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*Thème:*

EXPERIENTIAL MEANING IN  
*Faceless(2003)* BY AMMA DARKO

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## **Dedication**

I dedicate this research work to the almighty and heavenly father, and to my lovely mother Eugenie BANKOLE who cares for my schooling and education.

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## INTRODUCTION:

Wherever human beings live, they need to use language to communicate and interact. They also use language to inform people about how things are going on in the society. According to *Longman Dictionary Of Applied Linguistics (1985), 1<sup>st</sup> Edition*, language is the system of human communication by means of a structured arrangement of sounds (or their written representation) to form larger units. This system becomes meaningful to interactants if it is placed under some given social contexts on which language functions. The functional aspect of language through contextual dimensions has given birth to some approaches to language study developed by some linguists such as Firth, Halliday, and Eggins, to cite only these. They have developed the principles and techniques of the Systemic Functional Linguistics, that is a method which considers function and semantics as basis of human language and communicative activity .Halliday(1973,1985a) one of the Firth's students has derived his systemic linguistics from the one of his teacher and has contributed a lot to the structure of language. According to him, language carries three main functions in the grammar of all human languages.

Experiential function (who is doing what to whom?, when?, where? and why?), the interpersonal function (what is the role relationship, between interactants) and the textual function (how the text is organized through cohesive patterns to convey the message conveniently).Halliday's contribution to this approach is that he has provided a more systemic and comprehensive theory of the structure of language .

My objective in the present research work is to apply the experiential function to linguistically describe Amma Darko's language in *Faceless* through the transitivity patterns basing particularly on some extracts taken from the book. This will enable me to have an in- depth understanding of the novel. As a matter of fact, thiswork clarifies how transitivity patterns are realized in literary

texts in general and in Amma Darko's novel in particular. More specifically in this research work I have attempted to account for how Amma Darko, through these patterns of transitivity, tries to denounce societal decadence and children streetism in Ghana due to the irresponsibility of parents and many other factors.

Apart from the introduction and the conclusion the work is divided into three main chapters. The first chapter deals with literature review and theoretical framework. The literature review is an account of scholars' works on transitivity whereas, the theoretical framework, it is a root work on which linguistics analysis will be performed. Chapter two is about the transitivity analyses of the selected extracts and chapter three is the discussion and interpretation of the meaning of findings.

## **Chapter one: Literature review and theoretical framework.**

### **1.1 Literature review:**

Linguistics is a scientific study of language whereas language is the main vehicle used in human communication. With language we pass on messages through the media of words and writings which are generally known as texts.

A text can be either spoken or written, and then defined as a language that is functional.

According to the techniques and principles of the **Systemic Functional Linguistics**, scholars have applied ideational function of language to texts in order to show how speakers and writers encode in language their mental reflection of the world and how they account for their experience of the world around them.

Halliday (1971), has gone through an interpretation in his article “Linguistic Function and Literary Style”:an Inquiry into the Language of William Golding’s The *Inheritors*...In this article he has applied the ideational function (experiential meaning of language) to the analysis of the novel and demonstrated that transitivity is the theme of the novel. He has asserted that **“transitivity patterns that stand out from the novel contribute to the artistic whole through the functional significance in the system of the semantic option which they express”**.

Hanh T.Nguyen(2012) has applied Halliday’s system of transitivity to *Heroic Mother* by Hoa Pham .His analysis, shows how a high use of material processes accounts for the main character’s active involvement in the past, ostensibly a contrast to her position on the sidelines in the present activities. Though the use of relational processes, the main character wants to emphasize the stereotype through which she is seen by her relatives. The use of verbal processes shows the main character’s family comments on her as being crazy .He has come to the conclusion that the main character, known as a heroic mother, is suffering from loneliness, boredom and inadequate consideration

from her family.. So the linguistic interpretation of this short story has revealed the emotional disparities between the elderly and their children who often care more about the outside world or their own interests than family relations.

Chiasuanchong (2011) has applied Halliday's transitivity patterns theory to analyze a piece of news from BBC. The analysis has revealed that there is a distribution law of process types in the English broadcasting news text and verbal process is one of the features that form the news. It has also revealed that broadcasting news has its characteristics such as the tendency to be oral, shortness of sentences, and roughness of narration etc.

In the same way, Yaghoobi (2009) makes a systemic analysis of news structures in two selected printed media, *Newsweek* and *kayhan international*. By identifying processes and the role of participants involved in those processes, he proves in his analysis that the interpretation of the same news actors, Hizbullah and Israeli forces, two different and ideologically opposed printed media were opposite to each other.

Many students at the end of their studies have also carried out some inquiries basing on the same linguistic theory.

CHABI, (2004) has applied experiential meaning to N'gugi's *A Grain of Wheat*. His analyses have led him to highlight the various concrete actions (movement; determination; violence etc) within the processes. He interprets the title of the novel by saying that Ngugi is the author who is making reference to the word of Jesus-Christ from the gospel according to John 12:24:4 **"unless a wheat grain falls on the ground and dies; it remains only a single grain; but if it dies it yields a rich harvest"**

As far as M'PO KOYINAMPOU (2004) is concerned in her thesis entitled: "Experiential meaning in Buchi EMECHETAS'S: *The Bride Price*: Analysis, description, and interpretation" She has shown that Buchi, Emecheta

has used the transitivity patterns to denounce the sufferings the women of our societies are subjected to because of the burden of the traditions.

The interpretation on “Experiential functions in the interpreters (Wole Soyinka)” by Beatrice-Claire ZOUNMENO O., reveals that “Wole Soyinka’s novel is still relevant in today’s context in so far as his call for consciousness and change can be heard in our African societies to improve our living conditions”.

As for, AMAGNIDE and SOSSOU(2011),they have shown in their maitrise thesis , how Flora Nwapa has combined linguistic features to display the traditional role of the married women in African societies.Her use of a great amount of material processes expressing quarrel, misunderstanding ,sufferings , and sorrows ,account for the tension between Efuru and her husband, Gilbert’shousehold. They conclude that, the transitivity patterns are the clausal realization of contextual choices and that the various process types and participants involved in everyone of the texts are not chosen at random.

GANDONOU (2008) has applied transitivity patterns in the *Beautiful Ones Are Not Yet Born* by AYI KWEI Armah by using different process types and their associated participants to convey his message. His intensive use of material processes and locational circumstances echo the dynamism of the main character and vividness of some themes in the novel whereas being processes in that novel points out the characters ‘ambition and the various means they use or project to achieve their objectives.

These above linguistic applications to literature provide me necessary tools and relevant backgrounds on how linguistic features and devices are put in use through language, as a representation of writers ‘experience of life and as rules for deeper understanding of events.

Thus, I’m going to apply experiential meaning in *Faceless* by Amma Darko to know how language works in this novel and how the linguistic features make insightful the message conveyed through a literary text.

## **1.2 Theoretical framework :**

### **1.2.1 Metafunctions**

The approach of Systemic Functional Linguistic (SFL) is a theory developed by some linguists like Halliday. This approach defines that the grammar of all languages is organized around three different types of meaning called metafunctions. The first one is called ideational meaning or experiential meaning. It has to do with the expression of some processes; events or actions, states or other phenomenal aspects of the real world. It is through this function that the speaker or the writer embodies in language his experience of the phenomenon of the real world, including his experience of the internal world of his own consciousness; his reaction, cognition and perception .The second type of meaning is called interpersonal and is concerned with how speakers express attitudes and judgments of various kinds. It is said to show an expression of speakers' attitudes and an influence upon the attitudes and behavior of the hearer. Halliday (1985a) interprets the interpersonal meaning as a mode of doing, not a mode of thinking. It is seen as the level of interaction, exchange with the social relationship of participants.

### **1.2.2 Concept and system of transitivity:**

In traditional grammar, transitivity was developed as the concept of transitive or intransitive verb (Halliday, 1976:159) whether the verb takes an object or not, but in SFL it functions to link grammar to the metafunctions. However, in Halliday's terms, **transitivity is a major component in experiential function of the clause dealing with the transmission of ideas, and representing processes or experiences: "actions, events, processes of consciousness and relations"** (1985:53.).

It is a semantic system used to analyze representations of reality in a linguistic text and create the same experience through various lexico-grammatical options influenced by different mind styles or authorial ideology, (Fowler, 1986:138) It manifests how certain choices encode the author's ideological stance affected by

social and cultural institution because according to Fowler (1986) these linguistic codes cannot reflect reality neutrally and definitely embody ideologies.

The transitivity of the clause is its process type, associated with its functional participants roles under the circumstances. This part of the work deals with the description of the different processes, their associated participants 'roles'; and the circumstances of their occurrence.

### **1.2.2.1. Processes and their related participants**

#### **1.2.2.1.1 Material processes**

Material processes are the process of world processes of doing concrete, and tangible actions. They are also processes of happening. We recognize material processes by answering the question **what did X do?** Where X is the only one participant and we speak of middle or intransitive process. When participants are two or more, we answer for example the question **what did X do to Y?**. The two direct participants in material processes are actor and goal. The actor is the constituent of the clause who does the deed or performs the action, whereas the goal is the participant the process is directed to. It is the participant to whom the process extended. A goal is viewed as the direct object in traditional grammar and usually plays the role of subject in passive voice. Halliday (1985:134—7) makes an important if sometimes difficult, distinction between a goal and a related participant called a range. A range because it cannot be probed by the question "what did X do to Y?" He suggests that a range specifies either the restatement or continuation of the process itself or expresses the extent of the process. Let consider the following clauses:

- He served the tea.
- They transfused the blood.
- Bob gave me a helping hand.

These are processes of doing and we can classify them as material processes. They involve two participants where, at the level of the second participant of each clause there is a difficulty to answer the question “what did X do to Y ? It makes no sense.

Hence, in these cases there seems to have a closer relationship between the processes and the second participants .In effect “the tea” in the first clause exists independently of the process and we find it odd to probe this participant as the one, the process of serving (doing something) is directed to. He couldn’t do anything to/with the tea,”the tea “ is then a range not a goal.

He	served	The tea
Actor	Pr:mat	Range

In the second clause we have:

They	Transfused	The blood
Actor	Pr:mat	Range

Because if we ask the question “what did they transfuse?” the answer must most certainly be “the blood” the only thing that can be transfused. We find it therefore, redundant by answering.

The third example has the same transitivity pattern:

Bob	gave	me	a hand
Actor	Pr:mat		Range

Where “a hand” is a range because it is difficult to answer the question “what did Bob do to a hand?” The clause simply means “Bob helped me”.

