circumstances are identified to relate causes in the text, which means that the text displays features of what has caused Grace Ameh and Enitan to involve in activism and public space. In addition to all those circumstances, circumstances of extent provide the text with information about how long the events last in time and in space. Seven (07) circumstantial elements are found to play such a role in the text (07.21%). Circumstances of accompaniment also occur in the text. Four (04) elements are identified as circumstantial

elements of accompaniment which help to introduce entities that have participated in the accomplishment of an action or an event. Circumstances of matter and angle are almost non-existent in the text.

#### **4.1.2. Interpersonal meanings and tenor of discourse in *Everything Good Will Come***

In this section, I examine the grammatical devices that realize interpersonal meanings in *Everything Good Will Come* by focusing on meanings realized at the clause level. In fact, focus of attention is on some aspects of language used in the narrative as an exchange and on providing answers to questions such as “how does the narrative frame realise the exchange role?”; “how many statements, questions, and imperatives have been exchanged among the participants?”; “how are assertions negotiated?”; “how are subjects chosen to set up the narrative frame?”; and “how is the flow of information distributed at the level of Adjuncts?”. Attempt to provide cogent answers to such questions will definitely help to enter how interpersonal meanings are encoded in the narrative to allow the construction of the tenor of discourse in *Everything Good Will Come*.

To reach such an objective, a clause-by-clause analysis of the extracts primarily used to depict experiential meaning is now carried out at the level of interpersonal meaning. So, a detailed Mood analysis of Text 4, Text 5, and Text 6 is presented in Appendix 2 of this research work. The results are summarized in tables for relevant discussions.

##### **4.1.2.1. MOOD analysis**

###### **4.1.2.1.1. MOOD analysis in Text 4**

In order to identify patterns of interpersonal meanings that are realisable in Text 4, a clause-by-clause analysis is done and the results are grouped in the following table which presents the relevant interpersonal features for the purpose of the study. In the following,

MOOD features such declarative MOOD, interrogative MOOD, Imperative MOOD, and subject will be presented and discussed.

Table 4.16. The MOOD system in Text 4

MOOD choice	Text 4	
	Number	%
Full declarative (FDM)	169	79.34
Elliptical declarative (EDM)	14	06.57
Full polar interrogative (FPIM)	11	05.16
Elliptical polar interrogative (EPIM)	04	01.87
Full wh-interrogative (FWHIM)	04	01.87
Elliptical wh-interrogative (EWHIM)	03	01.40
Imperative (IMP)	04	01.87
Exclamative (EM)	02	0.93
Minor	01	0.46
Abandoned	01	0.46
<b>Total ranking clauses</b>	<b>213</b>	<b>100</b>

There are a total number of 213 ranking clauses in this text. They organized into 169 full declaratives, 14 elliptical declaratives, 11 full polar interrogatives, 04 Elliptical polar interrogatives, 04 full wh-interrogatives, 03 elliptical wh-interrogative, 04 imperative clauses, 02 exclamatives, 01 minor clause, and 01 abandoned clause.

### Declarative MOOD

Declarative clauses are profusely used in this text (79.34 %). This is allusive of the main objective set within the situational event in the text: to give information. In fact, a close attention to this text reveals that information has been given/reported about the encounter of Enitan with Sheri, which marks the starting point of the long journey that both friends make all along to the end of the novel. So, information has been given about this encounter through declarative clauses.

The subjects used in the narrative frame indicate an informal tenor. Most of the time, the subjects are “I”, first person and “you”, second person, referring to either the narrator or Sheri in this scene of the first encounter. Enitan, referred to as “I” plays the role of subject, an

entity capable of impulse, of a kind of energy in clauses: (30), (31), (34), (38), (41), (48), (53), etc.

Sheri also plays the role of subject in the first or second person in the text. But what is noticeable is that she is referred to as “she”, third person, in most cases as in clauses (8), (11), (28), (33), (35), (37), (47), (48), (57), (66), etc. The use of the third person to refer to Sheri in the narrative creates a balanced mood between the “I” profusely used to name the narrator and with reference to Sheri. This contributes to reduce the informal aspect of the tenor which the first-person point of view used in this text can bring about.

The pronoun “we” is also used as subject in the text. Whenever Sheri and Enitan act together, it is “we” that is used as reference as in (160) “as we heard a cry from across the yard”, (165) “We ran round the side of the house”, (176) “We rolled around the gravel”, etc. This is an expression of the profound attachment that is created between the two girls from this encounter.

Despite the fact that Enitan and Sheri dominate the narrative as subjects, other entities are found to play that subject role. They are concrete or abstract, animate or inanimate. Baba, the gardener, the hibiscus, the music, etc. also play the subject role in the text.

All in all, through declarative clauses, Enitan is counting her first encounter with Sheri giving information about how this happens. The use of “I” and “you” as subject has set the dialogic mode of the text and indicates the close interaction between the participants. The two girls have met for the first time. It has been a profound delight as there is exchange of information between them. They have tried to know each other for more. Moreover, the use of the inclusive pronoun “we” shows a sort of earnest and lively togetherness between Enitan and Sheri, which has opened new horizons both in terms of friendship and self-development.

There are also other types of declarative clauses in this text. Eleven (14) elliptical declarative clauses occur in clauses (14), (57), (58), (82), (98), (113), etc. The dialogic mode

set by the use “I” and “you” is completed by the use of elliptical declarative clauses. They also act to reinforce the informal feature of the tenor.

### **Interrogative MOOD**

The next MOOD type found in the text after the declarative one is the interrogative MOOD. There are 22/213 interrogative clauses, including 11 full polar interrogative clauses, 04 elliptical polar interrogative clauses, 04 full wh-interrogative clauses and 03 elliptical wh-interrogative MOOD. Full polar interrogatives occur in (36), (71), (79), (99), (102), (111), (141), etc. Elliptical polar interrogative clauses are found in (60), (91), (209), etc. Polar interrogatives are yes/ no-questions that both girls put to each other. When Sheri asks if she can come to Enitan’s house, the answer is definitely a blunt and unbiased “yes”, despite her mother’s opposition. This question in clause (36) and the answer in clause (40) with a direct imperative “come” show the strong commitment of each young girl to visit the other, despite their parents’ strict opposition. The questions put by Sheri in clause (71) and those asked by Enitan in clause (102) and (207) do not require a systematic answer. They are rhetorical questions put to insist on their position or Enitan’s interior questioning as a result of self-reflection. Other questions put in clause (111) and (141) denote the narrator’s will to know more about her friend and her will to start a relationship with her.

There are 07 Wh-interrogative clauses in this text of which 03 are elliptical interrogative clauses. They occur in clauses: (55), (96), (196), and (211) for the full interrogative clauses and (32), (59), (80) for the elliptical interrogative clauses. The full interrogative in clauses (55), (96) and (196) with the elliptical wh-interrogative in clause (80) are all questions put by the narrator in her quest of information about Sheri with whom she wants to establish friendship. To the polar interrogative in clause (79), “Did you see the executions on television last night?”, which should normally be given a yes/no answer, Enitan

responds by a wh-interrogative: (80) “What executions?”. This denotes her lack of information about the news. In fact, because of her father’s opposition, Enitan is not allowed to watch the executions on television. The elliptical wh-interrogative and the elliptical declarative answer that follows it are clear indicators of the close interaction that prevails in the situational event between Enitan and Sheri.

### **Imperative MOOD**

Imperative clauses are less frequent in Text 4. Only four (04) clauses are identified to play such a role in the text. The following are instances of imperative clauses found in the text: (40) “Come”, (162) “Get away from there!”, (193) “Come to my house”, etc. The speech role at stake in imperative MOOD choice is that of offer and command. While in declarative MOOD the speaker tries to exchange information with his addressee, imperative MOOD generally helps the speaker to demand for an action, to command them to do something. Coming to Text 4, they have helped Enitan to definitely allow Sheri to come to her house and defy her mother’s authority.

### **Exclamative and minor clauses**

Exclamative and minor clauses are almost non-existent in this text. There are two exclamative clauses and one minor clause, but they are of prominent effect in conveying emotions in the text.

#### **4.1.2.1.2. MOOD analysis of Text 5**

In order to identify patterns of interpersonal meanings that exist in Text 5, a clause-by-clause analysis is carried out and the results are summarized in Table 4.17 below.

Table 4.17. The MOOD system in Text 5

MOOD choice	Text 5	
MOOD types	Number	%
Full declarative (FDM)	169	92.34
Elliptical declarative (EDM)	06	03.27
Full polar interrogative (FPIM)	02	01.09
Elliptical polar interrogative (EPIM)	00	00
Full wh-interrogative (FWHIM)	01	0.54
Elliptical wh-interrogative (EWHIM)	01	0.54
Imperative (IMP)	00	00
Exclamative (EM)	00	00
Minor	04	02.18
Abandoned	00	00
Total ranking clauses	183	100

Table 4.17. displays the MOOD types identified in Text 5. As can be seen, the extract contains 183 ranking clauses: 169 full declarative clauses (92.34%), 06 elliptical declarative clauses, 02 full polar interrogatives, and 01 wh-interrogatives. There is no imperative clause, but 04 minor clauses are identified.

### Declarative MOOD in Text 5

Text 5 contains grossly 175 declarative clauses: 169 full declarative plus 06 elliptical declarative clauses. The proportion of the declarative clauses to the total ranking clauses is 95.62 %.

The nature of the narrative in this text supports the fact that the declarative clauses outnumber the other MOOD types in the text. Enitan has now reached an important stage in her physiological and psychological development. She has now reached a culminant point both in her academic education and physiological change. All these are packaged in form of reported information to the reader. The reader can therefore get the necessary information about how she lost her virginity and her journey to England to pursue her education. All the declarative clauses playing interpersonal meaning role in this text act to give information.

A close analysis of such information reveals important findings about the narrator's idiosyncratic positioning and ideological inclinations. Information encoded in clauses (1), (2), (3), (4), (5), (6), (7), and (8) are construed to represent some aspects of what Enitan, the narrator (thus, the implied author) believes and tries to argue about. These ways of representing the world and arguing about a particular issue is a typical discourse that she has tried to construe around men and women relationships and the concept of virginity. This is an attempt to describe social realities and argue about how they should be in her conception of the world.

Something else to say about the declarative clauses has to do with their dominant number. This maximum accumulation of declarative clauses has the effect of creating a distance between the narrator and the reader. It therefore influences the narrator – reader tenor relationship. Fortunately, the number of elliptical declarative, although in a very low proportion (03.27%) adds a dialogic tone to the text, and thus sets the room for a relative informal tenor. There are in fact conversations between Enitan, his boyfriend, and her classmates about various issues that concern them.

### **Interrogative MOOD**

There are 04 interrogative clauses in Text 5 of which 02 are full polar interrogative clauses, 01 is full wh-interrogative clause and 01 elliptical interrogative. Compared to the number of declarative clauses, interrogative clauses in Text 5 are relatively low in proportion. However, they make the text an interactive event between the narrator and other participants. As noticed from the above examples, while some are typical questions requiring direct responses, others are rhetorical questions aiming at controlling the flow of the discussion. This is the case in clause (139): “Don’t you know?”.

### Imperative MOOD in Text 5

There is no imperative clause in this text. Only declarative and interrogative clauses are found to encode interpersonal meanings. No single clause is set to command for an action or to do something. The relationship that the writer conceptualises to exist between the participants is a balanced one. No character is seen to dominate others throughout his/her speech.

#### 4.1.2.1.3. MOOD analysis of Text 6

The MOOD analysis of Text 6 is carried out and the results are summarized in Table 4.18. below (only ranking clauses are taken into account).

*Table 4.18. The MOOD system in Text 6*

MOOD choices	Text 6	
	Number	%
MOOD types		
Full declarative (FDM)	196	77.16
Elliptical declarative (EDM)	23	09.05
Full polar interrogative (FPIM)	09	03.54
Elliptical polar interrogative (EPIM)	05	01.96
Full wh-interrogative (FWHIM)	05	01.96
Elliptical wh-interrogative (EWHIM)	04	01.54
Imperative (IMP)	08	03.14
Exclamative (EM)	01	0.39
Minor	03	01.18
Abandoned	00	00
Total ranking clauses	254	100

There are 219 declarative clauses (196 full declarative clauses and 23 elliptical declarative clauses), 23 interrogative clauses (09 full polar interrogatives, 05 elliptical polar interrogatives, 05 full wh-interrogatives, 04 elliptical wh-interrogatives), 08 imperative clauses, 01 exclamative clause and 03 minor clauses. There is no abandoned clause in this text.

### **Declarative MOOD in Text 6**

Text 4 and Text 5 in *Everything Good Will Come* have exemplified high declarative MOOD choices as shown in the previous analyses. The same is true of Text 6 in which 219 clauses are declarative clauses of which 196 are full declarative clauses and 23 are elliptical declarative clauses. This domination of the declarative MOOD choice reveals the specific nature of the text in a written and non-interactive mode.

Once again, and on the basis of the nature of the situational event, Enitan, the narrator, is providing the reader with information about her personal experiences. That is why the number of declarative clauses is dominant in the text.

This text opens with declarative clauses that expose the state of mind of Enitan to the idea that her father has been kept in detention and that her husband is doing nothing to help her. Clause (8) summarises how she feels: “I felt like reaching out to push him, with both hands: “Bombastic element!”

It is also through a declarative clause that Enitan introduces a new female character, Grace Ameh, a journalist, a writer, and an activist. In fact, Enitan has tapped maximally from Grace Ameh’s experiences. The writer, thus, informs the reader about an important character, who is intelligent, courageous and who believes in women determination, women voicing and self-assertiveness.

The occurrence of elliptical declaratives is a clear indicator of the dialogic mode and an informal tenor. Twenty-three (23) clauses are elliptical declaratives in the text, coming with a rate of 09.05 %. Here are some examples: (34) “Not recently”, (41) “No”, (44) “Racial tension and all that”, (50) “Arrested”, (64) “Four”, (106) “The usual pressure, etc. Those elliptical clauses are distributed between Enitan and Grace Ameh, comforting the idea of a balanced/informal tenor that is between both characters.

### **Interrogative MOOD**

There are 23 interrogative clauses in this text. The proportion of interrogative clauses to the total ranking clauses is 09.05 %. These include full polar interrogative clauses as in (40), (80), (82), (113), etc.; elliptical polar interrogative as in (13), (23), (100), etc.; full Wh-interrogative as in (129), (231), (241), etc. and elliptical interrogative as in (22), (63), (105), (147), etc.

Interrogative clauses, combined with elliptical declarative mood structure in Text 6, show the interactive aspect of the text. Although Enitan is the narrator and the one who pays a visit, Grace Ameh is the one who resorts to interrogative mood choice a lot. Fourteen (14) of the questions are related to her. Interrogative clauses in this text are read to function at two levels. The first level includes questions which necessarily require a direct answer. They are questions that Enitan, the narrator, asks herself (self-reflection) or Grace Ameh mostly about her writings, her activism, and her visions on the one hand, and those asked by Ameh to get more about Enitan's strategies to get her father out from detention on the other hand. The second level includes rhetorical questions. Those are questions asked by Enitan or Ameh to control the flow of their discussion. The questions do not require any explicit answer. Rhetorical yes/no interrogative occur in clauses (134) and (102) as full polar interrogative or in clause (129) as wh-interrogative.

What is important to mention at this point too is at the level of clause (134): "Don't you think I should at least try to get my father released?". All the gist of Enitan's motives in this text is formulated through this question which, is in fact, a rhetorical question. The structure of this question in Halliday's (2004) approach is called transferred grammatical metaphor acting to show the degree of non-compliance of the speaker, Enitan, with the preceding assumptions like "Don't get involved", "Don't say anything", "that privileged

people in Nigeria believe that doing nothing is an option.” It is clearly seen that Enitan is unwilling to comply with such assumptions by striving hard to get her father released.

### **Imperative MOOD in Text 6**

There are eight instances of imperative clauses in Text 3. These include clause (16) “Well, come in.”, (87) “Look at you”, (107) “Shut up and face your family.” (122) “Don’t get involved”, (123) “Don’t say anything”, (128) “Use your voice to bring about change”, etc. The presence of imperative clauses is an indicator that there have been some interactions between participants in the text. Characters have exchanged goods-and-services. When one considers each clause in the above examples, it is seen that it expresses command, request or suggestion. However, it is noticeable that the use of imperative in this text does not necessary mean an asymmetrical relationship between the social actors involved in the situational event. Compared to the number of full declarative and elliptical declarative clauses in the text, imperative clauses occur at a low proportion, suggesting that the social distance between the participants is very low.

#### **4.1.2.2. Adjunct types in *Everything Good Will Come***

Adjuncts, as seen in the previous chapter, play important role in the construction interpersonal meaning and tenor of discourse in the narrative frame of the novel. The focus here is to pinpoint the Adjunct types chosen by the writer to see in which way they build the narrative seen as an exchange between characters on the one hand, and exchange between the writer and the reader on the other. The clause-by- clause analysis presented in Appendix 2 shows the full detailed analysis of Adjunctive elements identified in the three extracts from *Everything Good Will Come* and the results are summarized in the tables below. I now turn to pinpoint how interpersonal meanings interweave to construe the tenor of discourse in each text.

#### 4.1.2.2.1. Adjunct types in Text 4

There is a total number of 151 Adjuncts in this text. 82 structural elements, both adverbs or prepositional phrases or clauses, are selected to play the semantic role of circumstantial Adjuncts. This number of 82 represents 54.30% of the total Adjuncts found in the text. Text 4 also contains 46 conjunctive Adjuncts, which represents 30.46% of all the Adjuncts represented in the narrative. Mood Adjuncts (9.27 %) and polarity Adjuncts (03.97) occur in the text as well. Vocative Adjuncts are almost non-existent (0.66 %). There is only one instance of continuity Adjuncts in the text.

Table 4.19. Adjunct types in Text 4

Adjuncts		Text 4
Types of Adjuncts	Number	Percentage
Circumstantial Adjunct	82	54.30
Conjunctive Adjunct	46	30.46
Mood Adjunct	14	09.27
Comment Adjunct	01	0.66
Polarity Adjunct	06	03.97
Vocative Adjunct	01	0.66
Continuity Adjunct	01	0.66
<b>Total Adjuncts</b>	<b>151</b>	<b>100</b>
<b>Total of the ranking clauses</b>	<b>213</b>	

Coming closer to the selection of Adjuncts to develop the tenor of the discourse, it is noticeable that this text is made to sound a little bit formal due to the high proportion of circumstantial Adjuncts. Almost half of the Adjunct are circumstantials. These act to provide the setting for the situational event in the text. Thus, structural elements such as ‘right’ in (1), “through the wide gap in our fence” in (12), “in his robes” in (17), “as engineer” in (18), “by the other fence” in (41) develop information related to why, how, when, where of the events described in the text. The consequence of this domination of circumstantial Adjuncts is that a formal tone and more distance are created between the writer and the reader since many assertions are made in such a way that they are non-arguable. Conjunctive Adjuncts which are

also important in number do not add information to the setting but fix the context in which the story is told. The story of the encounter of two coming-of-age girls is woven into a language in which the major ideas at the clause level are linked by means of conjunctive Adjuncts. Mood Adjuncts in this text include elements such as “always” in (16), “never” in (30), “just” in (51), “barely” in (63), “still” in (67), “usually” in (95), “rarely” in (108), etc.. Mood Adjuncts are playing important interpersonal role in this text. In conjunction with the vocative, polarity and continuity Adjunct, they minimize the formal character that this text could have taken if only relied on circumstantials. Vocative Adjuncts in Text 4 have served as dialogue markers between Enitian and Sheri. They typically indicate that it is a casual conversation where power relationship between the participants is equal. The “you” and “me” dimension of meaning is put forward showing how close both girls are becoming.

#### **4.1.2.2.2. Adjunct types in Text 5**

The amount of information in Adjuncts, showing in Table 4.20 is of similar proposition to the information encoded in the previous text.

There is a total number of 137 Adjuncts in this text of which 79 are circumstantial Adjuncts (58.95 %), 34 are conjunctive (23.13 %), 15 are Mood Adjuncts (11.19 %), and 06 are polarity (04.47 %). There is only one instance of vocative and polarity Adjunct in the text. That the ratio of the total Adjunct to the ranking clause is less than 100 % (74.86 %) means that there is less Adjuncts than ranking clauses in the text. This means that less authority is projected in the way the story is told to the reader.

Table 4.20. *Adjunct types in Text 5*

Adjuncts		Text 5
Types of Adjuncts	Number	Percentage
Circumstantial Adjunct	79	58.95
Conjunctive Adjunct	34	23.13
Mood Adjunct	15	11.19
Comment Adjunct	01	0.74
Polarity Adjunct	06	04.47
Vocative Adjunct	01	0.74
Continuity Adjunct	01	0.74
Total Adjuncts	137	100
Total of the ranking clauses	183	

Reading the figures in the table above, it appears that the text is dominated by circumstantial Adjuncts (58.95 %). This high score is telling as to setting and background information in the narrative, which gives the story being told a serious tone and a formal characteristic. This is due to the nature of the issues developed in the narrative told from Enitan's perspectives. Obviously, the question of virginity, education, and qualification are serious matters that are worth telling about in a serious tone. The conjunctive Adjuncts are present here in contrast to the circumstantial Adjuncts. They do not add to the density of information. They simply contribute to developing the context of the situational event and provide a less formal aspect to the narrative.

#### 4.1.2.2.3. Adjunct type in Text 6

There is a total number of 198 Adjunctive elements in Text 6 among which one can specify 110 circumstantial Adjunctive, 45 conjunctive Adjuncts, 15 Mood Adjuncts, 06 polarity Adjuncts, 01 vocative Adjuncts, and 01 continuity Adjunct.

Table 4.21. Adjunct types in Text 6

Adjuncts		Text 6
Types of Adjuncts	Number	Percentage
Circumstantial Adjunct	110	55.55
Conjunctive Adjunct	44	22.22
Mood Adjunct	32	16.16
Comment Adjunct	02	01.01
Polarity Adjunct	06	03.03
Vocative Adjunct	00	00
Continuity Adjunct	04	02.02
Total Adjunct	198	100
Total ranking clauses	257	

Table 4.21. shows that circumstantial Adjuncts are set to dominate the Adjunct types with a rate of 55.55%. This indicates that Enitan is telling the story with a serious tone putting information related to the setting at the Adjunct level. Adverbs, adverbial phrases or prepositional phrases that carry such information add a density to the flow of information being conveyed in the narrative. The aim is to avoid any assertion made mainly by Enitan or Grace Ameh to be disputed and thus projects a kind of authority over the reader. Circumstantial Adjuncts include such elements as “that week” in (1), “by the nose” in (4), “on my shoulder” in (17) “to her study” in (18), “a round” in (19), “in this house” in (31), etc. are examples of structural elements operating as circumstantial Adjuncts in the text.

Conjunctive Adjuncts which represent 22.22 % of all Adjunct types contribute to presenting the narrative as a cohesive text indicating the types of ties that bound clauses together.

Polarity Adjuncts also contribute to set the dialogic tone of the text. Characters engage themselves in conversations by expressing their compliance or their denial of their interlocutor’s assumptions. When for example Grace Ameh asks if Enitan has ever been to South Africa, she responds by the negative “no”, meaning that she has never been to such a

place. The use of polarity Adjuncts shows either more equal status between participants or higher degree of contract or higher degree of affect.

By and large, the analysis of the use of Adjuncts has been useful to apprehend some stylistic features of *Everything Good Will Come* in terms of how interpersonal relationships are constructed among the characters on the one hand, and between the narrator/writer and the reader on the other hand. The results of the different analyses in the three extract are summarized in the table below.

Table 4.22. Types of Adjuncts in the narrative frame of *Everything Good Will Come*

Types of Adjuncts	Text 4	%	Text 5	%	Text 6	%
Circumstantial Adjunct	82	54.30	79	58.95	110	55.55
Conjunctive Adjunct	46	30.46	34	23.13	45	22.22
Mood Adjunct	14	09.27	15	11.19	32	16.16
Comment Adjunct	01	0.66	01	0.74	02	01.01
Polarity Adjunct	06	03.97	06	04.47	06	03.03
Vocative Adjunct	01	0.66	01	0.74	00	00
Continuity Adjunct	01	0.66	01	0.74	04	02.02
Total Adjuncts	151	100	137	100	199	100
Total ranking clauses	213		183		257	

From this table, it becomes obvious that circumstantial, conjunctive, comment and polarity Adjuncts have been intensively used to construe meanings in the novel. Circumstantials are dominant in the three extracts as is the case in *Purple Hibiscus*. Conjunctive Adjuncts rank second and are followed by mood Adjuncts. The other Adjunct types are also present in the texts, but in relatively lower proportions. As opposed to what we notice in *Purple Hibiscus*, the total number of Adjuncts does not surpass the number of ranking clauses which means that less authority is projected over the reader in the three extracts.

#### **4.1.2.3. Modality in *Everything Good Will Come***

Modality as developed in chapter two is a very interesting area of investigation regarding the style and interpersonal meanings in narrative texts. The question of modality can be seen as the question of what people commit themselves to when they make statements, ask questions, make demands or offers (Fairclough, 2003). In narratives, characters make assertions in form of proposition or proposal using modality at times. The degree of each character's commitment to the trustworthiness of his/her assertion is encoded through modal operators such as Mood Adjuncts and modal verbs.

The analysis of Fairclough (2003) as regards modality is relevant to this study as it links modality to self-representation. So, modality choices in a text can be seen as part of the process of texturing self-identity. In this story about Enitan, characters express their attitudes, judgments, stances, and commitments. All these have to do with identity.

If modality is used, as it is the case in *Everything Good Will Come*, within a context of choice, where it is the alternative positions which are chosen, then it is possible to decipher a kind of ideology (beliefs and values) that is encoded to reveal the narrator/writer's idiosyncrasies.

##### **4.1.2.3.1. Modality and polarity in Text 4**

The area of modality that has to do with modalisation is related to the degree of certainty the speaker wants to express about what he/she is saying or the estimation of probability associated with what is being said (Fontaine 2013: 121) . In Text 4, not only does the narrator encode interpersonal meanings at the level of Mood Adjunct, she encodes meanings at the level of finite and predicator as well. Table 4.23. shows the frequency with which modalisation, modulation and polarity are expressed through verbal constituents of

Finite and predicator, and Table 4.24 indicates the frequency with which modality is expressed through verbal and Adjunctive realizations.

*Table 4.23 Modality and polarity in Text 4*

<b>Modality</b>	<b>Text 4</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation	11	05.16
Modulation	03	01.40
Negation	10	04.69
Ranking clauses	213	100

As can be realized in Table 4.24, the number of the clauses in which modalisation is expressed through verbal constituents of Finite and Predicator in Text 4 is 11; and the proportion of this to the total ranking clauses is 05.16 %, whereas the number of modulation expressed through Finites and Predicators is 03; and the proportion of this to the total ranking clauses is 01.40 %.

As regards those figures, it is obvious that characters do not express Modality at the level of Finite and Predicator as much.

As Enitan is the narrator and the focaliser, she appears as near the exclusive speaker/author of modalisation in this text as in (24) “And no one **could** sleep that night”, (104) “as if I had leg that people **could** tease me about”, (123) “She **would** be starting boarding school in two weeks, in another city”, etc. Sheri has also modalised her utterances: (36) “**Can** I come to your house?”; (118) “I **can** see it in your face, etc.

Modalisation is also expressed through Mood Adjuncts as shown in Table 4.24. It is then clear that Mood Adjuncts expressing modality in terms of temporality, intensification, probability, and usuality occur in the text.

Table 4.24. Verbal and Adjunct realizations of modality in Text 4

<b>Modality</b>	<b>Text 4</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation (verbal)	11	05.16
Modulation	03	01.40
Mood Adjunct: usuallity	06	02.81
Mood Adjunct: probability	01	0.46
Mood Adjunct: intensification	03	01.40
Mood Adjunct: temporality	04	01.87
Other modalisers	06	02.81
Total expressions of modality	34	15.96
Ranking clauses	213	100

Overall, modalisation at the level of Mood Adjuncts is mainly used to express values of usuality of some actions described in the narrative. Enitan, when describing Mr. Bakare's wives, says that "they always looked pregnant". In this case of double modalisation, not only does she inform the reader that they looked pregnant but she insists on the perenity of the fact. Later on, in the text, she mentions that Sheri has seven brothers and sisters. This aims at setting an interpretation of how she identifies Sheri's family. Modalisation makers expressing the degree of usuality also occur in clause (16), (30), (63), (95), etc. Those expressing intensification and counter-expectancy occur in (48), (51), and 187) whereas those expressing temporality occur in clauses (67), (110), (129), and (158). Participants in Text 4 also use modalisation to express probability at the level of Adjunct as in (199).

In sum, it appears that the participants mainly express their judgments and attitudes towards other characters' behaviours or actions. Considering the fact that Enitan does not have any brothers and sisters, Sheri logically deducts that she must be spoiled (114). "Must" is a modal operator expressing here high degree of probability, and not of obligation. Sheri, here, acknowledges another voice, meaning that it is not all only sons or daughters that are spoiled. The same strategy of communication is noted at the level of clause (123). Enitan is hypothesizing about Sheri's resuming school in another city. This is perhaps because she

acknowledges the fact that she is not the one who will send her to boarding school. This modalisation has helped her to reduce the degree of her commitment to the trustworthiness of what she has said.

Another thing to note, still at the level of modalisation in Text 4, is clause (199): “but that was probably because she was spoiled”. It can be seen that value of probability is being introduced when judging the way Sheri is funny and rude. This aims not only to introduce the author into the text, but the reader as well.

Modulated clauses in this text are those aiming at relating assumptions to obligation or permission, including willingness and ability. The modulated clauses found are: (172) “I can see it in your face.”; (135) “Baba **can’t** do anything.”; (184) “Then, I **will** be your best friend.”; (201) “I **’ll call** you *aburo*, little sister, from now on; (202) And I **’ll beat** you at ten-ten, etc.

All the modulated clauses are set to reveal the capacity of the realization of some actions in the text. The question at this point is if they are competent or capable of the action. In clause (135), it is Enitan who assures Sheri not to be afraid, assuring her that Baba is capable of nothing like harming her. In clause (172), Sheri asserts her capacity to see that Enitan is a spoiled girl in her face.

The analysis of how modulated clauses are distributed shows that it is Sheri who modulates her utterances the most. This adds more to her characterization as a bold, strong, and most importantly, as a self-assertive girl, at least more than Enitan whose parents always dictate to her what should be done.

#### **4.1.2.3.2. Modality and polarity in Text 5**

Modality and polarity are foregrounded to construe interpersonal meanings in Text 5. Features of elements that are identified to play such roles are summarized in table 4.25.

Table 4.25. Modality and polarity in Text 5

<b>Modality</b>	<b>Text 5</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation	14	07.65
Modulation	06	03.27
Negation	24	13.11
Ranking clauses	183	100

Reading this table, it is quite clear that out of the 183 ranking clauses, 14 are modalised, 06 are modulated and 24 are negative. It is important to mention that Table 4.25 summarises only data related to the expression of Modality through verbal constituents of Finite and Predicator in Text 5.

Enitan almost appears as the exclusive user of the modalised utterances as she is playing the double role of narrator/focaliser. Instances of epistemic modality (modulation) used by Enitan at the level of verbal operators are “would” in (21), (22), (23), (30), (40), (66), (110), (11), (143), (183) and “could” in (91).

As can be seen, most of the instances of modalisation cited above are expression of probability or past habit (*would*). This means that Enitan is now counting the story of her own experiences, acknowledging the subjective nature of almost all her assertions.

Deontic modality (modulation) is also expressed through Mood Adjuncts as summarized in Table 4.26 below.

Table 4.26. Verbal and Adjunctive realisations of modality in Text 5

<b>Modality</b>	<b>Text 5</b>	
<b>Type</b>	<b>Number</b>	<b>%</b>
Modalisation (verbal)	14	07.65
Modulation	06	003.27
Mood Adjunct: usuality	05	02.73
Mood Adjunct: probability	01	0.54
Mood Adjunct: intensification	04	02.18
Mood Adjunct: temporality	04	02.18
Other modalisers	11	06.01
<b>Total expressions of modality</b>	<b>45</b>	<b>24.59</b>
<b>Ranking clauses</b>	<b>183</b>	<b>100</b>

The analysis of the Mood Adjuncts shows that, most of the time, elements are set to feature usuality, intensification (counter-expectancy), temporality or probability. But, there is a high percentage of modalisation expressing judgment about the frequency of some actions and events according to what the speaker thinks is the norm. For example, the following clauses display features of usuality in the text: (45) “that I’d **never** seen a lion except in the London zoo”; (51) (52) ““I’d **always** thought English people didn’t wash **regularly**”; (153) Rola, as **usual**, was ready to analyse”. Mood Adjuncts of intensification include: just in (32), (33), even in (73), and (96).

Apart from the Mood Adjuncts, other patterns expressing epistemic modality are also found in the text. Transferred metaphor like “I wondered if” in (108), “I mean” in (154) and (156) and similes with “like” in (26) “like a guitar”, (35) “like dead women” and (53) like characters from an Enid Blyton book” “encode meaning to denote to what extent Enitan is negotiating meaning with the reader.

In sum, it has been important for the narrator to maintain a close relationship and control the tenor relationship with other characters on the one hand, and with the readership on the other hand. That is why she has to modalise some of her utterances. For that purpose, different resources are used as seen from the analysis. Enitan, in counting the story of some of the important stages of her life, in the process of her self-development and growing up to maturity, has resorted to epistemic modality as a means of evaluation or to express attitude towards some issues in the narrative. For example, in clause (20), after her boyfriend had taken her virginity, Enitan expresses her judgment about what has happened. She says that she couldn’t bear the thought of his boyfriend’s body fluid leaking out from her body. Concerning the same issue, she expresses a kind of doubt about what would happen if she told about the rape of Sheri. The hypothetical modality “would blast” testifies this allegation. This denotes

the presence of the speaker (Enitan) in what she is saying, making her a dialogical character who engages with the reader rather than simply recount a story.

Modulation in Text 5 is encoded in clauses expressing values of evaluation. These are evaluative statements in the text: (123) *I can't believe we are sitting here watch this* and (129) *I mean she definitely can't model- model*. Clause (123) maybe formulated differently as: “we shouldn't be setting here watching this.”

Apart from these verbal operators that are used to express deontic modality, other patterns are also found to encode such a meaning. It is the case with such elements as “I'd thought” in (6), (12), (21), and (64) and “I knew” in (84), which are high modalisers and can be considered as modulators.

#### 4.1.2.3.3. Modality and polarity in Text 6

A careful reading of this text reveals some important findings about modality as resources available to the characters to assert their personal presence in the language they use. The following table epitomizes the different types of modality and polarity that are expressed through Finites and Predicators.

Table 4.27. Modality and polarity in Text 6

Modality	Text 6	
Type	Number	
Modalisation	24	09.33
Modulation	08	03.11
Negation	29	11.28
Ranking clauses	257	100

It is seen in Table 4.27 that out of 257 ranking clauses in Text 6, 24 are modalised (09.33 %), 08 are modulated (03.11 %) and 29 are negated (11.28 %). This suggests that there is something obvious in the way the writer has planned the rhetorical development of this text. The narrator does not recount the story straightforwardly. She acknowledges some possibility, probability, and usuality of some issues at play in the narrative. The aim is definitely to

maintain a kind of solidarity with the reader by acknowledging an alternative voice in the way language is being used to describe and appreciate some actions and events in the situation.

Enitan and Grace Ameh, as the major characters, resort to epistemic modality in their way of using language. Enitan uses “would” in (3), (4), (5), (217), (225), “can” in (103), “wouldn’t” in (113), “could” in (200), (243), (252), (253), and (257). Grace Ameh also use “will” in (28) and (174), “can” in (96), and (173), and “would like” in (155) to negotiate meanings in terms of modalisation. All these are instances expressed at the level of Finites and Predicators.

The rate of the negated clauses in the text is very important (11.28 %). No doubt that those clauses add to the overall mood of the text. Enitan and Grace are not ready to comply with the existing situation in which injustice is done and silence is erected a norm.

Modalisation is also expressed through Mood Adjuncts as shown in Table 4.28 below.

Table 4.28. Verbal and Adjunctive realisations of modality in Text 6

Modality Type	Text 6	
	Number	%
Modalisation (verbal)	24	09.33
Modulation	08	03.11
Mood Adjunct: usuality	15	05.83
Mood Adjunct: probability	01	0.38
Mood Adjunct: intensification	13	05.05
Mood Adjunct: temporality	05	01.94
Other modalisers	04	01.55
Total expressions of modality	70	27.23
Ranking clauses	257	100

It is obvious that the selected Mood Adjuncts express modality in terms of usuality (05.83 %), probability (0.38 %), intensification (05.05 %), and temporality (01.94 %). Other modalisers are found in the text as well. These include the transferred metaphors of modality, comparisons and similes: “like your father” in (55), “like eating an orange” in (230) “it seemed” in (199), “Looking back on” in (185). In fact, the metaphorical construction “it

seemed” used in clause (199) (*And African authors, it seemed, were always having to explain the smallest things to the rest of the world*) has helped to add a modality value to the statement by pointing out that the author is not committed to the trustworthiness of the assertion that African authors/writers are always having to explain the smallest things to the rest of the world. This is, in fact, a face saving factor and thus helped to maintain a kind of sympathy or solidarity with the readership. As far as modulation (deontic modality) is concerned, 08 clauses account for the use of Finites and Predicators to foreground the characters’ expression of obligation, inclination, and permission.

In addition to what is seen as modality markers as they are described above, other strategies are used as well. It is the case with reported speech that attributes statements to other entities (Fairclough (2003: 171). Reported speech, either directly or indirectly, has played some important modality role in the process of the narrative. Enitan attributes the fact that women should use their voice to her father. This is shown in clause (98)/(99): “*my father says women are not vocal enough.*” This is also what Fairclough calls heteroglossia. By means of this strategy, Enitan has succeeded in reducing her personal commitment to the truth of her assertion. Moreover, as her father is a well-known human right activist, any assertion from him will be interpreted as a more reliable pronouncement, and will therefore bestow more persuasive strength on the unfolding text.

By and large, there are grossly 70 instances of modality with a proportion of about 27.23 %. This important figure suggests an increase in modality choice compared to the preceding texts (Text 4 and Text 5).

#### **4.1.3. Textual meanings and mode of discourse in *Everything Good will Come***

The analysis, thus far, has focused on how interpersonal meanings and tenor of discourse are developed in *Everything Good will Come* to make it a masterpiece among the

literary artifacts designed to give African women a new voice. I turn now to analyse the three (03) selected excerpts from the novel under study so as to pinpoint the place that language itself takes in the narrative, both in terms of the degree of interactivity and role as it has been the case in the previous chapter regarding *Purple Hibiscus*. As shown previously chapter, mode is realized not only by choosing between textual, interpersonal, and topical Themes, but mostly by the choice of particular kind of topical Themes denoting the role of language use. Thus, the analysis, in this section, focuses on textual, interpersonal, topical, marked and unmarked Themes, simple and multiple Themes, and the thematic development as well.

#### 4.1.3.1. Textual meanings and mode of discourse in Text 4

The textual organization of this text leans on the choice of the writer within three ranges of Theme-types designed by systemicists: textual, interpersonal, and topical Themes. The clause-by-clause Theme analysis of Text 4 is presented in Appendix 3 and the results are summarized in Table 4.29 below. It shows the frequency with which each theme-type occurs in the text to build the mode of discourse. All this is calculated by means of Microsoft Excel software.

Table 4.29. Themes in Text 4

Themes	Text 4		
	Category	Number	Percentage
Simple Themes (ST)		130	78.31
Multiple Themes (MT)		36	21.68
Textual/structural (TT)		37	22.28
Interpersonal (IT)		08	04.81
Topical (TOT)		129	77.71
Unmarked		155	93.37
Marked (MKT)		11	06.62
<b>Total Themes</b>		<b>166</b>	<b>100</b>

As seen from the table above, the number of simple Themes is 130 and that of multiple Themes is 36; and the proportion of simple Themes to the total Themes is 78.31 %

and that of multiple Themes is 21.68 %. These figures suggest the tendency to use simple Themes as in (5), (8), (3), (10), (16), etc. The first impression is that the author has carefully planned the text in a written mode and the role that language plays in the situational event is to accompany the social activities that are described. However, multiple Themes occur in a very important proportion (21.68 %); meaning that, in addition to topical Themes, other Theme types are used in the thematic organization of the text. Multiple Themes occur in the text as in clauses (13), (17), (20), (24), (39), (48), (51), (86), (124), etc. This heavy use of multiple Themes shows that both interpersonal and textual Themes are frequently used in this story of the encounter between Sheri Barake and Enitan Taiwo. Thus, the text is given a dialogic tone.

The number of textual Themes/structural Themes in Text 4 is 37 and the proportion they represent to the total Themes is 22.28 %. This means that ideas and arguments in the text are organized in such a way that the reader can perceive the logical order of the development of the narrative. Out of 37 textual Themes identified in the text, 17 are additive conjunctions and this is an indication of the narrator's effort to give as much as possible detailed explanation of the encounter event that she and Sheri have experienced and which marks the beginning of a long relationship between both female characters. The use of conjunctions like "but", "if", "as", "because", makes this text an argumentative and expositive text. For example, the use of "because" as in (21) and (39), shows to what extent Enitan has rhetorically planned her counting of the first encounter with Sheri. She appears persuasive as any single action she takes is explained and the reasons are given as shown in (38) and (39): "I glanced around the yard"; "because my mother didn't want me playing with the Bakare children". Moreover, in clause (199) "but" and "because" expressing concession, has helped Enitan to identify herself by putting forward the rude quality of Sheri and her lack of home education.

Although interpersonal Themes come at a lower proportion in this text, they play some important role in the development of the narrative. The number of interpersonal Themes as shown in table 4.29 is 08 and the proportion of occurrence is 04.81 %. They add an aural flavour to the narrative development by pointing out the role that language plays in helping social interactions. It thus denotes a mode leaning on the oral cline. Interpersonal Themes occur through the text as in clauses (17), (36), (71), (102), (161), etc. The use of finite elements in thematic position indicates a high degree of interaction. Interpersonal Themes combine with textual Themes to add to the oral feature of this text.

As for the topical Themes, it is seen in table 4.29 that the number of topical Themes is 129 and they occur in a proportion of 71.71% of the total Themes. These figures account for the high use of transitivity-labelled items in thematic position in the text, meaning that the focus is more on the role that language plays in accompanying a social activity. The social activity at stake here is an encounter which involves people (here Sheri, Enitan, and Baba the gardener), the setting, and the way this encounter happens. Topical Themes include nominal elements and pronouns as references. Because the narrative is homodiegetic at this level and the story is being told from a first-person point of view, there is a tendency for the writer to thematize the pronoun “I”. Twenty-six (26) occurrences of “I” referring to the narrator Enitan are realised in thematic position in the text. More than a quarter of Themes are made up of the personal pronoun “I”, meaning that the story is being told from a one person’s eyes. In addition to the frequent use of first person pronoun in thematic position, the second person referents are also found as in clauses (71), (79), (111), (161), etc. This indicates a higher degree of interaction. In fact, one could see the effort made by each of the girls to actively get her interlocutor to engage in the speech event. They want to know more about each other. The thematisation of the inclusive personal pronoun “we” in (160) and (165) indicates the complicity and the bonds between the two female comings-of-age. The solidarity that Enitan

expresses with Sheri is given prominent character here. At the same time, the personal pronoun “she” numbering 25 (almost in equal number with “I” referring to Enitan) is given thematic position and refers to Sheri, the narrator’s friend and confidant, with whom a significant friendship emerges to build the foundations of self-development, self-awareness, and self-assertiveness.

Last but not least, Theme type in this text is marked Theme. The number of marked Themes is 11 and the proportion of marked Themes to the total Themes is 6.62%. Marked Themes occurs in the text as in (7), (22), (25), (47), (52), etc. This preference for marked Themes denotes the will to rhetorically plan the narrative. In (22) for example, by bringing the prepositional phrase “to us” in thematic position, the author creates the framework within which the rheme of the clause will be interpreted: (22) “To us, he was Chief Bakare.” Here, one could see that Enitan is considering herself and her parents as one family which have their particular way of calling Sheri’s father, Chief Bakare.

#### **4.1.3.2. Textual meanings and mode of discourse in Text 5**

As the analyses continue, I now turn to unveil the thematic organisation of the narrative in *Everything Good Will Come* at the level of Text 5. The clause-by-clause Theme analysis of Text 5 is presented in Appendix 3 and the results are summarized in Table 4.30 below. It shows the frequency with which each Theme type occurs in the text. All the statistic data are obtained by through Microsoft Excel.

Table 4.30. Themes in Text 5

Themes	Text 5	
Category	Number	Percentage
Simple Themes (ST)	102	69.38
Multiple Themes (MT)	45	30.61
Textual/structural (TT)	45	30.61
Interpersonal (IT)	11	07.48
Topical (TOT)	136	92.51
Unmarked (UT)	133	90.47
Marked (MKT)	14	09.52
<b>Total Themes</b>	<b>147</b>	<b>100</b>

Table 4.30 shows that the number of simple Themes, i.e., Themes which consist of only a topical/ideational element is 102 and occur in the text at the rate of 69.38 % as in clauses (13) “I burst into tears”, (18) “I have to wash”, and (19) “It was his semen.” That of multiple Themes, i.e., Themes which consist of a topical element plus textual or interpersonal Themes is 45, representing 30.61 % of the total Themes. Multiple Themes occur in the text as in clauses (10), (12), (21), (31), (45), (57), (64) etc. The simple Theme choice suggests a written mode. This means that the first objective of the writer is to present the text in a written mode. However, the use of multiple Themes shifts this in a dialogic mode and, thus, allows the interaction aspect of mode to be developed in the narrative.

Coming to textual Themes in this text, their number is 45 and the proportion of textual Themes to the total Themes is 30.61%. This heavy number of textual Themes subsumes the will of the writer to present the text as a cohesive unit in which the reader could see the organization of the main argument that is developed from the beginning to the end of the text. This is exemplified in clause (21) “*But* each time I opened my mouth to tell him about Sheri and me that awful summer, I thought my voice would blast my ribs apart”, and in (25) “so I said nothing”. Moreover, The consistent use of conjunctions like “as”, “but”, and “because” makes this text an argumentative text. ‘As’ and ‘because’ express the causal, and ‘but’ the

concession as in (39) “as was the fashion in the seventies”, (66) “but Robin wouldn’t say the word: black”, and (74) “because I’d never been ashamed of it”, etc.

Interpersonal Themes come at a very low proportion in this text. Table 4.30 indicates that the number of interpersonal Themes is 11 and the proportion of interpersonal Themes to the total Themes is 07.48 % as in (60) “Dear Robbin, she couldn’t pronounce her R’s. (139) “Don’t you know?”, (154) “I mean, she is pretty, but nothing special.” In fact, in (139), the unfused negative finite element is put in thematic position to realise the textual meaning of the clause. Enitan seems to initiate a dialogue with an addressee which is in fact the reader. It can therefore be concluded that interpersonal Themes exhibit the role that language plays as interaction in the text, which is an indication of an oral mode. Thus, one could situate this text not totally at the written cline but between written and oral mode.

The thematic development of this text also resides in what gets to be topical Themes. Transitivity elements that conflate with the subject in thematic position in the clauses come as dominant Theme patterns in this text. Table 4.30 indicates that the number of topical Themes is 136 and the proportion of topical Themes to the total Themes is 92.51%. As is the case in the previous text, this means that language is been used to accompany a social activity. Actually, it is the different experiences that the narrator goes through in the course of her psychological and physiological development that is at stake in this text. From the loss of her virginity to her school life from Nigeria to London, her graduation from law school, the divorce of her parents, the topical Themes have served the point of departure of the message given by the text as a true life story. That is why people and concrete objects are put in thematic position.

It is also noticed that the writer has made the choice to put the characters in thematic position. The overwhelming majority of topical Themes consist of personal pronouns. The personal pronouns “I” referring to the narrator is dominant in the text as in (13) “**I** burst into

tears”; (16) “I am sorry; (20) I couldn’t bear the thought of it leaking out of me and rolling down my thighs”; (36) “I escorted him to my door” (37); “I was in England for nine years, coming home only for vacations”, etc. This means that the narrator is giving an account of what she has personally experienced in the process of her self-development and the quest for an identity. The reader is primarily concerned with her feelings, her aspirations, her needs, and above all, her vision of the situation. Other characters are also put in thematic position in the text. Robin and Sheri serve as point of departure of the message conveyed in most of the clauses and are referred to as “she” as in (49), (57), (59), (60), (78), etc. Themes also include “my parents”, “my mother”, Rola, and “he” referring to the boy who invites Enitan to the meeting. This is a clear indication that the writer insists on the characters themselves rather than their activities.

Moreover, it is seen that topical Themes display the features of nominal group and lengthy nominalization referring to people, concrete or abstract objects in the text as is the case in clauses (5), (7), (9), (30), (36), (67), (76), (83). This confirms the written aspect of the mode used in the text.

What is also relevant to the thematic organization of this text is the choice of Marked Themes. They are used to play various functions. There are 14 marked Themes and the proportion of marked Themes is 09.52 %. A closer analysis of marked Themes occurring in the text shows that they perform textual functions in different ways: they act either as elements of topic introducing or as situation-setting function. In any case, they are playing very important roles in the rhetorical organization of the narrative discourse. Marked Themes serve as situation-setting function in the following selected clauses: (21), (26), (40), (56). The majority of marked Themes in the above clauses are composed of circumstances providing a typical locative orientation in the thematic progression. In (6) and (11), for example, the

narrator focuses on the synoptic of the incidents drawing the attention of the reader on what happens before and after.

#### 4.1.3.3. Textual meanings and mode of discourse in Text 6

The linguistic choices that the writer has made in relation to the textual organization of the novel are being depicted in Text 5 as the story of Enitan unfolds. Different strategies pertained to the thematic and thus the rhetorical organization are being analysed. The same is true of Text 6, representing the third extract from the novel under study. In the following, I will highlight the thematic organization of the narrative in Text 6 by focusing on Theme patterns and the thematic organisation so as to pinpoint the textual meanings, the mode of discourse and the rhetorical organization of the text.

The clause-by-clause analysis of Text 6 is presented in Appendix 3 and the results are summarized in Table 4.31. This table tabulates the frequency with which each type of Themes occurs in the text and gives the proportion of each of them to the total Themes in terms of percentage. The figures are obtained by means of Microsoft Excel.

Table 4.31. Themes in Text 6

Themes	Text 6	
	Number	Percentage
Simple Themes (ST)	150	80.64
Multiple Themes (MT)	36	19.35
Textual/structural (TT)	46	24.73
Interpersonal (IT)	09	4.83
Topical (TOT)	171	91.93
Unmarked	168	90.32
Marked (MKT)	18	09.67
<b>Total Themes</b>	<b>186</b>	<b>100</b>

From the analysis of the table above, it is observable that three (03) major Theme types dominate the thematic organization of the narrative at this level. Textual Themes,

interpersonal Themes, and topical Themes are organized into simple Themes, multiple Themes, marked or unmarked Themes to encode textual meanings in the text. From the analysis of the typical way in which those Theme patterns are arranged, one could infer the mode and the rhetorical organization of the discourse and, thus, deduce the type of ideology behind the writing.

According to Table 4.31, the number of simple Themes realized in the text is 150, and the proportion of simple Themes to the total Themes is 80.64%. This figure is of a core importance in that it reveals the written aspect of the mode of Text 6. Themes consisting in only one element occur with a very important proportion as in clauses (1), (8), (18), (74), (90), (94), etc.

There is a total number of 36 multiple Themes at the rate of 19.35 %. The number of multiple Themes in this text is relatively low in comparison to the rate of simple Theme patterns. Nevertheless, the use of multiple Themes in the text gives another orientation in the interpretation of the mode of discourse. Multiple Theme choice emphasizes the role that language itself plays as an instrument of interaction. Once again, there is a hybrid use of written and oral features of the mode of discourse which has a stylistic effect on the reader's perception of the development of the narrative. In fact, the shift from a written monologue to a more dialogic narration enables the writer to convey her opinion about a particular issue and at the same time allow the characters to interact.

Table 4.31 indicates that the number of textual Themes is 46 and the proportion of textual Themes to the total Themes is 24.73%. The ultimate effect of the use of textual Themes in this text is two folds. First, it allows the text to be considered as a single coherent unit which is part of a novel behind which a discourse has been constructed. Second, it sets the ground for the rhetorical interpretation of the text by the reader. On this account, textual Themes allow the writer to present her text as a piece of argumentative writing designed to

convince about a typical position. For example, the use of the conjunction “and” in thematic position in clauses (37), (62), (73), and (153) helps either to enumerate what is being said or to indicate addition in thoughts or ideas. Thus, it has helped the writer to add a more detailed explanation about what Enitan has been experienced in her attempt to get her father released. “Now” as textual theme in clause (32) “*Now*, it was obvious she was lip-reading, not scrutinizing, me” and (95) “*Now that* they’ve driven us into hiding” is used to indicate a transition from one stage to another in the narrative.

The conjunction “but” is also profusely used in this text as in clauses (9), (72), (110), (126), (136), etc. “But” as a connective device encodes textual meanings in the above cited examples, but more importantly, it sets a diversion (here a concession) from the mainline of the argument that is being put forward. A close analysis of the text from clause (227) is a typical example of this. When Enitan defends her continent, Africa (from clause (227) “My Africa was a light one, not a dark one”), the argumentation that is developed in the subsequent clauses is diverted by the use of “but” to introduce a new voice in the mainstream of the argument in clause (236): “But, people concentrated on certain aspects of our continent: poverty, or wars, or starvation; bush, tribes, or wildlife.” All this aims at giving Atta a powerful narrative strategy and reinforce her ideological positioning as the reader cannot challenge the narrator’s propositions. The reader is convinced about Enitan and Grace Ameh’s activism, urging that women should use their voice to make things changed.

When compared to textual Themes, interpersonal Themes are used in lower proportion in this text. It is seen in Table 4.31 that the number of interpersonal Themes is 09, representing 04.83 % of the total Themes. This low proportion in Theme choices as regards interpersonal Themes indicates a lower degree of interaction. It is also noticeable that the author has put some modality patterns in thematic position as is the case in clauses (13),

(155), (196), etc. By doing this, the writer has willingly chosen to background her authority in this text.

According to Table 4.31 the number of topical elements in thematic position is 171 and the proportion of topical Themes to the total Themes is 91.93 %. Topical Themes occur in Text 6 as in clauses (1) “Anger was heavy in my hands that week, weighing them down”, (3) “I would stab a table with a pencil,” (10) “I visited Grace Ameh again, hoping for some impartial advice on what to do about my father”, (17) “She placed her hand on my shoulder”, etc. The high proportion of ideational elements serving as point of departure of the message is an indication of a high topicalisation of the text. This means that language has been used to accompany a social activity. This prominent role of language is also perceived through what gets to be topicalised in the text. Since the narrative at this level is about the narrator’s experience in the process of her maturation and self-development, the vast majority of the topical Themes consists of the personal pronoun “I” as in (2) “and I didn’t know where to place it, (3) “I would stab a table with a pencil, (9) “But I wasn’t going to give in”, (49) “I smiled”, etc. At the same time, other personal pronouns are given thematic status and refer to the characters of the text. “She”, is given thematic status in clauses (11), (17), (24), (29), (42), (51), (67), (68), (69), etc. and refers to Grace Ameh, a woman activist, the narrator’s confidant and advisor who has been of prior help to Enitan in getting her incarcerated father released. “We” in clause (18) refers to both women Enitan and Grace Ameh to denote their complicity.

Concrete or abstract nominal elements are also put in thematic position in the text. By putting the nominal group “my Africa” in thematic position, and thus make it prominent, the writer is making a claim to whoever wants to hear about her link to Africa and, thus, her identity though she is an African of the Diaspora.

Towards the end of the text, although the story is told from a first point of view, the topical Themes shift from elements of references to the narrator to that of “Africa” and “women”. Thus, “women” and “Africa” become the topical entities about which the reader is informed. This is to be ascribed to the dominant ideology in the writer’s cultural and political positioning: correct all the misapprehensions and stereotypes about Africa and raise the women awareness.

The last type of Theme that I am going to discuss is marked Themes. Transitivity elements that are not conflating with the subject in thematic position are also found as Theme patterns in this text. The number of clauses with marked Themes is 18 and the proportion of marked Themes to the total Themes is 9.67 %. The use of marked Theme has contributed to the rhetorical organization of the text. The main objective is to foreground some information which the writer considers as important for the development of the narrative and that the reader might know. The way the narrator is made to use marked Themes in this text is of particular interest as it reveals the stylistic features of the narrative. When for example, she puts in thematic position “To an African reader” and “Under-explained books” in clause (200), and (224), which is normally, a deviation from the norm, it is for a stylistic purpose. The emphatic fronting of compliments in the above clauses, following Quirk et al. (1972), is found in formal literary English. The stylistic function of marked Themes in this text is not limited to that. Marked Themes have also helped to change perspectives in organizing the discourse. For example, the circumstance of angle “To an African reader” thematised in clause (200) has provided a new perspective in the organization of the discourse. Other marked Themes are used to serve the situation-setting function in the text as in clauses (246) and 247):

(246) *In a world of East and West, there was nowhere to place us.*

(247) *In a graded world, there was a place for us, right there at the bottom: third, slowly slipping into fourth world.*

“In a world of East and West” and “In a graded world” are circumstances of location which act to provide the locative orientation to the development of the narrative and the writer’s argumentation. The consecutive thematisation of those circumstantials also serves an aesthetic function in the text.

## **4.2. Appraisal resources and their deployment in *Everything Good Will Come***

### **4.2.1. Appraisal resources and their deployment in Text 4**

A close analysis of Text 4 reveals some lexical choices that encode evaluative meaning accounting for the attitudes that the characters project to create empathy and emotional responses from the reader. As it is done in the previous chapter, the analysis concerns Affect, Judgment, and Appreciation.

To begin with, Affect concerns positive and negative feelings that have to do with happiness, satisfaction and security. The affect line in this text includes the following lexical items: “badabooming” (24), “merry” (26), giggles (35), “smiled” (85), “afraid” (171), “laughter” (178), “best friend” (181). All those items involve the mood of feeling happy except “afraid” which connotes insecurity. In fact, the little girl, Sheri, is terrified at the sight of Baba, the gardener. But this does not affect the mood of happiness that the writer wants to project in this text. The nominal group “best friend” reveals the emotional state of both girls and the degree of intimacy between them as well.

Next to Affect in this text, Appreciation adds important evaluative meanings to the rhetorical development of the narrative. It includes lexical item such as “sharp” (33), “nice” (149), “funny” (197), “crooked” and “red” (175). All those lexical items are inscribed Appreciation of quality and aesthetic evaluation.

The appraisal values described above, coming from Enitan's inner world and, thus, from her internal consciousness are of great importance in the understanding of this encounter in Enitan's life and the construction of the plot in *Everything Good Will Come*.

#### 4.2.2. Appraisal resources and their deployment in Text 5

The opening in this passage is emotionally, but negatively charged. "Rage" used in clause (1) illustrates an affect that connotes anger and unhappiness. Many other evaluative meanings are found to construe evaluative meaning in this text.

In the line of Affect, the following lexical elements are identified: "assured" (9), "tears" (13), "couldn't bear" (20), "complained" (31), "tears" (77), "separated" (103) "worm" (106), and "smiling" (159). "Assured", "tears", "couldn't bear", "complained", "tears", "separated" "worm", and smiling" are related to Affect. Only "smiling" is a positive affect that inscribes happiness. The others are negative affect: "tears" stands for sadness; "couldn't bear" and "complained" stand for dissatisfaction. The security line in this text is made up of elements such as "assured", "separated", and "worm". "Assured" indicates security about the issue of whose Enitan's virginity belongs to. Unfortunately, this security will not last as the one who said that this virginity belongs to only her is the one who takes it. The item "separated" is interpreted as insecurity in this context of Enitan's family since marriage is a guarantee of security for the children. A similar situation applies to "worm" since worms usually scare people, even just at one glimpse at them.

The next appraisal sub-system that encodes meaning in this text is judgment. Judgment is seen as "attitudes towards behaviour, which we admire, or criticize, praise, or condemn" (Martin and White 2005:42). For the current text, the following lexical items are inscribed judgments: "strummed" (26) "graduated" (170). "Graduated" is interpreted as a positive capacity which indicates a significant point in Enitan's self-development process. "Strummed" in that context is a material process that can be related to a negative capacity and

to Atta's ideology about men. Other instances of judgment in this text come in an evoked form, meaning that they have to be inferred from a phrase or a sequence of the narrative. For example, the damning judgment about people in clause (1), (2), and (3) is of a powerful rhetorical significance since there is no clear indication for the reader about the source of the attitude that the clauses encode. The writer leaves the source of this evaluation unclear. It is not directly attributed to Enitan, the narrator. The aim is to background any voice that could challenge the kind of solidarity projected between the narrator and the readers.

#### 4.2.3. Appraisal resources and their deployment in Text 6

The first remark on the analysis of this text in light of appraisal values it lacks interesting attitudinal features. Nevertheless, some items or syntactic structures are found to encode evaluative meanings in the text.

In the line of affect, the following lexical items encode evaluative meanings: "anger" (1), "my dear" (13), "upset" (38), "didn't feel comfortable" (43), "smiled" (49), "maternity" (62), "congratulation" (65), "hiding" (95), "upsetting" (180). "Anger" inscribed a negative Affect of unhappiness. This is related to the emotional state of Enitan at the idea that his father is in custody. "My dear" is a positive Affect that connotes happiness and intimacy. This is related to the relationship that exists between Enitan and Grace Ameh. "Upset" and "didn't feel comfortable", in this context, are negative Affect of dissatisfaction that characterise Grace Ameh when recounting her travel to South Africa. "Hiding", in the context of its use in this text, connotes insecurity. In fact, the tension and oppression that prevail in the country don't allow a journalist like Ameh to use her pen overtly. So, she has been pushed to hidden places. "Maternity", "congratulation", and "smiled" are related to a positive affect that indicates happiness.

The essential of appraisal role of judgment in this text appears in evoked form, i.e., it is not directly inferred. Most of the time, it evokes capacity or normality. In clause (54), for

example, “I assumed you were a lawyer like your father”, the source of evaluation comes from outside source, not from the narrator, evoking positive capacity. In clause (252) “If only Africa could be saved by charity”, the judgment is about normality, i.e., how unusual a person is. African will not be saved by the European charity. This adds an important significance to Atta’s ideology about Africa.

### 4.3. Summary of the chapter

This chapter has provided the overall analysis of *Everything Good Will Come*. First, it has carried out the lexicogrammatical analysis of the three extracts from the novel under study in terms of Transitivity patterns, MOOD choices, and thematic organization. This is followed by the analysis of the Appraisal resources and their deployment in the narrative. The next chapter is designed to discuss and interpret the findings derived from the different analyses carried so far in chapter three and chapter four.

## CHAPTER FIVE

### DISCUSSION AND INTERPRETATION OF THE FINDINGS

“Whatever the ultimate goal that is envisaged, the actual analysis of a text in grammatical terms is only the first steps.”

(Halliday, 1994: xvi)

#### 5.0 Introduction

This chapter is designed to meet Halliday’s expectation about any literary and linguistic endeavour to stylistics analysis of literary fiction. He says: “A discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text” (Halliday, 1990: xvii). This means that a linguistic interpretation should relate to a grammatical analysis (lexicogrammar), and then followed by an interpretation of the meanings conveyed by the lexicogrammatical patterns identified to encode meanings in the text. It is also to respond to Eggins recommendation about “what a text analysis is from a systemic functional linguistics perspective”. Eggins (2000) quoted in M EK (2012: 75) points out that “The linguistic analysis of text is not an interpretation of that text; it is an explanation – an explanation of both “WHAT” and “HOW” a text means.” On that account, this chapter offers an explication of the findings derived from the analyses in chapter three and chapter four where a detailed analysis has been lexicogrammatically and semantically carried out. In reality, an explication of those linguistic choices that prove to reveal each narrator’s idiosyncratic belongings and the novels’ ideological inclinations is offered to meet the global objective that has been put forward in this research work.

In view of the above state of affairs, the discussion and interpretation are organized in such a way that each linguistic choice and language pattern that has been analysed and discussed in chapter three and chapter four is under scrutiny in an intensive and cogent literary appreciation.

