



Experiential Meaning at Work

This research work explores the experiential meaning in both Chinua Achebe's *Arrow of God* (1964) and Ngugi Wa Thiong'o's *Petals of Blood* (1977). Indeed, two excerpts from each novel under study have been culled and thoroughly analysed on the basis of the Hallidayan experiential meaning theoretical framework. To descend to particulars, the scholarship has provided a summary of the findings from the transitivity analysis carried out, the distribution of the identified process-types per studied excerpt, their interpretation, and ultimately offers a comparative study of both novels under study on the basis of the findings. At this point, the scholarship, in the light of the findings of the analysis, highlights to what extent Achebe's fiction shares common features with Ngugi's one while underlining striking differences between them. Likewise, following the Hallidayan Systemic Functional Linguistics theory applied here, limits to Ngugi's stand that "literature written by Africans in a colonial language is not African literature, but "Afro-European literature" have been highlighted.

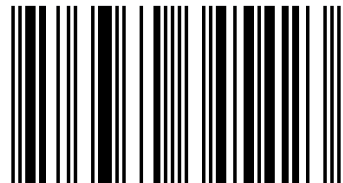
Daniel Yokossi

# Experiential Meaning in Arrow of God and Petals of Blood

A Comparative Systemic Functional Linguistic Perspective



Born in Benin, Dr. Daniel T. Yokossi is one hundred percent a native speaker of Waama language. He carried out his undergraduate studies between 2000 and 2013, but also his graduate studies from 2013 to 2015 at the University of Abomey-Calavi. In 2015, Mr. Daniel T. Yokossi brilliantly defended his doctoral dissertation in his alma matter.



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**EXPERIENTIAL MEANING IN CHINUA ACHEBE'S *ARROW OF GOD* AND  
NGUGI WA THIONG'O'S *PETALS OF BLOOD*:  
A COMPARATIVE SYSTEMIC FUNCTIONAL LINGUISTIC PERSPECTIVE**

# DEDICATION

I dedicate this scholarship to the Almighty God Saver of my soul, and source of my inspiration and motivation for its completion. It is as well dedicated particularly to thousands of professional systemic functional linguists worldwide, to all applied linguists and their students, to my own students specializing in Systemic Functional Linguistics, and to scholars of African Anglophone literature in general who, it is hoped, will all take good advantage of its publication.

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## ABSTRACT

This research work explores the experiential meaning in both Chinua Achebe's *Arrow of God* (1964) and Ngugi Wa Thiong'o's *Petals of Blood* (1977). Indeed, two excerpts from each novel under study have been culled and thoroughly analysed on the basis of the Hallidayan experiential meaning theoretical framework. To descend to particulars, the scholarship has provided a summary of the findings from the transitivity analysis carried out, the distribution of the identified process-types per studied excerpt, their interpretation, and ultimately offers a comparative study of both novels under study on the basis of the findings. At this point, the scholarship, in the light of the findings of the analysis, highlights to what extent Achebe's fiction shares common features with Ngugi's one while underlining striking differences between them. Likewise, following the Hallidayan Systemic Functional Linguistics theory applied here, limits to Ngugi's stand that "literature written by Africans in a colonial language is not African literature, but "Afro-European literature" have been highlighted. Eventually, the study has interestingly uncovered, in both novels at hand, such other relevant research fields as language nativization/indigenization, Pidginization, code-switching and pragmatic transfer to name but just these striking ones only.

## INTRODUCTION

This research work sprang from my strong commitment to go on exploring more deeply a research work I carried out some twelve years ago entitled: **Transitivity Patterns in *Arrow of God* (Chinua Achebe): Description and Interpretation**. But in order to give it a new dimensional perspective and make it more dynamic and enriched, I have decided to widen its scope. Therefore, I have purposefully chosen to extend the study of transitivity patterns to the literary works of a prominent East African writer, namely Ngugi Wa Thiong'o, to witness, at the end of the study, whether or not African realities are grasped the same way by African writers from the East to the West whatever the language used in their writings. This has allowed me to come up with such a broadened research theme as: **Experiential Meaning in Chinua Achebe's *Arrow of God* and Ngugi Wa Thiong'o's *Petals of Blood*: A Comparative Systemic Functional Linguistic Perspective**.

Indeed, there are many different languages in the world, yet none of them is without meaning. Actually, three register variables are identified as having significant and predictable impacts on language use, these being: mode, tenor and field. These variables are used to explain our intuitive understanding that language is not used in the same way to write and to speak (mode variation); to talk to our boss or to our lover (tenor variation) and to talk about linguistics or mathematics (field variation). As a matter of fact, language is the means whereby people achieve their communicative purposes. Besides, a great bulk of human existence- be it corporate or individual- is mediated through communication. And communicative or interactive goals are mainly achieved at the societal level through language. Actually language stands for dough, which binds individuals together into societies. Hence it can be viewed as a vital tool, a cornerstone to societal life. Furthermore, language has been a fascinating area of investigation for various linguists and other scholars such as philosopher, sociologists, literary critics and suchlike on account of its poignant social importance.

According to the Scriber Dictionary by William D.Halsey (1986), "Language is a means of communication in which vocal sounds are combined into meaningful units to convey thoughts and feelings; it is any means of communication as through gestures, signs or symbols." But language is said to be typically a human feature. As a result, the structuration of language as a functional system or code has first and foremost to be rule-governed. That is the reason why within the perspective of descriptive linguistics the structure of language has been the greatest concern of the earlier linguists. In

Ferdinand de Saussure's (1870) opinion for instance, "*Language is like a game because, as a game, language comprises the main characteristics which are:*

- conveying and obtaining information, expressing emotion, keeping social contacts, making someone do something, making a promise etc
- the principles of interaction.
- and the permitted moves which are the underlying rules for well-formed sequences of a language."

In contrast with the past, things have evolved and some of the current worthwhile questions about language are instead the following:

- does the usage of language spring from a vacuum?
- how is language handled by its users to mean?

The trend of thoughts has given birth to new approaches to the study of language, Systemic Linguistics being one of the most current instances. This is mostly concerned with the functioning of language as a code. It is mainly developed by MAK Halliday(1985) and discussed by many scholars such as Suzanne Eggins(1994) in her book entitled: *An introduction to Systemic Functional Linguistics*, For a historical account of this new approach to language study, we need to say that Halliday derived his Systemic Functional Linguistics from John Rupert Firth's Linguistics, which is a linguistic trend propagated in Great Britain by himself and characterised by its contextual theory of meaning for all levels of language. In this analysis, meaning is used in an unorthodox sense. In fact, the "meaning" of any item of sound or grammatical structure is its function in its context.

Other pioneers of the new approach to the study of language are such specialists as: Ruqaiya Hasan, Roger Fowler, Martin Montgomery, Cate Poynton, J.R. Martin, to mention but those few. One famous statement by Montgomery (1986) in this perspective is the following: "*Language is sensitive to its context of situation*" (P.101). Peter Trudgill(1982) also held a similar standpoint as he notices on the first page of his preface to Muriel Saville-Troike what follows: "*The study of language removed from its social context has limitation... a community's use of language is an integral part of its social fabric.*" Language use is thus functional as systemicists claim it. As a matter of fact, its function is to make meanings, which are influenced by the social and cultural context in which they are exchanged. In a nutshell, language use is functional, semantic contextual and semiotic. These functions of language can be summarised by describing the systemic approach as a functional semantic approach to language. Then

it is quite plain that any full understanding of a literary text normally requires the application of some linguistic patterns.

Being one of the modern linguists who taught much about the use of language and its structure, professor Halliday has developed a suitable, useful, systematic and comprehensive theory of the structure of language, which has been quite extensively illustrated and meant for the analysis of any literary work. In effect, Halliday (1985) identified three meanings -which he called Metafunctions- in the grammar of all human languages: Experiential Meaning also referred to as Ideational Meaning, which is about how we represent experience in language; Interpersonal Meaning being about our role relationship with other people in communication; and Textual Meaning which concerns the organisation of the information we convey in communication. Indeed, of all these meanings, the Experiential Meaning is going to receive particular attention throughout this research project in so far as it fits well with the study at hand.

As a matter of fact Chinua Achebe's and Ngugi wa Thiong'o's fictions are unexpectedly different to a considerable extent. Actually as African writers, one would expect their fictions to share common features. But far from such expectancy close attention to their literary works has revealed serious discrepancies that we aim at elaborating on. As a matter of fact, the focal point of this research is to find out how Chinua Achebe's fiction is different from or looks like that of Ngugi wa Thiong'o from the point of view of the expression of the world vision through the English language.

In fact, Chinua Achebe has all the time used the English language as a means of communication in his writings to make people understand the African culture and yet, he has been able to achieve this goal of his. Indeed he has even been one of the most influential writers of the world since the twentieth (20<sup>th</sup>) century. Ngugi wa Thiong'o (1980), on the other hand, argues that literature written by Africans in a colonial language is not African literature but what he terms as: "Afro-European literature." He suggested that writers use their native language to give the African literature, its own genealogy and grammar. So carrying out a scientific study based on the Transitivity Patterns of both authors' fiction will be of a paramount importance to see how each one of them represent experience in language throughout their fiction to be able to achieve their goals.

The target of this study is to apply the theory of the experiential metafunction to the study of Chinua Achebe's *Arrow of God* and Ngugi wa Thiong'o's *Petals of Blood* in order to understand them more deeply. Actually, this research work is not going to

be simply limited to the mere description or analysis of linguistic features. Indeed, beyond this, it will also include both a thorough discussion and interpretation of the findings related to those linguistic features. In this regard, the following research questions have been drawn up to address the concerns of the study: First and foremost, how is the experiential meaning realised in both Achebe's *Arrow of God* and Ngugi's *Petals of blood*? Second, how far does it contribute to the understanding of those pinpointed novels? Finally, how common and/or different are their fiction in the light of the applied Systemic Functional linguistics theory?

The study is premised on three basic assumptions. First and foremost, it is assumed that the authors being scrutinized have in various ways used the resources of the English language to express their experience in their selected texts (Simpson, 2004). Second, in their creative process of writing, both authors have either consciously or subconsciously chosen certain linguistic items over others to represent an experience or event for stylistic effects. To be more specific, Achebe and Ngugi will associate or foreground particular transitivity patterns with particular characters for ideological, thematic and/or aesthetic effects. The third and final hypothesis is that both writers' pieces of literary work are to some extent similar though largely different because they were neither written nor published in the same period of time; and also because Ngugi stands that "literature written by Africans in a colonial language is not African literature, but "Afro-European literature."

This study revolves around three main cruxes. The first chapter is the critical literature review. The second chapter, which is entitled theoretical framework, summarizes the concepts of transitivity patterns and ideational meaning. The third chapter and the last, deal with the analysis of transitivity patterns of the excerpts, and is followed by the discussion of findings. Indeed, like every research work, mine has, of course, an introduction, a conclusion and a bibliography list.

## CHAPTER ONE: CRITICAL LITERATURE REVIEW.

### 1.1. Linguistics and literary studies in correlation.

Indeed, the study of literary texts has been for a long time the burning concern of literary critics. Actually, this matter has caused them quite a good deal of worry. But since linguistics and literary studies are two disciplines which work hand in hand for any language analysis, linguists are getting more and more interested in analysing literary texts though in the beginning, the involvement of linguists in the field of literary texts study appeared very unbecoming to some of them. For certain linguists for instance, the idea of applying linguistics should be sharply contrasted with or systematically opposed to literature. For others, carrying out the linguistic application to literature would not result in any achievement no matter what means are used. But in spite of all those various standpoints it is important to note that linguistics serves as a vital means that has a share in the analysis of literary texts. Halliday, M.A.K. and Hasan, R. (1985) in the introductory part of their book entitled *Language, Text, and Context: Aspects of Language in a social-semiotic perspective*, has shown the interdependence between the two disciplines:

*In any piece of discourse analysis, there are two possible levels of achievement to aim at. One is a contribution to the understanding of the text: the linguistic analysis enables one to show how and why the text means what it does... The higher level of achievement is a contribution to the evaluation of the text: the linguistic analysis may enable one to say why the text is or is not an effective text for its own purpose. (p. 15).*

Furthermore, many other scholars have understood that state of affairs and have even gone so far as to apply linguistics to some literary texts experiencing this way the vitality of the former (linguistics) in the analysis of the latter (literary texts.). As a matter of fact, Hill (1987) in his article, "Leda and the Swan: Where Description Ends and Interpretation Begins", states the following: "...within stylistics, *Linguistic Description and Literary Interpretation cannot be separated*" (p.8). Considering this quotation, it can be said that there is a sound relationship between description and interpretation according to Hill. That viewpoint is almost shared by Leech (1965), who points out in his article entitled "This Bread I Break: Linguistic description and literary interpretation" that "*description and interpretation are different but complementary ways of explaining literary texts.*" (P. 10). Indeed, I share Leech's standpoint because though both the description and interpretation of texts are not carried out the same way they are interdependent for a thorough understanding of literary texts.

As for Halliday (1970) the description of the language of literary texts can be separated from their interpretation. In view of the foregoing scholar's outlook, Halliday in his article entitled "Descriptive Linguistics in Literary Style" is content with the mere description of language patterns, for according to him, "Linguistics will never be the whole of literary analysis..." (1970:70); which is true. Although description and interpretation are complementary as advocated by Leech, they should be separated because they are differently carried out.

On his part, Hill (1987) disapproves of the separation of description from interpretation. As a matter of fact, he argues that in a text, there is such a large number of features to be described that the "decision to describe certain ones constitutes a specific way of reading the text whether or not the reasons for this decision are made explicit. In this sense, description apart from interpretation may be considered merely as an implicit form of interpretation". As a result, he reaches the conclusion that "*within stylistics, linguistic description and literary interpretation cannot be separated*" (P.8).

For Spencer and Gregory (in Freeman 1970:60), it is hard to believe that the study of literature can be restricted to the description of linguistic features, which are assumed to give means of interpretation of a text. They argue that in the absence of an interpretive frame, description tends to be somehow arbitrary. So it can be gathered from that standpoint that description precedes interpretation. On top of this, the combination of both description and interpretation is very requisite for avoiding arbitrariness in the linguistic analysis of literature: Hence the complementary aspect or nature advocated by Leech (1965).

From all the divergent viewpoints of the various scholars above mentioned, it stands out that description and interpretation should be seen as playing a complementary function. Nevertheless, it is of an utmost importance to note that there is a striking difference between them. The difference lies in the fact that the former, that is description, being based on linguistic rules, is more objective whereas the latter, that is interpretation, is more prone to subjectivity and sometimes lacks systematicity. Consequently, although two distinct analysts can reach the same description, in case they use the same linguistic codes, it is quite obvious that they will not necessarily arrive at the same interpretation. Therefore, we think that it is better to separate description from interpretation in spite of their being complementary.

**1.2. Instances of practical applications of linguistic theories to the analysis of literary texts.**

On the ground of the different standpoints of the scholars that have been explored so far, linguistic theories have been applied to literary works for their analysis in order to provide a better description and then an interpretation. In this vein, Roger Pearce (1977) said that “*Linguistic analysis becomes an integral aspect of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation and in so doing, a means of feeling out and revising our initial interpretation.*” (P.4)

Halliday M.A.K. (1970), one of the famous linguists who have endeavoured to apply existing linguistic theories to the analysis of literary texts, stated: “*If the linguistic analysis of literature is to be of any value or significance at all it must be done against the background of a general description of the language*” (1970:68). Halliday (1970) in his essay “Descriptive Linguistics in Literary Studies” has essentially concentrated on verb patterns and has also focussed on the use of the definite article, the deictic “the” in his analysis of the poem entitled: “Leda and the Swan” by W. Yeats. In effect he has remarked that the most important verbs in the poem do not function as verbs but rather have been subject to a conversion and shift to become other parts of speech namely nouns or adjectives. He has found that “*the verbal items have been considerably deverbalised*” (P.62), which means the transformation of verbs into nouns.

In other respects, he has also noticed that except for two nominal groups, all the nominal groups are definite and determined by the deictic “the”. But once the analysis of the poem carried out, Halliday has not attempted to elaborate on an interpretation of deverbalization and definiteness in the poem for, as mentioned earlier, the description of the language of literary texts should be separated from the interpretation according to him. However, it is of great interest to know that although Halliday advocates the separation of the description of the language of literary texts from the interpretation, he has tried an interpretation in his work on William Golding’s *The Inheritors* in his article entitled “Linguistic Function and Literary Style: An inquiry into the language of William Golding’s *The Inheritors*”. In fact, he has applied the Ideational function of Systemic Functional Linguistics to the analysis of Golding’s novel in the article. And in the light of his analysis, he has found that transitivity is really the cornerstone of the semantic organisation of experience in *The Inheritors* and the theme of the entire novel in a sense is transitivity: man’s interpretation of his experiences of the world, his understanding of its processes and his own participation in the latter ones. Further in the article, he stipulates: “The particular transitivity patterns that stand out in the text contribute to the artistic whole through the functional

significance, in the language system of the semantic options which they express.” (Halliday, 1971 P.354).

To follow suit Halliday, Hill (1987) has carried out a deeper analysis of the same poem. As a matter of fact, Hill in his article “Leda and the Swan: Where Description Ends and Interpretation Begins”, has carried out the interpretation of the poem based on discoveries from Halliday’s analysis. In the light of his analysis, the lexical verbs in the poem tend to represent “violence and movement”; their deverbalisation helps diminish the tendency to violence and movement so that Hill considers the poem as a “frozen scene of violence”. In the development to his analysis, he interprets the intense use of the deictic “the” as showing the recycling of actions and their effect with continuous reference to the themes of violence and movement introduced respectively by the two indefinite nominal groups: “A sudden blow” ( violence) and “a shudder” (movement).

Hasan, R. (1985/1989) has not only made use of transitivity patterns but she has also used mood patterns and tense selection to draw and demonstrate the theme of isolation and passivity from Murray’s poem entitled “the Widower in the country” (1971). Indeed, her analysis of the participant roles has revealed that the doer role is played by the widower only referred to as “I”, and that most processes are mental, expressed by the simple future tense and supported by the simple present tense (which means routine). There has been no verbal process which suggests that there is no interaction, and the overwhelming mood type is declarative giving the impression of a soliloquy. Most importantly, she has drawn the conclusion that the poem is about the isolation and passivity of the widower; and I do share her viewpoint.

In the field of practical applications of linguistics in literary analysis, Leech is not to be forgotten. In effect Leech (1965), in his essay “This Bread I Break: Language and Interpretation” has focused his description on three dimensions of the linguistic theory. First and foremost he has dealt with cohesion, which he has defined as “the way in which independent choices in different points of a text correspond with or presuppose one another forming a network of sequential relations”. At this level, Leech has insisted on the patterning of present and past tense in the poem by Dylan Thomas. The second dimension is foregrounding, referred to as motivated deviation from linguistic norms. Here, he has shown how words, which do not normally occur together, collocate in the poem. Leech has pointed out collocative clash. The third and final dimension he has based his analysis upon is cohesion of foregrounding: relations

among foregrounded features such as the predominance of monosyllabic words in the text as a whole.

Moreover, Thorne (1970), in his essay: *Generative grammar and stylistic analysis* (in Lyons, J. (ed) 1970/1977, pp.185-197), has used the notions of “Deep-structure” and “selected rules” to make stylistic judgements about the language of “Dolour”, a poem by Theodore Roethke (1955, p.55). His analysis showed that the poem has broken deep-structure and selection rules. As a matter of fact, it has broken the selection rules which specify that adjectives like “sad” and “dolorous” are required for conscious being, while in the poem they have been attributed to such inanimate participants as “pencil” and “paper”. It has also broken the deep-structure rules which specify that noun phrases on either side of the copula “to be” should be either both animate or both inanimate and not the opposite where one would be animate and the other inanimate as in “I’m the grave” in the poem.

Besides, impossible nominalizations in the standard language like “the sadness of pencil” have been made. According to Thorne, all those linguistic irregularities or incongruities highlight the sense of chaos and breakdown of natural order in the poem, giving the impression that the poet, like any other poet, creates a different dialect which enables him to say, not only things that cannot be said in standard language but also things that can be said in a different way. Indeed, he believes that poets create their own deep and surface structures. Although I share this view point partly, I have to underline that poets are also bound to abide by some existing linguistic norms while creating their own deep and surface structures in order for their poetries to meet the requirements in the field.

To round off, this literature review is an account of a few linguistic analyses of some literary works carried out by some well-known linguists and scholars of Systemic Functional Linguistics through some practical applications of linguistics in the analysis of literary works. In the light of what precedes, it can be stated that stylistic studies, viz. the application of linguistics to literature, is worthwhile, for a better understanding of literary texts though very demanding.

## **CHAPTER TWO: THEORETICAL FRAMEWORK.**

### **2.1. Ideational Metafunction: The System of Transitivity**

Ideational Metafunction also referred to as Experiential Meaning in Eggins (1994) has to do with grammatical resources for constructing people's theories of experience, and how people construct reality in ways that seem natural to them. According to Halliday (in Lyons, J. 1970, P.143) the Ideational Metafunction is the 'Real World' meaning, the meaning about experiences and actions of the participants.

In the present research work, the Ideational Metafunction is going to be the focus; given that the encoding of this meaning is represented by what we refer to as Transitivity. To broaden the scope of this chapter, I am going to broach in the step to follow the definition of some linguistic key concepts of the theory of Transitivity.

#### **2.1.1. Definition of key concepts**

The key concepts of the theory of transitivity are: process, participant and circumstance. They are essential to the understanding of the very definition of the term transitivity.

##### **2.1.1.1. Transitivity**

Transitivity is the linguistic expression of processes, participants, and circumstances, simply referred to as a system of grammatical choice. Carrying out a transitivity analysis involves determining the process types, participants, and circumstances realized in any clause. In other words, it helps answer the following questions: what happens? Who makes what happens happen? To whom does it happen? And when / how / where / why / to what extent does it happen? Or who does what to whom / where / when / how / why...?

I am now going to take a look at the process-types.

##### **2.1.1.2. The process types.**

The process types system is one major system to be taken into account when looking at a clause as an exchange. The processes are realized by a verbal group and are associated with different participant roles, occurring in different configurations. They specify the actions, events or relationships between implicated participants and they may be situated circumstantially. There are a total of seven (07) process types. The seventh, that is to say the Relational process type is subdivided in four (04) sub-

types that is to say intensive attributive processes; intensive identifying processes; circumstantials and possessive relationals.

### 2.1.1.3. The participants

In the transitivity system, participants represent experience in a particular way. In fact, participants are the nominal constituents functionally labeled in relation with the process involved. They are also aspects of the clause realized in the nominal groups. It is important to underscore that the participant may or may not be a conscious being.

### 2.1.1.4. Circumstances

The circumstances are the meaning conveyed by the adverbial groups or prepositional phrases. They show manner, time, location, or cause etc realized in the clauses.

## 2.1.2. A summary of the theory of transitivity

### 2.1.2.1. Material processes

Material processes are processes of doing. They are processes about real and tangible actions. Their essential meaning is that some entity does something, undertakes some action. As a matter of fact, material processes involve actors or participants. Some material processes have only one participant: these processes are called middle or intransitive. There are actually clauses in which ‘‘someone does something’’ and are probed by asking, ‘‘What did X do?’. Others include two (or more) participants: these are called effective or transitive. These are clauses in which ‘‘someone does something and the doing involves another entity’’. Transitive or effective clauses are probed by ‘‘what did X do to Y?’’ Instances of material processes are: *fall, slip, break, grow, shrink* etc.

#### 2.1.2.1.1. Participants

The two most frequent participants in material process clauses are the Actor and the Goal. The Actor is the constituent of a clause who does the deed or performs the action. It is the subject in traditional grammar. When the clause has only one participant and is active the participant will be Actor:

Anna	Cooks	well
------	-------	------

Actor	Pr: material	
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The Goal is that participant at whom the process is directed, to whom the action is extended. It is the participant treated in traditional grammar as the direct object, and it usually maps on to the complement participant in the Mood analysis. The Goal is usually what becomes subject in passive voice.

John	broke	his pen
Actor	Pr: material	Goal

There can only be one Goal per clause. In the passive, the Goal becomes the subject as we said earlier and the Actor may be omitted. Example:

Active:

someone	brought	some water
Actor	Pr: material	Goal

Passive:

Some water	was brought	(by someone)
Goal	Pr: material	(Actor)

There is another participant encountered in material processes namely **Range**. The **Ranges** according to Halliday are the less independent participants. He suggests that a Range specifies either a restatement or continuation of the process itself, or expresses the extent or “**Range**” of the process. **Ranges** are of three kinds: first and foremost, there are *process- Ranges* that are called in traditional grammar *cognate object*. For example: do a dance, sing a song... Here the object of the verb is derived directly from the verbal meaning itself and again we can typically substitute just one verbal element: dance, sing...

The chorister	sings	songs	everyday
Actor	Pr: material	Range	

The second type of **Range** is not cognate but *expresses the domain or extent of the process*. For example:

Children	played	a game	on the playground
Actor	Pr: material	Range	

The beneficiary is another participant that may occur in material processes. It refers to the participant who benefits from the process or action. There are two types of beneficiary: it may either be a **Recipient** that is the one to whom something is given or a **Client** viz. the one for whom something is done.

ISAIAH	gave	his class-mate	a piece of chalk
Actor	Pr: material	Recipient	Goal

The servant	cooked	for all the strangers	
Actor	Pr: Material	Client	

There is another clausal participant called **Agent** in the causative construction. The **Agent** is the one who initiates the action. S/He makes something happen.

Esther	made	her children	sweep	the room
Agent	Pr: causative	Actor	Pr: material	Goal

The last type of participant I need to look at for material process clauses is that of circumstances.

#### 2.1.2.1.2. Circumstances

Circumstances as I said earlier are the last type of participant, which is related to the material process. But I should mention that circumstances can occur not only with material processes, but also with all process types.

Besides, circumstances are realized by adverbial groups or prepositional phrases. There exist a total of seven circumstances some of which are divided into sub-types. We can identify each of them by the bracketed question words that look into them adequately.

- The very first type is **the Extent circumstantial** which encloses two other sub-types namely *duration* (how long?) and *spatial distance* (how far?).
- The second type is **the Cause circumstantial** probed by the question word (why?)
- The third is that of **Location circumstantial** subdivided in two categories or sub-types: *temporal* probed by (when?) and *spatial or place* (where?)
- The fourth type that comes in is about **Matter** probed by (what about?)
- The fifth type is **the Manner circumstantial** that is made of three sub-types: It may be either *means* (with what/what with?) or *quality* (how? How...Ly?) or *comparison* (what...like)
- The sixth type is **the accompaniment circumstantial** which is probed by (with whom?) and which comprises *reason* (what for?) *behalf* (who for?) and *purpose* (why?)
- The seventh and final type is called **role circumstantial**. This type of circumstances is explored by asking/putting the question (what as?). Taken from: Eggins (1994) *An Introduction to systemic Functional Linguistics* (PP 238–239).

#### 2.1.2.2. Mental process

Mental processes are concerned with minding, sensing, feeling, thinking, knowledge and perception. As a matter of fact, mental processes are subdivided into three categories in Halliday's framework which are:

- Cognitions** made up of verbs of liking, knowing, and understanding. Examples of verbs would be: like, please, know, think, understand, etc.
- Affections** consisted of verbs of liking, fearing such as: to like, to fear, to hate, etc. And eventually,
- Perceptions** comprising verbs of seeing, hearing, and perceiving. Examples are: to hear, to feel, to see etc.

