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Langage et Devenir publie, prioritairement, des articles à perspective théorique et pratique s'appuyant sur l'analyse des langues africaines et sur les questions relatives à leur statut, à leur dynamisme et à leur promotion.

Sous l'autorité du comité scientifique, le comité de rédaction choisit les articles à publier après les avoir systématiquement soumis, pour avis, à deux ou trois lecteurs identifiés pour leur compétence dans le domaine concerné. Cependant les idées et opinions exprimées dans les articles n'engagent que leurs auteurs.

Notre Revue, notre Revue reçoit et publie des articles d'horizons divers ; les auteurs et co-auteurs reçoivent un tiré à part en ligne et un exemplaire du numéro sur support papier, pour des besoins académiques parfois. Mais notre circuit de distribution est lacunaire et nous ne partageons pas assez nos idées pour nourrir la réflexion contradictoire et faire progresser le débat scientifique ; le souhait est que chacun de nous accepte d'acheter au prix d'éditeur une dizaine d'exemplaires et de les revendre à un tarif raisonnable autour de lui. Cela ferait du bien à chacun et tous !

Les données du langage foisonnent dans nos publications et les supports obligés de celles-ci sont les langues officielles ou langues des communications institutionnalisées de nos Etats ; ceci est tout à fait normal pour gravir les échelons au niveau du Conseil africain et malgache de l'enseignement supérieur (CAMES) ; il faut repenser à ce niveau du débat l'utilisation des langues africaines pour leur devenir et le devenir des communautés qui les parlent en nous posant la question suivante : A quoi servent et à qui servent les résultats des recherches dans nos divers Centres et Instituts de recherche ?

A chacun de répondre ! Je sais que notre capacité intellectuelle n'aura de valeur que si elle prend en compte les intérêts des communautés à la base en leur rendant accessibles les conclusions de nos analyses. Pour nos prochaines éditions, je saurai gré à chacune et à chacun de résumer son article dans sa langue maternelle en s'appuyant sur l'alphabet des langues nationales de son pays. A chacune et à chacun de jouer.

Cotonou, le 30 juin 2013

Pour le comité de rédaction,

Professeur Toussaint Yaovi Tchitchi

Núxkleŋu sá ɔ́ɔ́ wemacɛwɛntɔ́wó

Wema ci wo ɔ́ nyikɔ́ nɔ́ nu bé *Langage et devenir* nyi wemaɔ́kɛ́ ci ègbèdɔ́waxu CENALA ci yí lè gɔ́nmè nɔ́ èdɔ́waxugan CBRST sɔ́ ɔ́ nɔ́ mme nɔ́ ènuhlentɔ́wò lè wɛci amaden amadenmè.

Enutájítɔ́ciwo wò lè nɔ́ kpɔ́ lè wemaɛemè wo nyi enyohamehameciwo yí ku do Afrikagbèwo ɲu , vévídé texwe ci yí nyi wowotò, wòwózánzán kodo susuhamehameciwo wò sɔ́ ɔ́ anyi nɔ́ wòwòɲukoyiyi lè miwójuwomè .

Gbòhwe wo a sɔ́ enuwɛnsɔ́ɔ́ɔ́alwo sɔ́ do wemalɔ́mè ɔ́, *Langage et Devenir* nkɔ́ntɔ́wó sɔ́ nɔ́ ènuwɛnɔ́ɔ́ɔ́awo sɔ́ dɔ́ ashimè nɔ́ enuhlentɔ́ amevè alo ameton ciwo yí egbelɔ́ cɛn , nɔ́ wo a teɲu sɔ́ trɔ́ ashi sɔ́ wò ɲu. Vo mi a ɔ́ ekpe yí ji bé enyɔ́nudóenuwɛnɛwɛntɔ́mè kàn eyiwɛntɔ́ .

Nó wò sɔ́ amede ɲuwɛnɛwɛntɔ́ sɔ́ do *Langage et Devenir* mè ɔ́gbò, amelɔ́ ɔ́ acé a gbe trɔ́ xɔ́ eyinuwɛnɛwɛntɔ́ dɲu, sɔ́ to ekaji alo ɔ́ wemagaliji, lehan ci è lè lè *Langage et Devenir* lɔ́ mè pɛpɛpɛ.

Emohamehame ci ji mi a tó a teɲu sɔ́ sá wemalɔ́ dé sugbɔ́ nɔ́ mi. E yí ná

taɔ́ yí mi byobyɔ́ lè wɛntɔ́ɔ́shadé gba bé wò lè vá xwɛlè wemalɔ́ lè mi shi do wɛntɔ́hóji , á gbe trɔ́ a sɔ́ yí sá do eho ciha yí dá kpɛn'ekɔ́ nɔ́ hlentɔ́wó.

Enusugbɔ́sugbɔ́ lè miwonuwɛnɛwɛntɔ́womè yí xɔ́ nɔ́ nuxu sɔ́ miwogbewoɲu , wɔ́ yovogbè ci yí nyi ègbè lè etaji lè miwojuwomè ɔ́kɛmè yí wɛnɛwɛntɔ́shadé nɔ́ nò . Enuci taɔ́ e nyi nene ɔ́ , eyi nyi bé wɛntɔ́wò sɔ́ nɔ́ wɛnɛwɛntɔ́wó a sɔ́ yí nkɔ́ lè wòwóɔ́m ɔ́nu. Mi ɔ́ gbè a bú etamè , á kpɔ́ lehá ci mi a wè nɔ́ afrikagbèwo alo ejukɔ́n ciwo yí do nɔ́ ègbècewo á yí nkò . Èyí ná yí mi ji ɔ́ɲuci nɔ́ enyobyɔ́sè ci yí nyi : Enuhindé alo amehinde edwikuku nɔ́ edɔ́wawamiwotɔ́wò do nɔ́ alɔ́ .

Amɛɔ́kɛ́ amɛɔ́kɛ́ ɔ́ do a ji ɔ́ɲuci nɔ́ enyobyɔ́sèhɔ́n. N nya bé miwodɔ́wawawo lè sukulumonɔ́ ɔ́ do a xɔ́ ashí nɔ́ nyi bé, lè wowowawamè ɔ́, mi ɔ́ nɔ́ ewɛn ènuciwo nyi enuvevi nɔ́ ejukɔ́nwo . Lè wema ci mi a gbè ɔ́ ti kpɔ́lɔ́ ece do ɔ́, n byobyɔ́ wɛntɔ́ɔ́shadé be yí lè wɛlè n eyinyɔ́ta do anɔ́nugbèyitɔ́mè . Wemakwi ciwo yí á zan nyi wemakwiwo wò sɔ́ wɛn nɔ́ eyijumegbèwo yí fyoha ɔ́ ashí dɔ́ ji . Amɛɔ́kɛ́ amɛɔ́kɛ́ né wa ci ɲu è kpé.

Kutonɔ́, le ɛɲukekè ègbantóló nɔ́ afowɛci nɔ́ exwe 2013

Lè wɛntɔ́wò nyikɔ́mè

Cicagan Toussaint Yaovi CICI

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THE LEXICOGRAMMAR OF CHIMAMANDA NGOZI ADICHIE'S FICTION: A SYSTEMIC FUNCTIONAL CONTRIBUTION

Par

Leonard KOUSSOUHON³, Ayodele Adebayo ALLAGBE⁴

Abstract :

This paper seeks to examine extracts from the two novels, *Purple Hibiscus* (2003), *Half of A Yellow Sun* (2007) and a collection of twelve short stories, *The Thing Around Your Neck* (2009), written by a contemporary Nigerian writer called Chimamanda Ngozi Adichie. On one of her novels' cover page entitled *Half of A Yellow Sun* (2007), Achebe attests that Adichie: "is endowed with the gift of ancient storytellers", because of the clever way she uses language. However, this claim, to our knowledge, is not backed with any insightful linguistic theory. If the fundamental role of any ever-existing theory is to explain why something happens or exists, i.e., if a theory helps elicit something of which little or nothing is known through experiment, one can forcefully assert that the need to make an empirical research into how Adichie uses language in order to root Achebe's claim in a verifiable linguistic theory is more than imperative. Anyway, this isn't the spur for this study! In fact, the motivation for this analysis stemmed from an observation. It has been noticed that a handful of recent lexicogrammatical research has been carried out in many textual genres such as fairy tales (Xiaofeng TAN, 2009), language instruction (Dilin LIU and Ping JIANG 2009), etc. But, there is a dearth of studies of this theory in the production of contemporary African fiction, especially in Adichie's fiction. So this study endeavours to partake in the filling of this vacuum. While this analysis reports that language use is context-dependent both in terms of genre and register, it also exhibits that all the lexico-grammatical features in Adichie's literary artifacts under study are culture-specific.

Key words : Context, Culture-specific, Lexicogrammar, Lexicogrammatical patterns, Systemic Functional Linguistics (SFL), etc.

Introduction

Lexico-grammar, drawn from Systemic Functional Linguistics (SFL) or Systemic Functional Grammar (SFG), has been applied to a diverse range of text-types, fictional or non-fictional. It is a tool that systemic linguists use most of the time to unearth the linguistic resources characteristic of a given text or discourse. Hence, it is an important tool within/in the systemic-functional framework. The importance of this tool, as noticed, is more obvious in its recent application, as evidenced by the pile of published articles on it, in the production of textual genres like fairy tales (Xiaofeng Tan, 2009, Cunanan 2011), language instruction (Josh Iddings 2008, Dilin Liu and Ping Jiang, 2009), mass-media (Ayako Ochi, 2006, Pattama Jor Patpong, 2008, 2008a, 2009, 2011), etc, than in that of contemporary African fiction such as Adichie's fiction, for example. In other words, little (not to say no) attention has hitherto been paid to the lexico-grammar theory by systemicists in the production of contemporary African fiction, given that there is a dearth of studies of this theory in the production of contemporary African fiction, especially in Adichie's fiction. This observation calls for an empirical research; a gap to fill, indeed. Therefore, this article seeks to partake in the filling of this gap.

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It is true that there is a research vacuum this article sets out to fill by applying the lexicogrammar theory to the production of a contemporary African prose fiction writer. But, this is not sufficient as an argument to convince the reader if the article just stops there, without giving any orientation as regards its input to mainstream knowledge. More specifically, this paper goes beyond a mere observation to question-raising. The questions it raises are: "What contribution(s) can SFL, via the lexicogrammar theory, make to the understanding of the linguistic properties characteristic of Adichie's fiction?" "Or to what extent can the lexicogrammar theory contribute to the understanding of the linguistic choices constitutive of the sample texts (from Adichie's fiction) under study?" "Or what types of meanings does Adichie encode in her fictional texts under investigation?" To answer these questions succinctly, we deem it reasonable to formulate some underlying objectives, hypotheses and even indicate the source of materials (i.e., data) of the analysis.

Before we go on to state the underlying objectives, hypotheses and materials of this analysis, let us explain briefly what the term lexico-grammar, which we have used so far, means. Lexicogrammar, as the name implies, is the combination of lexis (vocabulary) and grammar (syntax). It is a term that is peculiar to SFL for the reason that it was coined and first employed by M.A.K. Halliday, the father of SFL, in the sixties. He uses this term to describe the continuity or link existing between lexis and grammar. The continuity between the two is nothing but the mutual influence one has on the other in the meaning-making process. In fact, the lexico-grammar theory is a relevant theory. That this theory is relevant is confirmed by/in its systemic-functional point of reference to the exploration of language use. What is important to highlight here and now is that the application of this theory leads to a perfect understanding of how people use language; i.e., how they arrange words in diverse structures to make meanings. By this, the lexico-grammar theory serves as a potential compass for exploring language use. And, since this theory highlights language use in an insightful way, this paper seeks to adopt and apply it to Adichie's fiction.

By so doing, we aim to explore the lexico-grammatical pattern choices holding in the aforementioned authoress' literary artifacts under study to derive thereof a clear-cut picture of the types of meanings embedded therein. Simply put, in attempting to explore the lexico-grammatical properties in texts from Adichie's fiction, we intend to identify in a statistically clear-cut manner all the finite means she uses in extracts (from her fiction) to realise infinite ends; i.e., we intend to look into the grammar at work in her works; i.e., we intend to identify how Adichie puts words together in different grammatical structures to realise all the communicative objectives in some passages from her fiction.

In addition, in this article, we hypothesise that whatsoever people say or write; i.e., do with language, always has an integrated lexical and grammatical organization with (a) defined communicative purpose(s) for a given reading community. Likewise, the meaning of a given text-type, fictional or non-fictional, is better understood if both lexis and grammar are considered as inherently interdependent in meaning-making. To make what has just preceded clear, let us give an example. A writer who writes employs words and structures to convey message (i.e., meaning). This message, which most often is culture-ingrained, cannot be wholly understood by the reader if s/he does not consider that both lexis (vocabulary) and grammar (syntax), the writer uses, merge naturally. It thus follows to argue that the reader has to know how the writer structures or organizes text lexicogrammatically before s/he can understand what the text really means.

To probe these hypotheses, data from Adichie's fiction are collected and scrutinized. In truth, this analysis is text-centred, given that "[...] the only ultimate valid unit for textual analysis is the [...] text" (Halliday, 1970:58). This research, so to speak, makes use of texts drawn from Adichie's fiction and the analysis and interpretation thereof are both (de)limited to/by those texts. Also, these materials; we mean the sample texts (three altogether), are selected

systematically. The main criterion of selection is that the materials belong to the text-type of literary genre- narrative, and that they are closely related somehow by comparison in terms of the themes knit therein. All these elements typically draw the boundaries of the research scope.

1. Theoretical framework

In this section, we first present an overview of Systemic Functional Linguistics (SFL), citing some proponents whose works can inform this study. Also, the three strands of meanings-experiential/ideational, interpersonal and textual, which make up the lexicogrammatical system, are briefly defined so as to provide the reader with a comprehensive framework. To reach this aim, we are going to draw from Halliday and Hasan (1976, 1985), Halliday (1971, 1985), Fowler (1986), Eggins (1994), Brown (2004), Cunanan (2011) and Patpong (2011).

1-1: An overview of Systemic Functional Linguistics (SFL)

In this sub-section, we will provide the reader with a general idea on SFL. Systemic Functional Linguistics (SFL) is a Hallidayan theory. It approaches language as a social resource for making meanings and choices. From this perspective, systemicists, as Eggins notes, study “how people use language with each other in accomplishing everyday social life” (Eggins 1994:2); i.e., they study language use in relation to its social functions. On this point, the Hallidayan theory contrasts with the Chomskyan theory in that it deals with “language at an abstract idealized level and largely ignores language as interaction, as performance” (Brown, 2004:395).

Also, within the systemic-functional scope, language is viewed and treated as a three-level semiotic system. This means that language is assumed to be systematically organized into a series of ordered strata (or levels), viz. discourse-semantics, lexicogrammar and phonology (Patpong, 2011:46), and that each stratum represents a system of choices. Again, systemicists generally view language in terms of both lexis (words) and grammar (syntax). This is to say that lexicogrammar (simply grammar) is (considered as) the central stratum, in fact, the most important tool in understanding how language is structured to make meanings. For SFL, there are three meanings or metafunctions language is inherently structured to make, namely: experiential (ideational), interpersonal and textual.

