

Introduction

Language is a means of communication used by human beings in their daily interactions. According to Oxford Advanced Learner's dictionary (2000, p.664) language is "the use by humans of a system of sounds and words to communicate". It consists of symbols that convey meanings, plus rules for combining those symbols, that can be used to generate an infinite variety of messages (Thomson Wadsworth, 2007). Language is viewed as a purely human and non instinctive method of communicating ideas, emotions and desires by voluntarily produced symbols (Edward Sapir, 1921). It becomes understandable only when it is placed within its social contexts. These contextual dimensions in language functions have given birth to some approaches developed by some linguists on that field. Among these linguists, we have M.A.K Halliday (1973; 1978; 1985a; 2004); Eggins (1994) to name but a few. They have developed an approach called Systemic Functional Linguistics related to the study of language especially literary texts.

Indeed, Systemic Functional Linguistics is a linguistics method which considers function and semantics as basis of human language and communicative activity. It is characterised by its contextual theory of meanings for all language levels. This approach is first developed by Halliday, and has been dealt with after, by S. Eggins in her book entitled *An Introduction to Systemic Functional Linguistics* (1994). According to this approach, language is structured to make three kinds of meanings simultaneously: The interpersonal meaning, the textual meaning and experiential meaning. The interpersonal meaning deals with the role relationships between interactants. The textual meaning refers to the way the text is organised as a piece of writing to convey message. The experiential meaning is about how people experiences are represented in the language. These meanings are referred to as metafunctions and respectively realised in lexico-grammar by Mood, Theme and transitivity patterns.

This research work aims at applying the theory of transitivity to Buchi Emecheta's novel *The Joy Of Motherhood* to see how experiential meaning is realised in the novel and how this meaning contributes to the deeper understanding of the novel. In order to carry out a successful application of this theory, I focus my analysis on the descriptive features and the interpretation of these features as well. To achieve relevant goals of this work, I have chosen to use the sampling method. It consists in selecting a sample of something, a sample being a part of the whole that can be looked into to see what the rest is like. In other words, I have selected three extracts from the novel under consideration as samples, analysed them exhaustively and then I generalise the conclusions derived from the analyses to the whole novel.

This work falls into three chapters. The first chapter deals with literature review and theoretical framework. The second chapter deals with transitivity analysis in the selected extracts. The third and the last chapter is discussion of findings.

Chapter one: Literature review and theoretical framework

1-1 Literature review

Transitivity analysis has been widely used to understand the language of speakers and writers. It explores the structures which are represented by processes, the participants involved in the processes, and the circumstances in which processes and participants are involved. By applying transitivity patterns to a literary works, researchers have tried to show that language structures can produce certain meanings and ideology which are not always explicit for readers. That is to say, the aim of functional analysis, particularly transitivity analysis, is to light on the relation between meaning and wordings that account for the organisation of linguistic features in a text. So, the concept of transitivity has been used by a number of linguists to explain the use of language in a literary text.

In his book entitled *An Introduction Functional Grammar* published in 1985 and 1994, Halliday accounts for the notion of transitivity. He says:

A functional property of language is that it enables human beings to build a picture of reality, to make sense of their experience of what goes on around them and inside them... Our most powerful conception of reality is that it consists on “goings-on” of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of language, and expressed through the grammar of clause....This ...is the system of transitivity. Transitivity specifies the different types of processes that are recognized in the language and the structures by which they are expressed (Halliday, 1985, p.101)

For Halliday, the experiential function is that language expresses people’s experiences in external world (things, events, qualities, etc.) and internal world (thoughts, belief, feelings). Language is then used functionally, what is said depends on what one needs to accomplish. The choice of the processes, the participants and circumstances in his/her clause is made accordingly. That is why the experiential meaning is also referred to as “clause as representation” The clause represents the ‘content’ of our experiences, answering the question ‘who does what to whom’. This metafunction uses the grammatical system of transitivity. Although sharing the traditional view of transitivity that the focus is

on the verb group (process), SFL refers to the system as describing the whole clause (Thompson, 2004) and does not use the labels ‘subject’, ‘verb’ and ‘object’, seeing that ‘verb’ is a word class, while ‘subject’ is a functional term. Instead, different functional labels are given to participants (realised by nominal group), processes (realised by verbal group) and circumstances realised by prepositional phrases or adverbials showing time, place or the manner of each process type.

While Kress (1976, 169) states that transitivity is presented in language processes, Simpson (1993, 88) asserts that transitivity refers generally to how meaning is represented in the clause. Hasan shares Halliday and other scholars’ point of view by clarifying the theory on transitivity and claims that transitivity is concerned with a coding of the goings on: who does what in relation to whom/what, where, when, how and why. Thus, the analysis is in terms of some process-type, its participants, and the circumstances relevant to the process participant configuration. In other words, transitivity can show how speakers or writers encode in language their mental reflection of the world and how they account for their experience of the world around them.

Following the theory of transitivity analysis developed by Halliday, 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 representation of the same news actors, Hizbullah and Israeli forces, two different and ideologically opposed printed media, were opposite to each other.

In the same way, Chiasuanchong (2011) has applied Halliday’s transitivity patterns theory to analyse a piece of news from BBC. The analysis has revealed that there is a distribution law of the 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: the tendency to be oral, most sentences are short, the roughly narration that can be

easy to read aloud, etc. This analysis shows that the application of functional grammar in discourse analysis is practical and operable. The application of the transitivity theory to analyse a discourse can help to seize the essence and the features of a text. Furthermore, it can also promote to understand the connotation of a discourse.

As for Michi M. (2009) in his attempt to examine how two texts, both from English newspapers, are textualised differently so as to accomplish the writer's overall objective to persuade the readership of the validity of their respective argument. The transitivity patterns analysis carried out on the two texts (A; B) (with text A, it is to denounce Italy and Ocalan outright whereas with text B, it is to defend Castro in covert subtle way); established that text A is predominantly material oriented with Ocalan prominently represented as Actor whereas text B is relational oriented with Castro portrayed only as Sayer. In other words, text A foregrounds Ocalan as a dynamic and dangerous figure whereas text B depicts Castro as aloud but harmless character. Michi Mineshema has also shown that the text B's frequent use of agentless passives also contributes to Castro's inconspicuousness.

Hanh T. Nguyen (2012) has also applied Halliday's system of transitivity to *Heroic Mother* written by Hoa Pham, an Australian writer. Through his analysis, he has demonstrated how a greater use of material processes shows the main character's active involvement in the past, ostensibly a contrast to her position on the sidelines in the present activities. Through the use of relational processes, the main character wants to stress the stereotype through which she is seen by her relatives. The use of the verbal processes accounts for the main character's family comments on her as being crazy. Hanh 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. She is just an example of what is happening to many so-called heroic mothers who live with sorrows, and they victories which are sometimes ignored by younger

generation. So, 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.

These linguistic applications to literature are just a few among many, but they are fundamental examples of how language patterns, particularly transitivity can convey the meaning and ideology of a literary text.

Apart from the works of some scholars mentioned above, I have selected the work of some former students of English Department of the University of Abomey-Calavi.

In this regard, AMAGNIDE and SOSSOU (2011) have shown in their maîtrise thesis, how Flora Nwapa has combined linguistic features to display the traditional role of a married woman in African societies. Through an intensive use of material processes expressing quarrel, misunderstanding, sorrows and sufferings, she portrays the tension in Efuru and her husband Gilbert household. They also stress the presence of a number of dematerialised processes which denote a kind of deceiving appearance of the main character. They finally come to the conclusion that transitivity patterns are the clausal realisation of contextual choices and that the various process types and participants involved in everyone of the texts are not chosen at random. They all operate in such harmonious way as to inform the readers on the field of the novel.

DOSSOUGA (2011) in his maîtrise thesis has applied transitivity patterns to the analysis of *Pride And Prejudice* by Jane AUSTEN, has proved the predominance of material processes which means that the novel is about concrete actions or everyday matters (everyday lives and concerns of middle class people living in countryside and towns of England) and how the transitivity patterns contribute to the understanding of the novel. He has emphasised how linguistic interpretation has helped him to know how happy Mrs. Bennet feels on hearing the arrival of Mr. Bingley to Netherfield park.

GANDONOU (2008), in her maîtrise thesis has dealt with transitivity patterns in AYI KWEI ARMAH's *The Beautiful Ones Are Not Yet Born*. She has discovered how AYI KWEI Armah has used various processes and their associated configurations of participants to convey his message. Through a high use of material processes and circumstances of location, he stresses the dynamism of the main character and vividness of some themes in his novel. The use of being processes in the novel points out the characters' ambitions and the different means they use or project to achieve their objectives.

LOKOSSOU (2013) has also applied transitivity patterns to Chimamanda Ngozi Adichie's *Purple Hibiscus*. In his work, he notices how the author combines linguistic features to construct Kambili's own experience about her family religious life.

The above applications of linguistics to literature provide me with relevant backgrounds on how linguistic features are structured through language use in a literary text so as to represent the writer's or the main character's experience of life and how these linguistic choices in transitivity contribute to a better understanding of the story.

In this perspective, I have applied field and transitivity theories to *The Joys of Motherhood* to see how language is used in this novel and to understand the message it conveys.

1-2 Theoretical framework: The field and experiential meaning

1-2-1 The field of discourse

The field is what the language is being used to talk about (Eggins 1994:52). It enables us to explain that language cannot be used in the same way while dealing with different topics such as Politics, Health, and Religion. Thus language can be either technical or everyday field.

A language is said to be technical when it uses some technical terms as acronyms, words only "insiders" understand, abbreviated syntax, technical

action processes and attributive (descriptive) processes. These technical terms used to describe technical situation are drawn from deep taxonomy. As for everyday field, it refers to everyday terms like full names, words we all understand, syntax and identifying processes (defining terms) which belong to Shallow Taxonomy.

The field of a text can be associated with the realisation of experiential meaning.

1-2-2 Experiential meaning: Transitivity

Experiential meaning refers to the grammar of the clause as representation. It deals with the grammatical resources for constructing people's theories of experience and how they construct reality in ways that seem natural to them. In this meaning, the system of grammatical choice involves the system of transitivity patterns which represent the encoding system of experiential meaning: meaning about the world, about experience, about how we perceive and experience what is going on. Transitivity specifies the different types of process that are recognised in the language and the structures by which they are expressed. I will first examine the process types and the associated participants, then the circumstances of each process type.