##### 2.1.2.2.1. Participants

While material processes could have either one or two participants (i.e. they could be either middle or effective in voice), mental processes must always have or involve two participants. However one participant in the mental process clause has to be a conscious human participant. This participant is called the **Senser** and is referred to as **the active participant**. The **active participant or Senser** is compulsorily either a human being or an anthropomorphized non-human. No matter what, it is a conscious

being. In fact, **the Senser** is that conscious participant who thinks feels or perceives.  
 Example

Samuel	saw	the thief
Senser	Pr: mental	

The second participant involved in a mental process is a non-active participant. Halliday labels this participant **the Phenomenon**. Indeed, **the Phenomenon** is that which is thought, felt, or perceived by the conscious senser. Example

Joseph	felt	the thief
Senser	Pr: mental	Phenomenon

Halliday identifies two types of embedded phenomena: *Acts and Facts*.

**-Acts** occur with mental processes of perceptions seeing hearing, noticing etc. They are realized by our imperfective non-finite clause acting as if it were a simple noun.

For example:

The lecturer	saw	his students going home
Senser	Pr: mental	Phenomenon: Act

**-A fact** (Phenomenon) on the other side is an embedded clause, usually finite and usually introduced by a “that” functioning as if it were a simple noun. It can be identified as a fact embedding because a fact-noun can be inserted before the (explicit or implicit) “that” that introduces it.

Simon	didn’t realize	[that the visitors were spies]
Simon	didn’t realize	[the fact that the visitors were spies]
Senser	Pr: Mental	Phenomenon: fact

It is important to note that **Fact Phenomenon** clauses can usually be reversed, using an active synonymous mental process verb while having the fact-embedding subject:

The fact that the visitors are spies	escaped	Simon
Phenomenon	Pr: mental	Senser

One other important feature of mental process, which makes it different from material process, is that most mental processes – except those of perception – can project.

Examples of projections are the following:

Esther	thought		the teacher	would not come
Senser	Pr: Mental		Actor	Pr: material

The children	broke	the oil-bottle		She	believed
Actor	Pr: Material	Goal		Senser	Process mental

Each of the above examples encloses two clauses and the relationship between those latter ones is a relationship by which one clause ‘shoots out’ or projects a second clause. It is to be highlighted that the shaded boxes indicate a clause boundary. The projecting clause is the clause that contains the mental process verb, and it may occur before or after the projected clause that can be of any process type: material, mental, verbal, existential or relational. The two clauses that are in a projection relationship may be dependent upon each other or independent. In case they are dependent, we have what we may call **Reporting**, but if they are independent, they are called **Quoting**. Mind you when the projected clause is reporting, we can typically insert a ‘that’:

The students believed // [that] the teacher would punish them.

#### 2.1.2.2.2. Circumstances

It is of an utmost importance to know that the full range of different circumstantial elements can occur with mental processes as well.

We	saw	them walking together	in the garden
senser	Pr: mental	Phenomenon: Act	Cir: location

### 2.1.2.3. Behavioural processes

Behavioural processes include physiological ‘doings’ and non-directed psychological ones. In Eggins (1994), these processes are described as ‘half-way house’ (p. 250) between mental and material processes; that is the meanings they realize are mid-way between material processes on the one hand and mental processes on the other. They are in part about action that has to be experienced by a conscious being. Behaviourals are exemplified in such verbs as: *to watch, to look over, to test, to sniff, to listen to, to think, to smile, to laugh, to sneeze, to sleep, to dream, to mind, to look, to breath, to cough, to stare, to grimace, to frown, to scowl*, etc [drawn from the analysis of a poem P (36)]. In spite of their close relationship with mental processes, some behaviourals in fact contrast with mental process synonyms. Example: ‘look at’ is behavioural but ‘see’ is mental; ‘listen to’ is behavioural but ‘hear’ is mental.

Majority of behavioural processes have only one participant. Thus they express a form of doing that does not usually extend to another participant. This one compulsory participant is called **the Behaver**, and is typically a conscious being. Example:

The wizard	smiled	wickedly
Behaver	Pr: behavioural	Cir: manner

Behavioural processes can enclose a second participant that functions as a Range: a restatement of the process. This participant is called **the Behaviour**. The following is an example which exemplifies this.

Peter’s girl friend	smiled	a lovely smile
Behaver	Pr: behavioural	Behaviour

The participant that is not a restatement of the process is called **a phenomenon**.

The woman	tasted	her soup
Behaver	Pr: behavioural	Phenomenon

As a rule, behavioural processes occur with circumstantial elements particularly of manner and cause:

James	thought over	the matter	thoroughly
Behavior	Pr: behavioural	Phenomenon	Circ: manner

Father Christmas	laughed	at the children's childishness	
Behavior	Pr: behavioural	Circ: cause	

#### 2.1.2.4. Verbal processes

Verbal processes are processes of verbal action, which implies the fact of saying and all its many synonyms, including symbolic exchanges of meaning. These processes are exemplified by verbs like: *to say, to tell, to ask, to reply, to declare, to exclaim*. [Drawn from the analysis of a poem P (37)]

A verbal process typically contains three main participants namely: **the sayer, the receiver and the verbiage**. **The sayer** is the participant responsible for the verbal process or action. **The receiver** on the other hand is the one to whom the verbal process is directed or the beneficiary of the verbal process. **The verbiage also called report or quote** is a nominalised statement of the verbal process: a noun expressing some kind of verbal behaviour. (E.g. statement; questions; retort answer; story).

The little school boy	asked	his father	for some money
Sayer	Pr: verbal	Receiver	Verbiage

As it is the case with all process types, circumstantials can occur in verbal processes. But as for the verbal processes specifically, the commonest type is manner circumstantial:

Jude and his friend	are talking	about life hardship
Sayer	Pr: verbal	Circ: manner

One distinctive feature of verbal processes is that they project. Like mental processes, verbal processes form a clause complex, projecting a second clause by either quoting or reporting. But *whereas mental processes report or quote ideas, verbal processes quote or report speech (or 'locutions' in Halliday's terms)*. A relationship of interdependence between the two clauses gives quoting or direct speech, whereas a

relationship of dependency between projected and projecting clause gives indirect or reported speech.

Direct/quoted speech:

The bread-winner	said		“my daughter	bring	me	a cup of water”
Sayer	Pr: verbal		Actor	Pr: material	Recipient	Goal

Indirect/reported speech

The bead-winner	said		that	his daughter	should bring	him	a cup of water
Sayer	Pr: verbal			Actor	Pr: material	Recipient	Goal

### 2.1.2.5. Being processes

Being processes are those processes that encode meanings about states of being. In effect, there are two main types of these being processes chiefly **the existential processes** and **the relational processes**. While in **the existential processes**, things are simply stated to exist; in **the relational processes**, things are stated to exist in relation to other things i.e. (are assigned attributes or identities). For more details, I am going to take a look at the structure of these two processes classes.

**2.1.2.6. Existential processes**

These processes represent experience by positing that ‘‘there was/is something’’. It is of a great interest to distinguish between ‘‘**there**’’ used as an existential subject and ‘‘**there**’’ used as a circumstance of location. In fact, the structural ‘‘**there**’’ is usually unstressed, while the circumstantial ‘‘**there**’’ is usually stressed and often carries an intonation contour.

Existential processes typically make use of the verb ‘‘be’’ or synonyms such as *exist, arise, and occur*. The only obligatory participant in an existential process, which receives a functional label, is called the **Existent**. This participant usually follows the *there is/there are* sequence and may be a *phenomenon* of any kind.

**The Existent** is often in fact an event (nominalised action). In Existential process, circumstantial elements (especially of location) are very common.

Example:

There	were	ripe mangoes	on the mango-tree
	Pr: existential	Existent	Circ: location

**2.1.2.7. Relational processes**

Relationals relate some attributes or identity to some being. The category of relational processes covers the many different ways in which ‘‘being’’ can be expressed in English clauses. The domain covered by relationals is a rich and complex area of clause transitivity. Relational processes are subdivided into two main parts which are: *Attributive processes* and *Identifying processes*. Then, I am going to clarify the basic structural difference between Attributive and Identifying processes exemplified through the intensive subtypes.

**2.1.2.7.1. Intensive attributive processes**

These processes involve establishing a relationship between two terms where the relationship is expressed by the verb ‘‘be’’ or a synonym like: *seem, appear, become, smell, feel, etc.* (Egins 1994:257). In the attributive subtype, a quality, classification, or descriptive epithet (attribute) is assigned to a participant. **The attribute** is also a nominal group, typically an indefinite nominal (introduced by a/an).

Luke	is	a hard-working student
------	----	------------------------

Carrier	Pr: Intensive	Attribute
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As far as the descriptive intensive attribute is concerned, the attribute is a quality or epithet ascribed to the carrier, i.e. “X carries the attribute Y”. In these attributive intensives, the attribute is typically an adjective:

Joseph	is	too brainy
Carrier	Pr: intensive	Attribute

As I said earlier, many other verbs that are synonymous with the finite “be” are made use of in the intensive attributive processes. Some examples would be: *grow, turn, remain, taste, stay, turn out, stand, sound, etc.* (Eggs 1994, p.257).

The woman	remained	patient
Carrier	Pr: intensive	Attribute

#### 2.1.2.7.2. Intensive identifying processes

**Identifying processes** are about **defining**. Therefore, identifying processes mean that “A” serves to define the identity of “B”. In fact, what is being defined is a nominal group, which contains the name. Defining involves two participants: a **Token** i.e. that which stands for what is being defined; and a **Value** i.e. that which defines. **Token** and **Value** are both realized by nominal groups. The nominal groups in identifying intensives are definite. All identifying clauses are reversible.

Peter	represents	the brainiest boy in the class
Token	Pr: intensive	Value

The brainiest boy in the class	is represented	by Peter
Value	Pr: intensive	Token

Setting aside the verb “*be*”, frequently used in identifying intensive processes, there are many other synonymous verbs such as: *equal, signify, mean, refer to, represent, symbolize, act as*, to name but just a few of them.

Example:

Pink flowers	symbolize	love
Token	Pr: intensive	value

In the identifying processes ‘be’ can be substituted by the synonymous verbs cited above. The verb substitution can also be a test to determine whether a given be-phrase is attributive or identifying. The verb substitute, which cannot form a passive, indicates the attributive clause. The verb substitute that can form a passive shows the identifying clause.

### 2.1.2.7.3. Circumstantials

The circumstantial relational processes encode meanings about the circumstantial dimensions discussed earlier: location, manner, cause, etc. In the attributive circumstantial, the circumstance is often expressed in the attribute, i.e. while the verb remains intensive, the attribute will be a prepositional phrase or an adverb of location, manner cause, etc. One captures this by showing the conflation of the attributive with the circumstantial element:

The children	were	in the room
Carrier	Pr: intensive	Circ: location

The circumstantial meaning may also be encoded in the process itself, with the verb meaning ‘is plus circumstance’. The process is specified as ‘circumstantial’ in that case:

The meeting	concerns	the young
Carrier	Pr: circumstantial	Attribute

It is also possible to encode the circumstantial meaning within either the participants or the process with identifying circumstantials. In case the circumstantial meaning is encoded through the participants both the Token and the Value will be circumstantial elements of time, place etc. while the verb remains intensive. Example:

Last Saturday	was	the last time we met
Taken/circ: time	Pr: intensive	Value/circ: time

The circumstance may also be expressed through the process using verbs such as *take up, follow, cross, resemble, accompany*, etc. Then the process is labeled as ‘circumstantial’:

The little boy	followed	them
Token	Pr: circumstantial	Value

#### 2.1.2.7.4. Possessive Relationals

Possessive processes encode meaning of ownership and possession between clausal participants. Possessive processes are of two types: *the Attributive possessives* and *the identifying possessives*. As a matter of fact, in Attributive possessives, possession may be encoded through the participant with the attribute, the possessor, and the process remaining intensive:

The bunch of flowers	is	hers
Carrier/possessed	Pr: intensive	Attribute/possessor

Possession may also be encoded through the process, the commonest attributive possessive verbs being: *to have, to belong to...* In this case, the carrier will be possessor.

Our lecturer	has	a very beautiful car
Carrier/possessor	Possession	Attribute/possessed

It is possible to have the carrier as what is possessed:

The necklace	belonged to	her daughter
Carrier/possessed	Pr: possession	Attribute/possessor

On the other hand, possession may again be expressed either through the participants or through the process in Identifying possessives. When possession is expressed through the participants, the intensive verb ‘to be’ is used with the **Token** and **Value** encoding the Possessor and the possessed:

The motor-bike	was	her boyfriend's
Token/possessed	Pr: intensive	Value/possessor

The commonest Identifying possessive is ‘to own’ which can form passives, so that either the **Token** or the **value** can be subject:

Her mother	owned	a lot of money
Token/possessor	Pr: intensive	value/possessed

A lot of money	was owned by	her mother
Value/possessed	Pr: possessive	Token/possessor

### 2.1.2.7.5. Causative circumstantials

A final type of Relational process that needs to be mentioned briefly is the causative Relational process. Indeed **Causative relational processes** may occur with either Attributive or Identifying structures, with causation expressed either through a ‘make’ plus be’ (process: intensive) structure, or, with Identifying relationals through a causative process. **Causatives** involve *an Agent in making or causing something happen*. For example:

Journalism	made	him	become	a talkative man
Agent/Attributor	Pr:causative	Carrier	Pr: intensive	attribute

The introduction of the causative process ‘make’ as a finite in these structures means that causative passives can be formed. But no matter what, the clause remains an Attributive one.

He	was made	to become	a talkative man	by journalism
Carrier	Pr: causative	Pr: intensive	Attribute	Agent/Attributor

It is important to highlight that with the Identifying type, the Agent (or Assigner) makes the Token take a value:

They	made	Daniel	the managing director of the company	for several years.
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Agent/Assigner	Pr: causative	Token	Value	Circ: Extent
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The causative relationship between participants can also be expressed directly through a causative circumstantial verb in Identifying clauses. The common verbs are: *result in; cause; produce etc.* Note that with these processes, the verb is a fusion of the intensive meaning ‘be’ or ‘equal’ and the expression of cause. To determine the assignment of **Token/value** labels, the **active/passive** test can be used:

She-mosquitoes	cause	malaria
Token	Pr: circumstantial	Value

Malaria	is caused by	she-mosquitoes
value	Pr: circumstantial	Value

So far, I have investigated the transitivity patterns in this chapter. I have indeed tried as much as possible to give an account of the functional grammatical description of the transitivity theory. I can actually infer from the entire exploration that a successful analysis of transitivity patterns embraces, among other, the determination of the process types, participants, and circumstances in every single clause. I am now going to switch on to the analysis of transitivity patterns in four excerpts from Chinua Achebe’s *Arrow of God* and Ngugi Wa Thiong’o’s *Petals of Blood* in the up-coming chapter.

## CHAPTER THREE: ANALYSIS OF THE TRANSITIVITY PATTERNS OF THE EXCERPTS AND DISCUSSION OF FINDINGS.

### 3.1. Transitivity Analysis. (See Appendices)

#### 3.1.1. Material processes.

##### 3.1.1.1. Material processes in the first excerpt.

In this excerpt, many processes have been identified. Only one process type is missing: the Causative process. But of all the processes contained in the text, materials are the predominant ones. In effect, they rank first with a total number of 96 out of 177 processes listed in the excerpt. This, as said earlier, confirms that material processes in the first excerpt actually get the upper hand on the other processes involved. Besides, out of the 96 material processes, 78 are transitive and 18 are middle or intransitive that is to say, involve only one participant. But in order to carry out a very minute and organized analysis, we suggest tackling at the first step, the effective or transitive processes and at a second step, the middle or intransitive processes. So, I am going to take a look at the organization of the process type in some of the transitive Material processes. Only ten (10) processes are sorted for illustration. Such processes can be witnessed in clauses 1, 3, 6, 52, 63, 66, 155, 165, 167, and 170 of the analysis available in the first excerpt of the appendices as follows:

1. “One day, six brothers of Umuama killed the python...”
3. “Each of them brought a piece of yam and a bowl of water...”
6. “The men took their pieces of yam”
52. “He (Oduche) raised his hand”
63. “Many people clapped for him”
66. “Mr. Goodcountry was not going to give him another opportunity”
155. “He (Oduche) pushed it down from the wall with his stick”
165. “He (Oduche) carried it into his sleeping-room”
167. “He (Oduche) opened the box...”
170. “He (Oduche) locked the python inside”

The transitivity description of the above pinpointed ten clauses is presented as follows:

One day	six brothers of Umuama	killed	the python
Circ: location	Actor	Pr: material	Goal

Each of them	brought	a piece of yam and a bowl of water
Actor	Pr: material	Goal

The men	took	their pieces of yam
Actor	Pr: material	Goal

He(Oduche)	raised	his hand
Actor	Pr: material	Goal

Many people	clapped	for him
Actor	Pr: material	Client

Mr Goodcountry	was not going to give	him	another opportunity
Actor	Pr: material	Recipient	Goal

He (Oduche)	pushed	it	down from the wall	with his stick
Actor	Pr: material	Goal	Circ: location	Circ: manner

He (Oduche)	carried	it	into his sleeping- room
Actor	Pr: material	Goal	Circ: location

He (Oduche)	opened	the box
Actor	Pr: material	Goal

He (Oduche)	locked	the python	inside
Actor	Pr: material	Goal	Circ: location

In this excerpt, the transitive material processes are made up of processes which express concrete and tangible actions carried out by brave characters playing the actor roles. Some of the tangible and concrete actions are: “open” in the clause “he opened the box”; “locked the python inside”; “clapped” in “many people clapped for him”. As a matter of fact, the doers of these actions show extreme bravery by exercising

concrete actions on the python, which is culturally not supposed to be ill-treated. These tangible and concrete actions from the participants like: “the six brothers of Umuama”; “Mr Goodcountry” and especially “Oduche” show their determination to fall out with idolatry viz. the worship of idols and worship the Highest and Almighty God.

In the transitive material processes of this excerpt, those participants mentioned above play most of the actor roles and especially Oduche who has largely been referred to by the personal pronoun “he”. Another participant also plays the Actor role: “many people” in the clause “many people clapped for him”. It is of utmost importance to notice that the actions of the participants playing the actor roles are oriented either towards animate or inanimate things. In other words, the goal roles are mostly played by both animate beings such as “python” and more largely by inanimate things such as “a piece of yam; a bowl of water; the box...etc” that are handled by the human participants playing the actor roles in the extract. This means that the human participants in the excerpt make use of whatever means is available to them in order to achieve their goal.

A high proportion of the subjects in the excerpt are people. The non- human subjects in the passage are even less than one thirds of the total number of the overall subjects of the text. For precision they are only 25 in number and are either animate beings example: “they (the pythons) did no harm and kept the rats away”; “the lizard that ruined his own mother’s funeral” or inanimate objects like “Bible does not ask us to kill the serpent”; “the world will pass away...etc”. Both human subject and non-human but animate being subjects are found in clauses which are action clauses. There is a strong preference for processes that have two participants; hence, the predominance of transitive material processes in the passage. Furthermore, most of the clauses that have human subjects are clauses wherein the subject is acting on something external to him. A look at the effective clauses described above confirms this observation.

As for the intransitive or middle processes, they are also processes about concrete and tangible actions. Almost all of the actions of the intransitive processes describe movement (came; spread; retire to; pass etc.) but there is very few of these movement processes that specify location. Out of the 10 movement middle processes found in the passage, only three (03) specify clear-cut location: “Edogo had to retire to the spirit-house...”; “Very soon, the fighting spread throughout Umuama” and “... he came to church”. In other respects, there are some clauses where the process is of the movement type though the subject is immobile. This is exemplified in: “very soon, the

fighting spread throughout Umuama” and “the world will pass away”. It is to be underlined that the Actors that is, the players of the Actor roles in the intransitive processes of the passage are both human beings and inanimate objects. To exemplify this, I now look closely at the Transitivity description of the following clauses drawn upon the excerpt:

The men	came	one by one
Actor	Pr: material	Circ: manner

He (Edogo)	had to retire	to	the spirit-house
Actor	Pr: material		Circ: location

Very soon,	the fighting	spread	throughout Umuama
Circ: Extent	Actor	Pr: material	Circ: location

Mr Goodcountry	sat	like a rock
Actor	Pr: material	Circ: manner

The world	will pass away
Actor	Pr: material

As we can notice, all the processes are intransitive. Although they denote action and could be referred to as intransitive action process, no single human or inanimate being acts on an external object in any of them.

**3.1.1.2. Material processes in the second excerpt.**

Unlike the first excerpt where there was one process type missing, this present one encloses all the process types of Halliday’s framework. But here again, the material processes prevail over the other processes. Among them, 75 are effective or transitive whereas the 33 remaining are middle or intransitive. We will first focus on the transitive as we did previously while dealing with the first excerpt. As a matter of fact, this process type is the one wherein the actions of the actors are extended to other participants. Some of the transitive processes are the following:

1. “Ezeulu left his compound... to visit his friend”

36. “Ezeulu picked up the chalk and drew five lines with it”  
 54. “But you did not break them in my presence”  
 58. “Akuebue took the kolanut in his hand”  
 110. “but we cannot put our hands between our laps...”  
 124. “No man can do that”  
 143. “Ezeulu moved his head down and up many times”.
- The transitivity description of the above selected clauses is as follows:

...Ezeulu	left	his compound...	to visit	his friend Akuebue
Actor	Pr: material	Goal	Pr: material	Goal

Ezeulu	picked up	the chalk	and	drew	five lines	with it
Actor	Pr: material	Goal		Pr: material	Goal	Circ: manner

but	you	did not break	them	in my presence
	Actor	Pr: material	Goal	Circ: location

Akuebue	took	the kolanut	in his hand
Actor	Pr: material	Goal	Cir: Location

but	we	cannot	put	our hands	between our laps...
	Actor		Pr: material	Goal	Cir: Location

No man	can	do	that
Actor		Pr: material	Goal

Ezeulu	moved	his head	up and down	many times
Actor	Pr: material	Goal	Circ: manner	Circ: extent

As it can be noticed, the processes described above are action ones. They account for Ezeulu’s friendship with Akuebue and more specifically his visit to the latter. In this excerpt, the participants playing the actor roles are mostly people, that is to say, human beings. Throughout the overall extract, there are only 21 clauses wherein the participants carrying out the subjects functions are inanimate objects. The passage deals mostly with concrete and tangible actions. Ezeulu and his friend Akuebue perform most of these actions. Here participants are scarcely referred to by personal pronouns. Instead, they are most of the time referred to by their proper names. Usually, the process is expressed by a finite verb in the simple past tense. Examples of these processes have been described above already. Some of the transitive action processes describe full movement: (moved, left, came...); as exemplified above through the description. Participants in those transitive Material processes are people that act on external object. This creates an atmosphere of physical activities. The excerpt also contains compound material processes i.e. two transitive processes are used within the same clause; example: “left” and “visit” in the first clause described above; “picked up” and “drew” in the thirty-sixth clause of the analysis carried out in the appendices illustrated above. In both cases, the first processes of the couples as well as the second ones are infinite. We need to mention that the transitive processes in this excerpt are really dominant. In other respects, some transitive processes are used with the passive form in clauses 15 and 181 as illustrated here after for example:

15. “They were harvested there” (by me “Akuebue”)

181. “The man’s trunk was encased in a thick coat of cam wood ointment” (by the medicine man).

They	were harvested	there	(by me “Akuebue”)
Goal	Pr : material	Cir : location	Actor

The man’s trunk	was encased	in a thick coat of cam wood ointment
Goal	Pr : material	Cir : location

As far as the intransitive processes are concerned, it is essential to know that they are largely in little number compared to the transitive or effective ones. Only 33 of the overall number of Material processes listed in the excerpt are identified as middle processes. Some of the clauses containing them those numbered... In the analysis carried out in the appendices

139. “The two men sat for a little while in silence”

39. “Obielue returned with a kolanut”

157. “I shall go over...”

192. “He (Ezeulu) went and sat down with the small crowd of relation”

Their transitivity descriptive features are the following:

The two men	sat	for a little while	in silence
Actor	Pr : material	Circ : Extent	Circ : manner

Obielue	returned	with a kola nut
Actor	Pr : material	Circ : manner

I	shall	go	over
Actor		Pr : material	

He (Ezeulu)	went	and	sat down	with the small crow of relation
Actor	Pr : material		Pr : material	Circ : accompaniment

Here again, all the actions are performed by human participants. But as it can be noticed in the analysis carried out in the appendices, there are also inanimate participants that are responsible for certain actions. In fact as said earlier there are 21 clauses with non-human subjects in the excerpt at hand. The most important thing to bear in mind here is that all the actions performed by the participants playing the actor roles in these intransitive processes are not extended to external objects. All the actions are just limited to the actors. Moreover, some of the intransitive processes encode movements: (returned; went) which implied that the actor role players are mostly human participants.

### 3.1.1.3 Material processes in the third excerpt.

The current excerpt encloses all the process types as presented in the theoretical framework. But it is striking to note, as it has been the case in the first excerpt, that here again, Material Processes are prevailing and therefore rank first in order. More

specifically, there is a total number of one hundred and twelve-112- material processes contained in this third excerpt. Indeed, out of the one hundred and twelve material processes, fifty-six-56- or one second- 1/2- are effective or transitive that is involve two participants and even-handedly, the remaining fifty-six-56- or one second-1/2- others are middle or intransitive i.e. involve just one participant. But in order to carry out an organise description, I am going to bounce on the transitive material processes at first step as we have been doing so far and then at second step, the intransitive or middle material processes. So a look into the organization of some of the transitive material processes accounts for the following. Actually, seven-07- processes have been sorted for illustration. These include clauses 11, 13, 61, 64, 71, 80, and 109 of the analysis carried out in the appendices. Here they are:

- 11. “They took home their harvest.”
- 13. “Wanja went to Abdulla’s shop”
- 61. “She would mix them”
- 64. “...a man who would show her it”
- 71. “She abandoned all preventives”
- 80. “Nyakinyua had taken her to Mwathiwa Mugo”
- 109. “I haven’t sold much beer”

The transitivity description of the sorted clauses is displayed as follows:

They	took	home	their harvest
Actor	Pr: material	Goal Circ: location/spatial	Goal

Wanja	went	to Abdulla’s shop
Actor	Pr: material	Circ: location/spatial

She	would mix	them
Actor	Pr: material	Goal

...a man who	would show	her	it
Actor	Pr: material	Client	Goal

She	abandoned	all preventives
Actor	Pr: material	Goal

Nyakinyua	had taken	her	to Mwathiwa Mugo
Actor	Pr: material	Goal	Circ: location/spatial

I	haven't sold	much beer
Actor	Pr: material	Goal

As it can be noticed, the transitive material processes described above express concrete and tangible actions carried out by human beings playing the Actor roles. These concrete and tangible actions from the human i.e. conscious participants exemplify not only their readiness but also their resolution to perform concrete actions for a better and radical change in whatever was going the wrong way. In addition, it is of great importance to underscore that the actions of the human participants playing the Actor roles are directed to either animate or inanimate beings such as: “their harvest” in the eleventh clause “they took their harvest home” and “her” in the sixty-fourth clause :“...a man who would show her it”; “her” being a referent to Wanja. This in fact, suggests that the human participants in the excerpt are expected to make use of any means to reach their goal.