1-2: Lexicogrammar and meanings

According to systemic scholars (Halliday, Martin, Matthiessen, Eggins), the lexicogrammatical analysis of a product of social interaction (text) leads to a perfect understanding of how language is structured to express three strands of simultaneous meanings (or metafunctions). These meanings are experiential (ideational), interpersonal and textual.

1-2-1: Experiential (Ideational) meaning

The experiential meaning is represented by transitivity (field). According to Halliday (Halliday, 1971:354), the term “transitivity” refers to:

the set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances; and it embodies a very basic distinction of processes into two types, those that are regarded as due to an external cause, an agency other than the person or object involved, and those that are not.

The utmost function of transitivity is that of “representing processes or experiences like actions, events, processes of consciousness, and relations” (Halliday 1985:53), and the term

process is used here in an extended sense to cover “all phenomena... and anything that can be expressed by a verb: event, whether physical or not, state, or relations” (Halliday, 1976:159, cited in Cunanan 2011:72). In fact, transitivity analysis provides means for discovering how certain linguistic structures of a text encode the particular worldview or ideological stance of a writer/speaker. This simply implies that every text (oral or written) is tintured by a certain mind-set or worldview “framed by the authorial ideology” (Fowler, 1986: 138). As Fowler notes:

Linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies (Fowler, 1986:27)

Therefore, when one carries out transitivity analysis of a text, one tries to unravel the worldview or ideological stance of its writer via the personae therein by just asking and answering the functional question: Who/what does what to whom/what under which circumstances? In other words, in traditional terms, the transitivity structure involves Subject+ Verb+ Object + Adjunct configuration. This analysis involves determining the process types, participants, and circumstances realized in text.

1-2-2: Interpersonal meaning

The interpersonal meaning of language is represented by mood (Tenor). According to Eggins, mood structure of the clause refers to “the organisation of a set of functional constituents including the constituent Subject” (Eggins, 1994:152). Its primary function is to “establish and maintain social relations” (Cunanan, 2011:72) between interactants engaged in text. Systemicists generally hold that Mood analysis entails the identification of mood types (declarative, interrogative, modulated interrogative and imperative), modality (Modalisation and Modulation) and adjunct types (circumstantial, mood, comment, polarity vocative, conjunctive and continuity) realized in text. The identification of these components does unravel the role relationships and power relations between interactants. In other words, Mood analysis provides an answer to the functional question: “What are the role relationships and power relations between the personae in text?” In this article, an attempt to pinpoint Adichie’s tacit attitude towards her writings (and by extension her society) via Modalisation is made. Note, as Eggins claims, that Modalisation is “the expression of the speaker’s attitude towards what s/he’s saying” (Eggins, 1994:180).

1-2-3: Textual meaning

Textual meaning is represented by theme (Mode). Theme, as Eggins states, refers to “The level of organization of the clause which enables the clause to be packaged in ways which make it effective given its purpose and its context” (Eggins, 1994:273). In the present researchers’ opinion, it refers to the inherent potential the clause deploys to ensure the structural organization of its different constituents cohesively and coherently. The notion of cohesion or/and coherence is not to be ignored here because what keeps a reader/listener engaged in a text on the track is texture. Texture helps cohere what the writer/speaker writes or says with itself and with its environment to make it intelligible. Simply put, it is through textual meaning that “language makes links with itself and with the situation...” (Halliday, 1971:329) in order to make sense. Actually, texture is generated in the clause via “the total theme-rheme structure” (Halliday, 1971:331). While theme refers to the starting point for the message: it is what the clause is going to be about, rheme points to the part of the clause in which the theme is developed. There are three types of theme, viz. topical (experiential), interpersonal and textual. Theme analysis seeks thus to answer the functional question: “How are clause constituents structured or organized to achieve cohesion and coherence in text?” The analysis of textual meaning helps give insight into the mechanisms that create a meaningful text.

2. Practical analyses of lexico-grammatical features in extracts from Chimamanda N. Adichie's fiction

This section provides a practical or empirical analysis of lexicogrammatical features in each of the selected extracts from Adichie's fiction. As previously mentioned in the introduction of this article, this analysis is text-centred. This textual analysis follows a two-stage analysis: description and interpretation, suggested by scholars like Geoffrey Leech (1965), Clifford Hill (1987), Leonard Koussouhon (2008), etc. This means that this study starts first with the description of the lexicogrammatical features in each of the chosen excerpts and then proceeds with the interpretation (that will come up in the forthcoming sub-section) drawn from the described features. This procedure, in our opinion, is highly effective and objective. Prior to the analysis, we briefly give the summary of the sample texts.

2.1. Summary of the extracts

2-1-1: Extract 1 (*Purple Hibiscus*, 2003:67-70)

This text is drawn from the first fictional work by Adichie. In this passage, the writer tells the story of the Achike family back in the village during a Christmas feast. She portrays the Achikes' quotidian life in particular and that of their community in general. The Achikes, especially Papa (Mr. Achike), are depicted to be fervent practising Catholics who abhor and discard anything that has to do with African tradition.

2-1-2: Extract 2 (*Half Of A Yellow Sun*, 2007:72-74)

In this Extract, Adichie informs the reader about a visiting Richard (a white man) to Nsukka (Eastern part of Nigeria), who after a while falls in love with it and everything therein. He meets with the Odenigbos who help him get an obsequious and African tradition-mocking houseboy called Harrison. He always brags about his skill in European culinary arts, which finally turns out to be a lie. Unlike him, Jomo, the gardener, is rather a calm, solemn and frank fellow. He is honest enough to look at Richard straight in the eyes and tell him that the herbs he is looking for are not meant for writing.

2-1-3: Extract 3 (*The Thing Around Your Neck*, 2009:169-173)

The third Extract is about *Ofodile Emeka Udenwa* and *Chinaza Okafor*. The former, a doctor, lives and works in the US. After a series of years of stay over there and on his mother's request, he comes back home to marry one of his people. In fact, the marriage is arranged by his mother and the bride's guardians (Uncle Ike and Aunt Ada) before he comes home. So in a couple of two weeks or so the wedding takes place. Once the marriage celebrated, he leaves together with his newly married wife for America. On their arrival, the woman gets to know the other side of the coin. She gets to know that her new husband does not bear his African names (names and surname). She also gets to know that her new husband is a complete divorcee of African tradition when he cogently tells her not to greet people in America according to African standards. He has chosen to bear, as he does justify, new names (English names) in order to find his way in the country and therefore urges her to do the same. Surprisingly, he changes her names to AGATHA BELL.

2.2. Analyses of the extracts

In this sub-section, we are going to analyse texts lexicogrammatically. Each of the sample texts is split into manageable clauses and each clause is given an identifying number. This lexicogrammatical analysis has three phases, viz. Mood, Transitivity and Theme. Here, the clause constituents of each of the phases are duly counted and systematised. For reason of space, we propose here just a summarised statistics of the lexicogrammatical features in each

extract followed by a critical discussion of those features. (Refer to Appendix for full analysis).

2.2.1. Extract 1

2.2.1.1. Statistics of the lexicogrammatical features in extract 1

Mood Patterns									
Mood Types	Declaratives	Interrogatives	Modulated Interrogatives		Imperatives	Minor Clauses			
Percentage (%)	88.46	00.96	00		07.69	02.88			
Modality Types	Modalisation				Modulation				
Percentage (%)	61.53				38.46				
Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive	Continuity		
Percentage (%)	05.26	00	08.77	00.87	46.49	35.96	02.63		
Transitivity Patterns									
Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
Percentage (%)	66.33	10	03.33	15.83	00	05.83	00	00.83	00.83
Circumstantial Properties	Location	Extent	Manner	Cause	Accompaniment		Matter	Role	
Percentage (%)	51.29	07.69	25	07.69	05.76		00	01.92	
Theme Patterns									
Theme Types	Topical			Interpersonal			Textual		
Percentage (%)	69.50			03.54			26.95		

Table 3.1.1: Statistics of the lexicogrammatical features in Extract 1.

2.2.1.2. Critical discussion of findings in extract 1

The lexicogrammatical analysis of the present extract entails three phases, viz. Mood, Transitivity and Theme. The Mood analysis helps to unearth the role relationships and power relations between all the participants in general and between a son (Mr. Achike) and his father (Papa-Nnukwu) in particular. The Mood analysis reveals a picture in which the participants truly exchange information with one another. It also shows that the writer aims to inform the reader about something she herself is aware of. The huge number of declaratives (88.46%) attests this. Also, the presence of the Mood structure of imperative (07.69%) indicates that there is a face-to-face conversation in the text. Direct orders are given by one participant to another. In the text, almost all the orders (07 out of 08) are given by Mr. Achike (Papa) either to Ogbunambalá (the man who visits when they are about to make their morning devotion) or to his children, Kambili and Jaja. Here, the choice of imperatives by the persona, Mr. Achike, simply implies that he does not share equal power relations with other personae, which somehow gives insight into his personality: he is a kind of person in position who always gives commands and hardly tolerates non-compliance. For example, the interpersonal unrest between Mr. Achike and his father, Papa-Nnukwu, starts when he asks his father to convert and get rid of his chi (god). When Papa-Nnukwu refuses, this prompts Mr. Achike to keep his distance away from and cut every contact with him. On the contrary, Mr. Achike surprisingly uses five declarative sentences (clauses 58, 74, 76, 80 and 112) in imperative modulated mood. But, what retains our attention is his use of clauses 58 and 112 where he exhorts his family to pray and blesses his children respectively. Here, the writer wants to show the reader

the dual nature of the character. He can be mild, human and conceding when it is prayer time and goes wild, cruel and repressive in other circumstances. He can be unpredictable indeed. In the same token, the selections in modality and in Adjuncts enhance the dual nature of Mr. Achike. The writer makes these selections in order to create awareness on what true religion (the relationship between God and man and between man and his fellow) is or should be and how it is or should be practised. Here, she draws on contrast. She contrasts Mr. Achike with his father, bringing all his (Mr. Achike's) behavioural vices to limelight. One of his vices is his ardent disregard for his own father. But why should a son (an African son) disregard his father?

In effect, the transitivity analysis of the current text reveals that the text is about the interpersonal unrest between Mr. Achike (Papa) and his father, Papa Nnukwu. The former, a devoted practising Catholic, always sees things either in white or black and the latter, a devoted adept of ancestral worship, is rather level-headed and quite accommodating. This theme can also be likened to the ongoing clash between modernism and tradition.

Before colonization which marks the advent of modernism in Africa, Africans had designed for themselves and their progeny a certain paradigm. This paradigm ingrained in the ways of the land defined the social structure, attributed functions to each stratum of the society and even imposed a code of conduct that was generally accepted and observed by the people. Then things were in order, even if today's sardonic modernists would refuse to admit that fact. For instance, according to tradition, a child owes his/her parents a due and total respect. S/he must honour and obey them in all manners. This was one of the commonest values upheld by every African people irrespective of their geographical position on the continent, form of government, either visibly shaped or amorphous, sociology and psychology.

As a matter of fact, things started disintegrating when colonialism found its way into Africa. The colonial era (1860-1960) in truth fragmented the bond holding all the compartments of African society together. That is why Achebe (1958) apprehending this aloof bitterly exclaims "Things Fall Apart". Though many mechanisms functioned to tear Africa and her value systems apart, only one of them is of interest here. It is the Christian doctrine dissimulated in western education. During the colonial glorious heydays, many Africans were encouraged to become proselytes of the new religion. Most of the first converts were those who either perhaps could not fit perfectly into tradition (and were quickly recuperated into/by the new religion) or those who were in quest of spiritual leadership. Examples of these people are Joshua and Kahunyi in *The River between* (1965) and Enoch in *Things Fall Apart* (1958). These converts, with little (or no) knowledge of what the white man's Good News was (or is) about, went ahead to dismantle the traditional edifice of 200 years or so left behind by their forefathers in the name of God. They were highly reputed for violence, arrogance, cruelty and the like. Note that no religion on earth, no matter how primitive it seems, advocates violence, arrogance, and the like. If that is true, why then did new converts perpetuate (and still continue to perpetuate) dreadful acts in society? What explains this? It is quite unfortunate that the phenomenon, denounced more than 50 years ago by Ngugi Wa Thiong'o and Chinua Achebe in their literary works, still persists and continues today to generate social and even interpersonal unrest in African society. This is what Adichie, a contemporary writer, draws attention to in her fictional text under analysis.

As the transitivity analysis of this text unveils, the interpersonal unrest between Mr. Achike and Papa Nnukwu is caused by the fact that they belong to two different worlds or have different world-views. Mr. Achike, just like the early new converts, has a fanatic approach to Christianity; i.e., he has a blind and atrophied knowledge of the religion he stands for. In other words, Mr. Achike has an attitude of "Couriferism- an uncritical imitation of Western customs" (Obichina Emmanuel 1974:11), which makes him derisively despise his forefathers' culture, customs and traditions. Many transitive and intransitive material

processes show this perception. But, only few of them are sorted out to give the reader a clear picture of the persona in question. Consider, for instance, the underlined processes in clauses 91, 92 and 93: "...Papa (Mr. Achike) had offered to build him (Papa Nnukwu) a house, buy him a car, and hire him a driver". Here, Mr. Achike is proposing to give his father what he naturally deserves. The problem with this proposition is the poisonous content it contains that follows suit, as in clauses 94 and 95: "as long as he converted and threw away the chi in the thatch shrine in his yard", a condition, which is from the point of view of tradition a sacrilege, the old man is far from being ready to satisfy. Though he does not act violently in response to what Mr. Achike, his son, has said, Papa Nnukwu does reply promptly: "He would not throw away his chi" (clause 100). His refusal meets his son's repulsive attitude. This costs him his dignity and honour as a father. An instance of this is when Mr. Achike calls his own father, Papa Nnukwu, a name (italicised in the clause below), which actually is used by Christians to designate all the people who do not belong to Christendom, in front of Kambili and Jaja: "I don't like to send you to the home of a heathen" (clauses 110 and 111). This means that Papa-Nnukwu no longer counts for his son. He is as useless as a worn-out dress.

Selections in transitivity patterns are enhanced by circumstantial properties in this text. Note that the most predominant ones are location (51.29%) and manner (25%). This implies that the events narrated in the text take place at a given time, a specific place and in a given way. Verbal processes (15.83%) are indicative of oral verbalisation in the text. The writer stylishly allows the personae to freely voice out their thoughts, mind, feelings, emotions, etc, in the text. Mental processes (10%) show the psychosomatic and psychological state of each of the characters, especially the belittled father (Papa Nnukwu), in the text. The presence of intensive processes (05.83%) creates a relationship of attribution or identification in the text. The attribute or identifying item is ascribed either to a conscious being or an unconscious being. This then implies that this text has both human and non-human participants. How then are these participants organised in the text to realize thematic unity?

In fact, the theme analysis of this text reveals the three theme types. Only that they are distributed unequally with topical themes (69.50%) ranking first, textual themes (26.29%) second and interpersonal themes (03.54%) third. The predominance of topical themes accounts for the multitude of thematic elements knit together in the text. However, the text is knit around a limited number of themes classified into two categories, namely: proper nouns (Papa, Mama, Papa-Nnukwu, Jaja, Kambili, Kevin, God, etc) and noun phrases (an outer silence, our voices, the member of our umunna, etc). It is also noted that the writer uses specific personal pronouns recurrently to refer to these items throughout the text. The use of these pronouns is anaphoric; i.e., they are used to refer back to someone or something in the text. Likewise, the use of some lexical items like "God", "Papa-Nnukwu", "Oye Abagana", etc, in the text is culture-specific. The presence of interpersonal themes suggests that there are traces of spoken mode in the text. And finally, the writer's use of textual themes, especially conjunctive themes, indicates that the text is a rehearsed written one. In brief, Adichie uses theme patterns to build the rhetorical organisation of the text, which ensures its cohesion and coherence. This passage is cohesive because all its constituents bind or stick together to form a whole. The binding element is texture generated by the theme structure of the text. It is also coherent because it (the text) fits into a given context. And this is what gives it meaning. The meaning can be said in a word to stem from the thematic fabric of the whole text.