1-2-2-1 Process types and Participants

The different kinds of processes constitute a major system of the grammatical choice which expresses the meaning of any clause and which determine the role of the associated participants occurring in different configurations. There are six main process-types which are: material processes, mental processes, behavioural processes, verbal processes, existential processes and relational processes with their sub-type. Each process type has its associated participants. They are realised by the nominal groups which are in relation with the process.

1-2-2-1-1 Material processes

They are processes of doing, usually physical and tangible actions. Halliday calls them action clauses expressing the fact that something or someone undertakes some action or some entity ‘‘does’’ something which may be done to some other entity. Material processes can then be middle (intransitive) or effective (transitive). They are said to be middle when there is only one participant involved in the process and they can be probed by ‘‘what did X do?’’ They are called effective when they are made up of two or more participants and are probed by ‘‘what did X do to Y?’’ The two most frequent participants in material clauses are the **Actor** and the **Goal**. The **actor** is the constituent of the clause who does the deed or performs the action. The **Goal** is the participant at whom the process is directed, to whom the action is extended. It is the participant treated in traditional grammar as subject and is usually mapped onto the complement in mood analysis.

John	closed	The door
Actor	Pr : material	Goal

One characteristic of the material clauses is that they can be reversed. The Goal becomes the Subject and the Actor the Goal as in the following clause

The door	was closed	by John
Goal	Pr: material	Actor

In material process, some participants are very closely tied to the process; they are called Ranges. According to Halliday, a range is either a restatement or a continuation of the process itself, or expresses the extent or ‘‘range’’ of the process.

Nnu Ego	ran	the race
Actor	Pr:material	<u>Range</u>
A restatement		

She	takes	a bath
Actor	Pr:material	<u>Range</u>
A continuation of the process		

The participant who benefits from the process in material process is called Beneficiary and is of two types: a **Recipient**, the one to whom something is given and the **Client**, the one for whom something is done.

Adam	gave	him	a gift		He	taught	them	lessons
actor	Pr:material	Recipient	Goal		Actor	Pr:material	Client	Goal

When the performer of an action is different from the Actor, we speak of the **Agent**, meaning the one who initiates the action or makes something happen in the causative construction as follows:

The father	has obliged	the boys	to do	their homework
Agent	Pr:causative	Actor	Pr:material	Range

1-2-2-1-2 Mental processes

Processes denoting reactions related to thoughts, feelings and perception are called mental processes; and they are probed by ‘what do you think/feel/know about X?’. Halliday divides mental verbs into three classes: **cognition** (verbs of thinking, knowing, and understanding); **affection** (verbs of fearing) and **perception** (verbs of seeing, hearing). (Eggins1994, p.241). Grammatically, mental process involves two participants: the **Senser** (a conscious human being who is involved in the mental process) and the **Phenomenon** (what is thought, felt, or seen) by the conscious **Senser**.

Enu Ego	loves	her sons		Adim	saw	his father
Senser	Pr:mental	phenomenon		Senser	Pr:mental	Phenomenon

We have two kinds of phenomenon. The **Act** occurs with mental process of perception and is realised by an imperfective non-finite clause acting as if it were a simple noun. The second type of phenomenon is **fact**. A fact is an embedded clause, usually finite and usually introduced by ‘that’, functioning as if it were a simple noun. It can be identified as fact embedding because a fact noun can be inserted before the (explicit or implicit) ‘that’ which introduces it.

I	saw	the rain falling	She	didn't realise	that it was a bomb
Senser	Pr:mental	Phenomenon: <i>act</i>	Senser	Pr: mental	Phenomenon: <i>fact</i>

One of the distinctive features of mental processes is that they can project other clauses. It amounts to saying that mental processes form a clause complex projecting the second clause by either quoting or reporting, or they can either quote or report relational, behavioural or material clauses.

I	know		how	to do	it
Senser	Pr:mental		Cir: extent	Pr:material	Goal

Here, mental process “*know*” is used to project the material clause “*how to do it*”.

1-2-2-1-3 Verbal processes

They are processes of verbal action which implies the fact of saying and all its various synonyms including symbolic exchange of meaning. Verbal processes are exemplified in such verbs as: to say, to tell, to ask, to demand, to question, to explain etc, mostly used in reported speech. Verbal processes typically involve three participants: **Sayer**, **receiver** and **verbiage**. The **sayer** is the participant responsible for the verbal process. The **receiver** is the one to whom the verbal action is directed: he is the **beneficiary** of the verbal message, occurring with or without a preposition depending on its position in the clause. The **verbiage** also called report or quote, is a nominalised statement of verbal processes: a noun expressing some kind of verbal behaviour (statement, retort, answer, story)

The boy	answered	Adim's	questions
Sayer	Pr:verbal	Receiver	Verbiage

Like the mental processes, verbal processes also project by quoting or reporting. But here, they can either quote or report speech as in the following sentence.

Kate	said		“I	am	tired”
Sayer	Pr:verbal		carrier	Pr:intensive	attribute
		Verbiage			

The verbal process “said” projects the relational clause “I am tired” which is what is said (verbiage).It is directly quoted.

1-2-2-1-4 Behavioural processes

They are processes of physiological and psychological behaviours, like breathing, smiling, coughing, sneezing, etc. Grammatically, they are on the borderline between material and mental processes and involve two participants. One obligatory participant called **Behaver** and is typically a conscious being (like the senser in mental process clause). The second participant is called **Behaviour** and is the restatement of the process. If the second participant is not the restatement of the process, it becomes the Phenomenon

Kogan	coughed	a broad cough	Adim	watches	television
Behaver	Pr :behavioural	Behaviour	Behaver	Pr :behavioural	Phenomenon

In the verbal processes above, the second participant“a broad cough “is the restatement of the process “coughed”. But the participant “television” is not the restatement of the process “ watches” that’s why the two participants are differently labelled.

1-2-2-1-5 Existential processes

Existential processes are processes of existing.They typically employ the verb be or synonyms such as exist, arise, occur, etc...and the word there is

necessary as a subject although it has no representational function. The object or the event that is being said to exist is called **Existent**. An **extent** can be any kind of phenomenon, such as thing, person, object, institution or event. Existentials are represented as follows:

There	are	ten of us
	Pr : existential	existent

1-2-2-1-6 Relational processes

They are processes in which things are stated to exist in relation to others. They are of two kinds with their associated participants: **attributive** and **identifying**. Both of them are subdivided in intensive, circumstantial and possessive.

-Intensive attributive involves establishing a relationship between two terms, where the relationship is expressed by the verb be or a synonym. The meaning of an attributive intensive is that "X is a member of a class A". The important characteristic of attributive intensive is that an attributive clause is not reversible that is to say there is no passive form of the clause. In the attributive sub-type a quality, classification or descriptive epithet (attribute) is assigned to a participant (carrier). It is always realised by a noun or a nominal group.

Adim	is	a clever boy
Carrier	Pr : intensive	Attribute

- Intensive identifying processes contrast both semantically and grammatically. An identifying clause deals with neither quality nor classifying but about defining. Grammatically defining involves two participants: a token which stands for what is being defined and a value, the participant which defines. In attributive processes, the attribute is an indefinite nominal group whereas in identifying processes, the nominal group (token and value) are definite and introduced by "the". Identifying processes are reversible.

She	is	the best singer
Token	Pr: intensive	value

She best singer	is	she
Value	Pr: intensive	token

Other relational processes

There are three other relational processes which are possessive relationals, circumstantial relationals and causative relationals.

Possessive relationals

Possessive relational encodes meanings of ownership and possession between clausal participants.

-In attributive possessives, possession may be expressed through the participants (with attribute possessor and the process remaining intensive). Possession may also be expressed through the process, a commonest attributive possessive verb being “to have” and “to belong to”; typically the carrier will be the possessor.

John	has	two sisters
Carrier/possessor	Pr intensive	Attribute /possessed

In the identifying possessives, the commonest process is “to own” which can form passives so that either the token or the value can be subject.

My father	owns	the car
Token/possessor	Pr : possessive	Value/possessed

-In identifying possessive, possession may be expressed through the participant or through the process. When the possession is expressed through the participants the intensive verb “to be” is used, with the token and the value encoding the possessor and the possessed.

The bag	is	his father’s
Token/possessed	Pr : intensive	Value/possessor

Circumstantial relationals

Circumstantial relational encodes the meaning about circumstantial dimensions (location, manner, matter, cause etc.). As well as possessive relationals circumstantial occur both as attributive and identifying processes.

In attributive circumstantial, the circumstance is often expressed in the attribute that is when the verb remains intensive the attribute will be a prepositional phrase or an adverb of location, manner, cause etc. The circumstantial meaning may also be encoded in the process itself, with the verb meaning ‘is + circumstance’, in this case the process is specified as circumstantial.

The lecture	lasted	two hours
Carrier	Pr : circumstantial	attribute

The book	was	in my bag
Carrier	Pr : intensive	attribute/cir : location

In identifying circumstantial it is also possible to encode the circumstantial meaning within the participants of the process. When the circumstantial meaning is encoded through the participants, both the token and the value will be circumstantial elements of time, place, etc while the verb remains intensive.

The circumstantial may be expressed through the process using verbs such as take up, follow, cross, resemble, accompany. In these cases the process is labelled as ‘circumstantial’

Next Monday	will be	the day of his departure
Token/ cir:time	Pr :intensive	Value/cir:time

The tourists	followed	the guide
Token	Pr : circumstantial	value

Causative relationals

They are expressed either through a ‘make + be’ (intensive process) structure or with identifying relationals through a causative processes.

Causative relationals involve the Agent known as the attributor in attributive relationals and the assigner in the identifying relationals

The teacher	made	Julie	become	a good student
Agent/attributor	Pr : causative	carrier	Pr : intensive	attribute

He	made	John	the chairman	for the club
Agent/assigner	Pr : causative	token	value	Cir :extent

In identifying clauses, the causative relationship between participants can be expressed directly through circumstantial verbs such as to cause, to produce, to result in etc. With these processes the verb in a fusion of the intensive meanings ‘be’ or ‘equals’ and the expressions of cause.

Laziness	results in	failure
Token	Pr : circumstantial	value

The description of the grammar of the clause as representation not only deals with the process-types and participants, but also with the selection of circumstances.