Another participant is known as beneficiary. There are two kinds of beneficiary: the recipient (the one to whom something is given) and the client (the one for whom something is done)

Diallo	sent	Some money	to his wife
Actor	Pr:material	goal	Ben:recipient

She	cooked	Rice	For him
Actor	Pr:material	goal	Ben: client

Agent is an other clausal participant .The one who makes something happen. In non causative construction actor can substitute with agent since it is also the one that makes the action happen playing the role of agent. The lexical verb ‘make’ is the most causative process.

The teacher	made	me	clean	The board
Agent	Pr:causative	actor	Pr:material	goal

However an agentless passive structure with beneficiary as subject is possible:

Helen	Was bought	Some MTN credits
beneficiary	Pr:material	goal

The agent in the precedent table appears not .It may be seen when we extend the sentence, adding ‘by Mark’ for instance.’So Mark ‘would be the agent.

The following process is the mental one.

#### 1.2.2.1.2 Mental processes

Mental processes according to Halliday are the processes which encode the meaning of thinking or feeling. In mental; we don't ask the question 'what did X do' or 'what did X do to Y' to probe the clauses but the question '**what do you think or feel or know about X?** for it concerns mental reactions which are about thoughts, feeling and perceptions. It is divided into three classes which are:

- cognition dealing with verbs of thinking, knowing and understanding
- affection when we consider verbs of liking and fearing
- perception comprising verbs of seeing, hearing and perceiving.

There are always two participants while we can count up to three in material processes. There will always be two nominal-type participants associated with any mental process. In case one participant is absent the second one must be retrieved from the context for the clause to make sense as we can see in the following example:

- I know (something)
- she understands the question

The participant who performs a mental process must be a conscious human participant. It is called the sensor. It feels, thinks or perceives things. The second participant is the non-active one and called phenomenon by Halliday. The phenomenon is what is felt, thought or perceived by a conscious sensor. There are two types of phenomenon:

- phenomenon acts and
- phenomenon facts

Talking about phenomenon acts they occur in mental processes of perception comprising verbs of seeing hearing, noticing etc. They're realized by an imperfective non-finite acting as though there were simple nouns. We determine

act by inserting the word ‘that’ which is not directly inserted after the mental process.

Paul	Has seen	The man walking away
senser	Pr: mental	Phenomenon: act

The phenomenon fact in terms of Halliday is most of the time finite and usually introduced by a ‘that’ .It functions as a simple noun.

he	Didn’t realize	That Dolly was joking
senser	Pr:mental	Phenomenon: fact

It is possible to reverse clauses in mental processes to have a very similar meaning. We can have many mental processes verbs in pairs whereas it is not possible to have such pairs in material processes. As such it is possible to express a mental process meaning with either the senser or the phenomenon as subject.

I	Don’t remember	The novel’s title
The novel’s title	Escapes	Me
senser	Pr:mental	Phenomenon

Projection is what halliday refers to as logical relationships that can hold between adjacent clauses. It is known by the terms indirect or reported thought. It has to do with quoting or reporting ideas. Most of mental processes except those of perception) can project but material processes cannot. The two clauses in a projection relationship may be dependent upon each other or independent. Reporting ideas are dependent and the quoting clauses are independent. The projecting clause is a mental process and the projected one can be of any type.

John	Would like	me	To take	The red bag	On the table
senser	Pr:mental	phenomenon	Pr:mat	goal	Cir:location

### 1.2.2.1.3 Behavioural processes

They are processes explained by Halliday as being a ‘half-way house’ between mental and material processes. They are typically processes of psychological and physiological behavior. So they involve in actions to be experienced by a conscious being and relate behavior such as: breathing, coughing, smiling, dreaming, staring, tasting, looking over, laughing, scowling, grinning, sniffing, gawking, thinking on, pouting, grimacing etc.....these verbs are semantically and even grammatically mid-way between material and mental processes.

The only one obligatory participant involved in these experiences is the behavior, a conscious being like the senser in the mental processes. A second participant called behavior can be found in the process but it is like a range in the material processes. And a third one is phenomenon.

My baby	smiled	Coyly
behavior	Pr: behavioural	Cir:manner

Sylv	loudly	laughed	an odd laughter
behavior	Cir:manner	Pr:behavioural	Behavior

She	sniffed	The perfume	Out of love
behavior	Pr:behavioural	phenomenon	Cir:cause

**1.2.2.1.4 Verbal processes**

They are processes of verbal action .They relate the fact of saying like the verbs: tell, ask, say, reply...Verbal processes are processes of saying and there are three roles associated with them, namely, Sayer, Receiver and Verbiage. The Sayer is the one who gives the message, the Receiver is the one who receives the message and the Verbiage is either the content of the message or the name of what is said. When verbs such as curse, praise, blame and congratulate realize the process, a fourth participant, Target, is normally involved in it. This participant refers to the one who is cursed, praised, blamed or congratulated.

Mum	asked	The gateman	The car key
sayer	Pr:verbal	receiver	Verbiage

His father	angrily	cursed	her	With hard words
sayer	Cir:manner	Pr:verbal	target	Cir:accompaniement/ verbiage

**1.2.2.1.5 Being processes**

We have two kinds of being processes: existential processes and relational processes

**1.2.2.1.6 Existential processes**

They show that things exist. We use the word “there” to identify the existential processes. This word does not receive any functional label for transitivity analysis. We mainly use the verb “to be” or its synonymous (exist, arise, occur,) in the process.

Existential processes are associated with an obligatory participant labeled existent which is mostly a nominalized action and usually follows the sequence there is/there are .It may be a phenomenon. The type of circumstantial elements that particularly occur in existential processes is the one of location.

There	is	money	in my pocket
	Pr:existential	existent	Cir:location

#### 1.2.2.1.7 Relational processes

Relational processes are processes comprising others with a complex area of clause transitivity, and covering some different ways or manners in which ‘‘being’’ can be expressed in English clauses. They are composed of attributive and identifying processes which are going to be highlighted in this part of the work as far as their structural differences are concerned. Let’s deal now with the attributive processes.

#### 1.2.2.1.8 Intensive attributive processes

Intensive attributive processes are the ones in which there is a relationship between two terms expressed by the copula ‘‘to be’’ or synonyms (become, turn, grow, start out, end up, keep, remain, seem, sound, appear, look, taste, smell, feel, stand etc....).They express that ‘‘A is the member of the class B’’.The participant in intensive attributive processes is the carrier which is realized through a nominal group usually indefinite and introduced by the indefinite article ‘‘a’’ or ‘‘an’’. It can be assigned to a quality, clarification or descriptive epithet (attribute).It means that **A** carries the attribute/quality **B**.The attribute can be adjective or nominal group.


That man	is	A bright teacher
carrier	Pr:intensive	Attribute: nominal group

My sister	is	verily	Wise
carrier	Pr:intensive	Cir:manner	Attribute: adjective

**1.2.2.1.9 Intensive identifying processes**

They contrast with the attributive processes both semantically and grammatically. In these processes “an entity **A** serves to define the identity of **B**” semantically. They involve two participants which are the token standing for what is being defined and value which is the definition .The participant is realized by definite nominal groups. The verb usually used is “be” but other synonyms exist: signify, make, equal, add up to, mean, define, spell, indicate, act as, suggest, express, symbolize, play, represent, refer to, stand for etc.....

Examples:

	symbolizes	love
Token	Pr:intensive	Value

Reversibility can be applied to all identifying clauses. What raises the question of which side of the clause is token and which one is value. But Halliday shows that the token will be a “sign, name, holder and occupant” of the value and the value gives the meaning, referent, the function, the status or role of the token. Grammatical criteria are necessary too, to identify the token from the value .It consists in substituting “to be” by one synonymous. Then it will help to determine whether the clause and the value always represent the subject in a passive clause. Verbs substitution test also help to know if the clause with the verb “be” is attributive or identifying. The test will show that the identifying one can form a passive clause whereas the attributive cannot.

Circumstantial and possessive processes are other type of processes found at the level of relational processes. They occur both as attributive and identifying processes.

**1.2.2.1.10Circumstantial relational processes**

They carry circumstantial dimension of location, manner, cause.....and can be expressed either as circumstantial constituent in material, mental, verbal or behavioral processes, or through a relational processes. Here we also distinguish two other sub-types of circumstantial relational: attributive and identifying circumstantial.

In the attributive circumstantial, the circumstance is expressed in the attributive. It conflates with the attributive .The attributive will be a prepositional phrase or adverb of location, manner, cause, role etc.....

I	am	On my guards
carrier	Pr:intensive	Attribute/cir:manner

Tom	Is said	To be	A heavy	Smoker
carrier	Pr:verbal	Pr:intensive	Attribute/ cir:manner	Attribute

In identifying circumstantial the circumstances are expressed through either the participant or the process. When they are hidden in participants, both the token and the value will be circumstantial elements of time, place etc.....then the verb remains intensive.

This swimming pool	Had been	My refuge
Token:cir:location	Pr:intensive	Value:cir:location

Here are some verbs we use when circumstantial are encoded through processes: take up, cross, resemble, follow, accompany, last etc.....

The film	lasted	Thirty minutes
token	Pr:circumstantial	value

**1.2.2.1.11 Possessive relational processes :**

Possessive processes encode meaning of ownership and possession between clausal participants. Here, it is found two participants which are ‘the possessor ‘ and the ‘possessed’’. Attributive possessives may be encoded through the participants. Then the attribute represents the possessor and the process remains intensive.

The room	was	ours
carrier	Pr:intensive	Attribute/possessor

The verbs ‘to have’ and ‘to belong to’ makes possession be realized through the process itself as in the following cases.

These hens	Belong to	me
Carrier/Possessed	Pr:possessive	Attribute/Possessor

I	have	A dream
Carrier/Possessor	Pr:possessive	Attributive: possessed

With identifying possessive processes, the possession can be expressed through the participants as well as the process itself. The intensive verb ‘to be’ is used when the possession is expressed through the participants. The token and the value encode the possessor and the possessed. The commonest identifying verb used is ‘to own’ also used in passive form.

John	owned	A car
Token/Possessor	Pr:possessive	Value/Possessed

**Passive form:**

A car	Was owned	By John
Value/possessed	Pr:possessive	Token/Possessor

After all we have dealt with in the theoretical framework of the experiential meaning, through defining the various key words and concepts in relation to the topic, we are now about to tackle the second part of the work in which we will apply these notions to the language of Amma Darko in her book *Faceless*.

**1.2.3 Definition of the key concepts**

**1.2.3.1 Process types**

A process type is recognized through the verb of the clause. It tells the action, the event or the relationship between participants, the (physical, mental or emotional) state. It may be situated circumstantially (time, place, location, cause etc.....).according to Halliday (1985) there are five categories of processes:

- Material processes
- Mental processes
- Verbal processes
- Behavioural processes and
- Being processes.