2.2.2. Extract 2

2.2.2.1. Statistics of the lexicogrammatical features in extract 2

Mood Patterns									
Mood Types	Declaratives		Interrogatives		Modulated Interrogatives		Imperatives	Minor Clauses	
Percentage (%)	87.59		03.64		01.45		01.45	05.83	
Modality Types	Modalisation				Modulation				
Percentage (%)	37.50				62.50				
Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial		Conjunctive	Continuity	
Percentage (%)	04.19	02.09	14.68	00.69	42.65		30.76	04.89	
Transitivity Patterns									
Process Types	Material	Mental	Behavioral	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
Percentage (%)	42.52	16.41	05.22	11.19	01.49	18.65	00.74	00.74	00
Circumstantial Properties	Location	Extent	Manner	Cause	Accompaniment		Matter	Role	
Percentage (%)	56.45	00	22.58	16.12	01.61		00	03.22	
Theme Patterns									
Theme Types	Topical			Interpersonal			Textual		
Percentage (%)	66.66			06.79			26.54		

Table 3.2.1: Statistics of the lexicogrammatical features in Extract 2.

2.2.2.2. Critical discussion of findings in extract 2

The lexicogrammatical analysis of the present passage involves three phases, viz. Mood, Transitivity and Theme. The Mood analysis unravels the role relationships and power relations between a boss (Mr. Richard) and his employees (Harrison and Jomo). The Mood analysis reveals a picture in which the participants truly exchange information with one another. It also shows that the writer aims to inform the reader about something she has observed in her immediate environment. The huge number of declaratives (87.59%) confirms this. Also, the presence of the Mood structure of interrogative (03.64%) is indicative of a spoken dialogue; an interactive talk in which the participants actively and effectively ask and answer questions. This is confirmed by the use of the generic "you" which is common in any dialogic conversation. Remarkably, in a face-to-face conversation between Richard (the boss) and Jomo (the gardener), the former uses the Mood structure of modulated interrogative (01.45%) when he addresses Jomo, his gardener, whereas the latter chooses the Mood structure of imperative (01.45%) when he talks to Richard, his boss. While Richard seems to ask Jomo indirect questions, which is one indicator of politeness, Jomo seems to give him direct orders, which gives impression that Jomo is superior to Richard in terms of power. This in truth signals an inversion of roles and this can be referred to as "dehabitualisation" (Fowler, 1986:31). This implies that the writer uses language to encode something that is not conventional, something the reader is not used to or familiarised with. Even selections in modality and in Adjuncts foreground this dehabitualisation. As for selections in modulation, the writer deliberately uses them to represent the principal personality (Richard, a white man and boss), who the reader would naturally expect to be in position of power, as a mere indigent. This reveals the writer's tacit attitude towards the order of things in her society. In fact, Adichie seems to belong to the group of contemporary writers actively engaged in an ongoing project of rebellion against the order of things in and expectations of society. Also, the selections in modalisation tend to dispel a sweeping assertion according to which white people always look down on Africa, her ways and tradition. The scenario presented here is a heart-rending one. Adichie depicts an African fellow (Harrison) as a mocker of his forefathers' tradition and Richard (a stranger) a lover and defender of that tradition. Jomo, on the contrary, stands on the verge. He defends his tradition quite alright but, suspicious, he is

not ready to let a stranger (like Richard) into the high secret place of that tradition. Does this mean then that Adichie is suspicious of the sincerity of the collaboration between whites and blacks or Europeans and Africans in this globalised, interest-oriented world? Subjectively, we dare say no. But, only the analysis of the transitivity properties of the text can give an objective answer to this.

But, before we present the result of the transitivity analysis of the current passage, we deem it necessary to say few things about the novel itself as this will help give insight into the historical context beclouding its setting in general and the meaning of the studied extract in particular. The passage under study is extracted from Adichie's second novel written in 2007. It is set within the post-colonial era in Nigeria. The novel is mainly about the Biafran war (1967-1970). In fact, the text we have chosen is situated in a period that precedes the Biafran war (around 1966 before the first military coup). But, it typifies the day-to-day life of the nation in general and that of the people in particular. It is a period when the whole country was battling seriously with the sequels of colonialism. As a matter of fact, the nation was torn apart then by a hundred year servitude and the corollary was the subjugation of its culture and history. This brief historical account, as will be seen in the subsequent paragraphs, is useful to the meaning of this passage given that the participants therein are products of this period and the way they use language cannot but only be understood by recourse to it (the period). Now, let us switch to the transitivity analysis of the text.

The transitivity analysis of this extract exudes a theme in threefold. It depicts Mr. Richard, a white man who visits Nsukka and after a while falls in love with it and everything therein. It also portrays Harrison, an African, as a mocker of his forefathers' tradition. Unlike Harrison, Jomo defends his fathers' tradition but, suspicious, he is not ready to let a stranger (like Richard) into the high secret place of that tradition. To underscore these perceptions, Adichie makes use of both transitive and intransitive material processes. Consider the following clauses portraying Harrison: "He (Harrison) bowed extravagantly at the beginning of each conversation", this process shows the kind of phony, sycophantic and lip-service rendering person Harrison is; he is one of the denatured Africans (the Yoruba call such people "aja oyinbo" meaning "the white man's dog(s)") who are ready to lick the white man's boot in exchange of a loaf of bread,

"He (Harrison) told Richard with unconcealed pride that he had formerly worked for Irish priest Father Bernard and the American professor Land. I am making very good beet salad.... The first dinner Harrison cooked was savoury fish, with the beet of salad as a starter", the underlined processes further reveal the inconsistency in Harrison; he is indeed a proud but empty barrel.

"I'm not cooking Nigerian foods, only foreign recipe", this process sums it all; it gives the reader a clear-cut picture of who Harrison is. He is a kind of person who fervently worships everything that is non-Nigerian; he is in fact a tradition killer. And this denotes "Couriferism" (Obiechina Emmanuel 1974:11).

The following clauses depict Richard and Jomo: "Richard waited until Jomo arrived...Jomo placed the watering can aside and began to pick the umbrella tree fruit; they had fallen during the previous night and lay oval and pale yellow on the lawn. Richard often smelt the sweetness of their rotting, a scent he knew he would always associate with living in Nsukka..... the processes "placed" and "began to pick" show that Jomo is a workaholic fellow; he does not need someone to stand behind his nape with a cane in hand before he should do what he has to do. This assumes that the alarming level of the decrepitude of moral standards in Africa does not imply that the continent is completely ruined or lacks the ability to regenerate. In fact, according to Adichie, the force that can prompt the regeneration of Africa lies in work. Therefore, just like Jomo, Africans should stop contemplating the wounds of colonialism and work hard to reconstruct their cultural identity, history and continent. Also,

the process “would always associate with” exudes an inexplicable love a man from the race that once colonised Nigeria and subdued it to subservience for a century or so has for it. This love is hard to trust, even if it sounds expressively honest. And this is what explains somehow the root of Jomo’s suspicion towards Richard when he asks him (Jomo) for the herbs (the term “herbs” is a symbolic image of the resources in Africa). Consider how Adichie paints Jomo’s attitude towards his master, Richard, after Richard has asked him for the herbs in the subsequent passage:

Jomo stopped and looked at him, his wise, wizened face full of fond pity. ‘It no work for white man, sah.’ Jomo shook his head. ‘You go to dibia and you chew it there in front of him. Not for writing, sah.’ Jomo turned back to his watering, humming tunelessly (Clauses 124-128). Here Jomo seemingly tries to express a mixture of surprise and indignation towards Richard. He is surprised that the almighty white man could condescend himself so low as to ask him for the herbs (from their land) and indignant as he wonders why the white man has come to and what he is really doing in their land. In fact, Jomo believes that Richard does not have his place in or does not belong to their land and therefore has no right whatsoever to the resources therein.

Again, through this picture, Adichie tries, even if it is indirect, to raise a contemporary issue. The issue is: “What is the place and share of Africa in this globalised, interest-oriented world?” This may sound untrue for the reader but all the same it is inscribed deep in the text. All the reader has to do in order to apprehend it is to read carefully through the lines of the text. Note also that this analysis, through Jomo, unveils Adichie’s perception of Africa and the world. She is suspicious (suspicion is a manifestation of realism) of the sincerity of the coloniser’s collaboration with the colonised, which is a normal thing. Based on this, Adichie can be said to be a realistic writer; she taps from real event materials (in her immediate environment) to weave her fictional text. It is of utmost importance to stress that all the processes illustrated above are enhanced by circumstantial properties. However, the most predominant properties identified in the text are location (56.45%) and manner (22.58%). This implies that the events narrated in the text take place at a given time, a specific place and in a given way. Verbal processes (11.19%) are indicative of oral expression in the text. The writer stylistically allows the participants to freely voice out their thoughts, mind, feelings, emotions, etc. in the text. Mental processes (16.41%) show the psychosomatic and psychological state of each of the characters in the text. The presence of intensive processes (18.65%) creates a relationship of attribution or identification in the text. The attribute or identifying item is ascribed either to a conscious being or an unconscious being. This then implies that this text has both human and non-human participants. How then are these participants organised in the text to realize thematic unity?

In fact, the theme analysis of this text reveals the three theme types. Only that they are distributed unequally with topical themes (66.66%) ranking first, textual themes (26.54%) second and interpersonal themes (06.79%) third. The predominance of topical themes accounts for the multitude of thematic elements knit together in the text. Nevertheless, the text is knit around a limited number of themes categorised into two: proper nouns (Richard, Olanna, Harrison, Jomo, etc) and noun phrases (The house on Imoke Street, Nigerian food, etc). We recall here that the writer uses specific personal pronouns to refer to these items throughout the text. In other words, most of the topical themes, more than half, are encoded in specific personal pronouns. The use of these pronouns is anaphoric; i.e., they are used to refer back to someone or something in the text. Likewise, the use of some lexical items like “The house on Imoke Street”, “Nigerian food”, “the dibia”, etc, in the text is culture-specific. The presence of interpersonal themes suggests that there are traces of spoken mode in the text. And finally, the writer’s use of textual themes, especially conjunctive themes, indicates that

the text is a rehearsed written text. Hence, the text embodies the features of a dialogue and a narrative.

2.2.3 Extract 3

2.2.3.1 Statistics of the lexicogrammatical features in extract 3

Mood Patterns									
Mood Types	Declaratives		Interrogatives		Modulated Interrogatives		Imperatives	Minor Clauses	
Percentage (%)	84.57		06.85		00		02.85	05.71	
Modality Types	Modalisation				Modulation				
Percentage (%)	63.63				36.36				
Adjunct Types	Mood	Polarity	Vocative	Comment	Circumstantial	Conjunctive	Continuity		
Percentage (%)	05.29	01.98	04.63	00	58.94	25.82	03.31		
Transitivity Patterns									
Process Types	Material	Mental	Behavioural	Verbal	Existential	Intensive	Circumstantial	Possessive	Causative
Percentage (%)	50	10.63	02.65	14.89	00.53	16.48	00.53	04.25	00
Circumstantial Properties	Location	Extent	Manner	Cause	Accompaniment		Matter	Role	
Percentage (%)	56.98	05.37	20.43	15.05	01.07		00	01.07	
Theme Patterns									
Theme Types	Topical			Interpersonal			Textual		
Percentage (%)	78.39			05.52			16.08		

Table 3.3.1: Statistics of the lexicogrammatical features in Extract 3.

2.2.3.2 Critical discussion of findings in extract 3

The lexicogrammatical analysis of the present excerpt comprises three phases, viz. Mood, Transitivity and Theme. The Mood analysis discloses the role relationships and power relations between all the participants in general and between *Ofodile Emeka Udenwa* and his newly married wife, *Chinaza Agatha Okakor* in particular. The Mood analysis reveals a picture in which the participants truly exchange information with one another. It also shows that the writer aims to inform the reader about something she has perceived in her society. The huge number of declaratives (84.57%) corroborates this. Also, the presence of the Mood structure of interrogative (06.85%) is indicative of a spoken dialogue; an interactive talk in which the participants actively and effectively ask and answer questions. This is validated by the use of the generic “you” which is common in any dialogic talk. Just like the Mood structure of interrogative, imperatives can be suggestive of a spoken text. Here, it is noticed that all the imperatives (02.85%) are given by *Ofodile*. Also, there are six declarative sentences (clauses 05, 72, 127, 138, 174 and 176) in modulated imperative mood. Quite surprisingly, almost all these clauses (05 out of 06) are employed by the same persona. It is noted that the use of “We” in clauses 05 and 72 indicates a frequent contact, high affective involvement and equal power between the interactants, *Chinaza Agatha Okakor* and *Ofodile Emeka Udenwa*. In fact, 22 selections in modality are identified in the current extract. The selections (14) in modalisation are used by the narrator, *Chinaza Agatha Okakor*, and the other personalities in the present text to express some degree of certainty, probability and usuality. Also, the selections (08) in modulation here indicate a certain degree of obligation. The narrator is obliged by her guardians to marry a man, *Ofodile Emeka Udenwa*, based in US. They have only met for two weeks or so before they wed. Back in US, she gets to know who exactly her new husband is, a real divorcee of African tradition. Note that *Ofodile* too is obliged to get dissolved into the US society by changing his and his wife’s African names. What then makes *Ofodile* change his and his wife’s African names ?

To pinpoint the cause of the question posed above, we will present the result of the transitivity description of the text. Before then, we will say few things about the text under study. The text under investigation is drawn from Adichie's collection of twelve short stories entitled *The Thing Around Your Neck* written in the year 2009. The passage we have analyzed is extracted from a story entitled "The Arrangers of Marriage". It is set both in Africa and in America within a period characterised by modernism, immigration and globalization. As the title implies, the story is about a marriage arranged for *Chinaza Agatha Okafor* and *Ofodile Emeka Udenwa* by their parents. This is the first theme of the text. The second theme is *Ofodile's* change of his and his wife's names when they move to America. To call attention to these perceptions, Adichie makes use of both transitive and intransitive material processes. Consider, for example, the following clauses related to the first theme: "...the perfect husband had been found for me", "I (Uncle Ike) gave her (Ofodile's mother) a photo of you (Chinaza)" and "What have we (Uncle Ike and Aunt Ada) not done for you (Chinaza)? We raise you as our own and then find you an ezigbo di! A doctor in America!" Here, Uncle Ike and Aunt Ada are trying to convince Chinaza, an adopted daughter, to see marrying a been-to as an opportunity and at the same time draw her attention to the fact that she has to be indebted to them. To show acceptance, she says: "I had thanked them for everything- finding me a husband...."