### **5.1. Discussion and interpretation of the findings in *Purple Hibiscus* and *Everything Good Will Come***

The context that brings about both narrative proeses is discussed deeply in chapter two of the research work. It has been shown that Adichie and Sefi Atta, gifted with a solid sense of inventiveness and creativity and because of their educational background coupled with a the solid knowledge they have about African and Nigerian social and political realities, have succeeded in creating writings that some critics and literary observers qualify as masterpieces. A linguistics - stylistic analysis of those pieces of writing crafted by the above-mentioned writers is no doubt ascribed the dialectical exercise of criticism that aims to unveil the processes of creation of literary works. On that account, it is my view that a literary work, whoever crafts it and wherever it is crafted bears a message of his/her author to the readership. That is what Tunca seems to say in her assertion that: "...one of the main characteristics of literature is its capacity either to fight or reinforce prejudice, be it social, racial, or cultural" (2012: 230).

Adichie and Atta's choice of words to describe the functioning of African and Nigerian society is, in fact, aiming at sharing with the world their life experiences not only as Nigerian citizens but also, and most importantly, as women and female writers in a literary arena dominated by men. Therefore, they take a serious stance towards the issue of gender in African post colonial period. To reach such an object, both writers have designed and fashioned typical characters that embody their aspirations, their world-view, in short, their ideologies. Through the different analyses carried so far, it has been shown that these texts have served a cause. They have used them as a weapon to denounce prejudices against women. But now, different strategies have been used in comparison to what previous female writers related to this trend have done.

Adichie and Atta are aware of the role of characters in a literary fiction. This fundamental role epitomizes positive and negative, successful and failing qualities in the

protagonists that each writer sets in typical narrative settings. That's why this research work, by acknowledging William Faulkner's observation about the role a character in narrative, has tracked women and men representation, the identity assigned to each of them, and their social roles in the novels. About a narrative fiction he says: "It begins with a character, usually, and once he stands up on his feet and begins to move, all I do is trot along behind him with a paper and pencil trying to keep up long enough to put down what he says and does" [quoted in Houessou-Adin, 2011: ].

The fact that Enitan and Kambili, the main characters in the narratives, have known a progressive psychological and physiological development in the novels makes some thinkers (Tunca, 2009; Prince, 2011; Okuyade, 2011; Meher, 2014; etc.) opine that they are samples of *bildungsromans*. This is an indication of a feminist ideology. The research question number one has been formulated to critically appreciate the language resources that both writers have used to encode meanings in that perspective.

In the job of a critic, no other approaches are suitable to thoroughly investigate the language used by a writer in prose fiction; and the lexicogrammatical analysis has proved to be an effective instrument to pinpoint the narrators' idiosyncrasies. By the time the novels under study are considered as a text upon which a discourse is being constructed, critical discourse Analysis (CDA) has been the most suitable analytical tool to investigate power and ideology embedded in each narrative fiction. Therefore, the key indicators have been power and ideology and the focus has been on how each concept is foregrounded in the narrators' idiolect.

Still, in order to apprehend the language of the texts in a very comprehensive way, it has been necessary to resort to Appraisal theory to analyse emotion and the subjective presence of the writer in the language that they use creatively.

### **5.1.1. Discussion and interpretation of the findings in *Purple Hibiscus***

The choice I have made to analyse the whole novel of *Purple Hibiscus* through sample texts is, as said, in the tradition of systemicists. So, Text 1, Text 2, and Text 3 are excerpts drawn from the novel to serve as foundations for a linguistics-oriented stylistic analysis of the novel about which many things have been said or written. Text 1, Text 2, and Text 3 have displayed the same field of discourse, that is, an account of the trauma that Kambili, a coming-of-age girl experiences from her violent and rough father, Eugene Achike. Papa is portrayed as an eclectic and erratic character who exercises physical and psychological violence on his own family.

#### **5.1.1.1. Discussion and interpretation of findings derived from transitivity analysis of *Purple Hibiscus***

##### **a-Recapitulation of findings of Transitivity analysis**

The essential of the analyses of *Purple Hibiscus* in terms of what processes, participants and attendant circumstances have been used to encode experiential meanings and field of discourse by the characters are summarized in the tables below. Table 5.1 encapsulates the process types in the three excerpts, whereas Table 5.2 summarises the findings in terms circumstantial elements in the three texts.

Table 5.1. Process-type statistics in Purple Hibiscus

Transitivity analysis		Text 1		Text 2		Text 3	
Process-types		Number	%	Number	%	Number	%
Material Processes		130	55.80	88	59.86	111	40.36
Mental Processes		26	11.16	08	05.44	28	10.18
Behavioural Processes		25	10.72	12	08.16	26	09.54
Verbal processes		24	10.30	14	09.52	36	13.09
Causative		01	0.43	03	02.04	00	00
Existential Processes		01	0.43	01	0.68	01	0.36
Relational processes	Intensive attributive	17	07.29	12	08.16	37	13.45
	Intensive identifying	04	01.71	03	2.04	17	06.18
	Circumstantial attr.	04	01.71	01	0.68	10	03.63
	Circumstantial Identif.	00	00	01	0.68	00	00
	Possessive attributive	01	0.42	04	2.72	09	03.27
	Possessive identifying	00	00	00	00	00	00
Total number of the processes		233	100	147	100	275	100
Total ranking clauses		172		123		255	

Table 5.2. Circumstances in Purple Hibiscus

Purple Hibiscus	Text 1		Text 2		Text 3	
Circumstances type	Number	%	Number	%	Number	%
Manner	35	26.92	19	25.67	39	38.61
Location (place)	67	51.53	38	51.35	44	43.56
Location (time)	09	06.92	9	12.16	4	03.96
Cause	02	01.53	02	02.70	1	0.90
Extent	10	07.69	02	02.70	08	07.92
Accompaniment	07	05.38	4	05.40	05	04.95
<b>Total circumstances</b>	<b>130</b>	<b>100</b>	<b>74</b>	<b>100</b>	<b>101</b>	<b>100</b>
<b>Total ranking clauses</b>						

### b-Discussion and interpretation of findings of Transitivity analysis

In Text 1, the proportion of material processes is 55.80 % whereas in Text 2 and Text 3, it comes at the rate of 59.86 % and 40.36 % respectively. The first important finding that is worth taking into account is this prominence given to material processes in the three texts

under analysis. This means that the concern is primarily with actions and events, what the characters do, what happens to them, and how they react to all this. In the process of telling a story to express how she represents the world in terms of experiences, Kambili has intensively used material processes to give details about the traumatic events that are observable in the three texts in which Kambili, Mama, and Jaja are presented as the victims. In the preceding chapter, the focus has been on what material processes has been chosen to represent actions and events. In this chapter, it is of equal interest to see how these processes are chosen to build the field of discourse and, most importantly, the ideological significance of those process-types.

In Text 1, Papa, Kambili, Jaja, and Mama, as the main characters, are all ascribed material processes as presented in Table 3.2. The content of the language that they use reveals more about how the protagonists identify themselves in relation to others. In this text, the major semantic roles of Actor are played by Kambili and Papa. Both characters are very active and are assigned prominent role as doer of the key important actions. The first material processes assigned directly to Papa are “picked up” (2), and “flung” (3). Both processes connote movement, power, and violence. This is what characterises Papa and the beneficiaries of those violent actions are Jaja (here), Kambili, and Mama in the subsequent development of the narrative. Papa displays power and dominance over his family. All the material processes ascribed to Papa in this text present him in a position of authority as seen in clauses (12), (37), and (68): (12) “Papa swayed from side to side”; (37) “and poured his from the china tea set with pink flowers on the edge”; (68) “And why was Papa drinking his tea quietly, as if Jaja had not just talked back to him?”

Since the narrative is told from a first-person point of view, Kambili, the narrator is also assigned important material processes. She is presented as a very active character. She uses material processes to describe what happens and what she does in the narrative. What is

true here is Fowler's pronouncement about the syntactic patterns that the writer may endow a given character. He says: "A writer may create a narrator, or a character, whose language expresses a characteristic or idiosyncratic point of view; and the style may be adjusted as the book progresses to express ideological development..." (Fowler, 1986: 133). Most of these linguistic characteristics identified by Fowler are found in Text 1 in relation to Transitivity analyses and material processes. In fact, Kambili's admiration to his father has a great impact on her language use despite his violent and uncontrollable character. In her description of Papa's violent reaction in this text, Papa is presented as the direct author of the actions in just two clauses: (2) "He picked up the missal" and (3) "and flung it across the room, towards Jaja." All his actions and his implication to the realization of the processes in these two clauses are much more prominent. But as the narrative evolves, this implication is suddenly shifted to an inanimate object, the missal, as if this object were responsible of the destructive force of Papa's actions. This is seen in clauses (4), (5), (6), (7), (8), (9), and (10).

This hesitation or denial of Papa's implication in what happens described above is also observable in Kambili's use of the material process "broke" in clauses (125) and (126): (125) "I meant to say I am sorry Papa broke your figurines, (126) "but the words that came out were, "I'm sorry your figurines broke, Mama." A close analysis of both clauses has revealed important conclusions about Adichie's style and, thus, the narrator's idiosyncratic belongings. Tunca (2009) suggests that it is only when the analyst uses functional grammar, mainly the one developed in Halliday & Mathiessen (2004) in their ergative model of transitivity that he could fully apprehend the difference between the utterances that Kambili means to say and the one she actually says.

In fact, to illuminate the difference between the transitivity and ergative model, Halliday & Mathiessen (2004) resort to a text in the Bible: "Noah's Ark". Two clauses in that perspective are chosen and analysed:

(1) *I am going to send a great flood to wash the world away*

(2) *The great flood spread*

When considering the processes ‘am going to send’ and ‘spread’ in both clauses, they are material processes. In (1), an agent is supposed to have caused the actualization of the process. But in two, there is virtually no agent that has caused the actualization of the process and thus the action is presented as being self-engendered. What is important to notice here is the semantic role of ‘a great flood’ in (1). It is the Goal of the process ‘am going to send’. Thus the great flood spreads because it is made to do so by “I”. “The great flood” in (2) is not an Agent but a Medium, “the entity through which the process comes into existence” (Halliday, 2004).

Coming back to Text 1, the transitivity analysis alone of the two clauses does not reveal the picture of Kambili’s mind when uttering these clauses. It has just revealed the linear projection of meaning in which the Actor represents the force of action. In “Papa broke your figurines”, Papa is that force of action. But Kambili’s actual articulation of the utterance projects a new construal of meaning, and she, influenced by her father, adopts the ergative model. Thus, “language is used to describe a less aggressive world in which a symbiosis between participants takes place” (Asplash, 1999 quoted in Varga, 2010, p. 35). In fact, “Your figurines broke” presents the situation as if the process “broke” were being self-engendered (the figurines broke themselves) and the instigator of the action is totally obscured. Kambili resorts to the ergative model to avoid implicating her father in the outcome of his action.

This strategy to mask Papa’s implication in violent and aggressive actions is also observable in the use of material processes in Text 2. When Kambili eats ten minutes before mass and breaks the Eucharist law, Papa gets angry so much so that he unbuckles his belt. The reader sees him at the beginning of the action, but suddenly, Papa is no longer the Actor and the force of the action is shifted to an inanimate “belt”. Debra Beilke, quoted in Tunca

(2009: 7) concludes that Eugene's brutality has also served him to control the members of his family's tongues.

Mental processes in the texts are of core importance in the readers' perception of the characters' inner world. Adichie is aware of this and has purposefully sharpened the perceptive, cognitive, and desiderative assumptions that echo the characters' world-view. It is, in fact, how Papa, Kambili, Jaja, and Mama feel, observe, and react mentally and emotionally to the stretch of events that is at stake here. Mental processes come at the rate of 11.16 % in Text 1, 05.44 % in Text 2, and 10.98 % of the total process-types in Text 3. Since the narrative is recounted from Kambili's point of view, the reader is brought to see how she feels, what she sees and heard in the situational event described in the texts. That's why language patterns like "I knew", "I understand", "I used to wonder", "I heard" in Text 1 are used by Kambili to convey her emotions and sensations about the incident. This contributes to giving the impression of a central character endowed with humanly faculty with whom the reader can sympathize with. One of the striking points in the choice of mental processes in this text is in the following clause ascribed to Papa: (41) *because you shared the little things you loved with the people you loved*. Despite Papa's violent actions described by the narration, she still identifies him with mental process of affect "love" and paradoxically raises the question of Kambili's psychological evolution. The mental process in this clause is "love" with "you" as the sensor. "You", here, is a generic personal pronoun that primarily refers to Papa and the other family members but also to the readers.

Behavioural processes combined with mental processes reveal the characters' psychological and physiological state at this point of the the narrative. 10.72 % of the processes are behavioural processes in Text 1, 08.16 % in Text 2, and 09.45 % in Text 3, which means that characters are involved in bodily behaviours. Although other characters are

also assigned behavioural processes, Kambili is much more prominent in the writer's choice of behavioural processes:

In Text 1,

(11) *I stood at the door, watching them.*

(59) *As I watched him raise the cup.*

(66) *I was not dreaming.*

In Text 2,

(13) *I yawned and sat up.*

(97) *Sometimes I watched the Fulani nomads, white jellabas flapping against their legs in the wind, making clucking sounds*

All this adds to Adichie's strategy to create and sharpen her central character, Kambili.

The fact that the figurines that Papa breaks by throwing the big missal to Jaja represents something important is to be inferred from the behavioural process "stared at" ascribed to Mama. Mama could not react because she has no voice. In clause (20) "she stared at the figurines on the floor", helplessly. The behavioural process "stared at" denotes a profound concentration and mobilization of energy, a persistence gaze that expresses the extent to which Mama is touched. Because she has no voice, she cannot complain. She remains still watching the figurines broken into pieces. In fact, the figurines represent a lot to Mama. That's why she polishes them from time to time. Mama has no voice in the family. She simply resorts to stare at the broken figurines helplessly.

As far as relational processes are concerned, they play an important role in the building of the narrative as an ideological set. The number of relational processes in Text 1 is ten (26) and the proportion to the total processes is 11.15 %. In Text 2, the number of relational processes is twenty-one (21) and the proportion of relational processes to the total processes is 14.23 %. Text 3 counts a total number of 73 relational processes and the proportion of relational processes in this text is 26.54 %. One could notice a progression in

the rate of relational processes from Text 1 to Text 3. This is an indication that as the narrative evolves Kambili resorts to relational processes in perfect accordance to her psychological evolution and self-development.

The analyses have also revealed that relational processes have helped the writer to provide information about some facts and entities and, most importantly, to construct the qualities of the different characters. Critical discourse analysts favour relational processes in the system of transitivity as an effective tool to read the hidden ideologies behind the author's lines. So, relational processes are useful to decipher ideology in a given text in that they embody, within the system, the way entities, characters and objects are identified, defined and characterized. They foreground how a given character represents himself/herself and conceive the order of things in comparison to others. In other words, relational processes have helped Adichie's protagonists to identify themselves or assign a typical attributive to a particular character, to assess his/her actions, his /her feelings and behaviours.

The first aspect of how Adichie has organized the use of relational processes is in relation to how each character in the novel constructs meanings to describe himself / herself in comparison to others. Kambili, the fundamental character and the narrator is the one who has intensively used relational processes to appreciate and assess what is going on in the narrative. In Text 1, for example, Papa's act of violence when he throws the big book to Jaja traumatizes the young lady a lot. That is what she expresses in clause (25): "I felt suffocated". The relational process "felt" and the attributive "suffocated" translate the extent to which she is terrified and describe the trauma she goes through from that experience. In Text 2, the fact that there is a high number of intensive attributive relational processes (18/26) denotes Kambili's strong will to describe in detail what is going on. She appears to be connected to the situation which she describes in its great details.

In Text 3, there is an increase in the number of relational processes. This denotes the fact that Kambili has reached an important stage in the process of her psychological evolution. It can be interpreted as a kind of escape (liberation) from the patriarchal oppression. She is now counting the story with great passion. Still, in Text 3, another important aspect of how Kambili identified herself in the traumatic events she goes through is in clause (76): “I lay on the floor, curled tight like the picture of a child in the uterus in my Integrated Science for Junior Secondary Schools”. In this clause, Kambili identified herself to an unborn baby in the womb of her mother. The attributive “curled tight” describes perfectly the situation. Tunca (2009) compares this retreat to the maternal womb to “a break” away from patriarchal society” (p. 14). It is clear that, though not overtly observable, Kambili has developed a kind of resistance to Papa’s destructive ambitions. She has in fact developed a kind of subtle resistance, at least metaphorically.

The analyses have also revealed how the relational processes have been used to build Eugene’s personality through the clinical outcomes of the beatings. And from there, the reader is dismayed by such a violence developed towards the little girl. The situation is so painful. Kambili said: (125) “Each movement **was** too painful”; (126) “My whole body **is** on fire; (134) “Even taking a breath **was** an agony.” To those clauses, a sensitive reader may ask herself/himself about Papa’s character: “why is he so brutal? We can therefore conclude that Adichie’s ideology is to present Papa (the man) as an oppressive, cruel, and authoritative character while Mama symbolizes a sensitive and intentioned character as is the case in clause (120): “Her face **felt** clammy with tears”.

Verbal processes have also worked to construct the field of discourse in this story told by Kambili. In Text 1, the narrator explains what happens when Jaja retorts back to Papa, either by quoting directly what she or other characters said or by means of reported speech. Verbal processes are means by which Adichie constructs the dialogic mood of the texts.

Characters ask questions, respond, complain or make request. The social roles of Jaja and Kambili in these texts are also inferred from the semantic role assigned to them in most of the verbal clauses. Most of the time, they appear as the Receiver since they are the children in the family. They receive information and instructions from their parents as is the case here in Text 1: (29) “Go and change”; (35) “and to jaja “come and help me biko”.

Coming to how circumstances are used to encode experiential meanings and the field of discourse in *Purple Hibiscus*, the following pronouncements can be made. Circumstantial elements in the three extracts are, in most cases, prepositional phrases or adverb phrases. Following the system of circumstances in English language described in Halliday & Mathiessen (2004), it is evident that, as shown in Table 5.2, six (06) circumstance-types are identified to construct meanings in Text 1: Circumstances of manner 26.92 %, Circumstances of location (space): 51.53 %; Circumstances of location (time): 06.92 %, Circumstances of cause: (01.53%); Circumstances of extent 07.69%, and circumstances of accompaniment 05.38%. All the circumstances are set to relate the violent and stressful atmosphere that prevails at the Achikes, the central family of the novel. They provide different types of orientations to the processes (verbs) and present the texts as typical instance of a narrative fiction. Circumstances of place and manner are by far the most dominant. They provide information about the way the actualization of the processes has been done and the settings in terms of where the actions and events are taking place.

In Text 2, six (06) circumstantial-types are also identified. As testified by the table of circumstantial in chapter two, the circumstances of location in space and that of manner are dominant, representing 51.35 % and 25.67 % respectively. The circumstances of location in time (12.16%), the circumstances of cause (2.70%) and that of accompaniment also add to experiential meanings in this text.

Text 3 also displays the same features in terms of representation of experiences through circumstantial elements such as: *into my room, on the door, out of the bag, to jaja, after Nsuka, etc.* They are six types of circumstantial elements that include manner, location in space, location in space, location in time, causes, extent, and accompaniment. Those elements denote time, place, and the causes of the actions.

**5.1.1.2. Discussion and interpretation derived from Mood analysis, Modalities, and tenor of discourse in *Purple Hibiscus***  
**a-Recapitulation of findings of Mood analysis**

Mood choice analysis in *Purple Hibiscus* reveals important findings about the way interpersonal meanings are encoded to foreground the tenor of discourse. Table 5.3 below recapitulates the distribution of mood class in terms of choices between declarative interrogative and imperative Mood.

*Table 5.3 The MOOD system in Purple Hibiscus*

MOOD choice	Text 1		Text 2		Text 3	
MOOD types	Number	%	Number			
Full declarative (FDM)	160	93.02	104	94.55	212	83.13
Elliptical declarative (EDM)	01	0.58	02	01.62	03	01.17
Full polar interrogative (FPIM)	00	00	09	07.31	05	01.96
Elliptical polar interr. (EPIM)	02	01.16	02	01.62	00	00
Full wh-interrogative (FWHIM)	03	01.74	03	02.43	08	03.13
Elliptical wh-interr. (EWHIM)	00	00	00	00	00	00
Imperative (IMP)	03	01.74	02	01.62	06	02.35
Exclamative (EM)	0	00	00	00	00	00
Minor (mn)	03	01.74	00	00	20	07.84
Abandoned	00	00	01	0.81	00	00
<b>Total ranking clauses</b>	<b>172</b>	<b>100</b>	<b>123</b>	<b>100</b>	<b>255</b>	<b>100</b>

**b-Discussion and interpretation of findings of MOOD choices in *Purple Hibiscus***

Investigating interpersonal meanings and Tenor of discourse in *Purple Hibiscus* in a linguistics-stylistic analysis has served to enter the universe of the participants. In the preceding section of this chapter, the focus has been on what is going on in the novel, how the field of discourse has been constructed through experiential meanings. I turn now to discuss

the findings in relation to how characters are set to negotiate social relationships in accordance to the social roles assigned to them by the writer.

The dimension of meaning that is at stake is about how people use language as a means of exchange. When communicating, people exchange either information (proposition) or goods-and-services (proposal). To analyse a clause as an exchange in SFL, the focus must be on the system of MOOD (Halliday, 2004). In fact, the speaker makes the choice of using declarative, interrogative or imperative clause depending on the speech function his/she is about to convey (offer, command, statement and question) and, most importantly, this choice is guided by the role that he/she plays in the social setting.

Table 5.3 displays the results of Mood analyses of the three texts extracted from *Purple Hibiscus*. According to this table, the number of full declarative clauses in Text 1 is 160 and the proportion of full declarative clauses to the total ranking clauses in Text 1 is 93.02 %. In Text 2, the number of full declarative clauses is 104 and the proportion of full declarative to the total ranking clauses is 94.55 %. As far as Text 3 is concerned, the number of full declarative clauses is 212 and the proportion of full declarative is 83.12 %. The overall remark about the distribution of Mood classes in the three texts is the neat domination of the declarative clauses. They represent 93.02 % in Text 1, 94.55 % in Text 2, and 83.12 % in Text 3. It is a clear indication that language has been used to exchange information. In fact, information has been exchanged in *Purple Hibiscus* between Kambili and the potential reader on the one hand and between the participants like Papa, Mama, Jaja, Aunt Ifeoma, and other not less important characters such as Father Benedict and Father Amadi mentioned in the narrative on the other hand. Kambili has intensively used statements to provide the necessary information about what is going on in the narrative to the reader. She organises the flow of information and its distribution in the narrative. This demonstrates the conclusive and

expressive nature of the texts and the projection of a kind of authority of the narrator, and thus, that of the writer over her readership.

Adichie, in the structuring of the texts, in her choice of the declarative MOOD to inform the reader about her narrator's personal experiences, constructs a universe around the woman plight and her relationship with man in the society. It may be the story of any woman but it is Kambili's story and the writer's beliefs as well.

Elliptical declaratives, from the analysis of Table 5.3 are in lower proportions. Only one clause in the Text 1, two clauses in Text 2 and 3 clauses in Text 3 are elliptical declaratives. The low proportion of elliptical declarative clauses in the three extracts reveals something interesting about the aspect of tenor relationship in the narrative. It means that the tenor is quite formal. In fact, Kambili, in counting the story of her personal experience, has adopted a serious tone, which is inferred from the formal aspect of the tenor.

Interrogative MOOD in the texts under study reveals a lot about the identity of the characters and the role relationship that Adichie has created for them to serve her ideology. The use of interrogative MOOD raises the questions about the authoritativeness of the characters. Very often, the dominant characters enact questions and the deferential characters respond (Graber, 2001). Text 1 lacks interpersonal resources related to interrogative MOOD. The instance of question found here are rhetorical questions that help Kambili to control the flow of the discourse but also to reveal her mind state through self questioning on Papa and Jaja's attitude. Therefore we can infer that she is reflective or troubled by the situation.

Mama, Kambili, and Papa are the characters that ask questions in Text 2. Mama, in her role of children care, uses the Mood structure of interrogative in clause (16): "Did you bring pads" to check if Kambili has the necessary tools to cope with her period. Kambili has also asked question to request information about Panadol, a drug: (39): "Do you have Panadol, Mama?" Though this question has real interrogative force, it does not confer to Kambili a

dominant position. This is because of the use of vocative Adjunct “Mama” in the clause. In the analysis of Tenor in SFL, the deferential character often resorts to vocative Adjuncts. Acknowledging her deferential position to Mama, Kambili softens the interrogative force of her utterance by the use of vocative adjunct. Papa’s choice of interrogative MOOD in Text 2 reveals his own ideology. The first question he asks Kambili is “you are eating ten minutes before Mass?” This clause does not have the structure of a question. It is only by means of intonation and the question mark that one could see that it is a real question. The only one thing to do to perceive the stylistic effect of this clause is by adding a tag question: “You are eating ten minutes before, aren’t you?” Does Papa choose to say, “are you eating ten minutes before mass?”, the answer to this question could be naturally yes/no. But, by adopting this structure, he is sure to have his answer. It would be a surprise if Kambili answers no.

Papa’s choice of interrogative Moods can also reveal his characterization as having a dominant status. But, what is interesting here is that he has used this position to impose his ideology to other participants. If we analyse the different questions he asks using the polar interrogative as in “*has the devil asked you to go errands for him*”?, “*Has the devil built a tent in my house?*” or full wh-interrogative as “*Why do you walk into sin*”; “*Why do you like sin*”. Papa refers explicitly here to religious paradigms and the type of fundamentalism he has developed and that Kambili has tried to resist is seen through the question he addresses to the members of his family. All those questions are rhetorical questions. Goatly (2000, quoted from M EK, 2012:80) indicates the role of rhetorical questions in narrative fiction. He observes that the author does not demand an answer because herself/ himself goes on to answer it. The purpose is to make an indirect statement to persuade the reader to her subject position or to control the flow of the discourse.

In the same way as the interrogative MOOD choices in the narrative, the imperative MOOD has played important roles in the construction of the tenor of discourse. The

Imperative MOOD is linked to the grammar of proposal: exchange of goods-and-services. The speech function involved in the realization of that MOOD is offer or command. In *Purple Hibiscus*, there are three imperative clause in Text 1, two imperative clauses in Text 2, and six in Text 3. The character that uses imperative has forcibly a type of power over others. In Text 1, it is Papa who uses imperative MOOD as in clause (39): “Have a love sip.” This sounds like a wish. In Text 2, it is Mama who uses it: (43): “Eat a little cornflake, quickly.” Although this clause carries the structure of an imperative MOOD, it does not have the force of an order. It is rather an invitation of a mother to her daughter to avoid the problems that the outburst of her period may cause. But things become very interesting, considering the way imperative MOOD encode meanings about social relationships. Within the six instances of imperative clauses Papa enact one, Mama, two, Kambili, one, and Ifeoma enacts two. In the system of Mood, it is the dominant speaker who uses the imperative MOOD. This is the case of Papa in his use of imperative clause in Text 3. But Mama’s use of imperative is rather different. The imperative in clause (127) does not have the force of a command. This force has been annihilated by the modal Adjunct that precedes the base verb. In the same vein, Kambili’s use of imperative does not have the force of a command as she adds a vocative Adjunct to give an instruction to Mama, which acts to temper this force. Aunt Ifeoma’s use of imperative MOOD does have the force of a command. This is an indicator of the status of which this character is assigned in the novel as one can characterize her as a dominant persona. Ifeoma is, in fact, Papa’s sister. She is the only one who can defy him, and she, now adopting an overt critical stance towards his brutality and erratic behaviour, uses direct imperative to urge Mama to accept that Kambili will come to Nsuka after leaving the hospital.

Overall, the MOOD class related to the imperative MOOD has contributed to encode interpersonal meanings in the novel by:

-setting the dialogical mood of the narrative as a room for interaction between participants on the one hand and between the narrator and the reader on the other;

-contributing to consolidate the tenor of discourse in the three texts under study. Papa is presented as a dominant and aggressive character. His status is unequal to other participants.

### c-Recapitulation of findings of Modality in *Purple Hibiscus*

The use of Modality by characters in *Purple Hibiscus* reveals important findings about the writer's style in terms of how characters are made to express their thoughts consciously or unconsciously to indicate their personalities and attitudes (Fowler, 1986: 132). Table 5.4 below recapitulates the verbal and Adjunctive realizations of modality in the three extracts under analysis.

Table 5.4 Verbal and Adjunctive realizations of modality in *Purple Hibiscus*

Modality Type	Text 1		Text 2		Text 3	
	Number	%	Number	%	Number	%
Modalisation (verbal)	16	09.30	06	04.87	25	09.84
Modulation	02	01.16	01	0.81	18	07.08
Mood Adjunct: usuality	05	02.90	04	03.25	10	03.93
Mood Adjunct: probability	00	00	01	0.81	03	01.18
Mood Adjunct: intensification	07	04.06	05	04.06	09	03.54
Mood Adjunct: temporality	7	04.06	03	02.43	04	01.57
Other modalisers	8	04.65	04	03.25	28	11.02
Total expressions of modality	<b>45</b>	<b>26.16</b>	<b>24</b>	<b>19.51</b>	<b>97</b>	<b>38.02</b>
Ranking clauses	<b>172</b>	<b>100</b>	<b>123</b>	<b>100</b>	<b>255</b>	<b>100</b>

### d-Discussion and interpretation of findings of Modality in *Purple Hibiscus*

Modality as defined in chapter two, chapter three and chapter four (analysis) is for useful interest in analyzing the author's idiosyncrasies in narrative fiction. The three texts under scrutiny in *Purple Hibiscus* display interesting interpersonal features related to modalities. Fowler acknowledges the value that Modality system can have for the writer as well as the piece of literary artifact that he/she has crafted. In *Linguistic criticism* (1986), he writes: "The modalities which an author gives to his narrators, or to the speaker in a poem,

characterize their authority or presence, and in narrative, the point of view they adopt towards the subject matter, whether omniscient, confident, or partial, tentative” (p.57). So, attempt has been made to unveil, through modality analysis, Kambili’s self-presence and intrusion in the language she has used to describe the situational events in which she is involved.

The analysis carried out in chapter three will be discussed here in relation to two important concepts that are janus-headed related: identification and representation. Fairclough (2003) sees the question of modality in a very simplistic way that takes into account the writer/speaker’s representation and identification. It reads:

Modality is important in the texturing of identities, both personal (personalities) and social, in the sense that what you commit yourself to is a significant part of what you are – so modality choices in texts can be seen as part of the process of texturing self-identity (p. 166).

He goes further:

How one represents the world, to what one commits oneself, e.g. one’s degree of commitment to truth, is a part of how one identifies one-self, necessarily in relation to others with whom one is interacting (ibid.).

As a matter of fact, the spotlight will be on how language has been used to construe meanings in relation to characters’ identification and representation. In actual fact, the way Kambili represents and characterizes herself and other participants is inferred in her language use.

Table 5.4 summarizes the frequency with which modality occur in the three extracts. It shows that there is a total number of 45 instances of modality in Text 1 (26.16 %), 24 instances of modality in Text 2 (19.51 %), and 97 instances of modality in Text 3 (32.08 %). All these include the verbal modalisation and modulation as well as the Adjunctive realizations of modality in the tree texts. The cases of polarization in each text must also be added as patterns of modality realizations.

The negative polarization of the clauses in Text 1 represent 08.72 % of the total ranking clauses while in Text 2 and Text 3, they come at the rate of 08.13 % and 10.23 % respectively.

It is evident that Text 3 has higher amount of clauses expressing modality, nearly two times than Text 2. The reason is that:

(1) Kambili in the process of her psychological development has evolved to reach an important stage in Text 3.

(2) She has adopted a serious tone with a plain and direct style without any overt judgment of the events and characters in her storytelling in Text 1 and Text 2.

(3) In depicting Papa as a fundamentalist Catholic Christian inflicting violence in his beloved, Kambili is now adding her own judgment of the situation as a result of her maturity and significant evolution towards her self-development. This confirms the assertion that *Purple Hibiscus* is a *bildungsroman* (Tunca, 2009) and therefore Adichie is a feminist writer. This claim is obvious for three main reasons:

(1) The narrative is told from a first-person point of view;

(2) The narrator is a coming-of-age girl;

(3) She has matured as the narrative unfolds.

On that note, I consider *Purple Hibiscus* as a plea for women emancipation that meets the new trend in feminist ideology that, rather than focus on women victimization, emphasises women empowerment through self-realization, self-awareness, and self-discovery and self-assertiveness.

### e-Recapitulation of findings of Adjunct analysis

Putting information at the level of Adjuncts in the three extracts has been of useful interest in terms of the author's style and attitudes. Since the clause with an Adjunctive element is presented as non-arguable information, the characters are allowed to express their standpoint which the reader without any risk for their assertions to disputed. Table 5.5 below summarises the types of Adjunct in the narrative frame of *Purple Hibiscus*.

Table 5.5. Types of Adjuncts in the narrative frame of *Purple Hibiscus*

Adjuncts Types	Text 1		Text 2		Text 3	
	Number	%	Number	%	Number	%
Circumstantial Adjunct	129	57.33	74	56.92	121	55.50
Conjunctive Adjunct	68	30.22	37	28.46	61	27.98
Mood Adjunct	27	12	11	08.46	24	11
Comment Adjunct	00	00	00	00	00	00
Polarity Adjunct	01	0.44	03	02.30	01	0.4
Vocative Adjunct	00	00	05	03.84	10	04.58
Continuity Adjunct	00	00	00	00	01	0.45
<b>Total Adjuncts</b>	<b>225</b>	<b>100</b>	<b>130</b>	<b>100</b>	<b>218</b>	<b>100</b>
<b>Total ranking clauses</b>	<b>172</b>		<b>123</b>		<b>255</b>	<b>100</b>

### f-Discussion and interpretation of findings of Adjuncts types in the narrative frame of *Purple Hibiscus*

I discuss and interpret the contribution of adjunctive elements in the construing of interpersonal meanings and the tenor of discourse in *Purple Hibiscus*. Graber's (2001) observation about those grammatical elements sheds light on their role in the construction of meanings. He observes that information that is asserted with Adjuncts is "protected information not open to dispute" (p.109). Table 5.5 displays the distribution of adjunctive elements in *Purple Hibiscus*. Circumstantial Adjuncts are dominant in the three texts. The information communicated by the narrator at the level of Adjuncts is "not put at risk" (not open the dispute). This aims at enhancing the authority with which the story is delivered. However, the rate of Conjunctive Adjuncts counter-balances the narrator's authority in the

texts and this helps to reduce the distance between the narrator and the reader that the profuse use of circumstantial Adjuncts could have created. This is because, in Graber's (2001) words, conjunctive Adjuncts do not increase the information density but are associated with higher contact and less formal situation (p. 109).

In conclusion, much more information has been put in circumstantial Adjuncts and from there one can infer the tone in which the story is told. Kambili has adopted a serious and formal tone in counting her tragic experiences from Papa's outbursts. Adichie has succeeded in sharpening a character that is gifted in conducting the storytelling with authority. Adeleke (2004) on this issue sees in *Women* a kind of mastery of the art of storytelling. Quoting Alice Walker concerning her experience with her mother about storytelling, he writes: "Only recently did I fully realize this: that through years of listening to my mother's story of her life, I have absorbed not only the stories themselves, but something of the manner in which she spoke" (p. 144).

Acknowledging a kind solidarity that could exist between the reader and the narrator, information at the level of conjunctive Adjuncts, mood Adjuncts, and vocative Adjunct have helped to avoid challenging such solidarity.

### **5.1.1.3. Discussion and interpretation derived from Appraisal values in *Purple Hibiscus***

The reason that governs my choice of pinpointing Appraisal values in *Purple Hibiscus* is to evaluate how Adichie has programmed his readership by working on their emotional sides. Findings related to Appraisal values are useful to detect the writer's presence in the language she use.

Appraisal and modality analyses of both literary works reveal that the writers, Atta and Adichie, do not content themselves to tell a particular story but strongly show their position in the outcome of their language. Appraisal values analyses have helped reveal the "stance" and

the “engagement of the writers. Hyland (2005) [quoted in Paltridge & Starfield (2007)] describes stance as the way in which writers present themselves and convey their judgments, opinions, and commitments to their own, and other people’s research. ‘Writers’, he says ‘may either: intrude to stamp their personal authority onto their arguments, or step back and disguise their involvement’ (p. 149).

Engagement is the strategies writers use to acknowledge and recognize the presence of their readers: ‘pulling them along with their argument, focusing their attention, acknowledging their uncertainties, including them as discourse participants and guiding them to interpretations’ (ibid).

The three texts under study are useful for considering Appraisal values related to attitude, judgment and appreciation. The first sight reaction that one might have when considering the point of view, first-person and the narrator, a coming-of-age girls is that the narrative will be full of emotions. The claim is that men don’t have emotion or if they have, they say nothing about them. The analysis carried out in chapter three witnesses this and the three texts (Text 1, Text 2, Text 3) are seen as torrents of emotions.

In actual fact, the excerpts concentrate on the emotions of a child who recounts her terrible experience with her father. Language patterns that foreground attitude, judgment, and appreciation are used to win the reader’s empathy. Images of unhappiness, anger, insecurity, dissatisfaction (affect), capacity and normality (judgment) as well as appreciation are projected throughout the novel.

In Text 1, tokens of affect abound and the reader can enter the emotional state of Kambili, Mama and Papa. Kambili’s description of Mama at the sight of the broken figurines calls for an intensive emotional force from the reader. Mama’s position and attitudes are conveyed by evoked attitudes in the use of the material process “knelt” and the behavioural process “started at”. These are emotionally charged lexical items that connote sadness and

dissatisfaction. Mama cannot bear the idea of her broken figurines. This technique used by the writer aims at impacting the reader. There is no way for him/her to resist. It creates empathy and the reader can identify him/herself to Mama.

#### 5.1.1.4. Discussion and interpretation derived from Theme analysis and mode of discourse in *Purple Hibiscus*

##### a-Recapitulation of findings of Theme analysis

The Theme analysis of the three texts carried out in chapter three yields some important findings that are recapitulated in the table below.

Table 5.6. Themes in *Purple Hibiscus*

Themes	Text 1		Text 2		Text 3	
	Number	%	Number	%	Number	%
Simple Themes (ST)	89	61.37	70	65.42	148	72.19
Multiple Themes (MT)	56	38.62	37	34.57	57	27.80
Textual/structural (TT)	61	42.06	38	35.51	50	24.39
Interpersonal (IT)	04	02.75	04	03.78	14	06.82
Topical (TOT)	136	93.79	104	97.19	198	96.58
Unmarked	134	92.41	106	99.06	199	97.07
Marked (MKT)	11	07.58	01	0.94	06	02.92
<b>Total Themes</b>	<b>145</b>	<b>100%</b>	<b>107</b>	<b>100%</b>	<b>205</b>	<b>100</b>
<b>Ranking clauses</b>	<b>172</b>		<b>123</b>		<b>255</b>	

##### b-Discussion and interpretation of findings of Theme analysis in *Purple Hibiscus*

The grammar of textual meaning has been used in chapter three to reveal the mode of discourse on the one hand, and the organization of the different Themes of the texts under study. This is thematisation. Fowler (1986) defines thematisation as the “organization of the text so as to draw attention to the most important parts of its content, its Themes” (p. 61).

Three technical aspects of the text should be taken into account in any endeavour to pinpoint the texture of text in SFL tradition. Those technical aspects are related to cohesion, thematic progression and thematisation. One of the limitations of this study is that it overlooks some aspects of cohesion in the analysis of the chosen extracts. However, it focuses

on thematization and some aspects of thematic progression. The claim is that thematisation and cohesion analyses aim at the same conclusion which is how linguistic patterns have been waved together to make the text a single semantic unit. Therefore, it has been important to limit the analysis to only one scheme code.

I strongly rely on Fowler's (1986) definition of thematisation in that the organisation of the narrative in such a way that the most important parts of its content are put in stressed position and can thus help reveal the writer's idiosyncrasies and consequently the ideology behind the text. When for example, in the narrative, the same character is thematized in several subsequent clauses, this should be read as a strategy used by the writer to communicate typical information about this character.

The analysis of how Adichie has woven the narrative and its mode of discourse reveals some important findings. The classical Theme–Rheme structure has been adopted and the result is that textual Themes, interpersonal Themes, and topical Themes are strategically arranged to encode textual meanings in a way that is peculiar to Adichie in Kambili's physiological and psychological development alongside other characters in *Purple Hibiscus*.

Before proceeding on with the discussion, it is important to recall what is meant by Theme in relation to Rheme at the level of the clause. The conception of the Prague School of Linguistics of these operational terms is very important to me. Theme and Rheme in their conception are intrinsically related: Theme is what the clause is about and Rheme is what is said about it. Rheme is related to New information and Theme to Given information, information that the reader has already known. Coming back to the discussion, it is seen that textual Themes, interpersonal Themes, and topical Theme are foregrounded to reveal Adichie's style in *Purple Hibiscus*.

The Theme analysis of the three extracts reveals the textual and the rhetorical organization of *Purple Hibiscus* and the mode of discourse as well. The written mode is

underlined by the overall tendency of the narrator to use simple Themes: 61.37 % in Text 1, 65.42 % in Text 2 and 72.19 % in Text 3. Furthermore, the organization of the texture not only reveals the written mode but also testifies that a dialogic mode has been added to the flow of the discourse, making the novel a true piece of literary fiction. In fact the presence of multiple Themes in the narrative accredits the fact that characters have verbally exchanged information through dialogues. Therefore, one can conclude hybridization within the mode of discourse: A written mode that shifts from time to time to an oral mode.

The three texts are highly topicalized: 93.79 % in Text 1, 97.19% in Text 2, and 97.19% in Text 3. It is the role that language plays as a means to describe social actions that is at stake here. Language has been used to describe characters, what they do, how they do it and the implication of their actions as well. That is why almost all the clauses contain a topical element as its Theme.

An important aspect related to the texture of the three texts under analysis is related to the thematization of the pronoun “I”. Most of the time, the thematic referents are confined to the referents of Kambili and, thus, a typical vision is imposed on the reader. Besides, the Theme analysis of Text 1 carries some important findings about Adichie’s literary style. When elements are thematised, they mark the point of departure of the message and a kind of attention is drawn on them. Kambili’s ambiguous attitude towards the act of appreciation of Papa’s cruelty is strongly rooted in the way topical elements are thematized. In Text 1, in the opening of the passage, Papa is seen as in the front position of the action. He is also under the spotlight in clause (2): “he picked up the missal.” Astonishingly, Papa is no longer thematized in the subsequent clauses although his implication is evident in the situational event. Papa is systematically shifted from thematic position. Rather, the spotlight is now shed on the missal, an inanimate object. Papa’s implication and his destructive act are total minimised and backgrounded (obscured).

The same is true of Text 2. At the level of clause (90): “He unbuckled his belt slowly”, Papa is seen at the beginning of the action. “He”, referring to Papa is put in thematic position. Suddenly, Papa disappears from the spotlight. He is no longer seen, either in thematic position or in the rhematic position. The attention of the reader is shifted to “the belt” put in thematic position and to Jaja and Mama, both victims of Papa’s destructive action.

The use of “it” in thematic position in the structure “it landed” combined with the ergative analysis carried out at the beginning of this chapter encapsulates one important aspect of Adechie’s stylistic feature. Such patterns are seen across the novel and the reader may ask the question why? Why has Kambili deliberately chosen to shift the blame from Papa to an inanimate object through which the aggressive act is done? An attempt to answer such a question results in pointing out Adechie’s ideological positioning. Though strongly denouncing Eugene’s tyrannical power, she is still having a strong attachment to him. The interpretation is that though men are presented as dominant and oppressive to women, they are still their partners with whom something interesting may be constructed.

Another important aspect of the textual organization revealed by textual analyses is related to the writer’s mastery of the English language. The use of textual Themes and the way they are used in *Purple Hibiscus* denotes a careful plan of the rhetorical organization of the narrative. Textual /structural Themes come at the rate of 42.06 % in Text 1, 35.51 % in Text 2 and 24.39 % in Text 3. These act as important rhetorical devices, helping the text to be presented as a single semantic unit. The use of textual double Themes and the profuse use of conjunctions testify the rhetorical organization of the passages. Kambili does not just tell a story. She argues about the “how” and the “why” of the actions, comforting the readership on the choices she has made to describe the successive events in the narrative.

Last but not least of my pronouncement at the level of textual meanings in *Purple Hibiscus* is related to marked Themes. They come at rate of 7.58% in Text 0.94 % in Text 2

and 02.92 % in Text 3. These figures are relatively low in proportion. However, they play important roles in the construction of textual meanings in the novel. Marked Themes, in Halliday's words, are topical elements, complements or circumstances which are not the subject of the clause but are put in thematic position.

In sum, the marked Themes in this narrative have played three important roles as is seen through the analyses:

- Marked Themes have helped to highlight the locative orientation in the thematic development of the text. It is the case in clause (10) in Text 1: (10) ***It lay there***, a huge leather-bound missal that contained the readings for all three cycles of the church year.

- Marked Themes have been used to foreground some typical linguistic elements to serve a stylistic function. This is the case in clause (37) "***A love sip***, he called it" and (60) "***Slowly***, I turned" in Text 1.

- Marked Themes have also helped to create suspense in some clauses. The reader wonders about what happens in the location mentioned as he/she first encounters the circumstantial elements "it lay there" and "closer to the house", in clauses (10) and (88): "***It lay there***, a huge leather-bound missal that contained the readings for all three cycles of the church year"; "***Closer to the house***, vibrant bushes of hibiscus reached out and touched one another".

### 5.1.2. Discussion and interpretation of findings in *Everything Good Will Come*

The aim next is to discuss and interpret the findings derived from the analyses carried out in chapter four in relation to the research questions and the methodological approach adopted to conduct them. This novel is not primarily about Enitan but about Nigerian women experiences as opposed to men experiences set as norms and standard. All the meanings encoded by Enitan in the telling of her own story act to prove that. The question is "how has she succeeded in doing that?" As is the case with *Purple Hibiscus*, the discussion takes into

account the findings related to Transitivity patterns, MOOD choices, and Theme analyses and the thematic development of the novel via the three extracts under study, but now, all those aspects have been pinpoint at the level of each text under scrutiny.

### 5.1.2.1. Discussion and interpretation of findings derived from transitivity analysis of *Everything Good Will Come*

#### a-Recapitulation of findings of Transitivity analysis

The transitivity system in the lexicogrammatical analysis of the clauses of the three extracts is related to the choice that the narrator, the one who is speaking, has made of the processes to encode meanings about her experiences. In the transitivity analysis of the three texts, the total number of the process types is given while the proportion of this number is presented in percentage. Table 5.7 and Table 5.8 below illustrate the results of the Transitivity analysis of *Everything Good Will Come*, displaying the figures for material, mental, behavioural, verbal, relational, existential, and relational processes as well as those related to the circumstances.

Table 5.7. Process-type statistics in *Everything Good Will Come*

Transitivity analysis		Text 4		Text 5		Text 6	
Process-types		Number	%	Number	%	Number	%
Material Processes		72	34.61	90	38.66	113	39.51
Mental Processes		27	12.98	46	20.00	48	16.78
Behavioural Processes		18	08.17	06	02.60	14	04.89
Verbal processes		34	16.34	38	16.45	31	10.83
Causative		00	00	04	01.73	03	01.04
Existential Processes		00	00	03	01.30	06	02.09
Relational processes	Intensive attributive	33	15.86	25	10.82	41	14.33
	Intensive identifying	15	07.21	13	05.62	17	05.94
	Circumstantial attr.	02	0.96	03	01.29	04	01.39
	Circumstantial Identif.	00	00	00	00	00	00
	Possessive attributive	07	03.36	03	01.29	09	03.14
	Possessive identifying	00	00	00	00	00	00
<b>Total number of the processes</b>		<b>208</b>	<b>100</b>	<b>231</b>	<b>100</b>	<b>286</b>	<b>100</b>
<b>Total ranking clauses</b>		<b>213</b>		<b>183</b>		<b>257</b>	

Table 5.8. *Circumstances in Everything Good Will Come*

Everything GWC Circumstance type	Text 4		Text 5		Text 6	
	Number	%	Number	%	Number	%
Manner	17	22.97	19	20	27	27.83
Location (place)	36	48.64	36	37.89	43	44.32
Location (time)	09	12.16	14	14.73	5	05.15
Cause	04	05.40	03	03.15	7	07.21
Extent	5	06.75	10	10.52	07	07.21
Accompaniment	1	01.35	07	07.36	4	04.12
Angle	1	01.35	03	03.15	2	02.06
Matter	1	01.35	03	03.15	2	02.06
<b>Total circumstances</b>	<b>74</b>	<b>100</b>	<b>95</b>	<b>100</b>	<b>97</b>	<b>100</b>
<b>Total ranking clauses</b>	<b>213</b>		<b>183</b>		<b>257</b>	

### **b-Discussion and interpretation of findings derived from Transitivity analysis**

It is seen in Table 5.7 that, in Text 4, the proportion of material processes is 34.61 % whereas in Text 5 and Text 6, it comes at the rate of 38.66 % and 39.51 % respectively. It is also important to notice that the selections of material processes configure in a similar fashion in Text 5 and Text 6 (38.66 % and 39.51 %) whereas in Text 4 they are low. This can be interpreted by the fact that the process of Enitan's development has just begun in Text 4 but has reached a kind of maturity at the level of Text 5 and Text 6. That's why the material processes attached to her in Text 4, are low in proportion in comparison to the two other texts.

Furthermore, the high concentration of material clauses over others in the three extracts is a clear indication of a narrative fiction: the plot is built up on different events and actions in which actors (characters) are involved. In Text 4 for example, the material processes have been used to describe the process that has led to the ultimate encounter between Enitan and Sheri whereas in Text 5, it has been used to describe Enitan's loss of virginity and her journey to London in the process of her education at the end of which she graduates in law. In Text 6, material processes are set to encode meanings about actions and events at a very specific stage in the process of Enitan's psychological and physiological development. Enitan is now mature enough to engage herself in the so called men's affaires.

An attempt to the Transitivity analysis of texts has yielded interesting findings that are worth discussing at the level of each text. The Transitivity analysis of Text 4 has revealed the field of discourse, i.e. the *aboutness* of the plot at this level of the narrative. It is obvious that language has been used to depict the encounter issue and the typical female bonds that set the foundations of Sefi Atta's protagonists' relationships. In fact, Enitan the narrator, an eleven year-old girl meets Sheri, a next door girl, for the first time. Both young girls sympathize and vow to befriend for life. This female relationship and tie which are created at the beginning of the novel between the two comings-of-age raises some questions about Sefi Atta's ideological positioning. Is she a feminist writer? Subjectively, I dare say no! But only a careful appreciation of the findings yield from the transitivity analyses, i.e., how language has been used to convey the characters experiences of the world will objectively provide the answer.

The material processes in this text as the analysis shows come at the rate of 34.61% and dominate the processes. Truly speaking, language has been used to describe actions and events related to the encounter between Enitan and Sheri, focusing on what each protagonist does and what happens to them in their attempt of getting to know each other. The material clause such as (1), (3), (4) at the opening of the Text give an idea about what happens at the very beginning of the encounter: both little girls are exalted to know each other.

The Transitivity analysis has also exuded the question of identification. Each character constructs meanings to describe herself in relation to the other. The ways in which the relational processes are used serve this perspective. Considering the following clauses: (33), (62), (114), (122), (138), it is clear that intensive attributive relational and possessive attributive relational processes have been used to describe each girl. "A sharp mouth" related to Sheri means that she is a girl endowed with a talkative character. Here, Sheri is depicted as a talkative and spoiled girl who likes music and as coming from a polygamous family. All this is indicative of "bad girls". Bad girls have always existed in patriarchal society. The way

Enitan identifies herself for example as an eleven-year-old decent girl shows that she plays the role of “good girl”. Good girls and bad girls are central concerns in feminist ideology. Tyson (2006) thinks that “it is another way in which sexist ideology influences us” (p. 90).

In Text 5, the field of discourse, as revealed by the Transitivity analysis, is, in fact, the continuation of the narrative as presented in the first extract (Text 4). Indeed, the journey of both little naive girls towards their maturity and self-development has reached an important stage in this passage. Language has been used to portray Enitan in the process of her maturation and describe various topics related to her life and most importantly her education and professional graduation. The Transitivity analyses have also revealed the psychological and physiological change that occurs in Enitan’s life in the process of her maturation. What is noticeable at this point is that material processes are dominant (38.66%) and mirror what happens to Enitan, the actions she and other participants take and the role that they play as Actor, Beneficiary or Goal in the text. It is important at this level to know who gets to be the doer of actions. Though other participants are presented as doers of some actions, Enitan appears to be the Actor and the Goal of most of the material clauses in this text and, thus, unravels the newly character she is becoming now. For example, in the material clause “he pierced my bowl” in which *Enitan* is the Goal, the process *pierced* is metaphorically used. *The bowl*, by the process of possessivation, represents Enitan’s hymen which her boyfriend has broken with his penis during their first sexual intercourse. This simply means that Enitan has lost her virginity which marks an important stage in the course of her maturation. That Enitan uses metaphorical language to describe her loss of virginity is quite telling. She is still considering sex as something strange, unnatural, and an abject as she is assigned the role of “good girl” in a patriarchal society (Tyson, 2006).

The material clause “1981, I graduated from university”, in which Enitan is the Actor and the intransitive verb *graduated* is the process, gives Enitan a new identity, and Sefi Atta,

adopting a serious stance towards women's education in the process of self-development, equips her heroine with knowledge and experiences that open her new horizons. Education has always been the central focus of feminist writers in that they believe in the primacy of education in women's quest of self-assertiveness and self-development (Prince, 2011). Proof of this comes from Enitan's graduation from law school in London. Her Education and her graduation have given power to Enitan to get access to the job market as shown in (171): *and I joined a firm solicitor in London*. But most importantly, this educational and professional new identity gives Enitan the opportunity to enter some public space so far dominated by men. For example, her experience from law school helps her to join the "Nigerian Student Community" where the central issue of discussion is politics: "Democracy."

Enitan is also modifying her apprehension about Sheri as she takes a serious stance towards maturity. She perceives now the reality of things. The linguistic choices she is now making denotes a change in her opinion and impression and consequently translate a kind of transition in her behaviour. The use of the mental process "regretted" in clause (163) and (164) in this text is an evidence for that shift in how Enitan perceives the world around her: (163) "I regretted judging her"; (164) "regretted my ignorance at age fourteen".

In Text 6 material processes are set to encode meanings about actions and events at a very specific stage in process of Enitan's psychological and physiological development. Enitan is now mature enough to engage herself in the so called men's affairs. The process *would stab (3), drag (4), kick (5), passed (6), reaching out to push (8), wasn't going to give in (9)* found at the beginning of the text are material processes associated with Enitan. She is presented as a very active and dynamic character. The analysis has shown that Enitan has used such material processes to express her anger when she notices that Niyi, her husband is not doing anything to liberate her father in detention. Then, she takes actions. Enitan and

Grace Ameh's activism and their dominant occupation of the public space are well understood when we pay attention to how some material processes are used.

A quick analysis of how the process *do* is used in this passage reveals important findings about Sefi Atta's characterization. Considering the clause (10) "on what to do about my father"; (96) " I do what I can; (97) I seize the opportunity; (67) "She worked in Lagos Maternity", traditionally, the material process "do", "seize", "worked" are related to men, presenting them as doers of action that can bring about changes (Coates, 1995). By linking those processes to Enitan and to women, Sefi Atta is using an assertive language that is now characterising the female idiolect. This assertive language is seen across the novel and pertained mostly to Enitan, Sheri, Grace Ameh, and others. This is testified by the following utterances attributed to Sheri: "now, where I differ from most women is, if you lift your hand to beat me, I will kill you, god no go vex" (p.107).

Analysing the data displayed by Table 5.8, it is obvious that there are eight types of circumstance in the three extracts: circumstances of manner, circumstances of location (space); Circumstances of location in time, circumstances of cause, circumstances of extent, circumstances of accompaniment, circumstances of matter, and circumstances of angle. Circumstantial elements are, in most cases, prepositional phrases or adverb phrases. Following the system of circumstances in English language described in Halliday & Mathiessen (2004), it is evident that, the eight (08) circumstance-types are realised to construct experiential meanings in the three extract. The striking issue at this point is the dominant number of spatial circumstances in the three texts: 48.64 % in Text 4, 48.64 % in Text 5, and 44.32 % in Text 6. This means that locative information about characters, namely the narrator, is highlighted as she has moved from Nigeria to England and from England back home in the process of her self-development.

In the same vein, the circumstances of manner come in a very important proportion in the texts. They come second after the circumstances denoting space: 22.97 % in Text 4, 20 % in Text 5, and 27.83 % in Text 6. This is significant use of manner circumstances can be explained by the fact that the writer directs the reader's attention to the way the course of things change in the narrator's life and to the quality of the agencies through which her psychological and physiological maturation have been operated.

### 5.1.2.2. Discussion and interpretation of findings derived from Mood analysis, Modalities, and tenor of discourse in *Everything Good Will Come*

#### a-Recapitulation of findings of MOOD analysis

Mood choice analysis in *Everything Good Will Come* reveals important findings about the way interpersonal meanings are encoded to foreground the tenor of discourse. Table 5.9 below recapitulates the distribution of MOOD classes in terms of choices between declarative interrogative and imperative MOOD.

Table 5.9 The MOOD system in *Everything Good Will Come*

MOOD choice	Text 4		Text 5		Text 6	
	Number	%	Number	%	Number	%
Full declarative (FDM)	169	79.34	169	92.34	196	77.16
Elliptical declarative (EDM)	14	06.57	06	03.27	23	09.05
Full polar interrogative (FPIM)	11	05.16	02	01.09	09	03.54
Elliptical polar interr. (EPIM)	04	01.87	00	00	05	01.96
Full wh-interrogative (FWHIM)	04	01.87	01	0.54	05	01.96
Elliptical wh-interr. (EWHIM)	03	01.40	01	0.54	04	01.54
Imperative (IMP)	04	01.87	00	00	08	03.14
Exclamative (EM)	02	0.93	00	00	01	0.39
Minor (mn)	01	0.46	04	02.18	03	01.18
Abandoned	01	0.46	00	00	00	00
<b>Total ranking clauses</b>	<b>213</b>	<b>100</b>	<b>183</b>	<b>100</b>	<b>257</b>	<b>100</b>

### **b-Discussion and interpretation of findings of MOOD analysis**

According to Table 5.9, the number of full declarative clauses in Text 4 is 169 and the proposition of full declarative clauses to the total ranking clauses in Text 4 is 79.34%. In Text 5, the number of full declarative clauses is 169 and the proposition of full declarative in this text is 92.34%. As far as Text 6 is concerned, the number of full declarative clauses is 196 and the proportion of full declarative is 77.16%. All these figures confirm the neat domination of declarative clauses in the three texts. It is a clear indication that language has been used to exchange information. In fact, information has been exchanged between the characters on the one hand, and between the narrator and the potential reader on the other hand.

Enitan and Sheri have been depicted as coming from different universes. The MOOD choices in Text 4 and the Modality analysis, which will be discussed later, consolidate this understanding of the text. The declarative clauses are by far the most dominant in Text 4. This means that information has been object of transaction between Enitan and Sheri on the one hand and Enitan and the readers on the other hand. The exchanged information is typically related to each girl's family. The reader is informed about the origin of both girls, the social status of their parents and their living conditions. The interrogative clauses have set the dialogical mode of text. They have constructed meanings in which both girls ask questions and answer them in their attempt to know more about each other. Thus, the reader can progressively apprehend how the bond between both female same sex characters is progressively consolidating. Female same-sex friends are seen as a typical feature of feminist literary work. This is what Prince (2011) remarks when evaluating Toni Morrison's well-acclaimed work *Sula*. She said: "Morrison is not alone in underscoring women's embodied bonds as important to mapping the contours of same-sex friendships and self-development in contemporary female-authored literature" (p. 1). These bonds between Enitan and Sheri are presented as a solid one as the tenor of discourse at this level can show it. Enitan and Sheri

share an equal status as they take up the same kinds of Mood choices. None of them is seen to dominate the other. The use of ellipsis both declarative and interrogative has helped to create a rhetorical interaction context and, thus, suppresses the distance that could be created by the profuse use of declarative clauses by Enitan.

Still, at the tenor level in Text 4, the contact is an involved one (informal) as shown by the different use of ellipsis (11 declarative clauses and 7 interrogative clauses) and the dialogical mode created by the abundant use of “I” and “you”. As far as the affect is concerned, it is rather positive as both girls promise to see each other again despite Enitan’s mother’s formal interdiction. The nature of the tenor (status, contact and affect) as described above testifies to the nature of the bonds that are progressively created between the two comings-of-age. So, Sefi Atta appears to underscore the female same-sex friendships in women self-development like Toni Morrison with Sula and Nel in her well-acclaimed novel, *Sula*.

All in all, it is no doubt that *Everything Good Will Come* is a *bildungsroman*. Prince (2011), in her dissertation, provides a clear idea on what a *bildungsroman* can mean: “a child’s naivety evolves into adult awareness, and female protagonist engage in a quest to develop and employ a newly-emerging (feminist) self-consciousness” (p. 6).

Detore-Nakamura [quoted from Prince, 2011:6] categorizes the different phases that are typical to contemporary friendship plot. It reads:

First there is an initial meeting of the friends. Second, there is a search for self by one or more of the women through the relationship with her friends. Third, there is a complication in the friendship that can be either a male lover, another female, or self-imposed isolation. Fourth, there is a pursuit on the part of one or more of the friends for reunion, to mend the friendship. The fifth stage is the crisis moment in which the friendship is rekindled or dismantled either by the death of one of the friends or by a decision to separate. The sixth and final stage is the embrace or welcoming of self and of the friendship.

From the foregoing context, it is clear that the passage under study is presenting the first phase of the six described above. That Sefi Atta is a feminist writer is now an open secret.

In Text 5, the Mood analysis discloses the role relationship and the power relation between the participants: Enitan, her boyfriend, Robin and Sheri, and others. In combination with the Modality analysis, the Mood selection has also revealed the author's characterization, the identity assigned to each character and her stylistic feature. This passage is a snapshot of the narrative in which participants are exchanging information. It has also aimed to inform the reader about the narrator's view point, her aspirations and assumptions about what happens to Enitan in the process of her self-development and, most important, how she believes the society is deemed to be unjust to women. The huge number of declarative clauses serves this cause right. The reader is brought into Enitan's psychological and physiological universe and can see as she is counting her own story, how she lost her virginity and her journey to England to pursue her education. She has in fact reached a culminant point both in her academic education and her physiological change. At this point, the dual concept of "good girls" and "bad girls" emerges again. The declarative clauses at the opening of this passage illuminate the readers about Enitan's beliefs about sexuality. In fact, she is totally enraged against herself for being engaged in a sexual activity and hereby denounces her boyfriend's (the man) attitude who treats her less than a simple object. "He strummed me like a guitar", she said. In this context, Tyson (2006) argues that patriarchy treats women, whatever their role, like objects, "women exist, according to patriarchy, to be used without consideration of their own perspective, feelings, or opinions" (p. 90).

This self-recrimination and self-invectiveness of Enitan can raise a lot of questions. It is only when one resort to feminist criticism that those questions may find some answers. Obviously, Enitan is playing the role of "good woman" at its best, as opposed to Sheri who

has been playing the “bad woman” role. The novel, at this point, has painted a very unfavourable picture of Sheri. For example, Sheri is elected Miss Nigerian and has to contest Miss World pageant which is not the classic beauty that people want for “good women”. “Good women”, as Tyson (2006) argues, have to remain uninterested in sexual activity, except for procreation purpose. But when a “good woman” does it, she suffers from self-recrimination. This is what happens to Enitan in this passage. Enitan has had to wash herself intensively because she cannot bear the idea that her boyfriend’s semen is leaking out her body. She finds it horrible. However, later on, at the end on her maturation process, she will find a kind of female liberation in experiencing sexuality in her own way.

The reader is also informed through declarative clauses that Enitan graduates from law school. Sefi Atta has underscored women education as a key point in the process of her self-assertiveness and self-realization. Knowing to write and to read is not enough. She has to graduate from high ranking colleges alongside men in her will to make things change.

The type of maturity that Enitan has now reached raises the following question: what has she transformed into? The answer to such a question is found in the Mood choice operated in Text 6. She has now turned in an activist with the help of Grace Ameh, doing her best to get her father liberated. To say something about Sefi Atta’s literary achievement and style is also to see how information is distributed at the level of Adjuncts.