### **1.2.3.2 Participants**

Participants are the constituents that perform an action in the clause, the constituents whom the action is extended to. Each process is associated with different and variable participants according to the process type under description. Here are the participants with each process cited above:

Material (actor /goal)

Mental (senser/phenomenon)

Verbal (sayer/receiver/verbiage/target)

Behavioural (behavior /behavior)

Being (carrier/attribute)

They are realized by nominal groups of the clause .Their number in a clause depend on the type of the process .in material process for example there are two most frequent participants actor and goal. Sometime it can be only one. Mental process must always have the senser and the phenomenon as participants. The verbal one is associated with up to four participants which are the sayer, the receiver or a target (according to the semantic of the verb) and the verbiage . Frequently, behavioural processes have only one participant called behavior; but sometimes it contains another participant known as behavior . At the level of being processes there are other sub-processes such as existential processes with only one obligatory participant called existent that follows the sequence ‘‘there is’’ or ’’there are’’ ;intensive attributive that gets one participant called carrier; intensive identifying processes having the token and the value as participants and finally possessive ones associated with the possessor and the possessed. Let’s consider next, circumstances the third functional label and key concept.

### **1.2.3.3 Circumstances**

They are realized by adverbial groups or prepositional phrases, and can be found in all processes types. Different types of circumstances occur in clauses: extent, subdivided into duration (temporal) and distance (spatial); location subdivided into time (temporal) and place (spatial); matter and manner

subdivided into means, quality and comparison, role and accompaniment subdivided into reason, purpose and behalf.

### **1.2.3.3.1 circumstance of location**

Circumstances of location are concerned with place and time. They add spatial and temporal detail to the information given. They are identified by asking where?(spatial);when(temporal).circumstances of location can be used in all process types.

Daddy	rushed	From the room
		Cir:location:spatial

Dolly	<u>Sang</u>	Last night
		Cir:location:temporal

In these clauses above “ from the room” and “last night”

### **1.2.3.3.2 Circumstances of extent**

They express such semantic notions as distance( how far), duration( how long) ,and frequency(how often).they can be used in any process types as follows

I	Stayed	there	For two weeks
			cir:extent:duration

### **1.2.3.3.3 Circumstance of cause**

Circumstances of cause appear in sentences to specify the reason (why?);the purpose( what for.....?) and on the behalf of who? an action or event took place. They are mostly used in behaviooural processes. Here are some examples;

suza	slept	because she was tired
		cir: cause:reason

I	wrote	the letter	for the man
			cir:cause:behalf

#### **1.2.3.3.4 Circumstances of manner**

They are subdivided into four types: means( hoow?;with what tools?;what method); quality(in what manner or style?, coparison (like what) and degree( how much?..circumstances oof manner can be used in any process type, but they are mostly used in behavioural and verbal processes.They are represented in clauses as follows.

Francis	sing	like Don moen
		cir:manner:comparison

I	post	the letter	carefully
			cir:manner:quality

#### **1.2.3.3.5 Circumstances of matter:**

Circumstance of manner has to subtype. It specifies the subject matter(what about) .Circumstance of matter usually occurs in verbal process and is difficult to be separated from verbiage.

The teacher	Is talking	About the USA history
		cir: matter

### **1.2.3.3.6 Circumstances of role.**

Circumstances of role are identified by asking the questions what as ?or what for? around the process. They are represented in clause as follows:

We	Are all called	As missionaries in the world.
		<b>Cir: role</b>

### **1.2.3.3.7 Circumstances of accompaniment :**

Circumstances of accompaniment is a form of joint participant in the process. It is the participant with or without whom the process is realised. Here is an example:

Fatou	Travelled	With her child
		<b>Cir: accompaniment</b>

Circumstances add specific detail to the verb in a clause. They then contribute to boosting the experiential density and complement other strategies to make this text very written in mode.

## **Chapter two: Analysis of Experiential Meaning in Faceless**

**(Based on the selected extracts)**

### **2.1 Transitivity analysis of extract 1**

#### **2.1.1 Clauses, process types, circumstances and participants identification**

To distinguish the functional constituents of the clause and process type identification, I have used the following keys:

**P=process; Pm=material; Pme=mental; pb=behavioural; Pcir=circumstantial Pv=verbal; Pe=existential; Pi=intensive, Pp=possessive, Pc=causative, Actor=A, Goal=G; R=range; B=beneficiary; S=senser; Ph=phenomenon; Sy=sayer, Rv=receiver, Vb=verbiage, Be=beaver, Bh=behavior, X=existent, T=Token, V=value, Cr=Carrier, At=Attribute, Pr=possessor, Pd=possessed; C=Circumstance ;Cl=location; Cx=extent; Cm=manner; Cc=cause; Ca=accompaniment; Co=role; Ag=agent; Ct=matter.**

(The same keys will be used for the remaining extracts).

1-She(A) chose to spend(Pm) the night(G) on the old cardboard(Cl)laid out in front of the provision store at the Agbogbloshie market place (Cl) because(Cc)2-it(T) was(Pi) a Sunday(V).3- It(Po) had(Pp) nothing(Pd) 4-to do(Pm) with(Ca)5-Sunday(T) being(Pi) (a church going day) (V).6- The reason(Cr)was(Pi) simply(Cm) that if 7-she(A) hadn't(Pm), 8-she(A) would have stood(Pm) the risk of losing her newly acquired job of washing carrots(G) at the vegetable wholesale market(Cl). 9-Fofo(A) would have spent(Pm) the night(G) from Sunday to Monday(Cx) dawn with her friends(Ca)10-(Be) across the road at the squatters' enclave known as 'Sodom and Gomorrah(Cl),'11-watching (Pb) adult films(Bh)12-her fourteen years (A)required (Pm) her(G)13-(A) to stay away(Pm) from(Cl), and (14)drinking(Pm) directly(Cm) from bottles of *akpeteshie(CL)*or , at best, some slightly milder locally produced gin. 15-Ultimately (Cm) she(A) would have found (Pm)16-herself(A) waking

up(Pm)Monday morning(Cx) beside one of the friends(Cl)her age, both of them naked, hazy and disconcerted, oblivious to what time during the night17- they(A) stripped off(Pm) their clothes(G) and to what exactly(Cm)18-it(Cr) was(Pi)19-they(A) did(Pm) with their nakedness(Ca). 20-Sucked(Pm) into life on the streets(Cl) and 21-reaching out to each new day(Cx) with an ever-growing hopelessness (Ca), 22-this(T) was(Pi) one of the routes(V) 23- they (A)took to escape(Pm) their pain(G).

24-A boy and a girl of about Fofo's age (A), making(Pm) home(G)(on the streets of Accra)(Cl) just like her (Ca)25-were once(Cx) asked(Pv) about what26-their ultimate dream (Cr) was (Pi) by 27-a reporter(A) doing(Pm) a survey (G) for one of the private FM stations(B). Dreams as in Martin Luther King's famous phrase 28-"I (Pr)have(Pp) a dream(Pd)."29- The reporter(S)thought (Pme) the kids(Ph)30-(S) would be craving(Pme) material things like shoes and clothes, or more practically(Cm), blankets for warmth at night(Ph). 31-She (Cr) was(Pi) thrown(At). For 32-they(S) craved (Pme) warmth(Ph) all right, but of a kind that 33-many with secured roofs over their heads and the assured love of a parent at least (A), took(Pm) for granted.

34-"My dream(Cr),"35-began(Pv) the boy(Sy), "is to be(Pi) able(At) to go home(Cl) one day(Cx) to visit(Pm) my mother(G) and see(Pme) a look ofjoy(Ph) on her face(Cl) at the sight of me.36- I (S) want to be(Pi) able to sleep(at)beside her(Cl). 37-I(S) wish (Pme) her(Ph)38-(Sy) to tell(Pv) me 39-she (Cr) was(Pi) happy(At) (Vb)40- I(A) came to visit(Pm). 41-Whenever(Cx) I(A) do(Pm) that, 42-she(Ag) doesn't let (Pc)43-me(A) stay(Pm) long(Cx) before(Cx)44-she(Sy) politely(Cm) asks(Pv) me(Rv) to leave(Vb).45-She(Po) never(Cx) has(Pp) a smile(Pd) for me.46-She(Cr)is(Pi) always(Cx) in a hurry(Cm) to see(pme) my back(ph). 47-Sometimes(Cx) I(S) cannot help thinking(Pme)48-that(cr) maybe(Pi)49-she(Pr) never(Cx) has(Pp) a smile(Ps) for me(B) because(Cc) the man50- she( A) made(Pm) me(G) with(Ca) and51-who(T) is(Pi) my father(V) probably(Cm) never (Cx)52-had(Pp) a smile(Ps) for

her(B) either. **53**-One day(Cx) she(Sy) said(Pv) to me(Rv), ‘Go(Vb).**54**You(Ps) don’t belong(Pp) here(Cm).’ If**55**- I (Ps) don’t belong(Pp) to where(Cl)**56**- she(Ps) is(Pp), where(Cl) do**57**- I(Pd) belong(Pp)? But **58**-I(S) know(Pme) that **59**-it(Cr) isn’t (Pi)that **60**-she(S) just doesn’t want(Pme) to see me(Ph).**61**- She(S) worries(Pme) about food(Ph). **62**-There(Pe) is(X) never(Cx) enough. So**63**- she(S)worries(Pme) that**64**- it(Cr) may not be(Pi) enough(At) for (her two new children)(B) if **65**-I(A) came(Pm) along(Cx). **66**-The ones(Pd) she(Pr) has(Pp) with the man (Ca) **67**-who(T) is(Pi) their father(V) and**68**- who(T) is(Pi) her new husband(V).**69**- He(S) hates to see(Pme) my face(Ph).**70**- I(S) often (Cx) wonder(Pme) what(Ph) it is**71**- I(S) remind(Pme) him(Ph) of so much.” **72**-The girl(Sy) said(Pv): **73**-“one day (Cx)a kind woman(G) I(A) met(Pm) at a center(Cl)**74**-made(Pc) me very happy(At) )(V). As**75**-I(A) was going(Pm) there(Cl)**76**- I(S) knew(Pme) that**77**- she(A) would give(Pm) me(B) food(G) all right. But **78**-she(A) gave(Pm) me(B) more(Cm). **79**-She(A) hugged(Pm)me(G). **80**-I(Cr) was(Pi) dirty(At). **81**-I(Be) smelled(Pb) bad(Bv). But**82**- she(A) hugged(Pm) me(G). That night(Cx)**83**-I(Be)slept(Pb) well(Bv). **84**-I(Pr)had(Pp) a good dream(Pd). Sometimes(Cx)**85**-I(S)want(Pme) to be hugged(Ph) even if**86**- I(Be) smell(Pb) of the streets(Bh).” **87**-It(T) was(Pi) around(Cx) 2a.m(V) and **88**-Fofu(Be), though not being hugged, was smiling(Pb) in her sleep(Bh). Not that**89**- she(Cr) was(Pi) aware(At) of it herself. But**90**- God(Be) above(Cl) and the angel watching(Pb) over her (Cl)**91**- saw(Pme) the smile(Ph) and **92**-knew(Pme)**93**-it(T) was(Pi) the smile of a contented fourteen year old girl( V) who(Be) but for the life that **94**-fate(A) had plunged(Pm) her(G) into(Cl),**95**-should have been smiling(Pb) that way(Cm) each night(Cx) in her sleep(Bv). **96**-Fofu(Be) was smiling(Pb) because(Cc)**97**-she(Pr) was having (Pp)a dream (Pd) **98**-that(Cr) was (Pi)far(Cx) removed(At) from(Cl) the realities of the life **99**-she(A) lived(Pm). **100**-It(T) was(Pi) a dream(V) as in the group of thoughts and images experienced during sleep (Cm). And in her dreams, **101**-she(A) was living(Pm) in a home(Cl) with a

roof(Ca). 102-She(T) was(Pi) there(V/Cl) when (Cx)103 –it(A) suddenly (Cm)began(Pm).