As regards the second theme, the following clauses are used for illustration: "I'm not called Ofodile here, by the way", "I go by Dave" and "The last name I use here is different too....I changed it", the identified processes above bear out clearly that Ofodile has truly changed his names when he moves to America. The question that follows suit is "Why has he changed his names?" He has chosen to change his names because, as he argues, integrating the American society requires that "You have to use English name...", and that is why he urges his wife to do likewise.

Along the line, Adichie portrays Ofodile in the current text as a real divorcee of African tradition. This perception is noticed when he cogently asks his wife not to greet people in America according to African standards: "You should say 'Hi' to people here, not You're welcome" (Clauses 138 and 139). Through this observation, Adichie wants to create awareness on one burning issue. The issue is "The place of African culture in a fast changing globalised world" or "African culture versus globalization". What comes to mind when one reads topics like what is above is that one quickly wonders if "to be globalised" does not insinuate or imply "to be absorbed" or "to be dissolved into". A country like America is fast absorbing. It denatures African immigrants easily. In other words, when Africans get to America or any European country, they face integration-related problems that compel them to get dissolved into the society by changing their African names (this is an indicator of courifierism), for example. They, as Adichie says through Ofodile, are only left with two options: either they accept the exigencies of the host society and survive or refuse and pay the price. Note that Adichie is a Nigerian migrant writer based in US. This means that she knows quite better than anyone else what she is saying, she knows what her compatriots face everyday when they come to America, she knows how they are psychologically humiliated and frustrated, in short, she knows the price arriving immigrants pay in a country like America. In fact, society or the family, and not the characters, in Adichie's logic, is to be held responsible for this phenomenon because in one way or the other we (individuals without exception) are shaped in accordance with the order of things in and expectations of society. Society exercises its influence on us. Most often, we are its victims. Adichie, fed up with this, decides to write this story to denounce the influence society, especially the family, exerts on individuals. Note that all the processes given above are enhanced by circumstantial properties. However, the most predominant properties identified in the text are location (56.98%) and manner (20.43%). This implies that the events narrated in the text take place at a given time, a

specific place and in a given way. Verbal processes (14.89%) are suggestive of spoken mode in the text. The writer cleverly allows the participants to freely voice out their thoughts, mind, feelings, emotions, etc, in the text. Mental processes (10.63%) show the psychosomatic and psychological state of each of the participants in the text. The presence of intensive processes (16.48%) creates a relationship of attribution or identification in the text. The attribute or identifying item is ascribed either to a conscious being or an unconscious being. This then implies that this text has both human and non-human participants. How then are these participants organised in the text to realize thematic unity?

Actually, the theme analysis of this text reveals the three theme types. Only that they are distributed unequally with topical themes (78.39%) ranking first, textual themes (16.08%) second and interpersonal themes (05.52%) third. The large number of topical themes accounts for the multitude of thematic elements interwoven in the text. However, the text is knit around a limited number of themes sub-divided into two classes: proper nouns (Uncle Ike, Aunty Ada, Shirley, etc) and noun phrases (The stickiness between my legs, all the other bakeries in Enugu, my new husband, the voice at the door, etc). Note that the writer uses specific personal pronouns to refer to these items throughout the text. In other words, most of the topical themes are expressed with specific personal pronouns. The use of these pronouns is anaphoric; i.e., they are used to refer back to someone or something in the text. Likewise, the use of some lexical items such as: "the Super Eagles", "Uncle Ike", "Shirley". "A woman with hair the colour of metal" etc, in the text is culture-specific. The presence of interpersonal themes suggests that there are traces of spoken mode in the text. And finally, the writer's use of textual themes, especially conjunctive themes, indicates that the text is a rehearsed written one. The use of "and" or "but", for example, to link clause complexes in the text confirms this. As a result, the identified textual themes, conjunctive and continuity, can be said to ensure the cohesiveness of the text.

3. Summary and conclusion

The main focus of this analysis has been centred on the lexicogrammatical exploration of language use; more specifically the lexicogrammatical exploration of language use in contemporary African prose fiction. The writer whose fiction has been considered here is called Chimamanda Ngozi Adichie.

In this article, we have applied the lexicogrammar theory drawn from Halliday's SFL to three extracts from Chimamanda Ngozi Adichie's fiction, *Purple Hibiscus* (2003), *Half of A Yellow Sun* (2007) and a collection of short stories, *The Thing Around Your Neck* (2009). Note that the three sample texts are collected and thoroughly analyzed from the point of view of the lexicogrammar theory. Note also that the lexicogrammatical analysis of each of the sample texts entails three phases, viz. Mood, Transitivity and Theme.

In fact, the Mood analysis of all the texts discloses a huge number of declaratives (88.46%, 87.59% and 84.57% in extracts 1, 2 and 3 respectively) and this implies that the personae therein are engaged in the exchange of information. This also implies that the writer is actively engaged in informing the reader about something she has experienced, perceived or observed in her immediate environment. Moreover, the selections of the Mood structure of Interrogative (00.96%, 03.64% and 06.85% in texts 1, 2 and 3 in the same order), Modulated interrogative (00%, 01.45% and 00% in excerpts 1, 2 and 3 in passages 1, 2 and 3 correspondingly) and Imperative (07.69%, 01.45% and 02.85% in extracts 1, 2, and 3 in the same order) uncover the role relationships and power relations between the interactants. Selections in Modality and in Adjuncts also enhance or add to the status of each of the personalities in the texts in terms of tenor variables. For instance, in extract 1, findings show

that there are unequal power relations between the interactants (Mr. Achike and his children, Kambili and Jaja, and his father, Papa-Nnukwu, and Ogbunambala, the man who visits when the Achikes are about to make their morning devotion). Also, the writer's use of modality here is to disclose the dual nature of Mr. Achike and heighten the reader's awareness as regards what true religion entails or should entail: a religion that encourages mutual acceptance, tolerance and above all love. Note, that Mr. Achike Eugene, a fervent practising Catholic, paradoxically lacks these cardinal virtues. He is actually a prototype of many a contemporary African characterised by couriferism. In fact, the transitivity analysis of this text has brought to limelight its theme. The text is about the interpersonal unrest between Mr. Achike and his father, Papa-Nnukwu, which we have likened to the ongoing clash between modernism and tradition. The cause, as the identified processes foreground, is due to the fact that the two personalities belong to two different worlds or have different world-views. Also, the theme analysis of this text confirms that its rhetorical structure is well planned though it reflects some traits of a dialogue and a narrative.

In extract 2, findings exude that there are unequal power relations between the participants (Richard and his employees, Harrison and Jomo). Here, the reader is stupefied to notice that the employee, Jomo, rather than the boss, is the one who seemingly gives orders. This, as selections in modality and in Adjuncts pinpoint, signals an inversion of roles, which Fowler calls "dehabitualisation" (Fowler, 1986:31). In the same token, the writer subtly paints an African (Harrison) as a mocker of his forefathers' tradition and a white man (Richard) as a lover and defender of that tradition. Parallel to this, through Jomo, Adichie expresses her suspicion as regards such a love, thereby raising the reader's awareness as regards the sincerity of the collaboration between blacks and whites, between the colonized and the colonizers, between Africa and Europe. In fact, the transitivity investigation of the text substantiates all the aforementioned perceptions. It is necessary to state here that all the foregrounded features from this analysis help pinpoint Adichie's elusive mind-set and tacit attitude towards her writings and by extension her society. In fact, Adichie is engaged in an active rebellion against the order of things in and expectations of society. And, this is what she aims to share here with the reader. Besides, the theme analysis of the present extract shows that theme patterns are used therein. And the presence of these patterns in the text is what ensures its cohesion and coherence.

In extract 3, findings reveal a frequent contact, high affective involvement and equal power between the personae (*Ofodile Emeka Udenwa* and *Chinaza Agatha Okafor* and *Ofodile Emeka Udenwa* and *Shirley*). Here, Adichie uses selections in modality, especially in modulation, to encode a certain obligation. She tries to draw attention to the influence society, especially the family, exerts on individuals. This perception is pinpointed by the transitivity study. In fact, findings unveil that the text is about a marriage arranged for Chinaza Agatha Okafor and Ofodile Emeka Udenwa by their parents, which is the first theme. Here, the reader can notice the influence of the family at work. The second theme is Ofodile's change of his and his wife's names when they move to America. Here, Adichie tries to let the reader sympathize with the personae in the text that have to pick English names in America just because of integration. This is a tacit way (for the writer) to say that society is responsible for what people become; society makes and unmakes people. Along the line, the writer ticks out one of the personae, Ofodile, whom she portrays as a real divorcee of African tradition. This perception is noticed when he cogently asks his wife not to greet people in America according to African standards. Here, Adichie's concern is to draw attention to a contemporary issue. The issue is "The place of African culture in a fast changing globalised world" or "African culture versus globalization". This proves once again how engaged Adichie is. She is engaged in heightening the reader's awareness on things s/he lives with which s/he does not know exist. Moreover, the theme analysis of the present passage exudes that its constituents are

interlaced properly. The potential that ensures this stems from the thematic fabric of the whole text.

In view of the foregoing, it can be concluded that the SFL model is an effective compass for language exploration, and that, as this analysis has revealed, its application truly unveils the kind of meanings embedded in a literary work such as a novel and a short story. In fact, Adichie's fiction via the sample texts confirms this. Interestingly, the lexicogrammar of the sample passages comprises the three functions of language (Experiential/Ideational, Interpersonal and Textual). These functions, as findings show, do not stand naturally, they are the function of a given social fabric; i.e., they are used in a given generic template. And their meaning cannot in any case be apprehended if not by recourse to that generic template. In fact, in Adichie's fiction, it has been noticed that her use of language is culture-ingrained. An example of this assertion is her recurrent use of context-specific lexical items in her fictional texts. Also, she patterns these lexical items syntactically in order to achieve her communicative objectives. Note that Adichie's communicative objectives are directed to a definite reading community. She writes to heighten public awareness about things she has observed or perceived in her society. Based on this, Adichie's fiction can be said to confirm the first hypothesis of this article that says that whatsoever people say or write; i.e., do with language, always has an integrated lexical and grammatical organization with (a) defined communicative purpose(s) for a given reading community. Also, as findings from this study make known, the meanings Adichie has made in the studied fictional texts are the product of her selections in lexicogrammar. This implies that understanding these meanings requires that one considers that both lexis and grammar (she has used) are inherently interdependent. And this validates the second hypothesis of this study.

It is expedient to state here that this article has been unable to draw out in a clear-cut manner the differences between dialogue and narrative. It has also been unable to tick out the ingredients of pragmatic transfer in the extracts studied. All these points would certainly yield further points of interest for future research.

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APPENDICES

LEXICOGRAMMATICAL ANALYSES

Each extract is analysed twice, the first time for Mood, and the second time for Transitivity and Theme, according to the Keys presented below. We have divided the extracts into clauses, with embedded clauses [[shown within double brackets]]. These are analysed for Mood and Transitivity, but not for Theme. Double slashed lines // indicate clause boundaries within embedded clauses.

I- Mood Analysis

Key:

S=Subject, F=Finite, Fn=negative, Fms=modalized, Fml=modulated

P=Predicator, Pml=modulated Predicator, Pms=modalised Predicator, F/P=fused Finite and Predicator

C=Complement, Ca=attributive Complement

A=Adjunct, Ac=circumstantial, Am=mood, Ao=comment, Ap=polarity, Av=vocative, Aj=conjunctive, At=continuity

Wh=wh element: Wh/S, Wh/C, Wh/Ac=fused Wh element

Mn=minor clause

MOOD element of ranking (non-embedded) clauses is shown in **bold**

Extract 1 (*Purple Hibiscus*, 2003:67-70)

1. “Good morning (mn), Papa (Av). 2. Good morning (mn), Mama (Av),” 3. **Jaja and I (S) said (F/P)**.
4. “How (Wh/C) are (F) you both (S)?” 5. **Papa (S) asked (F/P)**.
6. “Tine (Ca),” 7. **we (S) said (F/P)**.
8. **Papa (S) looked (F/P) bright-eyed (Ca)**; 9. **he (S) must (Fms) have been (P) awake (Ca) for hours (Ac)**. 10. **He (S) was (F) flipping through (P) his Bible, the Catholic version with denterocanonical books, bound in shiny black leather (C)**. 11. **Mama (S) looked (F/P) sleepy (Ca)**. 12. **She (S) rubbed (F/P) her crusty eyes (C)** 13. as (Aj) **she (S) asked (F/P)** 14. if (Aj) **we (S) had (F) slept (P) well (Ca)**. 15. **I (S) could (Fms) hear (P) voices (C) from the main living room (Ac)**. 16. **Gnests (S) arrived (F/P) with dawn here (Ac)**. 17. When (Aj) **we (S) had (F) made (P) the sign of the cross (C)** 18. and (Aj) got (P) on our knees (Ac). around the table (Ac). 19. **someone (S) knocked (F/P) on the door (Ac)**. 20. **A middle-aged man (S) in threadbare T-shirt (Ac) pecked in (F/P)**.
21. “Omelora!” (Av) **the man (S) said (F/P) in the forceful tone (Ac)** 22. **people (S) used (F/P)** 23. when (Aj) **they (S) called (F/P) others (C) by their titles (Ac)**. 24. “**I (S) am (F) leaving (P) now (Ac)**. 25. **I (S) want (F) to see (P)** 26. if (Aj) **I (S) can (Fms) buy (P) a few Christmas things (C) for my children (C) at Oye Abagana (Ac)**.” 27. **He (S) spoke (F/P) English (C) with an Igbo accent (Ac)** 28. so (Aj) strong (Ca) **it (S) decorated (F/P) even the shortest words (C) with extra vowels (Ac)**. 29. **Papa (S) liked (F/P) it (C)** 30. when (Aj) **the villagers (S) made (F/P) an effort** 31. to speak (P) English (C) around him (Ac). 32. **He (S) said (F/P)** 33. **it (S) showed (F/P)** 34. **they (S) had (F/P) good sense (C)**.
35. “Ogbunambala!” (Av) **Papa (S) said (F/P)**. 36. “Wait for (P) me, (C) 37. **I (S) am (F) praying (P) with my family (Ac)**. 38. **I (S) want (F/P)** 39. to give (P) you (C) a something (C) for the children (Ac). 40. **You (S) will (Fms) also (Ca) share (P) my tea and bread (C) with me (Ac)**.”
41. “Hei! (At) 42. Omelora! (Av) 43. Thank (P) sir (Av). 44. **I (S) have not (Fn) drank (P) milk (C) this year (Ac)**.” 45. **The man (S) still (Am) hovered (F/P) at the door (Ac)**. 46. **Perhaps (Am) he (S) imagined (F/P)** 47. that (Aj) **leaving (S) would (Fms) make (P) Papa’s promise of tea with milk (C) disappear (P)**.
48. “Ogbunambala!” (Av) 49. Go (P) 50. and (Aj) sit down (P) 51. and (Aj) wait for (P) me (C).”
52. **The man (S) retreated (F/P)**. 53. **Papa (S) read (F/P) from the psalms (Ac) [[before (Ac) saying (P) the Our Father, the Hail Mary, the Glory Be, and the Apostles’ Creed (C)]] (Ac)**. 54. Although (Aj) **we (S) spoke (F/P) aloud (Ca)** 55. after (Aj) **Papa (S) said (F/P) the first few words (C) alone (Ca)**. 56. **an outer silence (S) enveloped (F/P) us all (C), [[shrouding (P) us (C)]] (Ac)**. 57. But (Aj) when (Aj) **he (S) said, (F/P)** 58. “**We (S) will (Fms) now (Ac) pray (P) to the spirit (Ac) in our own words (Ac)**, 59. for (Aj) **the spirit (S) intercedes (F/P) for us (C) in accordance with His will,**” (Ac) 60. **the silence (S) was (F) broken (Ca)**. 61. **Our voices (S) sounded (F/P) loud (Ca), discordant (Ca)**. 62. **Mama (S) started (F/P) with a prayer (Ac) for peace and for the rulers of our country (C)**. 63. **Jaja (S) prayed (F/P) for priests and the religious (C)**. 64. **I (S)**

prayed (F/P) for the Pope (C). 65. Finally (Ac), for twenty minutes (Ac). **Papa** (S) **prayed** (F/P) [[for our protection (C) from the ungodly people and forces (Ac), // for Nigeria and the Godless men (C) ruling (P) it (C), // and (Aj) for us (C) [[to continue to grow (P) in righteousness (Ac)]] (Ac)]] (C). 66. Finally (Ac), **he** (S) **prayed** (F/P) for the conversion of our Papa-Nnukwu (C). 67. so (Aj) that (Aj) **Papa-Nnukwu** (S) **would** (Fms) be saved (P) from hell (Ac). 68. **Papa** (S) **spent** (F/P) some time (C) [[describing (P) hell (C)]] (Ac). 69. as if (Aj) **God** (S) **did not** (Fn) know (P) 70. that (Aj) **the flames** (S) **were** (F) eternal and raging and fierce (Ca). 71. At the end (Ac) **we** (S) **raised** (F/P) our voices (C) 72. and (Aj) **said**, (F/P) "Amen!" (C)

73. **Papa** (S) **closed** (F/P) the Bible (C). 74. "Kambili and Jaja, (Av) **you** (S) **will** (Fms) go (P) this afternoon (Ac) to your grandfather's house (Ac) 75. and (Aj) greet (P) him (C). 76. **Kevin** (S) **will** (Fms) take (P) you (C). 77. Remember, (P) 78. don't (Fn) touch (P) any food (C), 79. don't (Fn) drink (P) anything (C). 80. And (Aj), **as usual** (Am), **you** (S) **will** (Fms) stay (P) not longer than fifteen minutes (Ac). 81. Fifteen minutes (mn)."