### c-Recapitulation of findings of Adjunct analysis

Table 5.10. Types of Adjuncts in the narrative frame of *Everything Good Will Come*

Types of Adjuncts	Text 4	%	Text 5	%	Text 6	%
Circumstantial Adjunct	82	54.30	79	58.95	110	55.55
Conjunctive Adjunct	46	30.46	34	23.13	45	22.22
Mood Adjunct	14	09.27	15	11.19	32	16.16
Comment Adjunct	01	0.66	01	0.74	02	01.01
Polarity Adjunct	06	03.97	06	04.47	06	03.03
Vocative Adjunct	01	0.66	01	0.74	00	00
Continuity Adjunct	01	0.66	01	0.74	04	02.02
Total Adjuncts	151	100	137	100	199	100
Total ranking clauses	213		183		257	

### d-Discussion and interpretation of findings of Adjunct analysis

The different analyses reveal that Sefi Atta has carefully planned the rhetorical organization of the text to make it persuasive, significant, and appealing to the readers' mind. Information at the level of Adjunct in the MOOD choices serves this perspective right. The three texts display a high number of circumstantial Adjuncts: 54.30% in Text 4, 58.95 % in Text 5, and 55.55 % in Text 6. The conjunctive Adjuncts come next with 30.46% in Text 4, 23.13 % in Text 5, and 55.55% in Text 6. This domination of circumstantial Adjuncts makes the texts sound a bit formal. Vocative Adjuncts, Mood Adjuncts, Polarity Adjuncts and Continuity Adjuncts have played important roles in the narrative. They have acted to minimize the formal character of the texts (created by the circumstantial Adjuncts). Therefore, they help to reduce the distance between the reader and narrator that could have been created by its formal aspect. Eggins (1994) has seen the role that Adjuncts play in foregrounding author-reader interpersonal relationship: "The higher the proportion of Adjuncts in a text, the higher the proportion of meanings made in the text are made "non core" arguable information (p. 315)." Graber (2001) thinks that this has to do with strategies of creating and protecting the writer's authority in the text. The way Enitan relates the story and controls the flow of the

discourse denotes a kind of authority. Therefore, the writer is making it more difficult for the readers to dispute his claims.

### e-Recapitulation of findings of Modality analysis in *Everything Good Will Come*

Table 5.11 Verbal and Adjunctive realizations of modality in *Everything Good Will Come*

Modality Type	Text 4		Text 5		Text 6	
	Number	%	Number	%	Number	%
Modalisation (verbal)	11	05.16	14	07.65	24	09.33
Modulation	03	01.40	06	003.27	08	03.11
Mood Adjunct: usuality	06	02.81	05	02.73	15	05.83
Mood Adjunct: probability	01	0.46	01	0.54	01	0.38
Mood Adjunct: intensification	03	01.40	04	02.18	13	05.05
Mood Adjunct: temporality	04	01.87	04	02.18	05	01.94
Other modalisers	06	02.81	11	06.01	04	01.55
Total expressions of modality	<b>34</b>	<b>15.96</b>	<b>45</b>	<b>24.59</b>	<b>70</b>	<b>27.23</b>
Ranking clauses	<b>213</b>	<b>100</b>	<b>183</b>	<b>100</b>	<b>257</b>	<b>100</b>

### f-Discussion and interpretation of findings of modality analysis

A closer analysis of Table 5.11 above shows a progression, though in a slight way, in the proportion of the quantities of the expressions of modality in the three extracts: 15.96 % in Text 4, 24.59 % in Text 5, and 27.23 % in Text 6. This has to do with the movement from naivety to maturity and from childhood to adulthood of the narrator from Text 4 to Text 6.

The fact that Enitan is playing the role of the narrator, the one who speaks, together with the role of focaliser, the one who experiences the events, also has a great impact on the way language has been used in terms of personal commitments and personal attitudes. Since she has limited access to other characters' mind, she has subjectively and speculatively used language to convey interpersonal meanings.

### 5.1.2.3. Discussion and interpretation of findings derived from Theme analysis in *Everything Good Will Come*

#### a-Recapitulation of findings of Theme analysis

The Theme analysis of the three texts carried out in chapter yields some important findings that are recapitulated in the table below.

Table 5.12. Themes in Everything Good Will Come

Themes	Text 4		Text 5		Text 6	
Category	Number	%	Number	%	Number	%
Simple Themes (ST)	130	78.31	102	69.38	150	80.64
Multiple Themes (MT)	36	21.68	45	30.61	36	19.35
Textual/structural (TT)	37	22.28	45	30.61	46	24.73
Interpersonal (IT)	08	04.81	11	07.48	09	4.83
Topical (TOT)	129	77.71	136	92.51	171	91.93
Unmarked	155	93.37	133	90.47	168	90.32
Marked (MKT)	11	06.62	14	09.52	18	9.67
<b>Total Themes</b>	<b>166</b>	<b>100</b>	<b>147</b>	<b>100</b>	<b>186</b>	<b>100</b>
<b>Ranking clauses</b>	<b>213</b>		<b>183</b>		<b>257</b>	

### b-Discussion and interpretation of findings of Theme analysis

The mode of discourse is seen to relate to how the message of the author has been presented in a coherent single semantic unit and the channel through which this message is delivered to the reader. What does the mode of discourse analysis reveal about the stylistic and rhetorical organization of the text? In the words of Halliday, “the mode of discourse, since it specifies the channel of communication, influences the speaker’s selection of mood... and of modality, and also, the distinction between speech and writing, it affects the the whole pattern of grammatical and lexical organization, the density of the lexical content” (Halliday, 2007:113). On that notes, the textual analysis has revealed how the field of discourse and the tenor of discourse are organized and materialized into a meaningful block of words. It has, in fact, exuded the main path that Sefi Atta wants the reader to follow at the level of this text as regards the message that the narrator conveys. Thus, analyzing textual meanings in the texts is equal to evaluate how experiential meanings and interpersonal meanings are woven in a cohesive and single semantic unit. In fact, the different analyses have shown that Sefi Atta has made her main protagonist structure the message that she has for the reader and organizes it into a “unit of texture” so that it could suit any readership and thus provide a kind of keys to its own interpretation.

As regards the different Theme-types in the texts, Table 5.12 indicates that simple Theme, i.e., one element selected as the Theme in a clause, is dominant in the three texts. The written mode is therefore underlined by this tendency of the narrator to use simple Themes: 78.31% in Text 4, 69.38% in Text 5 and 80.64% in Text 6. Any conclusion about the written feature of these texts is right. The texts have been written in a careful manner. The relative high proportion of multiple Themes and the use of some interpersonal linguistic elements in thematic position show that the writer, Atta, is aware of the mechanism of a narrative text: it involves a subject matter around which a plot is constructed. It also involves that characters, minors and majors, exchange either information or goods-and-services. Characters are involved in dialogical activities and the readers are allowed to critically appreciate what they say.

To say something about the choice of textual Themes in the texts, it is noticeable that the significant proportion of Textual Themes in the three extracts reveals an important aspect of the textual organization of the narrative: 22.28 % in Text 4, 30.61 % in Text 5, and 24.73 % in Text 6. This is an evidence that Sefi Atta acknowledges the existence of a readership with which she has tried to negotiate a kind of solidarity. That's why she has tried to be persuasive, using arguments and counter-arguments and introducing them by the use of conjunctions.

The intensive use of topical elements as Themes in the three extracts (77.71 % in Text 4, 92.51 % in Text 5, and 91.93 % in Text 6) is an indicator that language has been used to describe social activities that involves entities, here characters and elements of the different settings. The fact that the novel is from a first person point of view has pushed Atta to work on the reader about her central character. The Theme analyses of the texts have proved that all the foci are on Enitan. What she does, how she feels and perceives the events are under the spotlight. The reader is obliged to track any single event and action that is pertained to her.

Atta has strongly linked the narrator to the reader so that the focus is on the emotional aspect of the language she uses. Marked Themes have also been used for both rhetorical and aesthetic purposes.

#### **5.1.2.4. Appraisal discussion in *Everything Good Will Come***

Discussing Appraisal values in *Everything Good Will Come* is like doing what Lois Tyson calls “affective stylistics” in her groundbreaking book *Critical Theory Today*. It reads: “It is the slow-motion, phrase-by-phrase analysis of how the text structures the reader’s response for which affective stylistics is perhaps best known.” That is why the three extracts, following what has been done at the level of *Purple Hibiscus*, have been examined line by line and phrase by phrase to detect any linguistic item related to attitude, engagement, and graduation.

In fact, Atta has actively worked on the reader, provoking him, startling, and raising his awareness through language subtleties. In Text 4, the analyses of Affect (happiness/unhappiness, dis/satisfaction, in/security), judgment (normality, capacity), and appreciation unravel the will of Atta to project an image of happiness as Enitan and Sheri are eager to make this first encounter which is of great significance in Atta’s way of creating meanings and her stylistic programming. The readers are forced to enter each girl’s inner and outer world, inviting them to participate in the text by formulating their own judgment about each of them. The readers tend to identify themselves to a character, but most of the time, they choose the underlying voice. For example, the way Enitan expresses her standpoint about Sheri’s behaviours and the attributes ascribed to her projection as an indecent and a very talkative young girl characterize her as a “bad girl”. Compared to Enitan, the overall tendency is for the reader to take Enitan’s part as she is presented as a “good girl”.

Text 5 and Text 6 have displayed very interesting Appraisal values that are significant to the understanding of Atta’s style in *Everything Good Will Come*. The opening passage in

text 5 is emotionally but negatively charged as seen through analyses. The interesting aspect of Sefi Atta's stylistic effect at this point regards the source of evaluation. The analysis is about appreciation, which is concerned with the evaluation of the situation to the social norms. Here, the source of evaluation is left unclear and the reader will wonder to whom it will be ascribed. Atta does not want to implicate her protagonist in such a judgment. She subtly leaves the reader to make his/her opinion about her pronouncement. It is an attitudinal emotion that involves anger and unhappiness that is projected at the beginning of this text.

In Text 6, things become interesting when we consider the basic structure of an evaluative clause. It includes an evaluator, the one who evaluates, the evaluated, the entity that is evaluated, and the marker, the means by which the evaluation is established. Here in this text, as the narrative is a first person point of view, the evaluator is Enitan, the narrator. Atta has used language to evaluate different issues related to African ways of life and realities. It is important to mention that the evaluation may concern a single word, a clause or a phase. A phase is a stretch of language that deals with a specific issue in the unfolding narrative. Considering the phase that includes the following clauses from (190) to (195): "I'd heard that there were published writers who had not yet seen a royalty, because publishers just didn't pay. My library at home was short on their books, because in an economy like ours books were scarce, if they were not banned by the government", the reader is exposed to Enitan's evaluation concerning the freedom of speech that has been jeopardized by the ruling government in Nigeria. She has taken a critical stance towards this issue. A further step into the unfolding discourse, one is exposed to how she evaluates writing activities on the continent. She says: (198) "None of the books I encountered had characters as diverse as the people I knew". This evaluation of the writing and publishing activities in Africa sounds like an appeal for more seriousness, professionalization and improvement in the content of creative writing in Africa as the world is now moving to be a global and unique market. She,

therefore, poses herself as a professional, a teacher of creative writing, or at least, a successful writer who would like her fellow citizens to succeed too.

If nothing else, this passage is a site of appreciation of the European mind-set about African country. The attributes “exotic”, “dark”, “an onslaught of sensations” reveal the content of this mind-set that Atta is strongly denouncing. Africa and Africans are seen as exotic entities; some eye’s delight objects that people void of sensation can visit and contemplate. The narrator has taken a serious and critical stance towards this attitude. She refuses the idea that Africa is a dark continent. Following Fatou Diange, a Senegalese female writer and activist, Europeans do not have the monopoly of exoticism. For her, the most exotic being a man of her village has ever seen is that white man roaming from village to village in Africa in quest of strong sensations.

## **5.2. Comparative study of the narrative style in Chimamanda Adichie’s *Purple Hibiscus* and Sefi Atta’s *Everything Good Will Come***

It is very encouraging and fascinating to know from the analyses and discussions that the findings at the level of *Purple Hibiscus* bear similar aspects with those yielded by the analyses of *Everything Good Will Come*. The corpus of this study is composed of two novels that have much in common. First of all, both works belong to female Nigerian writers that are said to belong to the group of writers of the third generation (Kurtz, 2012). Secondly, they share the same ideological concern, telling their own part of the story on African women experiences of the Nigeria post-colonial period, and are told from the first-person point of view. In each case, the narrator is a coming-of-age girl who has to mature as the narrative unfolds. As for the dissimilarities between the two novels, their authors are distinct in terms of literary style and ideological approach to women self-hoods.

The lexicogrammatical analysis of the two novels demonstrates how language has been used to build the narrative frames of the novels and above all to see “WHAT” and

“HOW” they means” (Halliday & Hasan, 1985: 327). The transitivity analysis, the Theme analysis, the Mood selections, the Modality use, and the thematic organization of the texts unravel how Sefi Atta and Chimamanda Adichie have encoded experiential meanings, interpersonal meanings, and textual meanings in their attempts to use African Nigerian collective experiences to convey they own experiences to readers all over the world. An attempt to explore the novels under analysis in terms of how they resemble and differ, i.e., their commonalities, their similarities and their differences through the findings has proved to be a useful endeavour that contributes to the thorough understanding of the artworks. This lexico-grammatical analysis carried out at the level of each text has been useful to decipher how the narratives are viewed to belong to the same ideological trend. *Purple Hibiscus* and *Everything Good Will Come* have been crafted to serve the same ideology though in a slight different way.

It has been for both writers a question of engagement and commitment, and above all, it has been a question of ideological affiliation. The question of women identity is constantly raised: who are the women?, what are they capable of?, what is their capacity to fight back?

### 5.2.1. Similarities

The experiential meaning and field of discourse analyses have been useful for exploring in the novels the question of characterization and representation which are tightly related to the question of identity. It follows that both writers have intensively used material processes but the most interesting aspect of this is how these processes are distributed to indicate power relations. The analyses have proved that both writers have adopted the same point of view. The first-point of view has been adopted by the writers and the events and the actions in the stories are viewed from one central character’s perspective: Kambili in *Purple Hibiscus* and Enitan in *Everything Good Will Come*. In both novels, the central characters are coming-of-age girls and the fact that they mature in the narrative make them examples of

*bildungsroman*, typical to feminist literary productions. Moreover, female characters (Kambili, Mama, and Ifeoma in *Purple Hibiscus*, Enitan Sheri, and Grace Ameh in *Everything Good Will Come*), through the processes they are identified with, are constantly under the spotlights and their capacity to resist men's assaults, their ability to fight back, their will to be assertive, and above all, their strong will to liberate themselves are put forward in the two novels.

To make a comparative pronouncement at the interpersonal analysis, one has to consider how the system of Mood, Modality and Adjunct in each novel are set to determine the tenor of discourse. Halliday (2007) refers this as the interrelation among the participants (status and role relationships). As a matter of fact, tenor is about "the power or solidarity between the participants; the extent of their intimacy; the level of familiarity with each other, and their attitudes and judgments" (Eggins, 1994:193). Talking about interaction between participants in narrative fiction, Halliday (2007) makes observable two sets of role relationships embedded in the text. On the one hand, it exists a relationship between the narrators and their readership, and the one found among the participants in the narrative on the other hand. Therefore, a close attention is paid to separation between the narrator and reader, and also between a character and another one in the different texts. On that note, the claim is that the intention of Adichie and Atta in writing the novels and the type of readership they envisage to have influenced the type of language the narrators use to transmit their messages. It has been proved that both writers have ultimately used declarative MOOD to pass information from the narrators' view point to the readers. Moreover, the maximum of information has been put at the level of Adjuncts to project the writers' authority into the texts.

Eventually, the textual analysis of both prose fiction has revealed how they resemble and differ in terms of textual and rhetorical organization. Table 5.6 and Table 5.12 make the

recapitulation of the findings of simple Themes, displaying 61.37 % for Text 1, 65.42 % for Text 2, 72.19 % for Text 3 in *Purple Hibiscus*, 78.31 % for Text 4, 69.38 % for Text 5, and 80.64 % for Text 6 in *Everything Good Will Come*. These figures suggest a similarity between the two stories in that they both have the tendency to use simple themes which consist of only a topical/ideational element, which is a characteristic of a written mode. Adichie and Atta have formally adopted a written mode characterized by a shift to a dialogic mode every now and then. The profuse use of simple Themes and multiple Themes acknowledges this. Furthermore, the use of textual Themes by both writers exudes their strong will to present their texts as a persuasive piece of argumentation.

### 5.2.2. Differences

As said earlier, the dissimilarities that exist between the two novels are related to the fact that their authors are distinct in terms of literary style and ideological approach to women self-hoods. The first aspect of this is related to experiential meanings and thus to the field of discourse. What makes the basic difference between the two novels is about men's and women's representation. What women and men characters do, what happens to them, and how they are identified are seen to construe meanings in a slightly different way, though in the same perspective. In *Purple Hibiscus*, the male gender epitomized in Papa's character is presented as a domineering character but this power relation is maintained by an excessive use of violence. What he does, what he says, the way he thinks and believes are captured through the processes ascribed to him. Papa, symbolizing men, is eventually presented as a violent, eclectic, cruel, and intolerant character. As opposed to what is seen in *Purple Hibiscus*, male characters in *Everything Good Will Come* are portrayed through processes and participant roles as characters capable of nothing good. None of them (Daramola, Mike, Niyi,...) has been successful. Female protagonists, however, are seen to take actions whenever and wherever it is possible and their capacity to fight back is always put forward.

In light of the above state of affairs, it is seen that the (implied) author has developed a subtle resistance to the man dominant power and acknowledges a kind of collaboration and admiration to the male gender despite his oppressive power. Though strongly denouncing Eugene's tyrannical power, Kambili is still having a strong attachment to him. The interpretation is that, as is said earlier, though men are presented as dominant and oppressive to women, they are still their partners with whom something interesting may be constructed. Even the protective role of the male gender is put forward through the character of Jaja. *Everything Good Will Come*, on the contrary, seems to have developed a frontal resistance to male gender by projecting assertive, pragmatic and dynamic female characters who do not hesitate to fight back. Their capacity to fight back is constantly under the spotlights. The (implied) author of *Everything Good Will Come* structures and sustains women's misfortune as been caused by men through the identity she assigns to each of them in this text. None of the men are seen playing a good role in their different relationships. For example, Enitan's boyfriend, the one who tells her that her virginity belongs to her is the same one who takes it. After realizing she is not reacting sexually as he wants, he abandons the lady as seen in Enitan's apprehension of the situation. She says: "he strummed me like a guitar." They finally separate. Enitan once again will be deceived by the boy she has been dating for some times.

The interpersonal analysis has also exuded the use of modality as one of the striking issues that make the difference between *Purple Hibiscus* and *Everything Good Will Come*. While *Everything Good Will Come* follows a balanced ratio in the use of modality, the first two texts in *Purple Hibiscus* show a lack of modality features indicating that the storytelling is conducted in a plain and direct tone without any explicit judgment of the narrator. The only instances of modalisers found account for the fact that the narrator and the focaliser refer to the same person who is speculatively describing what could happens in the mind of other

characters. It is when the narrator reach a level of maturity that she starts giving personal judgements and appreciations to the outcome of the events.

Moreover, in association with the analysis of modality, the use of Adjuncts is also considered as a key difference in the stylistic features of the novels. Table 5.5 and Table 5.10 illustrate the frequency of occurrence of Adjuncts in the two novels. It is obvious that the number of the total adjuncts surpasses the number of total ranking clauses in *Purple Hibiscus*, at least in a very significant way in Text 1 and Text 2 while the ratio of Adjuncts to the total Adjuncts is slightly lower in the three extracts of *Everything Good Will Come*. It is clear that *Purple Hibiscus* is slightly richer in Adjuncts than *Everything Good Will Come*. This means that *Purple Hibiscus* differs from *Everything Good Will Come* in that the narrator draws more on Adjuncts to project more authority on the reader.

Eventually, the textual analysis of both prose fiction has also revealed how they differ in term of textual and rhetorical organization. It has been shown that there is a constant thematisation of “I” referring to the narrators in the two texts and thus imposes only one perspective of the story on the readers. Yet, Adichie has developed a total different stylistic strategy by thematising inanimate objects anytime Papa, the dominant character, is involed in violent and brutal actions. Besides this, although marked themes are used by both narrators, Enitan in *Everything Good Will* seems to privilege more marked theme in her narration.

In a nutshell, the different analyses have shown that both writers have used their literary productions to denounce prejudices done to women in Nigeria post colonial period. No doubt that they are feminist writers. The female protagonists of their novels have developed a very strong sense of resilience. All along the narratives, they have shared the same fate. This is proved by the different choices that the authors have made in terms of processes, participants, MOOD choices and the thematic development of the narrative frames.

### 5.3. Summary of the chapter

This chapter has continued the analyses ignited in the preceding chapters mainly in chapter three and chapter four but now by highlighting the implication of each linguistic choice and language patterns found in the novels. The study in this chapter has, in fact, underscored the assumption that “language does not reflect realities neutrally” (Fowler, 1986). It has been demonstrated at the level of the Transitivity analysis that the different processes, the participants, and the attendant circumstances are meticulously and purposefully chosen to cast the central characters, Kambili and Enitan, in relation to other characters. The Transitivity profile of the texts under study has been an indicator of the writers’ ideology.

Moreover, the MOOD choice, the Modality use, and Appraisal values analyses have acted to consolidate the preceding assumptions by shedding lights on how both writers have oriented and shaped their messages according to their beliefs, attitude and judgment. It is also about how the writers have enacted social relationships between the characters on the one hand and between the writers and the possible readership on the other hand.

Last but not least, this chapter has unveiled the implication of the textual organization of the texts in terms of the messages have been organized to mirror the texture of the novels and, thus, presents them as a single semantic unit that aims to serve a stylistic and rhetorical purpose.

## GENERAL CONCLUSION

Systemic Functional Linguistics which underpins this research work has been explored by its aspects of lexicogrammar and Appraisal Theory to carry out a stylistic analysis of the two selected novels written by two new African prominent female Nigerian writers.

A piece of literary artwork produced here or abroad has always been assigned a communicative purpose. Writers have something to share with the readers. Acknowledging this fact, Sefi Atta and Ngozi Adichie have used the African collective experiences and their gift of solid sense of inventiveness and creativity to craft their debut novels to which the current research study has been devoted. My aim, in this dissertation, has been to throw some lights on *Purple Hibiscus* and *Everything Good Will Come* as two narrative fictions about women and their plights in African and Nigerian societies.

Globally speaking, the investigation of both narratives in a linguistics-stylistic endeavour leads to the conclusion that, though in different manners, Atta and Adichie pay a tribute to the foremothers of African feminist writers' movement in a way of remembering their actions. Both writers, in doing so, have chosen to draw a typical line of demarcation as regards the *modus operandi* of their fights. Atta and Adichie engage themselves in the movement, and they, in a new and innovative style, set up their debut novels to tell the world their own part of the story regarding human social relationships in African societies. The various analyses carried in the course of this study have proved that they have used some literary and linguistic techniques and strategies to encode meanings to present the man as an entity who always acts to blight women's happiness in a patriarchal society as the foremothers did, but now in a very intelligent and sophisticated way.

A second rank impression about what the analyses have yielded makes observe that in a world that is now globalised, and in which the social and cultural borders are blurred, both novels are crafted to meet the global trends that are now governing the feminist movement, at

least, in literary works designed to serve its purposes. The claim is no longer about woman and girl victimization by men. The focus is on women selfhoods: self-awareness, self-assertiveness, self-discovery and self-realisation.

This work, basing on what some scholars have previously done, combines three methodological approaches in a functional perspective: lexicogrammar, critical discourse analysis and appraisal theory in the optic that it could come out with an original but a comprehensive model of stylistic analysis for African Anglophone female fiction.

Using Systemic Functional Linguistics for the exploration of literary texts is not new as such. What is new is the combination of various approaches to analyse female African Anglophone fiction in order to see how meanings are encoded to mirror the fight that female writers have engaged in so far. The main objective has been, in the context of literary linguistics, to carry out a linguistics-oriented stylistics so as to establish the degree to which female Anglophone writers have adopted technical and rhetorical approaches to proceed on what their foremothers Buchi Emecheta, Mariama Bâ, Aminata So Fall, etc. ignited decades ago: using literature to denounce prejudices done to women in a society dominated by patriarchal ideologies.

The study has been set in the framework of SFL as stressed by Halliday and Mathiessen, 2004; Eggins 2004; Fontaine 2013. Critical Discourse Analysis originated from SFL and propounded by famous scholars such as Fairclough, Van Dijk, and Wodak has also served the theoretical backbone of the study in that any attempt to critically appreciate the language of a literary fiction with the idea to find hidden ideologies and the question of power relation is to be ascribed CDA. Moreover, any stylistic endeavour to analyse how the writers work on the readers, make them feel like a character as it has been proved in Martin (2005), White (2000), and Macken-Horrik (2006), should resort to Appraisal Theory. More exactly, the lexico-grammatical systems declined into the sub-system of Transitivity, Mood and

Modality, Theme and Appraisal values analysis have helped to enter both writers' central protagonists' (Kambili and Enitan) idiosyncrasies and literary idiolect (research question number one). Moreover, the light has been shed on Adichie and Atta's literary style and it has been demonstrated through the different analyses that all the linguistic choices unveiled at the level of research question N°1 have served to organize both narratives in remarkable pieces of communicative artifacts in a significant, persuasive, and appealing manner (research question No 2). The unveiling of linguistic patterns in the novels under study helps to understand the change which has occurred in women representation and perception in a modern and evolving African society.

The linguistics-oriented stylistic study has focused on the textual and rhetorical organizations of the narratives on women liberation from social, political and economic prejudices. Most importantly, it has highlighted the different innovations brought to light by both authors that mark a great change in strategies and approaches to denounce such prejudices. The findings of this qualitative analysis have shown that the different hypotheses put forward in the introductory part of the work are maintained:

-A piece of text in African creative writings is a product of its social, political and linguistic environment and the writers have acted to encode meanings in that environment;

-Women, in female African literary productions, are no longer represented only as victims of a patriarchal societal system but as beings capable of self-identification, self-awareness, and self-realisation;

-*Purple Hibiscus* and *Everything Good Will Come* have been crafted to create a new approach, that meets the global trend in feminist discourse, in the way of talking about women in African modern society;

-The relationship between women and men in Africa as presented in Anglophone female creative writings of the new generation is more and more consolidated but the

emphasis is on women's resilience rather than on their victimization. The results of the study shed light on the lexicogrammatical and semantic choices of the writers on women's identity, male and female characters' representation and, most importantly, the issue of gender.

At the level of transitivity patterns analysis of the two novels, the study has developed a quantitative approach to identify the various process-types, the participants and the circumstances chosen by the writers to describe the situational events. On that account, it comes out that both writers have crafted the content of their message to the readership in terms of characterization, representation, and identification in a genuine manner.

More exactly, Adichie has planned the life of her heroine so that she is seen as a young girl who is totally detached from the reality, at least, in her way of considering her father, Eugene's actions. That is to say that Kambili, in spite of the entire trauma, the physical and psychological torture that she goes through in her life as the daughter of a fundamentalist Catholic father, still vows a complete admiration to him. The focus has been on the way words, phrases, and linguistic patterns have been chosen and foregrounded to serve this perspective in the novel. In fact, Kambili, all along, has been hesitant and doubtful in her way of articulating any conclusions and appreciations about Papa's actions. The lexicogrammatical analysis of utterances such as "Papa broke your figurines" and the one Kambili truly articulated: "your figurines broke" reveals some interesting ideational features of the text under scrutiny. The traditional analysis of "your figurines broke" as displayed in chapter three presents "your figurines" as an actor and "broke" as an intransitive Material process. Thanks to Halliday and epigones in the propounding of the idea of an ergative analysis, a clear insight is gained in what might have happened in Adichie's choice of "your figurines broke" instead of "Papa broke your figurines." In fact, the ergative analysis added to the transitivity analysis at this level has helped see that "your figurines" in "your figurine broke", rather than be an actor, is a medium, the channel from which the process is actualized.

The aim is to present the process as if it is self-engendered. The figurines are therefore presented as if they broke themselves without any external intervention. Consequently, Papa's implication in the incident is totally obscured. This strategy is seen across the novel and the reader could see the will of Kambili not to cut the umbilical cord that links her to her father, a symbol of patriarchy. The conclusion is that the form of feminism advocated by Adichie in this novel is not a radical one. Though acknowledging women's plights as a result of men's domination and oppressive power, she still advocates a need for collaboration, even an admiration to the male gender. Kambili cannot help adoring her fundamentalist and violent father.

Coming back to Papa's characterization in this novel, much is revealed about Adichie's ideological positioning. The study, through the mood, modality, and tenor analysis reveals in Papa's literary character a symbolic characterization of patriarchy. Papa rules his family and educates his children with an iron hand. He dominates all the public space alone and confines the members of his family to silence by using all sort of violence. The power relation that he shares with his children and his wife is a dominant one. The affective involvement with his family is high although he is brutal and tyrannical.

Still, at the level of interpersonal meaning analysis, the study allows the observation that there is a progressive change in the lines of modality use as the story unfolds. Kambili starts the recount of her own traumatic story in a plain and direct way without adding her own judgment. The number of modalised and modulated clauses has significantly increased at the level of the third extract which matches with an important stage of Kambili's psychological and physiological development. Kambili is now matured enough to appreciate the reality of things about the brutal and erratic behaviour of her father. This aspect of Adichie's style has brought into light the conclusion that *Purple Hibiscus* is a typical feminist novel as the main

protagonist has moved from a stage of naivety and unreflective to a kind of self-discovery which is one important aspect of feminist advocacy for women's emancipation.

To counterbalance Papa's domination of public spaces, the analysis has revealed that Adichie has created a female character that bears no resemblance with Papa except that they are from the same father. Adichie's characterization of Aunt Ifeoma symbolizes women self-assertiveness and counterbalances Papa's dominant ideological power. Ifeoma is not presented as victim of men's oppression as such. Rather, it is the image of activist women capable of bringing about changes in the society that is projected. On that account, I can conclude that Adichie believes in women to help women in their quest of selfhood. Ifeoma is in fact the one who awakens Kambili and Mama on Papa's influence and ill-treatment.

The discussion of the findings about the analysis of *Everything Good Will Come* corroborates the assumption put forward in the hypotheses that Sefi Atta and Adichie alike have also crafted a piece of literary artwork that sustains her vision of African women fight in a totally different way as regards the foremothers' ways of fighting for women's emancipation. After Chimamanda Ngozi Adichie in *Purple Hibiscus*, Atta has adopted the same strategy in terms of lexical choices and language patterns to construct a narrative discourse in her advocacy for a new thought line in feminist approach that could match with the new trends in the field. After analyzing the different three extracts from a lexicogrammatical approach and Appraisal Theory, the results display important aspects of Atta's idiosyncratic belongings.

At the level of transitivity analysis, it has been shown that there is a drastic use of Material processes in the three excerpts under study which is quite telling about the type of literary genre this study is about: a narrative fiction. The striking issue at this point, the analysis have shown, is the progressive increase of the number of material processes as the story unfolds. All these observations have led to the pronouncement that *Everything Good*

*Will Come* is a *bildungsroman* meaning that the central characters, Sheri and Enitan, have evolved in the narrative from naive and immature girls to assertive and active young ladies. Consequently, any claim that sustains the vision that Atta is a feminist writer must be supported and attested. Layli (2006) quoting Ama Ata Aidoo has provided a definition of a feminist writer that makes it clear that Atta and Adichie are feminist writers. It reads:

...obviously not,... no writer, female or male, is a feminist not just by writing about women. Unless a particular writer commits his or her energies, actively, to exposing the sexist tragedy of women's history; protesting the ongoing degradation of women; celebrating their physical and intellectual capabilities, and above all, unfolding a revolutionary vision of the role [of women], he or she cannot be pronounced a feminist (p. 54)

No doubt that Sefi Atta is a feminist writer. The transitivity analyses have unveiled through the process-types used to encode experiential meaning the way she has created and fashioned her characters so that the reader can perceive their struggle against an unfavourable patriarchal society in the process of their self-development. This is a typical feature of a feminist literary fiction in which the focus is on the intellectual, psychological, sexual, and moral growth of a central female protagonist as the narrative traces her journey from girlhood to womanhood (Prince, 2011). Other process-types apart from material processes have also served to set out the blueprint of the narrative discourse. The field of discourse has, in fact, been constructed by the linguistic choices of mental, relational, verbal, behavioural, and existential processes. Unlike the material processes, the relational processes have provided the reader with a descriptive package of information about entities and participants involved in the situational event. Actually, they have helped the characters identified themselves in relation to their counterparts. For example, through the use that Enitan has made of relational processes, the reader can easily grab how she construes realities about her identity in relation to how she identifies Sheri. Sheri has, in fact as the analyses show, been portrayed as playing the role of bad girl totally willing to express overtly her femininity and sexual liberty. Mental and behavioural processes have also served to reflect characters' feeling, thought, and

cognition and therefore allow the reader to enter their inner consciousness. Existential processes, though in relatively low proportion, combined with relational processes have served to provide detailed explanations about some facts in the narrative. The same is true of the use of circumstances.

Analysed concepts in relation to interpersonal meaning and tenor of discourse in *Everything Good will Come* are MOOD selections, Modality (epistemic and deontic), and Polarity. All those concepts have been analysed and the results have shown how power relationships, affective involvement, and contacts have been created and manifested among the characters. It has been demonstrated that interpersonal meanings are encoded to construct and establish the bonds that seal Enitan to Sheri at the beginning of their journey to maturation. The reader could see that the contacts between both young girls are frequent and their bodies mix sometimes; the power status is equal as none of them displays a privilege in terms of power over the other. All these are important ingredients that have served to build the foundation of this same sex friendship typical to feminist literary production (Prince, 2011: i)

Moreover, still on interpersonal meaning analysis, observation has been made about epistemic and deontic modality and how they are foregrounded to codify meanings. The results indicate that there is a progressive change in the rhetorical strategies adopted by the narrator as the narrative evolves and she grows up to reach a level of maturity.

At the level of textual meaning and mode of discourse, I have questioned the texture and the rhetorical organization of the novel by pinpointing its arrangement into a single semantic unit. The mixture of simple and multiple Themes on the one hand, and textual, interpersonal, and topical Themes on the other testify the claim that Sefi Atta does not simply tell her own part of the story in the novel. She has actively and rhetorically planned the message to make the maximum of impact on the reader. The hybridization of the use of

simple and multiple Themes combined with interpersonal Themes has led to the conclusion that *Everything Good Will Come* is presented in a written mode in which spoken and written English intertwines.

The essential of the message in *Everything Good Will Come* has been used to construe a typical discourse to embed Atta's beliefs and idiosyncrasies about women in general and African women in particular. That is why she has been persuasive and impressive mostly through the use of textual and marked Themes in the structuring of the narrative. All these aspects have been reinforced in the texts by an intensive use of Appraisal values. More exactly, the writer has packed emotional information both at the communicative and linguistic levels. Attitudinal and engagement are certainly new terms introduced by systemicists to analyse and decipher the possible traces of emotion in texts. Sefi Atta and Chimamanda Adichie have worked to sharpen the readers' beliefs or decision making about whether to support or reject a character for what he/she does in the novels. Evaluative meanings encoded to serve such an objective are all linguistic choices that provide some judgment or appreciation of social acts or events in the novels.

In short, the current research work has tried to show that:

-in a way of remembering their foremothers' literary achievement, Atta and Adichie have woven a new cord to the old one's end.

-Adichie and Atta, certainly with other female Nigerian writers have formed a new cohort of African female writers unwilling to be dictated what to do in the African literary arena so far dominated by men.

-both writers are feminist writers. Their novels have served for a communicative purpose. Their commitment and militant actions to the causes of women in their irrespective novel is an open secret.

-the global shift that is observable in the fighting strategies adopted by feminist writers has also reached African female writers; each of them, by accepting this change, has actively brushed it up and adapted it to African realities.

-by creating their main protagonist as a female character who follows a psychological and physiological development as the stories unfolds; by making them move from naivety to maturity; by assigning them a front place role in the society and, last but not least, by making them very assertive, Adechie and Atta have taken a serious stance towards women's sense of selfhood: self-awareness, self-discovery, and self-assertiveness. The gender stereotypes about women's passivity, weakness, and emotion are denounced and crushed down through the projection of female characters who, in the process of a long and difficult journey to maturity, have disclosed their new identity as bold, strong, and assertive. The hysteric and redundant proclaim of women's victimization has now given place to a totally different discourse that focuses on women selfhood as illustrated by the writers' adoption of a *bildungsroman* literary style.

Of course, this research work has its own limitations. Although the study does not and cannot claim to have provided a comprehensive coverage of all novels crafted by Adichie and Atta nor by other Nigerian female writers, it has endeavoured to set a framework of analysis for African female writings. All these aspects bring new perspectives to linguistics-oriented stylistics and add new dimensions in literary linguistics to the study of African female writers.

I conclude by saying the implications that this study could have on new researches and literature teaching. New researchers could take further steps to investigate the language of both writers now in other novels that they have written and compare the results to the ones put forward in the current study. Moreover, this research work has posed sound questions about women's representation. It can therefore be considered a useful tool in the teaching of the literature of the female writers.

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## APPENDICES

### Appendix 1: Transitivity analysis of *Purple Hibiscus* and *Everything Good Will Come*

Key for TRANSITIVITY analysis of the extracts

#### Process type

**P** = Process (**in bold**); **Pb** = behavioural ; **Pm** material; **Pme** = mental; **Pv** = verbal, **Px** = existential; **Pc** = causative

#### Relational processes

**Pca** = circumstantial-attributive; **Pci** = circumstantial-identifying;

**Pia** = intensive-attributive; **Pii** = intensive identifying

**Ppa** = possessive-attributive; **Ppi** = possessive-identifying

**Pcsa** = causative attributive; **Pcsi** = causative-identifying.

#### Participants

**A** = Actor; **G** = Goal; **B** = Beneficiary; **R** = Range.

**S** = Senser; **Ph** = Phenomenon.

**Sy** = Sayer; **Rv** = Receiver; **Vb** = Verbiage.

**Be** = Behavior; **Bh** = Behaviour

**X** = Existent

**Pr** = Possessor; **Pd** = Possessed

**Cr** = Carrier; **At** = Attribute; **T** = Token; **V** = Value.

**At/C** = conflation of Attribute with a circumstantial element;

**V/C** = conflation of value with a circumstantial element.

**Ag** = Agent; **M** = Medium

#### Circumstances

**C** = Circumstance; **Ca** = accompaniment; **Cc** = cause; **Cl** = location, **Cm** = manner; **Co** = role; **Ct** = matter; **Cx** = extent.

Where participant and associated verbal element have been ellipsed from a clause they are shown in {single curly brackets}.

Source: adapted from Haig (2009).

### 1-Transitivity analysis of Text 1, *Purple Hibiscus*, pp 7-11

1-Papa (Be) **looked (Pb)<sup>PA</sup>** around the room (Cl) quickly (Cm), [[as if {he (A) **were**} **searching (Pm)<sup>PA</sup>** for proof (G)// that something (A) had fallen (Pm)<sup>Th</sup> from the high ceiling (Cl),// something (A) [[he (S) had never thought (**Pme)<sup>PA</sup>**]] **would fall (Pm)<sup>Th</sup>**. 2-He (A) **picked up (Pm)<sup>PA</sup>** the missal (G) 3- and **flung (Pm)<sup>PA</sup>** it (G) across the room (Cm), towards Jaja (Cl). 4- It (A) **missed (Pm)<sup>Th</sup>** Jaja (G) completely (Cm), 5- but it (A) **hit (Pm)<sup>Th</sup>** the glass étagère, [[which Mama (A) **polished (Pm)<sup>MA</sup>** often]] (G). 6- It (A) **cracked (Pm)<sup>Th</sup>** the top shelf (G), 7-**{it}** **swept (Pm)<sup>Th</sup>** the beige, finger-size ceramic figurines of ballet dancers (G) in various contorted postures (Cm) to the hard floor (Cl) 8-and then {it} (A) **landed (pm)<sup>Th</sup>** after them (Cl). 9-Or rather it (A) **landed (Pm)<sup>Th</sup>** on their many pieces (Cm). 10-It (X) **lay (Px)<sup>Th</sup>**

there (Cl), a huge leather-bound missal [[that (A) **contained (Pm)**<sup>Th</sup> the readings for all three cycles of the church year (X).]] (A).

11- Jaja (A) **did not move (Pm)**<sup>JJ</sup>. 12- Papa (A) **swayed (Pm)**<sup>PA</sup> from side to side (Cm). 13- I (Be) **stood (Pb)**<sup>KA</sup> at the door (Cl), [[**watching (Pb)**<sup>KA</sup> them (Ph)]] (Cm). 14- The ceiling fan (A) **spun (Pm)**<sup>Th</sup> round and round (Cm). 15-Then Mama (A) **came in (Pm)**<sup>MA</sup>, [[her rubber slippers (A) **{were} making (Pm)**<sup>Th</sup> *slap-slap* sounds (G) on the marble floor (Cl)]] (Cm). 16- She (A) **had changed (Pm)**<sup>MA</sup> from her sequined Sunday wrapper and the blouse (G) with puffy sleeves (Ca). 17-Now (Cl) she (Pr) **had (Ppa)**<sup>MA</sup> a plain tie-dye wrapper [[{that (Cr) **was**} tied **(Pm)**<sup>Th</sup> loosely (Cm) around her waist (Cl) // and that white T-shirt (G) she (A) **wore (Pm)**<sup>MA</sup> every other day (Cx). 18- It (T) **was (Pii)**<sup>Th</sup> a souvenir (V) from a spiritual retreat [[{that} she and Papa (A) **had attended (Pm)**<sup>PP&PP</sup>];(Cl); 19-[[the words GOD IS LOVE]] (Cr) **crawled (Pca)**<sup>Th</sup> over her sagging breasts (At/C). 20- She (Be) **stared at (Pb)**<sup>MA</sup> the figurines pieces on the floor (Bh) 21- and then {she} (Be) **knelt (Pb)**<sup>MA</sup> and **started to pick (Pm)**<sup>MA</sup> them (G) **up (Pm)** with her bare hands (Ca).

22- The silence (G) **was broken (Pm)**<sup>Th</sup> only by the whir of the ceiling fan (A) 23- as it (A) **sliced (Pm)**<sup>Th</sup> through the still air (Cl). 24- Although our spacious dining room (A) **gave (Pm)**<sup>Th</sup> way (G) to an even wider living room (Cl), 25- I (Cr) **felt (Pia)**<sup>KA</sup> suffocated (At). 26- The off-white walls with the framed photos of grandfather (A) **were narrowing bearing (Pm)**<sup>Th</sup> down (Cl) on me (Cl). 27- Even the glass dining table (A) **was moving (Pm)**<sup>Th</sup> towards me (Cl).

28-“*Nne, ngwa.* 29- {you} (A) **Go (Pm)**<sup>KA</sup> and {you} (A) **change (Pm)**<sup>KA</sup>,” 30- Mama (Sy) **said (Pv)**<sup>MA</sup> to me (Rv), [[startling (Pm)<sup>MA</sup> me]] (Cm) 31- although her Igbo words (Cr) **were (Pia)**<sup>MA</sup> low and calming (At). 32- In the same breath (Cm), without pausing (Cm), she (Sy) **said (Pv)**<sup>MA</sup> to papa (Rv), 33-“your tea (Cr) **is getting (Pia)** cold (At),” 34- and to Jaja (Rv), {she (Sy) **said (Pv)**<sup>MA</sup>} 35-“**come and help (Pm)**<sup>JJ</sup> me (G) *biko.*”

36- Papa (Be) **sat down (Pb)**<sup>PA</sup> at the table (Cl) 37- and {he} (A) **poured (Pm)**<sup>PP</sup> his from the china tea [[that **was**} **set (Pm)**<sup>Th</sup> with pink flowers on the edge]] (G) (Cm). 38- I (A) **wait for (Pm)**<sup>KA</sup> him (G) [[to **ask (Pv)**<sup>PA</sup> Jaja and me (Rv) // **to take (Pm)**<sup>JJ&KA</sup> a sip (G)]]], 39-as he (Sy) always **did (Pv)**<sup>PA</sup>. 40- A love sip (Ph), he (Sy) **called (Pv)**<sup>PA</sup> it (Ph), 41- because you (A) **shared (Pm)**<sup>Unsp</sup> the little things [[you (S) **loved (Pme)**<sup>Unsp</sup>]] (G) with the people [[you (S) **loved (Pme)**<sup>Unsp</sup>]] (Ca). 42-**Have (Pm)**<sup>JJ&KA</sup> the love sip (G) 43- he (Sy) **would say (Pv)**<sup>PA</sup>, 44- and Jaja (A) **would go (Pm)**<sup>JJ</sup> first (Cl). 45- Then I (A) **would hold (Pm)**<sup>KA</sup> the cup (G) with both hands (Ca) 46- and {I} **raise (Pm)**<sup>KA</sup> it (G) to **my** lips (Cl). 47- One sip. 48- The tea (Cr) **was (Pia)**<sup>Th</sup> always too hot (At), 49- {the tea} (A) always **burned (Pm)**<sup>Th</sup> my tongue (G), 50- and if lunch (T) **was (Pii)**<sup>Th</sup> something peppery (V), 51- my raw tongue (S) **suffered (Pme)**<sup>KA</sup>. 52- But it (A) **didn't matter (Pm)**<sup>Th</sup>, 53- because I (S) **knew (Pme)**<sup>KA</sup> 54-that when the tea (A) **burned (Pm)**<sup>Th</sup> my tongue (G), 55-it (A) **burned (Pm)**<sup>Th</sup> papa's love (G) into me (Cl); 56- But papa (Sy) **didn't say (Pv)**<sup>PA</sup>, 57-“{you} (Be) **have (Pm)**<sup>KA</sup> a long sip (G)”; 58- he (Sy) **didn't say (Pv)**<sup>PA</sup> anything (V) 59- as I (Be) **watched (Pb)** him (Bh) **raise (Pm)**<sup>PA</sup> the cup (G) to his lips (Cl).

60- Jaja (Be) **knelt (Pb)**<sup>JJ</sup> beside mama (Cl), 61- **flattened (Pm)**<sup>JJ</sup> the church bulletin [[he (A) **held (Pm)**<sup>JJ</sup>]] (G) into a dustpan (Cl), 62- and {he} (A) **placed (Pm)**<sup>JJ</sup> a jagged ceramic piece (G) on it (Cl). 63- {be} (Pia)<sup>MA</sup> Careful (At) Mama (Cr) 64-or those pieces (A) **will cut (Pm)**<sup>Th</sup> your fingers (G) 65- he (Sy) said (Pv)<sup>JJ</sup>.

66- I (A) **pulled at (Pm)**<sup>KA</sup> one of the cornrows (G) underneath my black church scarf [[to **make sure (Pme)**<sup>KA</sup> // I (Be) **was not dreaming (Pb)**<sup>KA</sup>]]. 67- Why **were** they (A) **acting (Pm)**<sup>JJ&MA</sup> so normal (Cm), Jaja and Mama (A), [[as if they (S) **did not know**

(Pme)<sup>JJ&MA</sup> // what (A) had just happened (Pm)<sup>Th</sup>]? 68- And why was Papa (A) drinking (Pm)<sup>PA</sup> his tea (G) quietly (Cm), [[as if Jaja (Sy) **had not just talked** (Pv)<sup>JJ</sup> back (Cl) to him (Rv)]]? 69- Slowly (Cm), I (A) **turned** (Pm)<sup>KA</sup> 70- and {I} **headed** (Pm)<sup>KA</sup> upstairs (Cl) [[**to change out** (Pm)<sup>KA</sup> my red Sunday dress (G)]]].

71- I (Be) **sat at** (Pb)<sup>KA</sup> my bedroom window (Cl) [[after I (A) **changed** (Pm)<sup>KA</sup>]] (Cl) 72- the cashew tree (Cr) **was** (Pia)<sup>Th</sup> so close (At) 73-I (A) **could reach out and pluck** (Pm)<sup>KA</sup> a leaf (G) 74-if it (Cr) **were not** (Pia)<sup>Th</sup> for the silver-coloured crisscross of mosquito netting (C/At). 75- The bell-shaped yellow fruits (A) **hung** (Pm)<sup>Th</sup> lazily (Cm), [[drawing (Pm)<sup>Th</sup> buzzing bees //that (A) bumped (Pm)<sup>Th</sup> against my window's netting (Cl)]] (G). 76- I (S) **heard** (Pme)<sup>KA</sup> Papa (A) **walk** (Pm)<sup>PA</sup> upstairs (Cl) to his room (Cl) for his afternoon siesta (Cc). 77- I (Be) **closed** (Pb)<sup>KA</sup> my eyes (G), 78-{I} (Be) **sat** (Pb)<sup>KA</sup> still, [[**waiting to hear** (Pme)<sup>KA</sup> him (Ph) //**call** (Pv)<sup>PA</sup> Jaja (Rv), [[to **hear** (Pme)<sup>KA</sup> Jaja (Ph) **go** (Pm)<sup>JJ</sup> into his room (Cl)]]]]. 79- But after long silent minutes (Cx), I (Be) **opened** (Pb)<sup>KA</sup> my eyes (Bh) 80- and {I} **pressed** (Pm)<sup>KA</sup> my forehead (G) against the window louvers (Cl) [[to **look** (Pb)<sup>KA</sup> outside (Cl)]]. 81-Our yard (Cr) **was** (Pia)<sup>Th</sup> wide (At) enough (Cx) [[to **hold** (Pm)<sup>Th</sup> a hundred people dancing atilogu (G)]], 82-{Our yard (Cr) **was** (Pia)} spacious (At) enough (Cx) for each dancer (A) **to do** (Pm) the usual somersaults (G) // and **land** (Pm) on the next dancers shoulders (Cl). 83- The compounds walls, [[**topped** (Pm)<sup>Th</sup> by coiled electric wires (A)]] (Cr), **were** (Pia)<sup>Th</sup> so high (At) 84- I (S) **could not see** (Pme)<sup>KA</sup> the cars driving by (Pm)<sup>Th</sup> on our street (Ph). 85- It (T) **was** (Pii) early rainy season (V), 86-[[and the frangipani trees (G) **planted** (Pm) next to the walls (Cl)]] (A) already **filled** (Pm)<sup>Th</sup> the yard (G) with the sickly-sweet scent of their flowers (Ca). 87-[[A row of purple bougainvillea, cut smooth and straight as a buffet table]] (A), **separated** (Pm)<sup>Th</sup> the gnarled trees (G) from the driveway (Cl). 88- Closer to the house (Cm), vibrant bushes of hibiscus (A) **reached out and touched** (Pm)<sup>Th</sup> one another (G) [[as if they (A) **were exchanging** (Pm)<sup>Th</sup> their petals (G)]] (Cm) 89- The purple plants (A) **had started to push out** (Pm)<sup>Th</sup> sleepy buds (G), 90- but most of the flowers (Cr) **were** (Pca)<sup>Th</sup> still on the red ones (At/C). 91- They (A) **seemed to bloom** (Pm)<sup>Th</sup> so fast (Cm), those red hibiscuses (A), [[considering (Pme) how often Mama (A) **cut** (Pm)<sup>MA</sup> them (G) // **to decorate** (Pm)<sup>MA</sup> the church altar (G) //and {considering} (Pme) how often (Cx) visitors (A) plucked (Pm) them (G) // as they (A) **walked** (Pm) past to their parked cars (Cl)]]].

92- It (T) **was** (Pia) mostly Mama's prayer group members [[who (A) **plucked** (Pm) flowers (G)]] (V); 93- a woman (A) **tucked** (Pm) one (G) behind her ear (Cl) 94- once I (S) **saw** (Pme)<sup>KA</sup> her (Ph) clearly (Cm) from my window (Cl). 95- But even the government agents, two men in black jackets [[who (A) came (Pm) some time ago (Cl)]] (A), **yanked** (Pm) at the hibiscus (G) 96- as they (A) **left** (Pm). 97- They (A) **came** (Pm) in a pickup truck (Cl) with Federal Government plates (Ca) 98-and {they} (A) **parked** (Pm) close the hibiscus bushes (Cl). 99- They (A) **didn't stay** (Pm) long (Cx). 100- Later (Cl), Jaja (Sy) **said** (Pv)<sup>JJ</sup> 101-they (A) came to bribe (Pm) Papa (G), 102- that he (S) had heard (Pme)<sup>JJ</sup> them say (Pv) 103-that their pickup (Cr) was (Pia)<sup>Th</sup> full of dollars (At). 104- I (Cr) **was not** (Pia)<sup>KA</sup> sure (At) 105- Jaja (S) **had heard** (Pme)<sup>JJ</sup> correctly (Cm). 106-But even now (Cl) I (S) **thought about** (Pme)<sup>KA</sup> it (Ph) sometimes. 107-I (S) **imagined** (Pme)<sup>KA</sup> the truck full of stacks and stacks of foreign money (Ph), 108-{I} **wondered** (Pme)<sup>KK</sup> 109- if they (A) **had put** (Pm) the money (G) in many cartons or in one huge carton [[the size our fridge (A) came (Pm)<sup>Th</sup> in (Cl)]] (Cl). 110- I (Cr) **was** (Pca)<sup>KA</sup> still at the window (C/at) 111-when Mama (A) **came** (Pm)<sup>MA</sup> into my room (Cl). 112-Every Sunday before lunch, [[in between **telling** (Pv)<sup>MA</sup> Sisi (Rv) **to put** (Pm) a little more palm oil in the soup, a little less curry in the coconut rice (G)]], // and while Papa (Be) **took** (Pb)<sup>PA</sup> his siesta (Bh)]] Mama (A) plaited (Pm)<sup>MA</sup> my hair (G). 113- She (A) **would sit** (Pb)<sup>MA</sup> on an arm chair (Cl) near the kitchen door (Cl) 114- and I (A)

{**would sit**} (**Pb**)<sup>KA</sup> on the floor (Cl) with my head cradled between her thighs (Cm). 115- Although the kitchen (Cr) **was** (Pia)<sup>Th</sup> airy (At), with the windows always open (Cm), 116- my hair (A) **would still manage to absorb** (**Pm**)<sup>Th</sup> the spices (G), 117- and afterward (Cl), when I (A) **brought** (**Pm**)<sup>KA</sup> the end of the braid (G) to my nose (Cl), 118- I (Be) **would smell** (**Pb**)<sup>KA</sup> egusi soup, utazi, curry (Bh). 119- But Mama (A) **did not come** (**Pm**)<sup>MA</sup> into my room (Cl) with the bag [[that (A) held (**Pm**)<sup>Th</sup> combs and hair oils (G) 120- and { **did not**} ask (**Pv**)<sup>MA</sup> me (Rv) [[to come (**Pm**)<sup>KA</sup> downstairs (Cl)]]]. 121- Instead, she (Sy) **said** (**Pv**)<sup>MA</sup>,

122- Lunch (Cr) **is** (Pia)<sup>Th</sup> ready (At), *nne.*”

123- I (Sy) **meant to say** (**Pv**)<sup>KA</sup> 124- I (Cr) **am** (Pia)<sup>KA</sup> sorry (At) 125- Papa (A) **broke** (**Pm**)<sup>KA</sup> your figurines (G) 126- but the words [[that came out (**Pm**)]] (T) **were** (**Pii**)<sup>Th</sup>, [[‘I’m sorry your figurines (Md) broke (**Pm**)<sup>Th</sup>, Mama’]] (V).

127- She (**Be**) **nodded** (**Pb**)<sup>Ma</sup> quickly (Cm), 128- then {she} (**Be**) **shook** (**Pb**)<sup>MA</sup> her head (Bh) [[to show (**Pm**)<sup>MA</sup> that the figurine (A) did not matter (**Pm**)<sup>Th</sup>]]. 129- They (A) **did** (**Pm**)<sup>Th</sup>, though. 130- Years ago [[before I understood (**Pme**)<sup>KA</sup> ]] (Cl), I (S) **used to wonder** (**Pme**)<sup>KA</sup> 131- why (Cc) she (A) **polished** (**Pm**)<sup>MA</sup> them (G) each time [[I (S) **heard** (**Pme**)<sup>KA</sup> the sounds (Ph) from their room (Cl)// like something (G) **being banged** (**Pm**)<sup>Th</sup> against the door (Cl)]]. 132- Her rubber slippers (A) never **made** (**Pm**)<sup>Th</sup> a sound (G) on the stairs (Cl), 133- but I (S) **knew** (**Pme**)<sup>KA</sup> 134- she (A) **went** (**Pm**)<sup>MA</sup> downstairs (Cl) 135- when I (S) **heard** (**Pme**)<sup>KA</sup> the dining room open (Ph). 136- I (A) **would go** (**Pm**)<sup>KA</sup> down (Cm) [[to see (**Pme**)<sup>KA</sup> her (Ph) standing (**Pb**)<sup>MA</sup> by the étagère with a kitchen towel soaked in soapy water (Cm)]] (Cm) 137- She (A) **spent** (**Pm**)<sup>MA</sup> at least a quarter of an hour (Cx) on each ballet-dancing figurine (Cl). 138- There **were** (**Px**) never tears on her face (X). 139- The last time, only two weeks ago [[when her swollen eye (Cr) **was** (**Pia**)<sup>MA</sup> still the black-purple colour of an overripe avocado (At)]] (Cl)], she (A) had rearranged (**Pm**)<sup>MA</sup> them (G) 140- after she (A) polish (**Pm**)<sup>MA</sup> them (G)]] (Cl).

141- I (A) **will plait** (**Pm**)<sup>MA</sup> your hair (G) after lunch (Cl) 142- she (Sy) said (**Pv**)<sup>MA</sup>, [[**turning to leave** (**Pm**)<sup>MA</sup>]].

143- “Yes, Mama.”

144- I (A) **followed** (**Pm**)<sup>KA</sup> her (Sc) downstairs (Cm). 145- She (Be) **limped** (**Pb**)<sup>MA</sup> slightly (Cm), 146- as though one leg (Cr) **was** (**Pia**)<sup>MA</sup> shorter than the other (At) [[a gait that (Ag) **made** (**Pc**) her (Cr) seem (Pia) // even smaller than she was]] (At). 147- The stairs (A) **curved** (**Pm**)<sup>Th</sup> elegantly in an S shape (Cm), 148- and I (Cr) **was** (**Pia**)<sup>KA</sup> halfway down (A) 149- when I (S) **saw** (**Pme**)<sup>KA</sup> Jaja (Ph) [[**standing** (**Pb**)<sup>JJ</sup> in the hallway (Cl)]] (Cm). 150- Usually he (A) **went** (**Pm**)<sup>JJ</sup> to his room (Cl) [[to read (**Pm**)<sup>JJ</sup> before lunch (Cl)]], 151- but he (A) **had not come** (**Pm**)<sup>JJ</sup> upstairs (Cl) today (Cl); 152- he (Cr) **had been** (**Pca**)<sup>JJ</sup> in the kitchen (C/At) the whole time (Cx), with Mama and Sisi (Ca).

153- “Ke kwanu?” (Vb) I (Sy) **asked** (**Pv**)<sup>KA</sup>, 154- although I (Sy) **did not need to ask** (**Pm**)<sup>KA</sup> 155- how (Cm) he (S) was doing (**Pme**)<sup>JJ</sup>. 156- I (Be) **had only to look at** (**Pb**)<sup>KA</sup> him (Bh). 157- His seventeen-year-old face (A) **had grown** (**Pm**) lines (G); 158- they (A) **zigzagged** (**Pm**) across his forehead (Cl), 159- and inside each line (Cl) a dark tension (A) **had crawled** (**Pm**) in (Cl). 160- I (A) **reached out and clasped** (**Pm**)<sup>KA</sup> his hand (G) [[shortly before we (A) went (**Pm**) into the dining room]] (Cl). 161- Papa and Mama (Cr) **were** (**Pia**)<sup>PP&MA</sup> already seated (At), 162- and Papa (A) **was washing** (**Pm**)<sup>PA</sup> his hands (G) in the bowl of water [[{that} Sisi (A) **held** (**Pm**) before him (Cl)]]. 163- He (A) **waited** (**Pm**)<sup>PA</sup> [[until Jaja and I (**Be**) **sat down** (**Pb**)<sup>KA</sup> opposite him]] (Cl), 164- and **started** (**Pm**)<sup>PA</sup> the grace (G). 165- For twenty minutes (Cx) he (Sy) **had asked** (**Pv**)<sup>PA</sup> God (Rv) [[to bless (**Pm**) the food (G)]]. 166- Afterwards (Cl), he (Sy) **intoned** (**Pv**)<sup>PA</sup> the Blessed Virgin in several

different titles (Ph) 167-while we (Sy) **responded (Pv)**, [[“Pray (Pme) for us (Ph)]]; 168- His favourite title (T) **was (Pii)<sup>Th</sup>** Our Lady, Shield of Nigerian People (V). 169-He (A) **had made (Pm)<sup>PA</sup>** it (G) up himself. 170-If only people (A) **would use (Pm)** it (G) every day (Cx), 171-he (Sy) **told (Pv)<sup>PA</sup>** us (Rv), 172-Nigeria (A) **would not totter (Pm)** [[like a Big Man with the spindly leg of a child]] (Cm).

## 2-Transitivity analysis of Text 2, *Purple Hibiscus*, pp 100-103

1-The next day (T) was (Pci)<sup>Th</sup> a Sunday (V/C). 2- It (Cr) did not seem (Pia)<sup>Th</sup> like a Sunday (At/C), 3- maybe because we (A) **had just gone (Pm)<sup>JJ,KA,MA&PA</sup>** to church (Cl) on Christmas day (Cl). 4- Mama (A) **came (Pm)<sup>MA</sup>** into my room (Cl) 5- and **shook (Pm)<sup>MA</sup> me** (G) gently (Cm), 6- {She} (A) **hugged (Pm)<sup>MA</sup> me** (G), 7- and I (S) **smell (Pme)<sup>KA</sup>** her mint-scented deodorant (Ph).

8-“Did you (Be) **sleep (Pb)<sup>KA</sup>** well (Cm)? 9- We (A) **are going (Pm)<sup>JJ,KA,MA&PA</sup>** to the earlier Mass today (Cl) 10- because your father (Pr) **has (Ppa)<sup>PA</sup>** meeting (Pd) right afterwards (Cl). 11- Kunie, {you} (A) **get (Pm)<sup>KA</sup>** into the bathroom (Cl), 12- It (Cr) ’s (Pia)<sup>Th</sup> past seven (At/C).”

13- I (Be) **yawned (Pb)<sup>KA</sup>** and {I} (Be) **sat up (Pb)<sup>KA</sup>**. 14- There **was (Px)<sup>Th</sup>** a red stain (X) on my bed (Cl), wide as an open notebook (Cm).

15-“Your period,” (V) Mama (Sy) **said (Pv)<sup>MA</sup>**. 16- Did you (A) **bring (Pm)<sup>KA</sup>** pads (G)?”

17-“Yes.”

18- I (Ag) barely **let (Pc)<sup>KA</sup>** the water (Aff) **run (Pm)<sup>Th</sup>** over my body (Cl) 19-before I (A) **came (Pm)<sup>KA</sup>** out of the shower (Cl), 20- so that I (A) **would not delay (Pm)<sup>KA</sup>**. 21- I (A) **picked out (Pm)<sup>KA</sup>** a blue-and-white dress (G) 22- and **tied (Pm)<sup>KA</sup>** a blue scarf (G) around my head (Cl). 23- I (A) **knotted (Pm)<sup>KA</sup>** it (G) twice (Cx) at the back of my neck (Cl) 24- and then **tucked (Pm)<sup>KA</sup>** the ends of my cornrows (G) underneath (Cl). 25- Once, Papa (A) **had hugged (Pm)<sup>PA</sup>** me (G) proudly (Cm), 26- {Papa} **kissed (Pm)<sup>PA</sup>** my forehead (Cl), 27- because Father Benedict (Sy) **told (Pv)** him (Rv) 28- that my hair (Cr) **was (Pia)<sup>KA</sup>** always properly (Cm) covered (At) for Mass (Cc) 29- that I (Cr) **was not (Pia)<sup>KA</sup>** like other young girls in church [[who (Ag) **let (Pc)** some of their hair (Aff) **show (Pm)**]], 30- as if they (S) **did not know (Pme)** 31-[[that exposing (Pm) your hair (G) in church (Cl)]] (Cr) **was (Pia)** ungodly (At).