1-2-2-2 Circumstances

Circumstances are realised by adverbial groups or prepositional phrases. They can occur in all process types. An important property of the circumstances

is that they can be left without affecting the grammatical completeness of the clause. There are seven types of circumstances: **location**, **extent**, **cause**, **manner**, **matter**, **role** and **accompaniment** (Eggins 1994:p237) and they can be identified by considering what probe is used to elicit them.

1-2-2-2-1 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 questions where? (spatial) ; when? (temporal).Circumstances of location can be used in all process types.

He	drove	down to the beach
		Cir :location: spatial

Bob	felt	it	yesterday
			Cir:location: temporal

In the clauses above “down to the beach” and “yesterday” give respectively detail about place and time.

1-2-2-2-2 Circumstance of extent

Circumstances of extent express such semantic notions as **distance** (how far), **duration** (how long),and **frequency**(how often).They can be used in any process type as follows:

Adim	ran	for two hours
		Cir: extent:duration

He	Said	it	twice
			Cir: extent:frequency

1-2-2-2-3 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 behavioural processes. Here are some examples;

I	did	it	for him
			Cir:cause:behalf

Ado	smiles	because he is happy	
		Cir: cause:reason	

1-2-2-2-4 Circumstance of manner

They are subdivided into four types: **means** (how?, with what tools?, what methods?) , **quality** (in what manner or style?), **comparison** (like what?) and **degree** (how much ?). Circumstances of 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.

She	leapt	like a gazelle	
		Cir:manner:comparison	

He	did	it	with some hesitation
			Cir:manner:quality

1-2-2-2-5 Circumstance of matter

Circumstance of matter has no subtype. It specifies the subject matter (what about?). Circumstance of matter usually occurs in verbal process and is difficult to be separated from verbiage.

They'	re talking	About the weather	
	Pr :verbal	Cir: matter	

As for Bob,	he	hasn't been seen since	
Cir:matter			

1-2-2-2-6 Circumstance 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:

He	was travelling	to Paris	as a tourist
			Cir: role

1-2-2-2-7 Circumstance of accompaniment

Circumstance 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.

Bob	came	with his parents
		Cir: accompaniment

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.

In this chapter, we dealt with the review of literature and some key concepts about the field and experiential meaning and transitivity patterns which include the process types, participants and circumstances. The next chapter is about the application of those definitions to the excerpts drawn from *The Joys of Motherhood* written by Buchi Emecheta

Chapter two: Transitivity analyses of the selected extracts

The important aim of this chapter is to carry out transitivity analysis of three extracts, which entails working on process-types, the participants and circumstances and give an account of the quantity and quality of the transitivity pattern mentioned above. For each extract, I have dealt with their quantitative and qualitative analyses. In fact, the quantitative analysis gives an account of the statistics. To get efficient statistics, I have identified, counted, and calculated the rate of each process type. As for the qualitative analysis, it gives the clear view on the transitivity patterns of the selected clauses.

2-1 Transitivity analysis of the extract 1

2-1-1 Clause and process-type identification

To distinguish the functional constituents of the clause and process-type identification, I have used the following keys. These same keys have been used for the two remaining excerpts.

P= process, Pm= material, Pme= mental, Pb= behavioural,

Pv= verbal, Pe=existential, Pi= intensive, Pp=Possessive,

Pc= Causative

A=actor, G= Goal, B= Beneficiary

S= Senser, Ph= Phenomenon,

Sy= Sayer, Rv= Receiver, Vb= verbiage

Be= Behaver, Bh= Behaviour

X=Existent

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

Po= Possessor, Pd= Possessed

C= Circumstance, Cl= Location, Cx= Extent, Cm= Manner, Cc= Cause, Ca= Accompaniment, Co= Role

Ag= Agent

1-Nnu Ego (**A**) backed out (**Pm**) of the room (**Cl**), **2**- her eyes unfocussed and glazed, **3**-looking (**Pb**) into the vacancy (**Cl**).**4**-Her feet (**Cr**) were (**Pi**) light

(At) //and she (A) walked (Pm) as if in a daze (Cm),5- not conscious of using (Pm) those feet (G). 6-She (A) (collided with) (Pm) the door (G),7- move away (Pm) from it (Cl) and across the veranda (Cl), 8- on to the green grass (A) that formed (Pm) part of the servants' quarters (G). 9-The grass (Cr) was (Pi) moist (At) with dew (Cm) under her bare feet (Cl).10- (Her whole body) (S) felt (Pme) (the hasy mist) (Ph) in the air (Cl), 11-and (part of her) (S) felt(Pme) [herself (A) brushing (Pm)] (Ph)12- the white master's washing (Pm) on the line (Cl).13-This (Ag) made (Pc) her whirl (A) round (Pm) with a jerk (Cm), 14-like a puppet (A) reaching (Pm) (the end of its string) (G).15-She (A) now (Cx) faced (Pm) the road (G), 16-(having decided) (Pme) to use (Pm) her eyes (G),17- her front instead of her back.18-She (A) ran (Pm),19- her feet lighter still, 20-as if her eyes now that she (A) (was using) (Pm) them (G) 21-gave (Pm) her (B) (extra lightness) (G). 22-She (A) ran (Pm), (past the master's bungalow, past the side garden) (Cl), 23-and shot (Pm) into (the untarred gravel road) (Cl) ;24-her senses (G) [were(momentarily) (Cx) stunned] (Pm) by the colour (Cc) of the road (A) 25-which (T) seemed (Pi) to be (Pi) (that of blood and water) (V). 26-She (A) hurried (Pm) on beyond (Cl) (this short road) (G) 27- that (A) led to (Pm) (the big starred one) (G), 28-ran (Pm) like (someone persued) (Cm), 29-looking (Pb) behind (Cl) her (Bh) only once to make (Pc) sure 30-she (G) (was not being followed) (Pm). 31-She (A) ran (Pm) as if she (A) would never stop (Pm). 32-The year (T) was (Pi) 1934 (V) 33- and the place (T) was (Pi) Lagos (V), then a British colony. 34-The Yaba housing estate) (G), a little distance from the island (Cl), 35-had been built (Pm) by the British (A) for the British (B), 36-though many Africans like Nnu Ego's husband (A) worked (Pm) there (Cl) as servant and houseboys (Co) 37-[a few foreign blacks (Cr) who were (Pi) junior clerks] (At/A) lived (Pm) (in some of the modest estate houses) (Cl). 38-Even then Lagos (Cr) was growing (Pi) fast (Cm) 39- and would soon be (Pi) the capital (At) of the newly formed (Pm) country called Nigeria. 39-Nnu Ego (A) darted (Pm) [past the Zabo market

stalls] (Cl) 40-covered (Pm) with red corrugated-iron sheets which, 41-just like the wet grass and the gravel on the ground] (A) (were glistening) (Pm) (with the morning dew) (Cm).42-She (Cr) (in her state) (Cl) [did not seem] (Pi) (to be) (Pi) seeing (Pme) [all this] (Ph), 43- yet [her subconscious] (A) [was taking] (Pm) it (G) in. 44-[Little sharp stones] (A) [in the footpath] (Cl) pricked (Pm) her soles (G) as she (A) reached (Pm) [Baddley avenue] (G), 45- she (S) felt (Pme) and [at the same time] (Cx) [did not feel] (Pme) the pain (Ph). 46-This (Cr) was (Pi) also true (At) of the pain in [her young an unsupported breasts] (Cl), 47- now (Cx) falling (Pm) fast (Cm) with milk (Cm) since the birth of her baby boy [four weeks before] (Cx). 48-Her baby...her baby! 49-[Nnu Ego's arms] (A) involuntarily (Cm) went (Pm) to hold (Pm) [her aching breasts] (G), 50- more for assurance of her motherhood than to ease (Pm) their weight (G).51-She (S) felt (Pme) [the milk trickling out] (Ph), 52-wetting(Pm) [her buba blouse] (G),53- and [the other choking pain] (Po) got (Pp) heavier (Pd), 54-nearing her throat, as if determined to squeeze (Pm) [the very life] (G) out of her there and then.55-But, unlike the milk this pain (A) [could not come] (Pm) out though it (A) urged (Pm) her (G) on,56- and she (A) (was running) (Pm), 57-(running) (Pm) away from it (Cl).58-Yet it (Cr) was (Pi) there (Cl) [inside her] (Cl). 59-There was (Pe) [the only one way] (X) to rid (Pm) herself (G) of it. 60-For how (Cm) [would she (Cr) be able to] (Pi) face (Pm) the world (G) after (Cx) 61- what (A) [had happened] (Pm)? 62-No, it (Cr) [was better (At) not] (Pi) to try (Pm). 63-It (Cr) was (Pi) best (At) to end (Pm) it (G) [all this way, the only good way] (Cm). 64-Her strength (Cr) was (Pi) unflagging (At). 65-[one or two early risers] (S) saw (Pme) her (Ph), 66-tried (Pm) to stop (Pm) her (G), 67-and asked (Pv)[where she (A) was going (Pm)] (Vb). 68-For they (S) saw (Pme) [a young woman of twenty five] (Ph), 69- [with long hair not too tidily plaited and with no head-tie] (Cm) to cover (Pm) it (G), 70-wearing (Pm) [a loose house buba and a faded lappa] (G) 71-to match (Pm) tied [tightly around] (Cm) [her thin waist] (G), 72-and they (S) guessed (Pme) [that all (Cr)

was (Pi) far (At) from well.] (Ph).73-Apart... [her outfit](Cr) was (Pi) too shabby (At)// to be (Pi) worn(At) [outside her home] (Cl),74- and (her hair) (Cr) (too untidy) (At)// to be (Pi) left uncovered (At),75- there was (Pe) (an unearthly kind of wildness) (X) (in her eyes) (Cl),76- that (B) betrayed (Pb) (a troubled spirit) (Bh).

2-1-2 Analysis of process- types

2-1-2-1 Quantitative analysis

The clause and process types identified above have helped me to draw the statistical tables reflecting the numbers and the percentages of each process type in extract1.

The figures you will see through the tables have been obtained by multiplying the number of each process-type by 100 and divided it by the total number of the processes.

