UNIVERSITY OF GHANA

TRANSTITIVITY AND CHARACTERISATION IN CHINUA

ACHEBE’S THINGS FALL APART

BY

IRENE SOMONE

(10188325)

THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF MPHIL ENGLISH DEGREE

JULY, 2017
DECLARATION

I certify that this thesis is my own original work produced under the supervision of my supervisors, where reference has been made to other researchers’ views and analyses, full acknowledgement is given. This thesis has not been presented in whole or part to any other institution for any degree in any university.

IRENE SOMONE
(STUDENT/ CANDIDATE)

1. PROF. TAYO M. LAMIDI
(SUPERVISOR)

2. DR. EDWARD SACKEY
(SUPERVISOR)
DEDICATION

To:

*My father, Mr. Kafui Somone (late).*

*My mother, Mrs. Ruby Datsa Somone.*
ACKNOWLEDGEMENTS

At this emotional moment, I thank God for the strength and grace he has given me to enable me complete this arduous task. He is indeed faithful and it is his doing.

Furthermore, I would like to express my profound gratitude to my indefatigable supervisors Prof. Tayo Lamidi, Ph.D. Professor of Generative Syntax and Contact Linguistics- Department of English, University of Ibadan, Ibadan, Nigeria and Visiting Scholar, Department of English, University of Ghana, Legon- Ghana and Dr. Sackey, English Department, University of Ghana, Legon- Ghana for their massive contributions to my work. I am appreciative of the constructive criticisms offered me after going through my work and for enduring all the stress I put on them without an ounce of complaint. Again, I thank you for your encouragement and always putting me on my toes to enable me to finish the work in time.

Again, I am also highly indebted to the lecturers, students and the administrative staff of the English Department, University of Ghana especially the Head of Department, Dr. Jemima Anderson for their incessant enquiries on how the work was progressing and their pieces of advice. My special thanks also go to Prof. Franklin Wiredu of the Department of English, University of Ghana for his enormous encouragement and for taking time off to read through my drafts even though he has a heavy schedule.

My deepest appreciation also goes to all my course mates in the English Department, University of Ghana, especially, Abena Gyaawa Ofori, Selina Ahorsu and Divine Owusu for their immense support and encouragement. I could not have finished this work without their being around to absorb some of my stress and frustrations.
To the management, staff and students of Koforidua Technical Institute, especially Mr. Eric Gyamerah, former Principal, Mr. Isaac Gyamera, current Principal, Mr. Maxwell Afriyie, Vice Principal Administration, Mr. Seth Annim Sarpong, Vice Principal Academic and Miss Doris Nketia, Head of English Department, I say I really appreciate the support and assistance offered me in various ways.

I am highly appreciative of the following: Miss Innocentia Phyllis Tengey (Guidance and Counseling Coordinator, Koforidua Tech. Institute), Mr. Pascal F. Duhoе (Head of Mathematics Department, Koforidua Tech. Institute), Miss Narh (Sarkodie Primary C School), Miss Coral Nayat Ervin, Togbe Akoto IV, Chief of Tanyigbe (Anyigbe) Traditional Area, Betty Boakye-Mensah, Phil B. Pholie, Mary A. Opoku, Akua, Affumwaa, Carlotta and Offeibea. Without their support in various capacities, this work would not have been finished in time.

Lastly, to my beloved parents, Mr. Kafui Somone (late) and Mrs. Ruby Datsa Somone, my aunties, uncles, cousins, my siblings Salomey, Fidel, Moses, Albert, Alberta and Daniel, and my nieces and nephews Oswin, Desmond, Edna, Gertrude, Manvel, and Adelaide, I cannot quantify their love, care, support and the daily prayers for me. I love them very much and God richly bless them.
ABSTRACT

This study attempted to help bridge the gap between language and literature by using Halliday's Transitivity model in Systemic Functional Linguistics (SFL) as a framework to explore characterisation in Achebe's Things Fall Apart (TFA). Halliday (1994) believes that language is “functional and systemic” and it is used to make meaning (Halliday and Matthiessen, 2014:23). The study focused on the process, participants and circumstances as well as patterns that are linked to Okwonko, Ekwefi and Mr. Smith (Rev. Smith). The objective was to examine what the transitivity patterns attributed to the three characters in the text reveal about them by answering the questions: which types of process are predominant in TFA, what are the participant functions of the characters and what do the transitivity patterns attributed to characters in the text reveal about the three characters selected and the writer's thematic concern? Both quantitative and qualitative research designs were employed. The study revealed that of all the process types, the material process dominates the text, followed by the relational and verbal. This suggests that Achebe uses these processes to enable him to educate the world about Africans. Again, the study showed that even though the three characters are active participants, Okonkwo is characterised as effectual while Ekwefi and Mr. Smith are ineffectual. The study contributes to the knowledge of Achebe's novels and adds a nouvelle dimension to the study of characterisation. The study concluded with recommendations for further research.
# TABLE OF CONTENTS