### **2.1.2 Analysis of process-types in extract 1**

#### **2.1.2.1 Quantitative analysis:**

The process type in extract 1, their numbers and their percentages are summarized in the table below

Process types		Extract one
Material		33(32.03%)
Mental		16(15.53%)
Verbal		07(06.79%)
Behavioural		08(07.76%)
Existential		01(00.97%)
Causative		02(01.94%)
Relational processes	Attributive	14(13.59%)
	Identifying	10(09.70%)
	possessive	12(11.65%)
	circumstantial	00(00.00%)
Total		103(100%)

Process types in extract 1 as the above table shows, is made up (103) processes. All the process types are represented but appear in different amount. Material processes are the most frequently occurring ones with a total number of 33 out of 103 processes in the extract, which represents 32.03 %.Mental processes rank second with 16(15.53%) and the attributive one is the third 14(13.59%).After come in this following order: possessive processes12 (11,65%),identifying processes 10(09.70%),behavioural processes 08(07.76%) , verbal processes 07(06.66%),Causative processes 02(01,94%) ,existential 01(0,97%) and circumstantial processes 00 (00.00%)

The great amount of material processes to other processes types indicates that the extract 1 is mainly concerned with concrete and tangible actions mostly undertaken by Fofa and her age mates on the street. The presence of mental and attributive processes shows that the extract is also concerned with specifying, defining or describing participants and conscious cognition. Identifying, behavioural, causative, possessive and verbal processes are also present in mere proportions in the extract. Their presence is not negligible. Existential processes and causative ones are of lower proportions but contribute certainly to the understanding of the extract.

A qualitative analysis will be carried out to know ‘ ‘ who does what to whom and how’ ’.

### **2.1.2.2 Qualitative analysis**

Some clauses from the extract 1 are chosen for transitivity analysis:

- *Material clause*

1-They have stripped off their clothes (Clause n°17)

They	Have stripped off	Their cloths
Actor	Pr:material	goal

In the above clause, the personal pronoun “they” refer to the street children. It is the actor in the clause , whereas “their clothes” the second participant of the transitive or effective process (Have tripped off) is the “goal”.

2- A boy and a girl of about Fofu’s age , making home on the streets of Accra.(clause 24)

2- A boy and a girl of about Fofu’s age	making	home	on the streets of Accra.
Actor	Pr.material	goal	Cir:location

A Fofu’s age boy and girl play the role of actor in this clause with the material and non middle process ”making” which is more happening than doing as in the first sentence. The second participant “home” (the goal) is the one, which the process is directed to and ” on the street of Accra” is the circumstance of location (place).

▪ *Mental clause:*

3- The kids would be craving material things like shoes and clothes (clause 30).

The kids	Would be craving	Material things	Like shoes and clothes
senser	Pr: mental	Phenomenon:act	Cir:manner

The nominal group “the kids” referring to the street children is, the senser of the process of affection “would be craving” and “material thing”(what is craved by the senser): The phenomenon.Then the circumstance of manner

(comparison) “like shoes and clothes” is what the phenomenon is compared to in the clause.

4-she hates to see my face (clause 69)

she	Hates to see	My face
senser	Pr: mental	Phenomenon:act

The personal pronoun “she”(the senser) refers to the street boy’s mother, the process “hates to see” is a process of perception , and “my face” is the phenomenon of the process.

The senser in the above clauses(3,4) are all human beings and they involved two participants.

▪ Verbal clause

5-One day he said to me “go”.(clause 53)

One day	she	said	...me	“go”
Cir:extent	sayer	Pr:verbal	receiver	verbiage

In sentence 5, the nominal group “one day” is the circumstantial element(extent) of the clause.The personal “she” referring to the street boy mother is the participant (sayer) of the verbal process “said”, and the pronoun “me” (the boy), the receiver of the verbiage “go”.

▪ Behavioural clause:

6- God above,and the angels watching over her:clause 90

God and angels	Above	watching	her
Behaver	Cir:location	Pr:behavioural	phenomenon

Two participants are used in this sentence 6. “God and angels” the first participant playing the role of behavior in the behavioural process “watching” and the second participant is the phenomenon “her” for not being the restatement of the process. The circumstance location “above” indicates where the sayer intervenes from.

7-I smell of the streets: clause86

I	smell	Of a streets
behavior	Pr:behavioural	behaviour

Two participants are also used, like in the precedent clause . “I” (fofo the street girl) the behavior of the behavioural act “smell” has “of the street) as second participant ( behaviour.)

▪ Existential clause

8-There is never enough (clause 62)

There	is	never	enough
	Pr:existential	Cir:extent	existent

Sentence 8, is said to be existential because of the presence of the word “there” that has no representational function in the clause. The adjective “enough” the only participant(existent) of the process .It explains the insufficient quantity of food in the house of the street boy .

▪ Intensive Process

9-she is always in a hurry to see my back (clause 46)

she	is	always	In a hurry	To see	My back
carrier	Pr:intensive	Cr:extent	Cr:attribute	Pr:mental	phenomenon

In this above clause ,the participant “she” put for the street boy mother, is the carrier and the nominal group “ in a hurry” is the attribute that depicts the

behavior of that mother through the mental process “to see” associated to the phenomenon “my back” indicating that the boy must leave her sight for the street.

10-who is her new husband(clause 68)

who	is	Her new husband
Token	Pr:intensive	value

In this clause “who” is the participant( token) standing for the one being defined as husband (value) the participant which defines.

▪ Possessive process

11- you don’t belong here (54)

you	Don’t belong	here
possessed	Pr:possessive	Possessor/Cir:location

The word “here” indicating a place plays the role of possessor in this possessive process “don’t belong” .It means that the personal pronoun “you” referring to the street boy is the participant (possessed) in the clause. That’s to say , the boy is not a child from that house.

These analyses expose some of the processes types and the participants at stake in the extract n°1.They give more insight about them.

3.3.3 Analysis of circumstances in extract1

3.3.3.1Quantitative analysis

The clause and process types identification in the precedent section help to identify also the circumstances used in the extract. The various circumstances and their percentages are put in the following table.

*Experiential meaning in Faceless (2003) by Amma Darko*

Extract n°1		
Types of circumstance	Numbers	Percentages
Location	22	33.33%
manner	14	21.21%
Extent	23	34.84%
cause	03	04.54%
Role	00	00.00%
accompaniment	06	09.09%
matter	00	00.00%
Totality	66	100%

**Table N°2:** circumstances in extract 1

This circumstances table of extract 1 contains all of circumstances type but the ones of role and matter. They appear in different proportions in the table. We have (23 over 66) of circumstances extent, which represent 33.33% of the total number. They rank first. The second rank should be attributed to the circumstances of location (22 over 66). They represent 34.84% of the total number. The circumstances of manner (14 over 66) come at the third position with a percentage of 21.21% of the total number. The accompaniment one (06 over 66) is the fourth with 09.09% of the total number. The circumstances of cause (03 over 66) come last with 04.54% of the total number. The high proportion of the circumstances of extent shows in this extract 1 that, events and actions happens in a moment of life time of people. The presence of circumstances of location situates events in time and space, pointing when and where they took place (*on the streets of Accra, here, above ...*). The following circumstances are those of manner which say how or the way things got done in

the extract and also explain their quality(Like shoes and clothes, hardly, that way ,practically...) .As for the ones of cause(because.....) and accompaniment (with.....) , their presence sets things that get happened with other things or people (accompaniment) or things that are caused by other things or people(cause).These circumstantial elements in the extract work together to give a meaning (experiential of course) to the whole text.

**2.1.2.3Qualitative analysis**

We will focus here ,on the circumstantial elements in the clauses.

- Circumstance of location

1- A boy and a girl of about Fofó’s age , making home on the streets of Accra.(clause 24)

2- A boy and a girl of about Fofó’s age	making	home	on the streets of Accra.
Actor	Pr.material	goal	<b>Cir:location</b>

In the above sentence, the group of words “on the street of Accra” indicates to and tells the reader the milieu where the streetism of children is practiced in the novel.

▪ Circumstance of manner

2- Drinking directly from bottles of *akpeteshie* (clause14)

Drinking	directly	Frombottles of akpeteshie
	<b>Cir:manner</b>	<b>Cir:location</b>

The adverb “directly” is the circumstantial element of manner that demonstrates the way children on the streets drink *akpeteshie* from its bottle.

▪ Circumstances of extent

3- She is always in a hurry to see my back (clause 46)

she	is	always	In a hurry	To see	My back
carrier	Pr:intensive	Cr:extent	Cr:attribute	Pr:mental	phenomenon

The adverb “always” is the circumstance of extent, indicating in this clause that, the street boy’s mother never lets for only one day her child, stay with her at home.

▪ Circumstances of cause

4-Fofo was smiling because she was having a dream

fofo	Was smiling	because	she	Was having	A dream
behaber	Pr:behavioural	<b>Cir:cause</b>	.....	.....	.....

The conjunction “because” is the circumstantial element of cause, showing the reason why fofo the street girl was smiling. Otherwise no smile could be found on her face. She was certainly having good time as at home in her dream.

▪ Circumstances of accompaniment

5--she was living in a home with a roof (101)

she	Was living	In a home	With a roof
actor	Pr: material	Cir:location	<b>Cir:accompaniment</b>

The nominal group “with a roof” stands for the accompaniment element showing that fofo in her dream was living not simply in a home but a home having a roof.