Indeed, all the clauses that involve human subjects are ones in which the Actor acts on something external to himself. This, in point of fact, shows the necessity for interaction and cooperation for the expected triumph over the ills Ngugi and his contemporaries were suffering from.

As for the middle or intransitive material processes, they represent half of the total number of material processes embedded in the first excerpt as said earlier and are about tangible and concrete actions as well. Indeed, thirty-two -32- out of the fifty-six intransitive material processes describe movement. These involve such verbs as: “walk, arrived, came, to run, go etc” and fourteen-14- out of these movement processes specify distinct location circumstances especially of spatial sub-type. Examples would involve clauses like: “Wanja went to Abdulla’s shop”; “they ran to their parents”.

Indeed, this state of affairs suggests that Ngugi’s novel depicts realities relating to a specific place which here is but Africa and more specifically Kenya his native country. Some –especially eleven (11) - of the remainder of the movement processes don’t specify any location. Examples are: “Nobody came”; “a few children came”; “I must go”. Five (05) others describe manner circumstances of quality sub-type. Examples would include “the maize will yield more”; “...her neighbours were faring

any better". Indeed, this implies that Ngugi Wa Thiong'o, through his writing was inviting his contemporaries for concrete and highly valuable actions in the struggle against the more severe and deadly exploitation by an Alliance of Foreigners in order to overcome the devastating droughts caused by the drainage of peoples' wealth from rural areas to the cities and from the whole African nation to foreign countries.

In other respects, the remaining two (02) intransitive movement processes describe accompaniment circumstances as illustrated in the clauses enclosing them: "no other customer came for the evening"; "I will walk with you part of the way" are evidence that the very struggle has to be carried on hands in hands not separately or individually since it is in unity that lies strength. Moreover, it is of great interest to note that there are some clauses where the processes are of movement types though the subject is static or immobile. Such cases are exemplified in: "no tune would come"; "the moon wouldn't come".

Conversely, it is to be underlined that a few number of the intransitive material processes indentified in this excerpt describe immobility although the Actor roles are played by animate human beings. Some of such processes are: "they sat behind the counter"; "A few remained to gossip"; "Wanja sat patiently". This could really suggest that in the time this fiction was being written, Ngugi's contemporaries were not actually facing their diverse responsibilities as they should and that the author through his writing is calling upon them for a change in their attitude for better upcoming times or future. Indeed, the Actors viz. The players of the Actor roles in these intransitive material processes are both human beings and inanimate objects. A close look into the following description of the transitivity patterns of a few clauses drawn from the excerpt under study confirms these comments.

Nyakinyua	walked	across to other fields
Actor	Pr: material	Circ: location/spatial

Wanja	sat	patiently
Actor	Pr: material	Circ: manner/ quality

Nothing	would go	wrong
Actor	Pr: material	Circ: manner/quality

The moon	wouldn't come
Actor	Pr: material

I	will walk	with you part of the way
Actor	Pr: material	Circ: accompaniment

I am now going to switch on to the fourth excerpt to see what its material processes look like.

### 3.1.1.4. Material processes in the fourth excerpt.

A global number of a hundred and two-102- material processes have been recorded in this excerpt. While forty (40) that is 39.21% of them are middle or intransitive, sixty-two (62) or 60.78% are transitive. First, I am going to consider the transitive material processes as I have been doing so far before moving on to the intransitive ones.

As it can be noted from the foregoing commentary, the transitive material processes get the upper hand over the intransitive material processes in this excerpt. As a matter of fact, some of these transitive material processes can be witnessed in the analysis carried out in the appendices in clauses

24. "Some country councillors and officials were allocated them"

44. "Oh! Oh! and you have brought a visitor"

66. "They made us demolish the house"

71. "He charges a hundred shillings for this one room"

72. "...He makes a thousand shillings a month"

77. "He sends his driver bodyguard to collect the rent"

91. "I sell oranges by the road side"

99. "He picked a packet of Theng'eta"

The transitivity description of the above selected clauses is presented as follows:

Some country councillors and officials	were allocated	them
Recipient	Pr: material	Goal

Oh! oh!	and	you	have brought	a visitor
---------	-----	-----	--------------	-----------

		Actor	Pr: material	Goal
--	--	-------	--------------	------

They	made	us	demolish	The house
Agent	Causative	Actor	Pr: material	Goal

He	charges	a hundred shillings	for this one room	
Actor	Pr: material	Goal	Circ: accompaniment	

He	makes	a thousand shillings	a month	
Actor	Pr: material	Goal	Circ: extent	

He	sends	his driver bodyguard	to collect	the rent
Actor	Pr: material	Goal	Pr: material	Goal

I (Abdulla)	sell	oranges	by the road side	
Actor	Pr: material	Goal	Circ: location/spatial	

He	picked	a packet of Theng’eta		
Actor	Pr: material	Goal		

One remarkable thing is that all the processes described above are all processes of concrete and tangible actions. They really report Munira and Karega’s visit to Abdulla and all about their long but brightened talk about not only their past but also the tremendous and drastic changes which had occurred in Ilmorog. The actor roles players are both animate and inanimate beings but largely human beings. A careful look into the above description evidences this. Here, participants, especially “Actors” are mostly referred to by subject personal pronouns. As it can also be observed, the processes are very often expressed by finite verbs in the simple past tense or preterit in other words. Moreover, in the described clauses presented above, there are human beings who can act on external things or objects. Consequently, this creates an atmosphere of physical effective activities.

Besides, there is a clause participant called **Agent** in a compound causative and material construction. This can be witnessed in clause 66 described above. In other

respects, compound material processes that is to say two transitive material processes are used within the same clause. The transitivity analysis of clause 77 carried out above, is a perfect illustration of the observation being made. Majority of the transitive material processes refer to no circumstance. And the most frequently occurring circumstances are: **location** especially of the spatial sub-type; **manner** of quality sub-type, **accompaniment** and **extent** circumstances. Certainly, the fact that a large number of the transitive material processes in the excerpt don't refer to any circumstances shows that there were many events occurring but without people's knowledge in the time when this fiction was written. A vivid evidence of this inference is that right in the beginning of the novel that is in the very first chapter, any reader realises that the police are interrogating four suspected people especially Munira the headmaster, Wanja the barmaid, Karega the trade unionist formerly teacher and eventually Abdulla the shopkeeper about the murder of the local directors of the foreign owned Theng'eta brewery since the culprits of this tragedy were unknown. Furthermore, the transitive material processes used with the passive forms in the excerpt as it is the case in clause 24 described above; whose adjuncts or Actors are missing, exemplify more deeply the foregoing commentaries.

Indeed, when compared to the transitive material processes identified in the second excerpt from Achebe's *Arrow of God*, those identified in this second excerpt from Ngugi's *Petals of blood* share with them both a tremendous and incredible common features and characteristics. This, indeed, means that both authors share to some extent the same literary style.

At this point in time, I am going to turn to the middle or intransitive material processes. Should we recall this again, they are 40 in number and represent 39.21% of the overall material processes recorded in this excerpt. Indeed, they are also processes about tangible and concrete actions. Truly, nineteen out of the forty intransitive material processes describe full movement. Examples involve such verbs as "went"; "returned"; "continued"; "walked" etc". Almost all of them specify clear-cut location circumstances especially of place or spatial sub-type. This is exemplified in clauses 16, 21, and 76 quoted hereafter: "They went through the neon lit streets"; "They drive in their Mercedes Benzes"; "He comes in a Range Rover". In other respects, far from specifying location circumstance of whatever subtypes it may be, some movement intransitive material processes rather specify manner circumstances especially of quality and means subtypes. This is evidenced in the following clauses: "Munira continued with his chatter"; "All the ways go the same way" etc. As a matter of fact

this suggests that the author i.e. Ngugi Wa Thiong’o as well as his contemporaries are to prepare for good and better planned actions if they really expect positive, prominent and satisfactory changes of the bad living conditions they were undergoing. Moreover, the means of struggle as suggested by the manner circumstance of quality subtype should be ones of high quality.

In other respects, the subjects of some movement intransitive material processes are static/ immobile while the processes themselves express movement. Such processes are covered in such clauses as: “All the ways go the same way”; “... it (drink) came into commercial use” to name but just a few of them. Conversely, the subjects of some middle or intransitive material processes describing immobility are of movement type. Example: “Munira abruptly stopped by a mud-walled barrack”; “He sat on the bed”.

As witnessed in the third excerpt, some intransitive material processes specify no circumstances: “Abdulla went on”; “But he comes”. Furthermore, some of them denote imperative as in “come in”. The Actor roles are played by both animate and inanimate beings. Then, I am going to look into the transitivity description of some intransitive clauses abstracted from the excerpt at hand:

They	went	through the neon lit streets
Actor	Pr: material	Circ: location/spatial

They	drive	in their Mercedes Benzes
Actor	Pr: material	Circ: location/spatial

Munira	continued	with his chatter
Actor	Pr: material	Circ: manner/means

Munira	abruptly	stopped	by a mud-walled barrack
Actor	Circ: manner/quality	Pr: material	Circ: location/spatial

Drink	the drink	of three letters
Pr: material	Range	Goal

Come	in
Pr: material	Circ: location/spatial

All the ways	go	the same way
Actor	Pr: material	Circ: manner/ quality

Joseph	went	to	Siriana
Actor	Pr: material		Circ: location/ spatial

As it can be observed, the intransitive or middle material processes in this excerpt share the same features as those in excerpt three in terms of their descriptive features or characteristics.

### 3.1.2. Mental processes

#### 3.1.2.1. Mental processes in the first excerpt

Remember that in the chapter that dealt with the theoretical framework, I highlighted that mental processes verbs are subdivided into three categories: **cognition** (which comprises verbs of liking, knowing, and understanding); **affection** (consisted of verbs of liking and fearing) and **perception** (made of verbs of seeing, hearing and perceiving). In this first excerpt of my analysis, those three categories have been recorded. As a matter of fact we have a total number of twenty two (22) mental processes in the passage distributed as follows: 07 are made of verbs of cognition such as: “know” “decided”; “thought”; four (04) of verbs of affection like “want”; “felt”; and eleven (11) composed of verbs of perception. Most of the mental processes are either finite or modalised. Only ten (10) out of the twenty two (22) mental processes are infinite. A description of some clauses will help us better grasp the organization of the processes. Here are some clauses withdrawn from the excerpt:

“... He thought he heard people coming”

“He felt a great relief within”

“If you want to do your work in peace”

“He (Oduche) had heard the story as a little boy”

“... All may see the foolishness of it”

“Mr. Goodcountry had seen him”

“Oduche decided that he would hit one of them (pythons)”

The transitivity analysis of the above selected clauses is as follows:

He	thought		he	heard	people coming
----	---------	--	----	-------	---------------

Senser	Pr: mental		senser	Pr: mental	Phenomenon
--------	------------	--	--------	------------	------------

He	felt		a great relief	within
Senser	Pr: mental		Phenomenon	Circ: location

If	you	want		to do	your work	in peace
	Senser	Pr: mental		Pr: material	Goal	Circ: manner

He (Oduche)	had heard		the story	as a little boy
Senser	Pr: mental		Phenomenon	Circ: role

...All	may see		the foolishness of it
Senser	Pr: mental		Phenomenon

Mr. Goodcountry	had seen		Him
Senser	Pr: mental		Phenomenon

Oduche	decided		that	he	would hit	one of them
Senser	Pr: mental			Actor	Pr: material	Goal

As it appears in the descriptions, all the sensors are conscious beings viz., human participants. Some of the phenomena are either nouns or pronominals whereas others are projected clauses. Actually, the fact that all the sensor roles are played by human beings suggests that they are in the centre of all the mental processes. It is also important to mention that most of the cognition processes are in a projection relationship. In fact, some mental processes project or “shoot out” in Halliday’s terms other mental processes. An example of this is found in the first clause described above. Moreover, other mental processes project material processes. The third clause described above and the very last one are illustrations of this. Note that the shaded boxes represent a clause boundary.

### 3.1.2.2. Mental processes in the second excerpt

There are more mental processes in this excerpt than in the first one we have just finished dealing with. As a matter of fact, there is a total amount of twenty four (24) mental processes recorded in the passage. It is to be noticed that all the three categories

of mental processes are found within. Here is how they are shared out: Of the 24 mental processes twelve (12) are made of cognition verbs (“know”; “think”); “recognize”; “expect”); two (02) of affection verbs (“want”; “frighten”) and ten (10) of perception verbs like “heard”; “see”. So, as one can notice from the statistics carried out, the cognition processes prevail over the other sub-categories. One of the affection processes is infinite whereas the second is modalised. As far as the perception processes are concerned, three (03) are finite, six (06) are infinite and one (01) of them is modalised. On the other hand, the cognition processes are made of two (02) finite processes, two (02) modalised processes and eight (08) infinite processes. The observation suggests that the passage is more concerned with conscious cognition than feelings.

Here are some clauses culled from the excerpt for illustration:

“From what I saw this morning, we may hear something before another dawn”

“How can we frighten spirit away with a noise of a gun?”

“How should I know?”

“I know many people throughout Olu and Igbo”

“I know that’ said Akuebue”

“Perhaps he thinks that gunpowder is as cheap as wood ash”

“If nothing was heard by tomorrow (by people) it would be a thing to tell”

From	what	I	saw	this mor ning		we	may hear	Some thing	before another dawn
	Pheno menon	Senser	Pr: mental	Circ: loc		Senser	Pr: mental	Pheno menon	Circ: loc

How	can	we	frighten	Spirits	away	with the noise of the gun
Circ: manner		Senser	Pr: mental	Pheno menon		Circ: manner

How	should	I	know?
Circ: manner		Senser	Pr: mental

I	know	many people	throughout Olu Igbo
Senser	Pr: mental	Phenomenon	Circ: location

“I	know	that”		Said	Akuehue
Senser	Pr: mental	phenomenon		Pr: verbal	sayer

Perhaps	he	thinks		that gunpowder is as cheap as wood ash
	Senser	Pr: mental		Phenomenon: fact

If	nothing	was heard	by tomorrow	(by people)		it	would be	a thing	to tell
	Phenomenon	Pr: mental	Circ: location	Senser		Carrier	Pr: intensive	Attributive	Pr: verbal

As it can be noticed, the sensors are for the most reduced to the pronominal “I” whose referent is either “Ezeulu” or “Akuehue” his friend. It is of great interest to underline that all the sensors are people i.e. human beings. They are then conscious active participants. In other respects, the non-active participants, that is the phenomena in most of the cases are not conscious beings. They are mostly inanimate objects or projected clauses. Indeed, many processes are in projected relationship. Some of them have already been examined in the description carried out above. The projecting clauses throughout the whole passage are mostly mental processes whereas the projected clauses are either mental or verbal processes. Examples of the first and the fifth clauses described earlier account for this. The most frequently occurring circumstances are: “manner” and “location”. Besides there is one projecting perception process used in passive voice in the passage. It is indeed a very complex clause that projects an intensive process. Its description is displayed in the very last clause described above.

### 3.1.2.3. Mental processes in the third excerpt.

This excerpt is made up of thirty-seven (37) mental processes that encode meanings of thinking, feeling, knowledge and perception. As a matter of fact, all the three categories of mental processes elaborated on in Halliday’s framework namely **cognitions**, **affections** and **perceptions** have been found out in this extract. In other

respects, ten (10) out of the mental processes identified in this excerpt are non-finite verb forms i.e. are either infinitives or participles such as: “to see”; “to enjoy”; “pleased”; “surprised” etc. and twenty-seven(27) are finite verb forms like “forgot”; “liked”; “wanted” largely used in the simple past. To grasp the organisation of these processes more deeply, I am going to set to the description of the following clauses selected from the excerpt under study:

“Abdulla could only marvel”

“Abdulla was pleased with Wanja’s innovations”

“They liked the new-look shop and a few remained to seep beer”

“She had come to enjoy the elation at seeing a trick”

“She liked and enjoyed the illusion of being woed and fought over”

“She always wanted to do something”

“She thought she could feel this power in her”

“... She thought she knew a child”

The transitivity analysis of those above mentioned clauses is as follows:

Abdulla	could (only) marvel
Senser	Pr: mental

Abdulla	was pleased	with Wanja’s innovations
senser	Pr: mental	phenomenon

They	liked	the new-look shop	and	a few	remained	to seep	beer
Senser	Pr: mental	Phenomenon		Actor	Pr: material	Pr: material	Goal

She	had come	to enjoy	the elation	at	seeing	a trick
Actor	Pr: material	Pr: mental	phenomenon		Pr: mental	Phenomenon

She	liked	and	enjoyed	the illusion	of being woed	and	fought over
-----	-------	-----	---------	--------------	---------------	-----	-------------

Sen ser	Pr: mental		Pr: mental	Phenome non		Pr: material		Pr: material
------------	---------------	--	---------------	----------------	--	-----------------	--	-----------------

She	always	wanted		to do	something
Senser	Circ: extent	Pr: mental		Pr: material	Goal

She	thought	she	could feel	this power	in her
Senser	Pr: mental	Senser	Pr: mental	Phenomenon	Circ: loc

She	thought	she	knew	a child
Senser	Pr: mental	Senser	Pr: mental	Phenomenon: Act

The shaded boxes indicate a clause boundary between the projecting processes and the projected ones. Indeed, as it can be noticed after the description, the projected clauses come either before or after the projecting mental processes. A close look at the description feature of the third and fourth complex sentences described above accounts for this. There are also some compound mental processes identified in the fourth, fifth, sixth and seventh clauses analyzed above. It is also worth noting that all the mental processes in this excerpt involve two participants i.e. the active participant and the non-active participant. The very few participants that are apparently absent are retrievable from their context. This is noticeably illustrated in the first clause described above. In fact, though the phenomenon “**at Wanja’s dynamism**” is absent from this analysed clause, it could be retrieved from the context after careful consideration to make the sentence even more meaningful. Thus, the same former clause becomes “Abdulla could only marvel at Wanja’s dynamism”. Moreover, it is highly important to underline that all the processes that are in projection relationships are dependent on one another and therefore are **Reporting** processes. The Senser roles are exclusively played by human beings namely Wanja- frequently referred to by the subject personal Pronoun “she”, Abdulla, and their village companions. In other respects, some mental processes are modalized as it is the case in the seventh clause described above.

#### 3.1.2.4. Mental processes in the fourth excerpt

Unlike the third excerpt, this one contains only twenty-one recorded mental processes. Nevertheless, they include the three categories of the mental processes subdivision, which, as we mention earlier in the theoretical framework are: cognitions,

affections and perceptions. As a matter of fact, their distribution is presented as follows: six (06) are made up of verbs of cognition such as “know”, “recognise” “remembered”; five (05) of verbs of affection like: “like”; “want”; “dreaded” and ten (10) composed of verbs of perception like “see”; “heard”. Moreover, four (04) mental processes are infinite and the remaining: seventeen (17) mental processes are either finite or modalized. The following are a few selected clauses for illustration:

“Suddenly, Munira remembered his shock and the humiliation”

“Would you like to see her?”

“He had seen similar towns all over Kenya.”

“You will be surprised to see the landlords who come to collect the rent”

“...they have been known to lock the poor souls out”

“They heard the bolts creak”

“... I forgot to give you something to drink.”

Suddenly	Munira	remembered	his shock and humiliation
Circ:manner/quality	Senser	Pr: mental	Phenomenon

Would	you	like		to see	her?
	Senser	Pr: mental		Pr: mental	Phenomenon: Act

He	had seen	similar town	all over Kenya
Senser	Pr: mental	Phenomenon: Act	Circ: location/spatial

You	will be surprised		to see	the landlords who		Come	to collect	rent
Senser	Pr: mental		Pr: mental	Phenomenon: Act		Pr: material	Pr: material	Goal

...they	Have been known		to lock	the poor souls	out
Phenomenon: Act	Pr: mental		Pr: material	Goal	Circ: location

They	heard	the bolts		creak
------	-------	-----------	--	-------

Senser	Pr: mental	Phenomenon: Act		Pr: material
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... I	forgot		to give	you	something	to drink
Senser	Pr: mental		Pr: material	Recipient	Goal	Pr: material

A close observation of the described clauses above reveals that all the Senser roles are played by conscious beings or alternatively said by human beings. Indeed, these mental processes involve both active and non-active participants. The phenomena identified occur with mental processes of perceptions, seeing, hearing and noticing which are labelled phenomena Acts. It is also important to remark that a large number of mental processes in this excerpt shoot out or project either other mental processes or material processes. Clauses four (04) and five (05) described above exemplify this quite well. Eventually, the shaded boxes indicate clause- boundaries.

### 3.1.3. Behavioural processes.

#### 3.1.3.1. Behavioural processes in the first excerpt

In this excerpt, the behavioural processes identified are only five (05) in number. These are the following: “smiled”; “looked around”; “to weep”; “smiled” and “quarrel”. It is important to underscore the opposition that exists between “smiled” and “weep” on the one hand and between “smiled” and “quarrel” on the other hand. This contrast noticed among the Behavioural processes of the passage suggests that the text is not just about merry-making but that it is beyond its merriment quality, about the disposition or temper of the characters acting within it.

The transitivity description of the five (05) behavioural processes is the following:

Moses Unachukwu listeners	Smiled
Behaver	Pr: Behavioural

Oduche	smiled...
Behaver	Pr: Behavioural

Mr. Goodcountry	looked around	the small congregation
Behaver	Pr: Behavioural	Phenomenon

... Outsiders who	choose to weep	louder than the owners of the corpse
Behavior	Pr: Behavioural	Circ: manner

The brothers	began to quarrel	violently
Behavior	Pr: Behavioural	Circ: manner

It is relevant to note that all the behaviors of the behavioural processes of this extract are conscious beings. It is also important to underline that the behaviors in the passage express a form of doing that does not extend to other participants. There is only one example where the doing of the behavior is extended to another participant: the fourth clause described above. This second participant is labeled phenomenon in our description. The last process described above is realized by a compound verb: “to choose to weep”. The participants in the excerpt are not referred to by any pronominal. All the behaviors are nominal groups. The circumstance that occurs most frequently with the processes is that of “manner” as it is usual with the behavioural processes.

I will now move on to the second excerpt and see how the behavioural processes are organized within it.

### 3.1.3.2. Behavioural processes in the second excerpt

Of the three (03) excerpts, this is the one where the greatest number of behavioural processes is found. As a matter of fact, they constitute a total number of nine (09) out of the 231 processes found in the excerpt. These processes are encoded in verbs such as: “laughed”; “smiled”; “watch”; “woke up”; “look at”...etc. Some of the clauses encoding Behavioural processes in the passage are the following:

“Akuebue looked at the long basket closely”

“Akuebue smiled”

“Ezeulu laughed”

“We... watch a sick man for twelve days”

“The time a man wakes up is his morning”

The description of the transitivity patterns of those clauses is as follows:

Akuebue	looked at	the long basket	closely
Behaver	Pr: Behavioural	Phenomenon	Circ: manner

Akuebue	Smiled
Behaver	Pr: Behavioural

Ezeulu	laughed
Behaver	Pr: Behavioural

We...	watch	a sick man	for twelve days
Behaver	Pr: Behavioural	Phenomenon	Circ: location

The time	a man	wakes up	Is	his morning
Circ: location	Behaver	Pr: Behavioural	Pr: Intensive	Value

It is worth mentioning that whatever may be the process, the behavior is always a human being; so a conscious participant. It is also important to note that the behavior is not pronominalized. Rather, it is nominalized. The nominals representing the behavior are proper human names. Only the fourth and fifth clauses described above make the difference with the pronoun “we” as behavior and the nominal “a man” as behavior respectively. All the proper names of the extract are given in the Ibo language. This suggests that the message being conceived by Chinua Achebe here is more directed to the Ibo people than to any other nations. Moreover the participants “Akuebue” and “Ezeulu” who carry the behavior roles mostly in the extract are happy because they smile and laugh from time to time. In fact, this accounts for the quality of the friendship that exists between them. The fact that they smile and laugh together, suggests that they are peaceful friends and that their relationship is far from being wicked. This also suggests that there is no disgusting matter between them and that they share in common a peaceful and happy state of mind and mood. In other respect, the actions of the Behavers are mostly limited to themselves. Their doing is extended to other participants only in few clauses. In the first clause described above for example, the action done by the Behaver is extended to another participant that we labeled phenomenon. It is also the same case when we consider the fourth clause. As far as the

circumstances are concerned, it is worth noting that “manner” and “location” are the only ones that occur. Most of the processes are devoid of circumstances.

**3.1.3.3. Behavioural processes in the third excerpt.**

Only three behavioural processes have been identified in this excerpt. Indeed, all of them involve only one conscious participant viz. the behaviour and the form of doing they express, does not extend to another participant. Here below is what their transitivity patterns description look like.

She	had woken up	Early
Behaver	Pr: behavioural	Circ: location/temporal

They	Laughed
Behaver	Pr: behavioural

She	said		suddenly	laughing
Sayer	Pr: verbal		Circ: manner/quality	Pr: behavioural

As it appears, the circumstantial elements occurring with the behavioural processes described above are those of location and manner. One other remarkable thing is that the last process analysed is projected by a verbal process. In other respect, the shaded box indicates a clause boundary.

**3.1.3.4. Behavioural processes in the fourth excerpt.**

Just as in the third excerpt, this one at hand accounts for three (03) behavioural processes. It is highly important to pinpoint that out of the three identified behavioural processes; the last two (02) are of imperative type and are all the same extended to other participants which, indeed, are not restatement of the processes they are related to. Their transitivity analysis is presented as follows:

The story	he	listened to
Phenomenon	Behaver	Pr: behavioural

Now	look at	the place...
Cir: location/temporal	behavioural	phenomenon

Look at	the British company
Pr: behavioural	Phenomenon

A close observation of the above described clauses reveals that the Behavior roles are played by conscious beings. In the first clause, the Behavior Karega is referred to by the subject personal pronoun “he”. In fact, it is true that in the last two imperative clauses, the behaviors are not visibly present. But in spite of their apparent absence, they can be retrieved from the context. Actually, we understand from the context after careful reading between lines that the Behaviors in the second and third clauses are respectively “Karega” and “Abdulla” in so far as they are the ones to whom both imperatives are directed to. Indeed, the behavioural processes “listened to” and “look at” suggest that the author is calling attention to a certain number of realities through his writing.

In other respects, whether in the third or fourth excerpt, the actions of the conscious or human behaviors are mostly limited to themselves and their doings extended to other participants which are not “**Behaviours**” i.e. their restatements but rather phenomena. Moreover, the circumstances occurring with these behavioural processes are both “manner” especially of “quality” sub-type as usual with behavioural processes and “location” especially of “temporal” sub-type.

Here again, when compared to the first two excerpts from Achebe’s *arrow of God* these last two ones from Ngugi’s *petals of blood* share the same transitive features which means that both authors enjoy similar writing style.