	Extract 1	
Process types	Numbers	Percentages
Material	56	57.14%
Mental	09	09.18 %
Verbal	01	01.02%
Behavioural	03	03.06%
Existential	02	02.04%
Attributive	18	17.37 %
Identifying	06	06.12%
Possessive	01	01.02%
Causative	02	02.04%
Totality	98	100 %

Table 1: Process types in extract 1

As the above table shows, excerpt1 is made up of ninety-eight (98) processes. All the process-types are represented but they appear in different

numbers. Material processes are the most frequently occurring ones with a total number of fifty-six (56) out of ninety-eight (98) processes in this excerpt, which represents 57.14%. Attributive processes rank second with 18 (17.37%) and the Mental processes third with 9 (9.18%). Then come respectively Identifying processes 6 (6.12%), Behavioural 3 (3.06%), Causatives 2 (2.04%), existential 2 (2.04%), possessive 1 (1.02%) and verbal 1 (1.02%).

The high proportion of material processes to other process-types indicates that excerpt1 is mainly concerned with concrete and tangible actions mostly undertaken by Nnu Ego. The presence of Attributive and Mental processes indicates that the excerpt 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. They also contribute to the understanding of the extract. However, in order to know “who does what to who and how” I have decided to carry out a qualitative analysis.

2-1-2-2 Qualitative analysis

The clauses below and their transitivity description exemplify few of the processes enclosed in excerpt1.

Material clauses

1-Nnu Ego backed out of the room. (Clause 1)

Nnu Ego	backed out	of the room
Actor	Pr: material	Cir :location

In the above clause, “*Nnu Ego*” is the actor, the only one participant of the process “backed out” (middle process) and “*of the room*” the circumstances location. It shows the place where the process is realised.

2-Her subconscious was taking it in..... (Clause 43)

Her subconscious	was taking	it	in...
Actor	Pr: material	Goal	Cir: location

Sentence 2 implies two participants. The nominal group “*her subconscious*” is the actor and “*it*” is the goal the participant to whom the process is directed and “*in*” is the circumstances of location (place). Here the process “*was taking*” is more happening than doing as in sentence 1.

Mental clauses

3-Her whole body felt the hazy mist in the air... (Clause 10)

Her whole body	felt	the hazy mist	in the air...
Senser	Pr :mental	Phenomenon:act	Cir:location

The nominal group “*her whole body*” referring to Nnu Ego is the senser, “*felt*” is the process of perception and “*the hazy mist*” (what is felt by the senser): phenomenon.

4-and they guessed that all was far from well. (Clause 72)

...they	guessed	that all	was	far from well
Senser	Pr :mental	carrier	Pr:intensive	Attribute
		Phenomenon: fact		

In sentence 4, the personal pronoun “*they*” which refers to ‘one or two early risers’ is the one who “*guessed*” (Senser) and “*that all was far from well*” is what is guessed (Phenomenon). Here the phenomenon is *fact* because the clause is introduced by the word “*that*”. The process is a mental verb of cognition. The particularity of the sentence 4 is that the mental clause, projects an intensive attributive process.

The sensors in the above mental clauses (3, 4) are all human beings and both of them involve two participants.

Verbal clause

5- One of the early risers asked where she was going. (Clause 67)

One of the early risers	asked	where	she	Was going
Sayer	Pr :verbal		Actor	Pr material
		Verbiage		

In sentence 5, the nominal group “One of early risers” is the sayer the participant who is at the center of the verbal act “*asked*”, and the nominal element “*where she was going*” is Verbiage. The participant to whom the verbal act is directed (Receiver) is not mentioned in this clause in this clause. Like the mental sentence 4, sentence 5 is also in relationship with material process i.e the verbal clause projects the material process.

Behavioural processes

6- Her eye unfocussed, looking into the vacancy. (Clause 2)

Her eye unfocussed,	looking	into the vacancy
Behaver	Pr:behavioural	Cir: location

The above sentence involves only one participant. The nominal group “*Her eye unfocussed*” is the participant who performs the behavioural action “*looking*”.

7-..that betrayed a troubled spirit. (Clause 76)

...that	betrayed	a troubled spirit
Behaver	Pr: behavioural	Behaviour

Two participants are enclosed in sentence 7. “*That*” referring ‘to the unearthly wildness in Nnu Ego’s eye’ is the behaver, the one who experienced the psychological and physiological behaviour “*a trouble spirit*” related to Nnu Ego worries and sufferings. Like Sayer in mental clauses, all the behavers are conscious beings.

Existential process

8- There was an unearthly kind of wildness. (Clause 75)

There	was	an unearthly kind of wildness
	Pr :existential	existent

Sentence 8, is characterised by the use of the word “that” which no meaning. It is present in the clause merely because the clause requires a subject. The nominal group “an unearthly kind of wildness” is the only participant (existent) in this clause. It accounts for the sorrow in Nnu Ego’s eye.

Intensive attributive process

9- The grass was moist with dew. (Clause 9)

The grass	was	moist	with dew
Carrier	Pr: intensive	attribute	Cir: manner

In the above clause, the participant “*the grass*” is the carrier and the adjective “*moist*” is the attribute, a quality is ascribed to the grass in relation to the circumstance of manner “with dew” to indicate the moment of the day .

Intensive identifying process

10-...and the place was Lagos. (Clause 33)

... place	was	Lagos
Token	Pr: intensive	Value

In this clause, the noun “*place*” is the participant (Token) which stands for what is being defined and the noun “*Lagos*” is the value, the participant which defines. Here the participant “place” serves to define the participant “Lagos”.

The above analyses carried out, have helped me to know more about the processes and the participants enclosed in extract1.

2-1-3 Analysis of circumstances in extract1

The transitivity analysis has also to do with the quantitative and qualitative descriptions of the circumstances.

2-1-3-1 Quantitative analysis

The clause and process types' identification in the section (2-1-1) above has helped me to identify the circumstances in use in extract1. The different circumstances and their percentages are summarised in the table below.

Type of circumstances	Extract 1	
	Numbers	Percentages
location	23	60.53%
Manner	08	21.05%
Extent	05	13.16%
Cause	01	02.63%
Role	01	02.63%
accompaniment	00	00.00%
matter	00	00.00%
Totality	38	100%

Table 2: Circumstances in extract 1

As table 2 shows, all the circumstantial elements are represented in extract1, apart from the circumstances of accompaniment and matter. They appear in different proportions. Over the thirty-eight (38) total ranking, there are 23 circumstances of location. They represent 60.53% of the total number. More than half of the other circumstances, they rank first. The circumstances of manner rank second (21.05%), the circumstances of extent rank third (13.16%) and then come the circumstances of cause, and role in equal proportion (02.63%) each. The high proportion of circumstances of location shows that extract 1 is mainly concentrated on situating events in time and space, noting where, when they took place. They set story of the extract in time and place. (

from the room, into the vacancy, Lagos...) The second most frequent circumstantial elements are those of manner. Their presence here shows how things get done in the extract, what the things done are like and the quality of things. (*as if in a daze, someone persued, with the morning dew etc...*). As for the circumstances of extent, their presence sets the moment of the events or actions in this excerpt. Despite the low proportion of the circumstances of cause and role, they also contribute to the experiential meaning of the text.

2-1-3-2 Qualitative analysis

Here, the focus is on the circumstances.

Circumstance of location

1-Nnu Ego backed out of the room. (Clause 1)

Nnu Ego	backed out	of the room
Actor	Pr :material	Cir: location

In the above clause, the prepositional phrase “*of the room*” adds specific detail to the information given. It tells the reader the place where Nnu Ego came from.

Circumstance of Manner

2-Even then Lagos was growing fast. (Clause 38)

Even then Lagos	was growing	fast
Actor	Pr :intensive	Cir:manner

The adverb “*fast*” is labelled circumstance of manner because it gives detail about how rapid things were changing in Lagos.

Circumstance of extent

3-and at the same time did not feel the pain. (Clause 45)

And at the same time	did not feel	the pain
Cir : extent	Pr :mental	Phenomenon

The prepositional group “*and at the same time*” is circumstance of extent. It emphasizes the moment Nnu Ego did not feel the pain.

Circumstance of role

4- Nnu Ego’s husband worked there as servant and houseboy.(Clause 36)

Nnu Ego’s husband	worked	there	as servant and houseboy
Actor	Pr :material	Cir: location	Cir: role

In sentence 4, the prepositional group “*as servant and houseboy*” gives details about the role that her husband played at this work place (The Yaba housing estate).

Circumstance of cause

5-her sense were momentarily stunned by the colour of the road. (Clause 24)

Her senses	were	momentarily	stunned	by the colour of the road
Goal		Cir: extent		
		Pr :material		Cir: cause

The prepositional “*by the colour of the road*” provides argument for stunned her senses, what leads her to this condition.

The structural analysis of the above clauses reveals that circumstances are realised either by adverbial groups or prepositional groups and add details to the processes. They occur with all processes. Two or more circumstances can be associated to one process like in sentences (4, 5)

2-1-4 Field of discourse in extract 1

In extract, there are 76 first participants role among which 52 are assigned to Nnu Ego. The other 24 are the city and the surroundings (Lagos, puppet, the road, little sharp stone etc.) and people around like “two early risers”. This suggests that Nnu Ego takes a central role as participant in this extract. The fact that she is right introduced in the first sentence of the story confirms this role. (Clause1). In terms of process types, the predominance of material (57.14%) with Nnu Ego as the main participant (Actor) shows her active involvement in doing actions. Most of her actions are confined on her as in ‘*backed out; walked; ran...*’ (clauses1; 4; 18) and some of them are extended either to herself (clauses

49; 55.) or to abstract participants (clauses 15; 21; 50). By using these clauses the author wants to emphasise Nnu Ego selfishness and how she was determined to achieve her goal. The relational processes (24.51%) in which Nnu Ego is the Carrier of attributes (*light, too shabby, too untidy* etc...) as seen in (clauses 4; 73; 74) play an important role in the understanding of the extract. By using them, Buchi Emecheta wants to draw reader's attention on the odd way the woman (Nnu Ego) dressed herself up. This signals that something is wrong. However, with the other relational processes, the author portrays Nnu Ego in relation to her environment. The mental processes with Nnu Ego as the main participant (Senser), dominated by the use of the verb 'feel' on its different forms, (clauses 10; 11; 45; 51) contribute to the meaning of the extract. By using this, the narrator stresses the different obstacles that Nnu Ego encounter (feel) which should normally slow down her ardour, but she did not pay attention to those things. This means that the main character has lost the control of her senses. The absence verbal process assigned to her in the text (the only verbal process in the extract is assigned to "two early risers"), shows how Nnu Ego kept all her problems inside her. She may think that talking to people will persuade her of doing what she was about to do. The much greater proportion of location and manner emphasizes the different places, time and how, when the processes are realised so as to construe the field of the extract.