32- Jaja and Mama (Cr) **were (Pia)<sup>JJ&MA</sup>** dressed (At) 33- and { Jaja and Mama (A) **were} waiting (Pm)<sup>JJ&MA</sup>** in the living room upstairs (Cl) 34- when I (A) **came (Pm)<sup>KA</sup>** out (Cl). 35- Cramps (A) racked (Pm)<sup>Th</sup> my belly (G). 36- I (S) **imagined (Pme)<sup>KA</sup>** 37- someone with buckteeth (A) rhythmically (Cm) **biting (Pm)** deep (Cm) into my stomach walls (Cl) 38- and letting go (Pm).

39-“Do you (Pr) **have (Ppa)<sup>KA</sup>** Panadol (Pd), Mama?”

40-“Cramps *abia?*”

41-“Yes. 42- My stomach (Cr) **is (Pia)<sup>Th</sup>** so empty (At), too.”

43- Mama (Be) **looked (Pb)<sup>MA</sup>** at the wall clock, [[a gift from a charity (Sc) papa (A) donated to (Pm)<sup>PA</sup>, oval shaped and embossed with his name in gold lettering]] (Bh). 44- It (Cr) **was (Pia)<sup>Th</sup>** 7:37 (At/C). 45- The Eucharist fast (Sy) **mandated (Pv)<sup>Th</sup>** 46- that the faithful (A) not eat (Pm) solid food (G) an hour before Mass (Cl). 47- We (A) never **broke (pm)<sup>KA,MA,PA&JJ</sup>** the Eucharist fast (G); 48-the table (G) **was set (Pm)** for breakfast (Cc) with teacups and

cereal bowls side by side (Ca), 49- but we (A) **would not eat** (Pm)<sup>KA,MA,PA&JJ</sup> [[until we (A) **came** (Pm)<sup>KA,MA,PA&JJ</sup> home]] (Cl).

50-“{you} (A) Eat (Pm)<sup>KA</sup> a little corn flakes (G), quickly (Cm),” 51- Mama (Sy) said (Pv)<sup>MA</sup>, almost in a whisper (Cm) 52-“You (Pr) **need** (Pia)<sup>KA</sup> something (At) in your stomach (Cl) [[**to hold** (Pm)<sup>Th</sup> the Panadol]].

53- Jaja (A) **poured** (Pm)<sup>JJ</sup> the cereal (G) from the carton on the table (Cl), **scooped** (Pm)<sup>JJ</sup> in powdered milk and sugar (Cl) with a teaspoon (Ca), 54- and **added** (Pm)<sup>JJ</sup> water (G). 55- The glass bowl (Cr) **was** (Pia)<sup>Th</sup> transparent (At), 56- and I (S) **could see** (Pme)<sup>KA</sup> [[the chalky clumps (G) the milk (A) made (Pm) with the water (Ca) at the bottom of the bowl (Cl)]] (Ph).

57- Papa (Cr) **is** (Pca)<sup>PA</sup> with visitors (At/C), 58- we (S) **will hear** (Pme)<sup>JJ&KA&MA</sup> him (Ph) 59- as he **comes up** (Pm)<sup>PA</sup> 60- he (Sy) **said** (Pv)<sup>JJ</sup>.

61- I (A) **started to wolf** (Pm)<sup>KA</sup> the cereal (G) down (Cm), [[standing (Pb)<sup>KA</sup>]] (Cm). 62- Mama (A) **gave** (Pm)<sup>MA</sup> me (B) the Panadol tablets (G), still in the silver-coloured foil [[which (A) **crinkled** (Pm)<sup>Th</sup> //as I (A) **opened** (Pm)<sup>KA</sup> it (G)]]]. 63- Jaja (A) **had not put** (Pm)<sup>JJ</sup> much cereal (G) in the bowl (Cl), 64- and I (A) **was** almost done **eating** (Pm)<sup>KA</sup> it (G) 65- when the door (A) **opened** (Pm)<sup>Th</sup> 66- and Papa (A) **came** (Pm)<sup>PA</sup> in (Cl). 67- Papa’s white shirt (A), with its perfectly tailored lines (A), **did** (Pm)<sup>Th</sup> little (G) [[**to minimize** (Pm)<sup>Th</sup> the mound of flesh //that (T) **was** (Pii)<sup>Th</sup> his stomach (V)]]]. 68- While he (Be) **stared at** (Pb)<sup>PA</sup> the glass bowl of corn flakes (Bh), in my hand (Cl) 69- I (Be) **looked down** (Pb)<sup>KA</sup> [[at the few flaccid flakes (A) **floating** (Pm)<sup>Th</sup> among the clumps of milk (Cl)]] (Bh) 70- and {I} (S) **wondered** (Pme)<sup>KA</sup> 71- how he (A) **had climbed** (Pm)<sup>PA</sup> the stairs (G) so soundlessly (Cm).

72-“What **are** you (A) **doing** (Pm)<sup>KA</sup> Kambili?” 73- I (Be) **swallow** (Pb)<sup>KA</sup> hard (Cm). 74- I...I...”

75-“You (A) **are eating** (Pm)<sup>KA</sup> ten minutes before Mass (Cl)? 76- Ten minutes before Mass (Cl)?”

77- Her period (A) **started** (Pm)<sup>Th</sup> 78- and she (Pr) **has** (Ppa)<sup>KA</sup> cramps (Pd) 79- Mama (Sy) **said** (Pv)<sup>MA</sup>.

80- Jaja (A) **cut** (Pm)<sup>JJ</sup> her (G) short (Cm). 81-“I (Sy) **told** (Pv)<sup>JJ</sup> her (Rv) [[**to eat** (Pm)<sup>KA</sup> corn flakes (G)]] 82-before she (A) **took** (Pm)<sup>KA</sup> panadol (G), Papa 83- I (A) **made** (Pm)<sup>JJ</sup> it (G) for her (B).”

84-“Has the devil (S) **asked** (Pv)<sup>Th</sup> you all (Rv) [[**to go** (Pm)<sup>JJ&KA&MA</sup> on errands (Cl) for him (B)]]? 85- the Igbo words (A) **burst out** (Pm)<sup>Th</sup> of Papa’s mouth (Cl). 86-“Has the devil (A) **built** (Pm)<sup>Th</sup> a tent (G) in my house (Cl)?” 87- He (A) **turned** (Pm)<sup>PA</sup> to Mama (Cl). 88-“You (Be) **sit** (Pb)<sup>MA</sup> there (Cl) 89- and {you} (Ag) **watch** (Pc)<sup>MA</sup> her (A) **desecrate** (Pm)<sup>KA</sup> the Eucharistic fast (G), *maka nndi*]] ?”

90- He (A) **unbuckled** (Pm)<sup>PA</sup> his belt (G) slowly (Cm). 91-It (T) **was** (Pii)<sup>Th</sup> a heavy belt made of layers of brown leather covered buckle (V). 92- It (A) **landed** (Pm)<sup>Th</sup> on Jaja (Cl) first (Cl), across his shoulder (Cm). 93- Then Mama (A) **raised** (Pm)<sup>MA</sup> her hands (G) 94- as it (A) **landed** (Pm)<sup>Th</sup> on her upper arm, [[which (G) **was covered** (Pm)<sup>Th</sup> by the puffy sequined sleeve of her church blouse (A)]] (Cl). 95- I (A) **put** (Pm)<sup>KA</sup> the bowl (G) down (Cm) 96- just as the belt (A) **landed** (Pm)<sup>Th</sup> on my back (Cl). 97-Sometimes I (Be) **watched** (Pb)<sup>KA</sup> the Fulani nomads, white jellabas (Bh)// **flapping** (Pm)<sup>Th</sup> against their legs in the wind,// **making** (Pm)<sup>Th</sup> clucking sounds 98- as they (A) **herded** (Pm) their cows (G) across

the roads (Cl) in Enugu (Cl) with a switch (Ca), each smack of the switch swift and precise (Cm). 99- Papa (Cr) **was (Pia)<sup>PA</sup>** like a Fulani nomad (At) 100- although he (Pr) **did not have (Ppa)<sup>PA</sup>** their spare, tall body (At) 101- as he (A) **swung (Pm)<sup>PA</sup>** his belt (G) at Mama, Jaja, and me (B), **[[muttering (Pv)<sup>PA</sup> that the devil (A) would not win (Pm)Th]]** (Cm). 102- We (A) **did not move (Pm)<sup>JJ&KA&MA</sup>** more than two steps (Cx) away from the leather belt **[[that (S) swished (Pv)<sup>Th</sup> through the air (Ph)]]** (Cl).

103- Then the belt (A) **stopped (Pm)<sup>Th</sup>**, 104- and Papa (Be) **stared at (Pb)<sup>PA</sup>** the leather in his hand (Bh). 105- His face (A) **crumpled (Pm)<sup>PA</sup>**; 106- his eyelids (A) **sagged (Pm)<sup>PA</sup>**.

107- Why do you (A) **walk (Pm)<sup>JJ&KA&MA</sup>** into sin (G)?” 108-he (Sy) **asked (Pv)<sup>PA</sup>**. 109-“Why do you (S) **like (Pme)<sup>JJ&KA&MA</sup>** sin (Ph)?”

110- Mama (A) **took (Pm)<sup>MA</sup>** the belt (G) from him (Cl) 111- and {Mama} (A) **laid (Pm)<sup>MA</sup>** it (G) on the table (Cl).

112- Papa (A) **crushed (Pm)<sup>PA</sup>** Jaja and me (G) to his body (Cl). 113-“Did the belt (A) hurt (Pm)<sup>Th</sup> you (G)? 114-Did it (A) **break (Pm)<sup>Th</sup>** your skin (G)?” 115- he (Sy) asked (Pv)<sup>PA</sup>, **[[examining (Pm)<sup>PA</sup> our faces (G)]]** (Cm). 116- I (S) **felt (Pme)<sup>KA</sup>** a throbbing (Ph) on my back (Cl), 117- but I (Sy) **said (Pv)<sup>KA</sup>** no (Vb), 118-that I (Cr) **was not (Pia)<sup>KA</sup>** hurt (At). 119- It (T) **was (Pii)<sup>Th</sup>** **[[the way Papa (Be) shook (Pb)<sup>PA</sup> his head]]** (V) 120- when he (Sy) **talked (Pv)<sup>PA</sup>** about liking sin (Vb), **[[as if something (A) weighed (Pm)<sup>Th</sup> him (G) down (Cl), //something (G) he (A) could not throw off (Pm)<sup>Th</sup>]].**

121- We (A) **went (Pm)<sup>PA&MA&KA&JJ</sup>** to the later Mass (Cl). 122-But first we (A) **changed (Pm)<sup>PA&MA&KA&JJ</sup>** our clothes (G), even Papa, 123- and {we} **washed (Pm)<sup>JJ&KA&MA</sup>** our faces (G).

### 3-Transitivity analysis of Text 3, *Purple Hibiscus*, pp 204-208

1-It (Cr) **was (Pia)<sup>Th</sup>** on one of those days (At) 2-that Jaja (A) **came (Pm)<sup>JJ</sup>** into my room (Cl), 3- **shut (Pm)<sup>JJ</sup>** the door (G), 4- and **asked (Pv)<sup>JJ</sup>**, 5-Can I (S) see (Pme)<sup>JJ</sup> the painting of Papa-Nnukwu (Ph)?

6- My eyes (A) **lingered (Pm)<sup>KA</sup>** on the door (Cl). 7- I (Be) never **looked at (Pb)<sup>KA</sup>** the painting (Bh) 8- when Papa (Cr) **was (Pca)<sup>PA</sup>** at home (At/C).

9- He (Cr) **is (Pia)<sup>PA</sup>** with Father Benedict (At/C),” 10- Jaja (Sy) **said (Pv)<sup>JJ</sup>**. 11-“He (A) **will not come (Pm)<sup>PA</sup>** in (Cl).”

12-I (A) **took (Pm)<sup>KA</sup>** the painting (G) out of the bag (Cl) 13- and **unwrapped (Pm)<sup>KA</sup>** it (G). 14-Jaja (Be) **stared at (Pb)<sup>JJ</sup>** it (Bh), **[[running (Pm)<sup>JJ</sup> his deformed finger (G) over the paint (Cl), // the finger that (Pr) had (Ppa)<sup>Th</sup> very little feeling (Pd)]]** (Cm).

15-“I (Pr) **have (Ppa)<sup>JJ</sup>** Papa-Nnukwu’s arms (Pd),” 16-Jaja (Sy) **said (Pv)<sup>JJ</sup>**. 17-“Can you (S) see (Pme)<sup>KA</sup>? 18-I (Pr) **have (Ppa)<sup>JJ</sup>** his arms (Pd).” 19-He (Be) **sounded (Pb)<sup>JJ</sup>** like someone in trance (Bh), **[[as if he (S) had forgotten (Pme)<sup>JJ</sup> // that his finger (Pr) had (Ppa)<sup>Th</sup> little feeling (Pd) in it (Cl)]]**.

20-I (Sy) **did not tell (Pv)<sup>KA</sup>** Jaja (Rv) **[[to stop (Pm)<sup>JJ</sup>]]**, 21- or {I did not} **point out (Pv)<sup>KA</sup>** 22-that it (T) **was (Pii)<sup>Th</sup>** **[[his deformed finger that (G) he (A) was ruining (Pm)<sup>JJ</sup> over the painting (Cl)]]** (V). 23-I (A) **did not put (Pm)<sup>KA</sup>** the painting (G) right back (Cm). 24-Instead I (A) **moved (Pm)<sup>KA</sup>** closer (At) to Jaja (Cl) 25- and we (Be) **stared at (Pb)<sup>JJ&KA</sup>**

the painting (Bh), silently (Cm), for a very long time (Cx). 26-A long enough time (Cx) [[for Father Benedict (A) **to leave (Pm)**<sup>FA'B]] (Cc). 27-I (S) **knew (Pme)**<sup>KA</sup> 28-Papa (A) **would come (Pm)**<sup>PA</sup> in [[**to say (Pv)**<sup>PA</sup> good night (Ph), // **to kiss (Pm)**<sup>PA</sup> my forehead (G)]]]. 29- I (S) **knew (Pme)**<sup>KA</sup> 30- he (A) **would be wearing (Pm)**<sup>PA</sup> his wine-red pyjamas [[that **lent (Pm)**<sup>Th</sup> a slight red shimmer (G) to his eyes (Cl)]] (G) 31- I (S) **knew (Pme)**<sup>KA</sup> 32- Jaja (Pr) **would not have (Ppa)**<sup>JJ</sup> enough time (Pd) [[**to slip (Pm)**<sup>JJ</sup> the painting (G) back in the bag (Cl)]]]. 33- and that Papa (Be) **would take (Pb)**<sup>PA</sup> one look at it (Bh) 34-and his eyes (A) **would narrow (Pm)**<sup>Th</sup>, 35-his cheeks (A) **would bulge out (Pm)**<sup>Th</sup> like unripe udala fruit (Cm), 36-his mouth **would (A) spurt (Pm)**<sup>Th</sup> Igbo words (G).</sup>

37- And that (T) **was (Pii)**<sup>Th</sup> [[what (A) **happened (Pm)**<sup>Th</sup>]](V). 38- Perhaps it (T) **was (Pii)**<sup>Th</sup> [[what we (S) **wanted to happen (Pme)**<sup>JJ&KA</sup>, Jaja and I, without being aware of it (Cm)]] (V). 39- Perhaps we all (A) **changed (Pm)**<sup>JJ&KA</sup> after Nsukka (Cl)- even Papa – 40- and things (G) **were destined (Pm)**<sup>Th</sup> [[**to not be (Pii)**<sup>Th</sup> the same, // **to not be (Pia)**<sup>Th</sup> in their original order]] (At/C).

41-“What (T) **is (Pii)**<sup>Th</sup> that (V)? 42- Have you all (A) **converted (Pm)**<sup>JJ&KA</sup> to heathen ways (G)? 43- What (G) **are you (A) doing (Pm)**<sup>JJ&KA</sup> with that painting (G)? 44- Where did you (A) **get (Pm)**<sup>JJ&KA</sup> it (G)?” 45- Papa (Sy) **asked (Pv)**<sup>PA</sup>.

46-“*O nkem*. 47-It (T) ’s (Pii)<sup>Th</sup> mine (V) 48-Jaja (Sy) **said (Pv)**<sup>JJ</sup>. 49-He (A) **wrapped (Pm)**<sup>JJ</sup> the painting (G) around his chest (Cl) with his arms (Ca).

50-It (T) ’s (Pii)<sup>Th</sup> mine (V)” 51- I (Sy) **said (Pv)**<sup>JJ</sup>.

52- Papa (A) **swayed (Pm)**<sup>PA</sup> slightly (Cm), from side to side (Cm), like a person about to fall at the feet of a charismatic pastor after the laying on of hands (Cm). 53- Papa (A) **did not sway (Pm)**<sup>PA</sup> often. 54-His swaying (T) **was (Pia)**<sup>Th</sup> [[like shaking (Pm) a bottle of Coke //that (A) burst into (Pm)<sup>Th</sup> violent foam (G)//when you (A) opened (Pm) it (G)]] (At/C).

55-“Who (A) **brought (Pm)**<sup>JJ</sup> that painting (G) into this house (Cl)?”

56-“Me”(Vb), I (Sy) **said (Pv)**<sup>KA</sup>.

57-“Me,” (Vb) Jaja (Sy) **said (Pv)**<sup>JJ</sup>.

58-If only Jaja (Be) **would look at (Pb)**<sup>JJ</sup> me (Bh), 59- I (Sy) **would ask (Pv)**<sup>KA</sup> him (Rv) [[not to blame (Pm)<sup>JJ</sup> himself (G)]]]. 60- Papa (A) **snatched (Pm)**<sup>PA</sup> the painting (G) from Jaja (B). 61- His hands (A) **moved (Pm)**<sup>PA</sup> swiftly (Cm), [[working (Pm) together (Cm)]]]. 62- The painting (G) **was gone (Pm)**<sup>Th</sup>. 63-It (T) already **represented (Pii)**<sup>Th</sup> something lost (V), 64-something (Pd) I (Pr) **had never had (Ppa)**<sup>KA</sup>, 65-something (Pd) {I} (Pr) **would never have (Ppa)**<sup>KA</sup> 66- Now (Cl) even that reminder (G) **was gone (Pm)**<sup>Th</sup>, 67- and at Papa’s feet (Cl) **lay (Pm)**<sup>Th</sup> pieces of paper streaked with earth-tone colours (G). 68- The pieces (Cr) **were (Pia)**<sup>Th</sup> very small (At), and stored (At) in a fridge (Cl).

69- “No!” (Vb) I (Sy) **shrieked (Pv)**<sup>KA</sup>. 70- I (A) **dashed (Pm)**<sup>KA</sup> to the pieces (G) on the floor (Cl) [[as if **to save (Pm)**<sup>KA</sup> them (G)]] (T) **would mean (Pii)**<sup>Th</sup> [[**saving (Pm)**<sup>KA</sup> Papa- Nnukwu (G)]]]. 71-I (Be) **sank (Pb)**<sup>KA</sup> to the floor (Bh), 72-{I} (A) **lay (Pm)**<sup>KA</sup> on the pieces of paper (Cl).

73-“What (A) **has gotten (Pm)**<sup>Th</sup> into you (Cl)? 74-Papa (S) **asked (Pv)**<sup>PA</sup>.

75-What (WH/S) is (F) wrong (Ca) with you (AC)?”

76- I (Cr) **lay (Pca)**<sup>KA</sup> on the floor (C/At), curled tight like the picture of a child in the uterus in my *Integrated Science for Junior Secondary Schools* (Cm).

77- **Get up (Pb)<sup>KA</sup>**! 78- Papa (Sy) **said (Pv)<sup>PA</sup>** again (Cx). 79- I (A) still **did not move (Pm)<sup>KA</sup>**. 80- He (A) **started to kick (Pm)<sup>PA</sup>** me (G). 81- The metal buckles on his slippers (A) **stung (Pm)<sup>Th</sup>** like bites from giant mosquitoes (Cm). 82- He (Sy) **talked (Pv)<sup>PA</sup>** nonstop (Cm) , out of control (Cm), in a mix of Igbo and English (Cm), like soft meat and thorny bones (Cm). 83- Godlessness. 84- Heathen worship. 85-Hellfire. 86-The kicking (A) **increased (Pm)<sup>Th</sup>** in tempo (Cm), 87-and I (S) **thought of (Pme)<sup>KA</sup>** Amaka`s music (Ph), 88-her culturally conscious music that (A) sometimes **started off (Pm)<sup>Th</sup>** with a calm saxophone (G) 89-and then **whirled (Pm)<sup>Th</sup>** into lusty singing (Cm). 90- I (A) **curled (Pm)<sup>KA</sup>** around myself tighter (Cl), around the pieces of the painting (Cl); 91- they (Cr) **were (Pia)<sup>Th</sup>** soft, feathery (At). 92- They (Pr) still **had (Ppa)<sup>Th</sup>** metallic smell of Amaka`s paint palette (Pd). 93- The stinging (Cr) **was (Pia)<sup>Th</sup>** row now (A), even more like bites (Cm), 94- because the metal (A) **landed (Pm)<sup>Th</sup>** on open skin on my side my back, my legs(Cl). 95- Kicking. 96- Kicking. 97- Kicking. 98- Perhaps it (T) **was (Pii)<sup>Th</sup>** a belt (V) now (Cl) 99- because the metal buckle (Cr) **seemed (Pia)<sup>Th</sup>** too heavy (At). 100- Because I (S) **could hear (Pme)<sup>KA</sup>** a swoosh (Ph) in the air (Cl). 101-A low voice (Sy) **was saying (Pv)<sup>Th</sup>**, “Please, *biko*, please.” (Vb) 102-More stings. 103- More slaps. 104- A salty wetness (A) **warmed (Pm)<sup>Th</sup>** my mouth (G). 105- I (Be) **closed (Pb)<sup>KA</sup>** my eyes (Bh) 106- and {I} **slipped (Pm)<sup>KA</sup>** away into quiet (Cm).

107- When I (Be) **opened (Pb)<sup>KA</sup>** my eyes (G), 108- I (S) **knew (Pme)<sup>KA</sup>** at once (Cx) 109- that I (Cr) **was not (Pca)<sup>KA</sup>** in my bed (At/C) 110-The mattress (Cr) **was (Pia)<sup>Th</sup>** firmer than mine (At/C). 111- I (A) **made to get up (Pm)<sup>KA</sup>**, 112-but pain (A) **shot (Pm)<sup>Th</sup>** through my whole body (Cl) in exquisite little packets (Cm). 113- I (A) **collapse (Pm)<sup>KA</sup>** back (Cl).

114-“*Nne*, Kambili. 115- Thank (Pm) God! (G)” 116- Mama (A) **stood up and pressed (Pm)<sup>MA</sup>** her hand (G) to my forehead (Cl), 117-then{ **she (A) pressed (Pm)** } her face (G) to my mine (Cl). 118- Thank God!”. 119- Thank God you (Cr) **are (Pia)<sup>KA</sup>** awake (At).

120- Her face (Cr) **felt (Pia)<sup>Th</sup>** clammy with tears (At). 121- Her touch (Cr) **was (Pia)<sup>Th</sup>** light (A), 122- yet it (A) **sent (Pm)<sup>Th</sup>** needless of pain (G) all over me (Cl), [[starting (Pm) from my head (Cl)]]; 123- It (Cr) **was (Pia)<sup>Th</sup>** like the hot water [[Papa (A) **had poured (Pm)<sup>PA</sup>** on my feet (Cl)]] 124- except now (Cm) it (Cr) **was (Pia)<sup>Th</sup>** [[my entire body that (A) **burned (Pm)<sup>Th</sup>**]] (At) 125- Each movement (Cr) **was (Pia)<sup>Th</sup>** too painful (At) [[to even **think about (Pme)**]].

126- My whole body (Cr) **is (Pia)<sup>Th</sup>** on fire (At),” 127- I (Sy) **said (Pv)<sup>KA</sup>**.

128-“Shhh,” (Vb) she (Sy) **said (Pv)<sup>MA</sup>**. 129-“Just rest (Pm)<sup>KA</sup>,” 130-Thank God you (Cr) **are (Pia)<sup>KA</sup>** awake (At).”

131- I (Cr) **did not want to be (Pia)<sup>KA</sup>** awake (At). 132- I (S) **did not want to feel (Pme)<sup>KA</sup>** the breathing pain at my side (Ph). 133- I (S) **did not want to feel (Pme)<sup>KA</sup>** the heavy hammer [[knocking (Pm)<sup>Th</sup> in my head (Cl)]]; 134- Even taking a breath (Cr) **was (Pia)<sup>Th</sup>** agony (At). 135- A doctor in white (Cr) **was (Pca)<sup>Do</sup>** in room (At/C), at the foot of my bed (Cl). 136- I (S) **knew (Pme)<sup>KA</sup>** that voice (Ph); 137- he (T) **was (Pii)<sup>Do</sup>** a lector (V) in church (Cl). 138- He (Sy) **was speaking (Pv)<sup>Do</sup>** slowly and precisely (Cm), [[the way he (A) **did (Pv)<sup>Do</sup>** //when he (A) **read (Pv)<sup>Do</sup>** the first and the second readings (G)]]; 139- yet I (S) **could not hear (Pme)<sup>KA</sup>** it all (Ph). 140- Broken rib. 141- Heal nicely. 142- Internal bleeding. 143-He (A) **came (Pm)<sup>Do</sup>** close (Cl) 144- and {he} slowly (Cm) **lifted (Pm)<sup>Do</sup>** my shirt sleeve (G). 145- Injections (A) **had always scared (Pme)<sup>Th</sup>** me (Ph) 146- whenever I (Pr) **had (Ppa)<sup>KA</sup>** malaria (Pd); 147- I (S) **prayed (Pme)<sup>KA</sup>** 148- I (A) **would need to take (Pm)<sup>KA</sup>** Novalgin tablets (G) instead of chloroquine injections (Cm). 149- But now (Cl) the pick of a needle (T) **was (Pii)<sup>Th</sup>** nothing (V). 150-I (A) **would take (Pm)<sup>KA</sup>** injections (G) every day

(Cx) over the pain (Ct) in my body (Cl). 151- Papa's face (Cr) **was (Pia)<sup>Th</sup>** close to my mine (At/C). 152- It (Cr) **seemed (Pia)<sup>Th</sup>** so close (At) [[that his nose (A) almost **brushed (Pm)<sup>PA</sup>** mine (G)]] (Cr), 153- and yet I (Sy) **could tell (Pv)<sup>KA</sup>** 154-that his eyes (Cr) **were (Pia)<sup>PA</sup>** soft (At), 155-that he (Sy) **was speaking (Pv)<sup>PA</sup>** and **crying (Pb)<sup>PA</sup>** at the same time (Cm). 156-"My precious daughter (Vb). 157- Nothing (A) **will happen (Pm)<sup>Th</sup>** to you (G). 158- My precious daughter (Vb)." 159- I (Cr) **was not (Pia)<sup>KA</sup>** sure (At) 160-if it (T) **was (Pii)<sup>Th</sup>** a dream (V). 161- I (Be) **close (Pb)<sup>KA</sup>** my eyes (Bh).

162-When I (Be) **opened (Pb)<sup>KA</sup>** them (Bh) again (Cx), 163- Father Benedict (A) **stood (Pm)<sup>FA'B</sup>** above me (Sc). 164- He (A) **was making (Pm)<sup>FA'B</sup>** the sign of cross (G) on my feet (Cl) with oil (Ca); 165- the oil (Cr) **smelled (Pca)<sup>Th</sup>** like onions (At/C), 166- and even his light touch (A) **hurt (Pm)<sup>Th</sup>**. 167- Papa (Cr) **was (Pca)<sup>PA</sup>** nearby (At/C). 168- He (S), too, **was muttering (Pv)<sup>PA</sup>** prayers (Vb), 169-his hands **resting (Pm)<sup>PA</sup>** gently (Cm) on my side (Cl). 170- I (Be) **close (Pb)<sup>KA</sup>** my eyes.

171- It (T) **does not mean (Pii)<sup>Th</sup>** anything (V). 172- They (A) **give (Pm)** extreme unction (G) to anyone [[who (Cr) is (Pia) seriously (Cm) ill (At)]];," 173- Mama (Sy) **whispered (Pv)<sup>MA</sup>**, 174-when Papa and Father Benedict (A) **left (Pm)<sup>PA&FA'B</sup>**.

175-I (Be) **stared at (Pb)<sup>KA</sup>** the movement of her lips. 176- I (Cr) **was not (Pia)<sup>KA</sup>** seriously (Cm) ill (At). 177- She (S) **knew (Pme)<sup>MA</sup>** that (Ph). 178- Why **was she (Sy) saying (Pv)<sup>MA</sup>** 179-I (Cr) **was (Pia)<sup>KA</sup>** seriously (Cm) ill (At)? 180- Why **was (Pia)<sup>KA</sup>** I (Cr) here in St. Agnes hospital (At/C)?

181-"Mama, **call (Pv)<sup>MA</sup>** Auntie Ifeoma (Rv)," 182- I (Sy) **said (Pv)<sup>KA</sup>**.

**183-** Mama (Be) **looked (Pb)<sup>MA</sup>** away (Cm). 184- "Nne, you (Be) **have to rest (Pb)<sup>KA</sup>**."

185-"**Call (Pv)<sup>MA</sup>** Auntie Ifeoma (Rv). 186-Please." 187- Mama (A) **reached out (Pm)<sup>MA</sup>** [[to **hold (Pm)<sup>MA</sup>** my hand (G)]]; 188-Her face (Cr) **was (Pia)<sup>MA</sup>** puffy from crying (At), 189- and her lips (Cr) **were (Pia)<sup>MA</sup>** crackled (At), with bits of discoloured skin peeling off (Cm). 190- I (S) **wished (Pme)<sup>KA</sup>** 191-I (A) **could get up and hug (Pm)<sup>KA</sup>** her (G), 192- and yet I (A) **wanted to push (Pm)<sup>KA</sup>** her (Sc) away (Cm) 193- { I (S) **wanted to shove (Pm)<sup>KA</sup>** her (G) so hard (Cm) 194-that she (A) **would topple (Pm)<sup>MA</sup>** over the chair (Cl).

195-Father Amadi's face (Be) **was looking (Pb)<sup>FA'B</sup>** down at me (Bh) 196-when I (Be) **opened (Pb)<sup>KA</sup>** my eyes (Bh). 197-I (Be) **was dreaming (Pb)<sup>KA</sup>** it (Bh), 198- {I (Be) was} **imaging (Pme)<sup>KA</sup>** it (Ph), 199-and yet I (S) **wished (Pme)<sup>KA</sup>** 200- that it (A) **did not hurt (Pm)<sup>Th</sup>** so much (Cx) [[to **smile (Pb)<sup>KA</sup>**]], 201-so that I (Be) **could {smile} (Pb)<sup>KA</sup>**.

202-"At first they (A) **could not find (Pm)** a vein (G), 203-and I (Cr) **was (Pii)<sup>KA</sup>** so scared (At)." 204-It (T) **was (Pii)<sup>MA</sup>** Mama's voice, real and next to me (V). 205-I (Be) **was not dreaming (Pb)<sup>KA</sup>**.

206- "Kambili (Vb). 207-Kambili (Vb). 208-**Are (Pia)<sup>KA</sup>** you (Cr) awake (At)?" 209- Father Amadi's voice (Cr) **was (Pia)<sup>FA'B</sup>** deeper, less melodious than in my dreams (At)

210-"Nne, Kambili, nne (Vb)." 211-It (T) **was (Pii)<sup>IF</sup>** Auntie Ifeoma's voice (V); 212-her face (Cr) **appeared (Pca)<sup>IF</sup>** next to Father Amadi's (At/C). 213-She (A) **had held (Pm)<sup>IF</sup>** her braided hair (G) up (Cl), in a huge bun [[that (S) **looked (Pia)<sup>Th</sup>** like a raffia basket on her head (At)]]; 214-I (Be) **tried to smile (Pb)<sup>KA</sup>**. 215-I (Cr) **felt (Pia)<sup>KA</sup>** woozy (At). 216-Something (A) **was slipping (Pm)<sup>Th</sup>** out of me (Cl), 217- {Something (A) **was} slipping**

(Pm)<sup>Th</sup> away (Cm), 218- {Something (A) was} taking (Pm)<sup>Th</sup> my strength and my sanity (G), 219-and I (A) could not stop (Pm)<sup>KA</sup> it (G).

220-“The medication (A) knocks (Pm)<sup>Th</sup> her (Sc) out (Cl),” 221-Mama (Sy) said (Pv)<sup>MA</sup>.

222-“Nne, your cousins (A) send (Pm) greetings (G). 223-They (A) would have come (Pm), 224-but they (Cr) are (Pca) in school (At/C). 225-Father Amadi (Cr) is (Pca)<sup>FA'A</sup> here (At/C) with me (Ca). 226-Nne (Vb).” 227-Aunty Ifeoma (A) clutched (Pm)<sup>IF</sup> my hand (G), 228-and I (Be) winced (Pb)<sup>KA</sup>, [[pulling (Pm)<sup>KA</sup> it (G) away (Cl)]]; 229-[[Even the effort to pull (Pm)<sup>KA</sup> it away]] (S) hurt (Pme)<sup>Th</sup>. 230-I (Be) wanted to keep (Pb)<sup>KA</sup> my eyes open (Bh), 231-{I} wanted to see (Pme)<sup>KA</sup> Father Amadi (Ph), 232-{I} wanted to smell (Pme)<sup>KA</sup> his cologne (Ph), 233-{I} wanted to hear (Pme)<sup>KA</sup> his voice (Ph), 234-but my eyelids (Cr) were slipping (Pia)<sup>Th</sup> shut (At).

235-“This (A) cannot go on (Pm)<sup>Th</sup>, *nwunye m*,” 236-Aunty Ifeoma (Sy) said (Pv)<sup>IF</sup>. 237-“When a house (Cr) is (Pia)<sup>Th</sup> on fire (At), 238-you (A) run out (Pm)<sup>KA</sup> [[before the roof (A) collapses (Pm)<sup>Th</sup> on your head (Sc)]](Cl).”

239-“It (A) has never<sup>Th</sup> happened (Pm)<sup>Th</sup> like this before (Cm). 240-He (A) has never punished (Pm)<sup>PA</sup> her (G) like this before (Cm), 241-Mama (Sy) said (Pv)<sup>MA</sup>.

242-“Kambili (A) will come (Pm)<sup>KA</sup> to Nsukka (Cl) 243-when she (A) leaves (Pm)<sup>KA</sup> the hospital (Sc).”

244-“Eugene (S) will not agree (Pme)<sup>PA</sup>.”

245-“I (Sy) will tell (Pv)<sup>IF</sup> him (Rv). 246-Our father (Cr) is (Pia) dead (At), 247-so there is (Px)<sup>Th</sup> no threatening heathen (X) in my house (Cl). 248-I (S) want (Pme)<sup>IF</sup> kambili and Jaja (Ph) [[to stay (Pm)<sup>KA&JJ</sup> with us (Ca)]]; at least until Easter (Cx). 249-Pack (Pm)<sup>MA</sup> your own things (G) 250-and come (Pm)<sup>MA</sup> to Nsuka (Cl). 251-It (Cr) will be (Pia)<sup>Th</sup> easier for you [[to leave (Pm)]] 252- when they (Cr) are not (Pca)<sup>MA</sup> there (At/C).”

253-“It (A) has never happened (Pm)<sup>Th</sup> like this before (Cm).”

254- Do you (S) not hear (Pme)<sup>MA</sup> what I (Sy) have said (Pv)<sup>IF</sup>, *gbo (At)?*” 255-Aunty Ifeoma (Sy) said (Pv)<sup>IF</sup>, [[raising (Pm)<sup>IF</sup> her voice (G)]] (Cm).

#### 4-Transitivity analysis of Text 4 , *Everything Good Will Come*, pp. 16-20

1-“{it} (A) Serves (Pm)<sup>Th</sup> you (G) right (Cm), 2- came (Pv)<sup>SH</sup> a girl’s voice (Sy).

3-A nose (A) appeared (Pm)<sup>Th&A</sup> between the wide gap in the fence (Cl), 4-followed (Pm)<sup>Th&A</sup> by a brown eye (A)]]; 5-I (A) freed (Pm)<sup>ENI</sup> my sleeve (G) from the barbed wire fence (Cl) 6-and {I} (A) rubbed (Pm)<sup>ENI</sup> my elbow (G).

7-“For running (Pm)<sup>ENI</sup> around like that (Cm),” 8-she (Sy) said (Pv)<sup>SH</sup>. 9-“With no head or tail (Vb). 10-It (A) serves (Pm)<sup>Th</sup> you (B) right (Cm) [[that you (Cr) got (Pia) choked<sup>EN</sup> (At)]] (A).”

11-She (Cr) looked (Pia)<sup>SH</sup> nothing (At) like the Bakare children [[who (A) lived (Pm) next door (Cl)]]; 12-I (S) ’d seen (Pme)<sup>ENI</sup> them (Ph) through the wide gap in our fence (Cl). 13-and they (Cr) were (Pia) as dark as me (Cm); 14-younger (At), too. 15-Their father (Pr/Cr) had (Ppa)<sup>AB</sup> two wives [[who (A) organized (Pm) outdoor cooking jamborees (G)]] (Pd/At). 16-They (Cr) always looked (Pia) pregnant (At), 17-and so did (Pia)<sup>AB</sup> he (Cr) in his

flowing robes (Cl). 18-He (Ph) **was known (Pme)<sup>AB</sup>** as Engineer Bakare (Co). 19-He (T) **was (Pii)<sup>AB</sup>** Uncle Fatai's friend (V). 20-and Uncle Fatai (Sy) **called (Pv)<sup>FA</sup>** him (Rv) Alhaji Bakare (Vb), 21-because he'd **been (Pia)<sup>AB</sup>** on pilgrimage to Mecca (At/C). 22-To us (**Cangle**) he (T) **was (Pii)<sup>AB</sup>** Chief Bakare (V). 23-He (A) **threw (Pm)<sup>AB</sup>** a huge party (G) after his chieftaincy ceremony last year (Cl) 24-and noone (Be) **could sleep (Pb)** that night (Cl) [[for the sound of his juju band (Cc)// badabooming (Pm) through our walls (Cm)]. 25-Typical Lagos people (Vb), my father (Sy) **said (Pv)<sup>ENIF</sup>**.

26-They (A) **made (Pm)** merry (R) [[till they (A) **dropped (Pm)** , //or until their neighbours (A) **did (Pm)** (]) (Cl).

27-"I (T) **'m (Pii)<sup>SH</sup>** Sheri (V)," 28-she (Sy) **said (Pv)<sup>SH</sup>**, 29-as if I (Sy) 'd **asked (Pv)<sup>ENI</sup>** for her name (Vb). 30-"I (S) **'ve never seen (Pme)<sup>ENI</sup>** you (Ph) before (Cl)," 31-(Vb) I (Sy) **said (Pv)<sup>ENI</sup>**.

32-"So? (Vb)" 33-She (Pr) **had (Ppa)<sup>SH</sup>** a sharp mouth (Pd/At), 34-I (S) **thought (Pme)<sup>ENI</sup>**, 35-as she (Be) **burst into (Pb)<sup>SH</sup>** giggles.

36-Can I (A) **come (Pm)<sup>SH</sup>** to your house (Cl)?" 37-She (Sy) **asked (Pv)<sup>SH</sup>**.

38-I (Be) **glanced (Pb)<sup>ENI</sup>** around the yard (Bh), 39-because my mother (S) **didn't want (Pme)<sup>ENIM</sup>** me (Ph) [[**playing (Pm)<sup>ENI</sup>** with the Bakare children (Ca)].

40-"**Come (Pm)<sup>SH</sup>**."

41-I (Cr) **was (Pia)<sup>ENI</sup>** bored (At). 42-I (A) **waited (Pm)<sup>ENI</sup>** by the barbed wire fence (Cl), 43-**forgot (Pme)<sup>ENI</sup>** about my torn sleeve (Ph), 44-even {**forgot (Pme)<sup>ENI</sup>**} about Baba [[who (A) had chased (**Pm)<sup>BB</sup>** me (Sc)] (Ph). 45-He (S), apparently (Cm), **had forgotten (Pme)<sup>BB</sup>** me (Ph) too, 46- because he (A) **was cutting (Pm)<sup>BB</sup>** grass (G) by the other fence (Cl). 47-Minutes later (Cl), she (A) **walked (Pm)<sup>SH</sup>** in (Cl). 48-Just as I (S) **thought (Pme)<sup>ENI</sup>**, 49-she (T) **was (Pii)<sup>SH</sup>** a half-caste (V). 50-She (A) **wore (Pm)<sup>SH</sup>** a pink skirt (G) 51-and her white top (A) **ended (Pm)<sup>TH&A</sup>** just above her navel (Cl). 52-With her short afro (Ca), her face (Cr) **looked like (Pia)<sup>TH&A</sup>** a sunflower (At). 53- I (S) **noticed (Pme)<sup>ENI</sup>** 54-she (Be) **wore (Pb)<sup>SH</sup>** pink lipstick (Bh).

55-"How old (At) **are (Pia)<sup>SH</sup>** you (Cr)?" 56-I (Sy) **accused (Pv)<sup>ENI</sup>**. 57- "Eleven," (Vb) she (Sy) **said (Pv)<sup>SH</sup>**.

58-"Me too." (Vb)

59-"Eh? 60-Small girl like you?" 61-she (Sy) **said (Pv)<sup>SH</sup>**.

62-At least (Cx) I (T) **was (Pii)<sup>ENI</sup>** a decent eleven-year-old (V). 63-She (Cr) barely **reached (Pca)<sup>SH</sup>** my shoulders (At/C), even in her high heel shoes (Cm). 64-I (Sy) **told (Pv)<sup>ENI</sup>** her (Rv) 65-my birthday (T) **was (Pii)<sup>TH&A</sup>** next January (V), 66-but she (Sy) **said (Pv)<sup>SH</sup>** 67-I (Cr) **was (Pia)<sup>ENI</sup>** still her junior (At). 68-Her birthday (Cr) **was (Pca)<sup>TH&A</sup>** two months earlier, in November (At/C).

69-"I (Cr) **'m (Pia)<sup>SH</sup>** older (At), 70-I (Cr) **'m (Pia)<sup>SH</sup>** senior (At). 71-**Don't** you (S) **know (Pme)<sup>ENI?</sup>**

72-That (T)'s (**Pii)<sup>TH&A</sup>** how it is (V). 73-My younger brothers and sisters (idr/T) **call (Pii)** me (V/idd) Sister Sheri (Ph) at home (Cl)."

74-"I (S) **don't believe (Pme)<sup>ENI</sup>** you (Ph)."

75-"It (Cr) 's (**Pia)<sup>TH&A</sup>** true At, 76-she (Sy) **said (Pv)<sup>SH</sup>**.

77-Breeze (A) **rustled (Pm)<sup>TH&A</sup>** through the hibiscus patch (Cl). 78-She (Be) **eyed (Pb)<sup>SH</sup>** me (Bh) up and down (Cm).

79-“**Did** you (S) **see (Pme)<sup>ENI</sup>** the executions (Ph) on television (Cl) last night (Cl)?  
80-“What executions?” (Vb)

81-“The armed robbers.” (Vb) 82-“No.” (Vb)

83-I (Be) **was not allowed to watch (Pb)<sup>ENI</sup>**; 84-my father (Cr) **was (Pia)<sup>ENIF</sup>** against capital punishment (At/C).

85-She (Be) **smiled (Pb)<sup>SH</sup>**. 86-“Ah,” it (Cr) **was (Pia)<sup>TH&A</sup>** good (At). 87-They (A) **shot (Pm)** them (G) on the beach (Cl). 88- {they} (A) **Tied (Pm)** them (G), 89- {and they } (A) **covered (Pm)** their eyes (G). 90-**Ones , two , three.” (Vb)**

91- **“Dead?” (Vb)**

92-“*Pafuka*,” (Vb) she (Sy) **said (Pv)<sup>SH</sup>** 93-and **dropped (Pm)<sup>SH</sup>** her head (G) to one side (Cm). 94-I (S) **imagined (Pme)<sup>ENI</sup>** the scene (Ph) on the beach [[where public executions (G) **were held (Pm)<sup>TH&A</sup>**]] (Cl). 95-The **photographs** (Md) usually (Cm) **showed up (Pm)<sup>TH&A</sup>** in the newspapers (Cl) a day later (Cl).

96-“Where **is (Pia)<sup>SH'M</sup>** your mother (Cr) from (At)/C?” 97-I (Sy) **asked (Pv)<sup>ENI</sup>**.

98-“England.” (Vb)

99-“**Does** she (A) **live (Pm)<sup>SH'M</sup>** there (Cl)?”

100-“She (Cr) **'s (Pia)<sup>SH'M</sup>** dead (At).” 101-She (Sy) **spoke (Pv)<sup>SH</sup>** [[as if **telling (Pv)<sup>SH</sup>** the time: three o'clock sharp, four o'clock dead (C)]]]. 102-**Didn't** she (S) **care (Pme)<sup>SH'M</sup>**? 103-I (Cr) **felt (Pia)<sup>SH</sup>** ashamed (At) about my brother's death (Ct), 104-as if I (Pr) **had (Ppa)<sup>SH</sup>** leg [[that people (A) **could tease (Pm)** me (G) about (Ct)]]].

105-“Yei,” (Sy) she (Sy) **exclaimed (Pv)<sup>SH</sup>**. 106-She (S) **'d spotted (Pme)<sup>SH</sup>** a circus of flying fish on the lagoon (Ph). 107-I (Be), too, **watched (Pb)<sup>ENI</sup>** them (Bh) [[flipping (Pm)<sup>TH&A</sup> over and diving (Pm)<sup>TH&A</sup> in]]. 108-They (A) rarely **surfaced (Pm)<sup>TH&A</sup>** from the water (Cl). 109-They (A) **disappeared (Pm)<sup>TH&A</sup>** 110-and the water (Cr) **was (Pia)<sup>TH&A</sup>** still again (At).

111-“**Do** you (Pr) **have (Ppa)<sup>ENI</sup>** brothers and sisters (Pd)?” 112-she (Sy) **asked (Pv)<sup>SH</sup>**.

113-“Nope.” (Vb)

114-“You (Cr) **must be (Pia)<sup>ENI</sup>** spoiled (At),”

115-“No, I (Cr) **'m not (Pia)<sup>ENI</sup>**.”

116-“Yes you (Cr) **are (Pia)<sup>ENI</sup>**. 117-Yes, you (Cr) **are (Pia)<sup>ENI</sup>**. 118-I (S) **can see (pme)<sup>SH</sup>** it (Ph) in your face (Cl).”

119-She (A) **spun (Pm)<sup>SH</sup>** around (Cm) 120-and (Be) **began to boast (Pb)<sup>SH</sup>**. 121-She (T) **was (Pii)<sup>SH</sup>** the oldest of the Bakare children (V). 122- She (Pr) **had (Ppa)<sup>SH</sup>** seven brothers and sisters (Pd). 123-She (A) **would be starting (Pm)<sup>SH</sup>** boarding school (G) in two weeks (Cl), in another city (Cl), 124-and she...

125-“I (A) **got into (Pm)<sup>ENI</sup>** Royal College (Cl),” 126-I (Sy) **said (Pv)<sup>ENI</sup>**, [[**to shut (Pm)<sup>ENI</sup>** her (G) up]] (Cc). 127-“Eyack! (Vb) 128-It (T) **'s (Pii)<sup>TH&A</sup>** all girl! (V)”

129-“It (T) **'s (Pii)<sup>TH&A</sup>** still the best school (V) in Lagos (Cl).”

130-“All girls (Cr) **is (Pia)**<sup>TH&A</sup> boring (At).” 131- “{It} Depends (Pia)<sup>TH&A</sup> [[how you (Be) look at (Pb)<sup>SH</sup> it (Bh)]] (At) 132-I (Sy) **said (Pv)**<sup>ENI</sup>, [[quoting (Pv) my father (Vb)]] (Cm). 133-Through the fence (Cl) we (Be) **heard (Pb)**<sup>ENI&SH</sup> Akanni’s juju music (Ph). 134-Sheri (A) **stuck (Pm)**<sup>SH</sup> her bottom (G) out (Cl) 135-and {she} (Be) **began to wriggle (Pb)**<sup>SH</sup>. 136-She (A) **dived (Pm)**<sup>SH</sup> lower (Cm) 137-and {She} (A) **wormed up (Pm)**<sup>SH</sup>.

138-“You (S) **like (Pme)**<sup>SH</sup> juju music (Ph)?” 139-I (Sy) **asked (Pv)**<sup>ENI</sup>.

140-“Yep. 141-Me and grandma, we (A) **dance (Pm)** to it (G).”

142-“You (A) **dance (Pm)**<sup>SH</sup> with your grandma (Ca)?”

143-“I (A) **live (Pm)**<sup>SH</sup> with her (Ca).”

144-[[The only grandparent (Ph) I (S) **’d known (Pme)**<sup>SH</sup>]] (T) **was (Pii)** my father’s mother, [[who (Cr) **was (Pia)** now (Cl) dead (At)]] (V), 145-and she (Pm) **scared (Pme)** me (G) because of the grayish-white films across her pupils (Cc). 146-My mother (Sy) **said (Pv)**<sup>SH’M</sup> 147-she (A) **got (Pm)** them (G) from her wickedness (Cm). 148-The music (**Md**) **stopped (Pm)**<sup>TH&A</sup>.

149-“These flowers (Cr) **are (Pia)**<sup>TH&A</sup> nice (At),” 150-Sheri (Sy) **said (Pv)**<sup>SH</sup>, [[**contemplating (Pme)**<sup>SH</sup> them (Ph)]] (Cm) 151-as she (A) **might (Pm)**<sup>SH</sup> an array of chocolates (G). 152-She (A) plucked (Pm) one of them (G) 153-and planted (Pm) behind her hair (Cl).

154-Is (Pia) it (Cr) pretty (At)?

155-I (Be) nodded (Pb). 156-She (A) looked for (Pm) more (G) 157-and began to pick (Pm) them (G) one by one (Cm). 158-Soon she (Pr) had (Ppa) five hibiscus (Pd) in her hair (Cl). 159-She (A) **picked (Pm)**<sup>SH</sup> her sixth (G) 160-as we (S) **heard (Pme)**<sup>SH&ENI</sup> a cry (Ph) from across the yard (Cl). 161-“You! 162-**Get away (Pm)**<sup>SH</sup> from there (Cl)!”

163-Sheri (Be) **caught (Pb)**<sup>SH</sup> sight of him (Bh) 164- and {she} (Be) **screamed (Pb)**<sup>SH</sup>. 165-We (A) **ran (Pm)**<sup>ENI&SH</sup> round the side of the house (Cl) 166-and **hobbled (Pm)**<sup>SH&ENI</sup> over the gravel (Cl) on the front drive (Cl).

167-“Who (T) **was (Pii)**<sup>BA</sup> that (V)?” 168-Sheri (Sy) **asked**<sup>SH</sup>, [[**rubbing (Pm)**<sup>SH</sup> her chest]] (Cm). 169-I (Be) **took (Pb)**<sup>ENI</sup> short breaths.

170-“Our gardener.” (Vb)

171-“I (Cr) **’m (Pia)**<sup>SH</sup> afraid (At) of him (Cc).”

172-“Baba (A) **can’t do (Pm)**<sup>BA</sup> anything (G). 173-He (S) **likes** to scare (Pme)<sup>BB</sup> people (Ph).

174-She (Be) **sucked (Pb)**<sup>SH</sup> her teeth. 175- “**Look at (Pb)**<sup>ENI</sup> his legs crooked as crab’s, his lips red as a monkey’s bottom (Bh).”

176-We (A) **rolled (Pm)**<sup>ENI&SH</sup> around the gravel (Cl). 177-The hibiscus (A) **topple out (Pm)**<sup>TH&A</sup> of Sheri’s afro (G) 178-and she **kicked (Pm)**<sup>SH</sup> her legs about, [[**relishing (Pm)**<sup>SH</sup> her laughter (G) and **prolonging (Pm)**<sup>SH</sup> mine (G)]] (Cm). 179-She (A) **recovered (Pm)**<sup>SH</sup> first (Cl) 180-and **wiped (Pm)**<sup>SH</sup> her eyes (G) with her fingers (Ca).

181-“**Do** you (Pr) **have (Ppa)**<sup>ENI</sup> a best friend (Pd)?” 182-she (Sy) **asked (Pv)**<sup>SH</sup>.

183-“No.” (Vb)

184-“Then, I (T) **will be (Pii)**<sup>SH</sup> your best friend (V).” 185-She (A) **patted (Pm)**<sup>SH</sup> her chest. 186-“Every day (Cx) , until we (A) **go (Pm)**<sup>SH&ENI</sup> to school (Cl).”

187-“I (A) **can** only **play (Pm)**<sup>ENI</sup> on Sundays (Cx),” 188-I (Sy) **said (Pv)**<sup>ENI</sup>.

189-My mother (A) **would drive (Pm)**<sup>ENI'M</sup> her (Sc) out (Cl) 190-if she (S) ever **saw (Pme)**<sup>ENI'M</sup> her (Ph).

191-She (Be) **shrugged (Pb)**<sup>SH</sup>. 192-“Next Sunday then (Vb). 193-**Come (Pm)**<sup>SH</sup> to my house (Cl) 194-if you (S) **like (Pme)**<sup>ENI</sup>.”

195-“All right,” (Vb) I (Sy) **said (Pv)**<sup>ENI</sup>.

196-Who (S) **would know (Pme)**? 197-She (Cr) **was (Pia)**<sup>SH</sup> funny (At), 198-and she (Cr) **was (Pia)**<sup>SH</sup> also rude (At), 199-but that (T) **was (Pia)**<sup>TH&A</sup> probably (Cx) [[because she (Pr) **had (Ppa)**<sup>SH</sup> no home training (Pd)]] (V).

200-She (Sy) **yelled (Pv)**<sup>SH</sup> from our gates (Cl). 201-“I (Sy) **'ll call (Pv)**<sup>SH</sup> you (Rv) *aburo*, little sister (Vb), from now on (Cl). 202-And I (A) **'ll beat (Pm)**<sup>SH</sup> you (B) at ten-ten (G), 203-**{you} wait (Pm)**<sup>ENI</sup> and **{you} see (Pme)**<sup>ENI</sup>.”

204-It (T) **'s (Pii)**<sup>TH&A</sup> a stupid game (V), 205-I (Sy) **was about to say (Pv)**<sup>ENI</sup>, 206-but she (A) **'d disappeared (Pm)**<sup>SH</sup> behind the cement column (Cl). 207-Didn't anyone (Sy) **tell (Pv)** her (Rv) 208-she (A) **couldn't wear (Pm)**<sup>SH</sup> high heels (G)? 209-Lipstick? 210-Any of that? 211-Where (At/C) **was (Pia)**<sup>TH&A</sup> her respect for an old man like Baba (Cr)? 212-She (T) **was (Pii)**<sup>SH</sup> the spoiled one (V). 213-**{She (Cr) was (Pia)**<sup>SH</sup> } Sharp mouth and all (At).

### 5-Transitivity analysis of Text 5, *Everything Good Will Come*, pp. 77-80.

1-Muffled rage (A) **stalks (Pm)**<sup>TH</sup> like the wind (Cm), sudden and invisible (Cm). 2-People (A) **don't fear (Pme)** the wind (Ph) [[until it (A) **fells (Pm)**<sup>TH</sup> a tree (R)]] (Cl). 3-Then, they (Sy) **say (Pv)** 4-it (Cr)'s **(Pia)**<sup>TH</sup> too much (At).

5-[[The first person (Sy) **to tell (Pv)**<sup>ENI'BF</sup> me (Rv)//my virginity (Pd) **belonged to (Ppa)**<sup>ENI</sup> me (Pr)]] (T) **was (Pii)** the boy [[who (A) **took (Pm)**<sup>ENI'BF</sup> it (G)]]]. 6-Before this (Cl), I (S) **'d thought (Pme)**<sup>ENI</sup> 7-my virginity (Pd) **belonged to (Ppa)**<sup>TH</sup> Jesus Christ, my mother, society (Pr) at large (Cm). 8-Anyone but me (Vb). 9-My boyfriend, a first-year pharmacy student at London University (Sy), **assured (Pv)**<sup>ENI'BF</sup> me (Rv) 10-that it (T) **was (Pi)** mine (V) [[**to give (Pm)**<sup>ENI</sup> to him (B)]]]. 11-In those brief seconds between owning and giving up virginity (Cx), he (A) **licked (Pm)**<sup>ENI'BF</sup> the walls of my mouth (G) clean (Cm). 12-After I (S) **thought (Pme)**<sup>ENI</sup> he (A) **pierced (Pm)**<sup>ENI'BF</sup> my bowels (G), 13-I (Be) **burst into (Pb)**<sup>ENI</sup> tears (Bh).

14-“what (Cr)'s **(Pia)**<sup>Th</sup> wrong with you (At)?” 15-he (Sy) **asked (Pv)**<sup>ENI'BF</sup>.

16-“I (Cr) **am (Pia)**<sup>ENI</sup> sorry (At),” 17-I (Sy) **said (Pv)**<sup>ENI</sup>. 18-“I (A) **have to wash (Pm)**<sup>ENI</sup>.”

19-It (T) **was (Pii)**<sup>TH</sup> his semen (V). 20-I (A) **couldn't bear (Pm)**<sup>ENI</sup> [[the thought of it **leaking (Pm)**<sup>TH</sup> out of me (Cl) //and **rolling (Pm)**<sup>TH</sup> down my thighs (Cl)]] (G). 21- But each time [[I **opened (Pm)**<sup>ENI</sup> my mouth (G) //to **tell (Pv)**<sup>ENI</sup> him (Rv), about Sheri and me that awful summer (Ct)]] (Cx)..., I (S) **thought (Pme)**<sup>ENI</sup> my voice **would blast (Pm)**<sup>TH</sup> my ribs (G) apart (Cm), 22- {my voice (A) **would} flatten (Pm)**<sup>TH</sup> him (G) , 23-{my voice (A) **would} flatten (Pm)**<sup>TH</sup> the bed (G), 24-{my voice (A) **would} toss (Pm)**<sup>Th</sup> my sheets (G) around (Cm) like the wind (Cm), 25-so I (Sy) **said (Pv)**<sup>ENI</sup> nothing (Vb). 26-The next time around (Cl) my boyfriend (A) **strummed (Pm)**<sup>ENI'BF</sup> me (G) like a guitar (Cm). 27-“I (S) **don't know (Pme)**<sup>ENI</sup> 28-what (A) 's going on **(Pm)**<sup>TH</sup>,” 29- he (Sy) **said (Pv)**<sup>ENI'BF</sup>. 30-We (A) **would** eventually (Cx) **separate (Pm)** one night (Cl), 31-when he (Sy) **complained**

(Pv)<sup>ENI<sup>BF</sup></sup> 32-that I (Cr) **was (Pca)**<sup>ENI</sup> just like other Nigerian women (At/C) in bed (Cl). 33-“You (A) just **lie (Pm)**<sup>ENI</sup> there (Cl),” 34- he (Sy) **said (Pv)**<sup>ENI<sup>BF</sup></sup>. 35-“Like dead women.” (Vb)

36-I (A) **escorted (Pm)**<sup>ENI</sup> him (G) to my door (Cl).

37-I (Cr) **was (Pca)**<sup>ENI</sup> in England (At/C) for nine years (Cx), [[**coming (Pm)**<sup>ENI</sup> home (Cl) only for vacations (Cc)]. 38-My parents (A) **sent (Pm)** me (G) to a boarding school (Cl) thereafter that summer (Cl), 39- as {it} (T) **was (Pii)**<sup>TH</sup> the fashion (V) in the seventies (Cl), 40- and for the first time (Cx) I (Sy) **would have to explain (Pv)**<sup>ENI</sup> 41-why I (A) **washed (Pm)**<sup>ENI</sup> my hair (G) once a week (Cx) 42-and **put (Pm)**<sup>ENI</sup> grease (G) straight (Cm) back in (Cl). 43-My new school friends (S) **were surprised (Pme)** 44-that I (A) **didn't live (Pm)**<sup>ENI</sup> in a hut (Cl) in Africa (Cl), 45-that I (S) 'd never **seen (Pme)**<sup>ENI</sup> a lion (Ph) except in the London zoo (Cm). 46-Some (Sy) **confessed (Pv)** 47-their parents (S) **didn't like (Pme)** black people (Ph). 48-Only one (S) **decided (Pme)** 49-that she (S) **didn't** either (Pme) (Ph) 50-and I (S) **ignored (Pme)**<sup>ENI</sup> her (Ph), the way [[I (S) **ignored (Pme)**<sup>ENI</sup> another //who (Sy) **said (Pv)** “hey man” (Vb) and //did (Pm) all sorts of silly dances (G) //whenever she (S) **saw (Pme)** me (Ph)].

51-I (S) 'd always **thought (Pme)**<sup>ENI</sup> 52-English people (A) **didn't wash (Pm)** regularly. 53-I (S) **expected (Pme)**<sup>ENI</sup> **them** (Ph) [[to behave (Pm) like characters from an Enid Blyton book (Cm)]. 54-My best friend, Robin (S), **thought (Pme)**<sup>R</sup> 55-this (Cr) **was (Pia)** absolutely *wuh*dicrous (At). 56-We (Cr) **became (Pia)** close (At) 57-because she (S), too, **thought (Pme)**<sup>R</sup> 58-Bob Marley (T) **was (Pii)**<sup>BM</sup> a prophet, 59-and she (S) **loved (Pme)**<sup>R</sup> to abhor her parent's values (Ph). 60-Dear Robbin, she (Sy) **couldn't pronounce (Pv)**<sup>R</sup> her R's (Vb). 61-“Wound and wound the wound-about,” (Vb) the other girls (Sy) **teased (Pv)** her (Rv). 62-“Wound and wound the wound-about the wabid wascal wan Wobin Wichardson.” (Vb)

63-Twagic (Vb). 64-Altogether I (S) **thought (Pme)**<sup>ENI</sup> 65-it (Cr) **was (Pia)** easier being black (At) in that school (Cl), 66-but Robin (Sy) **wouldn't say (Pv)**<sup>R</sup> the word: black (Vb). 67-Her parents (S) **had taught (Pv)** her (Rv) 68-that it (Cr) **was (Pia)**<sup>TH</sup> rude (At). 69-So, I (T) **was (Pii)**<sup>ENI</sup> her friend (V) with the afro (Ca), 70-you (S) **know (Pme)**<sup>R</sup>, The-Brown-one (Ph). 71-I (Sy) **told (Pv)**<sup>ENI</sup> her (Rv) 72-that black (T) **was (Pii)**<sup>TH</sup> [[what I (Cr) **was (Pia)**<sup>ENI</sup>, not an insult (At)] (V) 73-I (Cr) **wasn't (Pia)**<sup>ENI</sup> even proud (At) of it (Cc), 74-because I (Cr) 'd never **been (Pia)**<sup>ENI</sup> ashamed (At) of it (Cc), so there. 75-I (Ag) **forced (Pc)**<sup>ENI</sup> her (S) [to say (Pv)<sup>R</sup> it (Vb) one night (Cl) : Black. 76-Bulack. 77-Buh-lee-yack (Vb). 78-She (Be) **burst into (Pb)**<sup>R</sup> tears 79- and {she} (Ir) **called (Pii)**<sup>R</sup> me (Id) awogant (At). 80-The day she finally **plucked up (Pm)**<sup>R</sup> the courage (G), I (S) took (Pme)<sup>ENI</sup> offense (Ph). 81-I (S) **didn't like (Pme)**<sup>ENI</sup> the inflection (Ph) in her voice (Cl). 82-“Flipping heck,” (Vb) she (Sy) **said (Pv)**<sup>R</sup>. 83-“There's (Px) no pleasing you (X).”