**2.2Transitivity analysis of extract 2**

**2.2.1 Clause and process type identification**

1-Fate's machinery (A) got(Pm) into motion (Cx) elsewhere(Cl) that the same monday dawn and placed on a string 2- two destinies ( A) joined(Pm) carefully(Cm) at their seams(Cl) by an unclear thread(Ag).Like a 3- shadow (A)crossing (Pm) paths and bidding of death uncanny ways (G/Cl),4-Kabria(S) in the comfort(Cm) (on her modest home in a middle class suburb of accra)(Cl) remembered(Pme) that her regular garden eggs and tomatoes vendors (Ph) at the agboglobshie market (Cl) 5-would be expecting(Pme) her(Ph).

6-The other(A) of three children between the age of seven and fifteen, events both in and outside the home (Cl) sometimes(Cx) got(Pm) her thinking(G) that 7-those(T) ought to be (Pi) the most impossible of all ages (V).

Married sixteen years to Adade, her architect husband,8-Kabria(S) passionately (Cm) loved (Pme) her job(Ph) with MUTE(Ca), 9-anongovernmental organization that(T) was(Pi) basically(Cm) into(Cl) documentation and information build up (v). And with equal fervor (Cm); 10- she(S) loathed (Pme)

the figure(Ph) **11**-that(A) appeared (Pm) on her monthly salary slip (Cl). But **12**-topping it all (V) was (Pi) her shamelessness about her special attachment to her old hand- me- down - thank - you -very- much-Adade 1975VWBeetle nicknamed creamy.)(T)

**13**-The mother, wife, worker and battered car owner (V) that she (T) was (Pi) ,  
**14**- no day(A) passed (Pm) that **15**- Kabria(S) didn't wonder (Pme) how come (Cc) **16**- the Good Lord(A) created (Pm) day to be made up of only twenty four hours (G) because (Cc) **17**- from dawn to dusk(Cc), domestic schedules (A) gobbled (Pm) her(G) up, **18**- office duties (A) ate(Pm) her(A) alive (Cc) **19**- her three children (A) devoured (Pm) her(G) with their sometimes realistic and many times very unrealistic demands (Ca);while the icing on the cake, their father (A) , needed do (Pm) no more than simply be your regular husband (G), and **20**-she(T) was(Pi) in(Cl) a perpetual quandary (v).**21**-Obea, her first child, at fifteen (A),had reached (Pm) so to stay, that age (G).**22**-Three years after(Cx) her grand entry into the teen world, three to qualifying to vote. And as much as (Cm) Kabria (Sy) could recall (Pv), **23**- Obea (Sy) said (Pv) goodnight (Vb) to her (Rv) one night (Cx) , **24**-baby (Be) faced , flat chested (Pb) and all,only(Cm) to wake up the following morning sporting a blossoming bosom and a pair of fairly rounded hips.The result.**25**-Obea(A) threw (Pm) both Kabria and Adade (G) into(Cl) absolute turmoil.**26**-There(Cl/V) she(T) was,(Pi) one minute(Cx) **27**-their little girl,(A) next moment(Cx)**28**- protesting (Pm) any reference(G) to her as(Co) their little girl.**29**-And while(Cx) Kabria(S) suffered(Pme)her period of discomfort(Ph) in silence(Cm),**30**- praying(Pv) to God(Rv) for guidance on how(vb) **31**-to deal (Pm) with (Ca) her now physically maturing daughter (G),**32**- Adade(A) for his part retired (Pm) to bed (Cl) each night(Cx) **33**-wondering(Pme) if **34**- the time (A) had not come (Pm) for him (G) **35**-to may be(Pi) invest(At) in(Cl) two bulldogs **36**-to discourage (Pme) potential young

male whistlers (Ph) behind the wall(Cl).37-Her second child, Essie (T) was(Pi) nine (V) and the source of a different kind of worry to Kabria.(v)

**2.2.2. Analysis of process-types in extract 2**

**2.2.2.1. Quantitative analysis**

Process types		Extract two
Material		17(45.94%)
Mental		08(21.62%)
Verbal		03(08.10%)
Behavioural		01(02.70%)
Existential		00(00.00%)
Causative		00(00.00%)
Relational processes	Attributive	01(02.70%)
	Identifying	07(18.91%)
	possessive	00(00.00%)
	circumstantial	00(00.00%)
Total		38(100%)

**Table2:**process-types in extract 2

As the table 3 show, there are 38 processes in the extract.

We can see almost all the process- types except four ,which are existential , causative, possessive and circumstantial. Material processes are in number of 17 (45.94%) of the total number. They rank first. Mental processes are 08 and 21.62% of the total number .They are at the second position, whereas identifying ones 07(18.91% )rank third; verbal processes follow with a number of 03 being the 08.10% of the total number and both behavioural and attributive have the same statistic 01(02.70%) ranking fifth .The great number of the material processes indicates the extract as being mainly concerned with concrete and tangible actions undertaken by Kabria, her husband, Adade and their three children. The presence of mental, verbal and behavioural processes show that the extract is concerned with conscious feeling(loved, discourage, suffered, wondering.....), verbal action (praying ,said, recall.....), and bodily behaviours,(faced , flat chested.....).As for intensive processes they give quality , value and definition to things and people in the extract.

2.2.2.2.Qualitative analysis: process-types and participants of a few clauses

▪ **Material clause**

1- Her three children devoured her. (Clause19)

Her three children	Devoured	her
actor	Pr:Material	goal

The nominal group “her three children” is the participant actor of the material clause “Devoured” .The goal “her” refers to kabria the mother of the three children.

▪ **Mental process**

2- Kabria passionately loved her job.

Kabria	passionately	loved	Her job
senser	Cir: manner	Por:mental	phenomenon

Kabria is the senser of this mental clause “loved”.The second participant (phenomenon) is the nominal group “her job”.

- 
- **Verbal process**

3-Obea said goodnight to her one night.(clause 23)

obeas	said	goodnight	...her	One night
sayer	Pr:verbal	Verbiage	receiver	Cir: extent

In this clause the sayer is Obea ,Kabria’schild who said(verbal process) ,the verbiage “goodnight”( the message of the sayer) to kabria represented by “her” the receiver.

- **Identifying process**

4-Her second child, Essie was nine and the source of a different kind of worry to Kabria.

Her second child, Essie	was	Nine and the source of different kind of worry to kabria
token	Pr:intensive	value

This intensive process “was” identifies Essie the second child of kabria (token) by defining him as being nine years old and source of worry to her mother.

- **Attributive process**

5- Adade may be invest in two bulldogs (Clause 35)

Adade	May be	invest	In two bulldogs
carrier	Pro:intensive	attribute	Cir:location

Here the intensive process “may be” has a participant carrier who is Adade kabria’s husband. The attribute of this participant is the adjective “invest». The adverb of place “in” locates or points what Adade is invest in .

These analyses explicit more the processes types and the participants in use in the extract n°1. They give more insight about them.

### **2.2.3 Analysis of circumstances**

#### **2.2.3.1 Quantitative analysis**

The clause and process types identification in the precedent section help to identify also the circumstances used in the extract. The various circumstances and their percentages are put in the following table.

Extract n°2		
Types of circumstance	Numbers	Percentages
Location	14	42.42%
manner	07	21.21%
Extent	07	21.21%
cause	02	06.06%
Role	01	03.03%
accompaniment	02	06.06%
matter	00	00.00%
Totality	33	100%

The circumstances statistic in this table above, shows that only the one of matter is not the circumstances of location rank first with 14 of the 33 ( 42.42% ). The second rank is for circumstances of manner and extent with 07 of the 33 each one (21.21%). Those of accompaniment and cause rank third with 02 of the 33 each one (06.06%). The last is the circumstances of role which are only 01 of the 33 (03.03%). The high proportion of the circumstances of location shows and situates in this extract events in time and space, pointing where they took place (*elsewhere ,the agboghoshie market, into, behind the wall, in and outside the home...*). The following circumstances are those of manner which say how or the way things got done in the extract and also explain their quality (carefully ,basically, as much as...) whereas those of extent express time and moment, things happened..As for the ones of cause (because.....) and accompaniment (with.....) , their presence sets things that get happened with other things or

people (accompaniment) or things that are caused by other things or people(cause).These circumstantial elements in the extract give experiential meaning to the understanding of the whole novel.

**2.2.3.2 Qualitative analysis**

We will also focus here, on the circumstantial elements in the clauses.

- Circumstance of location

1-That appeared on her monthly salary slip

That	appeared	On her monthly salary slip
carrier	Pr: material	Cir: location

The group of words «on the monthly salary slip” represent the circumstances element of the clause .It shows that kabria has a salary at the end of the month mentioned on a form.

- Circumstantial manner:

2-Kabria passionately loved her job with MUTE 8

Kabria	passionately	loved	Her job	With MUTE
	Cir: manner			

The adverb “passionately” is the circumstantial element of the clause. It demonstrates the way or the manner kabria loved her job.

- Circumstantial of extent:

3- And while Kabria suffered her period

.....while	kabria	suffered	Her period
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Cir: extent			
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The circumstantial element “while” in the clause indicates the moment kabria and her husband Adade involve in the control of their daughter.

- Circumstantial cause:

4- Kabria didn't wonder how come

Kabria	Didn't wonder	How come
senser	Pr:mental	Cir:cause

The expression “how come” in this clause is a circumstantial of cause element .kabria would like to know the reason why the lord has made a day of 24hours only.

- Circumstantial role

5- protesting any reference to her as their little girl

protesting	Any reference.....	As their little girl
Pr:Verbal	verbiage	Cir: role

The word “as “ which is the circumstantial element of role, lets us know that Obea is playing the little girl.

- Circumstantial accompaniment

6--Kabria passionatly loved her job with MUTE

Kabria	passionately	loved	Her job	With MUTE
senser	Cir: manner	Pr:mental	phenomenon	Cir:accompaniment

The word “with” at the end of the clause explains that kabria has some co-

workers she works with. It's the circumstantial of accompaniment .