### 3.1.4. Verbal processes.

#### 3.1.4.1. Verbal processes in the first excerpt.

This passage contains twenty verbal processes. These processes are encoded in such verbs like: “asked”; “told”; “say”; “speak”...etc. Some clauses enclosing verbal processes in the excerpt are:

“Then Mr. Goodcountry spoke”

“You can say that I told you so”

“No one spoke”

“The seer told them that the royal python was sacred to Idemili”

“A story such as you have just told us...”

“Did not God tell Adam to crush its head...?”

The transitivity structure of those clauses is as follows:

Then	Mr. Goodcountry	Spoke
	Sayer	Pr: verbal

You	can say		that	I	told	you	so
Sayer	Pr: verbal			sayer	Pr: verbal	Receiver	Verbiage

No one	Spoke
Sayer	Pr: verbal

The seer	told	them		that	the royal python	was	sacred
Sayer	Pr: verbal	Receiver			carrier	Pr: intensive	Attribute

A story	such as	you	have	just	told	Us...
Verbiage		Sayer			Pr: verbal	Receiver

Did not	God	tell	Adam		to crush	its head
	Sayer	Pr: verbal	Receiver		Pr: material	Goal

As it can be noted from the description carried out above, most of the verbal processes in this extract are in a projection relationship with other processes-types such as intensive, attributive process-type ;material process-type and even verbal process-type. It is worth noticing that though most of the verbal processes are infinite, some are finite and few are moralized. It is also worthwhile to note that the verbal processes in the text are in the simple past tense. This means that the verbal act is not taking place directly in the text. Furthermore, the last three clauses deal with speech reporting. Let's take a look at the second excerpt and see how the verbal processes are organized within it.

### 3.1.4.2. Verbal processes in the second excerpt.

Of the four chosen extracts, this is the one that contains the largest number of verbal processes. A total number of 53 verbal processes have been identified through the text. The high rate of verbal processes in this passage is justified by the fact that the passage is almost a dialogue between two talkative friends, i.e. Ezeulu and Akuebue who have all the time exchanged speech acts through the text. Here is the transitivity structure of some clauses:

“Thank you”		said	Ezeulu
Verbiage		Pr: verbal	Sayer

I	ask	you		to break	it
Sayer	Pr: verbal	Receiver		Pr: material	Goal

“All right”		said	Akuebue
Quote/Verbiage		Pr: verbal	Sayer

I	am asking	you		to perform	the office
Sayer	Pr: verbal	Receiver		Pr: material	Goal

“That	is	what	our people	Say”		replied	Ezeulu
Token	Pr: intensive	Value	Sayer	Pr: verbal		Pr: verbal	Sayer

“I	shall ...tell	the man”
Sayer	Pr: verbal	Receiver

Akuebue	said	this	as though	he	talked	to himself
Sayer	Pr: verbal	verbiage		Sayer	Pr: verbal	Receiver

From this description it can be said that the excerpt deals much with speech quoting or direct speech. The verbal acts take place directly in the text. Verbal processes in this excerpt quote speech (or “locutions” in Halliday’s terms). I should

also highlight that there are relationships of interdependence between the verbal process clauses. Both Ezeulu and Akuebue mostly play the sayer-roles. It is worth mentioning that there is no circumstance attending on the processes. The fact that the saying is mostly performed by Ezeulu and Akuebue suggests that women are not the only talkative people. Even men are sometimes talkative. What is then the organization of the verbal processes in the third excerpt?

**3.1.4.3. Verbal processes in the third excerpt.**

This excerpt is made up of fifteen (15) verbal processes. These processes are encoded in such verbs as “exclaimed”; “say”; “gossip”; “tell” etc. The following is a set of few clauses containing verbal processes:

“What a harvest”, Nyakinyua exclaimed.

“Abdulla said that he himself would do that someday soon”

“... A few remained to gossip and sip beer”

“She could tell the sympathetic, the sensitive”

“I want to go home”, she suddenly told Abdulla in the middle of a drink

“All the way”, she said suddenly laughing.

Indeed, the transitivity structure of those clauses is as follows:

“ what a harvest”	Nyakinyua	exclaimed
Verbiage/Quote	Sayer	Pr: verbal

Abdulla	said	that		he himself	would do	that	someday soon
Sayer	Pr: verbal			Actor	Pr: material	goal	Circ: location

...a few	remained		to gossip	and	sip	beer
Actor	Pr: material		Pr: verbal		Pr: material	Goal

She	could tell	the sympathetic, the sensitive
Sayer	Pr: verbal	Verbiage

“I	want		to go	home”		she	Suddenly	told	Abdulla
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Senser	Pr: mental	Pr: mate rial	Circ: location/ spatial	sayer	Circ: manner/ quality	Pr: verbal	Receiver
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“all the way”	she	said	Suddenly	laughing
Verbiage/Quote	Sayer	Pr: verbal	Cir: manner	Pr: Behavioural

As it can be noticed from this description, a large number of verbal processes in this excerpt form a clause complex projecting another clause by either **Quoting** as witnesses in the fifth and sixth clauses described above or **Reporting** as in the second clause. It is also worth noting that the verbal processes of the clauses described above are either finite, infinite or modalised. Moreover, the relationships between the projected and the projecting clauses are those of interdependence and dependency since these clauses deal with speech quoting or reporting.

I am now going to switch on to the fourth excerpt and look into the organisation of verbal processes within it.

#### 3.1.4.4. Verbal processes in the fourth excerpt.

Unlike the third excerpt, this one contains more verbal processes. Indeed, there are a total number of eighteen (18) verbal processes identified in this passage. But before further details, here is the transitivity description of some clauses selected from the excerpt:

“Yes...	Munira	was saying
Verbiage/Quote	Sayer	Pr: verbal

and	Abdulla	from the inside	responded	In a drunken voice
	Sayer	Circ: location/spatial	Pr: verbal	Cir: manner/ quality

“do	you	not recognise	him”	Munira	asked
	senser	Pr: mental	phenomenon	Sayer	Pr: verbal

Karega	explained	briefly
Sayer	Pr: verbal	Circ:manner

Munira	told	me	that	Joseph	went	to Siriana
Sayer	Pr: verbal	Receiver		Actor	Pr: material	Circ: location/spatial

Karega	suddenly	said
sayer	Circ: manner/quality	Pr: verbal

As it can be remarked, all the processes described here, are processes of verbal actions. Actually, some of them are in a projection relationship with such other process types as mental and material process-types. Indeed, the shaded boxes indicate a clause boundary. The main participants, that is to say the “sayers” responsible for the verbal actions in all the clauses described above are conscious and more specifically human beings. Furthermore, the description has also highlighted that all the verbal processes are finite expressing definite or specific action. This in fact suggests that Ngugi, via his novel under study is talking about realistic matters. In addition the first and third clauses deal with **speech quoting** while the fifth clause described above has to do with **speech reporting**. As a matter of fact, the circumstances occurring with the verbal processes of this excerpt are those of manner and location as it is common with verbal processes.

Verily, the descriptive features of this excerpt have once again, highlighted striking resemblances with those I came across in the third excerpt. This, indeed, underscores the consistency with which the author viz. Ngugi Wa Thiong’o wrote the novel under study.

### 3.1.5. Being processes

#### 3.1.5.1. Existential processes

##### 3.1.5.1.1. Existential processes in the first excerpt

This extract accounts for four existential processes. Here is the transitivity structure of the clauses containing them.

There	was	murmuring	from the congregation
	Pr: Existential	Existent	Circ: location

Is	there	no one	here...?
Pr: Existential		Existent	Circ: location

There	were	two pythons	
	Pr: Existential	Existent	

There	were	other carvers	in Umuaro
	Pr: Existential	Existent	Circ: location

The Existent in the first and third clause is a non-conscious being whereas in the second and fourth clauses the Existent is a conscious being especially human being. The Existential process in the second clause is in the interrogative form. In the affirmative form, this could be: “there is no one here...” on the other hand, the circumstance attending on the Existential processes in this excerpt is: location. This actually makes sense since anything that exists, exists somewhere.

### 3.1.5.1.2. Existential processes in the second excerpt

Only two Existentials are identified in this text. The transitivity analysis of the clauses enclosing them is as follows:

There	is	a doctor	there
	Pr: Existential	Existent	Circ: location

There	is	no medicine	for it
	Pr: Existential	Existent	Circ: Accompaniment

Here again the Existent is either a conscious human being or an inanimate thing. The circumstances attending on the processes are: Location and Accompaniment. “There” used as a circumstance of location in the first clause has a representational meaning. It really refers to a location especially “Aninta” where a doctor would be from.

**3.1.5.1.3. Existential processes in the third excerpt**

This extract accounts for two (02) existential processes. The following is the transitivity analysis of both clauses enclosing them:

There	were not	many bean plants
	Pr: existential	Existent

... there	was	Very little stock...
	Pr: existential	Existent

As it appears, whether in the first or the second clause, the existent is a non-conscious being. One other remarkable feature of these existential processes is that they are not related to any visible circumstances although these latter ones can be retrieved from their context.

**3.1.5.1.4. Existential processes in the fourth excerpt**

Unlike the third excerpt, this fourth one accounts for only one existential process. Here is what its transitivity analysis looks like:

A year ago,	there	was	a big scandal	about them
Circ:location/temporal		Pr: existential	Existent	Circ: matter

Here again as it can be noticed, the Existent is a non-conscious being. But contrarily to the existential processes in the third excerpt, which occur in relation to no circumstantial, this one in the fourth excerpt occurs with both location and matter circumstances as it is very common with existential processes.

**3.1.5.2. Relational processes**

**3.1.5.2.1. Relational processes in the first excerpt**

In this excerpt, all the four sub-categories of Relational processes have been identified. As a matter of fact, twenty one (21) Intensive Attributive processes have been found in the passage. As for the Identifying processes only three (03) are registered. On the other hand, three (03) possessives and three (03) circumstantials are

listed in the text. To carry out an exhaustive description of these processes in the extract, let's tackle them one by one.

### 3.1.5.2.1.1. Intensive attributive processes

As said earlier, a total number of (21) number Intensive Attributive processes have been found in this first extract. The transitivity structure of some clauses containing this processes-type is the following:

Moses	was	now	fully	aroused
Carrier	Pr: Intensive	Circ: location	Circ: manner	Attribute

You	have	also	become	our teacher
Carrier			Pr: Intensive	Attribute/value

They	were	now	anxious	about the mask
Carrier	Pr: Intensive	Circ: location	Attribute	Circ: matter

His hands	were	free
Carrier	Pr: Intensive	Attribute

Some of them	were	even	better
Carrier	Pr: Intensive		Attribute

But	a mask	was	different
	Carrier	Pr: Intensive	Attribute

From the description carried out above, it is essential to note that the Intensive Attributive processes are mostly encoded in the finite verb “to be” either by “was” or “were”. Only the second clause makes the difference with “become” as the verb enclosing the Intensive process. The carrier roles are played by either human beings or by part of human body (his hands) or by inanimate being: (a mask). This suggests that human beings are not the only ones to whom Chinua Achebe assigns quality, classification or descriptive epithet in his novel under study. The Attribute “aroused” in the first clause describes Moses Unachukwu’s anger face to face to Oduche’s answer and Mr. Goodcountry congratulation on him. This means that some of the characters

used in the novel lose temper sometimes. On the other hand, the Attribute “free” assigned to the carrier “his hand” and the Attribute “better” assigned to the carrier “some of them”, underline the interest, the passion and the devotion that carvers like Edogo and Obiako in Umuaro have in carving. Moreover, those Attributes show that Edogo the carver is a skilful craftsman and that there were even better carvers than him in his village. The circumstances attending on the processes are: location, manner and matter. This means that the conscious beings in the passage show their mood at a time, in a given way and about something.

I will now shift to the Identifying processes and look closely at their Transitivity structure.

### 3.1.5.2.1.2. Intensive identifying processes

There are just three (03) Identifying processes in this first excerpt. Here lays the description of their transitivity patterns:

It	was	this deity
Token	Pr: Intensive	Value

It	was	now	only	five days
Token	Pr: Intensive	Circ: location		Value

... you	are	the first Christian	in Umuaro
Token	Pr: Intensive	Value	Circ: location

Of the three Identifying processes only one especially the last involve a human being Token. The participants in the first two clauses reveal a situation in which the Token “It” is like a deictic pointing to the values.

### 3.1.5.2.1.3. Circumstantial relational processes

Like the Identifying processes and the possessives, the Circumstantial in the passage are just three (03) in number. These processes are encoded in verbs like: “Caused”; “look like” and “took up”. The transitivity description of the clauses containing the Circumstantial in the excerpt is the one that comes next:

This	caused	more clapping...
Token	Pr: Circumstantial	Value

Do	I	look...like	Someone...?
	Token	Pr: Circumstantial	Value

Obiako	took up	his tools...
Token	Pr: Circumstantial	Value

### 3.1.5.2.1.4. Possessive processes

The Possessives in the first excerpt are very few. They are only three (03) in number. The transitivity analysis of the clauses enclosing them is as follows:

I	have	nothing
Carrier/Possessor	Pr: possession	Attribute/possessed

...you	will have	courage
Carrier/possessor	Pr: possession	Possessed/Attribute

Edogo	Had	a reputation	for finishing his work...
Carrier/possessor	Pr: possession	Attribute/possessed	Circ: accompaniment

As it can be noticed, all the Possessives are encoded in the verb “to have”. They are then Attributive Possessives. In the three cases, the possessor role is played by human beings. But the conscious human beings playing the Possessor role do not possess anything tangible i.e material or concrete. Rather, what they possess is without physical form or substance i.e immaterial. This suggests that people in Umuaro are not materialist. In the very last clause, described above, we can notice the circumstance “Accompaniment” that comes in to underline the reason why the possessed immaterial thing (reputation) is possessed by Edogo the possessor.

I am now going to broach the last sub-type of Relationals and analyse it through this first excerpt.

### 3.1.5.2.1.5. Causative circumstantials

No causative process has been registered in this excerpt.

### 3.1.5.2.2. Relational processes in the second excerpt

Here again, the five sub-types of Relational processes are present in the excerpt. There are seventeen (17) Intensive Attributives; nine (09) Identifying processes; two (02) possessives; two (02) circumstantial relational processes and five (05) causative circumstantial processes all in all. Then, I am going to deal with the first sub-type viz. Intensive Attributive processes:

#### 3.1.5.2.2.1. Intensive attributive processes

As said above, I have found a total number of seventeen (17) Intensive Attributive processes in the text. The transitivity analysis of some of the clauses enclosing these processes is carried out here:

It	is		a great land.
Carrier	Pr: Intensive		Attribute

Ogbuefi Amalu	is		very sick
Carrier	Pr: Intensive		Attribute

They	are		well
Carrier	Pr: Intensive		Attribute

...Gunpowder	is		as cheap as wood ash
Carrier	Pr: Intensive		Attribute

Ogbuefi Amalu's breath	seemed to be		scraping
Carrier	Pr: Intensive		Attribute

The Carriers in these processes are: "It" (the portion of the Anietity land); "Ogbuefi Amalu"; "they" (Ezeulu's family); "gunpowder" and "Ogbuefi Amalu's breath". As it can be noticed, the carriers are either human beings like in the second and the third clauses described above or inanimate things like in the very first clause or even a part of human body like in the very last example. It is also worthwhile to note

that all the processes except the last one are enclosed in the verb “to be” in the simple present tense. The use of the simple present tense suggests that the Attributes assigned to the carriers are topical. It also suggests that what is being talked about is not an account of events afoot. One additional striking notice is that no circumstance attends on the different processes described above.

At this level, I deem it quite vital to take a look at the Identifying processes in the excerpt and explore closely their organization through it.

**3.1.5.2.2.2. Intensive identifying processes.**

The second excerpt counts more Identifying processes than the first. In fact, they are nine (09) in number throughout the whole passage. The following are some clauses with Identifying processes:

“Old age is a disease”

“It is the sickness of the spirits”

“That is the very man”

“It is a story of great sorrow”

“It is aru-mmo”

The transitivity analysis of those clauses is as follows:

Old age	is	a disease
Token	Pr: intensive	Value

It	is	the sickness of the spirits.
Token	Pr: intensive	Value

That	is	the very man
Token	Pr: intensive	Value

It	is	a story of great sorrow
Token	Pr: intensive	Value

It	is	Aru-mmo
Token	Pr: intensive	Value

Of the five Identifying processes described above, none involves a human being token. As a matter of fact, the participants reveal a situation in which the Tokens “It” and “That” in the second, third, fourth and fifth clauses are like deictic pointing to the values. The Token “old age” in the very first clause can be replaced by “it” as well. So we can say that the phenomenon happening in the other clauses, which we spoke about earlier, is the same happening in that clause. It is also worth mentioning as we said it in our theoretical framework while dealing with Identifying processes that Identifying processes are about defining. This state of affairs suggests that (A) serves to define the Identity of (B) for instance. Indeed all the Tokens in the clauses analysed above serve to define the identity of the values. I am now going to turn to another sub-type of Relational processes.

### 3.1.5.2.2.3. Circumstantial relational processes

In the second excerpt, there are two (02) circumstantials. Here are the clauses containing them:

“His breathing was like the splitting of hard wood”

“...People look like master farmers”

His breathing	was like	the splitting of hard wood
Token/carrier	Pr: circumstantial	Value/Attribute

People	look like	master farmers
Token	Pr: circumstantial	Value

The circumstance in the foregoing clauses is expressed through the processes using the compound verbs “was like” and “look like”. In fact, these verbs could be replaced by “resemble” which is a verb that expresses a circumstantial process. Furthermore, just like “resemble” helps operate comparison, the compound verb “was like” and “look like” in our preceding analysed sentences above, help us compare the breathing of the sick man with the splitting of hard wood on the one hand and people to master farmers on the other hand. As a result, these verbs share the same function with the verb “resemble”. That is the reason why we labelled them as “Circumstantials”. Besides, we need to highlight that the first clause described above

encloses an Attributive Circumstantial process. Therefore, the Token “his breathing” could also be labelled as “Carrier” and the value “the splitting of hard wood as “Attribute”. I am now going to take a look at the fourth sub-type of relational processes to see what its features look like:

**3.1.5.2.2.4. Possessive processes**

The second excerpt accounts for only two (02) possessive processes. The clauses enclosing these processes are the following:

“If she has kola nut...”

“If... he has no medicine...”

The transitivity description of the two clauses is carried out below:

If	she	has	kola nut...
	Carrier/possessor	Pr: possession	Attribute/possessed

If...	he	has	no medicine
	Carrier/possessor	Pr: possession	Attribute/possessed

As in the first excerpt, possession in the clauses of this second one is encoded in the Attributive possessive verb “to have”. On the other hand, the possessor role is played by human beings possessing something material and concrete. At this level, let’s recall that the possessed things are: “kola nut” and “medicine”. Then they are actually concrete. The possessors are represented by personal pronouns. In the first clause, the possessor is “she” having as referent Obielue’s mother and in the second clause, the possessor is “he” having as referent the medicine-man spoken of in the passage. Let’s then examine the last sub-type of relational processes namely the causative circumstantial relational processes in this second selected passage.

**3.1.5.2.2.5. Causative circumstantial**

There are five causative processes in this excerpt. The transitivity description of these processes is as follows:

... The man who	makes	his mouth...
Agent/Attributor	Pr: Causative	Carrier

Such a land	Makes	lazy people	look like	master farmers
Agent/Attributor	Pr: Causative	Carrier	Pr: Circumstantial	Attribute

It	Makes	his anus	dry up
Agent	Pr: causative	Carrier	Attribute

It	seemed	to make	Ezeulu	irritable
Carrier	Pr: intensive	Pr: causative	Carrier	Attribute

... Nothing	that	might make	Them	think
Agent/Attributor		Pr: causative	Carrier	Pr: mental

Nearly all the causative relationals of the excerpt are non-finite. There is only one modalised process; the very last one described above. The causatives here involve an agent in making or causing something. Whereas in the second clause analyzed above, a circumstantial process follows the causative process, an intensive attributive process precedes the causative process in the fourth clause. The general remark here is that the causatives are not followed by intensive attributives. Rather the carrier follows them.

### 3.1.5.2.3. Relational processes in the third excerpt

It is of an utmost importance to highlight that this excerpt encloses all the five sub-categories of Relational processes thoroughly elaborated on in the theoretical framework. To descend to particulars, we are going, at this point in time, to explore each of the specific components or subtypes of the Relational processes identified in this extract to be able to assess them.

#### 3.1.5.2.3.1. Intensive attributive processes

Twenty six (26) intensive attributive processes have been identified in this excerpt. These are encoded in such finite verb forms as “be”; “become” and “turn” mostly used in the simple past or modalised. Indeed, in order to grasp them better, I am going to describe, here below, the transitivity patterns of some clauses withdrawn from the excerpt at hand:

It	was	always	good	in the morning
carrier	Pr: intensive	Circ: extent	Attribute	Circ: location/temporal

Before	the sun	became	too hot
Circ: location/temporal	Carrier	Pr: intensive	Attribute

It	was	a busy afternoon	with the three of them
Carrier	Pr: intensive	Attribute	Cir: accompaniment

It	was	a thorough cleaning-up operation
Carrier	Pr: intensive	Attribute

soon	she	became	a good judge of men's faces
Circ: temporal	Carrier	Pr: intensive	Attribute

something	was	wrong	with today
Carrier	Pr: intensive	Attribute	Circ: manner/means

At the end of this analysis, it is vitally important to underline that the carrier roles are played both active participants as illustrated in the fifth clause and non- active participants as in the first, second, third, fourth and sixth clauses. All of the carriers are ascribed attribute which are typically indefinite nominals introduced by “a” or quality. The circumstances occurring with the identified intensive attributive processes are those common to them; I mean circumstances of location, manner and accompaniment.

### 3.1.5.2.3.2. Intensive identifying processes

Seven (07) intensive identifying processes are enclosed in this third excerpt. Their transitivity structure is presented as follows:

...the back rooms	in the shop	that	Served	as the bar
Token	Circ: location/spatial		Pr: intensive	Value

His shop and bar	could be	something
Token	Pr: intensive	Value

It	was	men...
Token	Pr: intensive	Value

Most faces	were	deep loneliness, uncertainty and anxiety
Token	Pr: intensive	Value

Mwathi	was	a voice	from behind a wall
Token	Pr: intensive	Value	Circ: location/spatial

The harvest of beans	was	nothing
Token	Pr: intensive	Value

It	was	one( a coincidence)
Token	Pr: intensive	Value

As it appears, only one clause especially the fifth one out of the overall seven described clauses involves a human being Token. In other respects only two of the described processes especially the first and the fifth are related to location circumstance. The remaining processes are not related to any circumstances. Indeed, all the “**Tokens**” as presented in the description carried out above really serve to define the identity of the “**values**” and this vice versa. And “**it**” in the third clause acts as a deictic pointing to the **value** “**men**”.

### 3.1.5.2.3.3. Circumstantial relational processes

There are five (05) circumstantial relational processes in this extract. Their transitivity description is provided below.

She	accompanied	her grand mother
Token	Pr: circumstantial	value

It	was	in the afternoon
Token	Pr: intensive	Circ: location/temporal

She	was	in command of the situation
Token	Pr: intensive	Circ: manner/ quality

Tonight	was	the day...
Token/circ: time	Pr: intensive	Value /circ: time

... as long as	the music	lasted
Circ: extent/duration	Token	Pr: circumstantial

It is worth remarking that the circumstantial Relational processes in this excerpt encode meanings about the circumstantial dimension of location, manner and location. While the processes remain intensive in the second, third and fourth clauses, the attributes are prepositional phrases or adverbs of location. Especially in the fourth clause, the circumstantial meaning is encoded through the participants. That is the reason why the very participants labelled “Token” and “Value” are circumstantial elements of time. Eventually, the Token roles are played by both human beings referred to here by the subject personal pronoun “she” which stands for the character “Wanja” in the novel and inanimate beings such as: “it”, “tonight”, and “the music.”

### 3.1.5.2.3.4. Possessive processes

As said in the foregone chapter that dealt with the theoretical framework there are two sub-categories of possessive relational processes namely the Attributive possessives and the identifying possessives. But out of these two sub-classes, only one has been found out in this third extract. Indeed, there are two Attributive possessive processes in this passage. Here they are:

“On this occasion, they had additional shade from the maize plants.”

“...she had the power...”

I will now go on describing their transitivity structure to see what they look like:

On this occasion	they	had	additional shade	from the maize plants
Circ: location/	Carrier/	Pr:	Attribute/	Circ: location

temporal	possessor	possession	possessed	
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...she	had	the power
Carrier/possessor	Pr: possession	Attribute /possessed

It appears very obvious to any careful reader of this paper that all the possessives in this excerpt are attributive as they are all encoded in the finite verb “to have” which is one of the commonest attributive possessive verbs. Actually, no identifying possessive process has been identified. The possessor roles are played by both animate and inanimate beings. As a matter of fact, far from being a referent to human beings, the possessor “they” in the first clause is rather a referent for “beans plants” which in fact are inanimate beings. But “she” in the second clause is representing “Wanja” who is a conscious human being. It is vital to point out that both animate and inanimate beings in the described clauses above possess abstract or immaterial things such as “shade” and “power”. The repeatedly occurring circumstance is that of location.

### 3.1.5.2.3.5. Causative circumstantials.

Out of all the process types contained in this excerpt, the causative circumstantial processes constitute or represent the least restricted number. As a matter of fact only one (01) causative circumstantial has been identified. Its transitivity description is the following:

...this	would	often	made	her	sad or want to cry
Agent/Attributor		Circ: temporal	Pr: causative	Carrier	Attribute

It is quite relevant to underline that the Agent role is played by an inanimate being represented here by “this” which in fact accounts for a series of events that modify or alter the Carrier’s mood. In fact, the Carrier “her” is a referent to Wanjia the barmaid. Another striking and astonishing thing in the description carried above is the fact that though the causative circumstantial is modalized and is active, it remained in the simple past. Actually, one expects it to be a bare infinitive. This then suggests that the author that is to say Ngugi Wa Thiong’o sometimes makes use of special literary style to convey his messages to his readers. Moreover, the inanimate agent or Attributor “this” ascribes the human Carrier “her” referring to Wanjia, such attribute as “sad or

**want to cry”**. This indeed means that Ngugi and his contemporaries were undergoing precarious and terrible situations that undermined or weakened them morally to the point of crying. The author clearly explained this in his novel under study through both the changing balance of social forces in the village that is New Ilmorog also referred to as New Jerusalem under a new capitalism on the one hand, and the colonial dominion, oppression and deadly exploitation on the other hand.

### 3.1.5.2.4. Relational processes in the fourth excerpt

Curiously indeed this excerpt also contains all the five sub-categories of the relational processes. In the step to follow, we are going to lay emphasis on their distribution throughout the excerpt.