82. "Yes (At) Papa (Av)." 83. **We** (S) **had** (F) heard (P) this (C) every Christmas for the past few years (Ac), 84. ever since (Aj) **we** (S) **had** (F) started to visit (P) Papa-Nnukwu (C). 85. **Papa-Nnukwu** (S) **had** (F) called (P) an umunna meeting (C) [[to complain (P) to the extended family (Ac)]] (Ac) 86. that (Aj) **he** (S) **did not** (Fn) know (P) his grandchildren (C) 87. and (Aj) that (Aj) **we** (S) **did not** (Fn) know (P) him (C). 88. **Papa-Nnukwu** (S) **had** (F) told (P) Jaja and me (C) this (C), 89. as (Aj) **Papa** (S) **did not** (Fn) tell (P) us (C) such things (C). 90. **Papa-Nnukwu** (S) **had** (F) told (P) umunna (C) 91. how (Wh/C) **Papa** (S) **had** (F) offered to build (P) him (C) a house (C), 92. buy (P) him (C) a car (C), 93. and (Aj) hire (P) him (C) a driver (C). 94. as long as (Aj) **he** (S) **converted** (F/P) 95. and (Aj) **threw away** (F/P) the chi (C) in the thatch shrine in his yard (Ac). 96. **Papa-Nnukwu** (S) **laughed** (F/P) 97. and (Aj) **said** (F/P) 98. **he** (S) simply (Ac) **wanted** (F) to see (P) his grandchildren (C) 99. when (Aj) **he** (S) **could** (Fms). 100. **He** (S) **would not** (Fnml) throw away (P) his chi (C); 101. **he** (S) **had** (F) already (Ac) told (P) Papa (C) this (C) many times (Ac). 102. **The members of our umunna** (S) **sided with** (F/P) Papa (C), 103. **they** (S) **always** (Am) **did** (F/P), 104. but (Aj) **they** (S) **urged** (F/P) him (C) [[to let (P) us (C) visit (P) Papa-Nnukwu (C), // to greet (P) him (C)]] (Ac), 105. because (Aj) **every man** [[who (S) was (F) old enough (Ca) to be called (P) grandfather (C)]] (S) **deserved** (F) [[to be greeted (P) by his grandchildren (Ac)]] (C). 106. **Papa himself** (S) **never** (Am) **greeted** (F/P) Papa-Nnukwu (C), 107. **never** (Am) **visited** (F/P) him (C), 108. but (Aj) **he** (S) **sent** (F/P) him (C) slim wads of naira (C) through Kevin or through one of our umunna members (Ac), slimmer wads 109. than (Aj) **he** (S) **gave** (F/P) Kevin (C) as a Christmas bonus (Ac).

110. "I (S) **don't** (Fij) like (P) 111. to send (P) you (C) to the home of a heathen (Ac), 112. but (Aj) **God** (S) **will** (Fms) protect (P) you (C)." 113. **Papa** (S) **said** (F/P). 114. **He** (S) **put** (F/P) the Bible (C) in a drawer (Ac) 115. and (Aj) then (Aj) **pulled** (F/P) Jaja and me (C) to his side (Ac), 116. gently (Ao) **rubbed** (F/P) the sides of our arms (C). 117. "Yes (At) Papa (Av)."

Extract 2 (Half Of A Yellow Sun, 2007:72-74)

1. **The university house on Imoke Street** (S) **was** (F) reserved (P) for visiting researchers and artists (Ac); 2. **it** (S) **was** (F) sparse, near ascetic (Ca), 3. and (Aj) **Richard** (S) **looked over** (F/P) the armchairs (C) in the living room, the single bed, the bare kitchen cupboards (Ac), 4. and (Aj) **felt** (F/P) instantly (Ac) at home (Ac). 5. **The house** (S) **was** (F) filled (P) with a suitable silence (Ac). 6. When (Aj) **he** (S) **visited** (F/P) Olanna and Odenigbo (C), 7. though, (Aj) **she** (S) **said** (F/P), 8. 'I (S) 'm (F) sure (Ca) 9. **you** (S) **must** (Fms) want 10. to make (P) the place (C) a little more habitable (Ca),' 11. so (Aj) **he** (S) **said** (F/P), 12. 'Yes (Ap),' 13. although (Aj) **he** (S) **liked** (F/P) the soulless furnishing (C). 14. **He** (S) **agreed** (F/P) 15. **only** (Am) because (Aj), **Olanna's smile** (S) **was like** (F) a prize (C), 16. **her attention** (S) **flattered** (F/P) him (C). 17. **She** (S) **insisted** (F/P) 18. that (Aj) **he** (S) hire (F/P) their gardener (C), Jomo (Av), [[to come (P) in twice a week (Ac) // and (Aj) plant (P) some flowers (C) in the yard (Ac)]] (Ac). 19. **She** (S) **introduced** (F/P) him (C) to their friends (C); 20. **she** (S) **showed** (F/P) him (C) the market (C); 21. **she** (S) **said** (F/P) 22. **she** (S) **had** (F) found (P) him (C) the perfect houseboy (C). 23. **Richard** (S) **envisaged** (F/P) somebody (C) young and alert (Ca) like their houseboy (Ac), Ugwu (Av), 24. but (Aj) **Harrison** (S) **turned out** (F) to be (P) a small, stooped stick of a man, middle-aged (Ca), [[wearing (P) an oversized white shirt (C) // that (S) slipped (F/P) below his knees (Ac)]] (Ca). 25. **He** (S) **bowed** (F/P) extravagantly (Ac) at the beginning of each conversation (Ac). 26. **He** (S) **told** (F/P) Richard (C) with unconcealed pride (Ac) 27. that (Aj) **he** (S) **had** (F) formerly (Ac) worked for (P) Irish priest Father Bernard and the American professor Land (Ac). 28. 'I (S) **am** (F) making (P) very good beet salad (C). 29. **he** (S) **said** (F/P) that first day (Ac), 30. and (Aj) later (Ac) **Richard** (S) **realized** (F/P) 31. that (Aj) **he** (S) **was** (F) proud, not only of his salad but also of cooking with beets (Ca), 32. which (Wh/C) **he** (S) **had to** (F) buy (P) in the 'specially vegetable' stall (Ac) 33. because (Aj) **most Nigerians** (S) **did not** (Fn) eat (P) them (C). 34. **The first dinner** [[Harrison (S) **cooked** (F/P)]] (S) **was** (F) savoury fish (C), with the beet of salad as a starter (Ac). 35. A **crimson best stew** (S) **appeared** (F/P) next to his rice the following evening (Ac). 36. 'It (S) is (F) from an American recipe for potato stew (Ac) 37. that (Aj) I (S) **am** (F) making (P) this one (C),' 38. **Harrison** (S) **said** (F/P), 39. as (Aj) **he** (S) **watched** (F/P) Richard (C) 40. eat (P). 41. The next day (Ac), **there** (S) **was** (F) a beet salad (C), and (Aj) the next (Ac) another beet stew (C), now (Ac) frighteningly (Ac) red (Ca), next to the chicken (Ac).

42. 'No more, please (mn), Harrison (Av),' 43. **Richard** (S) **said** (F/P), 44. raising (P) his hand (C). 45. 'No more beets (mn).'

46. **Harrison** (S) **looked** (F/P) disappointed (Ca), 47. and (Aj) then (Aj) **his face** (S) **brightened** (F/P). 48. 'But (Aj), sah (Av), I (S) **am** (F) cooking (P) the food of your country (C); 49. all the food (C) [[you (S) **are** (F) eating (P) as children (Ac)]] (Ca) I (S) **cook** (F/P). 50. In fact (Ao), I (S) 'm not (Fn) cooking (P) Nigerian foods (C), **only** (Am) foreign recipe (C).'

51. 'Nigerian food (S) is (F) quite all right (Ca), Harrison (Av),' (At) 52. **Richard** (S) **said** (F/P). 53. If only (Aj) **Harrison** (S) **knew** (F/P) 54. how much (wh) **he** (S) **disliked** (F/P) the food of his childhood, the sharp-tasting kippers full of bones, the porridge with the appalling thick skin on top like a waterproof lining, the overcooked roast beef with fat around the edges drenched in gravy (C).

55. 'Okay (At), sah (Av),' 56. **Harrison** (S) **looked** (F/P) morose (Ca).

57. 'By the way (Ac), Harrison (Av), do (F) you (S) happen to know (P) of any herbs (C) for men (Ac)?' 58. **Richard** (S) asked (F/P). 59. hoping (P) 60. **he** (S) **sounded** (F/P) casual (Ca).
61. 'Sah? (mn)'
62. 'Herbs (mn)' 63. **Richard** (S) **gestured** (F/P) vaguely (Ac).
64. 'Vegetables. sah (Av)? (mn) 65. Oh (At), **I** (S) **make** (F/P) any salad of your country very good (C), sah (Av). 66. For Professor Land (Ac), **I** (S) **am** (F) making (P) many different-different salad (C).'
67. 'Yes (At), but (Aj) **I** (S) **mean** (F/P) vegetables (C) for sickness (Ac).'
68. 'Sickness? (mn) 69. **Yon** (S) **see** (F/P) doctor (C) in Medical Centre (Ac).'
70. '**I** (S) **am** (F) interested in (P) African herbs (C), Harrison (Av).'
71. 'But (Aj) sah (Av), **they** (S) **are** (F) bad (Ca), from the witch doctor (Ac). 72. **They** (S) **are** (F) devilish (Ca).'
73. '**Of course** (Am), 74. **Richard** (S) **gave up** (F/P). 75. **He** (S) **should** (Fms) have known (P) 76. that (Aj) **Harrison** (S), with his excessive love for all things non-Nigerian (Ac), **was not** (Fn) the right person (C) [[to ask (P)]] (Ac). 77. **He** (S) **would** (Fms) ask (P) Jomo (C) instead (Ac).
78. **Richard** (S) **waited** (F/P) [[until (Aj) **Jomo** (S) **arrived** (F/P)]] 79. and (Aj) then (Aj) **stood** (F/P) at the window (Ac) 80. watching (P) him [[water (P) the newly planted lilies (C)]] (Ac). 81. **Jomo** (S) **placed** (F/P) the watering can (C) aside (Ac) 82. and (Aj) **began** (F) to pick (P) the umbrella tree fruit (C); 83. **they** (S) **had** (F) fallen (P) during the previous night (Ac) 84. and (Aj) **lay** (F/P), oval and pale yellow (Ca), on the lawn (Ac). 85. **Richard** (S) **often** (Am) **smelt** (F/P) the over-sweetness of their roasting (C), 86. a scent (C) **he** (S) **knew** (F/P) 87. **he** (S) **would** (Fms) **always** (Am) associate with [[living (P) in Nsukka (Ac)]] (C). 88. **Jomo** (S) **held** (F/P) a raffia bag full of fruit (C) 89. when (Aj) **Richard** (S) **came up** (F/P) to him (Ac).
90. 'Oh (At). Good morning, Mr. Richard (Av), sah (Av),' (mn) 91. **he** (S) **said** (F/P), in his solemn manner (Ac), 92. '**I** (S) **want** (F/P) 93. take (P) the fruit (C) to Harrison (Ac) 94. in case (Aj) **you** (S) **want** (F/P), sah (Av). 95. **I** (S) **no take** (F/Pn) them (C) for myself (Ac).'
96. **Jomo** (S) **placed** (F/P) the bag (C) down (Ac) 97. and (Aj) **picked up** (F/P) his watering can (C).
98. 'It (S) 's (F) all right (Ca), (At) Jomo (Av). 99. **I** (S) **don't** (Fn) want (P) any of the fruit (C),'
100. **Richard** (S) **said** (F/P). 101. By the way (Ac), **would** (Fms) **you** (S) know of (P) any herbs (C) for men (Ac)? 102. For men (C) [[**who** (S) **have** (F/P) problems (C) // with... with being with a woman (Ac)?]] (Ca)
103. 'Yes (Ap). sah (Av).'
104. **Jomo** (S) **kept** (F) watering (P) 105. as if (Aj) **this** (S) **was** (F) a question (C) 106. **he** (S) **heard** (F/P) every day (Ac).
107. '**You** (S) **know of** (F/P) some herbs (C) for men (Ac)?'
108. 'Yes (Ap). sah (Av).'
109. **Richard** (S) **felt** (F/P) triumphant leap (C) in his stomach (Ac). 110. '**I** (S) **should** (Fml) like to see (P) them (C), Jomo (Av).'
111. '**My brother** (S) **get** (F/P) problem (C) before (Ac) 112. because (Aj) **the first wife** (S) **is not** (Fn) pregnant (Ca) 113. and (Aj) **the second wife** (S) **is not** (Fn) pregnant (Ca). 114. **There** (S) **is** (F) one leaf (C) 115. that (Aj) **the dibia** (S) **give** (F/P) him (C) 116. and (Aj) **he** (S) **begin** (F) to chew (P). 117. Now (Ac) **he** (S) **has** (F) pregnant (P) the wives (C).'
118. 'Oh (At). 119. Very good (Ca). 120. **Could** (Fml) **you** (S) get (P) me (C) this herb (C), Jomo (Av)?'
121. **Jomo** (S) **stopped** (F/P) 122. and (Aj) **looked at** (F/P) him (C), his wise, wizened face full of fond pity (Ca). 123. '**It** (S) **do work** (Fn/P) for white man (Ac), sah (Av).'
124. **Jomo** (S) **shook** (F/P) his head (C). 125. '**You** (S) **go** (F/P) to *dibia* (Ac) 126. and (Aj) **you** (S) **chew** (F/P) it (C) there (Ac) in front of him (Ac). 127. Not for writing (mn), sah (Av).'
128. **Jomo** (S) **turned back** (F/P) to his watering (Ac), [[humming (P) tunelessly (Ac)]] (Ac).
129. '**I** (S) **see** (F/P), (Am) 130. **Richard** (S) **said** (F/P), 131. and (Aj) as (Aj) **he** (S) **went back** (F/P) indoors (Ac) 132. **he** (S) **made** (F/P) sure (Ca) [[not to let (P) his dejection (C) show (P)]] (Ac); 133. **he** (S) **walked** (F/P) straight (Ac) 134. and (Aj) **reminded** (F/P) himself (C) 135. that (Aj) **he** (S) **was** (F), after all (Aj), the master (C).
Extract 3 (*The Thing Around Your Neck*, 2009:169-173)
1. 'Good morning (mn), baby (Av),' 2. **he** (S) **said** (F/P), 3. coming back (P) into the room (Ac). 4. **He** (S) **handed** (F/P) me (C) the phone (C). 5. '**We** (S) **have** (F) to call (P) your uncle and aunt (C) [[to tell (P) them (C) // **we** (S) **arrived** (F/P) safely (Ac)]] (Ac). 6. **Just** (Am) for a few minutes (Ac); **it** (S) **costs** (F/P) almost a dollar (C) a minute (Ac) to Nigeria (Ac). 7. Dial (P) 011 and (Aj) then (Aj) 234 (C) before the number (Ac).'
8. '*Ezi okwu?* All that?' (mn)
9. 'Yes (Ap). International dialing code first and then Nigeria's country code.' (mn)
10. 'Oh (At),' **I** (S) **said** (F/P). 11. **I** (S) **punched in** (F/P) the fourteen numbers (C). 12. **The stickiness between my legs** (S) **itched** (F/P).
13. **The phone line** (S) **crackled with** (F/P) static (Ca). 14. reaching (P) out across the Atlantic (Ac). 15. **I** (S) **knew** (F/P) 16. **Uncle Ike and Aunt Ada** (S) **would** (Fms) sound (P) warm (Ca), 17. **they** (S) **would** (Fms) ask (P) 18. what (Wh/C) **I** (S) **had** (F) eaten (P). 19. what (Wh/Ac) **the weather** (S) **in America** (Ac) **was** (F) **like** (Ca). 20. **Uncle Ike** (S) **would** (Fms) **probably** (Am) smile (P) into the phone (Ac), 21. **the kind of smile that** (S) **loosened** (F/P) his face (C) 22. when (Aj) **he** (S) **told** (F/P) me (C) 23. that (Aj) **the perfect husband** (S) **had** (F) been found (P) for me (Ac). 24. The same (C) **I** (S) **had** (F) last (Ac) seen (P) on him (Ac) mouths before (Ac) 23. when (Aj) **the Super Eagles** (S) **won** (F/P) the soccer gold medal (C) at the Atlanta Olympics (Ac).
26. 'A doctor (Av) in America (Ac), (mn)' 27. **he** (S) **had** (F) said (P), 28. beaming (P). 29. '**What** (Wh/S) (S) **could** (Fms) be (P) better (Ca)? 30. **Ofodile's mother** (S) **was** (F) looking for (P) a wife (C) for him (Ac), 31. she (S) **was** (F) very (Ac) concerned (Ca) 32. that (Aj) **he** (S) **would** (Fms) marry (P) an American (C). 33. **He** (S) **hadn't** (Fu) been (P) home (Ac) in eleven years (Ac). 34. **I** (S) **gave** (F/P) her (C) a photo of you (C). 35. **I** (S) **did not** (Fn) hear from (P) her (C) for a while (Ac) 36. and (Aj) **I** (S) **thought** (F/P) 37. **they** (S) **had** (F) found (P) someone (C). 38. But...(Aj)' 39. **Uncle Ike** (S) **let** (F) his voice (C) trail away (P), 40. **let** (F) his beaming (C) get (P) wider (Ca).