### **2.3 Transitivity analysis of extract 3**

#### **2.3.1 Clause and process type identification**

1-The seed(G) was planted (Pm) years ago several years ago (Cl) 2-when(Cx) british Accra(A) woke up (Pm) one dawn to the wails (Cl) 3- and cries (Pb) of one of her residents (Bv).4-those who(A) rush(Pm) out to the scene (Cl)5-;met(Pm) a distraught woman(G) 6-who(A) had sprinkled(Pm) charcoal ash(G) on her head(Cl) 7- //and smeared(Pm) some(G) on her arms and feet (Cl) and 8-who(A) was raining(Pv) insults and threats(G) on(Cl) a young man (Rv) – [[standing(Pm) beside(Cx) her //and trying to calm(Pv) her(Rv) down ]].9-He(T) was (Pi) Kwei, her son (V)10-The reason for the woman's action (Cr) became(Pi) clear(At) when(Cx) she (Be) cried (Pb), 11- Did it(Po) have to be(Pi) her (V)?12-Of all the young girls around here (Cl) did it(Cr) have to be (Pi) the cursed one (At) ?13-the one girl(Tg) cursed(Pv) by her own dying mother (Sy) ? 14- Is (Pi) she (T) the one (V) 15-you(A) should go (Pm) and 16-impregnate(Pm) ?17-The young man (Cr) grew(Pi) desperate(At).18- "Her dying mother (Sy) did not curse (Pv) her, mother(Tg)!19-"He(Sy)protested (Pv) 20-that (Cr) was not (Pi) what (G) 21- I(S) heard(Pme) .22-She(Sy) cursed(Pv) Maa Tsuru's father, not Maa Tsuru's (Tg).23-That(A) pumped(Pm) oxygen(G) in(Cl) the woman's flaming anger.24- Stupid boy !(Vb)"she(Sy) yelled(Pv)."Stupid!Stupid little minded boy!"(Vb)25-"I(T)'m not(Pi) a boy (V) mother. 26-"her son(Sy) wailed(Pv),27-I'(T)m (Pi) twenty three years old."(V)28- The mother(A) shook(Pm) with(Ca) fury .29-"Shut (Pm) your big mouth(G) up.30-You(Sy) call(Pv) yourself(Rv) a man(Vb)?31-You(S) think(Pme) 32-you (S)understand(Pme) the world(Ph) better(Cm) than33- I(S) do (Pme)?Yes.34- She(Sy) cursed(Pv) the baby's father(Tg). Your lover's father.But 35-who(Sy) told (Pv) you (Rv) 36-she(A) stopped(Pm) there(Cl)?Idiot!37- Let(Pm) me(G) 38-tell(Pv) you(Rv) what(Vb) 39-she(A) did

(Pm) **40**-She(A) went on(Pm) and further (Cx) **41**-cursed(Pv) (all his descendants (Tg)too.**42**-That(T) was(Pi) what(V) **43**-she(A) did(Pm) .All of his descendants.And unless **44**-you(Pr) have (Pp) an out of this world understanding of the word (Pd),**45**-tell(Pv) me (Rv) if **46**-man owns daughter(T) is not(Pi) his descendant(V) ?(Vb)**47**-Tell(Pv) me(Rv)**48**- kwei(Be) flung(Pb) his arms(Bh) in the air(Cl) in despair(Cm).’’Whatever, mother! Whatever!’’**49**-Such(V) was(Pi) the scene(T) **50**-that(Sy) greeted (Pv) the young man Kwei’s confession to his mother(Vb)**51**- that he(A) had impregnated (Pm) his young sixteen year old lover,Tsuru.(G)

**52**-Kwei (Cr)was(Pi) an unemployed mason (At) **53**- being fed(Pm) by his mother(A) **54**-who(S) therefore still (Cx)saw(Pme) him(ph) (as a boy(Co)).**55**- That he(Po) had(Pp) no job(Ps), but **56**- had gone (Pm) and**57**- impregnated (Pm) a girl (G) **58**- was not(Pi) an issue (V) for the mother .**59**-A child (Cr) was (Pi) welcome (At).**60**- It(A) would add (Pm) to the number of the grandchildren(B)**61**- and make(Pm) a nice impression(G) in her OBITUARY when(Cx) **63**-she(A) died(Pm).But did**64**- it(Cr) have to be (Pi) with (Ca) **65**-a girl(Cr) carrying(Pi) a curse(V) upon her head(Cl)?**66**-She(A) made (Pm) her position (G) clear to her son. **67**- This whole family (Po)will have(Pp) nothing to do(Ps) with(Ca) this pregnancy. Nothing!’’ Then **68**-fetching (Pm) a cup of water (G) ,**69**- she(A) washed (Pm) her hands at Kwei feet (G) and **70**-declared(Pv),’’see(Vb)? **71**-Washed(Pm) my hands(G) of you too!’’**72**-Kwei (T) was (Pi) on his own now (V).**73**-He(A) scrambled (Pm) some money (G) together**74**-,bought(Pm) a bottle of schnapps (G) **75**- went (Pm) over to Maa Tsuru’sfamily home (Cl) and **76**- announced (Pv) that **77**-he(A) had come (Pm) to ‘’show his face’’(Vb)**78**-Three family members (A) accepted (Pm) his drink (G) on the family behalf (Co).**79**- An aunt now of blessed memory, a grand aunt now known to all as Naa Yomo, and an uncle (A) who ended up(Pm) with (Ca) the full bottle. **80**-They(Cr) were(Pi) grateful(At) that **81**- Kwei(A) had come(Pm) forward (Cl) **82**-to accept (Pm) responsibility for the pregnancy)(G)

.At least, **83**-he(Be) did not behave (Pb) irresponsibly (Cm) like a leper (Cm). **84**-The peace that Maa Tsuru's family (S) wished(Pme) him(Ph)**85**-eluded(Pme) him(Ph) mercilessly(Cm).**86**-Kwei(S) survived(Pme) this situation (Ph) for only a few days (Cx).Then**87**- he(A) took (Pm) the drastic decision(G)**88**- to leave(Pm) home(Cl). **89**-He(A) went (Pm) and **90**-informed(Pm) Maa Tsuru's family (G).**91**-''with a baby (Ca) on the way(Cl),**92**-I(A) must go away (Pm) in search of work ( Cc),''**93**-He(Sy) told (Pv) them (Rv).

Process types		Extract tree
Material		45(48.93%)
Mental		08(08.51%)
Verbal		16(17.02%)
Behavioural		03(03.19%)
Existential		00(00.00%)
Causative		00(00.00%)
Relational processes	Attributive	07(07.44%)
	Identifying	10(10.63%)
	possessive	04(04.25%)
	circumstantial	00(00.00%)
Total		93(100%)

**Table 3:**process-types in extract 3

As we can see in the table above, all but two of the processes types are present. we have 45 material processes(48.903%),16 verbal processes(17.02%),10 identifying processes(10.63%), 04 possessives processes(04.25%), and 03 behavioural processes(03.19%).They have exactly this respective order in rank.The high proportion of the material processes in this extract depicts the fact that actions performed in this part of the novel are concrete and tangible .They are performed by kwei, his mother ,and the cursed girl kwei’swife. The presence of mental , verbal and behavioural shows respectively that actions in the present extract are realized by conscious feelings or affection(whished, eluded, survived..... ),cognition (understand, think.....),perception (saw), verbal actions( told, cursed, announced, greet,....) and bodily behaviours ( flung, cries).Attributive processes come at their turn to describe ,qualify and define participants in the extract whereas possessive ones (have) show that participants possess things. The qualitative analysis of some clauses from the present extract will be done in the following section.

**2.3.2.Qualitative analysis:**

process-types and participants of a few clauses

- **Material clause**

1-The seed was planted years ago several years ago( clause1)

The seed	Was planted	Years ago several years ago
Goal	Pr:material	Cir:extent

The nominal group “the seed” is the subject but not the constituent of the clause who has done the action.It is the participant at whom the process is directed at( goal).This material process (Was planted )is then in passive voice with a non

mentioned actor.

2-It would add to the number of the grandchildren

It	Would add	To the number of the grandchildren
actor	Pr:material	Beneficiary:recipient

The personal pronoun “it” representing kwei’s coming baby is the actor of the material clause (would add) .The second participant “number of the grandchildren” (beneficiary) is the recipient of the of the baby on the way to come in the extract. It is called so because it’s the entity to which the baby is added.

- **Mental process**

3--you understand the world better than I.....?(Clause 35)

You	understand	The world	Better than I
Senser	Pr:mental	phenomenon	Cir:manner:comparision

The senser “ you” refers to kwei when his mother was trying to to explain him the curse situation of his lover .The mental process “understand” has a second participant “the world”(phenomenon) that’s an object of comparison through the circumstance manner.

- **Verbal clause**

- Who told you she stopped there ?

who	told	you	she	stopped	there
sayer	Pr:verbal	receiver	actor	Pr:material	Cir:location
verbiage					

The pronoun “who” is the sayer of the verbal action “told” and the personal pronoun “you” referring to kwei is the receiver. The material clause “she stopped there” is the verbiage of the verbal process.

5- She went on and further cursed all his descendants too.

She	Went on	And further	cursed	All his descendants
Actor/Sayer	Pr:material	Cir:exent	Pr:verbal	Target

The personal pronoun “she” play both the role of actor and sayer .It’s a sayer with a non-mentioned verbiage but the receiver here should be a target(all his descendants) because of the verb “cursed” of the process.

▪ **Behavioural clause**

6-- kwei flung his arms in the air (clause 51)

Kwei	flung	His arm	In the air
behaveer	Pr:behavioural	Behaviour	Cir:location

Kwei is the “behaveer” of the behavioural process”flung” whereas “his arm” is the behavior .The circumstance “ in the air “ locates the behevour in the process “flung”.

▪ **Attributive process**

7- The young man grew desperate (clause 20)

The young man	grew	desperate
carrier	Pr: intensive	attribute

The nominal group “the young man” is the carrier of the attribute “desperate” in the intensive process “grew”.

▪ **Possessive process**

8- He had no job (clause 58)

He	had	no job
possessor	Pr: possessive	possessed

The personal pronoun “he” refers to kwei in this possessive process “had”. The nominal group “no job” is what is possessed in the process.

After these analysis on processes and participants , we will carry on the circumstances analysis in the extract.(quantitative analysis)

**2.3.3.Quantitative analysis**

The various circumstances and their percentages are put in the following table.

<b>Extract n°3</b>		
Types of circumstance	Numbers	Percentages
Location	11	35.48%
manner	04	12.90%
Extent	09	29.03%
cause	01	03.22%
Role	02	06.45%
accompaniment	04	12.90%
matter	00	00.00%
<b>Totality</b>	<b>31</b>	<b>100%</b>

In this table above , we have the presence of all the circumstances types except the circumstances of matter. There are 11(35.48%) of circumstances location, 09(29.03%) of extent , 04(12.90%) of manner 04(12.90%) of accompaniment, 02(06.45%) of role, and 01(03.22%) of cause. Their rank is according to that precedent order. All from the 31 circumstances. The great number of the circumstances location explain in the extract events in time and space, pointing where they occurred such as :( in , on the salary slip, suburb of Accra ,behind the wall....) whereas those of extent express time and moment, things happened. The one of manner shows how things got done in the extract (in despair, mercilessly.....).The circumstances of accompaniment indicates that things or people are not alone but they are accompanied by other things or people (with a baby, with this pregnancy, with a girl, with fury....).the presence of the circumstances of role (as a boy) and cause (in search of work) to tell respectively that though people are not something they are seen or they play the role of that at the sight of other people ,and people also made actions for a given

goal or because of something. These circumstantial aspects in the extract give highlight to the understanding of the whole book.