2-2 Transitivity analysis of extract 2

2-2-1 Clause and process-types identification

Here, are clause and process-types identification of extract2.

1-The light (**G**) (had been turned out) (**Pm**) (in the one room) (**Cl**) 2- that served (**Pm**) (as bedroom, playroom and sitting-room) (**Co**) (for Oshia and his mother) (**G**). 3-(The night) (**Cr**) was (**Pi**) hot (**At**), 4-and he (**A**) (had slipped off) (**Pm**) (the mat) (**G**) 5-which (his mother) (**A**) [had (carefully) (**Cm**) spread] (**Pm**) for him (**G**), (on the cement floor) (**Cl**).6-He (**S**) felt(**Pme**) (the coolness)

(Ph) (on his bare skin) (Cl) 7- and (would have fallen) (Pm) asleep (G) (with this comfort) (Cm), 8-but (for the fact that) (Cc) (an enterprising ant) (A) bit (Pm) (his bare thigh) (G). 9-The bite (A) stung (Pm) like fire (Cm)10- and he (Be) screamed (Pb) in pain (Bh).11-Normally (Cm) (such a scream) (A) (would have woken) (Pm) (his mother) (G) ,12-who (S) knew (Pme) (all about such bites) (Ph).13-Oshia (B) screamed (Pb) again 14-and rubbed (Pm) (the spot) (G) furiously (Cm), 15-feeling (Pme) (its slight swelling) (Ph).16-If it (Cr) (had been) (Pi) daylight(At),17- he(S) (would have seen) (Pme) (the ant) (Ph) 18-scurrying (Pm) fast (Cm) (into a corner) (Cl) (to hide) (Pm).19-Knowing (Pme) that (the ant) (Cr) (would be) (Pi) near (At), 20- he (A) (beat about) (Pm) him (G) (in anger and agony)(Cm). 21-Yet (his mother) (A) (didn't answer) (Pm). 22-He (A) (got up) (Pm) 23-and went (Pm) to (the bed) (Cl) (behind the curtain) (Cl), 24-still rubbing (Pm) (his burning thigh) (G), 25-(to find) (Pm) her (G).26-But (her bedclothes) (G) (were thrown about) (Pm) in disorder (Cm) 27-as if there (had been) (Pe) (a fight) (X),28- and she (Cr) was (Pi) [nowhere (At) (to be seen) (Pme)] (At).29-He (Be) screamed (Pb) (with all the power) (Cm) (in his lungs) (Cl).30-'Mother''. 31-He (Be) yelled (Pb) [again and again.] (Cx).32-How (Cm) [dare she(A) leave] (Pm) him (G) by himself (on such a night) (Cl) ?33-It (Cr) (was not) (Pi) completely (Cm) dark (At) : 34-he (S) (could see) (Pme) (the light of the moon) (Ph), 35-cutting (Pm) (into their room) (Cl) (like a knife of fire) (Co),36- but (the knife) (Cr) (was not) (Pi) (very big) (At).37-He (S) felt (Pme) (really sorry) (Cm) for himself ; 38-as if nobody (G) [had ever (in the history of mankind) (Cl) been (so badly) (Cm) treated] (Pm).39-He (A) stopped (Pm) (his wailing) (G) 40-and (could hear) (Pme) voices (Ph), 41-then (the sounds of footsteps) (A) hurrying (Pm) (along the cemented corridor to their room) (Cl).42-The person (A) opened (Pm) the door (G), 43-carrying (Pm) (a hurricane lamp) (G) 44- and (came in) (Pm).45-Oshia (S) sighed (Pme) (with relief) (Cm) at seeing (Pme) Iyawo (Ph), .46-.....living (Pb) (next to them) (Cl).47-Iyawo, a yoruba word (meaning)

(Pme) [‘new wife’(Ph) ,was (Pi) the name] (V) given (Pm) (to a woman without any children) (G).48-She (T) was (Pi) (a tall, thin person) (V) (with close-cropped hair and tribal marks by the corners of her eyes) (Cm).49-[Iyawo Itsekiri and her husband a handsome fierce-looking Urhobo man 50- who (A) worked (Pm) (somewhere in Apapa) (Cl)] (Pr) had (Pp) (two rooms) (Pd),51-one for sitting (Pb)and eating (Pm), 52- and another for sleeping (Pb) .53-Oshia (A) (was always going) (Pm) (into Iyawo’s house) (G) 54- to help (Pm) her (G) make (Pc) cassava (G) into a tapioca 55-like stuff called (Pm) ‘‘kpokpo gari’’(G).56-Iyawo (A) (would in return give) (Pm) him (B) (a big bowl of it) (G) 57- and whenever (Cx) (her husband) (A) came (Pm) home (Cl) 58- (Oshia and his mother) (B) (were given) (Pm) (tails of pigs) (G) and sometimes the feet, 59- for where(Cl) (the husband of Iyawo Itsekiri) (A) worked (Pm) 60- (these pigs) (G) (were being killed) (Pm) everyday(Cx).61-Sometimes Oshia (Be) dreamed (Pb) (of working) (Ph) (in a place like that) (Cl) 62-so that they (A) (would never buy) (Pm) (any more meat) (G),63- but just eat (Pm) away. 64-Now (Cx) Iyawo (Be) (was smiling) (Pb) (in a kind of sickly way) (Cm).65- Why (Cc) [was she (Be) smiling] (Pb) (like that) (Cm) 66- when (Cx) he (T) was (Pi) in (such an agony) (V).66-My mother (Cr) isn’t (Pi) here (At).67- ‘‘where (Cl)) is (Pi) she (T)’’ ? 68- He (Sy) demanded (PV), 69-this anger (A) almost choking (Pm) him (G).

2-2-2 Analysis of process-types in extract 2

2-2-2-1 Quantitative analysis

The process-types in extract 2, their numbers and their percentages are summarised in the table below.

Process-types	Extract 2	
	numbers	percentages
Material	40	51.95%
Mental	12	15.58%
verbal	01	01.30%
behavioural	10	12.99%
Existential	01	01.30%
attributive	07	09.09%
identifying	04	05.19%
Possessive	01	01.30%
Causative	01	01.30%
totality	77	100%

Table 3: Process-types in extract 2

As the table 3 shows, there are seventy-seven (77) processes in the extract 2. All the process-types are represented but in different proportions. Material processes represent 51.19% of the total number. They rank first. Mental processes 15.58% rank second, behavioural 12.99% rank third, attributive processes 09.09% rank fourth, then come identifying processes 05.19%. Finally, verbal, existential, possessive and causative processes are the last with their mere and equal proportion 01.30%. The high predominance of material processes in this extract indicates that the excerpt is mainly concerned with concrete and tangible actions undertaken by Oshia, his mother, and his father. The presence of mental and behavioural processes shows that the extract is also concerned with conscious perception (felt, see, heard) cognition (knew) and bodily behaviours (screamed, yelled.). As for the relational processes, their presence indicates that attributes or qualities (dark, big) are ascribed to participants or the participants are defined or identified. However, we denote existential, verbal, possessive and causative processes which also contribute to the experiential meaning of the extract.

2-2-2-2 Qualitative analysis: Process-types and participants of a few clauses

Material clause

1-The light had been turned out in the one room.(Clause1)

The light	had been turned	in the one room
Goal	Pr: material	Cir: location

The nominal group “*the light*” is the subject but not the constituent of clause who did the deed. It is the participant at whom the process is directed at (Goal). By using this form of sentence (passive voice), the author emphasises the action “had been turned” rather than the actor, which is not even mentioned in the sentence.

Causative clause

2-...to help her make cassava. (Clause 54)

..to help	her	make	cassava
Pr :material	Gaol	Pr :causative	Goal

The qualitative analysis of sentence 2 reveals that causative process can appear with material process. This form of construction shows that the action of “*making cassava*” is not only realised by the participant ‘her’ but with another participant (Oshia).

Mental clause

3- He could hear voices. (clause 40)

He	could hear	voices ...
senser	Pr :mental	Phenomenon

The personal pronoun “*He*” referring to Oshia is the Senser and “*voices*” is the phenomenon. It tells readers about the sounds that Oshia perceived which announce the arrival of a possible helper.

Behavioural clause

4- Oshia screamed again.... (Clause 13)

Oshia	screamed	again
Behavior	Pr: behavioural	Cir: extent

Only one participant “*Oshia*” is involved in sentence 4. It is the behavior, the one who did the bodily action “*screamed*” which is caused by the ant pain. The behavioural expresses an action which is not extended to another participant.

Existential clause

5- There had been a fight. (Clause 27)

there	had been	a fight
	Pr: existential	existent

The abstract noun “*a fight*” is the existent. What is framed to exist.

Attributive intensive process clause

6- The night was hot. (Clause 3)

The night	was	hot
carrier	Pr: intensive	attribute

In clause 6, a quality “*hot*” is assigned to the abstract participant “*the night*” to emphasize the weather.

Identifying intensive clause.

7- She was a tall, thin person. (Clause 48)

She	was	a tall, thin person
Token	Pr : intensive	Value

Two participants are involved in clause 7. “*She*” (Iyawo Itsekiri) is the Token and “*a tall, thin person*” the Value. She is identified in extract 2 by her form.

Possessive process

8- Iyawo Itsekiri and her husband had two rooms. (Clause 50)

Iyawo Itsekiri and her husband	had	two rooms
Possessors	Pr: possessive	Possessed

Two participants are involved in sentence 8. “Iyawo Itsekiri and her husband” are the possessors of the possessive process and “two rooms” the possessed. So, the two rooms-ownership is an attribute being ascribed to Iyawo Itsekiri and her husband. It is just to inform the readers that the rooms were their property. They didn’t rent it as Nnu Ego’s family did.

2-2-3 Analysis of the circumstances in extract 2

2-2-3-1 Quantitative analysis

The different circumstances used in extract 2, their numbers and their percentages are summarised in the table below.