84-Robin (T) **was (Pii)**<sup>R</sup> [[the laziest and smartest fourteen-years-old I (S) **knew (Pme)**<sup>ENI</sup>] (V), 85-and she (A) **beat (Pm)**<sup>R</sup> me (G) in class test (Cl) every time (Cx). 86-She (T) **was (Pii)**<sup>R</sup> the first person (V) [[to tell (Pv)<sup>R</sup> me (Rv)//that nothing a woman does (A) justifies (Pm) rape (G)] (V). 87-“Some girls (S) **encourage (Pme)** it (Ph),” 88-I (Sy) **said (Pv)**<sup>ENI</sup>. 89-“Who (A) **taught (Pm)** you (B) that cwap (G)?” 90-she (Sy) **asked (Pv)**<sup>R</sup>. 91-I (S) **could remember (Pme)**<sup>ENI</sup>, 92-[[but bad girls (Cr) **got (Pia)** raped (At)] (T) **was (Pii)** [[all I (S) 'd **heard (Pme)**<sup>ENI</sup> before (Cl)] (V), 93-and of the bad girls I (S) **knew (Pme)**<sup>ENI</sup>, not one (A) **had taken (Pm)** her matter (G) to court (Cl). 94-For Sheri (Cangle), justice (Ag) **came (Pm)**<sup>TH</sup> 95-when Damola Ajayi (G) **was admitted (Pm)** into a mental institution [[where drug addicts in Lagos (A) **ended up (Pm)**: therapy (A) **included (Pm)**<sup>TH</sup> regular beatings (G)]. 96-I (Cr) **wasn't (Pia)**<sup>ENI</sup> even sure (At) 97-she (S) **knew (Pme)**<sup>SH</sup> about his

demise (Ph). 98-Her family (A) **moved (Pm)** out of our neighbourhood (Cl) 99-and I (A) **lost (Pm)<sup>ENI</sup>** contact (G) with her (Ca). 100-Robin (Sy) **assured (Pv)<sup>R</sup>** me (R) 101-that justice (Cr) **was not (Pia)<sup>TH</sup>** much fairer (At) in her country (Cl). 102-The motto of the Old Baily (Ag) should read (Pm)<sup>TH</sup>, [[“Pwotect (Pm) the wich (G) and punish (Pm) the Iwish (G).”]] (Md)

103-My parents (A) **separated (Pm)** 104-while I (Cr) was (Pia)<sup>ENI</sup> in England (At/C). 105-My father (Sy) **delivered (Pv)<sup>ENI'F</sup>** the news (Vb) to me (Rv) 106-and I (S) **remember (Pme)<sup>ENI</sup>** [[feeling (Pme)<sup>ENI</sup> like I (A) 'd mistakenly (Cm) **swallowed (Pm)** a worm (G) in a glass of water (Cl)]; 107- I (A) **wanted to throw up (Pm)<sup>ENI</sup>**. 108-I (S) **wondered (Pme)<sup>ENI</sup>** if the trouble [[I (Ag) 'd caused (Pc)<sup>ENI</sup>]] (A) hasn't divided (Pm)<sup>TH</sup> them (G) further (Cx). 109-My father (Sy) **explained (Pv)<sup>ENI'F</sup>** 110-that my mother (A) **would take (Pm)<sup>ENI'M</sup>** his duplex (G) in another suburb of Lagos (Cl), 111-and she (A) **would live (Pm)<sup>ENI'M</sup>** in one unit (Cl) 112-while **collecting (Pm)<sup>ENI'M</sup>** rent (G) from the next (Cm). 113-There **were (Px)<sup>TH</sup>** no phone line (X) in the area (Cl), 114-so I (Sy) **couldn't call (Pv)<sup>ENI</sup>** her (Rv). 115-I (A) **was to stay (Pm)<sup>ENI</sup>** with him (Ca).

116-A squabble (A) **began (Pm)<sup>TH</sup>** between them (Cl), over ownership of property and over me (Ct). 117-My mother (Sy) **vowed (Pv)<sup>ENI'M</sup>** to have (Pc)<sup>ENI'M</sup> my father (Aff) disbarred (At). 118-Instead she (A) **developed (Pm)<sup>ENI'M</sup>** hypertension (G) 119-and {she} (Sy) **said (Pv)<sup>ENI'M</sup>** 120-my father (A) **had caused (Pc)<sup>ENI'F</sup>** it (G). 121-I (A) **spent (Pm)<sup>ENI</sup>** vacations (G) with her (Ca), 122-and she (A) **spent (Pm)<sup>ENI'M</sup>** most of them (G) [[**complaining (Pv)** about him (Vb)]; 123-how he (S) **ignored (Pme)<sup>ENI'F</sup>** her (Ph) in public (Cl); 124-how he (S) **insinuated (Pme)<sup>ENI'F</sup>** something or the other (Ph). 125-My mother (A) **clung (Pm)<sup>ENI'M</sup>** to details (G) 126-while my father (Cr) **seemed (Pia)<sup>ENI'F</sup>** confused (At): 127-“I (S) **don't know (Pme)<sup>ENI</sup>** 128-what she (Sy) 's **talking (Pv)<sup>ENI'M</sup>** about (Ct). 129-I (A) **haven't done (Pm)<sup>ENI</sup>** anything (G) to her (B).” 130-Soon I (A) **began to spend (Pm)<sup>ENI</sup>** vacations (G) in London (Cl), [[**working (Pm)<sup>ENI</sup>** as a shop assistant in department stores (Co) //to supplement (Pm) my allowance (G) to avoid staying (Pm) with either of them (Ca).

131-I (A) **studied (Pm)<sup>ENI</sup>** law (G) at London University (Cl) 132- and {I} **became (Pm)<sup>ENI</sup>** part of the Nigerian student community, [[who, like the English community in Lagos (Cm) (A), **clung (Pm)** to each other (G), //**grappling (Pm)** with weather conditions (G) //and **sharing (Pm)** news (G) from home (Cl). 133-We (Pr) **had had (Ppa)** two military governments (Pd) since the summer of 1975 (Cl). 134-The first (A) **ended (Pm)<sup>TH</sup>** with the assassination of our head of state (Cm); 135-the second (A) {**ended (Pm)<sup>TH</sup>**}, in a transition to civilian rule (Cm). 136-Still the news from home (A) **had not improved (Pm)<sup>TH</sup>**: 137-“Ah, these civilians, they (Cr) **are (Pia)** worse (At) than the military (Cm).” 138- “Ah, these politicians (Vb). 139-“Don't you (S) **know (Pme)?** 140-They (T) 're (Pii) nothing but thieves (V). 141-I (S) **heard about (Pme)<sup>ENI</sup>** Sheri (Ph) again during this time (Cl). 142-She (A) **had won (Pm)<sup>SH</sup>** the Miss Nigeria pageant (G), [[after **taking (Pm)<sup>SH</sup>** her university title (G)]] (Cl), 143-and {she} **would be representing (Pm)<sup>SH</sup>** our country (G) in the Miss World contest (Cl) in England (Cl). 144- I (Cr) **was (Pia)<sup>ENI</sup>** curious (At) [[**to see (Pme)<sup>ENI</sup>** her (Ph)]]; 145-I (Be) **watched (Pb)<sup>ENI</sup>** the contest (Bh) that night (Cl) with two fellow law students, Suzanne and Rola (Ca). 146-Rola (Cr) **was (Pia)<sup>ENI</sup>** Nigerian and Jamaican (At), 147-and **rooting (Pm)<sup>R</sup>** for both Misses (G), 148-Suzanne (Cr) **was (Pca)<sup>S</sup>** from Hong Kong (At/C) 149-and **rooting (Pm)<sup>S</sup>** for no one (G). 150-“I (S) **can't believe (Pme)<sup>S</sup>** 151-we (Be) 're **sitting (Pb)** here (Cl) [[**watching (Pb)** this (Bh)]];” 152-she (Sy) **kept mumbling (Pv)<sup>S</sup>**. 153-Rola, as usual, (Cr) **was (Pia)<sup>R</sup>** ready (At) [[**to analyse (Pm)<sup>R</sup>**]]. 154-“I (S) **mean (Pme)<sup>ENI</sup>**, she (Cr) **is (Pia)<sup>SH</sup>** pretty, but nothing special (At). 155-Just pretty-pretty (Vb). 156-I (S) **mean (Pme)<sup>ENI</sup>**, she (A) **couldn't catwalk (Pm)<sup>SH</sup>** or anything. 157-Maybe {she (Cr)

can be (Pia)<sup>SH</sup>} face model, but not even that (At). 158-I (S) **mean (Pme)**, she (A) definitely can't model-model (Pm)<sup>SH</sup>..."

159-I (Cr) **was (Pia)**<sup>ENI</sup> too busy (At) [[**smiling (Pb)**]<sup>ENI</sup>] (Cm). 160-It (T) **wasn't (Pii)**<sup>TH</sup> Paris (V), 161-Sheri (A) **wasn't wearing (Pm)**<sup>SH</sup> a red negligee (G), 162-but it (Cr) **was (Pia)**<sup>TH</sup> good (At) enough (Cx). 163-I (S) **regretted (Pme)**<sup>ENI</sup> judging (Pv)<sup>ENI</sup> her (G); 164-{I} (S) **regretted (Pme)**<sup>ENI</sup> my ignorance at age fourteen (Ph). 165-Sheri (A) **didn't make (Pm)**<sup>SH</sup> it (G) past the first round of the Miss World contest (Cl). 166-None of our girls (A) ever **did (Pm)**. 167-Later (Cl), I (S) **heard (Pme)**<sup>ENI</sup> 168-she (Cr)'d **become (Pia)**<sup>SH</sup> part of the sugar daddy circuit (At) in Lagos (Cl), [[**hanging (Pm)**]<sup>SH</sup> around senators (Cl), //and **going (Pm)**<sup>SH</sup> on shopping sprees (Cm) abroad (Cl). 169-She (B) **was given (Pm)** [[all the title that (A) **came (Pm)**]<sup>TH</sup> with that (Ca)]] (G).

170-1981 (Cl), I (A) **graduated (Pm)**<sup>ENI</sup> from university (Cl) 171-and {I} (A) **joined (Pm)**<sup>ENI</sup> a firm of solicitors (G) in London (Cl). 172-1983 (Cl), there was (Px)<sup>TH</sup> another military coup (X) in my country (Cl). 173-This time, I (A) **was recovering (Pm)**<sup>ENI</sup> from a failed relationship (G), [[[[**having discovered (Pme)**]<sup>ENI</sup> [[the boy (G) I (A) 'd **been dating (Pm)**]<sup>ENI</sup> half the year (Cx)]] (A) **was dating (Pm)** someone else (G)]]]] 174-It (Cr ) was (Pia)<sup>TH</sup> out of respect for me [[that he (Sy) lied (Pv) to me (Rv)]] ( Cr), 175-he (Sy) said (Pv). 176-He (S) **knew (Pme)** 177-I (T) **wasn't (Pii)**<sup>ENI</sup> the sort of girl to like two-timing (V). 178-Still, he (Sy) **called (Pv)** [[to **invite (Pm)** me (G) to a vigil (Cl)]]].

179-"Vigil for what?" (Vb) 180-I (Sy) **asked (Pv)**<sup>ENI</sup>.

181-"Democracy," (Vb) he (Sy) **said (Pv)**.

182-At the Nigerian High Commission (Vb). 183-**Would I (A) come (Pm)**<sup>ENI</sup>?

## 6-Transitivity analysis of Text 6, *Everything Good Will Come*, 250- 256

1-Anger (Cr) **was (Pia)**<sup>TH&A</sup> heavy (At) in my hands (Cl) that week (Cl), [[**weighing (Pm)**]<sup>TH&A</sup> them (G) down (Cm)]]], 2-and I (S) **didn't know (Pme)**<sup>ENI</sup> [[where to **place (Pm)**]<sup>ENI</sup> it (G)]] (Ph). 3-I (A) **would stab (Pm)**<sup>ENI</sup> a table (G) with a pencil (Ca), 4-{I would} (A) **drag (Pm)**<sup>ENI</sup> a curtain (G) by the nose (Cm), 5-{I would} (A) **kick (Pm)**<sup>ENI</sup> a door (G) in its shin (Cl). 6-Sometimes I (A) **passed (Pm)**<sup>ENI</sup> Niyi (G) along a corridor (Cl) 7-when he (A) **returned (Pm)**<sup>NY</sup> from work (Cl). 8-I (S) **felt like (Pme)**<sup>ENI</sup> **reaching out to push (Pm)**<sup>ENI</sup> him (G), with both hands: "Bombastic element! (Ca)" 9-But I (A) **wasn't going to give in (Pm)**<sup>ENI</sup>.

10-I (A) **visited (Pm)**<sup>ENI</sup> Grace Ameh (G) again (Cx), [[**hoping (Pme)**]<sup>ENI</sup> for some impartial advice on what to do (Pm)<sup>ENI</sup> about my father (Ct)]]]. 11-She **was dressed (Pm)**<sup>GA</sup> 12-as I (S) last **saw (Pme)**<sup>ENI</sup> her (Ph), in a colourful up-and-down (Cm).

13-"My dear, any news?" (Vb)

14-"No," (Vb) I (Sy) **said (Pv)**<sup>ENI</sup>.

15-"Nawa, what a pity (Vb). 16-Well, {you} (A) **come in (Pm)**<sup>ENI</sup>."

17-She (A) **placed (Pm)**<sup>GA</sup> her hand (G) on my shoulder (Cl). 18-We (S) **found (Pme)**<sup>ENI&NY</sup> our way (G) to her study (Cc). 19-This time I (Be) **looked (Pb)**<sup>ENI</sup> around (Cl). 20-There **were (Px)**<sup>TH&A</sup> piles of paper in bundles, an ancient computer, a typewriter, two ebony busts used as book ends (X). 21-I (S) **recognize (Pme)**<sup>ENI</sup> some of the authors on her shelf: Ama Ata Aidoo, Alice Walker, Buchi Emecheta, Jamaica Kincaid, Bessie Head, Nadine Goldimer, Toni Morrison (Ph).

22-“You (A) **write (Pm)**<sup>GA</sup> here (Cl)? 23- I (Sy) **asked (Pv)**<sup>ENI</sup>.

24-She (Cr) **looked (Pia)**<sup>GA</sup> confused (At). 25-“What? (Vb)

26-“**Write (Pm)**<sup>GA</sup> in here (Cl),” (Vb) 27-I (Sy) **said (Pv)**<sup>ENI</sup>.

28-“You (Sy) ’ll **have to speak up (Pv)**<sup>ENI</sup>,” 29-she (Sy) **explained (Pv)**<sup>GA</sup>. 30-“I (Cr) **am (Pia)**<sup>GA</sup> deaf (At) in one ear (Cl). 31-That (T) ’s **(Pii)**<sup>TH</sup> [[why everybody (Be) **shouts (Pb)** in this house (Cl)]] (V).”

32-Now (Cl), it (Cr ) **was (Pia)**<sup>TH&A</sup> obvious (At) [[{that} she (A) was lip-reading **(Pm)**<sup>GA</sup>, not scrutinizing **(Pm)**<sup>GA</sup>, me (G)]] ( Cr). 33-I (Sy) **repeat (Pv)**<sup>ENI</sup> my question (Vb).

34-“Not recently,” (Vb) she (Sy) **said (Pv)**<sup>GA</sup>. 35-“I (S) **feel (Pme)**<sup>GA</sup> their presence (Ph) too strongly (Cm), on the tip of my pen (Cl). 36-I (A) **want to write (Pm)**<sup>GA</sup> a word (G) 37-and I (S) **think of (Pme)**<sup>GA</sup> treason (Ph). 38-I (Cr) ’m **(Pia)**<sup>GA</sup> too upset (At) to write (Pm) (Cc) 39-since I (A) **came back (Pm)**<sup>GA</sup>. 40-**Have you (Cr) ever been (Pca)**<sup>GA</sup> to South Africa (At/C)?”

41-“No.” (Vb)

42-She (Be) **screwed up (Pb)**<sup>GA</sup> her nose. 43-“I (Cr) **didn’t feel (Pia)**<sup>GA</sup> comfortable (At) there (Cl). 44-Racial tension and all that (Vb). 45-I (S) **don’t understand (Pme)**<sup>GA</sup>, 46-wherever I (A) **travel (Pm)**<sup>GA</sup>, beautiful countries, better countries than ours, countries [[that (A) **function (Pm)**<sup>TH&A</sup>]] (Cl), 47-I (Cr) **am (Pia)**<sup>GA</sup> always (Ceager (At) [[to come **(Pm)**<sup>GA</sup> home (Cl) for a reason (Cc)]]]. 48-What (G) do I (A) **get (Pm)**<sup>GA</sup> on my arrival (Cl)?”

49-I (Be) **smiled (Pb)**<sup>ENI</sup>. 50-“Arrested (Vb).”

51-She (A) **folded (Pm)**<sup>GA</sup> her arms (G). 52-“What (V) **is (Pii)**<sup>TH&A</sup> it [[you (A) do **(Pm)**<sup>GA</sup>?]] (T) 53-I (S) never **asked (Pv)**<sup>ENI</sup>. 54-I (S) **assumed (Pme)**<sup>GA</sup> 55-you (T) **were (Pii)**<sup>GA</sup> a lawyer (V) like your father (Cm).”

56-“I (T) **am (Pii)**<sup>ENI</sup> a lawyer (V).”

57-“I (S) **hear (Pme)**<sup>ENI</sup> 58-that (Cr) ’s **(Pia)**<sup>TH&A</sup> curable (At).”

59-I (A) **touch (Pm)**<sup>ENI</sup> my stomach (G). 60- “I (Cr) ’ve **been (Pia)**<sup>ENI</sup> out of practice for a while (At/C). 61-I (Cr) **was (Pia)**<sup>ENI</sup> in banking (At/C), 62-and then maternity (A) **called (Pm)**<sup>TH&A</sup>.

63-“How many months? (Vb)”

64-“Four (Vb).”

65-“Na wa, congratulations (Vb). 66-My mother (T) **was (Pii)** a midwife (V). 67-She (A) **worked (Pm)** in Lagos Maternity (Cl). 68-She (A) **gave up (Pm)** the day [[she (S) **learned (Pme)** //that rats (A) were eating **(Pm)**<sup>TH&A</sup> the women’s afterbirth (G)]].”

69-She (A) **caught (Pm)**<sup>GA</sup> my expression (G). 70-“Afterbirth (Cr) is **(Pia)**<sup>TH&A</sup> nutritious (At),” 71-she (Sy) **said (Pv)**<sup>GA</sup>. 72-But it (Ag) **makes (Pc)**<sup>TH&A</sup> the rats (Aff) fatter (At), 73-and she (S) **couldn’t bear (Pme)** that (Ph).”

74-“My husband (S) **wants to know (Pme)**<sup>NY</sup> 75-what you (A) **write (Pm)**<sup>GA</sup> about (Ct),” 76-I (S) said (Pv).

77-I (S) **could not forget (Pme)**<sup>ENI</sup> him (Ph) for a moment (Cx), 78-I (S) **thought (Pme)**<sup>ENI</sup>. 79-She (Be) **glanced (Pb)** at me (Bh) sideways (Cm). 80-“You (S) ’ve **never heard of (Pme)**<sup>ENI</sup> my play ‘That Fattening House?’ (Ph)

81-No (Vb)

82-You (S) 've never heard of (Pme)<sup>ENI</sup> my play 'That Fattening House?' (Ph) 83-  
Two sisters (G) {were} locked up (Pm) in their home (Cl) 84-and {were} force-fed (Pm) by  
their grandmother (A)?"

85-I (Be) smiled (Pb)<sup>ENI</sup>. 86-"NO (Vb)."

87-"Look at (Pb)<sup>ENI</sup> you (Bh)," 88- she (Sy) said (Pv)<sup>GA</sup>. 89-"That (T) was (Pii)<sup>TH&A</sup>  
my first play (V). 90-I (A) made (Pm)<sup>GA</sup> such a loss (G). 91-Yes, those (T) were (Pii)<sup>TH&A</sup>  
the days (V/C) . 92-At least we (Sy) were able to express (Pv)<sup>GA</sup> ourselves (Ph) freely  
(Cm). 93-I (A) write (Pm)<sup>GA</sup> plays (G) for the stage and television (B). 94-I (T) 'm (Pii)<sup>GA</sup>  
also the arts editor for the *Oracle* (V). 95-Now [[that they (A) 've driven (Pm) us (Sc) into  
hiding (Cl)]] (Cl), 96-I (A) do (Pm)<sup>GA</sup> [[what I (S) can make sure (Pme)<sup>GA</sup> //they (A) don't  
completely (Cm) silence (Pm) us (G)]] (G).

97-I (A) seized (Pm)<sup>ENI</sup> the opportunity (G). 98-"My father (S) says (Pv)<sup>ENI'F</sup> 99-  
women (Cr) are not (Pia) vocal (At) enough (Cx)."

100-"He (Sy) does (Pv)<sup>ENI'F?</sup>"

101-"About what (A) is happening (Pm)<sup>TH&A</sup>."

102-"Not many people (Cr) are (Pia), men or women." 103-"I (S) can see (Pme)<sup>ENI</sup>  
104-why women (Cr) are (Pia) silent (At)."

105-"Why?"

106-"The usual pressure (Vb). 107-Shut up (Pb)<sup>ENI</sup> and face (Pm) your family (G)."  
108-"I (A) don't subscribe to (Pm)<sup>ENI</sup> that (G)."

109-"Neither did (Pm)<sup>ENI'F</sup> my father (A), 110-but it (T) 's (Pii)<sup>TH&A</sup> reality (V)."

111-"Not mine (Vb)."

112-"Your family (A) must support (Pm) you (G)."

113-"I (Pr) wouldn't have (Ppa)<sup>ENI</sup> it (Pd) any other way (Cm)."

114-Was (Pia)<sup>GA</sup> she (cr) being smug (At) 115-or {Was she (A)} trying to get  
(Pm)<sup>GA</sup> information (G) out of me (Cm)? 116-After all, she (T) was (Pii)<sup>GA</sup> a journalist (V).

117-Not everyone (Pr) has (Ppa) [[the will to defy (Pm) people they (S) care (Pme)  
about]] (Pd/At) 118-(Pd) I (Sy) said (Pv)<sup>ENI</sup>.

119-"You (Vb)?"

120-"Yes. 121-I (S) hear (Pme)<sup>ENI</sup> the warnings (Ph) all the time (Cx). 122-'Don't  
get involved (Pm)<sup>ENI</sup>,' 123-'Don't say (Pv)<sup>ENI</sup> anything (Vb).' 124-Sometimes it (Cr) 's  
(Pia)<sup>TH&A</sup> easy (At) [[to forget (Pme) who (Cr) is (Pia) at fault (At)]]."

125-She (Be) nodded (Pb)<sup>GA</sup>. 126-Yes, yes, but you (Pr) have (Ppa)<sup>ENI</sup> a voice (Pd),  
127-which (T) is (Pii)<sup>TH&A</sup> [[what I (Sy) always try to tell (Pv)<sup>GA</sup> people (Rv)]] (V). 128-Use  
(Pm)<sup>ENI</sup> your voice (G) [[to bring (Pm)<sup>ENI</sup> about change (G)]]. 129-Some people in this  
country, what chance (Pd) do they (Pr) have (Ppa)? 130-Born (At) into poverty (Cl), hungry  
(At) from childhood (Cl), no formal education (Cm). 131-It (S) amazes (Pme)<sup>GA</sup> me (Ph)  
132-that privileged people in Nigeria (S) believe (Pme) 133-that doing nothing (T) is  
(Pii)<sup>TH&A</sup> an option (V)."

134-“Don’t you (S) **think (Pme)**<sup>GA</sup> I (A) should at least (Cx) **try to get (Pc)**<sup>ENI</sup> my father (Aff) released (At)?” 135-If you (A) **stand (Pm)**<sup>ENI</sup> with others (Ca). 136-But on your own (Cangle), you (T) **are (Pii)** nothing but another victim (V). 137-Those men (G) I (A) **begged (Pm)** at Shangisha (Cl), 138-they (A) could easily (Cm) **have harmed (Pm)** me (G).”

139-“You (A) **managed to trick (Pm)**<sup>GA</sup> them (G).”

140-“That (A) **doesn’t make (Pc)**<sup>TH&A</sup> me (Aff) a willing hero (At).141-**Make (Pm)**<sup>ENI</sup> no mistake (R), 142-I (Ph) **am not** about to be recognized (Pme)<sup>GA</sup> posthumously (Cm), 143-as they (A) **do (Pm)** over here (Cl), 144-people (S) **forgetting (Pme)** you (Ph) 145-and nothing ever changing (Pm)<sup>TH&A</sup>. 146-I (A) **may not be able to write (Pm)**<sup>GA</sup> freely (Cm) with the threat of treason over my head (Cc), 147-but I (A) **cannot write (Pm)**<sup>GA</sup> 148-if I (Cr) **’m (Pia)**<sup>GA</sup> dead (At), eh?”

149-“You (S) still **believe (Pme)**<sup>GA</sup> I (A) **should avoid (Pm)**<sup>ENI</sup> Shangisha (G)]?”

150-“Yes (Vb).”

151-“It (Cr) **is (Pia)**<sup>TH&A</sup> frustrating (A), [[just **sitting (Pb)** around (Cm)].”

152-She (A) **reached for (Pm)**<sup>GA</sup> a sheet of paper (G) on a side table (Cl) 153-and **handed (Pm)**<sup>GA</sup> it (G) to me (B).

154-“**See (Pme)**<sup>ENI</sup>. 155-Maybe you (A) **would like to come (Pm)**<sup>ENI</sup>. 156-They (A) **’ve invited (Pm)** me (G) [[to speak (Pv)<sup>GA</sup>]]. 157-They (T) **are (Pii)** a good group (V). 158-They (A) **work (Pm)** with writers overseas (Ca) [[**to spread (Pm)** awareness of what (A) **is happening (Pm)**]]

159-It (T) **is (Pii)**<sup>TH&A</sup> an invitation (V) to an event in support of journalists in detention (Cc). 160-Peter Mukoro (T) **was (Pii)** one of them (V).

161- “A reading,” (Vb) I (Sy) **said (Pv)**<sup>ENI</sup>.

**162-**“There **are (Px)** people there (Cl) [[who (G) **are involved (Pm)** in the campaign (Cl) for democracy, human rights and civil liberty organizations (Cc)]] (X). 163-No one (S) **will expect (Pme)** you (Ph) [[**to be (Pia)** silent (At)].”

164-“Thank you, (Vb)” I (Sy) **said (Pv)**<sup>ENI</sup>.

165-She (Be) **smiled (Pb)**<sup>GA</sup>. 166-“Hm, so you (A) **came (Pm)**<sup>ENI</sup> here (Cl) [[**to see (Pme)**<sup>ENI</sup> me]]?”

167-“Yes.” (Vb)

168-“Petrol shortage and all that? (Vb)”

169-“Yes” 170-“Na wa, I (Cr) **’m (Pia)**<sup>ENI</sup> flattered (At). 171-It (Cr) **is (Pia)** nice (At) **to see (Pme)**<sup>GA</sup> your face (Ph) again (Cx). 172-You (A) **should come (Pm)**<sup>ENI</sup> to the reading (Cl) 173-if you (A) **can (Pm)**<sup>ENI</sup>. **174-** It (Cr) **will be (Pia)** good (At)[[**to have (Ppa)**<sup>ENI</sup> support (Pd)]]. 175-They (Sy) **say (Pv)** 176-that great minds (S) **think (Pme)** alike (Cm), 177-but in this country (Cl) it (Cr) **is (Pia)**<sup>TH&A</sup> [[the stupid ones that (Pr) **have (Ppa)** a consensus (Pd/At)]](At).”

178-I (S) **decide (Pme)**<sup>ENI</sup> [[**to go (Pm)**<sup>ENI</sup> to the reading (Cl)]. 179-I (Cr) **wanted to be (Pca)**<sup>ENI</sup> around people [[who (A) **had taken (Pm)** a stand (G) against our government (B)]] (At/ C). 180-At home (Cl), Niyi’s silence (A) **was upsetting (Pm)**<sup>TH&A</sup> me (G), 181-and I (S) **couldn’t forget (Pme)**<sup>ENI</sup> about my father’s detention (Ph). 182-I (A) **invited (Pm)**<sup>ENI</sup>

Dagogo and Alabi (G). 183-They (Sy) **said (Pv)** 184-they (A) **weren't wasting (Pm)** precious petrol (G), [[**driving (Pm)** somewhere (Cl) // **to listen to (Pb)** poems or whatever (Bh)]]

185-**Looking (Pb)**<sup>ENI</sup> back on the choice (Bh) [[ I (A) **made to go (Pm)**<sup>ENI</sup>]] (Cm), I (G) really (Cm) **wasn't** interested in (Pm)<sup>ENI</sup> **attending (Pm)**<sup>ENI</sup> a literary event either (G). 186- I (S) never even **realized (Pme)**<sup>ENI</sup> 187-writers (A) in my country (Cl) **held (Pm)** readings (G), except within academic circles (Cm), 188-or except when one retired senator, general, diplomat or the other (A), **wrote (Pm)** his memoirs (G) 189-and {he} **threw (Pm)** large party (G) afterward (Cl) [[**to raise (Pm)** funds (G)]]. 190- I (S) **'d heard (Pme)**<sup>ENI</sup> 191-that there **were (Px)** published writers [[who (S) **had not yet seen (Pme)** a royalty (Ph)]] (X), 192-because publishers (A) just **didn't pay (Pm)**. 193-My library at home (Cr) **was (Pia)** short (At) on their books (Cm), 194-because in an economy like ours (Cl) books (Cr) **were (Pia)** scare (At), 195-if they (G) **were not banned (Pm)** by the government (A). 196-If ever I (A) **did come across (Pm)**<sup>ENI</sup> a book by an African author (G), 197-it (Cr) **was (Pca)**<sup>TH&A</sup> in London, in a neighbourhood [[where (Cl) I (A) **'d gone to buy (Pm)**<sup>ENI</sup> plantains (G), in a bookshop with kente cloth drapes (Cl)]] (At/C). 198-None of the books (G) I (A) **encountered (Pm)**<sup>ENI</sup>]] (Pr) **had (Ppa)** characters [[as diverse as the people (Ph) I (S) **knew (Pme)**<sup>ENI</sup>]] (Pd). 199-And African authors (S), [[it (Cr) **seemed (Pia)**]], **were** always **having to explain (Pv)** the smallest things to the rest of the world (Vb). 200-To an African reader (**Cangle**), these things (Cr) **could appear (Pia)** over-explained (At). 201- Harmattan for instance (Vb). 202-You (S) already **knew (Pme)** : a season, December-January, dust in the eyes, coughing, chilly mornings, by afternoon sweaty armpits (Ph). 203-Whenever I (A) **read (Pm)**<sup>ENI</sup> foreign books (G), 204-they (Sy) never **explained (Pv)**<sup>TH</sup> the simplest things, like snow (Vb). 205-How it (A) **crunched (Pm)**<sup>TH&A</sup> under your shoes (Cm), 206-**kissed (Pm)**<sup>TH&A</sup> your face (G) both warm and cold (At). 207-How you (Sc) **were driven (Pm)** [[**to trample (Pm)** it (G)]], 208-then **loathed (Pm)** it (G) 209-after it (Cr) **became (Pia)** soiled (At). 210-All these things! (Vb) 211-No one (S) **bothered (Pme)** [[**to tell (Pv)** an African (Rv)!]] 212- This (A) never **occurred (Pm)** to me (B), [[until an English friend (S) once **commented (Pv)** //on how my accent (A) **changed (Pm)**<sup>TH&A</sup>]] (Cl) 213-whenver I (Sy) **spoke (Pv)**<sup>ENI</sup> to my Nigerian friends (Rv). 214-That (T) **was (Pii)**<sup>TH&A</sup> my natural accent (V), 215- I (S) **told (Pv)**<sup>ENI</sup> her (Rv). 216-If I (Sy) **spoke (Pv)**<sup>ENI</sup> to her (Rv) that way (Cm), 217-she (S) **would never understand (Pme)**. 218-She (Cr) **looked (Pia)**<sup>GA</sup> stunned (At). 219-“I (S) **don't believe (Pme)** you (Ph),” 220- she (Sy) **said (Pv)** sincerely (Cm). 221-“That (Cr) **is (Pia)** so polite (At).”

222-After I (A) **'d come (Pm)**<sup>ENI</sup> to terms (G) [[with how polite (At) I (Cr) **was being (Pia)**<sup>ENI</sup>]] (Cl), 223-I (Cr) **became (Pia)**<sup>ENI</sup> incensed at a world [[that (Cr) **was (Pia)** impolite to me (At)]] (At). 224-Under-explained books, books that (A) **described (Pm)**<sup>TH</sup> a colonial Africa (G) so exotic (Cm) 225-I (Cr) **would want to be (Pca)**<sup>ENI</sup> there (At/C) myself, [[in a safari suit, served (Pm) by some silent and dignified Kikuyu, or some other silent and dignified tribesman (A)]] (Cl). 226-Or a dark dark Africa, with snakes and vines and ooga-booga dialects (Vb). 227-My Africa (T) **was (Pii)** a light one (V), 228-Not a dark one: there **was (Px)** so much sun (X). 229-And Africa (T) **was (Pii)** an onslaught of sensations (V), 230-as I (S) once **tried to explain (Pv)**<sup>ENI</sup> to a group of English work mates (Rv), [[like **eating (Pm)** an orange (G)]] (Cm). 231-What single sensations (G) **could you (A) take (Pm)** from an orange (Cl)? 232-Stringy, mushy, tangy, bitter, sweet (Vb). 233-The pulp, seeds, segments, skin (Vb). 234-The sting in your eyes (Vb). 235-The long lasting smell on your fingers (Vb).

236-But, people (S) **concentrated (Pme)** on certain aspects of our continent: poverty, or wars, or starvation; bush, tribes, or wildlife (Ph). 237-They (S) **loved (Pme)** our animals

(Ph) [[more than **they (S) loved (Pme)** us (Ph)]] (Cm). 238-They (A) **took (Pm)** an interest (G) in us (Cl) 239-only when we (Be) **were clapping and singing (Pb)**, 240- or { only when we (Cr) were} (Pia) half naked (At) like the Maasai, [[who (Cr) **were (Pia)** always sophisticated (At) enough (Cx) // **to recognize (Pme)** a photo opportunity (Ph)]] (Cm). 241- And for the better informed: “How about that Idi Amin Dada fellow, eh?” 242-That Mobutu Sese Seko fellow, that Jean-Bedel Bokossa fellow, 243-as though those of us [[who (A) just **happened to be living (Pm)** in the same continent Cl]] (A) **could vouch (Pm)** for the sanity of any of these fellows (G).

244-We (Pr) **had (Ppa)** no sense of continent really, or of a nation in a country like mine (Pd), [[until we **travelled (Pm)** abroad (Cl)]; 245-{ We (Pr) **had (Ppa)** } no sense of the Africa presented outside (Pd). 246-In a world of East and West (Cl), there **was (Px)<sup>Th&A</sup>** nowhere (X) [[**to place (Pm)** us (G)]. 247-In a graded world (Cl), there **was (Px)<sup>Th&A</sup>** a place for us (X), right there at the bottom: third, slowly slipping into fourth world (Cl). 248-A noble people (Vb). 249- A savage culture (Vb). 250-Pop concert after pop concert for starving Africans (Vb). 251-Entire books (G) **dedicated (Pm)<sup>Th</sup>** to the salvation of African women’s genitals (Cc). 252-If only the women themselves (A) **could read (Pm)** the books (G), 253-**critique (Pm)** them (G): 254-this (Cr) **is (Pia)<sup>Th&A</sup>** right (At); 255- this (Cr) **is (Pia)<sup>Th&A</sup>** incorrect (At; 256-this (Cr) **is (Pia)<sup>Th&A</sup>** total nonsense (At). 257- If only Africa (G) **could be saved (Pm)** by charity (A).

## Appendix 2 : Mood analysis of *Purple Hibiscus* and *Everything Good Will Come*

### Keys

S = Subject, F = Finite, Fn = negative, Fms = modalised, Fml = modulated,  
P = Predicator, Pml = modulated predicator, Pms = modalised predicator, F/P = fused Finite  
and Predicator  
C = Complement, Ca = attributive Complement  
A = Adjunct, Ac = circumstantial, Am = mood, Ao = comment, Ap = polarity, Av = vocative,  
Aj = conjunctive, At = continuity,  
Wh = wh element; Wh/S, Wh/C, WhAc = fused Wh element  
mn = minor clause  
MOOD element of ranking clauses is shown in **bold**.

### 1-MOOD analysis of Text 1, *Purple Hibiscus*, pp 7-11

1-Papa (S) looked (F/P) around the room (Ac) quickly (Ac), [[as if searching for proof // that something had fallen from the high ceiling, //something (S) [[he (S) had never (Am) thought would (Fms) fall.]]<sup>FDM</sup> 2-He (S) picked up (F/P) the missal (C)<sup>FDM</sup> 3-and {He} (S) flung (F/P) it (C) across the room (Ac), towards Jaja (Ac).<sup>FDM</sup> 4-It (S) missed (F/) Jaja (C) completely (Ac)<sup>FDM</sup>, 5-but (Aj) it (S) hit (F/P) the glass étagère, [[which Mama (S) polished (F/P) often (Am)]] (C)<sup>FDM</sup>. 6-It (S) cracked (F/P) the top shelf (C)<sup>FDM</sup>, 7-{it} (S) swept (F/P) the beige, finger-size ceramic figurines of ballet dancers in various contorted postures (C) to the hard floor (Ac)<sup>FDM</sup> 8-and then (Aj) {it}(S) landed (F/P) after them (Ac)<sup>FDM</sup>. 9-Or rather it (S) landed (F/P) on their many pieces (Ac)<sup>FDM</sup>. 10-It (S) lay (F/P) there, a huge leather-bound missal [[that (S) contained (F/P) the readings for all three cycles of the church year (C)]] (S)<sup>FDM</sup>.

11-Jaja (S) did not (Fn) move (P)<sup>FDM</sup>. 12-Papa (S) swayed (F/P) from side to side (Ac)<sup>FDM</sup>. 13-I (S) stood (F/P) at the door (Ac), [[watching (P) them (C)]] (Ac)<sup>FDM</sup>. 14-The ceiling fan (S) spun (F/P) round and round (Ac)<sup>FDM</sup>. 15-Then (Aj) Mama (S) came (F/P) in (Ac), [[her rubber slippers making *slap-slap* sounds on the marble floor]]<sup>FDM</sup>. 16-She (S) had (F) changed (P) from her sequined Sunday wrapper and the blouse (Ac) with puffy sleeves (Ac)<sup>FDM</sup>. 17-Now (Aj) she (S) had (F/P) a plain tie-dye wrapper tied loosely around her waist and that white T-shirt (C) [[she (S) wore (F/P) every other day (Ac)]]<sup>FDM</sup>. 18-It (S) was (F) a souvenir from a spiritual retreat [[she and Papa (S) had (F) attended (P)<sup>FDM</sup>; 19-[[the words GOD IS LOVE]] (S) crawled (F/P) over her sagging breasts (Ac)<sup>FDM</sup>. 20-She (S) stared at (F/P) the figurines pieces on the floor (C)<sup>FDM</sup> 21-and then (Aj) knelt (F/P) and (Aj) {She} (S) started (F) to pick (P) them (C) up with her bare hands (Ac)<sup>FDM</sup>.

22-The silence (S) was (F) broken (P) only (Am) by the whirl of the ceiling fan<sup>FDM</sup> 23-as (Aj) it (S) sliced (F/P) through the still air (Ac)<sup>FDM</sup>. 24-Although (Aj) our spacious dining room (S) gave (F/P) way (C) to an even wider living room (Ac)<sup>FDM</sup>, 25-I (S) felt (F/P) suffocated (Ca)<sup>FDM</sup>. 26-The off-white walls with the framed photos of grandfather (S) were (F) narrowing bearing (P) down (Ac) on me (Ac)<sup>FDM</sup>. 27-Even (Am) the glass dining table (S) was (F) moving (P) towards me (Ac)<sup>FDM</sup>.

28-“*Nne, ngwa* (mn)(Av). 29-Go and change (F/P)<sup>IMP</sup>, 30- mama (S) said to (F/P) me (C), startling me (Ac)<sup>FDM</sup> 31-although (Aj) her Igbo words (S) were (F) low and calming (Ca)<sup>FDM</sup>. 32-In the same breath (Ac), without pausing (Ac), she (S) said to papa (C)<sup>FDM</sup>, 33-“your tea (S) is (F) getting (P) cold (Ca)<sup>FDM</sup>,” 34-and (Aj){she (A) said (F/P)} to Jaja (C)<sup>FDM</sup>, 35-“come and help (F/P) me (C) *biko* (Av)<sup>FDM</sup>.”

36-Papa (S) sat down (F/P) at the table (Ac)<sup>FDM</sup> 37-and {he} (S) poured (F/P) his (C) [[from the china tea //set with pink flowers on the edge]] (Ac)<sup>FDM</sup>. 38-I (S) wait for (F/P) him (C) [[to ask (P) Jaja and me (C) to take (P) a sip (C)]] (Ac)<sup>FDM</sup>, 39-as (Aj) he (S) always (Am) did (F/P)<sup>FDM</sup>. 40-A love sip (Ac), he (S) called (F/P) it (C)<sup>FDM</sup>, 41-because (Aj) you (S) shared (F/P) [[the little things (C) you (S) loved (F/P) //with the people (C) you (S) loved (F/P)]] (C)<sup>FDM</sup>. 42-[[Have (F/P) the love sip (C)]] (C)<sup>IMP</sup>, 43-he (S) would (Fms) say (P)<sup>FDM</sup>, 44-and (AJ) Jaja (S) would (Fms) go (P) first (Ac)<sup>FDM</sup>. 45-Then (Aj) I (S) would (Fms) hold (P) the cup (C) with both hands (Ac)<sup>FDM</sup> 46-and (Aj) raise (F/P) it (C) to my lips (Ac)<sup>FDM</sup>. 47-One sip<sup>FDM</sup>. 48-The tea (S) was (F) always (Am) too hot (Ca)<sup>FDM</sup>, 49-Always (Am) {the tea} (S) burned (F/P) my tongue (C)<sup>FDM</sup>, 50-and (Aj) if (Aj) lunch (S) was (F) something peppery (C)<sup>FDM</sup>, 51-my raw tongue (S) suffered (F/P)<sup>FDM</sup>. 52-But (Aj) it (S) didn't (Fn) matter (P), 53-because (Aj) I (S) knew (F/P)<sup>FDM</sup> 54-that when (Aj) the tea (S) burned (F/P) my tongue (C)]] (C)<sup>FDM</sup>, 55-it (S) burned (F/P) papa's love (C) into me (Ac)]] (C)<sup>FDM</sup>. 56-But (Aj) papa (S) didn't (Fn) say (P)<sup>FDM</sup>, 57- "have a long sip"<sup>IMP</sup> 58-he (S) didn't (Fn) say (P) anything (C)<sup>FDM</sup> 59-as (Aj) I (S) watched (F/P) him (C) raise (P) the cup (C) to his lips (Ac)<sup>FDM</sup>.

60-Jaja (S) knelt (F/P) beside mama (Ac)<sup>FDM</sup>, 61-{Jaja} (S) flattened (F/P) the church bulletin [[he (S) held (F/P) into a dustpan (Ac)]] (C)<sup>FDM</sup>, 62-and (Aj) placed (F/P) a jagged ceramic piece (C) on it (Ac)<sup>FDM</sup>. 63-"Careful Mama (mn) (Av) 64-or those pieces (S) will (Fms) cut (F/P) your fingers (C)<sup>FDM</sup>, 65-he (S) said (F/P)<sup>FDM</sup>.

66-I (S) pulled (F/P) at one of the cornrows (C) underneath my black church scarf (Ac) [[to make (P) sure (Ca) //I was not dreaming]] (Ac)<sup>FDM</sup>. 67-Why (WH/Ac) were (F) they (S) acting (P) so normal (Ca), Jaja and Mama, [[as if (Aj) they (S) did not (Fn) know (P) //what (Wh/S) had (F) just (Am) happened (P)]]?<sup>FWHIM</sup> 68-And (Aj) why (Wh/Ac) was (F) Papa (S) drinking (P) his tea (C) quietly (Ac), as if (Aj) Jaja (S) had not (Fn) just (Am) talked (P) back to him (Ac)?<sup>FWHIM</sup> 69-Slowly (Ac), I (S) turned (F/P)<sup>FDM</sup> 70-and (Aj) {I} (S) headed (F/P) upstairs (C) [[to change out (F/P) my red Sunday dress (C)]] (Ac)<sup>FDM</sup>.

71-I (S) sat (F/P) at my bedroom window (Ac) [[after (Aj) I (S) changed (F/P)]]<sup>FDM</sup>. 72-the cashew tree (S) was (F) so close<sup>FDM</sup> 73-I (S) could (Fms) reach out and pluck (P) a leaf (C)<sup>FDM</sup> 74-if (Aj) it (S) were not (Fn) for the silver-coloured crisscross of mosquito netting (Ac)<sup>FDM</sup>. 75-The bell-shaped yellow fruits (S) hung (F/P) lazily (Ac), [[drawing buzzing bees that bumped against my window's netting]] (Ac)<sup>FDM</sup>. 76-I (S) heard (F/P) Papa (S) walk (F/P) upstairs to his room (Ac) for his afternoon siesta (Ac)<sup>FDM</sup>. 77- I (S) closed (F/P) my eyes (C)<sup>FDM</sup>, 78-{I} (S) sat (F/P) still (Am), [[waiting to hear (P) him (C) call (P) Jaja (C), //to hear (P) Jaja (C) go (P) into his room (Ac)]] (Ac)<sup>FDM</sup>. 79-But (Aj) after long, silent minutes (Ac), I (S) opened (F/P) my eyes (C)<sup>FDM</sup> 80-and {I} (S) pressed (F/P) my forehead (C) against the window louvers (Ac) [[to look (P) outside]]<sup>FDM</sup>. 81-Our yard (S) was (F) wide (Ca) enough (Ac) to hold (P) a hundred people dancing atilogu (C)<sup>FDM</sup>, 82-{ Our yard (S) was (F) wide } spacious enough (Ac) [[for each dancer to do the usual somersaults (Ac) //and (Aj) land (F/P) on the next dancers shoulders (Ac)]]<sup>FDM</sup>. 83-The compounds walls, [[topped (P) by coiled electric wires (C) ]] (S), were (F) so high (Ca)<sup>FDM</sup> 84-I (S) could not (Fms) see (P) the cars driving by on our street (C)<sup>FDM</sup>. 85-It (S) was (F) early rainy season (Ca)<sup>FDM</sup>, 86-and (Aj) the frangipani trees planted next to the walls (S) already (Am) filled (F/P) the yard (C) with the sickly-sweet scent of their flowers (Ac)<sup>FDM</sup>. 87-A row of purple bougainvillea, [[cut (P) smooth and straight as a buffet table (Ac)]] (S), separated (F/P) the gnarled trees (C) from the driveway (Ac)<sup>FDM</sup>. 88-Closer to the house (Ca), vibrant bushes of hibiscus (S) reached out (F/P) and (Aj) touched (F/P) one another [[as if they were exchanging their petals]] (Ac)<sup>FDM</sup>. 89-The purple plants (S) had

**started (F)** to push out (P) sleepy buds (C)<sup>FDM</sup>, 90- but (Aj) **most of the flowers (S) were (F)** still (Am) on the red ones (Ac). 91-**They (S) seemed (Fms)** to bloom (P) so fast (Ac), those red hibiscuses (S), [[considering (P) how often Mama (S) cut (F/P) them (C) to decorate the church altar (Ac) //and (Aj) how often (Aj) visitors (S) plucked (F/P) them (C) as (Aj) they (S) walked (F/P) past to their parked cars (Ac)<sup>FDM</sup>.

92-**It (S) was (F) mostly (Am) Mama's prayer group members who (S) plucked (F/P) flowers (C)**<sup>FDM</sup>; 93- **a woman (S) tucked (F/P) one (C) behind her ear (Ac)**<sup>FDM</sup> 94- once (Am) **I (S) saw (F/P) her (C)** clearly (Ac) from my window (Ac)<sup>FDM</sup>. 95-But (Aj) even (Am) **the government agents, two men in black jackets [[who came some time ago]] (S), yanked at (F/P) the hibiscus (C)**<sup>FDM</sup> 96-as (Aj) **they (S) left(F/P)**<sup>FDM</sup>. 97-**They (S) came (F/P) in a pickup truck with Federal Government plates (Ac)**<sup>FDM</sup> 98-and (Aj) **{they} (S) parked (F/P) close the hibiscus bushes (Ac)**<sup>FDM</sup>. 99-**They (S) didn't (Fn) stay (P) long (Ac)**<sup>FDM</sup>. 100-Later (Ac), **Jaja (S) said (F/P)**<sup>FDM</sup> 101-**they (S) came to bribe (F/P) Papa]] (C)**<sup>FDM</sup>, 102-that (Aj) **he (S) had (F) heard (P) them (S) say (P)**<sup>FDM</sup> 103-that **their pickup (S) was (F) full of dollars (Ca)**<sup>FDM</sup>. 104-**I (S) was not (Fn) sure (Ca) 105-Jaja (S) had (F) heard (P) correctly (Ac)**<sup>FDM</sup>. 106-But (Aj) even (Am) now (Aj) **I (S) thought about (F/P) it (C) sometimes (Am)**<sup>FDM</sup>. 107-**I (S) imagined (F/P) the truck (C) full of stacks and stacks of foreign money (Ac)**<sup>FDM</sup>, 108-**{I} (S) wondered (F/P)**<sup>FDM</sup> 109-if **they (S) had (F) put (P) the money (C) in many cartons or in one huge carton, [[the size our fridge came in.]] (Ac)**<sup>FDM</sup> 110-**I (S) was (F) still (Am) at the window (Ac)**<sup>FDM</sup> 111-when (Aj) **Mama (S) came (F/P) into my room (Ac)**<sup>FDM</sup>. 112-Every Sunday before lunch, [[in between telling (P) Sisi (S) to put (P) a little more palm oil (C) in the soup (Ac), a little less curry in the coconut rice, //and while Papa (S) took (F/P) his siesta (C)]] (Ac), **Mama (S) plaited (F/P) my hair (C)**<sup>FDM</sup>. 113-**She (S) would (Fms) sit (P) on an arm chair near the kitchen door (Ac)**<sup>FDM</sup> 114-and (Aj) **I (S) {would (Fms) sit (P)}** on the floor (Ac) with my head cradled between her tights (Ac)<sup>FDM</sup>. 115-Although (Aj) **the kitchen (S) was (F) airy (Ca), with the windows always open (Ac)**<sup>FDM</sup>, 116-**my hair (S) would (Fms) still (Am) manage to absorb (P) the spices (C), 117-and (Aj) afterward (Ac), when (Aj) I (S) brought (F/P) the end of the braid (C) to my nose (Ac)**<sup>FDM</sup>, 118-**I (S) would (Fms) smell (P) egusi soup, utazi, curry (Ca)**<sup>FDM</sup>. 119-But (Aj) **Mama (S) did not (Fn) come (P) into my room (Ac) with the bag [[that held combs and hair oils]]**<sup>FDM</sup> 120-and ask (P) me (C) [[to come (P) downstairs (Cl)]]<sup>FDM</sup>.

121-Instead, **she (S) said (F/P)**<sup>FDM</sup>, 122-"**Lunch (S) is (F) ready (Ca), nne (Av).**"<sup>FDM</sup>

123-**I (S) meant (Fms) to say (P)**<sup>FDM</sup> 124-I am sorry (Am) **Papa (S) broke (F/P) your figurines (C)**<sup>FDM</sup>, 125-but (Aj) **the words [[that came out]] (S) were (F)**<sup>FDM</sup>, 126-"I'm sorry **your figurines (S) broke (F/P), Mama (Av)**"<sup>FDM</sup>."

127-**She (S) nodded (F/P) quickly (Ac)**<sup>FDM</sup>, 128-then (Aj) **{she} (S) shook (F/P) her head (C) [[to show (P) that the figurine (S) did not (Fn) matter (P)]]**<sup>FDM</sup>. 129-**They (S) did (F), though (Aj)**<sup>FDM</sup>. 130-[[Years ago before (Ac) I (S) understood (F/P)]] (Ac), **I (S) used (Fms) to wonder (P)**<sup>FDM</sup> 131-why (Ac) **she (S) polished (F/P) them (C) each time [[I (S) heard (F/P) the sounds (C) from their room (Ac), // like something being banged (P) against the door (Ac)]]**<sup>FDM</sup>. 132-**Her rubber slippers (S) never (Am) made (F/P) a sound (C) on the stairs (Ac)**<sup>FDM</sup>, 133-but (Aj) **I (S) knew (F/P)**<sup>FDM</sup> 134-**she (S) went (F/P) downstairs (Ac)**<sup>FDM</sup> 135-when (Aj) **I (S) heard (F/P) the dining room open (C)**<sup>FDM</sup>. 136-**I (S) would (Fms) go (P) down (Ac) [[to see her standing by the étagère]] (Ac) with a kitchen towel soaked in soapy water (Ac)**<sup>FDM</sup>. 137-**She (S) spent (F/P) at least (Ac) a quarter of an hour (C) on each ballet-dancing figurine (Ac)**<sup>FDM</sup>. 138-**There (S) were (Fn) never (Am) tears (C) on her face (Ac)**<sup>FDM</sup>. 139-The last time, only two weeks ago, [[when (Aj) her swollen eye (S) was (F) still

(Am) the black-purple colour of an overripe avocado (Ca)] (Ac), **she (S) had (F)** rearranged (P) them (C)<sup>FDM</sup> 140-after (Aj) she (S) polished (F/P) them (C)<sup>FDM</sup>.

141-I (S) will (Fml) plait (P) your hair (C) after lunch (Ac)<sup>FDM</sup> 142-**she (S) said (F/P)**, [[turning (P) to leave (P) ]].

143-“Yes (Ap), Mama (Av) (mn).”

144-**I (S) followed (F/P)** her (C) downstairs (Ac)<sup>FDM</sup>. 145-**She (S) limped (F/P)** slightly (Ac)<sup>FDM</sup>, 146-as though (Aj) **one leg (S) was (F)** shorter than the other (Ca), [[a gait that (S) made (F/P) her (C) seem even (Am) smaller than she was]]<sup>FDM</sup>. 147-**The stairs (S) curved (F/P)** elegantly (Ac) in an S shape (Ac)<sup>FDM</sup>, 148-and (Aj) **I (S) was (F)** halfway down (Ac)<sup>FDM</sup> 149-when (Aj) **I (S) saw (F/P)** Jaja (C) [[standing (P) in the hallway]] (Ac)<sup>FDM</sup>. 150-Usually (Am) **he (S) went (F/P)** to his room (Ac) to read (Ac) before lunch (Ac)<sup>FDM</sup>, 151-but (Aj) **he (S) had not (Fn)** come (P) upstairs (Ac) today (Ac)<sup>FDM</sup>; 152-**he (S) had (F)** been (P) in the kitchen (Ac) the whole time (Ac), with Mama and Sisi (Ac)<sup>FDM</sup>.

153-“Ke kwanu?”<sup>FWHIM</sup> (C) **I (S) asked (F/P)**<sup>FDM</sup>, 154-although (Aj) **I (S) did not (Fn)** need to ask (Pml) 155-how (WH/Ac) he (S) was (F) doing (P)<sup>FDM</sup>. 156-**I (S) had (F)** only (Am) to look (P) at him (C)<sup>FDM</sup>. 157-**His seventeen-year-old face (S) had (F/P)** grown lines (C)<sup>FDM</sup>; 158-**they (S) zigzagged (F/P)** across his forehead (Ac)<sup>FDM</sup>, 159-and (Aj) inside each line (Ac) **a dark tension (S) had (F)** crawled (P) in (Ac)<sup>FDM</sup>. 160-**I (S) reached (F/P)** out (Ac) and (Aj) clasped (F/P) his hand (C) [[shortly before (Aj) we (S) went (F/P) into the dining room]] (Ac)<sup>FDM</sup>. 161-**Papa and Mama (S) were (F)** already (Am) seated (P)<sup>FDM</sup>, 162-and (Aj) **Papa (S) was (F)** washing (P) his hands (C) [[in the bowl of water Sisi (S) held (F/P) before him (Ac)]]<sup>FDM</sup>. 163-**He (S) waited (F/P)** [[until (Aj) Jaja and I (S) sat down (F/P) opposite him (Ac)]] (Ac)<sup>FDM</sup>, 164-and (Aj) **started (F/P)** the grace (C)<sup>FDM</sup>. 165-For twenty minutes (Ac) **he (S) had (F)** asked (P) God (C) to bless the food (Ac)<sup>FDM</sup>. 166-Afterwards (Ac), **he (S) intoned (F/P)** the Blessed Virgin in several different titles (C) 167-while (Aj) **we (S) responded (F/P)** [[“Pray (P) for us (C)]] (C)<sup>FDM</sup>.” 168-**His favourite title (S) was (F)** Our Lady, Shield of Nigerian People (Ca)<sup>FDM</sup>. 169-He (S) **had (F)** made (P) it (C) up himself (Ca)<sup>FDM</sup>. 170-If only people (S) would (Fms) use (P) it (C) every day (Ac), 171-he (S) told (F/P) us (C)<sup>FDM</sup>, 172-Nigeria (S) would not (Fnms) totter (P) [[like a Big Man with the spindly leg of a child]] (Ac)<sup>FDM</sup>.

## 2-MOOD analysis of Text 2, *Purple Hibiscus*, pp. 100-103

1-**The next day (S) was (F)** a Sunday (C)<sup>FDM</sup>. 2-**It (S) did not (Fn)** seem (P) like a Sunday (Ac)<sup>FDM</sup>, 3-maybe (Am) because (Aj) **we (S) had (F) just (Am)** gone (P) to church (Ac) on Christmas day (Ac)<sup>FDM</sup>. 4-**Mama (S) came (F/P)** into my room (Ac)<sup>FDM</sup> 5-and {Mama} (S) **shook (F/P)** me (C) gently (Ac)<sup>FDM</sup>, 6-{Mama} (S) **hugged (F/P)** me (C)<sup>FDM</sup>, 7-and (Aj) **I (S) smell (F/P)** her mint-scented deodorant (C)<sup>FDM</sup>.

8-“**Did (F) you (S)** sleep (P) well (Ac)?<sup>FPIM</sup> 9-**We (S) are (F)** going (P) to the earlier Mass (Ac) today (Ac)<sup>FDM</sup> 10- because (Aj) **your father (S) has (F/P)** a meeting (C) right afterwards (Ac)<sup>FDM</sup>. 11- Kunie (Av), {you} (S) get (P) into the bathroom (Ac)<sup>IMP</sup>, 12- **It (S) ’s (F)** past seven (Ca).”<sup>FDM</sup>

13-**I (S) yawned and sat up (F/P)**<sup>FDM</sup>. 14-**There (S) was (F)** a red stain (S) on my bed (Ac), wide as an open notebook (Ac)<sup>FDM</sup>.

15-“Your period,” (C) **Mama (S) said (F/P)**<sup>FDM</sup>. 16-**Did (F) you (S)** bring (P) pads (C)?”<sup>FPIIM</sup>

17- “Yes (Ap).”<sup>EDM</sup>

18- **I (S) barely (Am) let (F/P)** [[the water run over my body]] (C)<sup>FDM</sup> 19-before (Aj) **I (S) came (F/P)** out of the shower (Ac)<sup>FDM</sup>, 20-so that (Aj) I (S) would not (Fnms) delay (P)<sup>FDM</sup>. 21-**I (S) picked out (F/P)** a blue-and-white dress (C)<sup>FDM</sup> 22-and (Aj) **tied (F/P)** a blue scarf (C) around my head (Ac)<sup>FDM</sup>. 23-**I (S) knotted (F/P)** it (C) twice (Ac) at the back of my neck (Ac)<sup>FDM</sup> 24-and then (Aj) **tucked (F/P)** the ends of my cornrows (C) underneath (Ac)<sup>FDM</sup>. 25-Once (Am), **Papa (S) had (F)** hugged (P) me (C) proudly (Ac)<sup>FDM</sup>, 26-**{Papa} (S) kissed (F/P)** my forehead (C)<sup>FDM</sup>, 27-because (Aj) **Father Benedict (S) told (F/P)** him (C)<sup>FDM</sup> 28-that **my hair (S) was (F)** always (Am) properly (Ac) covered (Ca) for Mass (Cc)<sup>FDM</sup>, 29-that **I (S) was not (Fn)** like other young girls in church [[who (S) let (F/P) some of their hair (C) show (P)]], 30-as if **they (S) did not (Fn)** know (P)<sup>FDM</sup> 31-**that exposing (P) your hair in church (S) was (F)** ungodly (Ca)<sup>FDM</sup>.

32-**Jaja and Mama (S) were (F)** dressed (Ca)<sup>FDM</sup> 33-and (Aj) **{were} (F)** waiting (P) in the living room upstairs (Ac)<sup>FDM</sup> 34-when (Aj) **I (S) came (F/P)** out (Ac). 35-**Cramps (S) racked (F/P)** my belly (C)<sup>FDM</sup>. 36-**I (S) imagined (F/P)**<sup>FDM</sup> 37-someone (S) with buckteeth (Ca) rhythmically (Ac) biting (P) deep (Ac) into my stomach walls (Ac)<sup>FDM</sup> 38-and letting go (C)<sup>FDM</sup>.

39-“Do (F) you (S) have (P) Panadol (C), Mama (Av)?”<sup>FPIIM</sup>

40- “Cramps *abia?*”<sup>EPIM</sup>

41-Yes (Ap)<sup>EDM</sup> 42-**My stomach (S) is (F)** so empty (Ca), too (Aj)<sup>FDM</sup>.”

43-**Mama (S) looked (F/P)** at the wall clock, a gift from a charity papa donated to, oval shaped and embossed with his name in gold lettering (C)<sup>FDM</sup>. 44-**It (S) was (F)** 7:37 (Ca)<sup>FDM</sup>. 45-**The Eucharist fast (S) mandated (F/P)**<sup>FDM</sup> 46-that the faithful (S) not eat (Pn) solid food (C) an hour before Mass (Ac)<sup>FDM</sup>. 47-**We (S) never (Am) broke (F/P)** the Eucharist fast (C)<sup>FDM</sup>; 48-**the table (S) was (F)** set (P) for breakfast (Ac) with teacups and cereal bowls side by side (Ac)<sup>FDM</sup>, 49-but (Aj) **we (S) would not (Fnms)** eat (P) [[until (Aj) we (S) came (F/P) home (Ac)]] (Ac)<sup>FDM</sup>.

50-“Eat (P) a little corn flakes (C), quickly (Ac)<sup>IMP</sup>,” 51-**Mama (S) said (F/P)**, almost (Am) in a whisper (Ac)<sup>FDM</sup>. 52-“**You (S) need (Fml)** something (C) in your stomach (Ac) [[to hold (Pml) the Panadol (C)]].”

53-**Jaja (S) poured (F/P)** the cereal (C) from the carton on the table (Ac), scooped in powdered milk and sugar with a teaspoon (Ca)<sup>FDM</sup>, 54-and (Aj) **added (F/P)** water (C)<sup>FDM</sup>. 55-**The glass bowl (S) was (F)** transparent (Ca)<sup>FDM</sup>, 56-and (Aj) **I (S) could (Fms)** see (P) [[the chalky clumps the milk made (P)]] (C) with the water (Ac) at the bottom of the bowl (Ac)<sup>FDM</sup>.

57-“**Papa (S) is (F)** with visitors (Ca)<sup>FDM</sup>, 58-**we (S) will (Fms)** hear (P) him (C)<sup>FDM</sup> 59-as (Aj) **he (S) comes up (F/P)**<sup>FDM</sup>, 60-**he (S) said (F/P)**<sup>FDM</sup>.

61-**I (S) started (F/P)** [[to wolf (P) the cereal (C) down, standing (Ac)]] (Ac)<sup>FDM</sup>. 62-**Mama (S) gave (F/P)** me (C) the Panadol tablets (C), still (Am) in the silver-coloured foil, [[which (S) crinkled (F/P) //as (Aj) I (S) opened (F/P) it (C)]] (Ac)<sup>FDM</sup>. 63-**Jaja (S) had not (Fn)** put (P) much cereal (C) in the bowl (Ac)<sup>FDM</sup>, 64-And (Aj) **I (S) was (F) almost (Am)** done eating (P) it (C)<sup>FDM</sup> 65-when (Aj) **the door (S) opened (F/P)**<sup>FDM</sup> 66-and (Aj) **Papa (S) came in (F/P)**<sup>FDM</sup>. 67-**Papa’s white shirt, with its perfectly tailored lines (S), did (F/P)**

little (Ac) [[to minimize (P) the mound of flesh //that (S) was (F) his stomach (C)]]<sup>FDM</sup>. 68- While (Aj) **he (S) stared at (F/P)** the glass bowl of corn flakes (C) in my hand (Ac)<sup>FDM</sup>, 69- **I (S) looked down (F/P)** [[at the few flaccid flakes floating (P) among the clumps of milk (Ac)]]<sup>FDM</sup> 70- and **{I} (S) wondered (F/P)**<sup>FDM</sup> 71-how (Aj) **he (S) had (F)** climbed (P) the stairs (C) so soundlessly (Ac)<sup>FDM</sup>.