#### 3.1.5.2.4.1. Intensive attributive processes

Unlike the third excerpt this excerpt accounts for less intensive attributive processes. More specifically, there are a total number of seventeen (17) identified intensive attributive processes in this extract. As a matter of fact, they are mainly encoded in such finite verbs as “to be”; either by “is”; “was” or “were” and its synonyms such as “seem”. Thus, let’s draw on the transitivity structure of some selected clauses from within the excerpt.

she	is	the most powerful woman	in all Ilmorog
Carrier	Pr: intensive	Attributive	Circ: location/spatial

Isn’t	it	late?
Pr: intensive	Carrier	Attribute

For Karega	everything	was	Familiar	in a strange kind of way
Circ: accompaniment/behalf	Carrier	Pr: intensive	Attribute	Circ: manner/quality

Both (Munira&Karega)	were	conscious of an early journey	to Wanja’s hut
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Carrier	Pr: intensive	Attribute	Circ: location/spatial
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Munira	was not	alone
carrier	Pr: intensive	attribute

It	did not taste	the same
carrier	Pr: intensive	attribute

Drawing on the above description, it is vital to call attention to the carrier roles being largely played here by conscious human beings referred to either by subject personal pronoun as in the first clause where “she” stands for “Wanja” or by proper names such as Munira and Karega in the fourth and fifth clauses accordingly to the description carried out above. In other respects some carrier roles have been played by inanimate being such as “it” referring to “Theng’eta” in the sixth clause and “everything” in the third clause. This in fact means that Ngugi Wa Thiong’o has assigned quality, classification or descriptive epithet to both human beings and inanimate beings in his novel under study. Here again just as it is in the third excerpt the circumstances occurring with the analysed processes are those usually occurring with intensive attributive processes namely: location, manner and accompaniment.

### 3.1.5.2.4.2. Intensive identifying processes

Surprisingly, there are (07) identifying processes embedded in this excerpt as it is the case in excerpt three. This indeed confirms the consistency with which Ngugi wrote *petals of blood*. As a matter of fact, here lays the description of their transitivity patterns:

She	is	that bird periodically born out of the ashes and dust
Token	Pr: intensive	Value

... his stock and the humiliation	of being	a guinea-pig
Token	Pr: intensive	Value

He	was	...a tourist guide
Token	Pr: intensive	Value

Who	is	your visitor?
Value	Pr: intensive	Token

...that	was	old Ilmorog
token	Pr: intensive	Value

It	is	the way of the world
Token	Pr: intensive	Value

I	am	still one (an open-air shop keeper
Token	Pr: intensive	Value

Almost all the described processes involve human being Tokens except for the last one in which the Token that is to say the demonstrating pronoun “that” is acting as a deictic pointing to the Value “Ilmorog”. It is quite worth mentioning that all the Values in the described clauses are realised by definite nominal groups while the Tokens are, on the one hand, realised by pronouns which in fact stand for definite nominal groups, and by definite nominal groups as illustrated in the second clause on the other hand. Given that intensive identifying processes are about defining, the Values in these intensive identifying processes help define the real identities of the Tokens very perfectly.

### 3.1.5.2.4.3. Circumstantial relational processes

Contrarily to the foregoing excerpt, this fourth one counts only two (02) circumstantial relational processes. The following are the clauses that contain them.

“He was like a tourist guide”

“Abdulla was not... following him”

For further details, I am going to display their transitivity structure through analysis.

He	was like	a tourist guide
Token/Carrier	Pr: circumstantial	Value /Attribute

Abdulla	was not...following	him
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Token	Pr: circumstantial	Value
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The circumstance in the first clause described above is expressed through the compound verbs “was like” which could be replaced by “resembled” which in turn is a verb expressing a circumstantial process. Moreover, just as “resemble” helps achieve comparison, the compound verb “was like” compares Munira represented here by the subject pronoun “he” to a tourist guide. Consequently, the compound verb “was like” share the same function with the verb “resemble”. That’s why it is labelled circumstantial process in the description carried out above. Furthermore, because this same clause involves an attributive circumstantial process, the Token “He” could also be labelled **Carrier** and the value “a tourist guide” **attribute**. We need to highlight that unlike the preceding excerpt where the Token roles were played by both animate and inanimate beings, here, all the Token roles are played by human beings only viz. Munira and Abdulla.

Indeed, it is obvious that this second excerpt from Ngugi’s *petals of blood* shares exactly the same features with the second excerpt from Achebe’s *Arrow of God* in terms of number of circumstantial relational processes identified and the features displayed by the circumstantials themselves. This again comes in to highlight that both authors use not only the same literary styles but also the same writing techniques to a very large extent. This state of affairs also accounts for the fact that their texts display the same features and functions.

#### 3.1.5.2.4.4. Possessive processes

This excerpt accounts for fifteen possessive relational processes all categories confounded. Indeed, six (06) out of the identified possessives are Attributive and nine (09) are Identifying. Alternatively said, while 40% of the identified possessive relational processes are attributive, 60% are identifying. This clearly highlights that the identifying possessive processes get the upper hand over the attributive possessive processes which are therefore fewer in number. Three clauses from each of the two sub-categories of possessives identified have been selected and described below basing on the theory of transitivity. Here are they:

“She owns houses between here and Nairobi”

“She owns a fleet of matatus”

“Every prominent person in the country now owned a bit of Ilmorog”

“I have a few five-shilling packets of Theng’eta”

“This and a few others belong to a very important person in authority”

“I have one or two packets”

Their transitivity structure is presented as follows:

She	owns	houses	between here and Nairobi
Token/possessor	Pr: possession	Value/possessed	Circ: location/spatial

she	owns	a fleet of matatus
Token/possessor	Pr: possession	Value/possessed

Every prominent person	in the country	now	owned	a bit of Ilmorog
Token/Possessor	Circ: location/ Spatial	Circ: location/ temporal	Pr: possession	Value/Possessed

I	have	a few five-shilling packets of Theng’eta
Carrier/possessor	Pr: possession	Attribute/possessed

This and a few others	belong to	a very important person in authority
Attribute/possessed	Pr: possession	Carrier/possessor

I	have	one or two packets
Carrier/possessor	Pr: possession	Attribute/possessed

As it can be observed, the first three clauses enclose Identifying possessives on the one hand whereas the last three clauses enclose attributive possessives on the other hand. Whether in the Identifying possessives or the attributive possessives the possessor role is indisputably played by human beings only. A glance at the description carried out above confirms this. In the Identifying possessives, possessives are encoded in the commonest identifying possessive verb “to own” while in the attributive

possessives they are encoded in either “have” or “belong to”. Unlike what the case is in the foregoing excerpt, the Possessors possess concrete, material or tangible things. This indeed suggests that the author i.e. Ngugi, far from writing about imaginary or unreal events is rather pointing at realistic facts happening or taking place at that period. In other respects, it is to be underlined that the circumstances occurring with the possessive processes in this excerpt are, just as it is in the previous excerpt, those of location especially of spatial or place sub-type. This again suggests that whatever is being depicted in the novel under study by its author is related to a specific place even though going from there, this could be generalised to other geographic locations. Obviously, a brief comparison of these last two excerpts from Ngugi’s *petals of blood* to the first two ones from Achebe’s *Arrow Of God* reveals sound and perfect similarities in terms of literary style, features and the internal organisation of both texts.

**3.1.5.2.4.5. Causative circumstantials.**

Unlike the foregoing excerpt, the current one contains three (03) causative circumstantial which are presented as follows:

“They made us demolish the house”

“It almost made me... well”

“It almost made us”

The transitivity analysis of those clauses is displayed as follows:

They	made	us	demolish	the house
Agent	Pr: causative	Carrier	Pr: material	Goal

It	almost	made	me	...well
Agent/Attributor		Pr: causative	Carrier	Attribute

It	almost	made	us
Agent/Attributor		Pr: causative	Carrier

It is worth underscoring that the first clause encloses a causative material process since it involves an Agent in making or causing something tangible or material happen. Let’s also remark that the Agent role in the first clause is played by a human conscious being whereas in the two remaining clauses, it is played by an inanimate being “it” referent for “Theng’eta”. In the second clause, the Agent causes the Carrier to have an

Attribute ascribed. Still in this clause, there are suspension dots right before the Attribute as provided by the excerpt itself. But a careful examination of these suspension dots reveals that they could be replaced by such an Attributive Intensive Process as “feel”. Indisputably, Abdulla wanted to say “it almost made me ‘feel’ well” and for sure under meant the Attributive Intensive “feel” by the suspension dots. And as it can also be seen, the Carrier “us” in the last clause which is a referent for “Abdulla; Munira and Karega is not ascribed any Attribute. In fact, this is understandable because it is but a restatement of the preceding i.e. the second clause in our description. Therefore, we believe that the author has purposely avoided assigning the Carrier an Attribute in order to steer clear of nonsense repetition.

The description of transitivity patterns in both Chinua Achebe’s *Arrow of God* and Ngugi’s *Petals of Blood* being then thoroughly completed, I adjudicate it worthwhile to recapitulate the division of the process-types analysed throughout the extracted passages from both novels under study. The table below accounts for that sharing out of the processes registered on the one hand, and their percentage at every single level on the other hand.

### 3.1.6. Statistics of the processes recorded in the selected excerpts

All the process types have been identified and counted (see appendices). Their statistical summary is shown on the subsequent page:

**Table 3.1. Account of the number of processes recorded in the selected excerpts.**

		Studied excerpts abstracted from :							
		Achebe’s <i>Arrow of God</i>				Ngugi’s <i>Petals Of Blood</i>			
<b>Process types</b>		<b>Excerpt1</b>		<b>Excerpt2</b>		<b>Excerpt3</b>		<b>Excerpt4</b>	
Material processes	Effective/transitive	7 8	9 6	7 5	10 8	5 6	11 2	6 2	10 2
	Middle/intransitive	1 8		3 3		5 6		4 0	
Mental processes		22		24		37		21	
Behavioural Processes		05		09		03		03	

Verbal Processes		20	53	15	18	
Being Process es	Existential Processes		04	02	02	01
	Relation al Process es	Attributive processes	21	17	26	17
		Identifying processes	03	09	07	07
		Circumstantial processes	03	02	05	02
		Possessive processes	03	02	02	15
		Causative Circumstantials	00	05	01	03
Sub-total of number of processes in each excerpt		<b>177</b>	<b>231</b>	<b>210</b>	<b>189</b>	
Sub-total of number of processes in each pair of excerpts from each novel under study.		<b>408</b>		<b>399</b>		
Total number of overall processes in the excerpts		<b>807</b>				

In the light of the above statistics, it is important to note that the most frequently occurring processes are not only the material but also the mental, the verbal and the intensive attributive processes. It is also important to highlight that the least frequently occurring process types are the existential, the circumstantial and the Causative circumstantial processes. As a matter of fact, the material processes are noticeably predominant over the other processes in the overall excerpts. This is understandable in so far as most clauses in the texts are about doings. For example, out of the 177 processes found out in the first excerpt, only 9 are passive. Furthermore, 96 of them involve a material process. This suggests that the excerpt is mostly about actions. As for the mental processes, they rank second in the list, which suggests that the excerpt is also concerned with matters related to thinking and feeling. The intensive Attributive processes rank third with a number of 21. This means that the excerpt deals with descriptive narration or event: characters as well as things that have been described and granted qualities. Besides, verbal processes have been registered. This suggests that the excerpt involves doing as saying and that some discourses have been spoken in it. The Behaviorals are only 5 in number unlike the Existentials, which are 4 in number.

Besides three (0 3) circumstantials are to be noticed. But the extract is devoid of Causative processes.

As far as the second excerpt is concerned, it is essential to bear in mind that here again material processes are more numerous than any other processes. Once again, this state of affairs highlights that the excerpt is about concrete actions. In contrast with the first excerpt, Verbal processes are those that rank second here. This, as said earlier, suggests that the passage deals largely with talking. Next, the mental processes come third, the Attributes fourth, the Behaviorals and the Identifying fifth. The Causatives occupy the sixth position. The Existentials, the Possessives and the Circumstantials rank seventh with a number of two (02) processes at each level.

From all the details that have been provided so far, it appears that all the process types are depicted in the passage, which is a marvelous thing as it shows that the excerpt at hand yields to the project work being carried out.

As for the third excerpt, it is to be noted that it contains all the process types. Here again, Material processes get the upper hand over the other process types with a global number of one hundred and twelve (112). Indeed, of all the studied excerpts, this excerpt is the one that contains the largest number of material processes. The statistical table accounts for this. That goes without saying that this excerpt, far from making any exception, is also fully about tangible and concrete actions. As a matter of fact, mental processes rank second in this excerpt with a total number of thirty seven (37) which, as in the first excerpt, suggests that the passage is also concerned with minding, sensing, thinking and feeling and chiefly that the participants' feelings and thoughts are fully expressed. The Intensive Attributives come third with a number of twenty-six (26) processes suggesting that participants, be they human or not are being described. Next come fourth, the Verbal processes that count a whole number of fifteen (15) in the overall extract. The Intensive Identifying processes rank fifth and are only seven (07) in number. Behavioural are only three (03) in number and are sixth. The Existential and the possessive processes tie for the seventh place and account for only two (02) processes at every single level. The causative circumstantial processes rank the last with the lowest number of just one (01) process identified.

As far as the fourth excerpt is concerned, it is to be highlighted that Material processes prevail over the other process types just as it has been the case in the foregoing excerpts so far. As a matter of fact, they rank first with a remarkable number of a hundred and two (102). Curiously indeed, this excerpt is also about concrete and tangible action. As one could easily guess, whether in the first two excerpts from

Achebe's *Arrow of God* or in the last two excerpts from Ngugi's *Petals of Blood*, the descriptive characteristics are barely the same. Not only do the Materials rank first alongside the four excerpts, but they also include, at every single level, both subdivisions of Material processes which are: the transitive and intransitive material processes. Very impressively, just as in the first and third excerpts, mental processes rank second and are twenty one (21) in number. Verbal processes come in third position with a total number of eighteen (18). Intensive Attributive processes on the other hand rank fourth with a number of seventeen (17) processes. Then, the possessive processes which are fifteen (15) in number, comes fifth. Next, the Intensive identifying processes rank sixth but are only seven (07) in number. While the Behavioural processes and the causative circumstantial processes tie for the seventh place with three (03) processes at each level, the circumstantial occupy the ninth place with a number of two (02) processes and the existential processes rank last with a total number of just one (01) process in the overall excerpt.

The comparison of the four excerpts from the two different novels under study basing on the statistical table, allows us to state without being mistaken that all the process types, except for the Causative circumstantial in the first excerpt, have been identified whether in the first two excerpts from Achebe's *Arrow of God* or in the last two excerpts from Ngugi's *Petals of blood*. Another striking element coming up with this comparison is that Material processes are so largely predominant, in such an astonishing proportion in terms of number, in all the four excerpts, that it is quite difficult to believe that these latter ones (I mean the excerpts) are from two different novels or authors alternatively said. This essentially implies that both authors, though involved in fiction work did not just write about fictitious things but, far beyond this, tried to point at, and indeed, called attention to the various problems I would even say the real life situations that were undermining their societies in their era.

In other respects, it is noticeable that the second excerpt from Achebe's *Arrow of God* encloses more process- types than the other excerpts. Actually, if they were to be classified or ordered in terms of number of processes that each excerpt encloses, the second excerpt would rank first with a total number of two hundred and thirty one(231) various process types identified; the third excerpt from Ngugi's *Petals of blood* second with two- hundred and ten (210) processes; the fourth excerpt still from Ngugi's *Petals of Blood* third with one hundred and eighty nine(189) processes and eventually the first excerpt from Achebe's *Arrow of God* forth with one hundred and seventy-seven (177) processes registered. It is vitally important to point out that the number of processes

identified in the first two excerpts from Achebe's *Arrow of God* is slightly greater than that which is found in the last two excerpts from Ngugi's *Petals of Blood*. More specifically, four hundred and eight (408) processes have been globally identified in the excerpts from Chinua Achebe's novel under study while three hundred and ninety-nine (399) processes are enclosed in those from Ngugi Wa Thiongo's Novel under study. To round off with our comments on the statistical table, it is extremely vital to underline that the four excerpts gathered, enclose an impressive number of eight hundred and seven (807) processes all categories confounded.

Besides, in order to carry out a scientific and efficient analysis of the process types in the four excerpts, I am going to explore through description, each type of the processes I have been commenting on so far.

**3.1.7. Table 3.2. Statistics and percentage of the overall processes recorded in the selected excerpts.**

Processes	Material	Mental	Behavioural	Verbal	Existential	Relational				Causative
						Attributive	Identifying	Circumstantial	Possessive	
Excerpt N°1	96	22	05	20	04	21	03	03	03	00
Excerpt N°2	108	24	09	53	02	17	09	02	02	05
Excerpt N°3	112	37	03	15	02	26	07	05	02	01
Excerpt N°4	102	21	03	18	01	17	07	02	15	03
Total	<b>418</b>	<b>104</b>	<b>20</b>	<b>106</b>	<b>09</b>	<b>81</b>	<b>26</b>	<b>12</b>	<b>22</b>	<b>09</b>
Percentage	<b>51.79%</b>	<b>12.88%</b>	<b>2.47%</b>	<b>13.13%</b>	<b>1.11%</b>	<b>10.03%</b>	<b>3.22%</b>	<b>1.48%</b>	<b>2.72%</b>	<b>1.11%</b>

$$P(\%) = \frac{Np \times 100}{TNP}$$

All in all, the four extracts account for eight hundred and seven (807) processes. Material processes largely outnumber the other processes. As a matter of fact, more than half of the overall processes are Material. This in fact suggests that the passages analysed are more about doings and actions than any other thing. The Relational processes are the second most frequently occurring processes in the four excerpts with a total number of one hundred and fifty (150) all sub-categories taken together. Verbal processes rank third in the list and are one hundred and six (106) in number. Mental processes on the other hand are not trifling at all in the described passages. In effect, they nearly reach the verbal processes in number and so rank fourth with a total of one hundred and four processes representing thus 12.88% of the overall processes registered in the four analysed excerpts. Such processes as Behavioural and Existentials are processes that occur with a relatively low rate throughout the excerpts under study. To descend to particulars, only twenty (20) Behaviourals and nine (09) Existential processes have been identified in the extracts representing respectively 2.47% and 1.11% of the identified eight hundred and seven processes by and large. It is worth mentioning that the intensive relational processes are, for the most, reduced to the process “to be” conjugated either in the simple past tense or the simple present tense.

Besides, there is a large diversified number of participants involved in the described processes. It must be highlighted that most of them are encoded in nominal groups which are on the whole either human beings or inanimate things. Nevertheless, some participants are encoded in pronominals which, again, are referents for either human beings most frequently or inanimate beings.

As for the circumstances, it is extremely curious to note that except for the Cause circumstances, all the other types of circumstances are registered throughout the four excerpts though both location circumstances and manner circumstances prevail over the others. In fact, the dominance of these two circumstances is justified by the fact that the actions performed by the participants take place in specified places and in some given ways. A well-made analysis of the transitivity patterns in the two novels under study with a strong special focus on the four selected passages/excerpts helps discover that the transitivity description carried out in the present chapter actually meet all the overall aspects of transitivity theory displayed in the theoretical framework. We can then state with conviction that both Achebe’s *Arrow of God* and Ngugi’s *Petals of Blood* are very conducive to the work at hand. This point of view is going to be more highlighted in the next coming up sub part that deals with the discussion and

interpretation of the findings from the description of the transitivity patterns carried out in this chapter.

### 3.2. DISCUSSION OF FINDINGS.

Far from being a deviation from the development carried out so far, the present chapter is a logical and harmonious sequel to the foregoing consideration. As a matter of fact, Spenser and Gregory (in Freeman, 1970:60) consider that it will be difficult to believe that the study of literature can be restricted to the simple description of the linguistic features, which are assumed to give the means of interpreting a text. They hold that in the absence of an interpretive frame, description tends to be somewhat arbitrary. In the same vein, Hill (1987) in his article “Leda and the Swan: where description ends and interpretation begins”, states the following: “... within Stylistics, linguistic description and literary interpretation cannot be separated” (P.8). So limiting the present work just to the foregoing chapter that has dealt with the description of transitivity patterns of some excerpts from both novels under study without giving the meaning of those identified features would actually make it incomplete. Hence, this chapter that deals with interpretation falls within the scope of literary study.

My objective here is to emphasize, through interpretation, all the essential linguistic features that can help understand more deeply the message conveyed by both Chinua Achebe in his third novel entitled *Arrow of God* on the one hand, and Ngugi Wa Thiong’o in his fourth novel entitled *Petals of Blood* on the other hand. Actually, I am not going to carry out a linear interpretation of the extracts all the more as not all the recorded linguistic features can be interpreted. In actual fact, I am going to focus on common features shared by the extracts that encode deep meanings for the general messages conveyed by both authors in their novels under study to carry out the interpretation. But before tackling this, I want to call attention to the fact that I will not take into account all the process types in this chapter especially because of the imbalance that is remarkably noticeable as far as their proportion in each studied excerpt is concerned. Therefore, I am going to go by foregrounding. As a matter of fact, the discussion will revolve round the Material, the Mental and the Verbal process types along with the participants and circumstances which are strongly foregrounded in the passages analyzed in the previous third chapter. Indeed, the prominence of the number of Material, Mental as well as Verbal processes counted is almost regular through the four distinct excerpts.

To descend to particulars, the work, at this level, is going round three main cruxes. First and foremost, I am going to discuss the linguistic features as displayed in the analysed extracts from the two novels under study while showing how far they contribute to their meanings. Thereafter, a comparative study of both Achebe's *Arrow of God* and Ngugi's *Petals of Blood* will be carried out. To be able to arrive at such expected achievements, I will first and methodologically discuss the linguistic features in the first two extracts from Chinua Achebe's *Arrow of God* before moving ahead to the other subsections.

### **3.2.1. Transitivity meanings in *Arrow of God*.**

As mentioned in the foregoing analysis, the Material processes dominate the other process types in the first two excerpts. This predominance of the Material processes over the other processes implies that Chinua Achebe's world view in *Arrow of God* highlights more actions than any other things. As a matter of fact, nearly all the actions are concrete and tangible in the processes be they transitive or intransitive. This state of affairs suggests that the author is writing about real and concrete matters of his time and not about abstract issues. Actually *Arrow of God* is written when colonization by British government officials and Christian missionaries was well underway.

In order to underscore the new changes that the new religion was bringing about at that time, Chinua Achebe makes use of some transitive Material processes. Some of them are the following drawn from the first excerpt: "locked" in the clause "he locked the python inside"; "pushed" in the clause "He (Oduche) pushed it (the python) down from the wall with his stick." Oduche as the son of Umuaro people's religious leader was not supposed to ill-treat the sacred python even less think of killing it. But his conversion into Christianity has allowed him to commit such abomination and sacrilege. In my opinion Oduche is but the symbol or prototype of all the new converts of the new religion at that time. And this point of view is more shared when we take a good look at the following Material process from the first extract: "clapped" in "many people clapped for him (Oduche)". This really means that Oduche is not the only person who supports that serpents should be killed no matter what their species is.

In other respects, it is vitally important to note that not all the Material processes encode concrete or tangible actions. As a matter of fact, some are "dematerialized." In other words, some processes appear to be material but actually mean other process type. One example from the first extract is the following: "led astray" in the clause "I (Moses Unachukwu) will not be led astray by outsiders..." Actually, the dematerialized

process “led astray” could be replaced by the mental process “deceived” with the clause still remaining meaningful. That dematerialized process reveals a kind of deceiving appearance in the character of Moses Unachukwu. In effect, Moses as introduced in the first excerpt is the first and most famous Christian in Umuaro. In the ordinary way of things, he is the one that should promote the new religion. But alas! We find the contrast in him. He is to some extent against some of the white man’s religious dictations. This state of affairs suggests that Moses Unachukwu is hypocrite and deceitful. Besides, the dematerialized processes reveal that Chinua Achebe is not direct in his writing. Actually, via the character of Moses Unachukwu, he (Achebe) portrays all the Africans who were not entirely favorable to all the changes that the new religion was instigating (or provoking). His indirectness also lies in the fact that instead of addressing himself to his contemporary people, he chose such characters like: “Oduche and Moses Unachukwu” to represent, on the one hand, all the converts of the period with their attitude towards the African traditional realities, and on the other hand, Moses Unachukwu to represent the rest of the Africans that stuck to their guns, i.e. the Africans who did not share the new colonial system on the whole.

Some other Material processes do not encode concrete actions though denoting concrete actions at first sight. In the first excerpt, there are examples of this kind. The process “returned” in the clause “Obika returned to palm wine in full force” doesn’t actually denote any tangible action. The same thing is witnessed with the process “was not going to give” in the clause “Mr. Goodcountry was not going to give him another opportunity”. In fact, the compound verb “was not going to give” could be replaced by “would not allow/offer.” This deceiving appearance of the processes is subtly used by Chinua Achebe to convey the message that though colonization might be seen as something good or salutary at first sight, it is not to be ignored that it ushers into slavery.

As discussed in the analysis, most of the Actor roles are played by human subjects acting on things external to them. First and foremost, this state of affairs creates an atmosphere of physical activities. Moreover, it also suggests that people are the key Actors that operate changes in the world created by the author of the novel under study. In the second extract, the actions performed by the participants playing the Actor roles in the intransitive Material processes are limited to the Participants themselves. This, indeed, means that the Actors in the novel act not only on their world but also on themselves. We can understand through this that Chinua Achebe in his novel highlights the diverse transformations that occurred both in Africa as a whole

and in individual lives with the arrival of the British colonial government officials and Christian Missionaries in Africa. In effect, colonization has been so powerful as to bring about changes in the minds of some Africans who turned away from some of their cultures in aid of the white men's ones. Vivid examples of such Africans are such people like: "Oduche, Mr. Goodcountry (the catechist) in our first extract who have made up their minds to side with the white man's new religion and encroach upon the traditional one. That is why, to call his contemporaries attention to that ongoing terrible situation, Chinua Achebe has wisely chosen to foreground mental processes in his novel. In fact, the recurrence of these mental processes after the material ones is aimed at changing, on the one hand, the writer's contemporaries' ways of thinking, viewing along with perceiving and their attitude towards colonization on the other hand. In fact, Achebe, through the positive foregrounding of mental Processes, wanted his contemporaries to understand that they shouldn't, under any circumstances, allow that colonization be the means whereby African values are pushed into the background. Indeed, they should, in spite of the oppressing influence of colonization over their cultural realities, show great discernment to be able to withhold whatever is good and promoting in their culture in order not to fall victim to acculturation; since rejecting one's culture in aid of another one's own is denying oneself. Moreover, the fact that the senser roles are exclusively played by human beings really emphasize that the responsible actors for this change as viewed by the author are the peoples themselves.

Furthermore, it is to be noticed that the intransitive material processes are fewer in number than the transitive ones in the first two excerpts from Achebe's *Arrow of God*. As a matter of fact, this reveals, firstly, the limitations of the people's own actions; secondly, a people's worldview which in general cannot transcend these limitations but within which they may arise, and thirdly, a dim apprehension of the superior powers of the others represented by the rare intrusion of an intransitive clause.

In other respects, the features of the foregrounded verbal processes encode deep meaning for a further understanding of the novel. Indeed, a large number of the verbal processes are in relationships of interdependence. This actually suggests that Africans along with Westerners should depend on one another for more harmonious and prosperous life conditions. Indeed, White men should not hold themselves in higher esteem to the point of destroying or down grading the Black in whatever ways and vice versa. Moreover, it also suggests, to a further dimension, that Africans have to live hand in hand i.e. unite in order to overcome the battle against the White who have come into Africa to crumble it away. In addition, most of the verbal processes in both

excerpts are in projection relationship with such other processes as the intensive attributive processes. This state of affairs suggests that the author viz. Chinua Achebe through these projecting verbal processes is foreshadowing a brighter future for Africa but under the condition that Africans hold fast in the battle.