Type of circumstances	Extract 2	
	Numbers	percentages
Location	21	50.00%
Manner	13	30.95%
Extent	04	09.53%
Cause	02	04.76%
Role	02	04.76%
accompaniment	00	00.00%
Matter	00	00.00%
Totality	42	100%

Table 4: Circumstances in extracts 2

With regard to the above table, I notice that apart from the circumstances of accompaniment and matter, all the other circumstance-types are represented in the extract with a total number of forty-two. Circumstances of location (50.00%) prevail over the other circumstances. They rank first. Circumstances of manner (30.95%) rank second and circumstances of extent (09.53%) rank third. The circumstances of cause and role come last with their equal proportion (04.76%). The predominance of circumstances of location in extract 2 shows

that the extract mostly deals with situating actions, events in time and space. As for the circumstances of manner and extent, their presence in the extract, indicates with how, with what, and long things get done get done. Furthermore, the presence of circumstances of cause and role also contribute to the experiential meaning of the extract.

2-2-3-2 Qualitative analysis

Here, I focus the analysis on the circumstances in the following clauses.

Circumstance of location

1-He felt the coolness on his bare skin. (Clause 6)

He	felt	the coolness	on his bare skin
Senser	Pr: mental	Phenomenon	Cir:location /place

The prepositional phrase “*on his bare skin*” gives detail about the part of his body that felt the coolness.

Circumstance of manner

2-He beat about him in anger and agony. (Clause 20)

He	beat about	him	in anger and agony
Actor	Pr: material	Goal	Cir: manner/quality

In the above sentence, the prepositional phrase “*in anger and agony*” is circumstance of manner. It specifies the strong energy with which Oshia beat about him so as to find the ant.

Circumstance of extent

3-Oshia screamed again... (Clause 13)

Oshia	screamed	again
Behaver	Pr: behavioural	Cir: extent

The adverb “*again*” is the circumstance of extent. It signals that the bodily action “*screamed*” is done several times.

Circumstance of role

4-Cutting into their room like a knife of fire. (Clause 35)

cutting	into their room	like a knife of fire
Pr:material	Cir: location	Cir:role (comparison)

In this clause, the circumstance of role is “*like a knife of fire*”. The word “*like*” is used to compare ‘*the light of moon*’ (actor) to ‘*a knife of fire*’. The interpretation of this choice is to attribute the qualities of “*knife*” and “*fire*” to the ray of moon.

Circumstance of cause

5-Why was she smiling like that. (Clause 65)

Why	was	she	smiling	like that
Cir: cause		Behaver		
		Pr: behavioural		Cir: manner

The adverb “*why*” is the circumstance of cause. The meaning of this choice is the inquiry of information (the reason why Iyawo Itsekiri was smiling)

2-2-4 Field of discourse in extract 2

From the transitivity analyses of extract 2 discussed above, three most frequent processes emerge: material (51.95%), mental (15.58%) and relational (15.58%). The predominance of the material processes in which Oshia and Iyawo Itsekiri are most frequent participants shows how they are involved in actions, but Oshia is more actively in action than Iyawo Itsekiri. Most of his actions are how to find and kill the ant as we can see in the clauses (14; 22; 24...). Through these clauses, the author tries to show readers how Oshia tried in vain to kill the ant which bit him and how he was sorry. (clause17). Furthermore, the use of the material passive clause in first clause of the extract has a meaning. Buchi Emecheta has used this structure (passive voice from) to stress Nnu Ego’s family dependency. This dependency is also shown by the Beneficiary role that Oshia and his mother played in clauses (56; 58). The use of mental and behavioural processes in which Oshia is assigned (Senser and Behaver) roles illustrate Oshia’s inner perception of the ant pain (clauses 15; 17..) ; and his

bodily attitudes.(clauses 10;11;12). In the latter clauses, the author has used several time the verb “*scream*” to show the readers how terrifying the ant pain was and the adverb “again” (circumstance of manner) to show that Oshia screamed more than once. In the relational clauses (3; 16; 33; 36), things are Carriers of the Attributes “*hot*”, “*daylight*”, “*completely dark*”, “*very big*”, to specify them. By specifying these things the author invites readers to know the weather (hot) and the moment (night) through which the ant bit Oshia. Some of the other being clauses (47, 48) have been used to identify Iyawo Itsekiri. In these clauses, she is identified by her height and her barrenness. The use of the possessive clause (clause 50) shows Iyawo Itsekiri and her husband ownership over the two rooms. By using this clause, Buchi Emecheta portrays Iyawo Itsekiri’s family as the contrast of Nnu Ego’s. Itsekiri’s family is a worthy and peaceful family despite their big problem of barrenness.

The high use of the circumstances of location and manner also plays an important part in building the field of the extract. They emphasize the place (Nnu Ego’s compound and its surroundings) and how, when the different actions took place.

From these transitivity choices, we can say that extract2 is showing how Oshia felt the ant pain.

2-3 Transitivity analysis of extract 3

2-3-1 Clause and process type identification

Here, are the clause and process-type identification of extract3.

1[The days (A) that followed (Pm)] (G) 2-(were filled) (Pm) with 3-seeing (Pme) (this policeman, that lawyer, that doctor, a sea of faces to Nnu Ego) (Ph).4-She (S) understood (Pme) (little of) (Ph) 5- what (Vb) (was being said) (Pv). 6-All she (A) (prayed for) (Pm) was (Pi) (Nnaifi’s release) (V).7-Everything (A) (was costing) (Pm) her (B) money (G), 8- money (Pd), she (Pr) (did not have) (Pp). 9-(Adim’s schoolwork) (A) began (Pm) to suffer (Pm) 10-

and (the boy) (A) (was losing) (Pm) weight (G). 11-It (Cr) was (Pi) true (At) 12-what (Vb) they (Sy) said (Pv), 13-she (S) thought (Pme), 14-that if you (Pr) (don't have) (Pp) children (Pd) 15- (the longing for them) (A) (will kill) (Pm) you (G), 16-and if you (A) do (Pm) ,17- (the worrying) (A) (over them) (Cl) (will kill) (Pm) you (G). 18-(One day) (Cx), she (A) called (Pm) (the boy) (G) 19- and talked (Pv) to him (Rv) seriously (Cm). 20-Look (Pme), Adim, 21-it (Cr) seems (Pi) I (Cr) am (Pi) alone (At) (with you) (Cm). 22- (Your father) (A) blames (Pm) (me and you) (B), my children. 23-(Ibuza people) (A) blame (Pme) me (B) : 24-they (Sy) say (Pv) [I (A) did not bring (you all) (G) up (Pm)] (V) well (Cm) 25- because (Cc) I (A) spent (Pm) (most of my time) (G) 26-selling (Pm) things (G) (in the market) (Cl). 27-They (Sy) (are predicting) (Pv) that (none of you) (A) [(will come) (Pm) (to any good) (G)] (Vb). 28-[Are you (A) going] (Pm) (to fulfil (Pm) (their hopes) (G) by rejecting (Pm) (yourself too) (G) ? 29-You (A) (can blame) (Pm) me (B) 30-if you (S) like (Pme), 31- but listen (Pb), good son, 32-(so far) (Cx) (you and your sister Taiwo) (T) are (Pi) (my only hope) (V). 33-I (S) hope (Pme) in you two, 34-not only that you (A) (will feed) (Pm) me (B) (in my old age) (Cx) 35-but that you (A) wipe (Pm) (the tears of shame) (G) (from my eyes) (Cl). 36-So, (don't let) (Pc) yourself (A) go (Pm). 37-Face (Pm) (your school work) (G), 38-it (T) is (Pi) (your salvation) (V). 39-''[Do you(S) know] (Pme), mother, 40 I (A) wrote (Pm) to Oshia (Rv) (in the United States) (Cl), 41- and he (Sy) said (Pv) [he (Cr) was (Pi) sorry (At)] (Vb) for 42- what (A) (has happened) (Pm), 43-and that he (A) (would pray) (Pm) (for us all) (G) ; 44-but there was (Pe) (little else) (X) 45-he (A) (could do) (Pm).'' 46-(An unmistakable gleam of hope (A) shone (Pm) (in Nnu Ego's tired eyes) (Cl). 47-Eh ! 48-So, (the boy) (S) still (Cx) remembers (Pme) us (Ph) ? 49 - O my *chi*, 50-I (S) wish (Pme) you (Sy) (had told) (Pv) me (Rv). 51-May his *chi* help (Pm) him (G). 52-How (T) is (Pi) he (V)? 53-[Do they (A) treat] (Pm) him (G) well (Cm) (over there (Cl) ?''54- There was (Pe) (a slight pause) (X) // 55-(during which) (Cx) Nnu Ego (Be

(stared at) (Pb) (her moving toes) (Ph), 56- and Adim (Be) looked (Pb) closely (Cm) at her (Ph) in confusion (Cm). 57-He (S) (did not understand) (Pme) (his mother) (Ph). 58-“Well, if you (Sy) (had asked) (Pv) me (Rv),” 59- she (A) (went on) (Pm), 60-“I (Sy) (would have told) (Pv) 61-you (Rv) [(not to write) (Pm) to him (G)] (Vb). 62-He (Cr) (must be) (Pi) busy (At) // 63-building (Pm) (his own future) (G), 64-worrying (Pme) (about it) (Ph). 65-It (Cr) is (Pi) (very painful) (At) 66-(to be) (Pi) (at this age) (Cx)”. 67-“But, mother [could he (A) not have helped)] (Pm) (in any way) (Cm) ”’?

2-3-2 Analysis of process-types in extract 3

2-3-2-1 Quantitative analysis

The process-types in extract3, their numbers and percentages are recapitulated in the table below so as to make this analysis explicit and understandable.