### **2.3.4 Analysis of circumstances**

#### **2.3.4.1 Qualitative analysis**

We will focus here again, on the circumstantial elements in the clauses.

- Circumstantial extent

the seed(G) was planted(Pm) (years ago several years ago)(Cx) ).

The seed	Was planted	Years ago several years ago
goal	Pr:material	Cir:extent

The expression “years ago several years ago” is the circumstantial element that shows that the curse on characters of this extract existed since very long moment

- Circumstantial location

6-who(A) had sprinkled(Pm) charcoal ash(G) on her head(Cl) 93-‘(’with a baby )(Ca) on the way(Cl),I(A) must go away (Pm)

who	Has sprinkled	Charcoal ash	On her head
actor	Pr:material	goal	Cir:location

“On her head” is the circumstantial location .It locates kwei’s wife head.

With a baby	on the way	I	Must go	away
Cir:accompaniment	Cir:location	actor	Pr:material	Cir:location

The adverb “away” is the circumstance location in this clause. It shows how distant kwei planned to be from his people .

- Circumstantial manner

51- kwei(Be) flung(Pb) his arms(Bh) in the air(Cl) in despair(Cm)

kwei	flung	His arm	In the air	In despair
behave	Pr:behavioural	behavior	Cir:location	Cir:manner

The expression “in despair” the circumstantial element of the clause means, that kwei has lost all hope.

- Circumstantial cause

I(A)( must go away)(Pm) (in search of work)(Cc),

I	Must go away	In search of work
actor	Pr:material	Cir:cause

“in search of work” is the circumstantial element in this clause that expresses what kwei is going away for.

### **Chapter three: Discussion and interpretation of findings.**

The finding , description, and identification of the various processes in the extracts culled from the novel *Faceless* by Amma Darko, have put at stake some linguistic devices and patterns. I will now, carry on a discussion and interpretation in order to evaluate their contribution in the understanding of the book.

The transitivity analysis of the first extract has shown that the three dominant processes are material 32,03% , mental 15,53%,and attributive 13.59%.The high rate of material processes shows that extract 1 is about concrete and tangible actions .Most of the material processes ( stripped off, drinking, stay away ,making.....)

to quote but a few are depicting real and tangible deeds performed by the street boys and girls like Fofu the main character. These actions express the life of the street: The process “stripped off” is extended to two participants “they”( the actor), referring to the street children, and “their clothes” (the goal) of the process. As for mental processes, they have been used in this extract to show the feelings(craving), of children on the street ,the behavior (hates to see) of the street boy stepfather, as their proper father abandon them .These two processes for example in the extract are respectively associated with the following participants “material things”(shoes and clothes)and “me” referring to the boy thrown onto the street as rejected at home. In fact, the kid found no favor at the sight of his parents to live together, and then is obliged to stay outside. The attributive processes have exclusively been used to qualify, for example, the street boy mother: “she is always **in a hurry to see my back**. It shows a bad parenthood towards the street boy. The presence of the boy disturb her mother and she wants him always very far from the house .As far as the possessives are concerned they depict in the extract the fact that an entity belongs to another for

example, “**you don’t belong here**” :A say of a mother towards her child. It can show also the fact that one has something as possession: “she never has a smile forme”.The use of identifying processes, has helped in the extract to ascribe some qualities to entities, just to define or specify them as in these clauses: *It was around 2a.m* (clause 87) “identifying process», *It was the smile of a contented fourteen years old girl* “identifying process”(clause 93).The entities “it” in the identifying clauses are respectively ascribed to “**2a.m**” a moment of the night when the street girl, Fofu was dreaming and finding herself in a good condition of life, and “*the smile.....*” an entity that specifies the comfortable state of the girl in sleep: life becomes then good on the street only when having a good dream at night. This shows the bad side of the streetism world. The other processes: verbal(06.66%),causative(01.90%),and existential(00.95%) have also contributed to the construction of the understanding of the text ,in spite of their small amount in percentages.

As for circumstantial elements in the first extract, they are dominated by those of extent. They represent 34.84% of all the circumstances in the extract. This high proportion expresses and gives details to the duration or the distance as Amma Darko emphasizes the choice of the night by Fofu and her street mates to do their silly activities of watching adult films at their young age and stripping off their clothes and use their nakedness. When they are very far from their parents. The street educates them differently at all. The following ones are location circumstances, which are very clear, since the author Amma Darko has used them to set the story in the time and in the different place where the events occurred. We find areas such as: Accra, Agboghloshie market.....etc.

As regards, circumstances of manner, they rank third in the extract (21.21%) and have been used to tell the reader , how things happened , the way they get done and what they are compared to. For example the kids(Fofu and her age mates) on the streets are said to be craving material things **compared** to shoes and

clothes and also the way they drink **directly** from the bottles of akpeteshie.

The use of circumstances of cause (04.54%), and circumstantial of accompaniment (09.09%) in the extract give respectively details about cause, and the fact of being , or doing with. All these linguistic features are used by Darko to show the irresponsibility of certain parents to children and the impacts of the street on children thrown away from home.

The second extract is about a modest house in a middle class suburb of Accra where there is a couple, (Kabria and her architect husband Adade), and their three children Obea , Essie and Ottu.

They are the main participants in this extract. The most important processes are material processes with 45.94% as percentage, mental processes follow with 21.62% and identifying rank third with 18.91%. The high amount of the material ones explains that extract 2 also deals with concrete and tangible actions or events. Most of them are performed by human participants such as kabria , Adade and their children “ **her three children** devoured her” but certain by inanimate participants “**domestic schedules** gobbled her up” “**duties** ate her alive”. So the extract shows Kabria as ,not only a mother who cares for her children but also a worker. The mental processes in use in the extract are mostly the ones of affection (loved, discourage, suffered, wondering).

These processes are performed by conscious participants: kabria loves her job contrary to the first extract where mothers stay at home doing nothing and waiting for their jobless husband to bring something in. This gives an understanding to the reason why children are left aside to join the street. The father in the house has discouraged the young whistlers boys behind the wall with his dogs because of his maturing daughter Essie. That is education care, which cannot be found in the first extract because parents even hate to see the face of their children and never care what they are subjected to in the street.

Amma Darko uses these linguistic elements of mental processes to depict the sense of affection and the necessity to care for children. The identifying processes in this extract come third in percentage and define some entities by giving them names or qualities. The verbal processes prove the presence of conscious or not participants performing actions through the medium of words. For instance Kabria prayed ( through medium of words) God for guidance on how to deal with her now physically maturing daughter.

The circumstantial elements, also contribute also to the meaning of extract2. The predominance of the circumstances of location 42.42%, manner 21.21% and the other circumstances inform us and highlight where, when, and how events and things have occurred in the extract. They are helpful in locating where actions are achieved, their time of achievement and duration of happening. “The monthly salary of kabria appeared on a slip” gives a detail and confirms kabria as a real worker then an emancipated women in her society, whereas “kabria passionately love her job” shows through the circumstance manner element “**passionately**” that kabria is quite different from other women in the novel. All these processes and circumstantial elements used by Darko to show a model of exemplary house. It indicates that people should work hard to support their children and give them the care and affection they need in order not to go to the street. All in all this extract gives solution to children plight and call parents straight to their duties.

Transitivity analysis of extract3 gives two predominant processes which are material:45.94% and verbal :17.02% which are used to highlight the meaning of the novel. The material processes rank first among the other processes and show, thus, that extract 3 is about concrete actions or events too. They mention action like: had sprinkled, became, impregnated ,washed.....They depict human beings concrete actions and the human participants at stake in the extract are kwei, kwei’s mother, and Maa Tsuru. An other dominant process in the

extract is the verbal one which ranks second but gives an insightful cause to the theme poverty, and children streetism in the novel. The verbal action used in the extract are :protested, cursed, wailed, yelled, and tell.....among which the process “cursed” is the principal process of the extract. When I combine the material process “ the seed was planted years ago” and for example the verbal process “she cursed the baby’s father”, Amma Darko refers to the gospel of **Mark** from New English Bible **chapter 4v14** that says : ***“The sower sows the word”***. It means that the goal(the seed) of the material process “planted” is a word from the dying mother of Maa Tsuru expressed in the verbal process “cursed». The action “cursed” is performed through a medium of words. It is planted as a seed that is germinated and reached the following generation up to kwei’s wife Maa Tsuru (one of the linguistic targets of the verbal process cursed).So that curse on the head of kwei’s wife is taken as a big issue influencing kwei to live an unsuccessful life since he gets married with a girl carrying a curse. Amma Darko in the second book of the noveleven, records Maa Tsuru’s relationship with Kwei and the superstitious beliefs of the African man which to a larger extent was made to believe that the fertility of Maa Tsuru is even considered as a curse. Kwei’s mother hated the relation and fetched a cup of water and wash her hands at kwei’s feet and declared ***“see?”***.This to make allusion to pilate in the gospel of Matthew27v24:***when Pilate saw that it was no use to go on, but that a riot might break out ,he took some water, washed his hands in front of the crowd, and said, “ Iam not responsible for the death of this man! This is your doing!*** The same way as kwei’s mother to say that she is not responsible for kwei’s plight .It commits other one than himself.

The **verbal processes** “cursed” in faceless shed light on the root cause of the streetism in the whole novel, and the associated **target** extended to “all his descendant” includes all those children suffering in the streets.

The circumstantial elements in this extract are dominated by two of them which

are the ones of location and extent. They respectively show the events and action getting done somewhere clearly located such as: beside her, upon her head, Maa Tsuru family home.....) and occurring in the time and the space (years ago, when , away.....). These circumstantial features let readers understand Amma Darko explaining since when the cause of societal decadence, and the irresponsibility of parents started affecting. All the linguistic devices in use by Darko in the extract<sup>3</sup> expound the main cause or factor that leads to poverty and to bad condition of life in the society of Ghana and that can be assigned to any society in the world.

To sum up, the extract 1 reveals how parents neglect their progenies and show them no favor to live in family but performed all kind of manner to demonstrate that they actually hate them and they do not even belong to where they are, Just ,because either the mother is no longer with the father or the stepfather hates to see them around. Thrown then to the streets the kids suffered a lot and are educated according to the street. Poverty is at the basis of that aspect of life, those ways of living, and that irresponsibility of parents.

The second extract comes to give a model of household with responsible parents who knows the value of children and how their education matters. It shows how necessary parents should work hard to take care of children.

And finally the third extract depicts the cause that leads people to undergo such a kind of live like in extract one. So the curses since very longtime from a fore parent affect from generation to generation and lead to unhappy lives.