It is quite striking to note that the human beings are rarely “pronominalised.” The most frequently used pronoun is “He” having as referent either “Oduche, Obika, Ezeulu or Edogo.” This gives the impression that the referents cited above are the major characters that perform the actions in the excerpts and that the author in his artistic work desires to achieve a goal through them. It is also curious enough to highlight that the first person pronoun doesn’t exist at all in any of the two selected extracts. This total absence of the first person pronoun suggests that the author is objectively writing about something he is already acutely aware of and now wants to call his people’s attention to it. Therefore, there is no need that he should refer to himself in the course of the delivery of his message.

The predominant or most frequently occurring circumstances in these first two excerpts are both *Location* and *Manner*, which suggests that the actions in the texts take place at a specific place and in a given way.

In the light of all that has been said so far in attempting to interpret the linguistic patterns we have come across in the analysis of the extracts from *Arrow of God*, we can say that Chinua Achebe has made use of the foregrounded material, mental and verbal processes in order to favor a better understanding of his *Arrow of God*. In fact, by making use of the Material processes which are processes of Actions and doings, Achebe wants to mean that Africans should stand up with concrete and tangible actions to block off the way to the white men who have come to crumble away the African traditional values and customs by superseding the African traditional religion by their own. The foregrounding of these process types through both excerpts is meant to underline that there is no better way Africans can prevent the white from imperiling their communities than take actions against them and all their diplomatic techniques of colonization that are unfavorable to the survival of the African cultures and customs.

I am now going to switch on to the last two excerpts from Ngugi’s *Petals of Blood* and draw on transitivity meanings in them.

### **3.2.2. Transitivity meanings in *Petals of Blood*.**

A glance at the third chapter that deals with the description of transitivity patterns in the present scholarship reveals that material processes in the two excerpts abstracted

from Ngugi's *Petals of Blood* are largely, and in a striking imbalanced way, prevailing over the other process types identified in both excerpts taken all together. Indeed, more than half of the processes found in these passages, viz. 53.63% of the overall processes in both excerpts are material.

Moreover, almost all the transitive as well as the intransitive material processes depict concrete and tangible actions. This then clearly implies that Ngugi's novel under study is highly centered on specific real and concrete realities within the scope of the time when it was written. Furthermore, the fact that the transitive and intransitive material processes are nearly all about tangible actions suggests that the author has been pragmatic enough to go straight to the point and depict all the real or concrete problems or disgusting and overwhelming tangible situations that were undermining his epoch.

Actually, far from being a simple entertaining literary work, Ngugi's *Petals of Blood* is rather both a sarcastic and bitter indictment against the leaders of post-independence Kenya and how they betrayed the country. Indeed, it reflects change in Ngugi's work from portraying the colonial era to focusing on exploitation and corruption in present-day Kenya. The story deals with an investigation of the murder of three representatives of the new society, who have profited from neocolonialism. The novel describes the inequality, hypocrisy, and betrayal of peasants and workers in post-independence Kenya. Verily, the following effective or transitive material processes: "the beans could hardly fill up a sisal sack" and "I haven't sold much beer" along with the intensive attributive process below i.e.: "the harvest of beans was nothing" highlight the betrayal the Kenyan peasants and workers were victim of during neocolonialism. Besides, the work is a damning denunciation of the corruption and greed of Kenya's political, economic, and social elites who, after the struggle for freedom from the British rule, have not returned the wealth of the land to its people but rather perpetuate the social injustice and economic inequality that were a feature of colonial oppression.

To emphasize the economic inequality, Ngugi has made use of some special transitive material processes. An example would involve such process from the fourth excerpt as: "He (a very important person in authority) charges a hundred shillings for this one room" while Abdulla the shopkeeper, representing by his social status all the Kenyan workers, was almost a homeless person since he lives in a mud-walled barrack of a house with several doors partitioning it into several separate rooms. This is illustrated by the middle or intransitive material process below: "Munira stopped by a

mud-walled barrack of a house with several doors partitioning it into several separate rooms". All these considerations taken together help understand the prevalence of the material processes over the other process types in the concerned excerpts and confirms the interpretation we drew earlier that the novel deals with concrete realities.

Furthermore, some of the prevailing material processes are "dematerialized" or alternatively said, appear to be material but in reality mean other process types. Examples of such dematerialized processes from the third excerpt are: "would go" in the clause "Nothing would go wrong" and "had taken" in the clause "Nyakinyua had taken her to Mwathiwa Mugo. In fact, these dematerialized processes could be respectively replaced by the modalised intensive attributive process "would be" and the Circumstantial process "had accompanied". Then the first clause would become: "nothing would be wrong" and the second one will become "Nyakinyua had accompanied her to Mwathiwa Mugo" and both clauses would still be fully meaningful. As a matter of fact, this "dematerialization" or "deverbalization" of some processes as illustrated above depict the indirectness of the author in the delivery of his messages through his novel. This is more vividly emphasized by the fact that the main action of the novel is not recounted chronologically, but is revealed in a series of flashbacks and confessions by various characters as well as by an omniscient narrator.

In other respects, the foregrounding of the mental processes in these last two excerpts from Ngugi's *Petals of Blood* is not without meaning. Indeed, through the foregrounded mental processes, Ngugi Wa Thiong'o is exhorting the corrupted, greedy political, economic and social Kenyan elites and surely by this way all the other African elites to repent from their wickedness and wrong-doings in order for African countries to prosper and get free from neocolonialism yoke or bondage. In fact Ngugi wants them **to understand** that they should put an end to neocolonialism and start **viewing and perceiving** things differently from the way they have been doing so far. More specifically, they (African leaders) have to abandon all practices that hamper African countries' development to allow them to emerge from chronic poverty and misery. African leaders should stop thinking of their own happiness first and set forth the general interest ahead of everything. It is also of paramount importance to highlight that the fact that the sensor roles are exclusively played by conscious human beings clearly insinuates that the Kenyan problems, by that time, were no more from the outside but rather from the inside. People especially those in authority position are guilty of their own and their social group tribulation. Therefore, the author i.e. Ngugi is using these human being sensors to call attention to the fact that if there would be

any remarkable positive change, this would depend on the people themselves. Those who have lost consciousness in exercising their political, economic and social power should from then on become acutely aware of the jeopardy or chaos that their retrograde attitude are plunging both themselves and the people they were ruling into. Additionally, it must also be pointed out that a large number of the mental processes analyzed in these last two excerpts either project other mental or, most often, material processes. This indeed insinuates that Ngugi expects his contemporaries to become aware of their awkward attitudes and then take concrete and appropriate actions to remedy the death-defying situation.

The last foregrounded process type that requires attention is the verbal one. As a matter of fact, the foregrounding of verbal processes in these excerpts from Ngugi's *Petals of Blood* is, beyond what one would think, of particular resource for a further understanding of the analyzed passages in particular and the novel in general. Actually, some verbal processes are in projection relationship with mental processes. This in fact suggests that Ngugi intends to affect positively the mind of his contemporaries through verbal sensitizing. Moreover, almost all the verbal processes in both excerpts are finites expressing definite or specific actions. This, specifically, means that Ngugi did not use the verbal processes for the simple sake of using them. But indeed he was, by so doing, aiming at calling attention to the fact that in addition to criticizing neocolonialism, the novel under study is also a bitter critique of the economic system of capitalism and its destructive, alienating effects on traditional Kenyan society.

The following step is going to be that of comparing both writings under study. More specifically, I am going at this point in the development, to look into both Achebe's *Arrow of God* and Ngugi's *Petals of Blood*, in the light of the description and the interpretation carried out earlier, to see how far they are analogous or different from the experiential meaning perspective.

### **3.2.3. Comparative study of Achebe's *Arrow of God* and Ngugi's *Petals of Blood*.**

As it can be noticed from the description and the discussing of findings from both novels under study, there is a tremendous similitude in the writing style of both authors at hand. Indeed, a look at the table presenting the number of processes recorded either from the excerpts withdrawn from Achebe's *Arrow of God* or those from Ngugi's *Petals of Blood* and the interpretation that has followed in the first two sub-sections of the present chapter account for this. As a matter of fact, all the process types, except for the causative circumstantial missing especially in the first excerpt, are identified

throughout the entire excerpts and at an approximate percentage. To be more specific, while the total number of the processes identified in Achebe's *Arrow of God* represents **50.55%** of the overall processes enclosed in the analyzed excerpts, the processes from the excerpts withdrawn from Ngugi's *Petals of Blood* account for **49.44%** of the total number of processes in the four excerpts altogether. This indeed suggests that both authors dealt with serious matters in each of their novels in a very meticulous way. Actually, the approximation of the percentages also reveals that some of the problems that Chinua Achebe castigated in *Arrow of God* when colonization by the British government officials and Christian Missionaries was under way, were still prevailing even after colonization in such an austere way that Ngugi wa Thiong'o had to denounce them via his *Petals of Blood*(1977) with the same rigidity after independences especially in the era when neocolonialism was strongly established with its social and economic problems viz. the continued exploitation of peasants and workers by foreign business interests in East Africa. The approximate number of processes occurring added to the foregrounding of the same such process types as material, mental and verbal in each pair of excerpts from both novels under study evidence this reasoning. Furthermore, the interpretive linguistic features of the foregrounded material, mental, and verbal processes in any of the described excerpt as presented in the few preceding lines relating to the forgone sub-sections are the same. Actually, the similarity in the handling of the various identified process types by both authors from different geographic locations, cumulatively with the circumstances, strikes so much that both the West African writer Chinua Achebe and the East African writer Ngugi Wa Thiong'o can be paired with each other from this point of view. In the same vein, a further analysis of the findings, in their approximation, shows that both novelists share, to a remarkable extent, the subject-matter of their writings in so far as they all write about their own people, culture and problems. This, indeed, is prominently illustrated in both novels under study by the authors' constant use of some local languages or dialects throughout their novels. Unquestionably, they are, as said by some literary analysts, Africa's most articulate and celebrated social critics who rightfully carry the standards of African aggrandizement, 'negritude' and national pride forward.

Nevertheless, there is, to some extent, some dissimilarity to pinpoint. Indeed, the first person narration is absolutely absent in the first two excerpts from Achebe's *Arrow of God* while in the last two excerpts from Ngugi's *Petals of Blood*, it is heavily made use of by reference to his main characters such as Munira, Abdulla and Wanja. This in fact, implies that Chinua Achebe is less direct in his writings than Ngugi Wa Thiong'o

who appears quite more direct. No doubt, this striking directness in Ngugi's fiction, mainly through his main characters, would have contributed, to a large extent, to his imprisonment in 1978 after the publication of his popular play "NGAAHIKA NDEENDA-I will marry when I want"- which he wrote with Ngugi Wa Mirii in 1977. Here again, the title: "**I will marry when I want**", with the recurrent "**I**" referent personal pronoun, highlights his noticeable directness as said earlier. Likewise, his directness also lies in the fact that after his imprisonment, Ngugi Wa Thiong'o decided to stop using English as the primary language of his work in favor of **Gikuyu** his native tongue in order to reach the largest African masses. Three years later and more specifically in 1980 Ngugi published the first modern novel written in his native language **Gikuyu**, *CAITAANI MUTHARA-INI (Devil on the Cross)*. He argued that literature written by Africans in a colonial language is not African literature, but "Afro-European literature." According to him, writers should make use of their indigenous, i.e. native languages, to give the African literature its own genealogy and grammar. Nonetheless, I personally don't share Ngugi's stand on this very issue because, although, by writing in their native languages African writers would promote African literature, it is true that only a tiny minority of the African masses would be able to write and read in their mother tongues. Therefore, it would be too restrictive even exclusive to consider things this way. Moreover, it would also be somehow egocentric for a writer to limit the influence scope of his literary work just to the boundaries of his/her community.

To round off, I must emphasize that both Achebe and Ngugi, in their novels under study, have looked at Africa with the same perception even though they have different perspectives.

In other respects, it is worth noting that the middle or intransitive processes in both novels are about tangible actions. But most of them encode motion verbs specifying location. It is of utmost importance to underline that the actor roles in both the transitive and intransitive material processes are mostly played by human beings. This state of affairs suggests an atmosphere of effective activity. It should also be noticed that the material processes are the ones that predominate over the other process types. This is justified by the fact that Achebe's *Arrow of God*, on the one hand, is fundamentally a story of village life, centered on the struggle for authority by Ezeulu, the chief priest of Ulu, the traditional god of his Umuaro people against, not only rivals in his own tribe but also district officers as well as Christian missionaries. Similarly, Ngugi's *Petals of Blood*, on the other hand, is focused on the economic and social

problems, especially the continued exploitation of peasants and workers by foreign business interests after independences in East Africa. As it clearly appears, one cannot talk of struggle against rivals and exploitation of peasants and workers without concrete actions. This then means that the reforms dreamt of by the two authors in their novels are especially achievable only through concrete actions to be taken.

As for the mental processes, it is essential to know that all of the three categories of their class as elaborated on in Halliday's framework are found. However, it is worth stating precisely that they are curiously enough predominated over by the perception processes in the four excerpts altogether mostly encoded in such verbs as "see" and "hear". This suggests that both Chinua Achebe and Ngugi Wa Thiong'o through their narratives in *Arrow of God* and *Petals of Blood* have dealt with actual problems which they had been eye-witnesses and/or heard of within their communities. Moreover, the analysis of the cognition processes that rank second out of the three categories of mental processes and encoded in "know" and "think" mostly with different characters playing the senser roles, has made it possible to discover that both Chinua Achebe and Ngugi Wa Thiong'o, along with their compatriots, were acutely aware of the problems undermining their dear communities in the period of colonization and after independences. Therefore, they would like to set themselves free from the bondage of colonial authorities and socio-economic oppression.

The behavioural processes are also found in each of the four excerpts analyzed in the third chapter. The particular detail of these processes is that they enhance the traditional values of Africa. Such values as brotherhood, unity and solidarity are recounted through those behavioural processes. Some of them depict the consequences that await those who encroach on African traditional principles. The following process withdrawn from the third paragraph of the first excerpt from Achebe's *Arrow of God* exemplifies that state of affairs quite well: "The brothers began to quarrel violently". The brothers being talked about are those who have managed to kill the sacred python in order to cook and eat it but eventually have picked quarrel with one another vehemently while sharing the yam stew that it had served to cook.

The verbal processes are mostly encoded in such verbs as "say", "tell", "speak" and "ask. The sayers are essentially conscious human beings like Ezeulu, the hero of Achebe's *Arrow of God*, his close friend Akuebu on the one hand, and Munira, Abdula, Wanja, and Karega the four protagonists of Ngugi's *Petals of Blood*. The sayer functions in these processes show to what extent those main characters were concerned with the various problems they are facing through their different conversations.

As for the existential processes, it is worthwhile to point out that they are part of the least numerous processes found in the analysis. Actually, they account for the same number of processes as the Causative processes. In fact, this means that they have not been of great importance in the delivery of the studied authors' messages. On the other hand, the relational processes count a very important number of processes all the more as they are made up of five distinct sub-categories, namely the intensive attributive, intensive identifying, circumstantial, possessive, and causative processes. Most of the intensive attributive and identifying processes are encoded in the finite verb "be" either by "is", "was" or "were". Nevertheless, there are some intensive attributive processes synonymous with "be" such as "seem" and "become". The carriers are human beings/body parts like "his hand" in the clause "his hands were free"; "Munira" in the clause "Munira was not alone," the pronominal "it" and the referent personal pronoun "she". The Possessive processes in other respects are relatively few in the passages and realized in the commonest attributive possessive verbs namely "to have"; "to belong to"; "to own" either in the present or past tense. The circumstantial relational processes count slightly more processes than the causative processes but fewer processes than the other three remaining process types of the relational sub-categories processes.

As far as the causative processes are concerned, it is important to observe that they are non-existent in the first excerpt and are relatively few in the three others. As a matter of fact, their non existence or uncommonness in the studied excerpts connotes that a large number of the problems undermining both writers' different epochs were not external to their countries but were rather internal to them. Straightforwardly, they (Africans) were basically the key causes of their own social, religious, political, and economic ordeals, misery, and backwardness.

Besides, it is vitally important to highlight that the analyses have shown circumstantials types of the Hallidayan framework. The most frequently occurring ones have been the **Location** and **Manner** circumstances. These latter ones state precisely the way in which the actions of the miscellaneous processes are performed, and define not only the places where they occur, but also the time.

## CONCLUSION

The focus of attention throughout this scholarship has revolved around the question to know how experiential meaning, which is realized through the system of transitivity, is handled in both Achebe's *Arrow of God* and Ngugi's *Petals of Blood* for their best understanding. As a matter of fact, in the first chapter that deals with the review of related literature, I have reviewed the literature related to the present study. Via this chapter, I have provided a background for the development of the current study. Then, I have presented an overview of the principles guiding the system of transitivity. At this level, I have defined the key concepts of the transitivity theory and given detailed illustrations on the major systems forming it, i.e. process-types, participants and circumstances.

The second chapter has been devoted to the application of the experiential meaning theory to Achebe's *Arrow of God* and Ngugi's *Petals of Blood*. Here the analysis has been carried out in four purposely selected excerpts from both pinpointed novels. Indeed, it is vitally important to note that all the process-types have been found in every single excerpt except for the first one where one process-type, especially the causative one, is missing. This is the evidence that the two novels under study are really conducive to the work at hand. The detail of the findings, as far as the distinct process-types I have come across are concerned, is as follows: it is noticeable that material processes are the most frequently occurring process types throughout the whole analysis carried out in the third chapter. Indeed, their classification into classes and sub-classes as it appears in the description is quite diversified. As a matter of fact, both the transitive or affective and the intransitive or middle material processes have been identified. But on the whole, most of the material processes are transitive and denote concrete and tangible actions that can be gathered in various categories: some of them specify movement whereas others denote bravery, determination, recklessness, and exploitation. The actor participants involved in these processes perform actions that are mostly extended to things external to them. The goal roles are played by either animate or inanimate things which the actors make use of. Those latter ones also make use of part of their body from time to time

The last chapter of the work has dealt with the transitivity patterns analysis of the excerpts followed by the discussion of the findings and the interpretation of the novels under study with a particular recourse to the readily interpretable linguistic patterns found out in the four analyzed excerpts. I have focused on the material, the mental and the verbal processes along with their participants and circumstantial

components which are strongly foregrounded throughout the analyzed excerpts. Via this chapter, the meanings of both Chinua Achebe's message in *Arrow of God* and Ngugi's one in *Petals of Blood* have come over more impressively. As a matter of fact, it has enlightened me to understand, not only the depth of Chinua Achebe's concern about the fate of the African traditional values during and even after colonization given that the settlers, especially the christian missionaries, had come to supersede the traditional gods of Africa by their religion, but also how deeply worried Ngugi Wa Thiong'o was about the drastic consequences of neocolonialism in East Africa, in particular, and in Africa on the whole. I have evidenced how Chinua Achebe, in order to get his message across, has made use of foregrounding in material, mental and verbal processes to confront the differences of the European culture (represented by the British government officials; the Christian missionaries and the African converts) with the African culture (represented by such conservatives as Moses Unachukwu; Akuebu to name but just a few of them). In addition, the discussion and interpretation in this chapter have also revealed Ngugi's bitter and damning indictment against the hypocrite, deceitful corrupted and treacherous leaders of post-independence Kenya. Indeed, the foregrounding of material, mental as well as verbal processes in his *Petals of Blood* is an evidence of the necessity for a strategic and well-prepared plan or action to be taken against such leaders along with the perpetuated social injustice and economic inequality that were a feature of colonial oppression but which, unfortunately, was still prevailing even after colonization. In this regard, my first two hypotheses that the two authors under scrutiny have in various ways used the resources of the English language to express their experience in their selected texts (Simpson, 2004); and that in their creative process of writing, both authors have either consciously or subconsciously chosen certain linguistic items over others to represent an experience or event for stylistic effects, are validated.

At the conclusions of the comparative work, it is to be noticed that even though both authors, from the point of view of the interpretable linguistic features that their literary work display, share to a very large extent the same literary style, they differ from each other in the sense that Ngugi Wa Thiong'o shows more directness in his writings than Chinua Achebe does. Indeed, this partly confirms my third hypothesis since the differences as pinpointed in this study are neither due to the studied authors' fiction timeline, nor to Ngugi's stand concerning literature written in a colonial language. In a nutshell, the discussion of the findings and the subsequent interpretation

that follows in the third chapter have helped me to grasp all the contours of the messages conveyed by both authors in their novels under study.

It would be clumsy to set an end to this research work without mentioning that there are many other aspects of Systemic Functional Linguistics that could be applied to both Achebe's *Arrow of God* and Ngugi's *Petals of Blood*. Indeed, investigation about the interpersonal meaning could be applied to both novels for Systemicists argue that the clause's experiential meaning is realized simultaneously with its interpersonal meaning so that the description of transitivity in the clause complements its simultaneous mood description. Systemic Functional Linguistics asserts that text conveys simultaneously three different meanings, therefore even the textual meaning could also be examined through the two novels. To round off, further investigations about such themes as: Language Nativization (indigenization), Pidginization, code switching and pragmatic transfer in both *Arrow of God* and *Petals of Blood* would not only help get to the core of their meanings more deeply than ever, but it would also reveal other relevant dimensions of interest for future research projects.

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## APPENDICES

Each of the four excerpts abstracted from the novels under study is going to be analyzed according to the Hallidayan Transitivity analysis keys which are presented at the start of the analysis below. The first two excerpts have been taken out from Achebe's *Arrow of God* and the last two ones from Ngugi's *Petals of Blood*. The texts have been divided into clauses, with embedded clauses [[shown within double brackets]]. Further, double slashed lines // indicate clause boundaries within embedded clauses.

Transitivity analysis keys:

P=Process, Pm=Material Process, Pme=Mental Process, Pb=Behavioural Process, Pv=Verbal Process, Pe=Existential Process,  
Pi=Intensive Attributive/Identifying Process, Pcc=Circumstantial Process,  
Pp=Possessive Process, Pc=Causative Process  
A=Actor, G=Goal, B=Beneficiary, R=Range  
S=senser, Ph=Phenomenon  
Sy=Sayer, Rv=Receiver, Vb=Verbiage  
Be=Behaver, Bh=Behaviour  
X=Existent  
T=Token, V=Value, Cr=Carrier, At=Attribute  
Id= Identified, Ir= Identifier  
Pr=Possessor, Pd=Possessed  
C=Circumstance, Cl=location, Cx=extent, Cm=manner, Cc=cause,  
Ca=accompaniment, Ct=matter, Co=role, Re=recipient  
Ag=Agent

### Excerpt N°1: From *Arrow of God*, by Chinua Achebe, Chapter 04(Pp.48-51).

1. 'one day(Cl), six brothers of Umuama(A) killed(Pm) the python(G)//2.and asked (Pv1)one of their member,Iweka(Rv),// to cook(Pm) yam pottage(G) with it(Cm).3. Each of them (A) brought (Pm) a piece of yam (G) and a bowl of water to Iweka (Ca). 4. *When* he (A) finished cooking (Pm) the yam pottage (G), //5.the men (A) came (Pm) one by one (Cm)//6.and took (Pm6) their pieces of yam (G). 7. **Then** they (A) began to fill (Pm) their bowls (G) to the mark (Ca) with the yam stew (Cm).

8. *But* this time (CI), only four of them (A) took (Pm) their measure (G) //9.*before* the stew (A) got finished (Pm)

10. Moses Unachukwu's listeners (Be) smiled (Pb1), //11.*except* Mr.Goodcountry who (Be) sat (Pb) like a rock (Cm). 12.Oduche(Be) smiled(Pb)// 13.*because* he(S) had heard(Pme) the story(Ph) as a little boy(CI) //14.*and* forgotten(Pme) it(Ph) until now(CI).

15. 'The brothers (Sy) began to quarrel (Pv) violently (Cm), // 16.*and then* to fight (Pm). 17.Very soon(CI) the fight(A) spread(Pm) throughout Umuama(CI) //18.*and* so fierce(At) was(Pi) it(Cr) //19.*that* the village(Cr) was(Pi) almost wiped out(At). 20.The few survivors(A) fled(Pm) their village across the great river to the land of Olu (CI), //21.*where* they(G) are scattered(Pm) today(CI). 22.The remaining six villages(S) seeing (Pme)//*what* had happened(Pm) to Umuama(G)//23.*went* (Pm) to a seer(CI) //24.*to know*(Pme) the reason(Ph) //25.*and* he(Sy) told(Pv) them(G) //26.*that* the royal python(Cr) was(Pi) sacred(At) to Idemili(Ca);// 27.*it*(T) was (Pi)this deity(V), //28.*which* had punished (Pm)Umuama(G). 29.From that day(CI), the six villages(S) decreed(Pme) //30.*that henceforth*, anyone who(A) killed(Pm) the python(G) //31.*would* be regarded(Pme)// 32.*as* having killed(Pm) his kinsman(G)'.33. Moses (A) ended (Pm)// 34.*by counting* (Pm) on his fingers (CI) the villages and clans (G)// 35.*which* (Sy) also forbade (Pv) the killing of the snake (Vb). 36. *Then* Mr. Goodcountry (Sy) spoke (Pv).

37. 'A story such as(Vb) you(Sy) have just told(Pv) us(Rv)// 38.*is*(Pi) not fit(At) //to be heard(Pme) in the house of God(CI).39. *But* I (A) allowed (Pm) you (G)//40.to go on (Pm) // 41.*so that* all(S) may see (Pme) the foolishness of it' (Ph). 42. There was (Pe) murmuring(X) from the congregation (CI)//43.*which* might have stood (Pi) either for agreement or disagreement (V).

44. 'I(A) shall leave(Pm) it(G) //45.*to* your own people(Sy) to answer(Pv) you(Rv).46. Mr.Goodcountry (Be) looked round (Pb) the small congregation (Ph), //47.*but* no one (Sy) spoke (Pv).

48. 'Is (Pe) there no one(X) here (CI) //49.*who* can speak up (Pv) for the lord (Ca)?'

50. Oduche who(S) had thus far (CI) inclined (Pme) towards Unachukwu's position (CI)// 51.*had* (Pme) a sudden stab of insight (Ph). 52. He (A) raised (Pm) his hand (G) //53.*and* was (Pi) about' (CI) //54.*to put* (Pm) it (G) down again (CI). 55. *But* Mr. Goodcountry(S) had seen (Pme) him (Ph).

56. 'Yes? (Vb)'

57. 'It(Cr) is not(Pi) true(At) //58.that the Bible(Sy) does not ask(Pv) us(Rv) //59.to kill(Pm) the serpent(G).60.Did not God(Sy) tell(Pv11) Adam(Rv) //61.to crush (Pm)its head(G) //62.after it(S) had deceived(Pme) his wife(Ph)? 63. Many people (A) clapped (Pm) for him (Ca).

64...'Do you(S) hear (Pme) that (Ph), Moses (Vb)?'

65. Moses (Sy) made to answer (Pv) //66.but Mr. Goodcountry (A) was not going to give (Pm) him (B) another opportunity (G).