72- “What (WH/C) are (F) you (S) doing (P) Kambili (Av)?<sup>FWHIM</sup>” 73-**I (S) swallowed (F/P)** hard (Ac)<sup>FDM</sup>. 74-I...I...(S)”

75-“You (S) are (F) eating (P) ten minutes before Mass (Ac)?<sup>FPIM</sup> 76-Ten minutes before Mass?” (Ac)<sup>EPIM</sup>

77-“**Her period (S) started (F/P)**<sup>FDM</sup> 78-and (Aj) **she (S) has (F/P)** cramps (C)”<sup>FDM</sup> 79-**Mama (S) said (F/P)**<sup>FDM</sup>.

80-**Jaja (S) cut (F/P)** her (C) short (Ac)<sup>FDM</sup>. 81-“**I (S) told (F/P)** her (C) [[to eat corn flakes]]<sup>FDM</sup> 82-before (Aj) she (S) took (F/P) panadol (C), Papa (Av)<sup>FDM</sup>. 83-**I (S) made (F/P)** it (C) for her (C)<sup>FDM</sup>.”

84-“Has (F) the devil (S) asked (P) you all (C) [[to go (P) on errands for him?]]<sup>FPIM</sup>” 85- **the Igbo words (S) burst out (F/P)** of Papa’s mouth (Ac)<sup>FDM</sup>. 86-“Has (F) the devil (S) built (P) a tent (C) in my house (Ac)?”<sup>FPIM</sup> 87-**He (S) turned (F/P)** to Mama (Ac)<sup>FDM</sup>. 88- “You (S) sit (F/P) there (Ac)<sup>FDM</sup> 89-and watch (P) her (S) desecrate (P) the Eucharistic fast (C), *maka nndi* (Av)?”<sup>FPIM</sup>

90-**He (S) unbuckled (F/P)** his belt (C) slowly (Ac)<sup>FDM</sup>. 91-**It (S) was (F)** [[a heavy belt made of (P) layers of brown leather covered buckle (C)]] (Ca)<sup>FDM</sup>. 92-**It (S) landed (F/P)** on Jaja (Ac) first (Ac), across his shoulder (Ac)<sup>FDM</sup>. 93-Then (Aj) **Mama (S) raised (F/P)** her hands (C)<sup>FDM</sup> 94- as (Aj) **it (S) landed (F/P)** on her upper arm, [[which (S) was covered (P) by the puffy sequined sleeve of her church blouse (Ac)]]<sup>FDM</sup>. 95-**I (S) put (F/P)** the bowl (C) down (Ac)<sup>FDM</sup> 96- just (Am) as (Aj) **the belt (S) landed (F/P)** on my back (Ac)<sup>FDM</sup>. 97- Sometimes (Am) **I (S) watched (F/P)** the Fulani nomads, [[white jellabas flapping (P) against their legs (C) in the wind (Ac), //making (P) clucking sounds (C)]] (C)<sup>FDM</sup> 98-as (Aj) **they (S) herded (F/P)** their cows (C) across the roads in Enugu (Ac) with as switch (Ac), each smack of the switch swift and precise (Ac)<sup>FDM</sup>. 99-**Papa (S) was (F)** like a Fulani nomad (Ca)<sup>FDM</sup> 100-although (Aj) **he (S) did not (Fn)** have (P) their spare, tall body (C)<sup>FDM</sup> 101-as (Aj) **he (S) swung (F/P)** his belt (C) at Mama, Jaja, and me (Ac), [[muttering (P) that the devil (S) would not (Fnms) win (P)]] (Ac)<sup>FDM</sup>. 102-**We (S) did not (Fn)** move (P) more than two steps away (Ac) from the leather belt [[that (S) swished (F/P) through the air (Ac)]] (C)<sup>FDM</sup>.

103-Then (Aj) **the belt (S) stopped (F/P)**<sup>FDM</sup>, 104-and (Aj) **Papa (S) stared at (F/P)** the leather (C) in his hand (Ac)<sup>FDM</sup>. 105-**His face (S) crumpled (F/P)**<sup>FDM</sup>; 106-**his eyelids (S) sagged (F/P)**<sup>FDM</sup>.

107-“Why (WH/Ac) **do (F) you (S)** walk (P) into sin (C)?”<sup>FWHIM</sup> 108-**he (S) asked (F/P)**<sup>FDM</sup> 109-“Why (WH/Ac) **do (F) you (S)** like (P) sin (C)?”<sup>FWHIM</sup>

110-**Mama (S) took (F/P)** the belt (C) from him (C)<sup>FDM</sup> 111-and (Aj) **laid (F/P)** it (C) on the table (Ac)<sup>FDM</sup>.

112-**Papa (S) crushed (F/P)** Jaja and me (C) to his body (Ac)<sup>FDM</sup>. 113-“Did (F) the belt (S) hurt (P) you (C)?”<sup>FPIM</sup> 114-**Did (F) it (S)** break (P) your skin (C)?”<sup>FPIM</sup> 115-**he (S) asked (F/P)**, [[examining (P) our faces (C)]] (Ac)<sup>FDM</sup>. 116-**I (S) felt (F/P)** a throbbing (C) on my back (Ac)<sup>FDM</sup>, 117-but (Aj) **I (S) said (F/P)** no (Ap), 118-that **I (S) was not (F)** hurt (P)<sup>FDM</sup>. 119-**It (S) was (F)** the way [[Papa (S) shook (F/P) his head (C)]] (Ca)<sup>FDM</sup> 120-when (Aj)

**he (S) talked (F/P)** about liking sin, [[as if (Aj) something (S) weighed (F/P) him (C) down (Ac), //something (C) he (S) could not (Fnms) throw (P) off (P)]]<sup>FDM</sup>.

121-**We (S) went (F/P)** to the later Mass (Ac).<sup>FDM</sup> 122-But (Aj) first (Ac) **we (S) changed (F/P)** our clothes (C)<sup>FDM</sup>, 123- even Papa (Am), and {**we**} (S) **washed (F/P)** our faces (C)<sup>FDM</sup>.

### 3-MOOD analysis of Text 3, *Purple Hibiscus*, pp. 204-208

1-**It (S) was (F)** on one of those days<sup>FDM</sup> 2-that **Jaja (S) came (F/P)** into my room (Ac)<sup>FDM</sup>, 3-**shut (F/P)** the door (C)<sup>FDM</sup>, 4-and (Aj) **asked (F/P)**<sup>FDM</sup>, 5-**Can (Fml) I (S)** see (P) the painting of Papa-Nnukwu (C)?<sup>FPIM</sup>

6-**My eyes (S) lingered (F/P)** on the door (Ac)<sup>FDM</sup>. 7- **I (S) never (Am) looked at (F/P)** the painting (C)<sup>FDM</sup> 8-when (Aj) **Papa (S) was (F)** at home (Ca)<sup>FDM</sup>.

9-“**He (S) is (F)** with Father Benedict (Ca)<sup>FDM</sup>,”10-**Jaja (S) said (F/P)**<sup>FDM</sup>. 11-“**He (S) will not (Fnms)** come (P) in (Ac)<sup>FDM</sup>.”

12-**I (S) took (F/P)** the painting (C) out of the bag (Ac)<sup>FDM</sup> 13-and (Aj) **unwrapped (F/P)** it (C)<sup>FDM</sup>. 14-**Jaja (S) stared at (F/P)** it (C), [[running (P) his deformed finger (C)]] (Ac) over the paint (Ac), //the finger that (S) had (F/P) very little feeling (C)<sup>FDM</sup>.

15-“**I (S) have (F/P)** Papa-Nnukwu’s arms (C)<sup>FDM</sup>,” 16-**Jaja (S) said (F/P)**<sup>FDM</sup>. 17-“**Can (Fml) you (S)** see (P)?<sup>FPIM</sup> 18-**I (S) have (F/P)** his arms (C)<sup>FDM</sup>.” 19-He (S) sounded (F/P) like someone in trance (Ac), [[as if (Aj) he (S) had (F) forgotten (P) //that his finger (S) had (F/P) little feeling in it (C)]] (Ac)<sup>FDM</sup>.

20-**I (S) did not (Fn)** tell (P) Jaja (C) [[to stop (P)]] (C)<sup>FDM</sup>, 21-or (Aj) point out (FP)<sup>FDM</sup> 22-that **it (S) was (F)** [[his deformed finger that he (S) was (F) ruining (P) over the painting (Ac)]] (Ca)<sup>FDM</sup>. 23-**I (S) did not (Fn)** put (P) the painting (C) right back (AC)<sup>FDM</sup>. 24- Instead (Aj) **I (S) moved (F/P)** closer (Ac) to Jaja (Ac)<sup>FDM</sup> 25-and (Aj) **we (S) stared at (F/P)** the painting (C), silently (Ac), for a very long time (Ac)<sup>FDM</sup>. 26-A long enough time for Father Benedict [[to leave (P)]] (Ac)<sup>FDM</sup>. 27-**I (S) knew (F/P)**<sup>FDM</sup> 28-**Papa (S) would (Fms)** come (P) in (Ac) [[to say (P) good night (C), //to kiss (P) my forehead (C)]] (C)<sup>FDM</sup>. 29- **I (S) knew (F/P)**<sup>FDM</sup> 30-**he (S) would (Fms)** be wearing (Pms) his wine-red pyjamas [[that lent (P) a slight red shimmer (C) to his eyes (Ac)]] (C)<sup>FDM</sup>. 31-**I (S) knew (F/P)** 32-Jaja (S) would not (Fnms) have (P) enough time (C) [[to slip (P) the painting (C) back in the bag (Ac)]]<sup>FDM</sup>, 33-and that (Aj) **Papa (S) would (Fms)** take (P) one look at it (C)<sup>FDM</sup> 34-and (Aj) **his eyes (S) would (Fms)** narrow (P)<sup>FDM</sup>, 35-**his cheeks (S) would (Fms)** bulge (P) out (Ac) like unripe udala fruit (Ac)<sup>FDM</sup>, 36-his mouth (S) would (Fms) spurt (P) Igbo words (C)<sup>FDM</sup>. 37- And that (S) was (F) [[what (WH/S) happened (F/P)]] (Ca)<sup>FDM</sup>.

38-Perhaps (Am) **it (S) was (F)** [[what (WH/C) we (S) wanted (Fml) to happen (Pml), Jaja and I (S), without being aware of it (Ac)]] (Ca)<sup>FDM</sup>. 39-**Perhaps (Am) we all (S) changed (F/P)** after Nsukka (Ac)- even Papa (Am)<sup>FDM</sup> 40-and (Aj) **things (S) were (F) destined** to not be (Pml) the same, //to not be (Pml) in their original order]]<sup>FDM</sup>. 41-“**What (WH/S) is (F)** that (C)?<sup>FWHIM</sup>

42-**Have (F) you all (S)** converted (P) to heathen ways (C)?<sup>FPIM</sup> 43-What (Wh/C) **are (F) you (S)** doing (P) with that painting (AC)?<sup>FWHIM</sup> 44-Where (WH/Ac) **did (F) you (S)** get (P) it (C)?<sup>FWHIM</sup> 45- **Papa (S) asked (F/P)**<sup>FDM</sup>. 46-“*O nkem (mn)*.”

47-It (S) 's (F) mine<sup>FDM</sup> 48- **Jaja (S) said (F/P)**<sup>FDM</sup>. 49-**He (S) wrapped (F/P)** the painting (C) around his chest (Ac) with his arms (Ac)<sup>FDM</sup>. 50-“It (S) 's (F) mine (C)”<sup>FDM</sup>,

51-**I (S) said (F/P)**<sup>FDM</sup>. 52-**Papa (S) swayed (F/P)** slightly (Ac), from side to side (Ac), [[like a person about to fall (P) at the feet of a charismatic pastor after the laying on of hands (Ac)]] (Ac)<sup>FDM</sup>.

53-**Papa (S) did not (Fn)** sway (P) often (Am)<sup>FDM</sup>. 54-**His swaying (S) was (F)** [[like (Aj) shaking (P) a bottle of Coke that burst into (F/P) violent foam (C)// when (Aj) **you (S) opened (F/P)** it (C)]] (Ac)<sup>FDM</sup>. 55-“**Who (S) brought (F/P)** that painting (C) into this house (Ac)?”<sup>FWHIM</sup>

56-“Me” (C), **I (S) said (F/P)**<sup>FDM</sup>.

57-“Me,” (C) **Jaja (S) said (F/P)**<sup>FDM</sup>.

58-If only (Aj) Jaja (S) would (Fms) look at (P) me (C)<sup>FDM</sup>,

59-**I (S) would (Fms)** ask (P) him (C) [[not to blame (P) himself (C)]] (C)<sup>FDM</sup>. 60-**Papa (S) snatched (F/P)** the painting (C) from Jaja (C)<sup>FDM</sup>. 61-**His hands (S) moved (F/P)** swiftly (Ac), [[working (P) together (Ac)]]. 62-**The painting (S) was (F)** gone (P)<sup>FDM</sup>. 63-**It (S) already (Am) represented (F/P)** something (C) lost (Ca)<sup>FDM</sup>, 64-something (C) **I (S) had (Fn) never (Am)** had (P)<sup>FDM</sup>, 65- **would (Fnms) never (Am)** have (P)<sup>FDM</sup>. 66-Now (Aj) even (Am) **that reminder (S) was (F)** gone (P)<sup>FDM</sup>, 67-and (Aj) at Papa's feet (Ac) **lay (F/P)** [[pieces of paper streaked (P) with earth-tone colours (Ac)]] (S)<sup>FDM</sup>. 68-**The pieces (S) were (F)** very small (Ca)<sup>FDM</sup>, and (Aj) stored (F/P) in a fridge (Ac)<sup>FDM</sup>. 69-“No! (Ap)” (C) **I (S) shrieked (F/P)**<sup>FDM</sup>.

70-**I (S) dashed (F/P)** to the pieces (C) on the floor (Ac) [[as if (Aj) to save (P) them (C) would (Fms) mean saving (P) Papa- Nnukwu (C)]]]<sup>FDM</sup>. 71-**I (S) sank (F/P)** to the floor (Ac)<sup>FDM</sup>, 72-lay (F/P) on the pieces of paper (Ac)<sup>FDM</sup>. 73-“**What (Wh/S) has (F)** gotten (P) into you?”<sup>FWHIM</sup>

74-**Papa (S) asked (F/P)**<sup>FDM</sup>. 75-**What (WH/S) is (F)** wrong (Ca) with you (AC)?”<sup>FWHIM</sup>

76-**I (S) lay (F/P)** on the floor (Ac), curled (P) tight (Ca) [[like the picture of a child in the uterus in my *Integrated Science for Junior Secondary Schools*]] (Ac).

77-“Get up!”<sup>IMP</sup> 78-**Papa (S) said (F/P)** again (Ac)<sup>FDM</sup>. 79-**I (S) still (Am) did not (Fn)** move (P)<sup>FDM</sup>. 80-**He (S) started (F/P)** to kick me (C)<sup>FDM</sup>. 81-**The metal buckles on his slippers (S) stung (F/P)** like bites from giant mosquitoes (Ac)<sup>FDM</sup>. 82-**He (S) talked (F/P)** nonstop (Ac), out of control (Ac), in a mix of Igbo and English (Ac), like soft meat and thorny bones (Ac)<sup>FDM</sup>. 83-Godlessness (mn). 84-Heathen worship (mn). 85-Hellfire (mn). 86-**The kicking (S) increased (F/P)** in tempo (Ac)<sup>FDM</sup>, 87-and (Aj) **I (S) thought (F/P)** of Amaka's music (C)<sup>FDM</sup>, 88-**her culturally conscious music that (S) sometimes (Am) started off (F/P)** with a calm saxophone (Ac)<sup>FDM</sup> 89-and (Aj) then (Aj) whirled (F/P) into lusty singing (Ac)<sup>FDM</sup>. 90-**I (S) curled (F/P)** around myself (C) tighter (Ac), around the pieces of the painting (C)<sup>FDM</sup>; 91-**they (S) were (F)** soft, feathery (Ca)<sup>FDM</sup>. 92-**They (S) still (Am) had (F/P)** metallic smell of Amaka's paint palette (C)<sup>FDM</sup>. 93-**The stinging (S) was (F)** row (Ca) now (Ac), even (Am) more like bites (Ac)<sup>FDM</sup>, 94-because (Aj) **the metal (S) landed (F/P)** on open skin on my side, my back, my legs (Ac)<sup>FDM</sup>. 95-Kicking (mn). 96-Kicking (mn). 97-Kicking (mn). 98-Perhaps (Am) **it (S) was (F)** a belt (Ca) now (Ac)<sup>FDM</sup> 99-because (Aj) **the metal buckle (S) seemed (F/P)** too heavy (Ca)<sup>FDM</sup>. 100-Because (Aj) **I (S) could (Fms)** hear (P) a swoosh (C) in the air (Ac)<sup>FDM</sup>. 101-**A low voice (S) was (F)** saying

(P), “Please, *biko*, please.”<sup>FDM</sup> 102-More stings<sup>EDM</sup>. 103-More slaps<sup>EDM</sup>. 104-A salty wetness (S) warmed (F/P) my mouth (C)<sup>FDM</sup>. 105-I (S) closed (F/P) my eyes (C)<sup>FDM</sup> 106-and slipped (F/P) away into quiet (Ac)<sup>FDM</sup>.

107-When (Aj) I (S) opened (F/P) my eyes (C)<sup>FDM</sup>, 108-I (S) knew (F/P) at once (Ac)<sup>FDM</sup> 109-that I (S) was not (Fn) in my bed (Ac)<sup>FDM</sup>. 110-The mattress (S) was (F) firmer than mine (Ca)<sup>FDM</sup>. 111-I (S) made to get up (F/P)<sup>FDM</sup>, 112-but (Aj) pain (S) shot (F/P) through my whole body (Ac) in exquisite little packets (Ac)<sup>FDM</sup>. 113-I (S) collapsed (F/P) back (Ac)<sup>FDM</sup>.

114-“*Nne*, Kambili (Av) (mn). 115-Thank God!” (mn) 116-Mama (S) stood up (F/P) and (Aj) pressed (F/P) her hand (C) to my forehead (Ac)<sup>FDM</sup>, 117-then (Aj) {Mama (S) pressed (F/P)} her face (C) to my mine (Ac)<sup>FDM</sup>. 118-“Thank God (mn). 119-Thank God you (S) are (F) awake (Ca)<sup>FDM</sup>.”

120-Her face (S) felt (F/P) clammy (Ca) with tears (Ac)<sup>FDM</sup>. 121-Her touch (S) was (F) light (Ca)<sup>FDM</sup>, 122-yet (Aj) it (S) sent (F/P) needless of pain (C) all over me (Ac), starting from my head (Ac)<sup>FDM</sup>. 123-It (S) was (F) [[like (Aj) the hot water (C) Papa (S) had (F) poured (P) on my feet (C)]] (Ca)<sup>FDM</sup>, 124-except now (Aj) it (S) was (F) [[my entire body that (S) burned (F/P)]]<sup>FDM</sup>. 125-Each movement (S) was (F) too painful [[to even (Am) think (P) about]] (Ca)<sup>FDM</sup>.

126-“My whole body (S) is (F) on fire,” (Ca)<sup>FDM</sup> 127-I (S) said (F/P)<sup>FDM</sup>.

128-“Shhh,” (C) she (S) said (F/P)<sup>FDM</sup>. 129-“Just (Am) rest (P)<sup>IMP</sup>. 130-Thank God you (S) are (F) awake (Ca)<sup>FDM</sup>. 131-I (S) did not (Fn) want to be (Pml) awake (Ca)<sup>FDM</sup>. 132-I (S) did not (Fn) want to feel (Pml) the breathing pain (C) at my side (Ac)<sup>FDM</sup>.

133-I (S) did not (Fn) want to feel (Pml) the heavy hammer (C) [[knocking (P) in my head (Ac)]]<sup>FDM</sup>. 134-[[Even (Am) taking (P) a breath (C)]] (S) was (F) agony (Ca)<sup>FDM</sup>. 135-A doctor in white (S) was (F) in room (Ca), at the foot of my bed (Ac)<sup>FDM</sup>. 136-I (S) knew (F/P) that voice (C)<sup>FDM</sup>; 137-he (S) was (F) a lector (Ca) in church (Ac)<sup>FDM</sup>. 138-He (S) was (F) speaking (P) slowly and precisely (Ac), [[the way he (S) did (F) //when (Aj) he (S) read (F/P) the first and the second readings (C)]] (Ac)<sup>FDM</sup>, 139-yet (Aj) I (S) could not (Fms) hear (P) it all (C)<sup>FDM</sup>. 140-Broken rib (mn). 141-Heal nicely (mn). 142-Internal bleeding (mn). 143-He (S) came (F/P) close (Ac)<sup>FDM</sup> 144-and (Aj) slowly (Ac) lifted (F/P) my shirt sleeve (C)<sup>FDM</sup>. 145-Injections (S) had (F) always (Am) scared (P) me (C)<sup>FDM</sup> 146-whenver (Aj) I (S) had (F/P) malaria (C)<sup>FDM</sup>; 147-I (S) prayed (F/P)<sup>FDM</sup> 148-I (S) would (Fms) need to take (Pml) Novalgine tablets (C) instead of chloroquine injections (Ac)<sup>FDM</sup>. 149-But (Aj) now (Aj) the pick of a needle (S) was (F) nothing (Ca)<sup>FDM</sup>. 150-I (S) would (Fms) take (P) injections (C) every day (Ac) over the pain (Ac) in my body (Ac)<sup>FDM</sup>. 151-Papa’s face (S) was (F) close to my mine (Ca)<sup>FDM</sup>. 152-It (S) seemed (F/P) so close (Ca) [[that his nose (S) almost (Am) brushed (F/P) mine (C)]] (S)<sup>FDM</sup>, 153-and (Aj) yet (Aj) I (S) could (Fms) tell (P)<sup>FDM</sup> 154-that his eyes (S) were (F) soft (Ca)]] (C)<sup>FDM</sup>, 155-that he (S) was (F) speaking and crying (P) at the same time (Ac). 156-“My precious daughter (Av) (mn). 157-Nothing (S) will (Fms) happen (P) to you (C)<sup>FDM</sup>. 158-My precious daughter (Av) (mn).” 159-I (S) was not (Fn) sure (Ca)<sup>FDM</sup> 160-if (Aj) it (S) was (F) a dream (Ca)<sup>FDM</sup>. 161-I (S) closed (F/P) my eyes (C)<sup>FDM</sup>.

162-When (Aj) I (S) opened (F/P) them (C) again (Ac)<sup>FDM</sup>, 163-Father Benedict (S) stood (F/P) above me (Ac)<sup>FDM</sup>. 164-He (S) was (F) making (P) the sign of cross (C) on my feet (Ac) with oil (Ac)<sup>FDM</sup>; 165-the oil (S) smelled (F/P) like onions (Ac)<sup>FDM</sup>, 166-and (Aj) even (Am) his light touch (S) hurt (F/P)<sup>FDM</sup>. 167-Papa (S) was (F) nearby (Ca)<sup>FDM</sup>. 168-He

(S), too (Aj), **was (F)** muttering (P) prayers (C)<sup>FDM</sup>, 169-his hands resting (P) gently (Ac) on my side (Ac)<sup>FDM</sup>. 170-**I (S) closed (F/P)** my eyes (C)<sup>FDM</sup>.

171-“It (S) **does not (Fn)** mean (P) anything (C)<sup>FDM</sup>. 172-**They (S) give (F/P)** extreme unction (C) to anyone [[who (S) is (F) seriously (Ac) ill (Ca)]] (C)<sup>FDM</sup>,” 173- **Mama (S) whispered (F/P)**<sup>FDM</sup>, 174-when (Aj) **Papa and Father Benedict (S) left (F/P)**<sup>FDM</sup>.

175-**I (S) stared at (F/P)** the movement of her lips (C)<sup>FDM</sup>. 176-**I (S) was not (Fn)** seriously (Ac) ill (Ca)<sup>FDM</sup>. 177-**She (S) knew (F/P)** that (C)<sup>FDM</sup>. 178-Why (WH/Ac) **was (F) she (S)** saying (P) 179-**I (S) was (F) seriously (Ac) ill (Ca)]] (C)?<sup>FWHIM</sup> 180-Why (WH/Ac) **was (F) I (S)** here in St. Agnes hospital (Ca)?<sup>FWHIM</sup>**

181-“Mama (Av), call (P) Auntie Ifeoma (C)<sup>IMP</sup>,” 182-**I (S) said (F/P)**<sup>FDM</sup>.

183-**Mama (S) looked (F/P)** away (Ac)<sup>FDM</sup>. 184-“*Nne* (Av), **you (S) have to** (Fml) rest (P)<sup>FDM</sup>.”

185-“Call (P) Auntie Ifeoma (C)<sup>IMP</sup>. 186-Please (mn).” 187-**Mama (S) reached (F/P)** out (Ac) [[to hold my hand]]<sup>FDM</sup>. 188-**Her face (S) was (F)** puffy from crying (Ca)<sup>FDM</sup>, 189-and (Aj) **her lips (S) were (F)** crackled (P), with bits of discoloured skin peeling off (Ac)<sup>FDM</sup>. 190-**I (S) wished (F/P)** 191-**I (S) could (Fm)** get up and hug (P) her (C)<sup>FDM</sup>, 192-and yet (Aj) **I (S) wanted to push (Pml)** her (C) away (Ac)<sup>FDM</sup> 193-**{I (S) wanted}** to shove (Pml) her (C) so hard<sup>FDM</sup> 194-that she (S) would (Fms) topple (P) over the chair (Ac)<sup>FDM</sup>.

195-**Father Amadi’s face (S) was (F)** looking down (P) at me (C)<sup>FDM</sup> 196-when (Aj) **I (S) opened (F/P)** my eyes (C)<sup>FDM</sup>. 197-**I (S) was (F)** dreaming (P) it (C)<sup>FDM</sup>, 198-imaging (P) it (C)<sup>FDM</sup>, 199-and (Aj) yet (Aj) I (S) wished (F/P)<sup>FDM</sup> 200-that (Aj) **it (S) did not (Fn)** hurt so much to smile<sup>FDM</sup>, 201-so that (Aj) I (S) could (Fms)<sup>FDM</sup>.

202-“At first (Aj) **they (S) could not (Fn)** find (P) a vein (C)<sup>FDM</sup>, 203-and (Aj) **I (S) was (F)** so scared (Ca)<sup>FDM</sup>.” 204-**It (S) was (F)** Mama’s voice, real and next to me (Ca)<sup>FDM</sup>. 205-**I (S) was not (Fn)** dreaming (P)<sup>FDM</sup>.

206-“Kambili (mn). 207-Kambili (Av) (mn). 208-**Are (F) you (S)** awake (Ca)?<sup>FPIIM</sup> 209-**Father Amadi’s voice (S) was (F)** deeper, less melodious than in my dreams (Ca)<sup>FDM</sup>.

210-“*Nne*, Kambili, *nne* (Av) (mn).” 211-**It (S) was (F)** Auntie Ifeoma’s voice (Ca)<sup>FDM</sup>; 212-**her face (S) appeared (F/P)** next to Father Amadi’s (Ca)<sup>FDM</sup>. 213-**She (S) had (F)** held (P) her braided hair (C) up (Ac), in a huge bun [[that (S) looked (F/P) like a raffia basket (Ac) on her head (Ac)]]<sup>FDM</sup>. 214-**I (S) tried (F/P)** [[to smile (P)]]<sup>FDM</sup>. 215-**I (S) felt (F/P)** woozy (Ca)<sup>FDM</sup>. 216-**Something (S) was (F)** slipping (P) out of me (Ac)<sup>FDM</sup>, 217-**{Something (S) was (F)}** slipping (P) away (Ac) **was} taking (Pm)<sup>Th</sup>** my strength and my sanity (G)<sup>FDM</sup>, 218-**{ Something (S) was (F) }** taking (P) my strength and my sanity (C) **was} taking (Pm)<sup>Th</sup>** my strength and my sanity (G)<sup>FDM</sup>, 219-and (Aj) **I (S) could not (Fnms)** stop (P) it (C)<sup>FDM</sup>.

220-“**The medication (S) knocks (F/P)** her (C) out (Ac)<sup>FDM</sup>,” 221-**Mama (S) said (F/P)**<sup>FDM</sup>

222-“*Nne* (Av), **your cousins (S) send (F/P)** greetings (C)<sup>FDM</sup>. 223-They (S) would (Fms) have come (P)<sup>FDM</sup>, 224-but (Aj) **they (S) are (F)** in school (Ac). 225-**Father Amadi (S) is (F)** here (Ac) with me (Ac)<sup>FDM</sup>. 226-*Nne* (Av) (mn).” 227-**Auntie Ifeoma (S) clutched (F/P)** my hand (C)<sup>FDM</sup>, 228-and (Aj) **I (S) winced (F/P)**, [[pulling (P) it (C) away (Ac)]]<sup>FDM</sup>. 227-Even (Am) the effort to pull it away (S) hurt (F/P)<sup>FDM</sup>. 229-**I (S) wanted (F)** to keep (P) my eyes (C) open (Ca)<sup>FDM</sup>, 230- **I (S) wanted** to see (Pml) Father Amadi (C)<sup>FDM</sup>, 231-**I (S) wanted** to smell (Pml) his cologne (C)<sup>FDM</sup>, 232-**I (S) wanted** to hear (Pml) his voice (C)<sup>FDM</sup>,

233-but (Aj) **my eyelids (S) were (F)** slipping (Ac) shut (Ca)<sup>FDM</sup>. 234-“**This (S) cannot (Fnm)** go on (P), *nwunye m (Av)*,”<sup>FDM</sup>

235-**Aunty Ifeoma (S) said (F/P)**<sup>FDM</sup>. 236-“When (Aj) **a house (S) is (F)** on fire (Ca)<sup>FDM</sup>, 237-**you (S) run out (F/P)** [[before (Aj) **the roof (S) collapses (F/P)** on your head (Ac)]] (Cl)<sup>FDM</sup>.” 238-“**It (S) has (Fn) never (Am)** happened (P) like this (Ac) before (Ac)<sup>FDM</sup>.” 239-**He (S) has (Fn) never (Am)** punished (P) her (C) like this (Ac) before (Ac)<sup>FDM</sup>,” 240-**Mama (S) said (F/P)**<sup>FDM</sup>. 241-“**Kambili (S) will (Fms)** come (P) to Nsukka (Ac)<sup>FDM</sup>

242-when (Aj) **she (S) leaves (F/P)** the hospital (Ac)<sup>FDM</sup>.” 243-“**Eugene (S) will not (Fn)** agree (P)<sup>FDM</sup>.”

244-“**I (S) will (F)** tell (P) him (C)<sup>FDM</sup>. 245-**Our father (S) is (F)** dead (Ca)<sup>FDM</sup>, 246-**so (Aj) there (S) is (F)** no threatening heathen (C) in my house (Ac)<sup>FDM</sup>. 247-**I (S) want kambili and Jaja (C)** [[to stay (Pml) with us (C)],], at least until Easter (Ac)<sup>FDM</sup>. 248-Pack (P) your own things<sup>IMP</sup> 249-and (Aj) come (P) to Nsuka (Ac)<sup>IMP</sup>. 250-**It (S) will (Fms)** be easier for you [[to leave]]<sup>FDM</sup> 251-when **they (S) are not (Fn)** there (Ac)<sup>FDM</sup>.” 252-“**It (S) has (Fn) never (Am)** happened (P) like this (Ac) before (Ac)<sup>FDM</sup>.”

253-“**Do (F) you (S) not (Fn)** hear (P)

254-what I (S) have (F) said (P), *gbo (At)?*”<sup>FPIM</sup> 255-Aunty Ifeoma (S) said (F/P), [[raising (P) her voice (C)]] (Ac)<sup>FDM</sup>.

### 3-MOOD analysis of Text 4, *Everything Good Will Come*, pp. 16-20

1-“**{It} (S) Serves (F/P)** you (C) right (Ac)<sup>FDM</sup>,” 2-**came (F/P) a girl’s voice (S)**<sup>FDM</sup>.

3-**A nose (S) appeared (F/P)** between the wide gap in the fence (Ac)<sup>FDM</sup>, 4-followed (P) by a brown eye (Ac)<sup>FDM</sup>. 5-**I (S) freed (F/P)** my sleeve (C) from the barbed wire fence (Ac)<sup>FDM</sup> 6-and (Aj) **rubbed (F/P)** my elbow (C)<sup>FDM</sup>.

7-“For running (P) around like that (Ac)<sup>EDM</sup>,” 8- **she (S) said (F/P)**<sup>FDM</sup>. 9-“With no head or tail (Ac)<sup>EDM</sup>. 10-**It (S) serves (F/P)** you (C) right [[that you (S) got (F/P) choked (Ca)]] (S)<sup>FDM</sup>.” 11-**She (S) looked (F/P)** nothing (Ca) like the Bakare children [[who (S) lived (F/P) next door (Ac)]]<sup>FDM</sup>. 12- **I (S)’d (F)** seen (P) them (C) through the wide gap in our fence (Ac)<sup>FDM</sup> 13-and (Aj) **they (S) were (F)** as dark as me (Ca)<sup>FDM</sup>; 14-younger (Ca), too (Aj)<sup>EDM</sup>. 15-**Their father (S) had (F/P)** two wives [[**who (S) organized (F/P)** outdoor cooking jamborees (C)]] (C)<sup>FDM</sup>. 16- **They (S) always (Am) looked (F/P)** pregnant (Ca)<sup>FDM</sup>, 17-and (Aj) so (Aj) **did (F) he (S)** in his flowing robes (Ac)<sup>FDM</sup>. 18-**He (S) was (F)** known (P) as Engineer Bakare (Ac)<sup>FDM</sup>. 19-**He (S) was (F)** Uncle Fatai’s friend (Ca)<sup>FDM</sup> 20-and (Aj) **Uncle Fatai (S) called (F/P)** him (C) Alhaji Bakare (C)<sup>FDM</sup>, 21-because (Aj) **he (S) ’d (F)** been (P) on pilgrimage (C) to Mecca (Ac)<sup>FDM</sup>. 22-To us (Ac) **he (S) was (F)** Chief Bakare (Ca)<sup>FDM</sup>. 23-**He (S) threw (F/P)** a huge party (C) after his chieftaincy ceremony (Ac) last year (Ac)<sup>FDM</sup> 24-and (Aj) **noone (S) could (Fms)** sleep (P) that night (Ac) [[for the sound of his juju band badabooming (P) through our walls (Ac)]]<sup>FDM</sup>. 25- Typical Lagos people (C), **my father (S) said (F/P)**<sup>FDM</sup>.

26-**They (S) made (F/P)** merry (C) [[till (Aj) they (S) dropped (F/P), //or (Aj) until (Aj) their neighbours (S) did (F)]]<sup>FDM</sup>.

27-“**I (S)’m (F)** Sheri (Ca)<sup>FDM</sup>,” 28-**she (S) said (F/P)**<sup>FDM</sup>, 29-as if (Aj) **I (S) ’d (F)** asked (P) for her name (C)<sup>FDM</sup>. 30-“**I (S) ’ve (F) never (Am)** seen (P) you (C) before (Ac)<sup>FDM</sup>,” 31-I (S) said (F/P)<sup>FDM</sup>.

32-“So (Aj)?<sup>EWHM</sup>,” 33-**She (S) had (F/P)** a sharp mouth (C)<sup>FDM</sup>, 34-I (S) thought (F/P)<sup>FDM</sup>, 35-as (Aj) **she (S) burst (F/P)** into giggles (C)<sup>FDM</sup>.

36-**Can (Fms) I (S)** come (P) to your house (Ac)?<sup>FPIM</sup>, 37-She (S) asked (F/P)<sup>FDM</sup>.

38-I (S) **glanced (F/P)** around the yard (Ac)<sup>FDM</sup>, 39-because (Aj) **my mother (S) didn’t (Fn)** want (P) me (C) [[playing (P) with the Bakare children (C)]]<sup>FDM</sup>.

40-“**Come (P)**”<sup>IMP</sup>.”

41-I (S) **was (F)** bored (Ca)<sup>FDM</sup>. 42-I (S) **waited (F/P)** by the barbed wire fence (Ac)<sup>FDM</sup>, 43-**I (S) forgot (F/P)** about my torn sleeve (C)<sup>FDM</sup>, 44-**I (S) even forgot (F/P)** about (Ac) Baba who (S) had (F) chased (P) me (C)<sup>FDM</sup>. 45- **He, apparently (Ao), had (F)** forgotten (P) me (C) too ( Aj)<sup>FDM</sup>, 46-because (Aj) **he (S) was (F) cutting (P)** grass (C) by the other fence (Ac)<sup>FDM</sup>. 47-Minutes later (Ac), **she (S) walked (F/P)** in (Ac)<sup>FDM</sup>. 48-**Just (Am) as (Aj) I (S) thought (F/P)**<sup>FDM</sup>, 49-**she (S) was (F)** a half-caste (Ca)] (C)<sup>FDM</sup>. 50-**She (S) wore (F/P)** a pink skirt (C)<sup>FDM</sup> 51-and (Aj) **her white top (S) ended (F/P)** just (Am) above her navel (Ac)<sup>FDM</sup>. 52-With her short afro (Ac), **her face (S) looked (F/P)** like a sunflower (Ca)<sup>FDM</sup>. 53-I (S) **noticed (F/P)**<sup>FDM</sup> 54-**she (S) wore (F/P)** pink lipstick (C)<sup>FDM</sup>.

55-“How old (WH/C) **are (F) you (S)**?”<sup>FWHM</sup>, 56-I (S) **accused (F/P)**<sup>FDM</sup>. 57-“Eleven<sup>EDM</sup>,” (C) **she (S) said (F/P)**<sup>FDM</sup>.

58-“Me too<sup>EDM</sup>,”

59-“Eh (At)<sup>EWHM</sup>? 60-Small girl like you?<sup>EPIM</sup>,”(C) 61-**she (S) said (F/P)**<sup>FDM</sup>.

62-At least (Ac) **I (S) was (F)** a decent eleven-year-old (Ca)<sup>FDM</sup>. 63-**She (S) barely (Am) reached (F/P)** my shoulders (C), even in her high heel shoes (Ac)<sup>FDM</sup>. 64-I (S) **told (F/P)** her (C)<sup>FDM</sup> 65-my birthday (S) was (F) next January (Ca)<sup>FDM</sup>, 66-but (Aj) **she (S) said (F/P)**<sup>FDM</sup> 67-I (S) **was (F) still (Am)** her junior (Ca)<sup>FDM</sup>. 68-**Her birthday (S) was (F)** two months earlier, in November (Ca)<sup>FDM</sup>.

69- “**I (S) ’m (F)** older (Ca)<sup>FDM</sup>, 70-I (S) **’m (F)** senior (Ca)<sup>FDM</sup>. 71-**Don’t (Fn) you (S) know (P)**?”<sup>FPIM</sup>

72-**That (S) ’s (F)** [[how (WH/C) **it (S) is (F)**]] (C)<sup>FDM</sup>. 73-**My younger brothers and sisters (S) call (F/P)** me (C) Sister Sheri (C) at home (Ac)<sup>FDM</sup>.”

74-“**I (S) don’t (Fn)** believe (P) you<sup>FDM</sup>.”

75-“**It (S) ’s (F)** true (Ca)<sup>FDM</sup>,” 76-**she (S) said (F/P)**<sup>FDM</sup>.

77-**Breeze (S) rustled (F/P)** through the hibiscus patch (C)<sup>FDM</sup>. 78- **She (S) eyed (F/P)** me (C) up and down (Ac)<sup>FDM</sup>.

79- “**Did (F) you (S)** see (P) the executions (C) on television (Ac) last night (Ac)?”<sup>FPIM</sup>

80-“What executions?”<sup>EWHM</sup>

81-“The armed robbers.”<sup>EDM</sup>, 82-“No (Ap)<sup>EDM</sup>.”

83-I (S) **was not (Fn)** allowed to watch (P)<sup>FDM</sup>; 84-**my father (S) was (F)** against capital punishment (Ca)<sup>FDM</sup>.

85-**She (S) smiled (F/P)**<sup>FDM</sup>. 86-“Ah (Ac), **it (S) was (F)** good (Ca)<sup>FDM</sup>. 87-**They (S) shot (F/P)** them (C) on the beach (Ac)<sup>FDM</sup>. 88-**{they} (S) Tied (F/P)** them (C)<sup>FDM</sup>, 89-**{and (Aj) they (S) } covered (F/P)** their eyes (C)<sup>FDM</sup>. 90- Ones , two , three<sup>EDM</sup>.”

91- “Dead?<sup>EPIM</sup>”

92- “*Pafuka*,” (C) **she (S) said (F/P)**<sup>FDM</sup> 93-and (Aj) **dropped (F/P)** her head (C) to one side (Ac)<sup>FDM</sup>. 94- **I (S) imagined (F/P)** the scene (C) on the beach [[where **public executions (S) were (F)** held (P)] (Ac)<sup>FDM</sup>. 95-**The photographs (S) usually (Am) showed up (F/P)** in the newspapers (Ac) a day later (Ac)<sup>FDM</sup>.

96-“Where (WH/AC) **is (F) your mother (S)** from (Ac)?”<sup>FWHIM</sup> 97-**I (S) asked (F/P)**<sup>FDM</sup>.

98-“England (Ac)<sup>EDM</sup>.”

99-“**Does (F) she (S)** live (P) there (Ac)?”<sup>FPIM</sup>

100-“**She (S) ’s (F)** dead (Ca)<sup>FDM</sup>.” 101-**She (S) spoke (F/P)** as if (Aj) **telling (P)** the time: three o’clock sharp, four o’clock dead (C)<sup>FDM</sup>. 102-**Didn’t (Fn) she (S)** care (P)?<sup>FPIM</sup> 103-**I (S) felt (F/P)** ashamed about my brother’s death (Ca)<sup>FDM</sup>, 104-as if (Aj) **I (S) had (F/P)** leg that **people (S) could (Fms)** tease (P) me (C) about]] (Ac)<sup>FDM</sup>.

105-“Yei!,” (C) **she (S) exclaimed (F/P)**<sup>EM</sup>. 106-**She (S) ’d (F)** spotted (P) a circus of flying fish (C) on the lagoon (Ac)<sup>FDM</sup>. 107-**I (S), too (Aj), watched (F/P)** them (C) flipping over and diving in (Ac)<sup>FDM</sup>. 108-**They (S) rarely (Am) surfaced (F/P)** from the water (C)<sup>FDM</sup>. 109-**They (S) disappeared (F/P)**<sup>FDM</sup> 110-and (Aj) **the water (S) was (F)** still (Am) again (Ac)<sup>FDM</sup>.

111-“**Do (F) you (S)** have (P) brothers and sisters (C)?”<sup>FPIM</sup>, 112-**she (S) asked (F/P)**<sup>FDM</sup>.

113-“Nope (Ap)<sup>EDM</sup>.”

114-“**You (S) must (Fms)** be (P) spoiled (Ca)<sup>FDM</sup>,”

115-“No (Ap), **I (S) ’m not (Fn)**<sup>FDM</sup>.”

116- “Yes (Ap) **you (S) are (F)**<sup>FDM</sup>. 117-Yes, you (Cr) **are (Pia)**<sup>FDM</sup>. 118-**I (S) can (Fms)** see (P) it (C) in your face (Ac)<sup>FDM</sup>.”

119-**She (S) spun (F/P)** around (Ac)<sup>FDM</sup> 120-and (Aj) **began to boast (P)**<sup>FDM</sup>. 121-**She (S) was (F)** the oldest of the Bakare children (CA)<sup>FDM</sup>. 122-**She (S) had (F/P)** seven brothers and sisters (C)<sup>FDM</sup>. 123- **She (S) would (Fms)** be starting (P) boarding school (C) in two weeks (Ac), in another city (Ac)<sup>FDM</sup>, 124-and (Aj) she (S)...<sup>Abnd</sup>

125-“**I (S) got (F/P)** into Royal College (C)<sup>FDM</sup>,” 126-**I (S) said (F/P)**, [[to shut (Pm) her up]] (Ac)<sup>FDM</sup>. 127-“Eyack!(mn) 128-**It (S) ’s (F)** all girl (Ca)!”<sup>EM</sup>

129-“**It (S) ’s (F) still (Am)** the best school (Ca) in Lagos (Ac)<sup>FDM</sup>.”

130-“**All girls (S) is (F)** boring (Ca)<sup>FDM</sup>.” 131-“**{It} (S) Depends (F/P)** [[how you look at it,]] (C)<sup>FDM</sup> 132-**I (S) said (F/P)**, [[quoting (P) my father (C)]] (Ac)<sup>FDM</sup>. 133-Through the fence (Ac) **we (S) heard (F/P)** Akanni’s juju music (C)<sup>FDM</sup>. 134-**Sheri (S) stuck (F/P)** her bottom (C) out (Ac)<sup>FDM</sup> 135-and (Aj) **began to wriggle (P)**<sup>FDM</sup>. 136-**She (S) dived (F/P)** lower (Ac)<sup>FDM</sup> 137-and (Aj) **wormed up (F/P)**<sup>FDM</sup>.

138-“**You (S) like (F/P)** juju music (C)?”<sup>FPIM</sup>, 139- **I (S) asked (F/P)**<sup>FDM</sup>.

140-“Yep (Ap)<sup>EDM</sup>. 141-Me and grandma, we (A) dance (F/P) to it (C)<sup>FDM</sup>.”

142-“**You (S) dance (F/P)** with your grandma (Ac)?”<sup>FPIM</sup>

143-“**I (S) live (F/P)** with her (C)<sup>FDM</sup>.”

144-**The only grandparent I (S) 'd (F) known (P)] (S) was (F)** my father`s mother, [[**who (S) was (F)** now (Ac) dead (Ca)] (Ca)<sup>FDM</sup>, 145-and (Aj) **she (S) scared (F/P)** me (C) because of the grayish-white films across her pupils (Ac)<sup>FDM</sup>. 146-**My mother (S) said (F/P)**<sup>FDM</sup> 147-**she (S) got (F/P)** them (C) from her wickedness (C)<sup>FDM</sup>. 148-**The music (S) stopped (F/P)**<sup>FDM</sup>.

149-**“These flowers (S) are (F) nice (Ca)**<sup>FDM</sup>,” 150-**Sheri (S) said (F/P)**, [[contemplating (P) them (C)] (Ac)<sup>FDM</sup> 151-as (Aj) **she (S) might (F/P)** an array of chocolates (C)<sup>FDM</sup>. 152-**She (S) plucked (F/P)** one of them (C)<sup>FDM</sup> 153-and **planted (F/P)** behind her hair (Ac)<sup>FDM</sup>.

154-**Is (F/P) it (S)** pretty (Ca)?<sup>FPIM</sup>

155-**I (S) nodded (F/P)**<sup>FDM</sup>. 156-**She (S) looked for (F/P)** more (C)<sup>FDM</sup> 157-and **began to pick (F/P)** them (C) one by one (Ac)<sup>FDM</sup>. 158-Soon (Am) **she (S) had (F/P)** five hibiscus (C) in her hair (Ac)<sup>FDM</sup>. 159-**She (S) picked (F/P)** her sixth (C)<sup>FDM</sup> 160-as (Aj) **we (S) heard (F/P)** a cry (C) from across the yard (Ac)<sup>FDM</sup>. 161-“You (Av) (mn)! 162-**Get (P)** away (Ac) from there (Ac)!”<sup>IMP</sup>

163-**Sheri (S) caught (F/P)** sight of him (C)<sup>FDM</sup> 164-and (Aj) **screamed (F/P)**<sup>FDM</sup>. 165-**We (S) ran (F/P)** round the side of the house (Ac)<sup>FDM</sup> 166-and (Aj) **hobbled (F/P)** over the gravel (Ac) on the front drive (Ac)<sup>FDM</sup>.

167-“**Who (S) was (F)** that (Ca)?”<sup>FDM</sup> 168-**Sheri (S) asked (F/P)**, rubbing her chest (Ac)<sup>FDM</sup>. 169-I (S) took (F/P) short breaths (C)<sup>FDM</sup>.

170-“Our gardener<sup>EDM</sup>.”

171-“**I (S) 'm (F)** afraid of him (Ca)<sup>FDM</sup>.”

172-“**Baba (S) can't (Fml)** do (P) anything (C)<sup>FDM</sup>. 173-**He (S) likes (F/P)** [[to scare (P) people]] (C)<sup>FDM</sup>.”

174-**She (S) sucked (F/P)** her teeth (C)<sup>FDM</sup>. 175-“**Look at (P)** [[his legs crooked as crab's (C), his lips red as a monkey's bottom]] (C)<sup>FDM</sup>.”

176-**We (S) rolled (F/P)** around the gravel (C)<sup>FDM</sup>. 177-**The hibiscus (S) toppled out (F/P)** of Sheri's afro (Ac)<sup>FDM</sup> 178-and (Aj) **she (S) kicked (F/P)** her legs (C) about (Ac), [[relishing (P) her laughter (C) //and (Aj) prolonging (P) mine (C)] (Cm)<sup>FDM</sup>. 179-**She (S) recovered (F/P)** first (Ac)<sup>FDM</sup> 180-and (Aj) **wiped (F/P)** her eyes (C) with her fingers (Ac)<sup>FDM</sup>.

181-“**Do (F) you (S)** have (P) a best friend (C)?”<sup>FPIM</sup> 182-**she (S) asked (F/P)**<sup>FDM</sup>.

183-“No (Ap)<sup>EDM</sup>.”

184-“Then (Aj), **I (S) will (Fml)** be (P) your best friend (Ca)<sup>FDM</sup>.” 185-**She (S) patted (F/P)** her chest (C)<sup>FDM</sup>. 186-“Every day (Ac), until (Aj) **we (S) go (F/P)** to school (Ac)<sup>FDM</sup>.”

187-“**I (S) can (Fms) only** (Am) play (P) on Sundays (Ac)<sup>FDM</sup>,” 188-**I (S) said (F/P)**<sup>FDM</sup>.

189-**My mother (S) would (Fms)** drive (P) her (C) out (Ac)<sup>FDM</sup> 190-if (Aj) **she (S) ever (Am) saw (F/P)** her (C)<sup>FDM</sup>.

191-**She (S) shrugged (F/P)**<sup>FDM</sup>. 192-“Next Sunday then (Ac)<sup>EDM</sup>. 193-**Come (P)** to my house (Ac)<sup>IMP</sup> 194-if (Aj) **you (S) like (F/P)**<sup>FDM</sup>.”

195-“All right,” (C) **I (S) said (F/P)**<sup>FDM</sup>.

196-**Who (S) would (Fms) know (P)?**<sup>FWHIM</sup> 197-**She (S) was (F) funny (Ca)**<sup>FDM</sup>, 198-**and (Aj) she (S) was (F) also (Aj) rude (Ca)**<sup>FDM</sup>, 199-**but (Aj) that (S) was (F) probably (Am)** [[because (Aj) **she (S) had (F/P)** no home training (C)<sup>FDM</sup>.

200-**She (S) yelled (F/P)** from our gates (Ac)<sup>FDM</sup>. 201-“**I (S) ’ll (Fml) call (P)** you (C) *aburo*, little sister (C), from now on (Ac)<sup>FDM</sup>. 202-**And I (A) ’ll (Fml) beat (Pm)** you (C) at ten-ten (C)<sup>FDM</sup>, 203-**{you} (S) wait (P)** and **{you} see (P)**<sup>IMP</sup>.”

204-It (S) ’s (**Pii**) a stupid game (Ca)<sup>FDM</sup>, 205-**I (S) was (F) about to say (P)**<sup>FDM</sup>, 206-**but she (S) ’d disappeared (F/P)** behind the cement column (Ac)<sup>FDM</sup>. 207-**Didn’t (Fn) anyone (S) tell (P)** her (C) 208-**she (S) couldn’t (Fnms) wear (Pm)** high heels (C)?<sup>FPIIM</sup> 209-**Lipstick?**<sup>EPIIM</sup> 210-**Any of that?**<sup>EPIIM</sup> 211-**Where (WH/C) was (Pia)** her respect for an old man like Baba (S)?<sup>FWHIM</sup> 212-**She (S) was (F)** the spoiled one (Ca)<sup>FDM</sup>. 213-**{She (S) was (F)}** Sharp mouth and all (Ca)<sup>FDM</sup>.

### 5-MOOD analysis of Text 5, *Everything Good Will Come*, pp. 77-80

1-**Muffled rage (S) stalks (F/P)** like the wind (Ac), sudden and invisible (Ac)<sup>FDM</sup>. 2-**People (S) don’t (Fn)** fear (P) the wind (C) [[until (Aj) **it (S) fells (F/P)** a tree (C)]]<sup>FDM</sup>. 3-**Then (Aj), they (S) say (F/P)** 4-**it (S) ’s (F)** too much (Ca)<sup>FDM</sup>.

5-[[**The first person (S) to tell (P) me (C) //my virginity belonged to me (C)**]] (S) **was (F)** [[the boy who (S) took (F/P) it (C)]] (Ca)<sup>FDM</sup>. 6-**Before this (Ac), I (S) ’d (F) thought (P)**<sup>FDM</sup> 7-**my virginity (S) belonged (F/P) to Jesus Christ, my mother, society at large (C)**<sup>FDM</sup>. 8-**Anyone but me**<sup>EDM</sup>. 9-**My boyfriend, a first-year pharmacy student at London University (S), assured (F/P)** me (C)<sup>FDM</sup> 10-**that (Aj) it (S) was (F) mine**]] (C), [[to give (P) to him (C)]]<sup>FDM</sup>. 11-**In those brief seconds between owning and giving up virginity (Ac), he (S) licked (F/P)** the walls of my mouth (C) clean (Ca)<sup>FDM</sup>. 12-**After (Aj) I (S) thought (F/P) he (S) pierced (F/P)** my bowels (C)<sup>FDM</sup>, 13- **I (S) burst (F/P)** into tears (C)<sup>FDM</sup>.

14-“**what (WH/S) ’s (F) wrong (Ca)** with you (Ac)?”<sup>FWHIM</sup> 15-**he (S) asked (F/P)**<sup>FDM</sup>.

16-“**I (S) am (F) sorry (Ca),**”<sup>FDM</sup> 17-**I (S) said (F/P)**<sup>FDM</sup>. 18-“**I (S) have to wash (P).**”<sup>FDM</sup>

19-**It (S) was (F)** his semen (Ca)<sup>FDM</sup>. 20-**I (S) couldn’t (Fnms)** bear (P) [[the thought of it leaking (P) out of me and rolling (P) down my thighs]]<sup>FDM</sup>. 21-**But (Aj) each time [[I (S) opened (F/P)** my mouth (C) [[to tell (P) him (C), about Sheri and me that awful summer (Ac)]] (Ac), **I (S) thought (F/P) my voice (S) would (Fms)** blast (P) my ribs apart (C)<sup>FDM</sup>, 22-**{my voice (S) would (Fms)}** flatten (P) him (C)<sup>FDM</sup>, 23-**{my voice (S) would (Fms)}** flatten (P) the bed (C)<sup>FDM</sup>, 24-**{my voice (S) would (Fms)}** toss (P) my sheets (C) around like the wind (Ac)<sup>FDM</sup>, 25-**so (Aj) I (S) said (F/P)** nothing (C)<sup>FDM</sup>. 26-**The next time around (Ac) my boyfriend (S) strummed (F/P)** me (C) like a guitar (Ac)<sup>FDM</sup>. 27-“**I (S) don’t (Fn) know (F/P)**<sup>FDM</sup> 28-**what (WH/S) ’s (F) going on (P),**”<sup>FDM</sup> 29- **he (S) said (F/P)**<sup>FDM</sup>. 30-**We (S) would (Fms) eventually (Am)** separate (P) one night (Ac)<sup>FDM</sup>, 31-**when he (S) complained (F/P)**<sup>FDM</sup> 32-**that I (S) was (F)** just (Am) like other Nigerian women in bed (Ac)<sup>FDM</sup>. 33-“**You (S) just (Am) lie (F/P)** there (Ac)<sup>FDM</sup>,” 34-**he (S) said (F/P)**<sup>FDM</sup>. 35-“**Like dead women (Ac).**”<sup>EDM</sup>

36-I (S) escorted (F/P) him (C) to my door (Ac)<sup>FDM</sup>.

37-I (S) was (F) in England for nine years (Ac), [[coming (P) home only for vacations]]<sup>FDM</sup>. 38-My parents (S) sent (F/P) me (C) to a boarding school (Ac) thereafter that summer (Ac)<sup>FDM</sup>, 39-as (Aj) {it} (S) was (F) the fashion (Ca) in the seventies (Ac)<sup>FDM</sup>, 40-and (Aj) for the first time (Ac) I (S) would (Fms) have to explain (Pml)<sup>FDM</sup> 41-why (WH/Ac) I (S) washed (F/P) my hair (C) once a week (Ac)<sup>FDM</sup> 42-and (Aj) put (F/P) grease (C) straight (Ac) back in (Ac)<sup>FDM</sup>. 43-My new school friends (S) were (F) surprised (Ca)<sup>FDM</sup> 44-that I (S) didn't (Fn) live (P) in a hut in Africa (Ac)<sup>FDM</sup>, 45- that I (S) 'd (F) never (Am) seen (P) a lion (C) except in the London zoo (Ac)<sup>FDM</sup>. 46-Some (S) confessed (F/P)<sup>FDM</sup> 47-their parents (S) didn't (Fn) like (P) black people(C)<sup>FDM</sup>. 48-Only one (S) decided (F/P)<sup>FDM</sup> 49-that she (S) didn't (Fn) either<sup>FDM</sup> 50-and (Aj) I (S) ignored (F/P) her (C), the way [[I (S) ignored (F/P) another who (S) said (F/P) "hey man (C)" //and (Aj) did (F/P) all sorts of silly dances (C) //whenever she (S) saw (F/P) me (C)]]<sup>FDM</sup>.

51- I (S) 'd (F) always (Am) thought (P)<sup>FDM</sup> 52-English people (S) didn't (Fn) wash (P) regularly (Ac)<sup>FDM</sup>. 53- I (S) expected (F/P) them (C) [[to behave (P) like characters from an Enid Blyton book (Ac)]] (Ac)<sup>FDM</sup>. 54-My best friend, Robin (S), thought (F/P)<sup>FDM</sup> 55-this (S) was (F) absolutely (Ao) wuhdicrous (Ca)<sup>FDM</sup>. 56-We (S) became (F/P) close (Ca)<sup>FDM</sup> 57-because (Aj) she (S), too (Aj), thought (F/P)<sup>FDM</sup> 58-Bob Marley (S) was (F) a prophet (Ca)<sup>FDM</sup>, 59-and (Aj) she (S) loved (F/P) [[to abhor (P) her parent's values (C)]]<sup>FDM</sup>. 60-Dear Robbin (Av), she (S) couldn't (Fml) pronounce (P) her R's (C)<sup>FDM</sup>. 61-"Wound and wound the wound-about," the other girls (S) teased (F/P) her (C)<sup>FDM</sup>. 62-"Wound and wound the wound-about the wabid wascal wan Wobin Wichardson."<sup>EDM</sup>

63-Twagic (mn). 64-Altogether (Ac) I (S) thought (F/P)<sup>FDM</sup> 65-it (S) was (F) easier being black in that school (Ca)<sup>FDM</sup>, 66-but (Aj) Robin (S) wouldn't (Fms) say (P) the word: black (C)<sup>FDM</sup>. 67-Her parents (S) had (F) taught (P) her (C)<sup>FDM</sup> 68-that it (S) was (F) rude (Ca)<sup>FDM</sup>. 69-So (Aj), I (S) was (F) her friend (C) with the afro (Ac)<sup>FDM</sup>, 70-you (S) know (F/P), The-Brown-one (C)<sup>FDM</sup>. 71-I (S) told (F/P) her (C)<sup>FDM</sup> 72-that black (S) was (F) //what (WH/C) I (S) was (F), not an insult (Ca)<sup>FDM</sup>. 73-I (S) wasn't (F) even (Am) proud of it (Ca)<sup>FDM</sup>, 74-because (Aj) I (S) 'd (F) never (Am) been (P) ashamed of it (ca), so there (Ac)<sup>FDM</sup>. 75-I (S) forced (F/P) her (C) [[to say (P) it (C) one night (Ac): Black]] (Ac)<sup>FDM</sup>. 76-Bulack (mn). 77-Buh-lee-yack (mn). 78-She (S) burst (F/P) into tears (C)<sup>FDM</sup> 79-and (Aj) called (F/P) me (C) awogant (Ca)<sup>FDM</sup>. 80-[[The day she (S) finally (Am) plucked up (F/P) the courage]] (Ac), I (S) took (F/P) offense (C)<sup>FDM</sup>. 81-I (S) didn't (Fn) like (P) the inflection in her voice (C)<sup>FDM</sup>. 82-"Flipping heck," she (S) said (F/P)<sup>FDM</sup>. 83-"There 's (F) no pleasing you (S)<sup>FDM</sup>."

84-Robin (S) was (F) [[the laziest and smartest fourteen-years-old (C) I (S) knew (F/P)]] (Ca)<sup>FDM</sup>, 85-and (Aj) she (S) beat (F/P) me (C) in class test (C) every time (Ac)<sup>FDM</sup>. 86-She (S) was (F) the first person [[to tell (P) me (C) //that nothing a woman does (S) justifies (F/P) rape (C)]]<sup>FDM</sup>. 87-"Some girls (S) encourage (F/P) it (C)<sup>FDM</sup>," 88- I said<sup>FDM</sup>. 89-"Who (S) taught (F/P) you (C) that cwap (C)?"<sup>FDM</sup> 90-she (S) asked (F/P)<sup>FDM</sup>. 91-I (S) could (Fms) remember (P)<sup>FDM</sup>, 92-but (Aj) [[bad girls (S) got (F/P) raped (S)]] was (F) [[all I (S) 'd heard (F/P) before]] (Ca)<sup>FDM</sup>, 93-and (Aj) [[of the bad girls I (S) knew (F/P), not one]] (S) had (F) taken (P) her matter (C) to court (Ac)<sup>FDM</sup>. 94-For Sheri (Ac), justice (S) came (F/P)<sup>FDM</sup> 95-when Damola Ajayi (S) was (F) admitted (P) into a mental institution [[where (WH/Ac) drug addicts in Lagos (S) ended up (F/P): therapy (S) included (F/P) regular beatings (Ac)]]<sup>FDM</sup>. 96- I (S) wasn't (Fn) even (Am) sure (Ca)<sup>FDM</sup> 97-she (S) knew (F/P) about his demise (C)<sup>FDM</sup>. 98-Her family (S) moved (F/P) out of our neighbourhood

(Ac)<sup>FDM</sup> 99-and (Aj) **I (S) lost (F/P)** contact (C) with her (C)<sup>FDM</sup>. 100-**Robin (S) assured (F/P)** me (C)<sup>FDM</sup> 101-**that justice (F) was not (Fn)** much fairer (Ca) in her country (Ac)<sup>FDM</sup>. 102-**The motto of the Old Baily (S) should (Fms)** read (P), [[“Pwotect the wich and punish the Iwish.”]] (C)<sup>FDM</sup>

103-**My parents (S) separated (F/P)**<sup>FDM</sup> 104-while **I (S) was (F)** in England (Ca)<sup>FDM</sup>. 105-**My father (S) delivered (F/P)** the news (C) to me (C)<sup>FDM</sup> 106-and (Aj) **I (S) remember (F/P)** [[feeling (P) like **I (S) ’d (F)** mistakenly (Ac) swallowed (F/P) a worm (C) in a glass of water (Ac)]]<sup>FDM</sup>; 107-**I (S) wanted (F/P)** [[to throw up (P)]] (C)<sup>FDM</sup>. 108-**I (S) wondered (F/P)** if (Aj) [[**the trouble I’d caused**]] (S) **hasn’t (Fn)** divided (P) them (C) further (Ac)<sup>FDM</sup>. 109-**My father (S) explained**<sup>FDM</sup> 110-**that my mother (S) would (Fms)** take (P) his duplex (C) in another suburb of Lagos (Ac)<sup>FDM</sup>, 111-and (Aj) **she (S) would (Fms)** live (P) in one unit (Ac)<sup>FDM</sup> 112-while collecting (P) rent (C)from the next]] (Ac)<sup>FDM</sup>. 113-**There (S) were (F)** no phone line (Ca) in the area (Ac)<sup>FDM</sup>, 114-So (Aj) **I (S) couldn’t (Fnml)** call (P) her (C)<sup>FDM</sup>. 115-**I (S) was (F)** [[to stay (P)with him]] (Ca)<sup>FDM</sup>.