	Extract 3	
Process –types	Numbers	Percentages
Material	36	48.00%
Mental	11	14.67%
Verbal	09	12.00%
Behavioural	03	04.00%
Existential	02	02.67%
Attributive	05	06.66%
Identifying	06	08.00%
Possessive	02	02.67%
Causative	01	01.33%
Totality	75	100%

Table 5: Process-types in extract 3

As we can see in table 5, there are seventy-five (75) processes in the extract. Material processes (48.00%) rank first. This high proportion of material

shows that the extract is mostly concerned with concrete actions, events and the participants who carry them. The mental processes (14.67%) rank second, meaning that the extract also deals with consciousness and cognition. As for verbal processes (12.00%), they rank third meaning that the extract deals with quoting or reporting events as well. The fourth and the fifth of the processes are identifying (08.00%) and attributive (06.66%). Their presence shows that the describing and defining participants. However, behavioural (04.00%) account for the attitude of some participants whereas possessive and existential, in equal proportion (02.67%) account for the possession or the existent of something. The last process type in the extract is causative process (01.33%). It means that reason or argument is slightly concerned in extract3.

2-3-2-2 Qualitative analysis: Process-types and participants of a few clauses

The qualitative analysis will focus on the following clauses.

Material clauses

1-Everything was costing her money. (Clause 7)

Everything	was costing	her	money
Actor	Pr: material	Beneficiary	Goal

In the above clause, the material process “was *costing*” has three participants: actor (*everything*), the beneficiary (*her*) the participant which benefits from the process and the goal (*money*) the participant at which the process is directed to

2-she called the boy. (Clause 18)

She	called	the boy
Actor	Pr: material	Goal

Here, only two participants are involved: actor (she) and goal (the boy)

It is important to mention that the actor of clause1 is an abstract noun while it is a human being in clause 2.

Mental clause

3-I wish you had told me. (Clause 50)

I	wish	you	had told	me
Senser	Pr: mental	Sayer	Pr: verbal	Receiver

The sentence 3 is a complex clause. The mental clause ‘*I wish*’ projects the verbal clause ‘*you had told me*’. The mental clause is called the projecting clause whereas the verbal clause is the projected clause. Here, ‘wish’ is used to express Nnu Ego’s regret (bad feeling).

Verbal clause

4-They are predicting that none of you will come to any good. (Clause 27)

They	are predicting	that none of you will come to any good.
Sayer	Pr: verbal	Verbiage

What is particular with this clause is that, it is used to report speech.

Behaviour clause

5-Nnu Ego starred at her moving toes. (Clause 55)

Nnu Ego	starred at	her moving toes
Behaver	Pr: behavioural	Cir: manner

Only one participant is involved in the above clause. *Nnu Ego* is the participant (Behaver) who does a form of doing (*starred at*) which is not extended to another participant.

Existent clause

6-There was a slight pause.(clause 54)

There	was	a slight pause
	Pr: existential	Existent

The existent ‘*a slight pause*’ is the only one participant of this clause.

Attribute intensive clause

7-It is very painful. (clause 65)

It	is	very	painful
Carrier	Pr:intensive	Cir: manner	Attribute

In sentence 7, a quality “painful” is assigned to the participant “it” to specify Nnu Ego’s situation.

Identifying intensive clause

8-So far you and your sister Taiwo are my only hope. (Clause 32)

So far	you and sister Taiwo	are	my only hope
cir:extent	Token	Pr:intensive	Value

The participant “*you and your sister Taiwo*” is **Token** and “*my only hope*” the **Value**. In this clause, “you and Taiwo” belong to a narrowed class “hope”

Causative clause

9- So, don’t let yourself go. (Clause 36)

So,	don’t let	yourself	go
		Actor	
		Pr : causative	

“*Yourself*” is the **Actor** of the process, but there is an Agent which influences the process.

Possessive clause

10-..if you don’t have children. (Clause 14)

if	you	don’t have	children
	Possessor	Pr : possessive	Possessed

In the above clause, “*you*” is the possessor and “*children*” what is possessed. This conditional clause emphasizes her children caprice.

2-3-3 Analysis of circumstances

This part of the analysis takes into account the quantitative and qualitative aspects of the circumstantial elements in extract3.

2-3-3-1 Quantitative analysis

The different circumstantial elements in extract3, their numbers and their percentages are summarised in the table below.

Type of circumstances	Extract 3	
	Numbers	Percentages
Location	06	31.58%
Extent	06	31.58%
Manner	05	26.32%
Accompaniment	01	05.26%
Cause	01	05.26%
Matter	00	00.00%
Role	00	00.00%
Totality	19	100%

Table 6: Circumstances in extract 3

The figures in the table above reveal that all the circumstantial elements are represented except the circumstances of matter and role, but in different proportions. The circumstances of location and extent rank first with their equal proportion (31.58%) each. The circumstance of manner (26.32%), a little lower than circumstances of location and extent, ranks second. The third position is equally shared by circumstances of accompaniment and cause with their mere proportion (05.26%). As we can see, the dominant circumstances role is shared by circumstances of location and those of extent. This means that extract3 is equally concentrated on situating events in time and space noting where, how and how long they took place. The second most important circumstance- type in extract3 is that of manner. It indicates how, with, with what, what...things get done in the extract. The presence of the circumstance of accompaniment means that something is done with the complicity of someone else whereas circumstance provides reason or argument for something done in the extract.

2-3-3-2 Qualitative analysis

The qualitative analysis will focus on the following clauses.

Circumstance of location

1-You wipe my tears of shame from my eyes. (Clause 35)

...you	wipe	the tears of shame	from my eyes.
Actor	Pr :material	Goal	Cir: location

The prepositional phrase “*from my eye*” is circumstance of location, the place where the process is realised.

Circumstance of manner

2-Do they treat him well over there? (Clause 53)

Do	they	treat	him	well	Over there?
	Actor		Goal	Cir: manner	Cir:location
	Pr:material				

The adverb “*well*” gives detail about how Oshia is treated.

Circumstance of extent

3-The boy still remembers us. (clause 48)

The boy	still	remembers	us
Senser	Cir: extent	Pr : mental	phenomenon

The adverb “*still*” is circumstance of extent. It first, stresses how far Oshia has been in USA for and then the continuity of the action ‘*remembers*’ although the verb is in the present tense.

Circumstance of cause

4-...because I spent most of my time.. (Clause 25)

..because	I	spent	most of my time
Cir: cause	Actor	Pr : material	Goal

The conjunction “because” in this clause tells readers the reason why Nnu Ego was blamed.

Circumstance of accompaniment

5- I am alone with you... (Clause 21)

I	am	alone	With you...
Carrier	Pr :intensive	attribute	Cir: accompaniment

The prepositional phrase “*with you*” is the circumstance of accompaniment. It establishes the relationship between “*I*” (Nnu Ego) and “*you*” (Adim).

2-3-4 Field of discourse in extract 3

The process types and participants analyses of extract3 discussed above have revealed that material processes (48.00%), mental (14.67%) and verbal (12.00%) are the most frequent process types of the extract.

The high use of material processes with Nnu Ego as the main participants, with the dominance of the circumstances of location and extent, shows how Nnu Ego has actively struggled to change her situation, but the more she struggled, the more complicated the situation became (Clauses 9; 10). Most of Nnu Ego actions are directed to her children (Goal) as can be seen in clauses (18; 22; 37). This shows her strong affection to her children specially those who still live with her (Adim, Taiwo). They represent her goal, what she has been struggling for. (Clauses 33; 35). The mental processes illustrate Nnu Ego’s ambitions, thoughts and projections in future (clauses 20;33).With these clauses Buchi Emecheta wants to tell her readers Nnu Ego’s ambition which cannot become true without her children participation. Nnu Ego has also been assigned some Sayer role in the extract 3 as we see in clauses (19; 27; 33). These verbal processes illustrate the sincere conversation between Nnu Ego and her children. By using the personal pronoun “I” (clause33) and the adverb “seriously” (clause 19), the

author wants to stress how sincere she was in her subjective opinion (what she really had in her heart). She expressed her sorrows verbally as we can see in clauses (50; 60). The author also illustrates these sorrows through the “slight pause” that Nnu Ego observed during the conversation. (clause 54).

Through linguistic features, Buchi Emecheta has tried to sketch Nnu Ego’s sorrows, her relationship, and her inner thoughts toward her children. It is doubtless that the field of the extract has something to do with Nnu Ego’s sorrows and her pieces of advice to her children living with her.

This field of discourse puts an end to the transitivity analysis of the selected extracts drawn from *The Joys Of motherhood*, written by Buchi Emecheta. The following chapter is about the discussion of findings.

Chapter three: Discussion of findings

The identification and description of the various processes in the extracts drawn from the novel under consideration have displayed some linguistic patterns. The relevance of these linguistic features is now discussed to see the level at which they contribute to the understanding of the novel.

As emphasised in the transitivity analysis of the first extract, three main processes emerge from this analysis: Material processes (57.14%), attributive processes (17.37%), and mental processes (09.18%). The high rate of material processes shows that extract1 is about concrete and tangible actions. Most of these material processes *backed out, ran, never stop, hurried*, to quote but a few, expressing brutality, are undertaken by Nnu Ego. They can be interpreted as Nnu Ego's reactions to the situation she was going through. Some of the processes above mentioned are confined to only herself whereas others express actions which are extended to abstract participants. As for the attributive processes, they have exclusively been used in the extract to ascribe some qualities to entities (Nnu, Lagos) just to define or specify them as in the following examples. *Her feet were light* (clause 4), *Lagos was growing fast* (clause 38). As far as the mental processes are concerned, they are highly dominated by those of perception and cognition. They are realised by conscious participants (Nnu Ego, she, her whole body, they). Mental processes have been used in this excerpt to show Nnu Ego's feelings and her strong ambition and thoughts: meeting her personal god to know the origin of her sufferings and sorrows. It is worth mentioning here that mental processes are also used in this extract to project idea (a fact) as in the following clause: *And they guessed that all was far from well* (clause72). In this clause, the mental verb "guessed" has served to project the fact clause "all was far from well" which is an intensive attributive. This transitivity choice stresses the projection that 'they' (two early risers) made on Nnu Ego's strange reactions. Seeing the way she was dressed, and the way she was moving, they predict something is wrong with her and they

came to the conclusion that all was far to be good. The other processes: identifying (06.12%), behavioural (03.06%), causative (02.04%), verbal (01.02%) and possessive (01.02%) have also contributed to the construction of the understanding of the text with their low rates.