41. "Yes (At). Uncle (Av)."

42. "He (S) will (Fms) be (P) home (Ac) in early June (Ac)." 43. **Aunty Ada (S) had (F) said (P)**. 44. "You (S) will (Fms) have (P) plenty of time (C) [[to get (P) // to know (P) each other (C) before the wedding (Ac)]] (Ac)."

45. "Yes (At), Aunty (Av)." 46. "Plenty of time" (S) was (F) two weeks (C).

47. "What (Wh/C) have (Fn) we (S) not done (P) for you (Ac)? 48. We (S) raise (F/P) you (C) as our own (Ac) 49. and (Aj) then (Aj) find (F/P) you (C) an *ezigbo di!* A doctor in America (C)! 50. It (S) is like (F) 51. we (S) won (F/P) a lottery (C) for you (Ac)!" 52. **Aunty Ada (S) said (F/P)**. 53. She (S) had (F/P) a few strands of hair (C) [[growing (P) on her chin (Ac)]] (Ca) 54. and (Aj) she (S) tugged at (F/P) one of them (C) [[as (Aj) she (S) spoke (F/P)]] (Ac).

55. I (S) had (F) thanked (P) them both (C) for everything- finding me a husband, taking me into their home, buying me a new pair of shoes every two years (Ac). 56. It (S) was (F) the only way (C) [[to avoid (P) being called ungrateful (C)]] (Ac). 57. I (S) did not (Fn) remind (P) them (C) 58. that (Aj) I (S) wanted (F/P) 59. to take (P) the JAMB exam (C) again (Ac) and (Aj) try (P) for the university (Ac), 60. that (Aj) while (Aj) going to (P) secondary school (C) I (S) had (F) sold (P) more bread (C) in Aunty Ada's bakery (Ac) 61. than (Aj) all the other bakeries in Enugu (S) sold (F/P), 62. that (Aj) the furniture and floors in the house (S) shone (F/P) because of me (Ac).

63. "Did (F) you (S) get through (P)?" 64. my new husband (S) asked (F/P).

65. "It (S) 's (F) engaged (Ca)," 66. I (S) said (F/P). 67. I (S) looked away (F/P) 68. so that (Aj) he (S) would not (Fnms) see (P) the relief (C) on my face (Ac).

69. "Busy (Ca). 70. Americans (S) say (F/P), not engaged (Ca)," 71. he (S) said (F/P). 72. "We (S) 'll (F) try (P) later (Ac). 73. Let's (S) have (P) breakfast (C)."

74. For breakfast (Ac), he (S) defrosted (F/P) pancakes (C) from a bright-yellow bag (Ac). 75. I (S) watched (F/P) what buttons (C) 76. he (S) pressed (F/P) on the white micro-wave (Ac), careful memorizing them (Ac).

77. "Boil (P) some water (C) for tea (Ac)." 78. he (S) said (F/P).

79. "Is (F) there (S) some dried milk (C)?" 80. I (S) asked (F/P), 81. taking (P) the kettle (C) to sink (Ac). 82. Rust (S) clung to (F/P) the sides of the sink (Ac) like peeling brown paint (Ac).

83. "Americans (S) don't (Fn) drink (P) their tea (C) with milk and sugar (Ac)."

84. "Ezi Okwu? (mn) 85. Don't (Fn) you (S) drink (P) yours (C) with milk and sugar?" (Ac)

86. "No (Ap), I (S) got (F) used to (P) [[the way things (S) are (F) done (P) here (Ac) a long time ago (Ac)]] (C). 87. You (S) will (F) too (Ac), baby (Av)."

88. I (S) sat (F/P) before my limp pancakes (Ac)- 89. they (S) were (F) so much thinner (Ca) 90. than (Aj) the chewy slabs (C) I (S) made (F/P) at home (Ac)- 91. and (Aj) bland tea [[that (Aj) I (S) feared (F/P)]] (S) would not (Fnms) get (P) past my throat (C). 92. The doorbell (S) rang (F/P) 93. and (Aj) he (S) got up (F/P). 94. He (S) walked (F/P) [[with his hands (Ac) // swinging (P) // to his back (Ac)]] (Ac); 95. I (S) had not (Fn) really (Am) noticed (P) that (C) before (Ac), 96. I (S) had not (Fn) had (P) [[time (C) to notice (P)]] (C).

97. "I (S) heard (F) you (C) 98. come in (P) last night (Ac)." 99. The voice at the door (S) was (F) American (C), 100. the words (S) flowed (F/P) fast (Ac), 101. ran (P) into each other (Ac). 102. Supri-supri, Aunty Ify (S) called (F/P) it (C), fast-fast (Ac). 103. "When (Aj) you (S) come back (F) to visit (P), 104. you (S) will (Fms) be speaking (P) supri-supri (Ac) like Americans (Ac)," 105. she (S) had (F) said (P).

106. "Hi, Shirley (mn). 107. Thanks so much for keeping my mail, (mn)" 108. he (S) said (F/P).

109. "Not a problem at all (mn). 110. How (Wh/Ac) did (F) your wedding (S) go (P)? 111. Is (F) your wife (S) here (Ac)?" 112. "Yes (Ap), come (P) 113. and (Aj) say (P) hello."

114. A woman with hair the color of metal (S) came (F/P) into the living room (Ac). 115. Her body (S) was (F) wrapped (P) in a pink robe knotted at the waist (Ac). 116. Judging from the lines that (S) ran across (F/P) her face (C), 117. she (S) could (F) have been (P) anything from six decades to eight decades old (Ca); 118. I (S) had not (Fn) seen (P) enough (Ca) [[with people (Ac) to correctly (Ac) gauge (P) their ages (C)]] (C).

119. "I (S) am (F) Shirley (C) from 3A (Ac). 120. Nice to meet you, (mn)" 121. she (S) said (F). 122. shaking (P) my hand (C). 123. She (S) had (F/P) the nasal voice (C) [[of someone (S) battling (P) a cold (C)]] (Ca).

124. "You (S) are (F) welcome (Ca)," 125. I (S) said (F/P).

126. Shirley (S) paused (F/P), as though (Aj) surprised (Ca). 127. "Well (At), I (S) 'll (Fms) let (P) you (C) get back (P) to breakfast (Ac)." 128. she (S) said (F/P). 129. "I (S) 'll (Fms) come down (P) 130. and (Aj) visit (P) you (C) 131. when (Aj) you (S) 've (F) settled in (P)."

132. Shirley (S) shuffled out (F/P). 133. My new husband (S) shut (F/P) the door (C). 134. One of the dining table legs (S) was (F) shorter than (Aj) the rest (Ca), 135. and (Aj) so (Aj) the table (S) rocked (F/P), like a seesaw (Ac), 136. when (Aj) he (S) leaned on (F/P) it (C) 137. and (Aj) said (F/P), 138. "You (S) should (Fms) say (P) 'Hi' (C) to people (Ac) here (Ac), not 139. 'You (S) 're (F) welcome (Ca)."

140. "She (S) 's not (Fn) my age mate (C)."

141. "It (S) doesn't (Fn) work (P) that way (Ac) here (Ac). 142. Everybody (S) says (F/P) hi (C)."

143. "O di mma. Okay (At)."

144. "I (S) 'm nut (Fn) called (P) *Ofodile* (C) here (Ac), by the way (Aj). 145. I (S) go (F/P) by Dave (Ac)," 146. he (S) said (F/P). 147. looking down (P) at the pile of envelopes (Ac) 148. Shirley (S) had (F) given (P) him (C). 149. Many of them (S) had (F/P) lines of writing (C) on the envelope itself (Ac), above the address (Ac), 150. as though (Aj) the sender (S) had (F) remembered (P) [[to add (P) something (C)]] (C) 151. only (Am) after (Aj) the envelope (S) was (F) sealed (P).

152. "Dave?" (mn) 153. I (S) knew (F/P) 154. he (S) didn't (Fn) have (P) an English name (C). 155. The invitation cards to our wedding (S) had (F) read (P) *Ofodile Emeka Udenwa* and *Chinaza Agatha Okafor* (C).

156. "[[The last name (C) I (S) use (F) here (Ac)]] (S) is (F) different (Ca) too (Ac). 157. Americans (S) have (F/P) a hard time (C) with Udenwa (Ac), 158. so (Aj) I (S) changed (F/P) it (C)."

159. "What (Wh/C) is (F) it (S)?" 160. I (S) was (F) still (Am) trying to get used to (P) Udenwa (C), 161. a name (C) I (S) had (F) known (P) only (Am) a few weeks (Ac).

162. "It (S) 's (F) Bell (C)." 163. "Bell!" (mn) 164. I (S) had (F) heard (P) about a Waturuocha (C) 165. that (S) **changed** (F/P) to Waturu (C) in America (Ac). 166. a **Chikelugo** that (S) **took** (F/P) the more American-friendly Chikel (C), but (Aj) from Udenwa to Bell (Ac)? 167. "That (S) 's not (Fn) even close (Ca) to Udenwa (Ac)," 168. I (S) **said** (F/P). 169. **He** (S) **got up** (F/P). 170. "You (S) **don't** (Fn) understand (P) 171. how (Wh/Ae) **it** (S) **works** (F/P) in this country (Ac). 172. If (Aj) **you** (S) **want** (F/P) 173. to get (P) anywhere (Ae) 174. **you** (S) **have** (F) to be (P) as mainstream as possible (Ca). 175. If (Aj) not. **you** (S) **will** (Fms) be left (P) by the roadside (Ac). 176. **You** (S) **have** (F) to use (P) English name (C) here (Ac)." 177. "I (S) **never** (Am) **have** (F/P), 178. **my English name** (S) is (F) **just** (Am) something (C) on my birth certificate (Ac). 179. I (S) 've (F) been (P) Chinaza Okafor my whole life (C)." 180. "You (S) 'll (Fms) get used to (P) it (C), baby (Av)." 181. **he** (S) **said** (F/P), 182. reaching out to caress (P) my cheek (C). 183. "You (S) 'll (Fms) see (P)." 184. When (Aj) **he** (S) **filled out** (F/P) a Social Security number application for me (C) the next day (Ac), 185. **[[the name (C) he (S) entered (F/P) for me (C) in bold letters (Ac)]] (S) was (F) AGATHA BELL (C).**

II- Transitivity and Theme Analysis

Key:

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

A=Actor, G=Goal, B=Beneficiary, R=Range

S= Sayer, Ph=Phenomenon

Sy=Sayer, Rv=Receiver, Vb=Verbiage

Be=Behaver, Bh=Behaviour

X=Existent

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

Pr=Possessor, Pd=Possessed

C=Circumstance, Cl=location, Cx=extent, Cm=manner, Cc=cause, Ca=accompaniment, Ct=matter, Co=role

Ag=Agent

Theme is underlined

Textual Theme: in *italics*

Interpersonal Theme: in CAPITALS

Topical Theme: in **bold**

Dependent clause as Theme: **whole clause in bold.**

Extract 1 (*Purple Hibiscus*, 2003:67-70)

1. "Good morning, Papa. (Vb) 2. Good morning, Mama." (Vb) 3. **Jaja and I (Sy)** said (Pv).