116-**A squabble (S) began (F/P)** between them (C), over ownership of property and over me (Ac)<sup>FDM</sup>. 117- **My mother (S) vowed** to have (P) my father (C) disbarred (Ca)<sup>FDM</sup>. 118-**Instead (Ac) she (S) developed (F/P)** hypertension (C)<sup>FDM</sup> 119-and (Aj) **said (F/P)**<sup>FDM</sup> 120-**my father (S) had (F)** caused (P) it (C).<sup>FDM</sup> 121-**I (S) spent (F/P)** vacations (C) with her (C)<sup>FDM</sup>, 122-and (Aj) **she (S) spent (F/P)** most of them (C) [[complaining (P) about him]]<sup>FDM</sup>; 123-how **he (S) ignored (F/P)** her (C) in public (Ac)<sup>FDM</sup>; 124-how **he (S) insinuated (F/P)** something or the other (C)<sup>FDM</sup>. 125-**My mother (S) clung (F/P)** to details (C)<sup>FDM</sup> 126-while **my father (S) seemed (F/P)** confused (Ca)<sup>FDM</sup>: 127- **“I (S) don’t (Fn) know (P)**<sup>FDM</sup> 128-what **she (S) ’s (F)** talking (P) about (Ac)<sup>FDM</sup>. 129-**I (S) haven’t (Fn)** done (P) anything (C) to her (C)<sup>FDM</sup>.” 130-Soon (Am) **I (S) began** to spend (P) vacations (C) in London (Ac), [[working (P) as a shop assistant in department stores (Ac) // to supplement (P) my allowance (C) to avoid staying (P) with either of them]] (Ac)<sup>FDM</sup>.

131- **I (S) studied (F/P)** law (C) at London University (Ac)<sup>FDM</sup> 132-and (Aj) **{I} (S) became (F/P)** part of the Nigerian student community, [[**who (S)**, like the English community in Lagos (Ac), **clung (F/P)** to each other, grappling (P) with weather conditions //and sharing (P) news (C) from home]] (C)<sup>FDM</sup>. 133-**We (S) had (F)** had (P) two military governments (C) since the summer of 1975 (Ac)<sup>FDM</sup>. 134-**The first (S) ended (F/P)** with the assassination of our head of state (C)<sup>FDM</sup>; 135-**the second (S) {ended} (F/P)**, in a transition to civilian rule (C)<sup>FDM</sup>. 136- Still (Am) **the news from home (S) had not (Fn)** improved (P)<sup>FDM</sup>: 137-“Ah (At), **these civilians, they (S) are (F) worse** than the military (Ca)<sup>FDM</sup>.” 138-“Ah, these politicians (mn). 139-“**Don’t (Fn) you (S) know (P)?**<sup>FPIIM</sup> 140-**They (S)’re (F)** nothing but thieves (Ca)<sup>FDM</sup>. 141- **I (S) heard (F/P)** about Sheri (C) again (Ac) during this time (Ac)<sup>FDM</sup>. 142- **She (S) had (F)** won (P) the Miss Nigeria pageant (C), after taking her university title (Ac)<sup>FDM</sup>, 143- and (Aj) **would (Fms)** be representing (P) our country (C) in the Miss World contest in England (Ac)<sup>FDM</sup>. 144-**I (S) was (F)** curious (Ca) [[to see (P) her (C)]] (Ac)<sup>FDM</sup>. 145-**I (S) watched (F/P)** the contest (C) that night (Ac) with two fellow law students, Suzanne and Rola (Ac)<sup>FDM</sup>. 146-**Rola (S) was (F)** Nigerian and Jamaican (Ca)<sup>FDM</sup>, 147-and (Aj) rooting (P) for both Misses (C), 148-**Suzanne (S) was (F)** from Hong Kong (Ca)<sup>FDM</sup> 149 -and (Aj) rooting (P) for no one (C)<sup>FDM</sup>. 150-“**I (S) can’t (Fnml) believe (P)**<sup>FDM</sup> 151-**we (S) ’re (F) sitting (P)** here (Ac) watching this<sup>FDM</sup>,” 152-**she (S) kept (F/P)** mumbling (P)<sup>FDM</sup>. 153-**Rola (S), as usual (Am), was (F)** ready (Ca) [[to analyse (P)]] (Ac)<sup>FDM</sup>. 154-“**I (S) mean (F/P), she (S) is (F)** pretty but nothing special. (Ca)]]<sup>FDM</sup>, 155- Just pretty-pretty<sup>EDM</sup>. 156-**I (S) mean (F/P), she (S) couldn’t (Fnml)** catwalk (P) or anything (Ac)<sup>FDM</sup>. 157- Maybe

(Am) face model (Ca) , but not even that (Ac)<sup>FDM</sup>. 158- **I (S) mean (F/P)**, [[**she (S) definitely (Ao) can't (Fnml) model-model (P)...**]] (C)<sup>FDM</sup>

159-**I (S) was (F)** too busy smiling (Ca)<sup>FDM</sup>. 160-**It (S) wasn't (Fn) Paris (Ca)**<sup>FDM</sup>, 161-**Sheri (S) wasn't (Fn) wearing (P) a red negligee (C)**<sup>FDM</sup>, 162-but (Aj) **it (S) was (F)** good enough (Ca)<sup>FDM</sup>. 163- **I (S) regretted (F/P)** [[judging her]] (C)<sup>FDM</sup>; 164-**{I} (S) regretted (F/P)** my ignorance (C) at age fourteen (Ac)<sup>FDM</sup>. 165-**Sheri (S) didn't (Fn) make (P) it (C)** past the first round of the Miss World contest (C)<sup>FDM</sup>. 166-**None of our girls (S) ever (Am) did (F)**<sup>FDM</sup>. 167-Later (Ac), I (S) heard 168-she (S) 'd (F) become (P) part of the sugar daddy circuit (C) in Lagos (Ac), [[hanging (P) around senators, //and going (P) on shopping sprees abroad (Ac)]] (Ac)<sup>FDM</sup>. 169-**She (S) was (F)** given (P) all the title [[that came with that]] (C)<sup>FDM</sup>.

170-1981 (Ac), **I (S) graduated (F/P)** from university (Ac)<sup>FDM</sup> 171-and (Aj) **joined (F/P)** a firm of solicitors (C) in London (Ac)<sup>FDM</sup>. 172-1983 (Ac), **there (S) was (F)** another military coup (C) in my country (Ac)<sup>FDM</sup>. 173-This time (Ac), **I (S) was (F)** recovering (P) from a failed relationship (C), [[having discovered (P) //the boy I'd been dating half the year (S) was (F) dating (P) someone else (C)]]<sup>FDM</sup>. 174-**It (S) was (F)** out of respect for me (Ca) [[that he lied to me]] (S)<sup>FDM</sup>, 175-**he (S) said (F/P)**<sup>FDM</sup>. 176-**He (S) knew (F/P)**<sup>FDM</sup> 177-**I (S) wasn't (Fn)** the sort of girl to like two-timing (Ca)<sup>FDM</sup>. 178-Still (Am), **he (S) called (F/P)** [[to invite me to vigil]] (Ac)<sup>FDM</sup>.

179-“Vigil for what?”<sup>EWHIM</sup> 180-**I (S) asked (F/P)**<sup>FDM</sup>.

181-“Democracy<sup>EDM</sup>,” (C) **he (S) said (F/P)**<sup>FDM</sup>.

182-At the Nigerian High Commission (Ac)<sup>EDM</sup>. 183- **Would (Fms) I (S) come (P)?**<sup>FPIM</sup>

## 6-MOOD analysis in Text 6, *Everything Good Will Come*, pp. 250- 256

1-**Anger (S) was (F)** heavy (Ca) in my hands (Ac) that week (Ac), [[weighing (P) them (C) down (Ac)]]<sup>FDM</sup>, 2-and (Aj) **I (S) didn't (Fn) know (P)** [[where to place (P) it (C)]]<sup>FDM</sup>. 3-**I (S) would (Fms) stab (P) a table (C) with a pencil (Ac)**<sup>FDM</sup>, 4-**{ I (S) would (Fms) } drag (P)** a curtain (C) by the nose (Ac)<sup>FDM</sup>, 5-**{ I (S) would (Fms) } kick (P) a door (C) in its shin (Ac)**<sup>FDM</sup>. 6-**Sometimes (Am) I (S) passed (F/P)** Niyi (C) along a corridor (Ac)<sup>FDM</sup> 7-when **he (S) returned (F/P)** from work (Ac)<sup>FDM</sup>. 8-**I (S) felt (F/P)** [[like reaching out to push him, with both hands: “Bombastic element!”]] (Ca)<sup>FDM</sup> 9-But (Aj) **I (S) wasn't (Fn)** going to give (P) in (Ac).<sup>FDM</sup>

10-**I (S) visited (F/P)** Grace Ameh (C) again (Ac), [[hoping (P) for some impartial advice (C) on what to do about my father (Ac)]] (Ac)<sup>FDM</sup>. 11-**She (S) was (F)** dressed (P) in a colourful up-and-down (Ac)<sup>FDM</sup> 12-**as (Aj) I (S) last (Am) saw (F/P)** her (C)<sup>FDM</sup>,

13-“My dear, any news?”<sup>EPIM</sup>

14-“No (Ap) (mn),” (C) **I (S) said (F/P)**<sup>FDM</sup>.

15-“Nawa, what a pity (mn)<sup>EM</sup>. 16-Well (At), **come (P)** in (Ac)<sup>IMP</sup>.

17-**She (S) placed (F/P)** her hand (C) on my shoulder (Ac)<sup>FDM</sup>. 18-**We (S) found (F/P)** our way (C) to her study (Ac)<sup>FDM</sup>. 19-This time (Ac) **I (S) looked (F/P)** around (Ac)

<sup>FDM</sup>. 20-**There (S) were (F)** [[piles of paper in bundles, an ancient computer, a typewriter, two ebony busts (S) used (P) as book ends (Ac)] (C) <sup>FDM</sup>. 21-**I (S) recognize (F/P)** [[some of the authors on her shelf: Ama Ata Aidoo, Alice Walker, Buchi Emecheta, Jamaica Kincaid, Bessie Head, Nadine Goldimer, Toni Morrison]] (C) <sup>FDM</sup>.

22-**“You (S) write (F/P) here?”**<sup>EPIM</sup> 23-**I (S) asked (F/P)** <sup>FDM</sup>.

24-**She (S) looked (F/P)** confused (Ca) <sup>FDM</sup>. 25- **“What (WH)?”**<sup>EWHM</sup>

26-**“Write (P) in here”**<sup>EDM</sup>, 27-**I (S) said (F/P)** <sup>FDM</sup>.

28-**“You (S) ’ll (Fms) have to speak up (P)** <sup>FDM</sup>,” 29-**she (S) explained (F/P)** <sup>FDM</sup>. 30-**“I (S) am (F) deaf in one ear (Ca)** <sup>FDM</sup>. 31-**That (S) ’s (F)** [[why (WH/C) everybody (S) shouts (F/P) in this house (Ac)]] <sup>FDM</sup>.”

32-Now (Aj), **it (S) was (F)** obvious [[she was lip-reading, not scrutinizing, me]] (S) <sup>FDM</sup>. 33-**I (S) repeat (F/P)** my question (C) <sup>FDM</sup>.

34-**“Not recently”**<sup>EDM</sup>, 35-**she (S) said (F/P)** <sup>FDM</sup>. 36-**“I (S) feel (F/P)** their presence (C) too strongly (Ac), on the tip of my pen (Ac) <sup>FDM</sup>. 37- **I (S) want to write (P) a word (C)** <sup>FDM</sup> 38-and (Aj) **I (S) think of (F/P)** treason (C) <sup>FDM</sup>. 39-**I (S) ’m (F)** too upset (Ca) [[to write (P)]] (Ac) [[since I (S) came (F/P) back]] (Ac) <sup>FDM</sup>. 40-**Have (F) you (S) ever (Am) been (P)** to South Africa (Ac)?”<sup>FPIM</sup>

41-**“No (Ap)”**<sup>EDM</sup>.”

42-**She (S) screwed up (F/P)** her nose (C) <sup>FDM</sup>. 43-**“I (S) didn’t (Fn) feel (P)** comfortable (ca) there (Ac) <sup>FDM</sup>. 44-Racial tension and all that”<sup>EDM</sup>. 45-**I (S) don’t (Fn)** understand (F/P), 46-wherever I (S) travel, [[beautiful countries, better countries than ours, countries that (S) function (F/P)]] (Ac) <sup>FDM</sup>, 47-I (S) am (F) always (Am) [[eager to come (P) home for a reason]] (Ca) <sup>FDM</sup>. 48-What (WH/C) do (F) I (S) get (P) on my arrival (Ac)?”<sup>FWHM</sup>

49-I (S) smiled (F/P) <sup>FDM</sup>. 50-**“Arrested (F/P)”** <sup>EDM</sup>.”

51-She (S) folded (F/P) her arms (C) <sup>FDM</sup>. 52-**“What (WH/S) is (F) it (C)** [[you (S) do (F/P)?]]”<sup>FWHM</sup> 53-I (S) never (Am) asked (F/P) <sup>FDM</sup>. 54-**“I (S) assumed 55-you (S) were (F) a lawyer (Ca) like your father (Ac).”** <sup>FDM</sup>

56-**“I (S) am (F) a lawyer (Ca).** <sup>FDM</sup>,”

57- **“I (S) hear (F/P)”**<sup>FDM</sup> 58-that (S) ’s (F) curable (Ca) <sup>FDM</sup>.”

59-I (S) touch (F/P) my stomach (C) <sup>FDM</sup>. 60- **“I (S) ’ve (F) been (P) out of practice for awhile (Ca)** <sup>FDM</sup>. 61-I (S) was (F) in banking (Ca) <sup>FDM</sup>, 62-and then (Aj) maternity (S) called (F/P) <sup>FDM</sup>.”

63-**“How many months?”**<sup>EWHM</sup>

64-**“Four”**<sup>EDM</sup>.”

65-**“Na wa, congratulations (mn). 66-My mother (S) was (F) a midwife (Ca)** <sup>FDM</sup>. 67-**She (S) worked (F/P) in Lagos Maternity (Ac)** <sup>FDM</sup>. 68-**She (S) gave up (F/P) the day** [[she (S) learned (F/P) //that rats (S) were (F) eating (P) the women’s afterbirth (C)]] (Ac) <sup>FDM</sup>.”

69-She (S) caught (F/P) my expression (C)<sup>FDM</sup>.” 70-Afterbirth (S) is (F) nutritious (Ca)<sup>FDM</sup>,” 71- she (S) said (F/P)<sup>FDM</sup>.” 72-But (Aj) it (S) makes (F/P) the rats (C) fatter (Ca)<sup>FDM</sup>, 73-and (Aj) she (S) couldn’t (Fnms) bear (P) that (C)<sup>FDM</sup>.”

74-“My husband (S) wants (F) to know (P)<sup>FDM</sup> 75-what (WH/C) you (S) write (F/P) about,”<sup>FDM</sup> 76-I (S) said (F/P)<sup>FDM</sup>.

77-I (S) could not (Fnms) forget (P) him (C) for a moment (Ac)<sup>FDM</sup>, 78- I (S) thought (F/P)<sup>FDM</sup>. 79-She (S) glanced at (F/P) me (C) sideways (Ac)<sup>FDM</sup>. 80-“You (S) ’ve (F) never (Am) heard (P) of my play ‘That Fattening House (C)?’”<sup>FPIIM</sup>

81- “No (Ap)<sup>EDM</sup>.”

82-“You (S) ’ve (F) never (Am) heard (P) of my play ‘That Fattening House (C)?’”<sup>FPIIM</sup>  
83-Two sisters (S) locked up (P) in their home (Ac)<sup>FDM</sup> 84-and (Aj) force-fed (P) by their grandmother (Ac)?”<sup>FPIIM</sup>

85-I (S) smiled (F/P)<sup>FDM</sup>. 86-“NO (Ap)<sup>EDM</sup>.”

87-“Look at (P) you (C)<sup>IMP</sup>,” 88-she (S) said (F/P)<sup>FDM</sup>. 89-“That (S) was (F) my first play (Ca)<sup>FDM</sup>. 90-I (S) made (F/P) such a loss (C)<sup>FDM</sup>. 91-Yes (Ap), those (S) were (F) the days (Ca)<sup>FDM</sup>. 92-At least (Ac) we (S) were (F) able to express (Pml) ourselves (C) freely (Ac)<sup>FDM</sup>. 93-I (S) write (F/P) plays (C) for the stage and television (C)<sup>FDM</sup>. 94-I (S) ’m (F) also (Aj) the arts editor for the *Oracle* (Ca)<sup>FDM</sup>. 95-Now (Aj) that they (S) ’ve (F) driven (P) us (C) into hiding (Ac)<sup>FDM</sup>, 96-I (S) do (F/P) [[what I (S) can (Fms) make sure (P) // they (S) don’t (Fn) completely (Am) silence (P) us (C)]] (C)<sup>FDM</sup>.”

97-I (S) seized (F/P) the opportunity (C)<sup>FDM</sup>. 98-“My father (S) says (F/P)<sup>FDM</sup> 99-women (S) are not (Fn) vocal (Ca) enough (Ac)<sup>FDM</sup>.”

100-“He (S) does (F)?”<sup>EPIM</sup>

101-“About what (WH/S) is (F) happening (P)<sup>FDM</sup>.”

102-“Not many people (S) are (F), men or women.” 103-“I (S) can (Fms) see (P)<sup>FDM</sup>  
104-why (WH/Ac) women (S) are (F) silent (Ca)<sup>FDM</sup>.”

105-“Why (Ac)?”<sup>EWIM</sup>

106-“The usual pressure<sup>EDM</sup>. 107- Shut up and face (P) your family (C)<sup>IMP</sup>.” 108-“I (S) don’t (Fn) subscribe (P) to that (C)<sup>FDM</sup>.”

109-“Neither did (F) my father (S)<sup>FDM</sup>, 110-but (Aj) it (S) ’s (F) reality (Ca)<sup>FDM</sup>.”

111-“Not mine<sup>EDM</sup>.”

112-“Your family (S) must (Fml) support (P) you (C)<sup>FDM</sup>.”

113-“I (S) wouldn’t (Fms) have (P) it (C) any other way (Ac)<sup>FDM</sup>.”

114-Was she being smug<sup>FPIIM</sup> 115-or (Aj) {was (F) she (S)} trying to get (P) information (C) out of me (C)?<sup>FPIIM</sup> 116-After all (Ac), she (S) was (F) a journalist (Ca)<sup>FDM</sup>.

117-“Not everyone (S) has (F/P) the will (C) [[to defy (P) people they care about (Ac)]] (C)<sup>FDM</sup>,” 118- I (S) said (F/P)<sup>FDM</sup>.

119-“You?”<sup>EPIM</sup>

120-“Yes (Ap)<sup>EDM</sup>. 121-I (S) hear (F/P) the warnings (C) all the time (Ac)<sup>FDM</sup>. 122-‘Don’t (Fn) get (P) involved (Ca)<sup>IMP</sup>,’ 123-‘Don’t (Fn) say (P) anything (C)<sup>IMP</sup>.’ 124-Sometimes (Am) it (S) ’s (F) easy (Ca) [[to forget (P) //who (S) is at fault (C)]] (Ac)<sup>FDM</sup>.”

125-She (S) nodded (F/P)<sup>FDM</sup>. 126-Yes, yes (At), but (Aj) you (S) have (F/P) a voice (C)<sup>FDM</sup>, 127-which (WH/S) is (F) [[what (WH/C) I (S) always (Am) try to tell (P) people (C)]]<sup>FDM</sup>. 128-Use (P) your voice (C) [[to bring (P) about change (C)]]<sup>IMP</sup>. 129-Some people in this country (S), what chance (Wh/C) do (F) they (S) have (P)?<sup>FWHIM</sup> 130-Born into poverty, hungry from childhood, no formal education<sup>EDM</sup>. 131-It (S) amazes (F/P) me (C)<sup>FDM</sup> 132-that privileged people in Nigeria (S) believe (F/P) 133-that doing nothing (S) is (F) an option (Ca).”

134-“Don’t (Fn) you (S) think I (S) should (Fml) at least (Am) try to get (P) my father (C) released (Ca)]] (C)?<sup>FPIM</sup>” 135-“If (Aj) you (S) stand (F/P) with others (C)<sup>FDM</sup>. 136-But (Aj) on your own, you (S) are (F) nothing but another victim (Ca)<sup>FDM</sup>. 137-Those men (C) I (S) begged (F/P) at Shangisha (Ac)<sup>FDM</sup>, 138-they (S) could (Fms) easily (Ac) have harmed (P) me (C)<sup>FDM</sup>.”

139-“You (S) managed (F) to trick (P) them (C)<sup>FDM</sup>.”

140-“That (S) doesn’t (Fn) make (P) me (C) a willing hero (Ca)<sup>FDM</sup>. 141-Make (P) no mistake (C)<sup>IMP</sup>, 142-I (S) **am not (Fn)** about to be recognized (Pml) posthumously (Ac)<sup>FDM</sup>, 143-as **they (S) do (F/P)** over here (Ac)<sup>FDM</sup>, 144-people (S) forgetting (P) you (C) and nothing (S) ever (Am) changing (P)]] (Ac)<sup>FDM</sup>. 145-I (S) **may not (Fnms)** be able to write (Pml) freely (Ac) with the threat of treason (C) over my head (Ac)<sup>FDM</sup>, 146-but (Aj) **I (S) cannot (Fnml)** write (P)<sup>FDM</sup> 147-if (Aj) **I (S) ’m (F)** dead (Ca), eh (At)?<sup>EWHM</sup> 148-“**You (S) still (Am) believe (F/P)**

149-I (S) **should (Fml)** avoid (P) Shangisha (C)]] (C)?<sup>FPIM</sup>

150-“Yes (Ap)<sup>EDM</sup>.”

151-“**It (S) is (F)** frustrating (P), just (Am) sitting (P) around (Ac)<sup>FDM</sup>.”

152-**She (S) reached (F/P)** for a sheet of paper (C) on a side table (Ac)<sup>FDM</sup> 153-and (Aj) **handed (F/P)** it (C) to me (C)<sup>FDM</sup>.

154-“See<sup>IMP</sup>. 155-Maybe (Am) you (S) would like (Fms) to come (P)<sup>FDM</sup>. 156-They (S) ’ve (F) invited (P) me (C) [[to speak (P)]] (Ac)<sup>FDM</sup>. 157-They (S) are (F) a good group (Ca)<sup>FDM</sup>. 158-They (S) work (F/P) with writers overseas (C) [[to spread (P) awareness of what (WH/S) is (F) happening (P)]]<sup>FDM</sup>.”

159-It (S) was (F) an invitation to an event in support of journalists in detention (Ca)<sup>FDM</sup>. 160-**Peter Mukoro (S) was (F)** one of them (Ca)<sup>FDM</sup>.

161-“A reading,” (C) **I (S) said (F/P)**<sup>FDM</sup>.

162-“**There (S) are (F)** people there [[who (S) are (F) involved (P) in the campaign for democracy, human rights and civil liberty organizations (Ac)]] (Ca)<sup>FDM</sup>. 163-**No one (S) will (Fml)** expect (P) you (C) [[to be (P) silent (Ca)]] (Ac)<sup>FDM</sup>.”

164-“Thank you,” (C) **I (S) said (F/P)**<sup>FDM</sup>.

165-**She (S) smiled (F/P)**<sup>FDM</sup>.” 166-Hm (At), so (Aj) **you (S) came (F/P)** here (Ac) [[to see (P) me (C)]] (Ac)?”<sup>FPIM</sup>

167-“Yes (Ap)<sup>EDM</sup>.”

168-“Petrol shortage and all that?”<sup>EPIM</sup>

169-“Yes (Ap)<sup>EDM</sup>” 170-“Na wa, **I (S) ’m (F)** flattered (Ca)<sup>FDM</sup>. 171-**It (S) is (F)** nice [[to see (P) your face (C) again (Ac)]] (Ac)<sup>FDM</sup>. 172-**You (S) should (Fml)** come (P) to the reading (Ac)<sup>FDM</sup> 173-if (Aj) **you (S) can (Fms)**<sup>FDM</sup>. 174-**It (S) will (Fms)** be (P) good (Ca) [[to have (P) support (C)]]<sup>FDM</sup>. 175-**They (S) say (F/P)**<sup>FDM</sup> 176-that great minds (S) think (F/P) alike (Ac)<sup>FDM</sup>, 177-but (Aj) in this country (Ac) it (S) is (F) [[the stupid ones that have a consensus]] (Ca).<sup>FDM</sup>,

178-**I (S) decide (F/P)** to go (P) to the reading (Ac).<sup>FDM</sup> 179-**I (S) wanted (F/P)** to be (P) [[around people who had taken a stand against our government]] (Ac)<sup>FDM</sup>. 180-At home (Ac), **Niyi’s silence (F) was (F)** upsetting (P) me (C)<sup>FDM</sup>, 181-and (Aj) **I (S) couldn’t (Fnms)** forget (P) about my father’s detention (Ac)<sup>FDM</sup>. 182-**I (S) invited (F/P)** Dagogo and Alabi (C)<sup>FDM</sup>. 183-**They (S) said (F/P)** 184-**they (S) weren’t (Fn)** wasting (P) precious petrol (C)<sup>FDM</sup>, [[driving somewhere (Ac) //to listen to poems or whatever (Ac)]]<sup>FDM</sup>.

185-Looking back on the choice **I (S) made (F/P)** to go (C)<sup>FDM</sup>, **I (S) really (Ao) wasn’t (Fn)** interested (P) in [[attending (P) a literary event (C)]] either (Aj)<sup>FDM</sup>. 186-**I (S) never (Am) even (Ac) realized (F/P)**<sup>FDM</sup> 187-writers (S) in my country (A) held (F/P) readings (C), except within academic circles (Ac)<sup>FDM</sup>, 188-or (Aj) except when one **retired senator, general, diplomat or the other (S), wrote (F/P)** his memoirs (C)<sup>FDM</sup> 189-and (Aj) **threw (F/P)** large party (C) afterward (Ac) [[to raise (P) funds (C)]] (Ac)<sup>FDM</sup>. 190-**I (S) ’d (F) heard (F/P)**<sup>FDM</sup> 191-that **there (Ac) were (F)** published writers (S)[[who (S) had not (F) yet (Am) seen (P) a royalty (C)]] (S)<sup>FDM</sup>, 192-because **publishers (S) just (Am) didn’t (F/P)** pay (P)<sup>FDM</sup>. 193-**My library at home (S) was (F)** short (Ca) on their books (Ac)<sup>FDM</sup>, 194-because in an economy like ours (Ac) **books (S) were (F)** scare (Ca)<sup>FDM</sup>, 195-if (Aj) **they (S) were not (Fn)** banned (P) by the government (Ac)<sup>FDM</sup>. 196-If (Aj) ever (Am) **I (S) did (F)** come (P) across a book (Ac) by an African author (Ac)<sup>FDM</sup>, 197-**it (S) was (F)** in London, in a neighbourhood [[where I (S) ’d (F) gone (P) to buy plantains (C)]], in a bookshop with kente cloth drapes (Ac)<sup>FDM</sup>. 198-[[**None of the books (C) I (S) encountered]] (S) had (F/P)** characters [[as diverse as the people //that} **I (S) knew (F/P)]]<sup>FDM</sup>. 199-And (Aj) **African authors (S), [[it seemed]], were (F)** always (Am) having to explain (P) the smallest things (C) to the rest of the world (Ac)<sup>FDM</sup>. 200-To an African reader (Ac), **these things (S) could (Fms)** appear (P) over-explained (Ca)<sup>FDM</sup>. 201-Harmattan for instance<sup>FDM</sup>. 202-**You (S) already (Am) knew (F/P)**: [[a season, December-January, dust in the eyes, coughing, chilly mornings, by afternoon sweaty armpits]]<sup>FDM</sup> (C). 203-Whenever (Aj) **I (S) read (F/P)** foreign books (C)<sup>FDM</sup>, 204-**they (S) never (Am) explained (F/P)** the simplest things (Ac), like snow (Ac)<sup>FDM</sup>. 205-How (WH/Ac) **it (S) crunched (F/P)** under your shoes (Ac)<sup>FDM</sup>, 206-**kissed (F/P)** your face both warm and cold (C)<sup>FDM</sup>. 207-How (WH/Ac) **you (S) were (F)** driven (P) [[to trample (P) it (C)]] (Ac)<sup>FDM</sup>, 208-then (Aj) **loathed (F/P)** it (C)<sup>FDM</sup> 209-after (Aj) it (S) became (F/P) soiled (Ca)<sup>FDM</sup>. 210-All these things!<sup>FDM</sup> 211-**No one (S) bothered (F/P)** to tell (P) an African (C)!<sup>FDM</sup> 212-**This (S) never (Am) occurred (F/P)** to me (Ac), [[until an English friend (S) once (Am) commented (F/P) on how my accent changed (C)]] (Ac)<sup>FDM</sup> 213-whenver (Aj) **I (S) spoke (F/P)** to my Nigerian friends (C)<sup>FDM</sup>. 214-**That (S) was (F)****

my natural accent]] (C)<sup>FDM</sup>, 215-**I (S) told (F/P)** her (C)<sup>FDM</sup>. 216-If (Aj) **I (S) spoke (F/P)** to her (C) that way (Ac)<sup>FDM</sup>, 217-**she (S) would (Fms)** never (Am) understand (P)<sup>FDM</sup>. 218-**She (S) looked (F/P)** stunned (Ca)<sup>FDM</sup>. 219-“**I (S) don’t (Fn)** believe (P) you (C)<sup>FDM</sup>,” 220-**she (S) said (F/P)** sincerely (Ac)<sup>FDM</sup>. 221-“**That (S) is (F)** so polite (Ca)<sup>FDM</sup>.”

222-After (Aj) **I (S) ’d (F)** come (P) to terms [[with how polite (Ca) I (S) was (F) being (P)]] (Ac)<sup>FDM</sup>, 223-**I (S) became (F/P)** incensed (F/P) at a world [[that (S) was (F) impolite (P) to me (Ac)]] (C)<sup>FDM</sup>. 224-**Under-explained books, books that (S) described (F/P)** a colonial Africa (C) so exotic (Cm)<sup>FDM</sup> 225- {that} **I (S) would (Fms)** want to be (Pml) there (Ac) myself, [[in a safari suit (Ac), served (P) by some silent and dignified Kikuyu, or some other silent and dignified tribesman (C)]]<sup>FDM</sup>. 226-Or (Aj) a dark dark Africa, with snakes and vines and ooga-booga dialects (Ac)<sup>FDM</sup>. 227-**My Africa (S) was (F)** a light one, not a dark one (Ca)<sup>FDM</sup>: 228-**there (S) was (F)** so much sun (Ca)<sup>FDM</sup>. 229-And (Aj) **Africa (S) was (F)** an onslaught of sensations (Ca)<sup>FDM</sup>, 230-as (Aj) **I (S) once (Am) tried** to explain (F/P) to a group of English work mates (Ac), like eating an orange (Ac)<sup>FDM</sup>. 231-What single sensations (C) **could (Fms) you (S)** take (P) from an orange (C)?<sup>FWHIM</sup> 232-Stringy, mushy, tangy, bitter, sweet (Ca)<sup>EDM</sup>. 233-The pulp, seeds, segments, skin<sup>EDM</sup>. 234-The sting in your eyes<sup>EDM</sup>. 235-The long lasting smell on your fingers<sup>EDM</sup>.

236-But (Aj), **people (S) concentrated (F/P)** on certain aspects of our continent: poverty, or wars, or starvation; bush, tribes, or wildlife (C)<sup>FDM</sup>. 237-**They (S) loved (F/P)** our animals (C) more than they loved us (Ac)<sup>FDM</sup>. 238-**They (S) took (F/P)** an interest (C) in us (Ac)<sup>FDM</sup> 239-only (Am) when (Aj) we (S) were (F) clapping and singing (P)<sup>FDM</sup>, 240-or { only (Am) when (Aj) **we (S) were (F)** } half naked like the Maasai, [[who (S) were (F) always (Am) sophisticated enough to recognize a photo opportunity (Ca)]] (Ac)<sup>FDM</sup>. 241-And (Aj) for the better informed: “How about that Idi Amin Dada fellow, eh?”<sup>FWHIM</sup> 242-That Mobutu Sese Seko fellow, that Jean-Bedel Bokossa fellow<sup>EDM</sup>, 243-as though (Aj) **those of us who (S) just (Am) happened (F/P) [[to be living (P) in the same continent]] could (Fms)** vouch (P) for the sanity of any of these fellows (Ac)]]<sup>FDM</sup>.

244-**We (S) had (F/P)** no sense of continent (C) really (Ao), or of a nation in a country like mine, [[until (Aj) we (S) travelled (F/P) abroad (Ac)]]<sup>FDM</sup>; 245-**{We (Pr) had (Ppa)}** no sense of the Africa presented outside (Pd/At)<sup>FDM</sup>. 246-In a world of East and West (Ac), **there (S) was (F)** nowhere to place us (Ca)<sup>FDM</sup>. 247-In a graded world (Ac), **there (S) was (F)** a place for us (Ca), right there at the bottom third, slowly slipping into fourth world (Ac)<sup>FDM</sup> 248-A noble people<sup>EDM</sup>. 249-A savage culture<sup>EDM</sup>. 250-Pop concert after pop concert for starving Africans<sup>EDM</sup>. 251-**Entire books dedicated (F/P)** to the salvation of African women’s genitals (Ac)<sup>FDM</sup>. 252-If (Aj) only (Am) **the women themselves (S) could (Fms)** read (P) the books (C)<sup>FDM</sup>, 253-**{ could (Fms) }**critique (P) them (C)<sup>FDM</sup>: 254-**this (S) is (F)** right (Ca); 255-**this (S) is (F)** incorrect (Ca)<sup>FDM</sup>; 256-**this (S) is (F)** total nonsense (Ca)<sup>FDM</sup>. 257-If (Aj) only (Am) **Africa (S) could (Fms)** be saved (P) by charity (Ac)<sup>FDM</sup>

### Appendix 3: Theme analysis of *Purple Hibiscus* and *Everything Good Will Come*

#### Key for Theme analysis

Theme is underlined

Textual Theme: in italics

Interpersonal Theme: in CAPITALS

Topical Theme: in bold

Dependent clause as Theme: whole clause in bold

TOT = Topical Theme

TT = Textual, Structural Theme

IT = Interpersonal Theme

MKT = Marked Theme

ST = Simple Theme

MT = Multiple Theme

#### 1-Theme analysis in Text 1, *Purple Hibiscus*, pp 7-11

1-Papa<sup>(TOT)/(ST)</sup> looked around the room quickly, [[*as if*<sup>(TT)</sup> searching for proof that something had fallen from the high ceiling, // something<sup>(TOT)/(ST)</sup> he had never thought would fall]]. 2-He<sup>(TOT)/(ST)</sup> picked up the missal 3-and flung it across the room, towards Jaja. 4-It<sup>(TOT)/(ST)</sup> missed Jaja completely, 5-*but it*<sup>(TT)/(TOT)/(MT)</sup> hit the glass étagère, which Mama polished often. 6-It<sup>(TOT)/(ST)</sup> cracked the top shelf, 7-swept the beige, finger-size ceramic figurines of ballet dancers in various contorted postures to the hard floor 8-*and then*<sup>(TT)</sup> landed after them. 9-*Or rather it*<sup>(TT)/(TOT)/(MT)</sup> landed on their many pieces. 10-It<sup>(TOT)/(ST)</sup> lay there, a huge leather-bound missal that contained the readings for all three cycles of the church year.

11-Jaja<sup>(TOT)/(ST)</sup> did not move. 12-Papa<sup>(TOT)/(ST)</sup> swayed from side to side. 13-I<sup>(TOT)</sup> stood at the door, watching them. 14-The ceiling fan<sup>(TOT)/(ST)</sup> spun round and round. 15-Then Mama<sup>(TT)/(TOT)/(MT)</sup> came in, her rubber slippers making *slap-slap* sounds on the marble floor. 16-She had changed from her sequined Sunday wrapper and the blouse with puffy sleeves. 17-*Now she*<sup>(TT)/(TOT)/(MT)</sup> had a plain tie-dye wrapper tied loosely around her waist and that white T-shirt she wore every other day. 18- It was a souvenir from a spiritual retreat she and Papa<sup>(DCT)</sup> had attended; 19-the words GOD IS LOVE<sup>(DCT)</sup> crawled over her sagging breasts. 20-She<sup>(TOT)/(ST)</sup> stared at the figurines pieces on the floor 21-*and then*<sup>(TT)</sup> knelt and started to pick them up with her bare hands.

22-The silence<sup>(TOT)</sup> was broken only by the whirl of the ceiling fan 23-*as it*<sup>(TT)/(TOT)/(MT)</sup> sliced through the still air. 24-Although our spacious dining room<sup>(TT)/(TOT)/(MT)</sup>

gave way to an even wider living room, 25-I<sup>(TOT)/(ST)</sup> felt suffocated. 26-The off-white walls with the framed photos of grandfather<sup>(TOT)/(ST)</sup> were narrowing bearing down on me. 27-EVEN the glass dining table<sup>(TT)/(TOT)/(MT)</sup> was moving towards me.

28-“*NNE, ngwa.* 29- Go<sup>(TOT)/(ST)</sup> and change,” 30-Mama<sup>(TOT)/(ST)</sup> said to me, startling me 31- although her Igbo words<sup>(TOT)/(MT)</sup> were low and calming. 32-In the same breath without pausing<sup>(TOT)/(MKT)</sup>, she said to papa, 33-“your tea<sup>(TOT)/(ST)</sup> is getting cold,” 34-and<sup>(TT)</sup> to Jaja {she said}, 35-“come<sup>(TOT)/(ST)</sup> and help me *biko*.”

36-Papa<sup>(TOT)/(ST)</sup> sat down at the table 37-and poured his from the China tea set with pink flowers on the edge. 38-I<sup>(TOT)/(ST)</sup> wait for him to ask Jaja and me to take a sip, 39-as he<sup>(TT)/(TOT)/(MT)</sup> always did. 40-A love sip<sup>(TOT)/(MKT)</sup>, he called it, 41-because you<sup>(TT)/(TOT)/(MT)</sup> shared the little things you loved with the people you loved. 42-Have the love sip, 43-he would say, 44-and Jaja<sup>(TT)/(TOT)/(MT)</sup> would go first. 45-Then I<sup>(TT)/(TOT)/(MT)</sup> would hold the cup with both hand 46-and raise it to my lips. 47-One sip. 48-The tea<sup>(TOT)/(ST)</sup> was always too hot, 49-Always burned my tongue, 50-and if lunch<sup>(TT)/(TOT)/(MT)</sup> was something peppery, 51-my raw tongue suffered. 52-But it<sup>(TT)/(TOT)/(MT)</sup> didn’t matter, 53-because I<sup>(TT)/(TOT)/(MT)</sup> knew 54-that when the tea<sup>(TT)/(TOT)/(MT)</sup> burned my tongue, 55-it burned papa’s love into me. 56-But papa<sup>(TT)/(TOT)/(MT)</sup> didn’t say, 57- “have<sup>(TOT)/(ST)</sup> a long sip”; 58-he<sup>(TOT)/(ST)</sup> didn’t say anything 59-as I<sup>(TT)/(TOT)/(MT)</sup> watched him raise the cup to his lips.

60-Jaja<sup>(TOT)/(ST)</sup> knelt beside mama, 61- flattened the church bulletin he help into a dustpan, 62-and<sup>(TT)</sup> placed a jagged ceramic piece on it. 63-“Careful Mama 64- or those pieces<sup>(TT)/(TOT)/(MT)</sup> will cut your fingers,” 65-he<sup>(TOT)/(ST)</sup> said.

66-I<sup>(TOT)/(ST)</sup> pulled at one of the cornrows underneath my black church scarf to make sure I was not dreaming. 67-Why<sup>(TOT)/(ST)</sup> were they acting so normal, Jaja and Mama, as if they did not know what had just happened? 68-And why<sup>(TT)/(TOT)/(MT)</sup> was Papa drinking his tea quietly, as if Jaja had not just talked back to him? 69-Slowly<sup>(TOT)/(MKT)</sup>, I turned 70-and headed upstairs to change out my red Sunday dress.

71-I<sup>(TOT)/(ST)</sup> sat at my bedroom window after I changed;72-the cashew tree<sup>(TOT)/(ST)</sup> was so close 73-I<sup>(TOT)/(ST)</sup> could reach out and pluck a leaf 74- if it<sup>(TT)/(TOT)/(MT)</sup> were not for the silver-coloured crisscross of mosquito netting. 75-The bell-shaped yellow fruits<sup>(TOT)/(ST)</sup> hung lazily, drawing buzzing bees that bumped against my window’s netting.76-I heard Papa walk upstairs to his room for his afternoon siesta.77- I<sup>(TOT)/(ST)</sup> closed my eyes, 78-sat still, waiting to hear him call Jaja, to hear Jaja go into his room.79-But after long, silent minutes<sup>(TT)/(TOT)/(MT)/(MKT)</sup>, I opened my eyes 80-and pressed my forehead against the window louvers to look outside. 81-Our yard<sup>(TOT)/(ST)</sup> was wide enough to hold a hundred people dancing atilogu, 82-spacious enough for each dancer to do the usual somersaults and land on the next dancers shoulders. 83-The compounds walls, topped by coiled electric wires<sup>(DCT)</sup>, were so high 84-I<sup>(TOT)/(ST)</sup> could not see the cars driving by on our street. 85-It<sup>(TOT)/(ST)</sup> was early rainy season, 86-and the frangipani trees planted next to the walls already<sup>(DCT)</sup> filled the yard with the sickly-sweet scent of their flowers. 87-A row of purple bougainvillea, cut smooth and straight as a buffet table<sup>(DCT)</sup>, separated the gnarled trees from the driveway.

88-Closer to the house<sup>(TOT)/(MKT)</sup>, vibrant bushes of hibiscus reached out and touched one another // *as if* they<sup>(TT)/(TOT)/(MT)</sup> were exchanging their petals. 89-The purple<sup>(TOT)/(ST)</sup> had started to push out sleepy buds, 90- but most of the flowers were still on the red ones. 91- They<sup>(TOT)/(ST)</sup> seemed to bloom so fast, those red hibiscuses, considering how often Mama cut them to decorate the church altar // *and how often* visitors<sup>(TT)/(TOT)/(MT)</sup> plucked them // *as they*<sup>(TT)/(TOT)/(MT)</sup> walked past to their parked cars.

92-It<sup>(TOT)/(ST)</sup> was mostly Mama's prayer group members who plucked flowers; 93-a woman tucked one behind her ear 94-ONCE I<sup>(TT)/(TOT)/(MT)</sup> saw her clearly from my window. 95-But even the government agents, two men in black jackets who came some time ago<sup>(TT)/(IT)/(TOT)/(MKT)</sup>, yanked at the hibiscus 96-*as they*<sup>(TT)/(TOT)/(MT)</sup> left. 97-They<sup>(TOT)/(ST)</sup> came in a pickup truck with Federal Government plates 98-and parked close the hibiscus bushes. 99-They<sup>(TOT)/(ST)</sup> didn't stay long. 100-Later<sup>(TOT)/(MKT)</sup>, Jaja said 101-they<sup>(TOT)/(ST)</sup> came to bribe Papa, 102-*that he*<sup>(TT)/(TOT)/(MT)</sup> had heard them say 103-*that their pickup*<sup>(TT)/(TOT)/(MT)</sup> was full of dollars. 104-I was not sure 105Jaja had heard correctly. 106-But even now I<sup>(TT)/(IT)/(TOT)/(MT)</sup> thought about it sometimes. 107-I<sup>(TOT)/(ST)</sup> imagined the truck full of stacks and stacks of foreign money, 108-wondered 109-*if they*<sup>(TT)/(TOT)/(MT)</sup> had put the money in many cartons or in one huge carton, the size our fridge came in. 110-I<sup>(TOT)/(ST)</sup> was still at the window 111-*when Mama*<sup>(TT)/(TOT)/(MT)</sup> came into my room. 112-Every Sunday before lunch, in between telling Sisi to put a little more palm oil in the soup, a little less curry in the coconut rice, and while Papa took his siesta<sup>(DCT)/(MKT)</sup>, Mama plaited my hair. 113-She<sup>(TOT)/(ST)</sup> would sit on an arm chair near the kitchen door 114-*and I* on the floor with my head cradled between her thighs. 115-Although the kitchen was airy, with the windows always open, 116-my hair<sup>(TOT)/(ST)</sup> would still manage to absorb the spices, 117-*and afterward, when I* brought the end of the braid to my nose, 118-I<sup>(TOT)/(ST)</sup> would smell egusi soup, utazi, curry. 119-But Mama did not come into my room with the bag that held combs and hair oils 120-and ask me to come downstairs. 121-Instead, she said,

122-"Lunch<sup>(TOT)/(ST)</sup> is ready, *nne*."

123-I<sup>(TOT)/(ST)</sup> meant to say 124- I<sup>(TOT)/(ST)</sup> am sorry 125- Papa<sup>(TOT)/(ST)</sup> broke your figurines, 126-but the words that came out were, "I<sup>(TOT)/(ST)</sup> m sorry your figurines broke, Mama."

127-She<sup>(TOT)/(ST)</sup> nodded quickly, 128-*then*<sup>(TT)</sup> shook her head to show that the figurine did not matter. 129-They<sup>(TOT)/(ST)</sup> did, though. 130-Years ago before I understood<sup>(DCT)/(MKT)</sup>, I used to wonder 131-why<sup>(TOT)/(ST)</sup> she polished them each time I heard the sounds from their room, like something being banged against the door. 132-Her rubber slippers<sup>(TOT)/(ST)</sup> never made a sound on the stairs, 133-*but I*<sup>(TT)/(TOT)/(MT)</sup> knew 134-she<sup>(TOT)/(ST)</sup> went downstairs 135-*when I*<sup>(TT)/(TOT)/(MT)</sup> heard the dining room open. 136-I<sup>(TOT)/(ST)</sup> would go down to see her standing by the étagère with a kitchen towel soaked in soapy water. 137-She<sup>(TOT)/(ST)</sup> spent at least a quarter of an hour on each ballet-dancing figurine. 138-There<sup>(TOT)/(ST)</sup> were never tears on her face. 139-The last time, only two weeks ago, when her swollen eye was still the black-purple colour of an overripe avocado<sup>(DCT)/(MKT)</sup>, she had rearranged them 140- *after she*<sup>(TT)/(TOT)/(MT)</sup> polish them.

141-“I<sup>(TOT)/(ST)</sup> will plait your hair after lunch,” 142-she<sup>(TOT)/(ST)</sup> said, turning to leave.

143-“Yes, Mama.”

144-I<sup>(TOT)/(ST)</sup> followed her downstairs. 145-She<sup>(TOT)/(ST)</sup> limped slightly, 146-*as though one leg*<sup>(TT)/(TOT)/(MT)</sup> was shorter than the other, a gait that made her seem even smaller than she was. 147-The stairs<sup>(TOT)/(ST)</sup> curved elegantly in an S shape, 148-*and I*<sup>(TT)/(TOT)/(MT)</sup> was halfway down 149-*when I*<sup>(TT)/(TOT)/(MT)</sup> saw Jaja standing in the hallway. 150-USUALLY he<sup>(TT)/(TOT)/(MT)</sup> went to his room to read before lunch, 151-*but he*<sup>(TT)/(TOT)/(MT)</sup> had not come upstairs today; 152-he<sup>(TOT)/(ST)</sup> had been in the kitchen the whole time, with Mama and Sisi.

153-“Ke kwanu?” I asked, 154- *although I*<sup>(TT)/(TOT)/(MT)</sup> did not need to ask 155-how<sup>(TOT)/(ST)</sup> he was doing. 156-I<sup>(TOT)/(ST)</sup> had only to look at him. 157-His seventeen-year-old face<sup>(TOT)/(ST)</sup> had grown lines; 158-they<sup>(TOT)/(ST)</sup> zigzagged across his forehead, 159-*and inside each line*<sup>(TT)/(TOT)/(MT)</sup> a dark tension had crawled in. 160-I<sup>(TT)/(TOT)/(MT)</sup> reached out and clasped his hand shortly before we went into the dining room. 161- Papa and Mama<sup>(TOT)/(ST)</sup> were already seated, 162-*and Papa*<sup>(TT)/(TOT)/(MT)</sup> was washing his hands in the bowl of water Sisi held before him. 163- He<sup>(TOT)/(ST)</sup> waited until Jaja and I sat down opposite him, 164-*and* started the grace. 165-For twenty minutes<sup>(TOT)/(MKT)</sup> he had asked God to bless the food. 166-*Afterwards, he*<sup>(TT)/(TOT)/(MT)</sup> intoned the Blessed Virgin in several different titles 167-*while we*<sup>(TT)/(TOT)/(MT)</sup> responded, “Pray for us.” 168-His favourite title<sup>(TOT)/(ST)</sup> was Our Lady, Shield of Nigerian People. 169-He<sup>(TOT)/(ST)</sup> had made it up himself. 170-*If only people*<sup>(TT)/(TOT)/(MT)</sup> would use it every day, 171-he told us, 172-Nigeria<sup>(TOT)/(ST)</sup> would not totter like a Big Man with the spindly leg of a child.

## 2-Theme analysis in Text 2: *Purple Hibiscus*, pp. 100-103

1-The next day<sup>(TOT)/(ST)</sup> was a Sunday. 2-It<sup>(TOT)/(ST)</sup> did not seem like a Sunday, 3-MAYBE because we<sup>(TT)/(TOT)/(MT)</sup> had just gone to church on Christmas day. 4-Mama<sup>(TOT)/(ST)</sup> came into my room 5-*and* shook me gently, 6-hugged me, 7-*and I*<sup>(TT)/(TOT)/(MT)</sup> smell her mint-scented deodorant.

8-“Did you<sup>(TOT)/(ST)</sup> sleep well? 9-We<sup>(TOT)/(ST)</sup> are going to the earlier Mass today 10-*because your father*<sup>(TT)/(TOT)/(MT)</sup> has a meeting right afterwards. 11- KUNIE, get<sup>(TT)/(TOT)/(MT)</sup> into the bathroom, 12- it<sup>(TOT)/(ST)</sup>,’s past seven.”

13-I<sup>(TOT)/(ST)</sup> yawned and sat up. 14-There<sup>(TOT)/(ST)</sup> was a red stain on my bed, wide as an open notebook.

15-“Your period<sup>(TOT)/(MKT)</sup>,” Mama said. 16-Did you<sup>(TOT)/(ST)</sup> bring pads?”

17- “Yes<sup>(TOT)/(ST)</sup>.”

18- I<sup>(TOT)/(ST)</sup> barely let the water run over my body 19-*before I*<sup>(TT)/(TOT)/(MT)</sup> came out of the shower, 20-*so that I*<sup>(TT)/(TOT)/(MT)</sup> would not delay. 21-I<sup>(TOT)/(ST)</sup> picked out a blue-and-

white dress 22-*and* tied a blue scarf around my head. 23-I<sup>(TOT)/(ST)</sup> knotted it twice at the back of my neck 24-*and then*<sup>(TT)</sup> tucked the ends of my cornrows underneath. 25-**ONCE, Papa**<sup>(TT)/(TOT)/(MT)</sup> had hugged me proudly, 26-kissed my forehead, 27-*because* **Father Benedict**<sup>(TT)/(TOT)/(MT)</sup> told him 28-*that my hair*<sup>(TT)/(TOT)/(MT)</sup> was always properly covered for Mass, 29-*that I*<sup>(TT)/(TOT)/(MT)</sup> was not like other young girls in church who let some of their hair show, 30-*as if they*<sup>(TT)/(TOT)/(MT)</sup> did not know 31-*that exposing your hair in church*<sup>(DCT)</sup> was ungodly.

32- **Jaja and Mama**<sup>(TOT)/(ST)</sup> were dressed 33-*and* waiting in the living room upstairs 34-*when I*<sup>(TT)/(ST)/(MT)</sup> came out. 35-**Cramps**<sup>(TOT)/(ST)</sup> racked my belly. 36-I<sup>(TOT)/(ST)</sup> imagined 37-**someone with buckteeth rhythmically**<sup>(DCT)</sup> {was} biting deep into my stomach walls 38-*and* letting go.

39-“Do you<sup>(TOT)/(ST)</sup> have Panadol, Mama?”

40-“Cramps *abia*?”

41-“yes<sup>(TT)</sup>,” 42-“My stomach<sup>(TOT)/(ST)</sup> is so empty, too.”

43-Mama<sup>(TOT)/(ST)</sup> looked at the wall clock, a gift from a charity papa donated to, oval shaped and embossed with his name in gold lettering. 44-It<sup>(TOT)/(ST)</sup> was 7:37. 45-**The Eucharist fast**<sup>(TOT)/(ST)</sup> mandated 46-*that the faithful*<sup>(TT)/(TOT)/(MT)</sup> not eat solid food an hour before Mass. 47-We<sup>(TOT)/(ST)</sup> never broke the Eucharist fast; 48-**the table**<sup>(TOT)/(ST)</sup> was set for breakfast with teacups and cereal bowls side by side, 49-*but we*<sup>(TT)/(TOT)/(MT)</sup> would not eat until we came home.

50-“Eat<sup>(TOT)/(ST)</sup> a little corn flakes, quickly,” 51-Mama<sup>(TOT)/(ST)</sup> said, almost in a whisper. 52-“You<sup>(TOT)/(ST)</sup> need something in your stomach [[to hold the Panadol.]]”

53-Jaja<sup>(TOT)/(ST)</sup> poured the cereal from the carton on the table, scooped in powdered milk and sugar with a teaspoon, 54-*and*<sup>(TT)</sup> added water. 55-**The glass bowl**<sup>(TOT)/(ST)</sup> was transparent, 56-*and I*<sup>(TT)/(TOT)/(MT)</sup> could see the chalky clumps the milk made with the water at the bottom of the bowl.

57-“Papa<sup>(TOT)/(ST)</sup> is with visitors, 58-we<sup>(TOT)/(ST)</sup> will hear him 59-*as he*<sup>(TT)/(TOT)/(MT)</sup> comes up”, 60-he<sup>(TOT)/(ST)</sup> said.

61-I<sup>(TOT)/(ST)</sup> started [[to wolf the cereal down, standing]]. 62-Mama<sup>(TOT)/(ST)</sup> gave me the Panadol tablets, still in the silver-coloured foil, [[which crinkled as I opened it]]. 63-Jaja<sup>(TOT)/(ST)</sup> had not put much cereal in the bowl, 64-*and I*<sup>(TT)/(TOT)/(MT)</sup> was almost done eating it 65-*when the door*<sup>(TT)/(TOT)/(MT)</sup> opened 66-*and Papa*<sup>(TT)/(TOT)/(MT)</sup> came in. 67-**Papa’s white shirt, with its perfectly tailored lines**<sup>(DCT)</sup>, did little to minimize the mound of flesh that was his stomach. 68-*While he*<sup>(TT)/(TOT)/(MT)</sup> stared at the glass bowl of corn flakes in my hand, 69- I<sup>(TOT)/(ST)</sup> looked down at the few flaccid flakes floating among the clumps of milk 70- *and* wondered 71-**how he**<sup>(TT)/(TOT)/(MT)</sup> had climbed the stairs so soundlessly.

72- "What<sup>(TOT)/(ST)</sup> are you doing Kambili?" 73-I<sup>(TOT)/(ST)</sup> swallow hard. 74-I<sup>(TOT)/(ST)</sup> ...I..."

75- "You<sup>(TOT)/(ST)</sup> are eating ten minutes before Mass? 76-Ten minutes before Mass?"

77- "Her period<sup>(TOT)/(ST)</sup> started 78-and she<sup>(TT)/(TOT)/(MT)</sup> has cramps" 79- Mama<sup>(TOT)/(ST)</sup> said.

80-Jaja<sup>(TOT)/(ST)</sup> cut her short. 81- "I<sup>(TOT)/(ST)</sup> told her [[to eat corn flakes 82-before she<sup>(TT)/(TOT)/(MT)</sup> took panadol, Papa. 83-I<sup>(TOT)/(ST)</sup> made it for her."

84- "Has the devil<sup>(TOT)/(ST)</sup> asked you all to go on errands for him?" 85- the Igbo words<sup>(TOT)/(ST)</sup> burst out of Papa's mouth. 86- "Has the devil<sup>(TOT)/(ST)</sup> built a tent in my house?" 87- He<sup>(TOT)/(ST)</sup> turned to Mama. 88- "You<sup>(TOT)/(ST)</sup> sit there 89-and watch her desecrate the Eucharistic fast, maka nndi?"

90- He<sup>(TOT)/(ST)</sup> unbuckled his belt slowly. 91-It<sup>(TOT)/(ST)</sup> was a heavy belt made of layers of brown leather covered buckle. 92-It<sup>(TOT)/(ST)</sup> landed on Jaja fist, across his shoulder. 93-Then Mama<sup>(TT)/(TOT)/(MT)</sup> raised her hands 94- as it<sup>(TT)/(TOT)/(MT)</sup> landed on her upper arm, [[which was covered by the puffy sequined sleeve of her church blouse]]. 95-I<sup>(TOT)/(ST)</sup> put the bowl down 96- just as the belt<sup>(TT)/(TOT)/(MT)</sup> landed on my back. 97-Sometimes I<sup>(TT)/(TOT)/(MT)</sup> watched the Fulani nomads, white jellabas flapping against their legs in the wind, making clucking sounds 98-as they<sup>(TT)/(TOT)/(MT)</sup> herded their cows across the roads in Enugu with a switch, each smack of the switch swift and precise. 99-Papa<sup>(TOT)/(ST)</sup> was like a Fulani nomad 100-although he<sup>(TT)/(TOT)/(MT)</sup> did not have their spare, tall body 101-as he<sup>(TT)/(TOT)/(MT)</sup> swung his belt at Mama, Jaja, and me, [[muttering that the devil would not win]]. 102- We<sup>(TOT)/(ST)</sup> did not move more than two steps away from the leather belt [[that swished through the air]].

103-Then the belt<sup>(TT)/(TOT)/(MT)</sup> stopped, 104-and Papa<sup>(TT)/(TOT)/(MT)</sup> stared at the leather in his hand. 105-His face<sup>(TOT)/(ST)</sup> crumpled; 106-his eyelids<sup>(TOT)/(ST)</sup> sagged.

107- "Why<sup>(TOT)/(ST)</sup> do you walk into sin?" 108-he<sup>(TOT)/(ST)</sup> asked. 109- "Why<sup>(TOT)/(ST)</sup> do you like sin?"

110-Mama<sup>(TOT)/(ST)</sup> took the belt from him 111-and laid it on the table.

112-Papa<sup>(TOT)/(ST)</sup> crushed Jaja and me to his body. 113- "Did the belt<sup>(TOT)/(ST)</sup> hurt you? 114-Did it<sup>(TOT)/(ST)</sup> break your skin?" 115-he<sup>(TOT)/(ST)</sup> asked, examining our faces. 116- I<sup>(TOT)/(ST)</sup> felt a throbbing on my back, 117-but I<sup>(TT)/(TOT)/(MT)</sup> said no, 118-that I<sup>(TT)/(TOT)/(MT)</sup> was not hurt. 119-It<sup>(TOT)/(ST)</sup> was the way Papa shook his head 120-when he<sup>(TT)/(TOT)/(MT)</sup> talked about liking sin, [[as if something<sup>(TT)/(TOT)/(MT)</sup> weighed him down, //something he could not throw off]].

121-We<sup>(TOT)/(ST)</sup> went to the later Mass. 122-But first we<sup>(TT)/(TT)/(TOT)/(MT)</sup> changed our clothes, even Papa, 123-and<sup>(TT)</sup> washed our faces.

### 3-Theme analysis in Text 3, *Purple Hibiscus*, pp. 204-208

1-It<sup>(TOT)/(ST)</sup> was on one of those days 2-that Jaja<sup>(TT)/(TOT)/(MT)</sup> came into my room, 3-shut the door, 4-and asked, 5-“Can I<sup>(TOT)/(ST)</sup> see the painting of Papa-Nnukwu?”

6-My eyes<sup>(TOT)/(ST)</sup> lingered on the door.7- I<sup>(TOT)/(ST)</sup> never looked at the painting 8-when Papa was at home.

9-“He<sup>(TOT)/(ST)</sup> is with Father Benedict,” 10-Jaja<sup>(TOT)/(ST)</sup> said. 11-“He<sup>(TOT)/(ST)</sup> will not come in.”

12-I<sup>(TOT)/(ST)</sup> took the painting out of the bag 13-and unwrapped it. 14-Jaja<sup>(TOT)/(ST)</sup> stared at it, running his deformed finger over the paint, the finger that had very little feeling.

15-“I<sup>(TOT)/(ST)</sup> have Papa-Nnukwu’s arms,”16- Jaja<sup>(TOT)/(ST)</sup> said. 17-“Can you<sup>(TOT)/(ST)</sup> see? 18-I<sup>(TOT)/(ST)</sup> have his arms.” 19-He<sup>(TOT)/(ST)</sup> sounded like someone in trance, as if he<sup>(TT)/(TOT)/(MT)</sup> had forgotten that his finger had little feeling in it.

20-I<sup>(TOT)/(ST)</sup> did not tell Jaja to stop, 21-or<sup>(TT)</sup> point out 22-that it<sup>(TT)/(TOT)/(MT)</sup> was his deformed finger that he<sup>(TT)/(TOT)/(MT)</sup> was ruining over the painting. 23-I<sup>(TOT)/(ST)</sup> did not put the painting right back. 24- Instead I<sup>(TT)/(TOT)/(MT)</sup> moved closer to Jaja 25-and we<sup>(TT)/(TOT)/(MT)</sup> stared at the painting, silently, for a very long time. 26-A long enough time for Father Benedict to leave. 27-I<sup>(TOT)/(ST)</sup> knew 28-Papa<sup>(TOT)/(ST)</sup> would come in to say good night, to kiss my forehead. 29- I<sup>(TOT)/(ST)</sup> knew 30-he<sup>(TOT)/(ST)</sup> would be wearing his wine-red pyjamas that lent a slight red shimmer to his eyes. 31-I<sup>(TOT)/(ST)</sup> knew 32-Jaja<sup>(TOT)/(ST)</sup> would not have enough time to slip the painting back in the bag, 33-and that Papa<sup>(TT)/(TOT)/(MT)</sup> would take one look at it 34-and his eyes<sup>(TT)/(TOT)/(MT)</sup> would narrow, 35-his cheeks<sup>(TOT)/(ST)</sup> would bulge out like unripe udala fruit, 36-his mouth<sup>(TOT)/(ST)</sup> would spurt Igbo words.

37-And that<sup>(TT)/(TOT)/(MT)</sup> was what happened. 38-PERHAPS it<sup>(TT)/(TOT)/(MT)</sup> was what we wanted to happen, Jaja and I, without being aware of it.39-PERHAPS we<sup>(TT)/(TOT)/(MT)</sup> all changed after Nsukka- even- Papa – 40-and things<sup>(TT)/(TOT)/(MT)</sup> were destined to not be the same, to not be in their original order.

41-“What<sup>(TOT)/(ST)</sup> is that? 42-Have you<sup>(TOT)/(ST)</sup> all converted to heathen ways? 43-What<sup>(TOT)/(ST)</sup> are you doing with that painting? 44-Where<sup>(TOT)/(ST)</sup> did you get it?” 45-Papa<sup>(TOT)/(ST)</sup> asked.

46-“O nkem. 47- It<sup>(TOT)/(ST)</sup>’s mine,”48- Jaja<sup>(TOT)/(ST)</sup> said. 49-He<sup>(TOT)/(ST)</sup> wrapped the painting around his chest with his arms.

50- “It<sup>(TOT)/(ST)</sup>’s mine, 51-I<sup>(TOT)/(ST)</sup> said.

52-Papa<sup>(TOT)/(ST)</sup> swayed slightly, from side to side, like a person about to fall at the feet of a charismatic pastor after the laying on of hands. 53-Papa<sup>(TOT)/(ST)</sup> did not sway often. 54-His swaying<sup>(TOT)/(ST)</sup> was like shaking a bottle of Coke that burst into violent foam// when you<sup>(TT)/(TOT)/(MT)</sup> opened it.

55-“Who<sup>(TOT)/(ST)</sup> brought that painting into this house?”