67..'You(Sy) say(Pv) //you(T) are(Pi) the first Christian(V) in Umuaro(CI), //68.you(A) partake(Pm) of the Holy Meal(G); //69.and yet whenever you(A) open (Pm)your mouth(G) //70.nothing but heathen filth(A) pours out (Pm).71.Today(CI), a child who(Be) sucks(Pb) his mother's breast(Ph) // 72. has taught(Pv) you (Rv)the Scriptures(Vb). 73..Is (Pi)it(T) not// 74.as our Lord himself(Sy) said (Pv)//75.that the first(T) shall become(Pi) last(V) //76.and the last(T) become(Pi) first(V).77. The world (Cr) will pass away (Pi)// 78.but not one single word of our lord (A) will be set (Pm) aside (CI)' 79.he (A) turned (Pm) to Oduche (G).80.. 'When the time(T) comes(Pi) for your baptism(Ca)//81.you(Rv) will be called(Pv) peter(Vb); //82.on this rock (CI)will I(A) build (Pm)my church.(G)'

83.This(T) caused(Pcc) more clapping(V)from a part of the congregation(CI).84.Moses(Cr) was(Pi) now(CI) fully aroused(At).85.Do I(Be) look (Pb6)to you(Ca) like someone (Cm)//86.you (A)can put(Pm) in your bag(CI) //87.and walk(Pm)away(CI) ?' 88. he (Sy) asked(Pv).89. 'I (Cr) have been (Pi) to the fountainhead of this new religion (CI)// 90.and seen (Pme) with my own eyes (Cm) 91. the white people who (A) brought(Pm) it(G). 92..So I(S) want(pme) //93.to tell(Pv) you(Rv) now(CI) //94.that I(G) will not be led(Pm) astray(CI) by outsiders(A) //95.who(S) choose(Pme) //96.to weep(Pb) louder than the owners of the corpse(Cm).97. You(T) are not(Pi) the first teacher(V)//98 I(S) have seen(Pme) ;// 99.you(T) are not(Pi) the second(V) ; 100.you(T) are not(Pi) the third(V).101. If you (Cr) are (Pi) wise (At), //102.you (A) will face (Pm) the work (G) //103.they (A) sent (Pm) you (G)//104. to do (Pm) here (CI) //105.and take(Pm) your hand(G) off the python(CI). 106.You(Sy) can say(Pv) //107.that I(Sy) told(Pv) you(Rv) so(Vb). 108.Nobody(Sy) here(CI) has complained(Pv) to you(Rv)//109.that the python(A) has ever blocked(Pm) his way (G)//110.as he(A) came (Pm)to church(CI). 111..If you(S) want(Pme) //112.to do(Pm) your work(G) in peace(Cm), 113.you(Be) will heed(Pb) //114.what I (Sy)have said(Pv), //115.but if you(S) want(Pme) //116.to be(Pi) the lizard(V)//117that(A) ruined(pm) his own mother's funeral(G)//118.you(A) may carry

on(Pm) // 119.as you (A)are doing(Pm).’120. He (A) turned (Pm) to Oduche (G).  
 121.‘As for you(Ca) they(Sy) may call(Pv) you(Rv) Peter(Vb) //122.or they(Sy) may  
 call(Pv) you(Rv)Paul or Barnabas(Vb) ;//123. It(S) does not pull (Pme) a hair (Ph)  
 from me (Cl).124. I(Pr) have (Pp)nothing(Pd) //125.to say(Pv) to a mere boy(Ca)  
 //126.who(A)should be picking(Pm) palm nuts(G) for his mother(Ca). 127.But since  
 you(T) have also become(Pi) our teacher(V), //128.I (A)shall be waiting(Pm) for the  
 day(Ca)//129.when you(Pr) will have(Pp) the courage(Pd) //130.to kill(Pm) a  
 python(G) in this Umuaro(CI).131.. A coward(Sy) may cover(Pv) the ground with his  
 words(Cm) //132.but when the time(T) comes(Pi) // 133.to fight(Pm) 134.he(A)  
 runs(Pm) away(CI).’135. At that moment (CI) Oduche (A) took (Pm) his decision (G).  
 136...There were (Pe) two pythons– a big one and a small one –(X) //137. which  
 lived(pm) almost entirely in his mother’s hut, on top of the wall (CI)//138.which(A)  
 carried(Pm) the roof(G). 139.They (A)did(Pm) no harm(G)// 140.and kept(Pm) the  
 rats(G) away(CI) ;//141. only once(CI) were(pi) they(Cr) suspected(At)// 142.of  
 frightening(Pm) away(CI) a hen(G) //143.and swallowing(Pm) her eggs(G).144..  
 Oduche(S) decided (Pme) //145.that he (A) would hit (Pm) one of them (G) on the  
 head (CI) with a big stick (Cm).146. He(A) would do(Pm) it(G) so carefully and  
 secretly(Cm) // 147.that when it(Be) finally(CI) died(Pb) //148.people(S) would  
 think(Pme)// 149.it(Be) had died (Pb)of its own accord(Cm).150..Six days(Cr)  
 passed(Pi) //151.before Oduche(Pr) found(Pp) a favourable moment(Pd), //152.and  
 during this time(CI) his heart(T) lost(Pi) some of its strength(V).153. He(S) decided  
 (Pme)//154. to take (Pm) the smaller python (G). 155. He (A) pushed (Pm) it (G)  
 down from the wall (CI) with his stick (Cm) //156.but could not bring (Pb) himself (Ph)  
 //157.to smash (Pm) its head (G). 158. Then he(S) thought (Pme) /159. /he(S) heard  
 (Pme) //160.people (A) coming (pm) //161.and had to act (Pm) quickly (Cm).162.  
 With lightning speed(Cm) he(A) picked(Pm) it(G) up// 163.as he(S) had seen(Pme)  
 their neighbor(Ph),// 164.Anosi(A), do(Pm) many time(CI), //165.and carried(Pm)  
 it(G) into his sleeping –room(CI).166. A new and exciting thought (Ph) came (Pme)  
 to him(S) then (CI). 167..He(A) opened(Pm) the box(G) //168.which Moses(A) had  
 built(Pm) for him(Ca), //169.took out(Pm) his singlet and towel(G) //170.and  
 locked(Pm) the python(G) inside(CI).171. He(S) felt (Pme)a great relief(Ph)  
 within(CI).172.The python(Be) would die(Pb) for lack of air(Cc),// 173.and he would  
 be(Pi)responsible(At) for its death(Ca) //174.without being(Pi) guilty(At) of  
 //175.killing(Pm) it(G), //176.which(T) seemed(Pi) to him(Ca) a very happy  
 compromise(V).177..Ezeulu’s first son, Edogo(A) had left(Pm) home early that

day(CI) // 178.to finish(Pm) the mask(G) //179.he(A) was carving(Pm) for a new  
 ancestral spirit(Ca). 180..It(T) was(Pi) now(CI) only five days to the Festival of the  
 pumpkin Leaves(V) //181.when this spirit(Ph) was expected(Pme)// 182.to return(Pm)  
 from the depth of the earth(CI) //183.and appear(Pi) to men(Cc) as a Mask(Cm).  
 184.Those who(T) would act(Pi) as his attendants(V)// 185.were making(Pme) great  
 plans(G) for his coming(Ca); 186.they(Be) had learned(Pb) their dance(Bh) //187.and  
 were(Pi) now(CI) anxious(At) about the mask(CI)//188.Edogo(A) was carving(Pm)  
 for them(B).189. There were (Pe) other carvers(X) in Umuaro (CI) besides him;  
 190.some of them (Cr) were (Pi) even better (At). 191..But Edogo(Pr) had (Pp)a  
 reputation(Pd) for finishing his work on time(Ca) //192.unlike Obiako the master  
 carver, who (A)only took up (Pm) his tools(G) //193.when he(S) saw(Pme) his  
 customers(Ph) // 194.coming(Pm). 195..If it(T) had been(Pi) any other kind of  
 carving(V)// 196.Edogo(A) would have finished(Pm) it(G) long ago(CI)//  
 197.working at(Pm) it(G) any moment(CI) // 198.his hands(Cr) were(Pi) free(At).199.  
*But* a mask(Cr) was(pi) different(At) ;// 200..he(A) could not do(Pm) it(G) in the  
 home under the profane gaze of women and children(CI) // 201.but had to retire(Pm)  
 to the spirit house(CI) 202.built(Pm) for such work(Ca) at a secluded corner of the  
 Nkwo marker place(CI) //203..where no one who(Cr) had been(Pi) initiated(At) into  
 the secret of Masks(Ca) //204..would dare(Pme) //205.to approach(Pm).

**Excerpt N°2 From *Arrow of God*, by Chinua Achebe, hapter 11 (PP.109-114)**

1. The first time (CI) Ezeulu (A) left (Pm) his compound (G) after the Pumpkin festival (CI)// was (Pi)// to visit (Pm) his friend, Akuebue (G).2. He(A) found(Pm) him (G)//sitting (Pm)on the floor of his obi(CI)// preparing(Pm) seed-yam(G)// which he(A) had hired(Pm) labourers(G)// to plant(Pm) for him(B) next morning(CI). 3. He (A) sat (Pm) with a short, wooden-headed (Cm) between two heaps of yams (CI). 4. The bigger heap (Cr) lay (Pi) to his right on the bare floor (CI). 5.The smaller pile(Cr) was(Pi) in a long basket(CI)// from which he(A) took out(Pm) one yam(G) at a time(CI),// look at(Pb) it(Ph) closely(Cm),// trimmed(Pm) it(G) with his knife(Cm)// and put(Pm) it(G) in the big heap(CI). 6.The refuse(Cr) lay(Pi) directly in front of him(CI), between the heaps(CI)- large numbers of brown, circular yam-skins(A) chipped off(Pm) the tail of each seed-yam(G) //and grey, premature tendrils(A) trimmed off(Pm) the heads(G).

7. The two men (A) shook (Pm) hands (G) //and Ezeulu (A) took (Pm) his rolled got-skin (G) from under his arm(CI), //spread(Pm) it(G) on the floor(CI)// and sat down(Pm).8. Akuebue(Sy) asked(Pv) him(Rv) about, his family(CI) //and for a while(CI) continued(Pm) //to work(Pm) on his yams(G).

9. ‘They (Cr) are (Pi) well (At)’// replied (Pv) Ezeulu (Sy). 10. And the people of your compound? (Vb)’

11. They (Cr) are (Pi) quiet. (At)’

12. ‘Those (Cr) are (Pi) very large and healthy seed-yams (At). 13. Do they (A) come (Pm) from your own barn or from market? (CI)’

14. ‘Do you(S) not know (Pme) that my portion of the Anietiti lan... (Ph)? Yes (Vb).15. They (G) were harvested (Pm) thee (CI).’

16. ‘It(Cr) is(Pi) a great land(At)’// said(Pv) Ezeulu(Sy),// nodding(Pm) his head(G) a few times(CI).’17. Such a land (Ag) makes (Pc) lazy people (Cr) //look like (Pcc) master farmers (V).’

18. Akeubue (Be) smiled (Pb). 19. ‘You(S) want (Pme) //to draw (Pm) me (G) out (CI) but you (A) won’t (Pm).20.’He(A) put down(Pm) the knife (G)//and raised(Pm)his voice(G) //to call(Pm) his son, Obielue(G), //who answered(Pv) from the inner compound(CI)// and soon(CI) came in(Pm),// sweating(Pb).

‘Ezeulu! (Vb)’ he (Sy) saluted (Pv).

21. ‘My son. (Vb)’

22. He (A) turned (Pm) to his father (G) //to take (Pm) his message (G).

23. ‘Tell (Pv) your mother (Rv) //that Ezeulu (Sy) is greeting (Pv) her (Rv). 24.If she(Pr) has(Pp) kolanut(Pd)//let(Pm) her(A)bring(Pm) it(G)’//Obielue(A) returned(Pm) to the inner compound(CI).

25. ‘Although I (A)ate(Pm) no Kola(G) the last time(CI) //I (A)went (Pm)to the house of my friend’(CI) Akuebue (Sy)said(Pv) this(Vb) as though he(Sy) talked to(Pv) himself(Rv).

26. Ezeulu (Be) laughed (Pb). 27. ‘What do we(Sy) say(Pv) //happens(Pm) to the man(G)// who eats(Pm) //and then makes(Pm) his mouth(G)// as if it(S) has never(CI) seen(Pme) food?(Ph)’

28. How should I(S) know? (Pme)’

29. ‘It (Ag) makes (Pc) his anus (Cr) dry up (At). 30. Did your mother (Sy) not tell (Pv) you (Rv) that? (Vb)’

31. Akuebue (A) rose (Pm) to his fees (G) very slowly (Cm) because of the pain in his waist (Cc)

32. ‘Old age (T) is (Pi) disease (V),’ he (Sy) said (Pv), struggling (Pm) //to unbend (Pm) himself (G) with one hand on the hip (Cm). 33. When he (Cr) was (Pi) three-quarters erect (At)// he (A) gave up (Pm).

34. ‘Whenever I (A) sit (Pm) for any length of time (Cx) //I (A) have to practice (Pm) again// to work (Pm), like an enfant (Cm).’

35.He(Be) smiled(Pb)// as he(A) toddled(Pm) to he low entrance wall of his obi(CI), took(Pm) from it(CI) a wooden bowl(G) with a lump of chalk(Cm) in it(CI)//and offered(Pm) it(G) to his guest(B).36. Ezeulu(A) picked up(Pm) the chalk(G) //and drew(Pm) five lines(G) with it(Cm) on the floor(CI)- three uprights, a flat one across the top and another one below them(R). 37. Then he (A) painted (Pm) one of his big toes (G)// and dubbed (Pm) a thin coat of white (G) around his left eye (CI).

38.Only one of Akuebue’s two wives(Cr) was(Pi) at home(CI)// and she(A) soon(CI) came(Pm) into the obi(CI)// to salute(Pv) Ezeulu(Rv) //and to say(Pv) that(Vb) the senior wife(A) had gone(Pm) //to inspect(Pm) her palm trees(G) for ripe fruit(Ca). 39. Obielue (A) returned (Pm) with a kolanut (Cm). 40. He (A) took (Pm) the wooden bowl (G) from his father (CI). 41.Blew into(Pm) it(G) //to remove(Pm) dust(G) //and offered(Pm) the kolanut(G) in it(CI) to Ezeulu(B).

42. ‘Thank you (Vb),’ said (Pv) Ezeulu (Sy). 43. ‘Take (Pm) it (G) to you father (CI) //to break. (Pm)’

44. ‘No, (Vb)’ said (Pv) Akuebue (Sy). 45. I (Sy) ask (Pv) you (Rv) // to break (Pm) it (G)’

46. ‘That (T) cannot be (Pi). 47. We (A) do not by-pass (Pm) a man (G)// and enter (Pm) his compound (CI).’

48. ‘I(S) know(Pme) that(Ph),’ said(Pv) Akuebue(Sy),’// but you (S)see(Pme) that (Ph) my hands(Cr) are(Pi) full(At) //and asking(Pv) you(Rv)// to perform(Pm) the office(G) for me(B).’

49. ‘A man (Cr) cannot be (Pi) too busy (At) //to break (Pm) the first kolanut of the day (G) in his own house (CI). 50. so put (Pm) the yam (G) down (CI); it (A) will not run away (Pm).’

51. ‘But this (T) is (Pi) not the first kolanut of the day (V). 52. I (A) have broken (Pm) several (G) already (CI).’ 53. That (T) may be (Pi) so (V), 54.but you (A) did not break (Pm) them (G) in my presence (CI). 55. The time (CI) a man (Be) wakes up (Pb)// is (Pi) his morning (V).’

‘All right (Vb),’ said (Pv) Akuebue (Sy). 56. ‘I (A) shall break (Pm) it (G) 57.if you (Sy) say (Pv) so (Vb).’

58. ‘Indeed I (Sy) say (Pv) so (Vb). 59. We (A) do not apply (Pm) an ear-pick (G) to the eye. (Ca)’

60. Akuebue (A) took (Pm) the kolanut (G) in his hand (CI)//61.and said (Pv):// 62. ‘We (Pm) shall both live (Pm),’ 63.and broke (Pm) it (G).

64...Two gunshots (Cr) had sounded (Pi) in the neighbourhood (CI) 65.since Ezeulu (A) came (Pm) in (CI). 66. now (CI) a third (A) went off(Pm).

67. ‘What (A) is happening (Pm) there (CI)?’ 68. he (Sy) asked(Pv). 69...‘are men leaving (Pm) the forest (G) now (CI) 70.and hunting (Pm) in the compound? (CI)’

71. ‘Oh. You(S) have not heard (Pme)? 72...Ogbuefi Amalu (Cr) is (Pi) very sick (At).’

73...‘True? (Vb) 74...And it (A) has reached (Pm) the point (G) //of shooting (Pm) guns? (G)’

75. ‘Yes (Vb), Akuebue (A) lowered (Pm) his voice (G) out of respect for the bad story (Cc). 76. ‘What day (T) was (Pi) yesterday (V)?’

77. ‘Eke (V),’ replied (Pv) Ezeulu (Sy).

78. ‘Yes (Vb).79. It (Cr) was (Pi) on the other Eke (CI) //that it (A) happened (Pm). 80.He (A)was returning(Pm) home from the farmland(CI) 81.he(A) had gone(Pm) //to clear(Pm) 82.when it(A) struck(Pm) him(G) down(CI). 83. Before he (A) reached (Pm) home (CI), 84.he (Cr) was (Pi) trembling (At) with cold (Cm) in the noonday heat (CI). 84. He (A) could no longer hold (Pm) his matchet (G) because (Cc) his fingers (G) were set (Pm) like crooks. (Cm)’

- 85...‘What do they (Sy) say (Pv) 86. it (T) is (Pi)?  
 87. ‘From *what* I(S) saw (Pme) this morning yesterday, (Cl) 88.I(S) think (Pme) 89.it (T) is(Pi) arums(V).’  
 90. ‘Please do not repeat (Pv) it (Vb).’  
 91. ‘*But* I(Sy) am not telling(Pv) you(Rv) 92.*that* Nwokonkwo or Nwokafo(Sy) told (Pv)me(Rv). 93. This (T) is (Pi) what (V) 94.I(S) saw (Pme) with my own eyes (Cm).’  
 95...Ezeulu (A) began (Pm)// to gnash (Pm) his teeth (G).  
 96. ‘I(A) went(Pm) //to see(Pme) him(Ph) this morning(CI).97.His breath(Cr) seemed to be(Pi) scraping his sides(At) with a blunt razor Cm).’  
 98. ‘Who(G) have they(A) hired(Pm)// to make(Pm) medicine(G) for him?(Ca)’  
 99.Asked(Pv) Ezeulu(Sy).  
 100. ‘A man (Sy) called (Pv) Nwodika (Rv) from Umuaflia (Cl). 101.I(Sy) told(Pv) them(Rv) this morning(CI) 102.*that* had I(Cr) been there(CI)103. *when* they(A) took(Pm) the decision(G)104.I(Sy) would have told(Pv) them(Rv)// to go(Pm) straight to Anita(CI). 105. There is (Pe) a doctor(X) there (Cl) 106.who (A) nips off (Pm) sickness (G) between his thumb and finger. (Cl)’  
 107.‘*But if* it(T) is(Pi) the sickness of the Spirits(V), 108.*as* you(Sy) say(Pv), there is(Pe) no medicine(X) for it(Ca) – except cam wood and fire-(X)  
 109. ‘That (T) is (Pi) so (V)’// said (Pv) Akeubue (Sy),’110. *But* we (A) cannot put (Pm) our hands (G) between our laps (Cl) 111. *and* watch(Pb) the sick man(Ph) for twelve days(Cx). 112. We (A) must grope (Pm) about it (G) 113. *until* what (A) must happen(Pm)// does happen(Pm).114. That (Cr) is (Pi) 115.*why* (Cc) I (Sy) spoke (Pv) of this medicine-man (Vb) from Anita (Cl).’  
 116. ‘I(S) think(Pme) 117.you(Sy) speak(Pv) of Aghadike(Vb) 118.*whom* they(Sy) call(Pv) Anyanafummo(Vb).’  
 119. ‘You(S) know (Pme) him (Ph). 120. That (T) is (Pi) the very man (V).’  
 121. ‘I(S) know (Pme) many people (Ph) throughout Olu and Igbo (Cl). 122. Agbadike (Cr) is (Pi) a great doctor and diviner (At). 123. *But even* he (A) cannot carry (Pm) a battle (G) to the compound of the great god (Cl).’  
 124. ‘No man (A) can do (Pm) that. (G)’  
 125. ‘The gun (Cr) sounded (Pi) again.’  
 126...‘this gun-shooting (T) is (Pi) no more than a groping about (V),’ 127.said (Pv) Ezeulu (Sy).’128. How can we (A) frighten (Pm) spirits (G) away with the noise of a gun (Cm)? 129. *If* it (Cr) were (Pi) so easy (At) 130.any man who (Pr) had (Pp) a lot of money (Pd) 131. to buy (Pm) a keg of gunpowder(G) 132.would live(Pm)// *and*

live(**Pm**) 133. *until* mushrooms (A) sprouted(**Pm**) from his head(**Cl**). 134.*If* I(**Cr**) am(**Pi**) sick(**At**) 135.*and* they(A) bring(**Pm**) me(**B**) a medicine-man(**G**) 136.who(**S**) knows(**Pme**) more about hunting than herbs (Cl) 137.I(A) shall send(**Pm**) him (**G**)away(**Cl**) 138. *and* look for(**Pm**) another(**G**).’

139.The two men(A) sat(**Pm**) in silence(**Cm**). 140. *Then* Akuebue (Sy) said (**Pv**):

141. ‘From *what* I(**S**) saw (**Pme**) this morning (Cl) 142.we(**S**) may hear (**Pme**) something (**Ph**) before another dawn (Cl).

143. Ezeulu (A) moved (**Pm**) his head (G) up and down (Cm) many times (Cl) 144. it (T) is(**Pi**) a story(V) of great sorrow(Cl) 145. *but* we (A)cannot set(**Pm**) fire(G) to the world,(Cl)’

146. Akuebue who(A) had stopped working(**Pm**) on his yams(Cl) 147.went back (**Pm**) to them now(Cl) with the proverbial excuse(**Cm**) 148.*that* greeting(G) in the cold harmattan(Cl) is taken(**Pm**) from the fireside(Cl).

149.‘That(T) is(**Pi**) what(V) 150.our people(Sy) say(**Pv**),’ 151.replied(**Pv**) Ezeulu(Sy). 152.‘*And* they (Sy) also say(**Pv**) 153. *that* a man who(A) visits(**Pm**) a craftsman(A) at work(Cl)154. finds (**Pm**) a sullen host(G),’

155. The gun (Cr) sounded (Pi) yet again. 156. It (Cr) seemed (Pi) //to make (Pc) Ezeulu (Cr) irritable (At).

157.‘I(A) shall go over (**Pm**) 158.*and* tell(**Pv**) the man(**Rv**) 159.*that if* he (Pr)has(**Pp**) no medicine(**Pd**) 160.to give(**Pm**) to the sick man(**B**) 161.he(A) should at least(**Cm**) spare(**Pm**) the gunpowder(**Pm**) 162. they (A) will use(**Pm**) for his funeral(**Ca**)’

163.‘*Perhaps* he(S) thinks (**Pme**) 164.*that* gunpowder(Cr) is(**Pi**) as cheap as wood ash(At),’165. said (Pv) Akuebue(Sy) 166. *and then* more seriously(**Cm**) ‘*if* you(A) go(**Pm**) there on your way home(Cl)167. say (Pv) nothing(**Vb**)168. that might make(**Pc**) them(Cr) 169.think(**Pme**) 170.you(S) wish(**Pme**) their kinsman evil(**Ph**). 171. They (Sy) may say (Pv): 172.what (T) is (Pi) gunpowder (V) to a man’s life? (**Ca**).

173...Ezeulu(S) did not need (**Pme**) two looks (Ph) at the sick man (Cl) 174. to see(**Pme**) 175.*that* he(A) could not pass(**Pm**) the twelve days(G) 176.*which* the spirit(A) gave(**Pm**) a man(**B**) stricken(At) with the disease(Cm). 177.*If*, as Akuebue(Sy) had said(**Pv**), 178.nothing(Cr) was(**Pi**) heard(At) by tomorrow(Cl) 179.it(T) would be(**Pi**) a thing(V) 180. to tell(**Pv**).

181...The man’s trunk (G) was encased (**Pm**) in a thick coat of camwood ointment (Cl) 182.*which* had caked (**Pm**) 183.*and* craked (**Pm**) in countless places

(Cm). 184. A big log fire (A) burned (Pm) beside the bamboo (Cl) 185. *on which* he (Cr) lay(Pi) 186.*and* a strong whiff of burning herbs(At) was(Pi) in the air(Cl).187. His breathing (T) was like (Pcc) the splitting of hard wood (V). 188.He(S) did not recognize(Pme) Ezeulu(Ph) 189.*who*, on the entering(Cl) had greeted(Pm) those(G) in the room(Cl) with his eyes alone(Ca) 190.*and* made straight(Pm) for the beside(Ca)191. *where* he(A) stood(Pm) for a long time(Cl) //looking down(Pb) on the sick man(Cl) in silence(Cm). 192..*After that* he(A) went(Pm) 193.*and* sat down(Pm) with the small crowd of relations(Cm)194.talking(Pv) in very low voices(Cm).

195. ‘What (G) has a man (A) done (Pm) 196 to merit(Pb) all This(Ph)?’ 197.he asked(Pv).

198. ‘That (T) is (Pi) what (V) 199.we all (Sy) have been asking (Pv)’, 200. replied (Pv) one of the men(Sy). 201.We(Rv) were not(Pi) told(Pv) 202.to expect(Pme) it(Ph). 203. We (Be) woke up (Pb) one morning (Cl) 204.to find (Pm) our shinbone (G) //deformed (Pm).’

**Excerpt N°3: From *Petals of Blood* by Ngugi Wa Thiong'o, Chapter 03(PP54-57).**

1. She (**Be**) had woken up (**Pb**) early (**Cl**)// *and* accompanied (**Pcc**) her grandmother (**V**) to the shamba (**Cl**).2. It (**Cr**) was (**Pi**) always good (**At**)// to pull out (**Pm**) beans (**G**) in the morning (**Cl**)// *before* the sun (**Cr**) became (**Pi**) too hot (**At**).3. On this occasion (**Cl**) they (**Pr**) had (**Pp**) additional shade (**Pd**) from the maize plants (**Cl**)// *which* seemed (**Pi**) too slow (**At**) in maturing (**Pm**)// *and* ripening (**Pm**).4. There were not (**Pe**) many bean plants(**X**)// to pull out (**Pm**)// *and* to thrash (**Pm**) // *and* by late the same morning (**Cl**) they (**A**) had finished winnowing (**Pm**). 5. The beans (**A**) could hardly fill up (**Pm**) a sisal sack (**G**).

6. 'What a harvest!'**(Vb)** Nyakinyua (**Sy**) exclaimed (**Pv**). 7. 'Our soil (**Cr**) seems (**Pi**) tired (**At**).8. It (**A**) did not receive(**Pm**) enough water(**G**)// to quench(**Pm**) its thirst(**G**).9 Long ago(**Cl**), land, the size of this piece(**A**) could yield(**Pm**) eight to ten containers each the size of this sack(**G**) here(**Cl**).'