4. "How are (Pi) you both (Cr)?" (Vb) 5. **Papa (Sy)** asked (Pv).

6. "Fine." (Vb) 7. **we (Sy)** said (Pv).

8. **Papa (Be)** looked (Pb) bright-eyed (At); 9. **he (Cr)** must have been (Pi) awake (At) for hours (Cx). 10. **He (A)** was flipping through (Pm) his Bible, the Catholic version with deutero-canonical books, bound in shiny black leather (G). 11. **Mama (Be)** looked (Pb) sleepy (At). 12. **She (A)** rubbed (Pm) her crusty eyes (G) 13. *as she (Sy)* asked (Pv) 14. *if we (Be)* had slept (Pb) well (At). 15. **I (S)** could hear (Pme) voices (Ph) from the main living room (Cl). 16. **Guests (A)** arrived (Pm) with dawn here (Cm). 17. *When we (A)* had made (Pm) the sign of the cross (G) 18. *and* got (Pm) on our knees (Cm), around the table (Cl). 19. **someone (A)** knocked (Pm) on the door (Cl). 20. **A middle-aged man in threadbare T-shirt (A)** peeked in (Pm).

21. "Omelora!" (Vb) **the man (Sy)** said (Pv) in the forceful tone (Cm) 22. **people (A)** used (Pm) 23. *when they (A)* called (Pm) others (G) by their titles (Cm). 24. "**I (A)** am leaving (Pm) now (Cl). 25. **I (S)** want to see (Pme) 26. *if I (A)* can buy (Pm) a few Christmas things (G) for my children (B) at Oye Abagana (Cl)." 27. **He (Sy)** spoke (Pv) English (Vb) with an Igbo accent (Cm) 28. *so strong it (A)* decorated (Pm) even the shortest words (G) with extra vowels (Cm). 29. **Papa (S)** liked (Pme) it (Ph) 30. *when the villagers (A)* made (Pm) an effort (G) 31. **to speak (Pv)** English (Vb) around him (Cl). 32. **He (Sy)** said (Pv) 33. **it (A)** showed (Pm) 34. **they (Pr)** had (Pp) good sense (Pd).

35. "Ogbunambala!" (Vb) **Papa (Sy)** said (Pv). 36. "**Wait for (Pm)** me (G), 37. **I (A)** am praying (Pm) with my family (Ca). 38. **I (S)** want (Pme) 39. **to give (Pm)** you (B) a something for the children (G). 40. **You (A)** will also share (Pm) my tea and bread (G) with me (Ca)." 41. "Hei!" 42. Omelora! (Vb) 43. **Thank (Pm)** sir. 44. **I (A)** have not drank (Pm) milk (G) this year (Cl)." 45. **The mau (A)** still hovered (Pm) at the door (Cl). 46. **PERHAPS he (S)** imagined (Pme) 47. *that leaving (Ag)* would make (Pe) Papa's promise of tea with milk (G) disappear (Pm).

48. "Ogbunambala!" (Vb) 49. **Go (Pm)** 50. *and sit down (Pm)* 51. *and wait for (Pm)* me (G)." 52. **The man (A)** retreated (Pm). 53. **Papa (A)** read (Pm) from the psalms (Cl) [[before saying (Pv) the Our Father, the Hail Mary, the Glory Be, and the Apostles' Creed (Vb)]] (Cl) 54. **Although we (Sy) spoke (Pv) aloud (At)** 55. *after Papa (Sy)* said (Pv) the first few words (Vb) alone (At), 56. **an outer silence (A)** enveloped (Pm) us all (G), [[shrouding (Pm) us (G)]] (Cm). 57. *But when he (Sy)* said (Pv), 58. "**We (A)** will now (Cl) pray (Pm) to the spirit (G) in our own words (Cm), 59. *for the spirit (A)* intercedes (Pm) for us (G) in accordance with His will (Cm)," 60. **the silence (G)** was (Pi) broken (At). 61. **Our voices (Cr)** sounded (Pi) loud (At), discordant (At). 62. **Mama (A)** started (Pm) with a prayer for peace and for the rulers of our country (G). 63. **Jaja (A)** prayed (Pm) for priests and the religious (G). 64. **I (A)** prayed (Pm) for the Pope (G).

65. **Finally (Cl)**, for twenty minutes (Cx), Papa (A) prayed (Pm) [[for our protection (G) from the ungodly people and forces (Cl) // for Nigeria and the Godless men (G) ruling (Pm) it (G), // and for us (G) [[to continue to grow (Pm) in righteousness (Cm)]] (Cc)]] (G). 66. **Finally (Cl)**, he (A) prayed (Pm) for the conversion of our Papa-Nnukwu (G). 67. **so that Papa-Nnukwu (G)** would be saved (Pm) from hell (Cl). 68. **Papa (A)** spent (Pm) some time (G) [[describing (Pm) hell (G)]] (Cc). 69. **as if God (S)** did not know (Pme) 70. **that the flames (Cr)** were (Pi) eternal and raging and fierce (At). 71. **At the end (Cl)** we (A) raised (Pm) our voices (G) 72. **and** said, (Pv) "Amen!" (Vb) 73. **Papa (A)** closed (Pm) the Bible (G). 74. "**KAMBILI AND JAJA (Vb)**, **you (A)** will go (Pm) this afternoon (Cl) to your grandfather's house (Cl) 75. **and** greet (Pm) him (G). 76. **Kevin (A)** will take (Pm) you (G). 77. **Remember (Pme)**, 78. **don't touch (Pm)** any food (G), 79. **don't drink (Pm)** anything (G). 80. **And, AS USUAL, you (A)** will stay (Pm) not longer than fifteen minutes (Cx). 81. Fifteen minutes." (Vb) 82. "Yes Papa." (Vb) 83. **We (S)** had heard (Pme) this (Ph) every Christmas (Cl) for the past few years (Cx), 84. **ever since we (A)** had started to visit (Pm) Papa-Nnukwu (G). 85. **Papa-Nnukwu (A)** had called (Pm) an umunna meeting (G) [[to complain (Pm) to the extended family (G)]] (Cc) 86. **that he (S)** did not know (Pme) his grandchildren (Ph) 87. **and that we (S)** did not know (Pme) him (Ph). 88. **Papa-Nnukwu (Sy)** had told (Pv) Jaja and me (Rv) this (Vb), 89. **as Papa (Sy)** did not tell (Pv) us (Rv) such things (Vb). 90. **Papa-Nnukwu (Sy)** had told (Pv) umunna (Rv) 91. **how Papa (A)** had offered to build (Pm) him (B) a house (G), 92. buy (Pm) him (B) a car (G), 93. **and** hire (Pm) him (B) a driver (G), 94. **as long as he (A)** converted (Pm) 95. **and** threw away (Pm) the chi (G) in the thatch shrine in his yard (Cl). 96. **Papa-Nnukwu (Be)** laughed (Pb) 97. **and** said (Pv) 98. **he (S)** simply (Cm) wanted to see (Pme) his grandchildren (Ph) 99. **when he (Cr)** could (Pi). 100. **He (A)** would not throw away (Pm) his chi (G); 101. **he (Sy)** had already told (Pv) Papa (Rv) this (Vb) many times (Cl). 102. **The members of our umunna (A)** sided with (Pm) Papa (G), 103. **they (A)** always (Cl) did (Pm), 104. **but they (A)** urged (Pm) him (G) [[to let (Pm) us (B) visit (Pm) Papa-Nnukwu (G), // to greet (Pm) him (G)]] (Cc). 105. **because every man [who (Cr) was (Pi) old enough (At) to be called (Pm) grandfather (G)] (A)** deserved (Pm) [[to be greeted (Pm) by his grandchildren (Cm)]] (G) 106. **Papa himself (A)** never (Cl) greeted (Pm) Papa-Nnukwu (G). 107. **NEVER (Cl)** visited (Pm) him (G). 108. **but he (A)** sent (Pm) him (B) slim wads of naira (G) through Kevin or through one of our umunna members. 109. **than he (A)** gave (Pm) Kevin (G) as a Christmas bonus (Co). 110. "**I (S)** don't like" (Pme) 111. **to send (Pm)** you (G) to the home of a heathen (Cl). 112. **but God (A)** will protect (Pm) you (G)." 113. **Papa (Sy)** said (Pv). 114. **He (A)** put (Pm) the Bible (G) in a drawer (Cl) 115. **and then** pulled (Pm) Jaja and me (G) to his side (Cl), 116. **GENTLY (Cm)** rubbed (Pm) the sides of our arms (G). 117. "Yes Papa." (Vb)

Extract 2 (Half Of A Yellow Sun, 2007:72-74)

1. **The university house on Imoke Street (G)** was reserved (Pm) for visiting researchers and artists (Cc); 2. **it (Cr)** was (Pi) sparse, near ascetic (At), 3. **and Richard (Be)** looked over (Pb) the armchairs (Ph) in the living room, the single bed, the bare kitchen cupboards (Cl), 4. **and** felt (Pme) instantly (Cm) at home (Cl). 5. **The house (Cr)** was (Pi) filled (At) with a suitable silence (Cm). 6. **When he (A)** visited (Pm) Olanna and Odenigbo (G), 7. **though, she (Sy)** said (Pv), 8. "**I (Cr)** 'm (Pi) sure (At) 9. **you (S)** must want (Pme) 10. **to make (Pm)** the place (G) a little more habitable (At)," 11. **so he (Sy)** said (Pv), 12. "YES," (Vb) 13. **although he (S)** liked (Pme) the soulless furnishing (Ph). 14. **He (Be)** agreed (Pb) 15. **ONLY because Olanna's smile (T)** was like (Pec) a prize (V), 16. **her attention (A)** flattered (Pm) him (G). 17. **She (A)** insisted (Pm) 18. **that he (A)** hire (Pm) their gardener, Jomo (G), [[to come in (Pm) twice a week (Cm) // and plant (Pm) some flowers (G) in the yard (Cl)]] (Cc). 19. **She (A)** introduced (Pm) him (G) to their friends (B); 20. **she (A)** showed (Pm) him (B) the market (G); 21. **she (Sy)** said (Pv) 22. **she (A)** had found (Pm) him (B) the perfect houseboy (G). 23. **Richard (S)** envisaged (Pme) somebody (Ph) young and alert (At) like their houseboy, Ugwu (Cm), 24. **but Harrison (Cr)** turned out to be (Pi) a small, stooped stick of a man, middle-aged (At), [[wearing (Pm) an oversized white shirt (G) // that (A) stopped (Pm) below his knees (Cl)]] (At). 25. **He (A)** bowed (Pm) extravagantly (Cm) at the beginning of each conversation (Cl). 26. **He (Sy)** told (Pv) Richard (Rv) with unconcealed pride (Cm) 27. **that he (A)** had formerly (Cl) worked for (Pm) Irish priest Father Bernard and the American professor Land (Cc). 28. "**I (A)** am making (Pm) very good beet salad (G)." 29. **he (Sy)** said (Pv) that first day (Cl), 30. **and later (Cl)** Richard (S) realized (Pme) 31. **that he (Cr)** was (Pi) proud not only of his salad but also of cooking with beets (At), 32. **which he (A)** had to buy (Pm) in the 'specialty vegetable' stall (Cl) 33. **because most Nigerians (A)** did not eat (Pm) them (G). 34. **The first dinner [Harrison (A) cooked (Pm)] (T)** was (Pi) savoury fish (V), with the beet of salad (Cm) as a starter (Co). 35. **A crimson beet stew (Cr)** appeared (Pi) next to his rice the following evening (Cl). 36. "**It (Cr)** is (Pi) from an American recipe for potato stew (Cl) 37. **that I (A)** am making (Pm) this one (G)." 38. **Harrison (Sy)** said (Pv), 39. **as he (Be)** watched (Pb) Richard (Ph) 40. eat (Pm). 41. **The next day (Cl)**, there was (Pe) a beet salad (X), and the next (Cl) another beet stew (X), now (Cl) frighteningly (Cm) red, next to the chicken (Cl). 42. "No more, please, Harrison," (Vb) 43. **Richard (Sy)** said (Pv), 44. raising (Pm) his hand (G). 45. "No more beets." (Vb) 46. **Harrison (Be)** looked (Pb) disappointed (At), 47. **and then his face (A)** brightened (Pm). 48. "**But, SAH, I (A)** am cooking (Pm) the food of your country (G); 49. **all the food (G) [you (A) are eating (Pm) as children (Co)] (At)** I (A) cook (Pm). 50. **IN FACT, I (A)** 'm not cooking (Pm) Nigerian foods, only foreign recipe (G)." 51. "**Nigerian food (Cr)** is (Pi) quite all right (At), Harrison," (Vb) 52. **Richard (Sy)** said (Pv). 53. **If only Harrison (S)** knew (Pme) 54. **how much** he (S) disliked (Pme) the food of his childhood, the sharp-tasting kippers full of boucs, the porridge with the appalling thick skin on top like a waterproof lining, the overcooked roast beef with fat around the edges drenched in gravy (Ph). 55. "Okay, sah," (Vb) 56. **Harrison (Be)** looked (Pb) morose (At). 57. "**By the way, HARRISON, do you (S)** happen to know of (Pme) any herbs (Ph) for men (Co)?" 58. **Richard (Sy)** asked (Pv), 59. hoping (Pme) 60. **he (Cr)** sounded (Pi) casual (At). 61. "Sah?" (Vb) 62. "Herbs" (Vb) 63. **Richard (Sy)** gestured (Pv) vaguely (Cm).