56-“Me<sup>(MKT)</sup>”, I said.

57-“Me<sup>(MKT)</sup>”, Jaja said.

58-If only Jaja<sup>(TT)/(TOT)/(MT)</sup> would look at me, 59-I<sup>(TOT)/(ST)</sup> would ask him not to blame himself. 60-Papa<sup>(TOT)/(ST)</sup> snatched the painting from Jaja. 61-His hands<sup>(TOT)/(ST)</sup> moved swiftly, working together. 62-The painting<sup>(TOT)/(ST)</sup> was gone. 63-It<sup>(TOT)/(ST)</sup> already represented something lost, 64-something I had never had, 65-would never have. 66-Now

**EVEN that reminder**<sup>(TT)/(IT)/(TT)/(TOT)/(MT)</sup> was gone, **67-and at Papa's feet**<sup>(MKT)</sup> lay pieces of paper streaked with earth-tone colours. **68-The pieces**<sup>(TOT)/(ST)</sup> were very small, and stored in a fridge.

69-**No**<sup>(TOT)/(MKT)!</sup> I shrieked. 70-**I**<sup>(TOT)/(ST)</sup> dashed to the pieces on the floor //as if to save them would mean saving Papa- Nnukwu. 71-**I**<sup>(TOT)/(ST)</sup> sank to the floor, 72-lay on the pieces of paper.

73-**What**<sup>(TOT)/(ST)</sup> has gotten into you?" 74-**Papa**<sup>(TOT)/(ST)</sup> asked.

75-**What**<sup>(TOT)/(ST)</sup> is wrong with you?"

76-**I**<sup>(TOT)/(ST)</sup> lay on the floor, curled tight like the picture of a child in the uterus in my *Integrated Science for Junior Secondary Schools*.

77-**Get up**<sup>(TOT)/(ST)!</sup> 78-**Papa**<sup>(TOT)/(ST)</sup> said again. 79-**I**<sup>(TOT)/(ST)</sup> still did not move. 80-**He**<sup>(TOT)/(ST)</sup> started to kick me. **81-The metal buckles on his slippers**<sup>(TOT)/(ST)</sup> stung like bites from giant mosquitoes. 82-**He**<sup>(TOT)/(ST)</sup> talked nonstop, out of control, in a mix of Igbo and English, like soft meat and thorny bones. 83-Godlessness.84- Heathen worship.85- Hellfire. 86-**The kicking**<sup>(TOT)/(ST)</sup> increased in tempo, 87-and **I**<sup>(TT)/(TOT)/(ST)</sup> thought of Amaka's music, 88-her culturally conscious music // *that sometimes*<sup>(TT)/(TOT)/(MT)</sup> started off with a calm saxophone 89-and *then*<sup>(TT)</sup> whirled into lusty singing. 90-**I**<sup>(TOT)/(ST)</sup> curled around myself tighter, around the pieces of the painting; 91-**they**<sup>(TOT)/(ST)</sup> were soft, feathery. 92-**They**<sup>(TOT)/(ST)</sup> still had metallic smell of Amaka's paint palette. 93-**The stinging**<sup>(TOT)/(ST)</sup> was row now, even more like bites, 94-*because the metal*<sup>(TT)/(TOT)/(MT)</sup> landed on open skin on my side, my back, my legs. 95-Kicking. 96-Kicking. 97-Kicking. 98-**PERHAPS it**<sup>(TT)/(TOT)/(MT)</sup> was a belt now 99-*because the metal buckle*<sup>(TT)/(TOT)/(MT)</sup> seemed too heavy. 100-*Because I*<sup>(TT)/(TOT)/(MT)</sup> could hear a swoosh in the air. 101-**A low voice**<sup>(TOT)/(ST)</sup> was saying, "Please, *biko*, please." 102-More stings. 103-More slaps. 104-**A salty wetness**<sup>(TOT)/(ST)</sup> warmed my mouth. 105-**I**<sup>(TOT)/(ST)</sup> closed my eyes 106-and<sup>(TT)</sup> slipped away into quiet.

107-*When I*<sup>(TT)/(TOT)/(MT)</sup> opened my eyes, 108-**I**<sup>(TOT)/(ST)</sup> knew at once 109-*that I*<sup>(TT)/(TOT)/(MT)</sup> was not in my bed. 110-**The mattress**<sup>(TOT)/(ST)</sup> was firmer than mine. 111-**I**<sup>(TOT)/(ST)</sup> made to get up, 112-*but pain*<sup>(TT)/(TOT)/(MT)</sup> shot through my whole body in exquisite little packets. 113-**I**<sup>(TOT)/(ST)</sup> collapsed back.

114-"NNE, Kambili. 115-Thank God!" 116-**Mama**<sup>(TOT)/(ST)</sup> stood up and pressed her hand to my forehead, 117-*then*<sup>(TT)</sup> her face to my mine. 118-"Thank God. 119-**THANK GOD you**<sup>(IT)/(TOT)/(MT)</sup> are awake."

120-**Her face**<sup>(TOT)/(ST)</sup> felt clammy with tears. 121-**Her touch**<sup>(TOT)/(ST)</sup> was light, 122-*yet it*<sup>(TT)/(TOT)/(MT)</sup> sent needless of pain all over me, starting from my head. 123-**It was like the hot water Papa** had poured on my feet, 124-except now it was my entire body that burned. 125-**Each movement**<sup>(TOT)/(ST)</sup> was too painful to even think about.

126-**My whole body**<sup>(TOT)/(ST)</sup> is on fire," 127-**I**<sup>(TOT)/(ST)</sup> said.

128-**Shhh**<sup>(MKT)</sup>," she said. 129-**Just rest**<sup>(IT)/(TOT)/(MT)</sup>. 130-**THANK GOD you**<sup>(IT)/(TOT)/(MT)</sup> are awake.

131-**I**<sup>(TOT)/(ST)</sup> did not want to be awake. 132-**I**<sup>(TOT)/(ST)</sup> did not want to feel the breathing pain at my side. 133-**I**<sup>(TOT)/(ST)</sup> did not want to feel the heavy hammer knocking in my head. 134-**EVEN taking a breath**<sup>(IT)/(TOT)/(MT)</sup> was agony. 135-**A doctor in white**<sup>(TOT)/(ST)</sup> was in room, at the foot of my bed. 136-**I**<sup>(TOT)/(ST)</sup> knew that voice; 137-**he**<sup>(TOT)/(ST)</sup> was a lector in church. 138-**He**<sup>(TOT)/(ST)</sup> was speaking slowly and precisely, the way he did when he read the first and the second readings, 139-*yet I*<sup>(TT)/(TOT)/(MT)</sup> could not hear it all. 140-Broken

rib. 141-Heal nicely. 142-Internal bleeding. **143-He**<sup>(TOT)/(ST)</sup> came close **144-and slowly**<sup>(TT)/(MKT)/(MT)</sup> lifted my shirt sleeve. **145-Injections**<sup>(TOT)/(ST)</sup> had always scared me **146-whenver I**<sup>(TT)/(TOT)/(MT)</sup> had malaria; **147-I**<sup>(TOT)/(ST)</sup> prayed **148-I**<sup>(TOT)/(ST)</sup> would need to take Novalgin tablets instead of chloroquine injections. **149-But now the pick of a needle**<sup>(TT)/(TOT)/(MT)</sup> was nothing. **150-I**<sup>(TOT)/(ST)</sup> would take injections every day over the pain in my body. **151-Papa's face**<sup>(TOT)/(ST)</sup> was close to my mine. **152-It seemed so close** that his nose almost brushed mine, **153-and yet I**<sup>(TT)/(TOT)/(MT)</sup> could tell **154-that his eyes**<sup>(TT)/(TOT)/(MT)</sup> were soft, **155-that he**<sup>(TT)/(TOT)/(MT)</sup> was speaking and crying at the same time. **156-My precious daughter. 157-Nothing**<sup>(TOT)/(ST)</sup> will happen to you. **158-My precious daughter.** **159-I**<sup>(TOT)/(ST)</sup> was not sure **160-if it**<sup>(TT)/(TOT)/(MT)</sup> was a dream. **161-I**<sup>(TOT)/(ST)</sup> closed my eyes.

**162-When I**<sup>(TT)/(TOT)/(MT)</sup> opened them again, **163-Father Benedict**<sup>(TOT)/(ST)</sup> stood above me. **164-He**<sup>(TOT)/(ST)</sup> was making the sign of cross on my feet with oil; **165-the oil**<sup>(TOT)/(ST)</sup> smelled like onions, **166-and even his light**<sup>(TT)/(IT)/(TOT)/(MT)</sup> touch hurt. **167-Papa**<sup>(TOT)/(ST)</sup> was nearby. **168-He**<sup>(TOT)/(ST)</sup>, too, was muttering prayers, **169-his hands resting gently on my side. 170-I**<sup>(TOT)/(ST)</sup> closed my eyes.

**171-It**<sup>(TOT)/(ST)</sup> does not mean anything. **172-They**<sup>(TOT)/(ST)</sup> give extreme unctio to anyone who is seriously ill,” **173-Mama** whispered, **174-when Papa** and Father Benedict left.

**175-I**<sup>(TOT)/(ST)</sup> stared at the movement of her lips. **176-I**<sup>(TOT)/(ST)</sup> was not seriously ill. **177-She**<sup>(TOT)/(ST)</sup> knew that. **178-Why**<sup>(TOT)/(ST)</sup> was she saying **179-I**<sup>(TOT)/(ST)</sup> was seriously ill? **180-Why**<sup>(TOT)/(ST)</sup> was I here in St. Agnes hospital?

**181-“MAMA, call**<sup>(TT)/(TOT)/(MT)</sup> Aunty Ifeoma,” **182-I**<sup>(TOT)/(ST)</sup> said.

**183-Mama**<sup>(TOT)/(ST)</sup> looked away. **184-“NNE, you**<sup>(TT)/(TOT)/(MT)</sup> have to rest.”

**185-“Call**<sup>(TOT)/(ST)</sup> Aunty Ifeoma. **186-Please.” 187-Mama**<sup>(TOT)/(ST)</sup> reached out to hold my hand. **188-Her face**<sup>(TOT)/(ST)</sup> was puffy from crying, **189-and her lips**<sup>(TT)/(TOT)/(MT)</sup> were crackled, with bits of discoloured skin peeling off. **190-I**<sup>(TOT)/(ST)</sup> wished **191-I**<sup>(TOT)/(ST)</sup> could get up and hug her, **192-and yet I**<sup>(TT)/(TOT)/(MT)</sup> wanted to push her away **193-to shove her so hard 194-that she**<sup>(TT)/(TOT)/(MT)</sup> would topple over the chair.

**195-Father Amadi's face**<sup>(TOT)/(ST)</sup> was looking down at me **196-when I**<sup>(TT)/(TOT)/(MT)</sup> opened my eyes. **197-I**<sup>(TOT)/(ST)</sup> was dreaming it, **198-imaging it, 199-and yet I**<sup>(TT)/(TOT)/(MT)</sup> wished **200-that it**<sup>(TT)/(TOT)/(MT)</sup> did not hurt so much to smile, **201- so that I**<sup>(TT)/(TOT)/(MT)</sup> could.

**202-“At first they**<sup>(TT)/(TOT)/(MT)</sup> could not find a vein, **203-and I**<sup>(TT)/(TOT)/(MT)</sup> was so scared.” **204-It**<sup>(TOT)/(ST)</sup> was Mama's voice, real and next to me. **205-I**<sup>(TOT)/(ST)</sup> was not dreaming.

**206-“Kambili. 207-Kambili. 208-Are you**<sup>(TOT)/(ST)</sup> awake?” **209-Father Amadi's voice**<sup>(TOT)/(ST)</sup> was deeper, less melodious than in my dreams.

**210-“Nne, Kambili, nne.” 211-It**<sup>(TOT)/(ST)</sup> was Aunti Ifeoma's voice; **212-her face**<sup>(TOT)/(ST)</sup> appeared next to Father Amadi's. **213-She**<sup>(TOT)/(ST)</sup> had held her braided hair up, in a huge bun that looked like a raffia basket on her head. **214-I**<sup>(TOT)/(ST)</sup> tried to smile. **215-I**<sup>(TOT)/(ST)</sup> felt woozy. **216-Something**<sup>(TOT)/(ST)</sup> was slipping out of me, **217-slipping away, 2018-taking my strength and my sanity, 219-and I**<sup>(TT)/(TOT)/(MT)</sup> could not stop it.

**220-“The medication**<sup>(TOT)/(ST)</sup> knocks her out,” **221-Mama**<sup>(TOT)/(ST)</sup> said.

222-**NNE, your cousins**<sup>(TT)/(TOT)/(MT)</sup> send greetings. 223-**They**<sup>(TOT)/(ST)</sup> would have come, 224-**but they**<sup>(TT)/(TOT)/(MT)</sup> are in school. 225-**Father Amadi**<sup>(TOT)/(ST)</sup> is here with me. 226-Nne..” 227-**Aunty Ifeoma**<sup>(TOT)/(ST)</sup> clutched my hand, 228-**and I**<sup>(TT)/(TOT)/(MT)</sup> winced, pulling it away. 229-**Even the effort to pull it away**<sup>(DCT)</sup> hurt. 230-**I**<sup>(TOT)/(ST)</sup> wanted to keep my eyes open, 231-wanted to see Father Amadi, 232-to smell his cologne, 233-to hear his voice, 234-**but my eyelids**<sup>(TT)/(TOT)/(MT)</sup> were slipping shut.

235-**This**<sup>(TOT)/(ST)</sup> cannot go on, *nwunye m,*” 236-**Aunty Ifeoma**<sup>(TOT)/(ST)</sup> said. 237-**When a house**<sup>(TT)/(TOT)/(MT)</sup> is on fire, 238-**you**<sup>(TOT)/(ST)</sup> run out before the roof collapses on your head.”

239-**It**<sup>(TOT)/(ST)</sup> has never happened like this before. 240-**He**<sup>(TOT)/(ST)</sup> has never punished her like this before,” 241-**Mama**<sup>(TOT)/(ST)</sup> said.

242-**Kambili**<sup>(TOT)/(ST)</sup> will come to Nsukka 243-**when she**<sup>(TT)/(TOT)/(MT)</sup> leaves the hospital.”

244-**Eugene**<sup>(TOT)/(ST)</sup> will not agree.”

245-**I**<sup>(TOT)/(ST)</sup> will tell him. 246-**Our father**<sup>(TOT)/(ST)</sup> is dead, 247-**so there**<sup>(TT)/(TOT)/(MT)</sup> is no threatening heathen in my house. 248-**I**<sup>(TOT)/(ST)</sup> want kambili and Jaja to stay with us, at least until Easter. 249-**Pack** your own things 250-and come to Nsuka. 251-**It**<sup>(TOT)/(ST)</sup> will be easier for you to leave 252-when they are not there.”

253-**It**<sup>(TOT)/(ST)</sup> has never happened like this before.”

254-**Do you not hear** what I have said, *gbo?*” 255-**Aunty Ifeoma**<sup>(TOT)/(ST)</sup> said, raising her voice.

#### 4-Theme analysis of Text 4, *Everything Good Will Come*, pp. 16-20

1-“Serves you right,” 2-came a girl`s voice.

3-**A nose**<sup>(TOT)/(ST)</sup> appeared between the wide gap in the fence, 4-followed by a brown eye. 5-**I**<sup>(TOT)/(ST)</sup> freed my sleeve from the barbed wire fence 6-**and** rubbed my elbow.

7-**For running around like that**<sup>(MKT)</sup>,” 8-**she**<sup>(TOT)/(ST)</sup> said. 9-“With no head or tail. 10-**It**<sup>(TOT)/(ST)</sup> serves you right that you got choked.”

11-**She**<sup>(TOT)/(ST)</sup> looked nothing like the Bakare children who lived next door.12-**I**<sup>(TOT)/(ST)</sup>,d seen them through the wide gap in our fence 13- **and they**<sup>(TT)/(MT)</sup> were as dark as me; 14-younger, too. 15-**Their father**<sup>(TOT)/(ST)</sup> had two wives who organized outdoor cooking jamborees. 16-**They**<sup>(TOT)/(ST)</sup> always looked pregnant, 17- **and SO DID he**<sup>(TT)/(IT)/(MT)</sup> in his flowing robes. 18-**He**<sup>(TOT)/(ST)</sup> was known as Engineer Bakare. 19-**He**<sup>(TOT)/(ST)</sup> was Uncle Fatai`s friend 20- **and Uncle Fatai**<sup>(TT)/(MT)</sup> called him Alhaji Bakare, 21-**because he**<sup>(TT)/(MT)</sup>,d been on pilgrimage to Mecca. 22- **To us**<sup>(MKT)</sup> he was Chief Bakare. 23-**He**<sup>(TOT)/(ST)</sup> threw a huge party after his chieftaincy ceremony last year 24-**and noone**<sup>(TT)/(MT)</sup> could sleep that night for the sound of his juju band badabooming through our walls. 25-**Typical Lagos people**<sup>(MKT)</sup>, my father said.

26-**They**<sup>(TOT)/(ST)</sup> made merry // **till they** dropped, **or until their neighbours** did.

27-**I**<sup>(TOT)/(ST)</sup>, m Sheri,” 28-**she**<sup>(TOT)/(ST)</sup> said, 29-**as if I**<sup>(TT)/(MT)</sup>,d asked for her name. 30- **I**<sup>(TOT)/(ST)</sup>,ve never seen you before,” 31-**I**<sup>(TOT)/(ST)</sup> said.

32-“So?” 33- She<sup>(TOT)/(ST)</sup> had a sharp mouth, 34- I<sup>(TOT)/(ST)</sup> thought, 35- as she<sup>(TT)/(MT)</sup> burst into giggles.

36- CAN I<sup>(IT)/(TOT)/(MT)</sup> come to your house?” 37- She<sup>(TOT)/(ST)</sup> asked.

38- I<sup>(TOT)/(ST)</sup> glanced around the yard, 39- because my mother<sup>(TT)/(MT)</sup> didn’t want me playing with the Bakare children.

40- Come<sup>(TOT)/(ST)</sup>,

41- I<sup>(TOT)/(ST)</sup> was bored. 42- I<sup>(TOT)/(ST)</sup> waited by the barbed wire fence, 43- forgot about my torn sleeve, 44- even about Baba who had chased me. 45- He<sup>(TOT)/(ST)</sup>, apparently, had forgotten me too, 46- because he<sup>(TT)/(MT)</sup> was cutting grass by the other fence. 47- Minutes later<sup>(MKT)</sup>, she walked in. 48- Just as I<sup>(TT)/(MT)</sup> thought, 49- she<sup>(TOT)/(ST)</sup> was a half-caste. 50- She<sup>(TOT)/(ST)</sup> wore a pink skirt 51- and her white top<sup>(TT)/(MT)</sup> ended just above her navel. 52- With her short afro<sup>(MKT)</sup>, her face looked like a sunflower. 53- I<sup>(TOT)/(ST)</sup> noticed 54- she<sup>(TOT)/(ST)</sup> wore pink lipstick.

55- “How old<sup>(TOT)/(ST)</sup> are you?” 56- I<sup>(TOT)/(ST)</sup> accused. 57- “Eleven<sup>(MKT)</sup>,” she said. 58- “Me too.”

59- “Eh<sup>(TT)</sup>? 60- Small girl like you?” 61- she<sup>(TOT)/(ST)</sup> said.

62- At least<sup>(MKT)</sup> I was a decent eleven-year-old. 63- She<sup>(TOT)/(ST)</sup> barely reached my shoulders, even in her high heel shoes. 64- I<sup>(TOT)/(ST)</sup> told her 65- my birthday was next January, 66- but she<sup>(TT)/(MT)</sup> said 67- I<sup>(TOT)/(ST)</sup> was still her junior. 68- Her birthday<sup>(TOT)/(ST)</sup> was two months earlier, in November.

69- “I<sup>(TOT)/(ST)</sup>, m older, 70- I<sup>(TOT)/(ST)</sup>, m senior. 71- DON’T you<sup>(IT)/(TOT)/(MT)</sup> know? 72- That<sup>(TOT)/(ST)</sup>, s how it is. 73- My younger brothers and sisters<sup>(TOT)/(ST)</sup> call me Sister Sheri at home.”

74- “I<sup>(TOT)/(ST)</sup> don’t believe you.”

75- “It<sup>(TOT)/(ST)</sup>, s true,” 76- she<sup>(TOT)/(ST)</sup> said.

77- Breeze<sup>(TOT)/(ST)</sup> rustled through the hibiscus patch. 78- She<sup>(TOT)/(ST)</sup> eyed me up and down.

79- “Did you<sup>(TOT)/(ST)</sup> see the executions on television last night?”

80- “What executions<sup>(TOT)/(ST)?</sup>”

81- “The armed robbers.” 82- “No<sup>(TT)</sup>.”

83- I<sup>(TOT)/(ST)</sup> was not allowed to watch; 84- my father<sup>(TOT)/(ST)</sup> was against capital punishment.

85- She<sup>(TOT)/(ST)</sup> smiled. 86- “Ah, it<sup>(TT)/(MT)</sup> was good. 87- They<sup>(TOT)/(ST)</sup> shot them on the beach. 88- {they} Tied them, 89- {and they } covered their eyes. 90- Ones, two, three.”

91- “Dead? ”

92- “Pafuka,<sup>(MKT)</sup>” she said 93- and<sup>(TT)</sup> dropped her head to one side. 94- I<sup>(TOT)/(ST)</sup> imagined the scene on the beach where public executions were held. 95- The photographs<sup>(TOT)/(ST)</sup> usually showed up in the newspapers a day later.

96- “Where<sup>(TOT)/(ST)</sup> is your mother from?” 97- I<sup>(TOT)/(ST)</sup> asked.

98- “England.”

- 99-“Does she<sup>(TOT)/(ST)</sup> live there?”
- 100-“She<sup>(TOT)/(ST)</sup>,’s dead.” 101- She<sup>(TOT)/(ST)</sup> spoke as if telling the time: three o`clock sharp, four o`clock dead. 102-DIDN`T she<sup>(IT)/(TOT)/(MT)</sup> care? 103- I<sup>(TOT)/(ST)</sup> felt ashamed about my brother`s death, 104-as if I<sup>(TT)/(MT)</sup> had leg that people could tease me about.
- 105-“Yei<sup>(MKT)</sup>,” she exclaimed. 106-She<sup>(TOT)/(ST)</sup> ,’d spotted a circus of flying fish on the lagoon. 107- I<sup>(TOT)/(ST)</sup>, too, watched them flipping over and diving in. 108-They<sup>(TOT)/(ST)</sup> rarely surfaced from the water. 109-They<sup>(TOT)/(ST)</sup> disappeared 110-and the water<sup>(TT)/(MT)</sup> was still again.
- 111-“DO you<sup>(TOT)/(ST)</sup> have brothers and sisters?” 112-she<sup>(TOT)/(ST)</sup> asked.
- 113-“Nope.”
- 114-“You<sup>(TOT)/(ST)</sup> must be spoiled,”
- 115-“No, I<sup>(TT)/(MT)</sup>,’m not.”
- 116-“Yes you are. 117-Yes, you are. 118- I<sup>(TOT)/(ST)</sup> can see it in your face.”
- 119- She<sup>(TOT)/(ST)</sup> spun around 120-and began to boast. 121-She<sup>(TOT)/(ST)</sup> was the oldest of the Bakare children. 122-She<sup>(TOT)/(ST)</sup> had seven brothers and sisters. 123-She<sup>(TOT)/(ST)</sup> would be starting boarding school in two weeks, in another city, 124-and she<sup>(TT)/(MT)</sup>...
- 125-“I<sup>(TOT)/(ST)</sup> got into Royal College,” 126-I<sup>(TOT)/(ST)</sup> said, to shut her up.127-“Eyack! 128-It<sup>(TOT)/(ST)</sup>,’s all girl!”
- 129-“It<sup>(TOT)/(ST)</sup>,’s still the best school in Lagos.”
- 130-“All girls<sup>(TOT)/(ST)</sup> is boring.” 131-“Depends how you look at it,” 132-I<sup>(TOT)/(ST)</sup> said, quoting my father. 133-Through the fence<sup>(MKT)</sup> we heard Akanni’s juju music. 134-Sheri<sup>(TOT)/(ST)</sup> stuck her bottom out 135-and<sup>(TT)</sup> began to wriggle. 136-She<sup>(TOT)/(ST)</sup> dived lower 137-and wormed up.
- 138-“YOU<sup>(TOT)/(ST)</sup> like juju music?” 139-I<sup>(TOT)/(ST)</sup> asked.
- 140-“Yep<sup>(TT)</sup>. 141-Me and grandma<sup>(MKT)</sup>, we dance to it.”
- 142-“YOU<sup>(TOT)/(ST)</sup> dance with your grandma?”
- 143-“I<sup>(TOT)/(ST)</sup> live with her.”
- 144-The only grandparent I`d known<sup>(TOT)/(ST)</sup> was my father`s mother, who was now dead, 145-and she<sup>(TT)/(MT)</sup> scared me because of the grayish-white films across her pupils. 146-My mother<sup>(TOT)/(ST)</sup> said 147-she<sup>(TOT)/(ST)</sup> got them from her wickedness. 148-The music<sup>(TOT)/(ST)</sup> stopped.
- 149-“These flowers<sup>(TOT)/(ST)</sup> are nice,” 150-Sheri<sup>(TOT)/(ST)</sup> said, contemplating them 151-as she<sup>(TT)/(MT)</sup> might an array of chocolates. 152-She<sup>(TOT)/(ST)</sup> plucked one of them 153-and planted behind her hair .
- 154-Is it<sup>(TOT)/(ST)</sup> pretty?
- 155-I<sup>(TOT)/(ST)</sup> nodded .156-She<sup>(TOT)/(ST)</sup> looked for more 157-and began to pick them

one by one .158-Soon she<sup>(IT)/(MT)</sup> had five hibiscus in her hair 159-She<sup>(TOT)/(ST)</sup> picked her sixth 160-as we<sup>(TT)/(MT)</sup> heard a cry from across the yard. 161-“YOU!”<sup>(TT)/(MT)</sup> 162-Get<sup>(TOT)/(ST)</sup> away from there!”

163-Sheri<sup>(TOT)/(ST)</sup> caught sight of him 164-and screamed. 165-We<sup>(TOT)/(ST)</sup> ran round the side of the house 166-and<sup>(TT)</sup> hobbled over the gravel on the front drive.

167-“Who<sup>(TOT)/(ST)</sup> was that?” 168-Sheri<sup>(TOT)/(ST)</sup> asked, rubbing her chest. 169-I<sup>(TOT)/(ST)</sup> took short breaths.

170- “Our gardener.”

171-“I<sup>(TOT)/(ST)</sup>, m afraid of him.”

172-“Baba<sup>(TOT)/(ST)</sup> can’t do anything. 173-He<sup>(TOT)/(ST)</sup> likes to scare people.”

174-She<sup>(TOT)/(ST)</sup> sucked her teeth. 175-“Look at<sup>(TOT)/(ST)</sup> his legs crooked as crab’s, his lips red as a monkey’s bottom.”

176-We<sup>(TOT)/(ST)</sup> rolled around the gravel. 177-The hibiscus<sup>(TOT)/(ST)</sup> topple out of Sheri’s afro 178-and she<sup>(TT)/(MT)</sup> kicked her legs about, relishing her laughter and prolonging mine. 179-She<sup>(TOT)/(ST)</sup> recovered first 180-and<sup>(TT)</sup> wiped her eyes with her fingers.

181-“DO you<sup>(TOT)/(ST)</sup> have a best friend?” 182-she<sup>(TOT)/(ST)</sup> asked.

183-“No”<sup>(TT)</sup>.

184-“Then, I<sup>(TT)/(MT)</sup> will be your best friend.” 185-She<sup>(TOT)/(ST)</sup> patted her chest. 186-“Every day, until we go to school.”

187-“I<sup>(TOT)/(ST)</sup> can only play on Sundays,” 188-I<sup>(TOT)/(ST)</sup> said.

189-My mother<sup>(TOT)/(ST)</sup> would drive her out 190-if she<sup>(TT)/(MT)</sup> ever saw her.

191-She<sup>(TOT)/(ST)</sup> shrugged. 192-“Next Sunday then. 193-Come<sup>(TOT)/(ST)</sup> to my house 194-if you<sup>(TT)/(MT)</sup> like.”

195-“ALL RIGHT,” I<sup>(IT)/(MT)</sup> said.

196-Who<sup>(TOT)/(ST)</sup> would know? 197-She<sup>(TOT)/(ST)</sup> was funny, 198-and she<sup>(TT)/(MT)</sup> was also rude, 199-but that<sup>(TT)/(MT)</sup> was probably because she<sup>(TT)/(MT)</sup> had no home training.

200-She<sup>(TOT)/(ST)</sup> yelled from our gates. 201-“I<sup>(TOT)/(ST)</sup> ’ll call you *aburo*, little sister, from now on. 202-And I<sup>(TT)/(MT)</sup> ’ll beat you at ten-ten, 203-wait<sup>(TOT)/(ST)</sup> and see.”

204-It<sup>(TOT)/(ST)</sup> ’s a stupid game, 205-I<sup>(TOT)/(ST)</sup> was about to say, 206-but she<sup>(TT)/(MT)</sup>, d disappeared behind the cement column. 207-DIDN’T anyone<sup>(IT)/(TOT)/(MT)</sup> tell her 208-she<sup>(TOT)/(ST)</sup> couldn’t wear high heels? 209-Lipstick? 210-Any of that? 211-Where<sup>(TOT)/(ST)</sup> was her respect for an old man like Baba? 212-She<sup>(TOT)/(ST)</sup> was the spoiled one. 213-was Sharp mouth and all.

### 5-Theme analysis of Text 5, *Everything Good Will Come*, pp. 77-80.

1-Muffled rage<sup>(TOT)/(ST)</sup> stalks like the wind, sudden and invisible. 2-People<sup>(TOT)/(ST)</sup> don’t fear the wind until it<sup>(TT)/(TOT)/(MT)</sup> fells a tree. 3-Then, they<sup>(TT)/(TOT)/(MT)</sup> say 4-it<sup>(TOT)/(ST)</sup>, s too much.

5-The first person to tell me my virginity belonged to me<sup>(DCT)/(ST)</sup> was the boy who took it. 6-Before this<sup>(MKT)</sup>, I’d thought 7- my virginity<sup>(TOT)/(ST)</sup> belonged to Jesus Christ, my

mother, society at large. 8-Anyone but me. 9-**My boyfriend, a first-year pharmacy student at London University**<sup>(DCT)/(ST)</sup>, assured me 10-**that it**<sup>(TT)/(TOT)/(MT)</sup> was mine, to give to him. **11-In those brief seconds between owning and giving up virginity**<sup>(DCT)/(MKT)</sup>, he licked the walls of my mouth clean. 12-**After I**<sup>(TT)/(TOT)/(MT)</sup> thought he pierced my bowels, 13-**I**<sup>(TOT)/(ST)</sup> burst into tears.

14-**“what**<sup>(TOT)/(ST)</sup>,s wrong with you?” 15-**he**<sup>(TOT)/(ST)</sup> asked.

16- **“I**<sup>(TOT)/(ST)</sup> am sorry,” 17-**I**<sup>(TOT)/(ST)</sup> said. 18-**“I**<sup>(TOT)/(ST)</sup> have to wash.”

19-**It**<sup>(TOT)/(ST)</sup> was his semen. 20-**I**<sup>(TOT)/(ST)</sup> couldn’t bear the thought of it leaking out of me and rolling down my thighs. 21-**But each time I opened my mouth to tell him, about Sheri and me that awful summer**<sup>(DCT)/(MKT)/(MT)</sup>, I thought my voice would blast my ribs apart, 22-flatten him, 23-flatten the bed, 24-toss my sheets around like the wind, 25-**so I**<sup>(TT)/(TOT)/(MT)</sup> said nothing. 26-**The next time around**<sup>(MKT)</sup> my boyfriend strummed me like a guitar. 27-**“I**<sup>(TOT)/(ST)</sup> don’t know 28-**what**<sup>(TOT)/(ST)</sup>,s going on,” 29-**he**<sup>(TOT)/(ST)</sup> said. **30-We**<sup>(TOT)/(ST)</sup> would eventually separate one night, **31-when he**<sup>(TT)/(TOT)/(MT)</sup> complained 32-**that I**<sup>(TT)/(TOT)/(MT)</sup> was just like other Nigerian women in bed. 33-**“You**<sup>(TOT)/(ST)</sup> just lie there,” 34-**he**<sup>(TOT)/(ST)</sup> said. 35-“Like dead women.”

36-**I**<sup>(TOT)/(ST)</sup> escorted him to my door.

37-**I**<sup>(TOT)/(ST)</sup> was in England for nine years, coming home only for vacations. 38-**My parents**<sup>(TOT)/(ST)</sup> sent me to a boarding school thereafter that summer, 39- **as**<sup>(TT)/(ST)</sup> was the fashion in the seventies, 40-**and for the first time**<sup>(MKT)/(MT)</sup> I would have to explain 41-**why**<sup>(TOT)/(ST)</sup> I washed my hair once a week 42-**and**<sup>(TT)</sup> put grease straight back in. 43-**My new school friends**<sup>(TOT)/(ST)</sup> were surprised 44-**that I**<sup>(TT)/(TOT)/(MT)</sup> didn’t live in a hut in Africa, 45-**that I**<sup>(TT)/(TOT)/(MT)</sup>’d never seen a lion except in the London zoo. 46-**Some**<sup>(TOT)/(ST)</sup> confessed 47-**their parents**<sup>(TOT)/(ST)</sup> didn’t like black people. 48-**Only one**<sup>(TOT)/(ST)</sup> decided 49-**that she**<sup>(TT)/(TOT)/(MT)</sup> didn’t either 50-**and I**<sup>(TT)/(TOT)/(MT)</sup> ignored her, [[the way I ignored another who said “hey man” //and did all sorts of silly dances// **whenever she**<sup>(TT)/(TOT)/(MT)</sup> saw me.

51- **I**<sup>(TOT)/(ST)</sup>’d always thought 52- **English people**<sup>(TOT)/(ST)</sup> didn’t wash regularly. 53-**I**<sup>(TOT)/(ST)</sup> expected them to behave like characters from an Enid Blyton book. 54-**My best friend, Robin,**<sup>(TOT)/(ST)</sup> thought 55-**this**<sup>(TOT)/(ST)</sup> was absolutely *wuh*dicrous. 56-**We**<sup>(TOT)/(ST)</sup> became close 57-**because she**<sup>(TT)/(TOT)/(MT)</sup>, too, thought 58- **Bob Marley**<sup>(TOT)/(ST)</sup> was a prophet , 59-**and she**<sup>(TT)/(TOT)/(MT)</sup> loved to abhor her parent’s values. 60-**DEAR ROBBIN, she**<sup>(TT)/(TOT)/(MT)</sup> couldn’t pronounce her R’s. 61-**“Wound and wound the wound-about**<sup>(MKT)</sup>,” the other girls teased her. 62-“Wound and wound the wound-about the wabid wascal wan Wobin Wichardson.”

63-Twagic. 64-**Altogether I**<sup>(TT)/(TOT)/(MT)</sup> thought 65- **it**<sup>(TOT)/(ST)</sup> was easier being black in that school, 66-**but Robin**<sup>(TT)/(TOT)/(MT)</sup> wouldn’t say the word: black. 67-**Her parents**<sup>(TOT)/(ST)</sup> had taught her 68-**that it**<sup>(TT)/(TOT)/(MT)</sup> was rude. 69-**So, I**<sup>(TT)/(TOT)/(MT)</sup> was her friend with the afro, 70-**YOU KNOW**<sup>(TT)</sup>, The-Brown-one<sup>(TT)/(TOT)/(MT)</sup>. 71-**I**<sup>(TOT)/(ST)</sup> told her 72-**that black**<sup>(TT)/(TOT)/(MT)</sup> was what I was, not an insult. 73-**I**<sup>(TOT)/(ST)</sup> wasn’t even proud of it, 74-**because I**<sup>(TT)/(TOT)/(MT)</sup>’d never been ashamed of it, so there. 75-**I**<sup>(TOT)/(ST)</sup> forced her to say it one night: Black. 76-Bulack. 77-Buh-lee-yack.78-**She**<sup>(TOT)/(ST)</sup> burst into tears 79- and called me awogant. 80-**The day she finally plucked up the courage**<sup>(MKT)</sup>, I took offense. 81-**I**<sup>(TOT)/(ST)</sup> didn’t like the inflection in her voice. 82-**“Flipping heck**<sup>(MKT)</sup>,” she said. 83-**“There**<sup>(TOT)/(ST)</sup>,s no pleasing you.”

84-**Robin**<sup>(TOT)/(ST)</sup> was the laziest and smartest fourteen-years-old I knew, 85-**and she**<sup>(TT)/(TOT)/(MT)</sup> beat me in class test every time. 86-**She**<sup>(TOT)/(ST)</sup> was the first person to tell

me that nothing a woman does justifies rape. 87-“**Some girls**<sup>(TOT)/(ST)</sup> encourage it,” 88-**I**<sup>(TOT)/(ST)</sup> said. 89-“**Who**<sup>(TOT)/(ST)</sup> taught you that *wap?*” 90-she<sup>(TOT)/(ST)</sup> asked. **91-I**<sup>(TOT)/(ST)</sup> could remember, **92-*but bad girls got raped***<sup>(TT)/(TOT)/(MT)</sup> was all I’d heard before, **93-*and of the bad girls I knew, not one***<sup>(TT)/(TOT)/(MT)</sup> had taken her matter to court. **94-For Sheri**<sup>(MKT)</sup>, justice came **95-when Damola Ajayi**<sup>(TOT)/(TT)/(MT)</sup> was admitted into a mental institution where drug addicts in Lagos ended up: therapy included regular beatings. **96- I**<sup>(TOT)/(ST)</sup> wasn’t even sure **97-she**<sup>(TOT)/(ST)</sup> knew about his demise. **98-Her family**<sup>(TOT)/(ST)</sup> moved out of our neighbourhood **99-*and I***<sup>(TT)/(TOT)/(MT)</sup> lost contact with her. **100-Robin**<sup>(TOT)/(ST)</sup> assured me **101-*that justice***<sup>(TT)/(TOT)/(MT)</sup> was not much fairer in her country. **102-The motto of the Old Baily**<sup>(TOT)/(ST)</sup> should read, “Pwotect the wich and punish the Iwish.”

**103-My parents**<sup>(TOT)/(ST)</sup> separated **104-*while I***<sup>(TT)/(TOT)/(MT)</sup> was in England. **105-My father**<sup>(TOT)/(ST)</sup> delivered the news to me **106-*and I***<sup>(TT)/(TOT)/(MT)</sup> remember feeling like I’d mistakenly swallowed a worm in a glass of water; **107-I**<sup>(TOT)/(ST)</sup> wanted to throw up. **108-I WONDERED IF** the trouble I’d caused<sup>(TT)/(DCT)/(MT)</sup> hasn’t divided them further. **109-My father**<sup>(TOT)/(ST)</sup> explained **110- *that my mother***<sup>(TT)/(TOT)/(MT)</sup> would take his duplex in another suburb of Lagos, **111-*and she***<sup>(TT)/(TOT)/(MT)</sup> would live in one unit **112-*while***<sup>(TT)</sup> collecting rent from the next. **113-There**<sup>(TOT)/(ST)</sup> were no phone line in the area, **114-*so I***<sup>(TT)/(TOT)/(MT)</sup> couldn’t call her. **115-I**<sup>(TOT)/(ST)</sup> was to stay with him.

**116-A squabble**<sup>(TOT)/(ST)</sup> began between them, over ownership of property and over me. **117- My mother**<sup>(TOT)/(ST)</sup> vowed to have my father disbarred. **118-*Instead she***<sup>(TT)/(TOT)/(MT)</sup> developed hypertension **119-*and***<sup>(TT)</sup> said **120-*my father***<sup>(TOT)/(ST)</sup> had caused it. **121-I**<sup>(TOT)/(ST)</sup> spent vacations with her, **122-*and she***<sup>(TT)/(TOT)/(MT)</sup> spent most of them complaining about him; **123-*how***<sup>(TOT)/(ST)</sup> he ignored her in public; **124-*how***<sup>(TOT)/(ST)</sup> he insinuated something or the other. **125-My mother**<sup>(TOT)/(ST)</sup> clung to details **126-*while my father***<sup>(TT)/(TOT)/(MT)</sup> seemed confused: **127-“I**<sup>(TOT)/(ST)</sup> don’t know **128-*what***<sup>(TOT)/(ST)</sup> she’s talking about. **129-I**<sup>(TOT)/(ST)</sup> haven’t done anything to her.” **130-Soon I**<sup>(TT)/(TOT)/(MT)</sup> began to spend vacations in London, working as a shop assistant in department stores to supplement my allowance to avoid staying with either of them.

**131-I**<sup>(TOT)/(ST)</sup> studied law at London University **132-*and***<sup>(TT)</sup> became part of the Nigerian student community, who, like the English community in Lagos, clung to each other, grappling with weather conditions and sharing news from home. **133-We**<sup>(TOT)/(ST)</sup> had had two military governments since the summer of 1975. **134- The first**<sup>(TOT)/(ST)</sup> ended with the assassination of our head of state; **135-*the second***, in a transition to civilian rule. **136-*Still the news***<sup>(TT)/(TOT)/(MT)</sup> from home had not improved: **137-“*Ah, these civilians, they*** are worse than the military.” **138- “*Ah***<sup>(TT)</sup>, these politicians. **139-“*DON’T you***<sup>(TT)/(TOT)/(ST)</sup> know? **140-*They***<sup>(TOT)/(ST)</sup>, re nothing but thieves. **141- I**<sup>(TOT)/(ST)</sup> heard about Sheri again during this time. **142-*She***<sup>(TOT)/(ST)</sup> had won the Miss Nigeria pageant, after taking her university title, **143-*and***<sup>(TT)</sup> would be representing our country in the Miss World contest in England. **144-I**<sup>(TOT)/(ST)</sup> was curious to see her. **145- I**<sup>(TOT)/(ST)</sup> watched the contest that night with two fellow law students, Suzanne and Rola. **146-Rola**<sup>(TOT)/(ST)</sup> was Nigerian and Jamaican, **147-*and*** rooting for both Misses, **148-*Suzanne***<sup>(TOT)/(ST)</sup> was from Hong Kong **149-*and*** rooting for no one. **150-“I**<sup>(TOT)/(ST)</sup> can’t believe **151-*we***<sup>(TOT)/(ST)</sup>, re sitting here watching this,” **152-*she***<sup>(TOT)/(ST)</sup> kept mumbling. **153-Rola**<sup>(TOT)/(ST)</sup>, as usual, was ready to analyse. **154-“I MEAN, *she***<sup>(TT)/(TOT)/(MT)</sup> is pretty, but nothing special. **155- Just pretty-pretty. 156- I MEAN, *she***<sup>(TT)/(TOT)/(MT)</sup> couldn’t catwalk or anything. **157- MAYBE**<sup>(TT)/(ST)</sup> face model, but not even that. **158-I MEAN, *she***<sup>(TT)/(TOT)/(MT)</sup> definitely can’t model-model...”

**159- I**<sup>(TOT)/(ST)</sup> was too busy smiling. **160- It**<sup>(TOT)/(ST)</sup> wasn’t Paris, **161- Sheri**<sup>(TOT)/(ST)</sup> wasn’t wearing a red negligee, **162-*but it***<sup>(TT)/(TOT)/(MT)</sup> was good enough. **163-I**<sup>(TOT)/(ST)</sup>

regretted judging her; 164-I<sup>(TOT)/(ST)</sup> regretted my ignorance at age fourteen. 165-Sheri<sup>(TOT)/(ST)</sup> didn't make it past the first round of the Miss World contest. 166- None of our girls ever<sup>(TOT)/(ST)</sup> did. 167- Later<sup>(MKT)</sup>, I heard 168-she<sup>(TOT)/(ST)</sup>,d become part of the sugar daddy circuit in Lagos, hanging around senators, and going on shopping sprees abroad. 169-She<sup>(TOT)/(ST)</sup> was given all the title that came with that.

170- 1981<sup>(MKT)</sup>, I graduated from university 171-and<sup>(TT)</sup> joined a firm of solicitors in London. 172- 1983<sup>(MKT)</sup>, there was another military coup in my country. 173-This time<sup>(MKT)</sup>, I was recovering from a failed relationship, having discovered the boy I'd been dating half the year was dating someone else.174-It<sup>(TOT)/(ST)</sup> was out of respect for me that he lied to me, 175-he<sup>(TOT)/(ST)</sup> said. 176-He<sup>(TOT)/(ST)</sup> knew 177-I<sup>(TOT)/(ST)</sup> wasn't the sort of girl to like two-timing. 178-Still, he<sup>(TT)/(TOT)/(MT)</sup> called to invite me to vigil.

“179-Vigil for what?” 180-I<sup>(TOT)/(ST)</sup> asked.

181-“Democracy<sup>(MKT)</sup>,” he said.

182-At the Nigerian High Commission. 183-WOULD I<sup>(TOT)/(ST)</sup> come?

### 6-Theme analysis in Text 6, *Everything Good Will Come*, pp. 250- 256

1-Anger<sup>(TOT)/(ST)</sup> was heavy in my hands that week, weighing them down, 2-and I<sup>(TT)/(TOT)/(MT)</sup> didn't know where to place it. 3- I<sup>(TOT)/(ST)</sup> would stab a table with a pencil, 4- drag a curtain by the nose, 5-kick a door in its shin. 6-SOMETIMES I<sup>(TT)/(MT)</sup> passed Niyi along a corridor 7-when he<sup>(TT)/(TOT)/(MT)</sup> returned from work. 8-I<sup>(TOT)/(ST)</sup> felt like reaching out to push him, with both hands: “Bombastic element!” 9-But I<sup>(TT)/(TOT)/(MT)</sup> wasn't going to give in.

10-I<sup>(TOT)/(ST)</sup> visited Grace Ameh again, hoping for some impartial advice on what to do about my father. 11-She<sup>(TOT)/(ST)</sup> was dressed 12-as I<sup>(TT)/(TOT)/(MT)</sup> last saw her, in a colourful up-and-down.

13-“MY DEAR, any news?”

14-“No<sup>(MKT)</sup>,” I said.

15-“NAWA<sup>(TT)</sup>, what a pity. 16-Well, come<sup>(TT)/(TOT)/(MT)</sup> in.

17-She<sup>(TOT)/(ST)</sup> placed her hand on my shoulder. 18-We<sup>(TOT)/(ST)</sup> found our way to her study. 19-This time<sup>(MKT)</sup> I looked around. 20-There<sup>(TOT)/(ST)</sup> were piles of paper in bundles, an ancient computer, a typewriter, two ebony busts used as book ends. 21-I<sup>(TOT)/(ST)</sup> recognize some of the authors on her shelf: Ama Ata Aidoo, Alice Walker, Buchi Emecheta, Jamaica Kincaid, Bessie Head, Nadine Goldimer, Toni Morrison.

22-“You<sup>(TOT)/(ST)</sup> write here? 23-I<sup>(TOT)/(ST)</sup> asked.

24-She<sup>(TOT)/(ST)</sup> looked confused. 25-“What?

26-“Write in here,” 27-I<sup>(TOT)/(ST)</sup> said.

28-“You'll have to speak up,”29- she<sup>(TOT)/(ST)</sup> explained. 30-“I<sup>(TOT)/(ST)</sup> am deaf in one ear. 31-That<sup>(TOT)/(ST)</sup> 's why everybody shouts in this house.”

32-Now, it<sup>(TT)/(TOT)/(MT)</sup> was obvious she was lip-reading, not scrutinizing, me.33-I<sup>(TOT)/(ST)</sup> repeat my question.

34-“**Not recently**<sup>(MKT)</sup>,” she said. 35-“**I**<sup>(TOT)/(ST)</sup> feel their presence too strongly, on the tip of my pen. 36-**I**<sup>(TOT)/(ST)</sup> want to write a word 37-**and I**<sup>(TT)/(TOT)/(MT)</sup> think of treason. 38-**I**<sup>(TOT)/(ST)</sup> ’m too upset to write 39-**since I**<sup>(TT)/(TOT)</sup> came back. 40-**Have** you ever been to South Africa?”

41-“**No**<sup>(TT)</sup>.”

42-**She**<sup>(TOT)/(ST)</sup> screwed up her nose. 43-“**I**<sup>(TOT)/(ST)</sup> didn’t feel comfortable there. 44- Racial tension and all that. 45-**I**<sup>(TOT)/(ST)</sup> don’t understand, 46-**wherever I**<sup>(TT)/(TOT)/(MT)</sup> travel, beautiful countries, better countries than ours, countries that function, 47-**I**<sup>(TOT)/(ST)</sup> am always eager to come home for a reason. 48-**What**<sup>(TOT)/(ST)</sup> do I get on my arrival?”

49-**I**<sup>(TOT)/(ST)</sup> smiled. 50-“Arrested.”

51-**She**<sup>(TOT)/(ST)</sup> folded her arms. 52-“**What**<sup>(TOT)/(ST)</sup> is it you do? 53-**I**<sup>(TOT)/(ST)</sup> never asked. 54-**I**<sup>(TOT)/(ST)</sup> assumed 55-**you**<sup>(TOT)/(ST)</sup> were a lawyer like your father.”

56-“**I**<sup>(TOT)/(ST)</sup> am a lawyer.”

57-“**I**<sup>(TOT)/(ST)</sup> hear 58-**that**<sup>(TOT)/(ST)</sup>’s curable.”

59-**I**<sup>(TOT)/(ST)</sup> touch my stomach. 60- “**I**<sup>(TOT)/(ST)</sup>, ve been out of practice for awhile. 61- **I**<sup>(TOT)/(ST)</sup> was in banking, 62-**and then maternity**<sup>(TT)/(TOT)/(MT)</sup> called.”

63-“How many months?”

64-“Four.”

65-“**NAWA**<sup>(TT)</sup>, congratulations. 66-**My mother**<sup>(TOT)/(ST)</sup> was a midwife. 67- **She**<sup>(TOT)/(ST)</sup> worked in Lagos Maternity. 68-**She**<sup>(TOT)/(ST)</sup> gave up the day she learned that rats were eating the women’s afterbirth.”

69-**She**<sup>(TOT)/(ST)</sup> caught my expression.” 70-**Afterbirth**<sup>(TOT)/(ST)</sup> is nutritious,” 71- **she**<sup>(TOT)/(ST)</sup> said.” 72-**But it**<sup>(TT)/(TOT)/(MT)</sup> makes the rats fatter, 73-**and she**<sup>(TT)/(TOT)/(MT)</sup> couldn’t bear that.”

74-“**My husband**<sup>(TOT)/(ST)</sup> wants to know 75-what<sup>(TOT)/(ST)</sup> you write about,” 76- **I**<sup>(TOT)/(ST)</sup> said.

77-**I**<sup>(TOT)/(ST)</sup> could not forget him for a moment, 78- **I**<sup>(TOT)/(ST)</sup> thought. 79- **She**<sup>(TOT)/(ST)</sup> glanced at me sideways. 80-“**You**<sup>(TOT)/(ST)</sup> ’ve never heard of my play ‘That Fattening House?’”

81-“**No**.”

82-“**You**<sup>(TOT)/(ST)</sup>, ve never heard of my play ‘That Fattening House?’” 83-**Two sisters**<sup>(TOT)/(ST)</sup> locked up in their home 84-and force-fed by their grandmother?”

85-**I**<sup>(TOT)/(ST)</sup> smiled. 86-“No.”

87-“**Look at**<sup>(TOT)/(ST)</sup> you,” 88-**she**<sup>(TOT)/(ST)</sup> said. 89-“**That**<sup>(TOT)/(ST)</sup> was my first play. 90-**I**<sup>(TOT)/(ST)</sup> made such a loss. 91-**Yes, those**<sup>(TT)/(TOT)/(MT)</sup> were the days. 92-**At least**<sup>(MKT)</sup> we were able to express ourselves freely. 93-**I**<sup>(TOT)/(ST)</sup> write plays for the stage and television. 94-**I**<sup>(TOT)/(ST)</sup> ’m also the arts editor for the *Oracle*. 95-**Now that they**<sup>(TT)/(TOT)/(MT)</sup>, ve driven us into hiding, 96-**I**<sup>(TOT)/(ST)</sup> do what I can make sure they don’t completely silence us.”

97-**I**<sup>(TOT)/(ST)</sup> seized the opportunity. 98-“**My father**<sup>(TOT)/(ST)</sup> says 99-women are not vocal enough.”

100-“**He**<sup>(TOT)/(ST)</sup> does?”

- 101-“About what is happening.”
- 102-“**Not many people**<sup>(TOT)/(ST)</sup> are, men or women.” 103-“**I**<sup>(TOT)/(ST)</sup> can see 104-**why**<sup>(TOT)/(ST)</sup> women are silent.”
- 105-“**Why?**”
- 106-“The usual pressure. 107-**Shut up**<sup>(TOT)/(ST)</sup> and face your family.” 108-“**I**<sup>(TOT)/(ST)</sup> don’t subscribe to that.”
- 109-“*Neither* did my father, 110-**but it**<sup>(TT)/(TOT)/(MT)</sup>,s reality.”
- 111-“Not mine.”
- 112-“**Your family**<sup>(TOT)/(ST)</sup> must support you.”
- 113-“**I**<sup>(TOT)/(ST)</sup> wouldn’t have it any other way.”
- 114-**Was she**<sup>(TOT)/(ST)</sup> being smug 115-or trying to get information out of me? 116-**After all**<sup>(MKT)</sup>, she was a journalist.
- 117-“**Not everyone**<sup>(TOT)/(ST)</sup> has the will to defy people they care about,” 118-**I**<sup>(TOT)/(ST)</sup> said.
- 119-“You?”
- 120-“**Yes**<sup>(TT)</sup>. 121-**I**<sup>(TOT)/(ST)</sup> hear the warnings all the time. 122-“**Don’t get** involved,” 123-“**Don’t say** anything.” 124-**Sometimes** it’s easy to forget who is at fault.”
- 125- **She**<sup>(TOT)/(ST)</sup> nodded. 126-*Yes, yes, but you* have a voice, **127-which**<sup>(TOT)/(ST)</sup> is what I always try to tell people. 128-**Use**<sup>(TOT)/(ST)</sup> your voice to bring about change. 129-**Some people in this country**, what chance do they have? 130-Born into poverty, hungry from childhood, no formal education. 131-**It amazes me 132-that privileged people in Nigeria**<sup>(MKT)</sup> believe 133-**that doing nothing**<sup>(TT)/(TOT)/(MT)</sup> is an option.”
- 134-“**DON’T YOU THINK I**<sup>(TT)/(TOT)/(MT)</sup> should at least try to get my father released?” 135-“**If you**<sup>(TT)/(TOT)/(MT)</sup> stand with others. 136-**But on your own**<sup>(MKT)</sup>, you are nothing but another victim. 137-**Those men**<sup>(MKT)</sup> I begged at Shangisha, **138-they**<sup>(TOT)/(ST)</sup> could easily have harmed me.”
- 139-“**You**<sup>(TOT)/(ST)</sup> managed to trick them.”
- 140-“**That**<sup>(TOT)/(ST)</sup> doesn’t make me a willing hero. 141-**Make** no mistake, 142-**I**<sup>(TOT)/(ST)</sup> am not about to be recognized posthumously, 143-**as they**<sup>(TT)/(TOT)/(MT)</sup> do over here, 144- people forgetting you 145-and nothing ever changing. 146-**I**<sup>(TOT)/(ST)</sup> may not be able to write freely with the threat of treason over my head, 147-**but I**<sup>(TT)/(TOT)/(MT)</sup> cannot write 148-**if I**<sup>(TOT)/(ST)</sup>, m dead, eh?”
- 149-“**You**<sup>(TOT)/(ST)</sup> still believe I should avoid Shangisha?”
- 150-“**Yes**<sup>(TT)</sup>.”
- 151-“**It**<sup>(TOT)/(ST)</sup> is frustrating, just sitting around.”
- 152-**She**<sup>(TOT)/(ST)</sup> reached for a sheet of paper on a side table 153-**and**<sup>(TT)</sup> handed it to me.
- 154-“**See**<sup>(TOT)/(ST)</sup>. 155-**MAYBE you**<sup>(TT)/(TOT)/(MT)</sup> would like to come. **156-They**<sup>(TOT)/(ST)</sup>, ve invited me to speak. 157-**They**<sup>(TOT)/(ST)</sup> are a good group. 158-**They**<sup>(TOT)/(ST)</sup> work with writers overseas to spread awareness of what is happening.”

159-It<sup>(TOT)/(ST)</sup> was an invitation to an event in support of journalists in detention. 160-Peter Mukoro<sup>(TOT)/(ST)</sup> was one of them.

161-“A reading<sup>(MKT)</sup>,” I said.

162- “There<sup>(TOT)/(ST)</sup> are people there who are involved in the campaign for democracy, human rights and civil liberty organizations. 163-No one<sup>(TOT)/(ST)</sup> will expect you to be silent.”

164-“Thank you<sup>(MKT)</sup>,” I said.

165-She<sup>(TOT)/(ST)</sup> smiled.” 166-Hm, so you<sup>(IT)/(TT)/TOT)</sup> came here to see me?”

167-“Yes<sup>(TT)</sup>.”

168-“Petrol shortage and all that?”

169-“Yes” 170-“Na wa, I<sup>(IT)/(TOT)</sup>’m flattered. 171-It<sup>(TOT)/(ST)</sup> is nice to see your face again. 172-You<sup>(TOT)/(ST)</sup> should come to the reading 173-if you<sup>(TT)/(TOT)/(MT)</sup> can. 174-It<sup>(TOT)/(ST)</sup> will be good to have support. 175-They<sup>(TOT)/(ST)</sup> say 176-that great minds<sup>(TT)/(TOT)</sup> think alike, 177-but in this country<sup>(MKT)/(TT)/MT)</sup> it is the stupid ones that have a consensus.”

178-I<sup>(TOT)/(ST)</sup> decide to go to the reading. 179-I<sup>(TOT)/(ST)</sup> wanted to be around people who had taken a stand against our government. 180-At home<sup>(MKT)</sup>, Niyi’s silence was upsetting me, 181-and I<sup>(TT)/(TOT)/(MT)</sup> couldn’t forget about my father’s detention. 182-I<sup>(TOT)/(ST)</sup> invited Dagogo and Alabi. 183-They<sup>(TOT)/(ST)</sup> said 184-they<sup>(TOT)/(ST)</sup> weren’t wasting precious petrol, driving somewhere to listen to poems or whatever.

185-[[Looking back on the choice I made to go]<sup>(MKT)</sup>, I really wasn’t interested in attending a literary event either. 186-I<sup>(TOT)/(ST)</sup> never even realized 187-writers in my country<sup>(TOT)/(ST)</sup> held readings, except within academic circles, 187-or except when one retired senator, general, diplomat or the other<sup>(TT)/(TT)/TOT)</sup>, wrote his memoirs 189-and threw large party afterward to raise funds. 190-I<sup>(TOT)/(ST)</sup>’d heard 191-that there<sup>(TT)/</sup> were published writers who had not yet seen a royalty, 192-because publishers<sup>(TT)/(TOT)/(MT)</sup> just didn’t pay. 193-My library at home<sup>(TOT)/(ST)</sup> was short on their books, 194-because in an economy like ours books were scare, 195-if they<sup>(IT)/(TOT)/(MT)</sup> were not banned by the government. 196-If EVER I<sup>(IT)/(TT)/(TOT)/(MT)</sup> did come across a book by an African author, 197-it was in London, in a neighbourhood<sup>(MKT)</sup> where I’d gone to buy plantains, in a bookshop with kente cloth drapes. 198-None of the books I encountered<sup>(TOT)/(ST)</sup> had characters as diverse as the people I knew. 199-And African authors<sup>(TOT)/(ST)</sup>, it seemed, were always having to explain the smallest things to the rest of the world. 200-To an African reader<sup>(MKT)</sup>, these things could appear over-explained. 201-Harmattan for instance. 202-You<sup>(TOT)/(ST)</sup> already knew: a season, December-January, dust in the eyes, coughing, chilly mornings, by afternoon sweaty armpits. 203-Whenever I<sup>(IT)/(TOT)/(MT)</sup> read foreign books, 204-they<sup>(TOT)/(ST)</sup> never explained the simplest things, like snow. 205-How<sup>(TOT)/(ST)</sup> it crunched under your shoes, 206-kissed your face both warm and cold. 207-How<sup>(TOT)/(ST)</sup> you were driven to trample it, 208-then<sup>(TT)</sup> loathed it 209-after it became soiled. 210-All these things! 211-No one<sup>(TOT)/(ST)</sup> bothered to tell an African! 212-This<sup>(TOT)/(ST)</sup> never occurred to me, [[until an English friend once commented on how my accent changed]] 213-whenever I<sup>(TT)/(TOT)/(MT)</sup> spoke to my Nigerian friends. 214-That<sup>(TOT)/(ST)</sup> was my natural accent, 215-I told her. 216-If I<sup>(TT)/(TOT)/(MT)</sup> spoke to her that way, 217-she<sup>(TOT)/(ST)</sup> would never understand. 218-She<sup>(TOT)/(ST)</sup> looked stunned. 219-[[“I<sup>(TOT)/(ST)</sup> don’t believe you,”]] 220-she<sup>(TOT)/(ST)</sup> said sincerely. 221-“That<sup>(TOT)/(ST)</sup> is so polite.”

222-After I<sup>(TT)/(TOT)/(MT)</sup>, d come to terms with how polite I was being, 223-I<sup>(TOT)/(ST)</sup> became incensed at a world [[that was impolite to me]]. 224-Under-explained books, books that described a colonial Africa so exotic 225-I<sup>(TOT)/(ST)</sup> would want to be there myself, in a safari suit, served by some silent and dignified Kikuyu, or some other silent and dignified tribesman. 226-Or a dark dark Africa, with snakes and vines and ooga-booga dialects. 227-My Africa<sup>(TOT)/(ST)</sup> was a light one, 228-not a dark one: -there<sup>(TOT)/(ST)</sup> was so much sun. 229-And Africa was an onslaught of sensations, 230-as I<sup>(TT)/(TOT)/(MT)</sup> once tried to explain to a group of English work mates, like eating an orange. 231-What single sensations<sup>(TOT)/(ST)</sup> could you take from an orange? 232-Stringy, mushy, tangy, bitter, sweet. 233-The pulp, seeds, segments, skin. 234-The sting in your eyes. 235-The long lasting smell on your fingers.

236-But, people<sup>(TT)/(TOT)/(MT)</sup> concentrated on certain aspects of our continent: poverty, or wars, or starvation; bush, tribes, or wildlife. 237-They<sup>(TOT)/(ST)</sup> loved our animals more than they loved us. 238-They<sup>(TOT)/(ST)</sup> took an interest in us 239-ONLY when we<sup>(TT)/(TOT)/(MT)</sup> were clapping and singing, 240-or<sup>(TT)</sup> half naked like the Maasai, who were always sophisticated enough to recognize a photo opportunity]]. 241-And for the better informed<sup>(MKT)</sup>: “How about that Idi Amin Dada fellow, eh?” 242-That Mobutu Sese Seko fellow, that Jean-Bedel Bokossa fellow, 243-as though those of us [[who<sup>(TT)/(TOT)/(MT)</sup> just happened to be living in the same continent]]<sup>(TT)/(TOT)/(MT)</sup> could vouch for the sanity of any of these fellows.

244-We<sup>(TOT)/(ST)</sup> had no sense of continent really, or of a nation in a country like mine, [[until we<sup>(TOT)/(ST)</sup> travelled abroad]]; 245-no sense of the Africa presented outside. 246-In a world of East and West<sup>(MKT)</sup>, there was nowhere to place us. 247-In a graded world<sup>(MKT)</sup>, there was a place for us, right there at the bottom: third, slowly slipping into fourth world. 248-A noble people. 249-A savage culture. 250-Pop concert after pop concert for starving Africans. 251-Entire books<sup>(TOT)/(ST)</sup> dedicated to the salvation of African women’s genitals. 252-If only the women themselves<sup>(TT)/(TOT)/(MT)</sup> could read the books, 253-critique them: 254-this<sup>(TOT)/(ST)</sup> is right; 255-this<sup>(TOT)/(ST)</sup> is incorrect; 256-this<sup>(TOT)/(ST)</sup> is total nonsense. 257-If only Africa<sup>(TT)/(TOT)/(MT)</sup> could be saved by charity.

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