10. 'Maybe the maize (**A**) will yield (**Pm**) more (**Cm**),'// Wanja (**Sy**) ventured to say (**Pv**)// 'These strings! (**Vb**) Nyakinyua (**Sy**) said (**Pv**) deprecatingly' (**Cm**), // *and* did not add (**Pv**) another word(**Vb**).

11. They (**A**) took (**Pm**) home (**Cl**) their harvest (**G**).12. Nyakinyua (**A**) walked across (**Pm**) to other fields (**Cl**) to see (**Pme**)// *if* her neighbours (**A**) were faring (**Pm**) any better (**Cm**).

13. Wanja (**A**) went (**Pm**) to Abdulla's shop (**Cl**). It (**Cr**) was (**Pi**) in the afternoon (**Cl**). 14. She (**S**) knew (**Pme**)// *that* no customers (**A**) would have arrived (**Pm**) yet (**Cl**). 15. *But* she(**S**) wanted (**Pme**)// to start (**Pm**) her work (**G**) as a barmaid (**Co**) in Ilmorog(**Cl**)// *and* also to kill(**Pm**) time(**G**) so anxious(**At**) she(**Cr**) was(**Pi**) for the celebration(**Ca**) before the moonrise at midnight(**Cl**).

16. Throughout the afternoon (**Cl**) Wanja (**A**) arranged (**Pm**) // *and* rearranged (**Pm**) things and parcels (**G**) on the shelves (**Cl**). 17. It (**Cr**) was (**Pi**) a busy afternoon (**At**) with the three of them – Abdulla, Joseph and Wanja – (**Ca**) // *somehow* (**Cm**) finding (**Pm**) something (**G**)// to do (**Pm**). 19. Joseph (**A**) had not started (**Pm**) school (**G**):// it (**G**) was closed (**Pm**) for the day (**Cl**) because of Munira's absence (**Ca**) in Ruwa-ini (**Cl**). 20. It (**Cr**) was (**Pi**) a thorough cleaning-up operation (**At**). Wanja (**Sy**) demanded (**Pv**)// *that* Abdulla (**A**) repair (**Pm**) a few of the shelves and also the table (**G**) in one of the back rooms in the shop (**Cl**) // *that* served (**Pm**) as the bar (**Co**).21. Abdulla (**Sy**) said (**Pv**)// *that* he himself (**A**) would do (**Pm**) that (**G**) some day soon

(CI).22. Wanja and Joseph (A) swept (Pm) the floor of the bar-room (G)// and splashed (Pm) water (G) on the dust (CI). 23. Outside the building (CI) she (A) had put up (Pm) a signboard: SHOP+ BAR CLOSED THIS AFTERNOON- STOCKTAKING (G). 24. But there was (Pi) very little stock(X)// to take (Pm) //and customers (Cr), especially in an afternoon (CI), were (Pi) few and far between (At). 25. Nevertheless Abdulla(S) was pleased (Pme) with Wanja's innovations and especially the professional seriousness (Ca)// with which she (A) did (Pm) her job (G). 26.She(A) was in command of(Pm) the situation(G) //and she(Be) was so involved in(Pb) // dusting up(Pm) here and there(CI),// and writing up(Pm) things(G) in an exercise book(CI),// that she(S) forgot(Pme) the fatigue of the morning bean harvest(Ph). 27. Abdulla(S) could only marvel :( Pme) so his shop and bar (T) could be (Pi) something (V) after all.

28. Toward the end of the afternoon (CI) she (A) removed (Pm) the stocktaking sign (G)// and put up (Pm) another one: SHOP NOW OPEN (G).29. They (A) sat (Pm) behind the counter (CI)// and waited for (Pm) customers (G). 30. But nobody (A) came (Pm). 31.She(Cr) was(Pi) up(At) again.32.She(A) put up(Pm) another sign: PERMANENT CLOSING DOWN SALE(G)// and on an impulse(Cm) drew(Pm) sketches of a shop(G) // and people(A) running(Pm) toward it(CI) in a hurry(Cm).

33. A few children (A) came (Pm)// to buy (Pm) sweets (G). 34. They (Be) laughed (Pb)// and commented (Pv) on the little sketches of the men (Ph). 35They(A) tried(Pm)// to spell out(Pv) the words(Bh)on the notice-board(CI)// and recognizing(Pme) the word *close* and *sale*(Ph)// ran(Pm) to their parents(CI)// to say(Pv)// that Abdulla's shop(A) was closing(Pm) //and he(A) was giving away (Pm)things(G). 36. Within a few hours (CI) the place (Cr) was (Pi) full (At) of //customers (A) who soon (CI) found out (Pm) the mistake of the children (G).37. But they(S) liked (Pme) the new-look shop (Ph)// and a few (A) remained (Pm)// to gossip (Pv) //and sip (Pm) beer (G).38. Wanja(A) took out (Pm)chairs(G) for them(B)// so they(A) could sit(Pm) outside on the verandah(CI)// and while away the time(CI) drinking(Pm) //and talking about(Pv) the harvest(Vb). 39.But even these later(A) went away(Pm)// and Wanja(A) sat(Pm) patiently(Cm) behind the counter(CI) waiting for (Pm)a new lot(G). 40. Her mind(S) started wandering (Pme). 41.Tonight(CI) the BIG moon(A) would come out(Pm):// tonight(T) was(Pi) the day(V) //for which she(A) had been waiting(Pm) //since she(A) came(Pm) to llmorog(CI)// and she(S) hoped (Pme)//that nothing(A) would go(Pm) wrong(R). 42. Celebration of Joseph's impending return to school (T) was (Pi) only part of her scheme (V) – a coincidence,

*although* it (T) was (Pi) one (V)// *with which* she (Cr) was (Pi) genuinely pleased (Cm).43. *Suppose* Munira (A) did not come – but he would, he must (Pm).44. She(Cr) was(Pi) somehow(Cm) sure of her power over men(At): she(S) knew(Pme) //how(Cm) they(Cr) could be(Pi) very weak(At) before her body(CI).45. Sometimes (CI) she (Cr) was (Pi) afraid of this power (At)// *and* she(S) often (CI) had wanted (Pme)// to run away (Pm) from bar kingdoms (CI). 46.*But* she(Cr) was not(Pi) really fit for much else(At) //and besides, she(S) thought(Pme) with a shuddering pain of recognition(Ca),// she(A) had come(Pm)// to enjoy(Pme) the elation(Ph)// at seeing (Pme)a trick.(Ph) – a smile, a certain look, *maybe even* raising(Pr) one’s brow(R), or //a gesture like carelessly(Cm) brushing against(Pm) a customer(G) –// turn(Pi) a man() into a captive and a sighing fool(At).47. *Still* in her sober moments of reflection and self-appraisal,(CI) she(S) had longed for(Pme) peace and harmony(Ph) within(CI): for those titillating minutes of instant victory and glory(G) often(CI) left(Pm) behind emptiness,(CI) //a void(G) that could only be filled(Pm) by yet more palliatives of instant conquest(A). 48.Struggling(Pm) in the depths of such a void and emptiness,(CI)// she(Cr) would then suddenly(Cm) become(Pi) aware(At) //that in the long run(CI) it(T) was(Pi) men(V) //who triumphed(Pm) //and walked over(Pm) her body(G), //buying(Pm) insurance(G) against deep involvement with money and guilty smiles or in exaggerated fits of jealousy(Ca).49. She(A) would often(CI) seek(Pm) somebody(G) in whom(CI)// she(S) could be involved,(Pme) somebody(Ph) for whom(B) she(S) could care(Pme)// and be(Pi) proud(At)// to carry(Pm) his child(G). 50.For that reason(Cc) she(A) had somehow(Cm) avoided(Pm) direct trading(G),// and that was(Pi) why(Cc) she(A) had run away(Pm) from her cousin(CI) //who(S) had wanted(Pme) her(Ph) straight in the market(CI). 51.No, she(S) preferred (Pme) friendship (Ph), *however* temporary (Cm); //she(S) liked (Pme)// and enjoyed(Pme) the illusion(Ph)// of being wooed(Pm) //and fought over(Pm),// and being bought(Pm) a dress or something(G) //without her(Sy) demanding(Pv) it (Vb)as a bargain(Co). 52. She(S) liked (Pme) it (Ph) best at the counter (CI). 53.There (CI), sitting (Pm) on a high stool away from the hustle and bustle(CI),// she(A) could study(Pm) people(G)// so that soon(CI) she(Cr) became(Pi) a good judge of men’s faces(At). 54.She(Sy) could tell(Pv) the sympathetic, the sensitive, the rough, the cruel and the intelligent(Vb) //– those whose(Pr) conversation and words(A) gave(Pp) her(Rv) especial pleasure(Pd).55. *But* she (A) had come(Pm)// to find out(Pm)// that behind most faces(CI) was(Pi) deep loneliness, uncertainty and anxiety(At)// and this(Ag) would often(CI) made(Pc) her(Cr) sad(At)// or want(Pm)// to cry(Pb).56.

Otherwise she(S) did not often(CI) brood(Pme) //and she(S) enjoyed(Pme) involvement in her work(Ph) //so that she(G) was much sought(Pm) by employers(A).57.She(S) liked(Pme) dancing(Pm)// playing (Pm)records(R), //memorizing(Pme) the words of the latest records(Ph):// on one or two occasions(CI) .she(A) tried composing (Pm)//but no tune(A) would come(Pm).58. She(S) always(CI) wanted (Pme)//to do(Pm) something(G), //she(S) did not know(Pme)// what(At) it(Cr) was(Pi)// but she(S) felt(Pme) //she(Pr) had(Pp) the power(Pd)// to do(Pm) it(G). 59.When live music (G) was being played(Pm) – a guitar or a flute(R) – //she(S) thought(Pme)// she(S) could feel(Pme) this power(Ph) in her(CI), //this power(A) to do(Pm)- what(G)? //She(S) did not know (Pme). 60.The music(A) would often(CI) take(Pm) the form of colours (Cm)– bold colours in motion – 61.and she(A) would mix(Pm) them(G) up into different patterns with eyes and faces of people(Cm) 62.– but only as long as the music(A) lasted(Pm). 63. She (A) wandered (Pm) from place to place (CI) in search of it or for a man (Ca) 64.who (A) would show (Pm) her (Re) it (G). 65. And then she(S) thought (Ph) 66.she(S) knew (Pme) a child. 67. Yes. A child. 68. That (Ca) is (Pi) what (At) 69.her body (Be) really (Cm) cried (Pb) for. 70. She(S) had learnt (Pme) to take (Pm) precautions (G) because of her first experience (Cc). 71. But now (CI) she (A) abandoned (Pm) all preventives (G) 72.and waited (Pm). 73. For a year or so (CI) 74.she (A) tried (Pm). 75. The more she (A) failed (Pm)// to see (Pme) a sign (Ph) 76. The more it (Cr) became (Pi) a need (At), 77. Until in the end she (A) could not bear (Pm) the torture (G) 78.and came (Pm) 79.to seek (Pm) advice (G) from her grandmother (CI). 80. Nyakinyua (A) had taken (Pm) her (G) to Mwati wa Mugo (CI) 81.and it (T) was (Pi) he (V) 81.who – or rather his voice – who(S) had suggested (Pme) the night, the new moon (Ph). 82...But she (Sy) did not say (Pv) anything (Vb) about her first pregnancy (CM).

83. No other customers (A) came (Pm) for the evening (Ca). 84. She (S) started to fret (Pme).85. Even Munira(S) had refused (Pme)// to come (Pm). 86. Despite his promise. 87. It (Ph) pained (Pb) her (Be).88.Something (Cr) was (Pi) wrong (At) with today (Cm).89. Something (Cr) was (Pi) wrong (At). 90. Perhaps even the moon (A) wouldn't come (Pm).91.Perhaps – and who (T) was (Pi) Mwathi (V) after all? A voice! just a voice from behind a wall (CI). What superstition!

92. ‘Abdulla – please – I(S) want(Pme) //to go(Pm) home(CI),’93.she(Sy) suddenly(Cm) told(Pv) Abdulla(Rv) in the middle of a drink.(CI)

94. 'I (S) don't know (**Pme**) 95.why (Cc) Munira (A) hasn't come (**Pm**). 96. *Perhaps* he (G) was delayed (**Pm**) at Ruwa-ini (CI). 97. **But** it (Cr) is (Pi) still early (CI) 98.*and* he (A) may yet come (**Pm**)...'

99. 'All the same, I (A) must go (**Pm**),' 100.she (Sy) said (**Pv**), 101.**and** Abdulla(S) was surprised (**Pme**) at her many changes of mood (**Ph**). 102. *But* he(S) was pleased (**Pme**) with her work and the look of the shop (**Cm**).

103. 'I (A) will walk (**Pm**) with you part of the way (Ca).'

104. 'All the way,' (CI) She (Sy) said (**Pv**), 105.suddenly (**Cm**) laughing (**Pb**). 106. 'What a celebration! Joseph(A) didn't start(**Pm**) school(G) today(CI), 107.the harvest of beans(T) was(**Pi**) nothing(V); 108.Munira(A) didn't come(**Pm**); 109.I(A) haven't sold(**Pm**) much beer(G).' 110. She (Sy) added (**Pv**) pensively (**Cm**):

111. 'Will the moon (A) really (Cm) show (Pm) in the sky (CI)?'

**Excerpt 04: From *Petals of Blood* by Ngugi Wa Thiong'o Chapter N°11(PP 281-284)**

1. What ... what happened (**Pi**) to Abdulla ... and Wanja (**T**)?// karega (**Sy**) asked (**Pv**), // interrupting (**Pm**) Munira's catalogue of the changes (**G**).

2. At last ... at last (**Cl**) the question (**Ph**) he(**S**) had dreaded (**Pme**). 3. Is(**Pi**) this(**T**) //why(**Cc**) he(**A**) had returned(**Pm**) from a five-year exile and silence(**Cl**)?4. Could it(**Cr**) be(**Pi**) //that he(**A**) still retained(**Pm**) a spark of the memory of times past(**G**)? Of her (**G**)?

5. 'She(**T**)is(**Pi**)llmorog(**V**).6 She(**Pr**) owns(**Pp**) houses between here and Nairobi(**Cl**). 7. She (**Pr**) owns (**Pp**) a fleet of matatus (**Pd**).8. She (**Pr**) owns (**Pp**) a fleet of big transport lorries (**Pd**).9. She (**T**) is (**Pi**) that bird (**V**) periodically (**Cl**) born (**Pm**) out of the ashes and dust' (**Cl**).

10. Suddenly (**Cm**), Minima(**S**) remembered (**Pme**) his shock and the humiliation of being a guinea-pig (**Ph**).11. Bitterness (**A**) returned (**Pm**).12. Why (**Cc**) should he (**A**) spare (**Pm**) him (**G**)?

13. 'Would you... would you(**S**) like (**Pme**)// to see (**Pme**) her (**Ph**)?

'Now?'(**Cl**)

'Yes. Now.'(**Cl**)

14. 'Isn't (**Pi**) it (**Cr**) late (**At**)?'

15. 'Well ... it (**Cr**) is not (**Pi**) ... for her (**Ca**)...// *though* we (**A**) could ring (**Pm**) her (**G**)// *if* you(**S**) like (**Pme**)'

16. They(**A**) went(**Pm**) through the neon-lit streets(**Cl**).17. For karega(**Ca**) everything(**Cr**) was(**Pi**) familiar(**At**) in a strange kind of way(**Cm**): he(**S**) had seen(**Pme**) similar towns(**Ph**) all over Kenya(**Cl**). In any case (**Cm**), Nairobi, Thika, Kisumu, Nakuru, Mombasa (**Cr**) were (**Pi**) larger and older versions (**At**) of the new llmorog (**Cl**).18. *But* both(**Cr**) were(**Pi**) conscious(**At**) of an earlier journey(**Cl**) to Wanja's hut(**Cl**): how long ago(**Cl**) it all(**Cr**) seemed(**Pi**) now(**Cl**)!19. Munira(**A**) often(**Cl**) interrupted(**Pm**) the silence(**G**) //by telling(**Pv**) him(**Rv**) //who(**Pr**) owned(**Pp**) what(**Pd**)//: *and* it(**Cr**) seemed(**Pi**)// *as if* every prominent person(**Pr**) in the country now(**Cl**) owned(**Pp**) a bit of llmorog(**Pd**): from the big factory to the shanty dwellings(**Cl**). 20 'Yes...' (**Vb**) Munira(**Sy**) was saying(**Pv**).21 'Even these falling apart workers' houses(**Vb**)... you(**S**)'ll be surprised(**Pme**)// to see(**Pme**) the landlords //who(**A**) come(**Pm**)// to collect(**Pm**) the rent(**G**)... No shame... (**Vb**) // they (**A**) drive (**Pm**) in their Mercedes Benzes... (**Cl**) //and they (**Ph**) have been known (**Pme**) //to lock (**Pm**) the poor souls (**G**) out (**Cl**).22. Occasionally(**Cm**), the Town Council(**Pr**)

has(**Pp**) a clean-up, burn-down campaign(**Pd**)... //but surprisingly(**Cm**)... it(**T**) is(**Pi**) the shanties(**V**) //put up(**Pm**) by the unemployed and the rural migrant poor(**A**)// which get razed(**Pm**) to the ground(**Cl**).<sup>22</sup> And do you(**S**) see(**Pme**) those kiosks(**Ph**) by the road(**Cl**)?<sup>23</sup> A year ago(**Cl**), there was(**Pe**) a big scandal(**X**) about them'(**Cl**).<sup>24</sup> Some County Councillors and officials(**B**) were allocated(**Pm**) them(**G**) ... free... //and then sold(**Pm**) them(**G**) for more than fifty thousand shillings to others(**Ca**) //who rent(**Pm**) them(**G**) out to women petty traders(**B**)... //and now(**Cl**) let me(**A**) take(**Pm**) you(**G**) through our New Jerusalem(**Cl**),'// Munira(**Sy**) continued(**Pv**) with his chatter(**Cm**).

25. He (**T**) was like (**Pcc**) a tourist guide (**V**)// and he (**Cr**) seemed (**Pi**) to enjoy (**Pb**) the role (**Ph**). 26. Karega (**A**) walked (**Pm**) beside him (**Cl**) in silence (**Cm**), // turning over (**Pm**) the comments (**G**) in his mind (**Cl**). 27. The story(**Ph**) he(**Be**) listened to(**Pb**),// so cruelly(**Cm**) illustrated(**Pm**) by what(**A**)// he(**S**) saw(**Pme**) with his eyes(**Cm**),// contained (**Pm**) a familiar theme, // a common theme(**G**) shared(**Pm**) by the other places(**A**)// he(**A**) had been(**Pm**) to all over the Republic(**Cl**).<sup>28</sup> But it (**Cr**) was (**Pi**) no less depressing (**At**).<sup>29</sup> Munira (**G**) abruptly (**Cm**) stopped (**Pm**) by a mud-walled barrack of a house (**Cl**) //with several doors (**A**) partitioning (**Pm**) it (**G**) into several separate rooms (**G**).

30. 'Here... Here(**T**) is(**Pi**) Abdulla's place'(V)// He(**Sy**) announced(**Pv**)'.<sup>31</sup> As you(**S**) can see(**Pme**), it(**Cr**)'s(**Pi**) right at the centre of the New Jerusalem(**Cl**).<sup>32</sup> Do you(**S**) want (**Pme**)// to greet (**Pm**) him(**R**)// before we (**A**) proceed (**Pm**) to Wanja's place (**Cl**)?'

33. 'Yes.'**(Vb)** Karega (**Sy**) said (**Pv**).

34. Munira(**A**) knocked(**Pm**) at the door(**Cl**)// calling out(**Pm**) aloud(**Cm**) hodi(**G**),// and Abdulla(**Sy**), from the inside(**Cl**) responded(**Pv**) in a drunken voice(**Cm**). 35. they(**S**) heard (**Pme**) the bolts creak (**Ph**). 36. Abdulla(**A**) threw(**Pm**) open(**Cm**) the door(**G**),// but instead of welcoming(**Pm**) them(**G**) with greetings of recognition(**Cm**)// he(**A**) went on(**Pm**) with complaints(**Cm**) against 'people// who(**A**) keep on(**Pm**)// walking up(**Pm**)// and disturbing(**Pm**) peaceful citizens(**G**)'. 37. Then he(**S**) saw (**Pme**)// it (**T**) was (**Pi**) Munira (**V**).

38. 'Ooh, it (**T**)'s (**Pi**) you ... my friend (**V**)...// come (**Pm**) in (**Cl**), //come (**Pm**) in (**Cl**).<sup>39</sup> I (**Pr**) have (**Pp**) a few five-shilling packets of Theng'eta (**Pd**).<sup>40</sup> Theng'a Theng'a with Theng'eta. Haa!! ha! ha!(**Vb**) //Come (**Pm**) in(**Cl**).'

41. He (**A**) sat (**Pm**) on the bed (**Cl**)// and invited (**Pm**) Munira (**G**)// to take (**Pm**) the folding chair, the only chair (**G**) in the place (**Cl**).

42. *And don't knock down (Pm) the hurricane lamp (G).*' //Abdulla (A) went on (Pm).43. *Then he(S) noticed (Pme) //that Munira (Cr) was not (Pi) alone (At).*

44. 'Oh! Oh! *And have brought (Pm) a visitor (G).*45. Let him (A) take (Pm) the chair (G). You, Munira, my friend (A), come (Pm)// and sit (Pm) on the bed (Cl). //And be (Pi) careful (At). 50. Rubber straps (A) make up (Pm) the springs (G).51. *And you(S) know(Pme) some time ago(Cl)// I(A) sat(Pm) too heavily(Cm) on it(Cl) //and the straps(A) broke(Pm).*52. I (G) was really (Cm) sprung up (Pm)// and then brought down (Pm), on to the floor (Cl).53. *And who (V) is (Pi) your visitor (T)?* 54. Does he (A) also take (Pm) Theng'eta (G)? Mwalimu's formula(R). 55. Drink (Pm) the drink of three letters.'(R)

56. 'Do you(S) not recognize (Pme) him (Ph)?'// Munira (Sy) asked (Pv)// when they (A) all had sat down (Pm).

'Who? (V) This silence? (T)'

'Karega...'(V)

'Karega.'(V)

'Yes.'(Vb)

57. 'Karega! Karega. Nding'uri's brother... (Vb)//But how... You (A) have really (Cm) grown (Pm).58. A Mzee like myself... (vb)//you (A) only (Cm) need (Pm) a few tufts of grey (G)...59. *But which* corner of the world (Cl) did you (A) spring from (Pm)?' //karega explained (Pv) briefly (Cm). 60. *But* he(S) saw (Pme)// that Abdulla (T) was not really (Cm) following (Pcc) him (V). 61. He (A) had changed (Pm): hollow tired eyes (G) in hollow caves(R). 62. They (A) tried (Pm) this and that subject (G) //but nothing (Cr) seemed (Pi) //to flow (Pm) freely (Cm).

63. 'All the same (Cm) welcome (Pv) to this bachelor's corner (Cl),''// Abdulla (Sy) repeated (Pv).64. A bit different from my old place! (Vb) 65.*But* that (T) was (Pi) old Ilmorog (V).66. They (Ag) made (Pc) us (Cr) //demolish (Pm) the house (G). 67. And now (Cl) look at (Pb) the place (Cl)// they (A) have brought (Pm) us (G) to.'

68. 'And whose house (V) is (Pi) this (T), then (Cl)?'// karega (Sy) asked (Pv).

69. 'This... and a few others (Pd) belong to (Pp) a very important person in authority (Pr).'

70. 'You(S) mean (Pme) Him (Ph)? This? (R)// Karega (Sy) asked (Pv).

71. 'Yes (Vb). He (A) charges (Pm) a hundred shillings (G) for this one room (Ca).72. So from the block (Cl) he (A) makes (Pm) a thousand shillings (G) a month (Cl). 73. *And* he (Pr) owns (Pp) about ten blocks (Pd). 74. That (T)'s (Pi) ten thousand shillings (V).75. *Just*, for putting up (Pm) a few poles (G) //and mudding (Pm) them

(G). 76. He (A) comes (Pm) in a Range Rover (Cm) //and he (A) parks (Pm) by the road (Cl). 77. He (A) sends (Pm) his driver bodyguard (G) //to collect (Pm) the rent (G).’

78. ‘But he(A) comes(Pm)... //he(A) earns(Pm) more than sixty thousand shillings(R) a day(CL) //from transporting(Pm) sugar and hardware(G) for the McMillan sugar works(G).79. And, this, on top of his official government salary! (Vb)’

80. ‘Well (Vb). That (A) makes (Pm) it (G) sixty thousand plus ten thousand(R)// and that (A) comes (Pm) to seventy thousand shillings(R)).’// Abdulla (Sy) said (Pv).

81. ‘It (T)’s (Pi) the way (V) of the world (Cl).’// Munira (Sy) added (Pv). 82. ‘He (Pr) probably (Cm) owns (Pp) other slums (Pd) in other cities (Cl). 83. In our Kenya (Cl) you (A) can make (Pm) a living (G) out of anything (Cm). Even fear. 84. Look at (Pb) the British company (Ph) //that owns (Pp) //and runs (Pm) security guards (G) in this country (Cl). 85. Every house, every factory (Pr) has (Pp) a Securitor guard (Pd).86. They (A) should set up (Pm) a Ministry of fear (G).’

87. ‘A Ministry for Slum Administration and Proper Maintenance of slum Standards(Cr), would be(Pi) better(At),’// Abdulla(Sy)) added(Pv).88. He (A) turned to (Pm) karega (G)’.89. You (A) left (Pm) me (G) a shopkeeper (G). 90. I (Cr) am (Pi) still one – an open-air shop-keeper (At). 91. I (A) sell (Pm) oranges (G) by the roadside (Cl).’

91. ‘Munira(Sy) told(Pv) me(Rv)// that Joseph(A) went(Pm) to Siriana(Cl),’// karega(Sy) suddenly(Cm) said(Pv),// as if to brighten up(Pm) the conversation(G). 92. ‘It (Cr) is (Pi) very good news (At). 93. He (Cr) was (Pi) a bright boy (At). 94. I (S) hope (Pme) //he (A) will not go (Pm) the way (G) //Munira and I (A) went (Pm).’

95. ‘All the ways(A) go(Pm) the same way(Cm) for us(Cc) poor(At),’// Abdulla(Sy) explained(Pv).

96. ‘Oh, I(S) forgot (Pme)// to give (Pm) you (Rv) something (G)// to drink (Pm), Theng’eta (G).97. I (Pr) have (Pp) one or two packets (Pd).’

98. He (A) leaned (Pm) over the bed (Cl) 99.and picked (Pm) a packet of Theng’eta (G). 100. ‘Did you (Cr) ever (Cl) taste (Pi) it (At), karega? (Vb)’

101. ‘Yes (Vb). In Mombasa (Cl) once (Cl). 102.I(Cr) was(Pi) surprised(At) //to see(Pme) it(Ph) on sale(Cl)...103.but it (Cr)did not taste(Pi) the same(At).104. I(S) used to wonder (Pme) 105.how it (A) came (Pm) into commercial use (Cl)’

106. ‘Then drink (Pm) it (G) again. 107. It (Ag) almost made (Pc) me (Cr)... well (At), almost made (Pc) us (Cr). 108. But it (A) ruined (Pm) us (G).’





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