From all that has been said, Amma Darko has used diverse transitivity patterns to write her novel. She is aimed to consider the linguistic features such as processes, participants, and circumstances to pass on her message to readers. The high use of some of these linguistic choices in the novel display the story set in time, and space, with concrete matters occurred in some ways, through

some manners, somewhere and accompanied with other entities playing role and showing causes and possessions. And all these performed by conscious and inanimate participants. The choices help her to use her language and make sense of her experiences in motherhood by exposing the wrongs in society through children streetism and calling all to the care that should be offered to these needy, neglected, and homeless kids.

## **Conclusion:**

The goal of this research work is to exhibit how transitivity patterns are put in use in *Faceless* of Amma Darko to give an insight to the novel content. To reach my objectives in this study, I have divided the work into three chapters.

I have started the work with an introduction of the whole topic, and the very first section of the research begins with the literature review of scholar's work on transitivity. In this section, some linguists' prominent works which matter for the highlighting of my work are expounded to constitute the framework of my study. The works of former graduate students of Abomey Calavi University have also helped to frame this work. The second point that has been discussed in this section is the theoretical framework. Here, I have defined some key concepts of the theory of transitivity and exposed details on the linguistic components of it: process types, participants, and circumstances.

In the second chapter entitled transitivity analysis of the extracts culled from the novel, I have carried out quantitative and qualitative analyses of the process types, and circumstances, where I have discussed the results derived from the analysis.

A look on extracts analysis shows that material processes dominate over all the other process types in the extracts and they show either transitivity or intransitivity according to the number of participants involved in the process. They show concrete and tangible actions. The participants (actor, goal) are embodied either by human being, bodily parts or things. Most of the material processes directed by Fofu and her age mates on the street describe the impact of the street on children. Those assigned to Kabria and her household participants give the sense of responsibility of parents whereas Kwei, his mother, and wife Maa Tsuru demonstrate the scene that occurred years ago speaking of the seed of curse planted in the life of people. Concerning the relational processes, they

have been used with their associated participants (carrier/attributes), (token/value) and (Possessor/possessed) respectively to qualify human beings and things, to define entities and give them name and to show not only membership or belonging to a society and area but also possessing something. Beside these, behavioural, mental and verbal process types in the extracts reveal the presence of conscious and animate participants in the setting. Especially the mental processes indicate mostly the non-affection by parents in the first extract but affection in the second one. The third extract is full with verbal processes and account of the kwei's mother disapproval of kwei's relation with Maa Tsuru. Different kinds of circumstances elements are put at stake in the extracts. Three over the seven kinds of them are more prominent than the others (location, extent, and manner) they specify the spots and the time or duration at which the actions associated to processes types took place, and how (the way) they are realized.

The analysis of the transitivity patterns in all the extracts depicts and exposes the influence that pushes Fofu the main character and her mates away ,to make home in the streets.

My topic “**Experiential Meaning In Faceless By Amma Darko**” is a scientific application of linguistic perspectives to this English literally work by Amma Darko .I hope this study reaches its main goal to help students but particularly those of applied linguistics and anyone fond of English literature works to get a high and deep understanding of the novel *Faceless* by Amma Darko. Socially speaking, this work is calling people to pay attention to children streetism and the factors leading to that phenomenon.

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# Appendix

## Extract one. (P 25-26)

She chose to spend the night on the old cardboard laid out in front of the provision store at the Agbogbloshie market place, because it was a Sunday. It had nothing to do with Sunday being a church going day. The reason was simply that if she hadn't, she would have stood the risk of losing her newly acquired job of washing carrots at the vegetable wholesale market. Fofu would have spent the night from Sunday to Monday dawn with her friends across the road at the squatters' enclave known as 'Sodom and Gomorrah', watching adult films her fourteen years required her to stay away from, and drinking directly from bottles of *akpeteshie* or, at best, some slightly milder locally produced gin. Ultimately she would have found herself waking up Monday morning beside one of the friends her age, both of them naked, hazy and disconcerted, oblivious to what time during the night they stripped off their clothes and to what exactly it was they did with their nakedness. Sucked into life on the streets and reaching out to each new day with an ever-growing hopelessness, this was one of the routes they took to escape their pain.

A boy and a girl of about Fofu's age, making home on the streets of Accra just like her were once asked about what their ultimate dream was by a reporter doing a survey for one of the private FM stations. Dreams as in Martin Luther King's famous phrase "I have a dream." The reporter thought the kids would be craving material things like shoes and clothes, or more practically blankets for warmth at night. She was wrong. For they craved warmth all right, but of a kind that many with secured roofs over their heads and the assured love of a parent at least, took for granted.

"My dream," began the boy, "is to be able to go home one day to visit my mother and see a look of joy on her face at the sight of me. I want to be able to

sleep beside her. I wish her to tell me she was happy I came to visit Whenever I visit her, she doesn't let me stay before she politely asks me to leave. She never has a smile for me. She is always in a hurry to see my back. Sometimes I cannot help thinking—that may be she never has a smile for me because the man she made me with and who is my father probably never had a smile for her either. One day she said to me, 'Go'. You don't belong here.' If I don't belong to where she is, where do I belong? But I know that it isn't that she just doesn't want to see me. She worries about food. There is never enough. So she worries that it may not be enough for her two new children if I came along. The ones she has with the man who is their father and who is her new husband. He hates to see my face. I often wonder what it is I remind him of so much."

The girl said :“one day a kind woman I met at a center made me very happy. As I was going there I knew that she would give me food all right. But she gave me more. She hugged me. I was dirty .I smelled bad. But she hugged me. That night I slept well. I had a good dream. Sometimes I want to be hugged even if in smell of the streets.”

It was around 2a.m and Fofo, though not being hugged, was smiling in her sleep. Not that she was aware of it herself. But God above and the angel watching over her saw the smile and knew it was the smile of a contented fourteen year old girl who but for the life that fate had plunged her into, should have been smiling that way each night in her sleep. Fofo was smiling because she was having a dream that was far removed from the realities of the life she lived .It was a dream as in the group of thoughts and images experienced during sleep. And in her dreams, she was living in a home with a roof. She was there when it suddenly began .

**Extract two :(P 34-35)**

Fate's machinery got into motion elsewhere that the same Monday dawn and placed on a string two destinies joined carefully at their seams by an unclear thread. Like a shadow crossing paths and bidding of death uncanny ways, Kabria in the comfort of her modest home in a middle class suburb of Accra remembered that her regular garden eggs and tomatoes vendors at the Agbogbloshie market would be expecting her. The other of three children between the age of seven and fifteen, events both in and outside the home sometimes got her thinking that those ought to be the most impossible of all ages. Married sixteen years to Adade, her architect husband, Kabria passionately loved her job with MUTE, a non-governmental organization that was basically into documentation and information build up. And with equal fervor; she loathed the figure that appeared on her monthly salary slip. But topping it all was her shamelessness about her special attachment to her old hand-me-down - thank-you -very- much-Adade 1975 VW Beetle nicknamed Creamy.

The mother, wife, worker and battered car owner that she was, no day passed that Kabria didn't wonder how come the Good Lord created day to be made up of only twenty-four hours because from dawn to dusk, domestic schedules gobbled her up, office duties ate her alive her three children devoured her with their sometimes realistic and many times very unrealistic demands; while the icing on the cake, their father, needed no more than simply be your regular husband, and she was in a perpetual quandary. Obea, her first child, at fifteen, had reached so to stay, that age. Three years after her grand entry into the teen world, three to qualifying to vote. And as much as Kabria could recall, Obea said goodnight to her one night, baby-faced, flat-chested and all, only to wake up the following morning sporting a blossoming bosom and a pair of fairly rounded hips. The result? Obea threw both Kabria and Adade into absolute turmoil. There she was, one minute their little girl, next moment protesting any

reference to her as their little girl. And while Kabria suffered her period of discomfort in silence, praying to God for guidance on how to deal with her now physically maturing daughter Adade for his part retired to bed each night wondering if the time had not come for him to may be invest in two bulldogs to discourage potential young male whistlers behind the wall .Her second child, Essie was nine and the source of a different kind of worry to Kabria.

**Extract three:( P 147-148)**

The seed was planted years ago several years ago when british Accra woke up one dawn to the wails and cries of one of her residents .Those who rush out to the scene; met a distraught woman who had sprinkled charcoal ash on her head and smeared some on her arms and feet and who was raining insults and threats on a young man standing beside her and trying to calm her down. He was Kwei, her son . The reason for the woman's action became clear when she cried, Did it have to be her? Of all the young girls around here did it have to be the cursed one ? the one girl cursed by her own dying mother ? Is she the one you should go and impregnate ? The young man grew desperate. "Her dying mother did not curse her, mother!" He protested that was not what I heard .She cursed Maa Tsuru's father, not Maa Tsuru's . That pumped oxygen in the woman's flaming anger. Stupid boy !"she yelled."Stupid!Stupid little minded boy!"I'm not a boy mother. "her son wailed ,I'm twenty three years old." The mothers hook with fury ."Shut your big mouth up. You call yourself a man? You think you understand the world better than I do ?Yes. She cursed the baby's father. Your lover's father. But who told you she stopped there? Idiot! Let met ell you what she did She went on and further cursed all his descendants too. That was what she did .All of his descendants. And unless you have an out of this world understanding of the word ,tell me if man owns daughter is not his descendant ?Tell me kwei flung his arms in the air in despair.' Whatever,

mother! Whatever! 'Such was the scene that greeted the young man Kwei's confession to his mother that he had impregnated his young sixteen year old lover, Tsuru.

Kwei was an unemployed mason being fed by his mother who therefore still saw him as a boy. That he had no job, but had gone and impregnated a girl was not an issue for the mother. A child was welcome. It would add to the number of the grand children and make a nice impression in her OBITUARY when she died. But did it have to be with a girl carrying a curse upon her head? She made her position clear to her son. This whole family will have nothing to do with this pregnancy. Nothing! 'Then fetching a cup of water, she washed her hands at Kwei feet and declared, 'see? Washed my hands of you too!'' Kwei was on his own now. He scrambled some money together, bought a bottle of schnapps went over to Maa Tsuru's family home and announced that he had come to 'show his face' 'Three family members accepted his drink on the family behalf. An aunt now of blessed memory, a grand aunt now known to all as Naa Yomo, and an uncle who ended up with the full bottle. They were grateful that Kwei had come forward to accept responsibility for the pregnancy. At least, he did not behave irresponsibly like a leper. The peace that Maa Tsuru's family wished him eluded him mercilessly. Kwei survived this situation for only a few days. Then he took the drastic decision to leave home. He went and informed Maa Tsuru's family. 'with a baby on the way, I must go away in search of work,' He told them.