64. 'Vegetables, sah' (Vb) 65. Oh, I (A) make (Pm) any salad of your country (G) very good (At), sah. 66. For Professor Land (Ce), I (A) am making (Pm) many different-different salad (G).'
67. 'Yes, but I (S) mean (Pme) vegetables (Ph) for sickness (Ce).'
68. 'Sickness? (Vb) 69. You (S) see (Pme) doctor (Ph) in Medical Centre (Cl).'
70. 'I (V) am interested in (Pi) African herbs (T), Harrison.'
71. 'But SAH, they (Cr) are (Pi) bad (At), from the witch doctor (Cl). 72. They (Cr) are (Pi) devilish (At).'
73. 'OF COURSE.' 74. Richard (A) gave up (Pm). 75. He (S) should have known (Pme) 76. that Harrison (Cr), with his excessive love for all things non-Nigerian (Cm), was (Pi) not the right person [[to ask (Pv)]] (At). 77. He (Sy) would ask (Pv) Jomo (Rv) instead.
78. Richard (A) waited (Pm) [[until Jomo (A) arrived (Pm)]] 79. and then stood (Pi) at the window (Cl) 80. watching (Pb) him [[water (Pm) the newly (Cl) planted lilies (G)]] (Ph). 81. Jomo (A) placed (Pm) the watering can (G) aside (Cl) 82. and began to pick (Pm) the umbrella tree fruit (G); 83. they (A) had fallen (Pm) during the previous night (Cl) 84. and lay (Pi), oval and pale yellow (At), on the lawn (Cl). 85. Richard (T) often (Cl) smelt (Pi) the over-sweetness of their rotting (V), 86. a scent (Ph) he (S) knew (Pme) 87. he (A) would always (Cl) associate with (Pm) [[living (Pm) in Nsukka (Cl)]] (G). 88. Jomo (A) held (Pm) a raffia bag full of fruit (G) 89. when Richard (A) came up (Pm) to him (Cl).
90. 'Oh. Good morning, Mr. Richard, sah,' (Vb) 91. he (Sy) said (Pv), in his solemn manner (Cm), 92. 'I (S) want (Pme) 93. take (Pm) the fruit (G) to Harrison (Cl) 94. in case you (S) want (Pme), sah. 95. I (A) no take (Pm) them (G) for myself (Ce).'
96. Jomo (A) placed (Pm) the bag (G) down (Cl) 97. and picked up (Pm) his watering can (G).
98. 'It (Cr) 's (Pi) all right (At), Jomo. 99. I (S) don't want (Pme) any of the fruit (Ph),'
100. Richard (Sy) said (Pv). 101. By the way. WOULD you (S) know of (Pme) any herbs (Ph) for men (Ce)? 102. For men (G) [[who (Pr) have (Pp) problems (Pd)] with... with being with a woman (Ca)]?]] (At)
103. 'YES, sah.' (Vb) 104. Jomo (A) kept watering (Pm) 105. as if this (T) was (Pi) a question (V) 106. he (S) heard (Pme) every day (Cl).
107. 'You (S) know of (Pme) some herbs (Ph) for men (Ce)?'
108. 'YES, sah.' (Vb)
109. Richard (T) felt (Pi) triumphant leap (V) in his stomach (Cl). 110. 'I (S) should like to see (Pme) them (Ph), Jomo.'
111. 'My brother (A) get (Pm) problem (G) before (Cl) 112. because the first wife (Cr) is not (Pi) pregnant (At) 113. and the second wife (Cr) is not (Pi) pregnant (At). 114. There is (Pe) one leaf (X) 115. that the dibia (A) give (Pm) him (B) 116. and he (A) begin to chew (Pm). 117. Now (Cl) he (A) has pregnant (Pm) the wives (G).'
118. 'Oh. 119. Very good. (At) 120. COULD you (A) get (Pm) me (B) this herb (G), Jomo?'
121. Jomo (A) stopped (Pm) 122. and looked at (Pb) him (Ph), his wise, wizened face full of fond pity (At). 123. 'It (A) no work (Pm) for white man (Cc), sah.'
124. Jomo (A) shook (Pm) his head (G). 125. 'You (A) go (Pm) to dibia (Cl) 126. and you (A) chew (Pm) it (G) there (Cl) in front of him (Cl). 127. Not for writing, sah.' (Vb) 128. Jomo (Cr) turned back (Pi) to his watering (Cl), [[humming (Pm) tunelessly (Cm)]] (Cm).
129. 'I (S) see (Pme)?' (Vb) 130. Richard (Sy) said (Pv), 131. and as he (A) went back (Pm) indoors (Cl) 132. he (A) made (Pm) sure (At) [[not to let (Pm) his dejection (G) show (Pm)]] (Cc); 133. he (A) walked (Pm) straight (Cm) 134. and reminded (Pme) himself (G) 135. that he (T) was (Pi), after all, the master (V).
Extract 3 (*The Thing Around Your Neck*, 2009:169-173)
1. "Good morning, baby," (Vb) 2. he (Sy) said (Pv), 3. coming back (Pm) into the room (Cl). 4. He (A) handed (Pm) me (B) the phone (G). 5. "We (A) have to call (Pm) your uncle and aunt (G) [[to tell (Pv) them (Rv) // we (A) arrived (Pm) safely (Cm)]] (Cc). 6. Just for a few minutes (Cx); it (A) costs (Pm) almost a dollar (G) a minute (Cx) to Nigeria (Cl). 7. Dial (Pm) 011 and then 234 (G) before the number (Cl)."
8. "Ezi okwu? All that?" (Vb)
9. "YES, International dialing code first and then Nigeria's country code." (Vb)
10. "Oh (Vb)."
11. I (A) punched in (Pm) the fourteen numbers (G). 12. The stickiness between my legs (A) itched (Pm).
13. The phone line (Cr) crackled with (Pi) static (At), 14. reaching out (Pm) across the Atlantic (Cl). 15. I (S) knew (Pme) 16. Uncle Ike and Auntv Ada (Cr) would sound (Pi) warm (At), 17. they (Sy) would ask (Pv) 18. what I (A) had eaten (Pm). 19. what the weather (Cr) in America (Cl) was (Pi) like (At). 20. Uncle Ike (Be) would probably smile (Pb) into the phone (Cl). 21. the kind of smile that (A) loosened (Pm) his face (G) 22. when he (Sy) told (Pv) me (Rv) 23. that the perfect husband (G) had been found (Pm) for me (Cc). 24. The same (G) I (S) had last (Cl) seen (Pme) on him (Cl) months before (Cl) 25. when the Super Eagles (A) won (Pm) the soccer gold medal (G) at the Atlanta Olympics (Cl).
26. "A doctor in America," (Vb) 27. he (Sy) had (F) said (Pv). 28. beaming (Pb). 29. "What (Cr) could be (Pi) better (At)? 30. Ofodile's mother (Be) was looking for (Pb) a wife (Ph) for him (Cc), 31. she (Cr) was (Pi) very concerned (At) 32. that he (A) would marry (Pm) an American (G). 33. He (Cr) hadn't been (Pi) home (Cl) in eleven years (Cx). 34. I (A) gave (Pm) her (B) a photo of you (G). 35. I (S) did not hear from (Pme) her (Ph) for a while (Cx) 36. and I (S) thought (Pme) 37. they (A) had found (Pm) someone (G). 38. But..." 39. Uncle Ike (A) let (Pm) his voice (G) trail away (Pm), 40. let (Pm) his beaming (G) get (Pm) wider (At).
41. "Yes, Uncle." (Vb)
42. "He (Cr) will be (Pi) home (Cl) in early June (Cl)." 43. Auntv Ada (Sy) had said (Pv). 44. "You (Pr) will have (Pp) plenty of time (Pd) [[to get (Pm) // to know (Pme) each other (Ph) before the wedding (Cl)]] (Cc)."
45. "Yes, Auntv." (Vb) 46. "Plenty of time" (T) was (Pi) two weeks (V).
47. "What have we (A) not done (Pm) for you (Cc)? 48. We (A) raise (Pm) you (G) as our own (Co) 49. and then find (Pm) you (B) an *eizbo di*! A doctor in America! (G) 50. It (T) is like (Pcc) 51. we (A) won (Pm) a lottery (G) for you (Cc)!" 52. Auntv Ada (Sy) said (Pv). 53. She (Pr) had (Pp) a few strands of hair (Pd) [[growing (Pm) on her chin (Cl)]] (At) 54. and she (A) tugged at (Pm) one of them (G) [[as she (Sy) spoke (Pv)]] (Cm)

55. I (A) had thanked (Pm) them both (G) for everything - finding me a husband, taking me into their home, buying me a new pair of shoes every two years (Cc). 56. It (T) was (Pi) the only way (V) [[to avoid (Pm) being called ungrateful (G)]] (Cc). 57. I (S) did not remind (Pme) them (Ph) 58. that I (S) wanted (Pme) 59. to take (Pm) the JAMB exam (G) again (Cx) and try (Pm) for the university (Cc). 60. that while going (Pm) to secondary school (Cl) I (A) had sold (Pm) more bread (G) in Aunt Ada's bakery (Cl) 61. than all the other bakeries in Enugu (A) sold (Pm). 62. that the furniture and floors in the house (A) shone (Pm) because of me (Cc).
63. "DID you (A) get through (Pm)?" 64. my new husband (Sv) asked (Pv).
65. "It (Cr)'s (Pi) engaged (At)," 66. I (Sv) said (Pv). 67. I (Be) looked away (Pb) 68. so that he (S) would not see (Pme) the relief (Ph) on my face (Cl).
69. "Busy (At). 70. Americans (Sv) say (Pv), not engaged (At)," 71. he (Sv) said (Pv). 72. "We (A) 'll try (Pm) later (Cl). 73. Let's (A) have (Pm) breakfast (G)."
74. For breakfast (Cc), he (A) defrosted (Pm) pancakes (G) from a bright-yellow bag (Cl). 75. I (Be) watched (Pb) what buttons (Ph) 76. he (A) pressed (Pm) on the white micro-wave (Cl), careful memorizing them (Cm).
77. "Boil (Pm) some water (G) for tea (Cc)," 78. he (Sv) said (Pv).
79. "IS (Pe) there some dried milk (X)?" 80. I (Sv) asked (Pv), 81. taking (Pm) the kettle (G) to sink (Cl). 82. Rust (A) clung (Pm) to the sides of the sink (Cl) like peeling brown paint (Cm).
83. "Americans (A) don't drink (Pm) their tea (G) with milk and sugar (Cm)."
84. "Ezi Okwu? 85. DON'T you (A) drink (Pm) yours (G) with milk and sugar?" (Cm)
86. "NO. I (A) got used to (Pm) [[the way things (Cr) are (Pi) done (At) here (Cl) a long time ago (Cl)],] (G) 87. You (A) will (Pm) too, baby."
88. I (A) sat (Pm) before my limp pancakes (Cl)- 89. they (Cr) were (Pi) so much thinner (At) 90. than the chewy slabs (G) I (A) made (Pm) at home (Cl)- 91. and bland tea [[that I (S) feared (Pme)]] (A) would not get (Pm) past my throat (Cl). 92. The doorbell (A) rang (Pm) 93. and he (A) got up (Pm). 94. He (A) walked (Pm) [[with his hands (Cm) // swinging (Pm) // to his back (Cl)]] (Cm); 95. I (S) had not really noticed (Pme) that (Ph) before (Cl), 96. I (Pr) had not had (Pp) [[time (G) to notice (Pme)]] (Pd).
97. "I (S) heard (Pme) you (Ph) 98. come in (Pm) last night (Cl)." 99. The voice at the door (Cr) was (Pi) American (At), 100. the words (A) bowed (Pm) fast (Cm), 101. ran (Pm) into each other (Cm). 102. Supri-supri, Aunty Ify (A) called (Pm) it (G), fast-fast (Cm). 103. "When you (A) come back to visit (Pm), 104. you (Sv) will be speaking (Pv) supri-supri like Americans (Cm)." 105. she (Sv) had said (Pv).
106. "Hi. Shirley (Vb). 107. Thanks so much for keeping my mail, (Vb)" 108. he (Sv) said (Pv).
109. "Not a problem at all. (Vb) 110. How DID your wedding (A) go (Pm)? 111. IS (Pi) your wife (Cr) here (Cl)?"
112. "YES. come (Pm) 113. and say (Pv) hello (Vb)."
114. A woman with hair the color of metal (A) came (Pm) into the living room (Cl). 115. Her body (T) was (Pi) wrapped (At) in a pink robe knotted at the waist (Cm). 116. Judging from the lines that (A) ran across (Pm) her face (G), 117. she (Cr) could have been (Pi) anything from six decades to eight decades old (At); 118. I (S) had not seen (Pme) enough (At) [[with people (Ca) // to correctly (Cm) gauge (Pm) their ages (G)]] (Ph).
119. "I (T) am (Pi) Shirley (V) from 3A (Cl). 120. Nice to meet you, (Vb)" 121. she (Sv) said (Pv), 122. shaking (Pm) my hand (G). 123. She (Pr) had (Pp) the nasal voice (Pd) [[of someone (A) battling (Pm) a cold (G)]] (At).
124. "You (Cr) are (Pi) welcome (At)," 125. I (Sv) said (Pv).
126. Shirley (A) paused (Pm), as though surprised (At). 127. "Well. I (S) 'll let (Pm) you (G) get back (Pm) to breakfast (Cl)," 128. she (Sv) said (Pv). 129. "I (A) 'll come down (Pm) 130. and visit (Pm) you (G) 131. when you (A) 've settled in (Pm)."
132. Shirley (A) shuffled out (Pm). 133. My new husband (A) shut (Pm) the door (G). 134. One of the dining table legs (Cr) was (Pi) shorter than the rest (At), 135. and so the table (A) rocked (Pm), like a seesaw (Cm), 136. when he (A) leaned on (Pm) it (G) 137. and said (Pv). 138. "You (Sv) should say (Pv) 'Hi' (Vb) to people (Cl) here (Cl), not 139. You (Cr) 're (Pi) welcome (At)."
140. "She (T)'s not (Pi) my age mate (V)."
141. "It (A) doesn't work (Pm) that way (Cm) here (Cl). 142. Everybody (Sv) says (Pv) hi (Vb)."
143. "O di mma. Okay." (Vb)
144. "I (Cr) 'm (Pi) not called (At) *Ofofite* here (Cl), by the way. 145. I (A) go (Pm) by Dave (Cm)." 146. he (Sv) said (Pv).
147. looking down (Pb) at the pile of envelopes (Cl) 148. Shirley (A) had given (Pm) him (G). 149. Manv of them (Pr) had (Pp) lines of writing (Pd) on the envelope itself (Cl), above the address (Cl), 150. as though the sender (S) had remembered (Pme) [[to add (Pm) something (G)]] (Ph) 151. ONLY after the envelope (Cr) was (Pi) sealed (At).
152. "DAVE?" (Vb) 153. I (S) knew (Pme) 154. he (Pr) didn't have (Pp) an English name (Pd). 155. The invitation cards to our wedding (A) had read (Pm) *Ofofite Emeka Udenwa* and *Chinaza Agatha Okafor* (G).
156. "[[The last name (G) I (A) use (Pm) here (Cl)]] (Cr) is (Pi) different (At) too. 157. Americans (Pr) have (Pp) a hard time (Pd) with Udenwa (Cm), 158. so I (A) changed (Pm) it (G)."
159. "What (V) is (Pi) it (T)?" 160. I (A) was still trying to get used to (Pm) Udenwa (G), 161. a name (Ph) I (S) had known (Pme) only a few weeks (Cl).
162. "It (T) 's (Pi) Bell (V)."
163. "BELL!" (Vb) 164. I (S) had heard about (Pme) a Waturuocha (Ph) 165. that (A) changed (Pm) to Waturu (G) in America (Cl), 166. a Chikelugo that (A) took (Pm) the more American-friendly Chikel (G), but from Udenwa to Bell? (Cl)
167. "That (Cr) 's not (Pi) even close (At) to Udenwa (Cl)." 168. I (Sv) said (Pv).
169. He (A) got up (Pm). 170. "You (S) don't understand (Pme) 171. how it (A) works (Pm) in this country (Cl). 172. If you (S) want (Pme) 173. to get (Pm) anywhere (Cl) 174. you (Cr) have to be (Pi) as mainstream as possible (At). 175. If not, you (G) will be left (Pm) by the roadside (Cl). 176. You (A) have to use (Pm) English name (G) here (Cl)."

177. "I (Pr) never (C) have (Pp), 178. my English name (T) is (Pi) just something (V) on my birth certificate (Cl). 179. I (T) 've been (Pi) Chijaza Okafor my whole life (V)."
180. "You (A) 'll get used to (Pm) it (G), baby." 181. he (Sy) said (Pv), 182. reaching out to caress (Pm) my cheek (G).
183. "You (S) 'll see (Pme)."
184. When he (A) filled out (Pm) a Social Security number application (G) for me (Ce) the next day (Cl), 185. [[the name (G) he (A) entered (Pm) for me (G)] in bold letters (Cm)] (T) was (Pi) AGATHA BELL (V).