Concerning the circumstantial elements in the first extract, they are dominated by those of location. They represent 60.53% of the circumstances in the extract. This high use of circumstances of location is understandable since Buchi Emecheta has used them to set the story in time and the different places where the processes are realised. As for the circumstances of manner (21.05%), they represent the second most important in the extract. They have been used to tell the readers, how things get done, what the things done are like. It is important to mention here that they have mostly been used to give comparative and quality details than means details about the different actions and events carried out by Nnu Ego in this extract. The author has used them to emphasise Nnu Ego's state of being as in the following clauses "*ran like someone pursued* (clause 28)" and "*Nnu Ego's arms involuntarily* (clause 49)". The use of circumstances of extent (13.16%), role (02.63%), and cause (02.63%) in the extract gives respectively details about duration or distance, role and cause. Buchi Emecheta has used these linguistic features to show her readers how Nnu Ego was about to commit a suicide and how a person's life can be influenced by his/her personal god in Ibo culture.

The exploration of the transitivity patterns in the second extract has revealed that Oshia, his mother and his mother's friend Iyawo Itsekiri are the human beings participants in this extract, but Oshia is the main one. It confirms that the extract is concentrated on Oshia rather than his mother or his mother's friend. The most important processes are material processes (51.95%), mental processes (15.58%) and attributive (09.09%). The dominance of the material processes indicates that extract2 also deals with concrete actions or events (abstract). Most of these actions (concrete or abstract) performed by Oshia are

framed so as to vanish the terrifying ant pain. Those undertaken by Iyawo Itsekiri are framed to console Oshia. Her actions in the extract can be interpreted. They show on the one hand her kindness towards Oshia, on the other hand, and on the other hand, her hope of being blessed by children one day in return. She strongly believes in this superstition. The mental processes in use in the excerpt are dominated by those of perception. Their presence expresses Oshia's bad feelings about the ant pain as in the following clauses "*Feeling its slight swelling*" (clause 15); "*he could have seen the ant*" (clause 17). The authoress has selected these mental processes of perception to inform readers about how Oshia felt the ant bite. This ant bite also leads to some bodily behaviours noticed in the extract. The behavioural processes (03.06%) are realised with two conscious participants. It is important to mention here that this type of process has been used stylistically. Considering the following series of clauses "*and he screamed in pain*" (clause 10); "*Oshia screamed again*" (clause 13); "*he screamed with all the power in his lung*" (clause 29) and "*yelled again and again*" (clause 31). These series of behavioural processes can be interpreted. Not only do they express the bodily behaviour caused by the terrifying ant pain, but also how gradually the pain was increasing. Buchi Emecheta has used this stylistic device to show the increase of the ant pain.

As for the circumstantial elements, they also contribute to the meaning of extract 2. The predominance of the circumstances of location (50.00%), manner (30.95%), extent (09.53%) and the other circumstances inform readers about where, when and how /often things get done in the extract. They help to locate the actions, their time of achievement, and their duration. It is worth mentioning that there is a shift in participant in the extract 2. It moves from Oshia to Iyawo Itsekiri. This movement indicates that she is the second active participant of the extract. She is the one who has assisted Oshia. These linguistic features provide evidence that the excerpt is showing how Oshia felt the ant pain and Iyawo Itsekiri kindness towards him.

As far as the extract³ is concerned, the transitivity analysis reveals that material processes (48.00%); mental processes (14.67%) and verbal processes (12.00%) are the most frequent in the extract. The high use of material processes over the other shows that the extract³ is also concerned concrete actions or events. Most of these processes of doing and happening are related to Nnu Ego misery in her household which has been complicated with her husband's arrest. Few of these processes are: "prayed", "to suffer", "do", "selling", "talked", "blame", "were costing", "face", "was losing", "wrote" to quote but a few. It is important to show here that all the material processes do not encode concrete action, as we can see with "blame", "were costing". In fact, the clauses "Everything was costing her money", and "Ibuza people blame me", although they display material process verbs, the actions expressed are rather abstract than concrete. In most of these tangible actions, Nnu Ego is the first participant, and all her actions are directed to her children and her husband. This shows her love to her children and how she is determined to have them succeed, the only thing which will wipe her tears and make her enjoy her motherhood (clause 35; extract 3). As far as the mental processes are concerned, their presence helps to understand the way conscious participants (Nnu Ego, Adim) perceive, feel and think in the extract (*seeing, hope, look...*) Nnu Ego has used these mental processes to make projection on her children still living with her. As we can see in the following example, "*I hope on you*" (clause 33). This mental clause expresses Nnu Ego's ambition. I also notice that the proper noun "Nnu Ego" or the personal pronoun "She" habitually used to refer to Nnu Ego has become "I". This fact has a linguistic interpretation. It means that the conversation between Nnu Ego and her children is direct and subjective. In extract³, mental process has also been used to project a verbal clause as in the following sentence: "I wish you had told me" (clause 50). Buchi Emecheta has used this complex clause to show Nnu Ego's regret about Adim action (sending letter to his brother Oshia living abroad). In fact, Nnu Ego has grievances against her son Oshia

because she has devoted all her time to take care of him, his education, his study and now he is graduate in science in USA and has even found a job, but since then Oshia never thinks of his family. This bitterness leads to verbal actions. The verbal processes (12.00%) illustrate the frank conversation between Nnu Ego and her children. She is giving them advice. As for the other processes, they have been used to reinforce the meaning of the extract.

With regard to the circumstantial in use in extract 3, they contribute actively at the level of their proportion to the experiential meaning of the text. The circumstances of location (31.58%) and the circumstances of extent (31.58%) the circumstances of manner (26.32%) are the most frequent circumstances in the extract. They show where, when and how Nnu has held the conversation with her children. For example, the use of “seriously” in the clause “*and talked to him seriously*” (clause 19) shows the honesty with which Nnu Ego talked to her children. The use the circumstance of Accompaniment (05.26%) in the clause “*It seems I am alone with you*” (clause 21) can be interpreted as Nnu Ego’s invitation for her son. She is inviting her son to join hands, be one team to overcome the situation of misery, they were going through. Furthermore, the circumstances of cause (05.26%) have been used in the extract to provide argument, the reason why Nnu Ego was blamed by Ibuza people. The different linguistic patterns discussed above, prove that extract 3 is about Nnu Ego’s advice to her children still living with her.

It is also important to signal that the high use of the simple past in all the extracts means that the authoress wants to draw the readers’ attention on the matter of discourse, more in the context of the past, as part of history and hence something not changeable or arguable.

In addition to what has been said, I find field continuity in the extracts. Extract 1 constitutes the starting point of Nnu Ego’s unlimited sufferings in Lagos where she is compelled to leave the traditional values in which she has grown up. As for the second extract, it deals with Oshia, One of Nnu Ego’s

children who has brought her a lot of sorrows. Extract 3 shows how Nnu Ego tries in vain to achieve her determination: being a good wife, having a lot of children, especially male one, and being looked after at the old age. This continuity in field shows on one hand that the extracts are linked despite the fact that they have been analysed separately. On the other hand, they show the evolution of the story in the whole novel.

From all that has been said, Buchi Emecheta has used various transitivity patterns to write her novel. According to her goals, she has made selected choices in processes, participants and circumstances to convey messages to her readers. These choices characterised by the high use of material processes, and circumstances (location and manner) have provided her field to write about concrete matters: women's everyday life, polygamy etc in her novel. She has used her language to make meaning of her experience of being mother.

Conclusion

The aim of this research work is to highlight how transitivity patterns are realised in *The Joys Of Motherhood* (Buchi Emecheta), and to what extent they favour a better understanding of the novel. To successfully achieve my goals, I have structured my study into three main chapters.

Firstly, I have reviewed the literature related to experiential meaning. In this section, I have shed light on linguist's prominent works which are of crucial importance and constitute the framework of my study. The works of former graduate students of English Department of the University of Abomey-Calavi have also helped me to frame this work. The second point which has been discussed in this section is theoretical framework. Here, I have tried to define some key concepts of the theory of transitivity and I have exemplified in detail different patterns which govern it (process types, participants and circumstances). Secondly, in the section entitled transitivity analyses of the selected extracts, I have carried out quantitative and qualitative analyses of the process types, participants and circumstances. From these analyses, I have deduced the field of discourse of the extracts. Finally, I have discussed the results derived from the analyses.

Throughout the analyses of the extracts, I have noticed that material processes prevail over all the other process types in the extracts. They are either transitive or intransitive. They show concrete and tangible actions. The participants (actor, goal) embodied either by human being, parts of the body or things. Most of the material clauses assigned to Nnu Ego (the heroine of the novel) show how actively she has struggled in vain to have joys in her motherhood. It is important to mention here that we have some material clauses which do not indicate concrete actions. As for the relational processes, they have been used with their associated participants (carriers/attributes), (token/value) and (possessor/possessed) to specify and identify Nnu Ego, her environment and her relationship with her children and her friend Iyawo Itsekiri.

The author has used more intensive processes in extract 1 than the two other extracts. Here, Nnu Ego (Carrier) has been assigned a lot of adjectives (attributes), just to stress the strange way she has been doing things. There are also some possessive clauses in the extracts. Their presence shows that some participants (possessors) own or get something (possessed). The authoress has used them to emphasise in extract 1, the ‘*pain*’ that Nnu Ego got inside her, and in extract 2, ‘*the rooms*’ owned by Iyawo and her husband. Furthermore, the presence of mental and verbal processes, prove that the participants involved are conscious beings. I identified tree types of mental processes, but the perception ones are dominant. They have helped me to know Nnu Ego inner perception, her ambition and projection in the future. As for the verbal processes highly used in extract 3, they emphasise Nnu Ego’s sincere conversation with her son Adim. Behavioural processes are most used in extract 2. They account for Oshia’s repetitive bodily attitudes after the ant bite. It is worth quoting that there are different kinds of circumstances. What is particular with them is that, of the seven circumstances associated to the process types, two are more prominent than others throughout my analysis: location and manner. The relevance of this lies in the fact that they specify the spots and the time at which the actions described in various processes took place as well as the way they are performed. These transitivity patterns operate together to construct the field of the whole novel.

The analysis of the transitivity patterns in the extracts shows that the main character Nnu Ego is suffering from sorrows and unhappiness in her motherhood. She is just an example of what is still happening to many mothers nowadays.

This research work ends on the hope that I have reached its main purposes which I expect could help students, especially those of applied linguistics and readers of English literary works, to have a deep comprehension of the novel

The Joys Of Motherhood, written by Buchi Emecheta. In the social extent, this work aims to call people's awareness to mothers' sufferings.

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