DEDICATION ................................................................................................................. i

ACKNOWLEDGEMENT ............................................................................................... ii

ABSTRACT ....................................................................................................................... iv

TABLE OF CONTENTS ................................................................................................. v

LIST OF TABLES ........................................................................................................... viii

LIST OF FIGURES ......................................................................................................... ix

CHAPTER ONE: INTRODUCTION ................................................................................. 1
    Background of the Study ........................................................................................... 1
    Statement of the Problem ......................................................................................... 5
    Objectives of the Study ........................................................................................... 8
    Research Questions ................................................................................................. 8
    Scope of the Research ............................................................................................. 8
    Significance of the Study ......................................................................................... 9
    Overview of the Thesis ............................................................................................ 10

CHAPTER TWO: LITERATURE REVIEW ...................................................................... 12
    Introduction ............................................................................................................... 12
    Key Concepts that Are Relevant To The Study ...................................................... 12
        Text ....................................................................................................................... 12
        Character and Characterisation ......................................................................... 14
        Character ............................................................................................................. 14
        Characterisation ................................................................................................. 16
        System Network .................................................................................................. 17
        Grammatical Metaphor ....................................................................................... 19
    Review of Previous Studies .................................................................................... 22
    Some critical studies on *Things Fall Apart* .......................................................... 31
    Differences between Previous Studies and the Current Study ............................ 41
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Background to <em>Things Fall Apart</em></td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Approaches in Analysing Characterisation</td>
<td>44</td>
</tr>
<tr>
<td>THEORETICAL FRAMEWORK</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>The Ideational Metafunction</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>Interpersonal Metafunction</td>
<td>56</td>
</tr>
<tr>
<td></td>
<td>Textual Metafunction</td>
<td>56</td>
</tr>
<tr>
<td></td>
<td>Transitivity</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>Process Types</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Material Process</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Mental Process</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>Relational Process</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>Behavioural Process</td>
<td>64</td>
</tr>
<tr>
<td></td>
<td>Verbal Process</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>Existential Process</td>
<td>65</td>
</tr>
<tr>
<td>CHAPTER THREE: METHODOLOGY</td>
<td></td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Primary Data</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Research Design</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>How the data were selected from the text</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>Basis of Character Selection</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>How the Data were Analysed</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>Summary of the Chapter</td>
<td>74</td>
</tr>
<tr>
<td>CHAPTER FOUR: RESULTS AND DISCUSSION</td>
<td></td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>Results</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>Analysis and Discussion</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>Okonkwo</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>Transitivity Pattern of Data on Okonkwo</td>
<td>82</td>
</tr>
<tr>
<td></td>
<td>Ekwefi</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>Transitivity Pattern of Data on Ekwefi</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>Mr. Smith</td>
<td>114</td>
</tr>
<tr>
<td></td>
<td>Transitivity Pattern of Data on Mr. Smith</td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>Summary of Chapter</td>
<td>122</td>
</tr>
<tr>
<td>CHAPTER FIVE: CONCLUSION</td>
<td></td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>Major findings</td>
<td>126</td>
</tr>
</tbody>
</table>
Implications of the study ........................................................................................................ 129
Summary of the chapter ........................................................................................................ 130
Further Research .................................................................................................................. 130

REFERENCES ...................................................................................................................... 132
APPENDIX A: A Sample of Analysed Data on Okonkwo .................................................. 140
APPENDIX B: A Sample of Analysed data on Ekwefi ...................................................... 142
APPENDIX C: A Sample of Analysed data on Mr. Smith ................................................... 144
APPENDIX D: Distribution of Results on all the Characters ............................................. 146
APPENDIX E: A sample of a screen shot of the analysis using the Antconc software..... 147
LIST OF TABLES

Table 1. Process types found in Mr. Smith’s data..........................................................115
LIST OF FIGURES

Fig. 1: System Network of the Grammatical Unit.................................................................17

Fig. 2: Transitivity represented as system network...............................................................18

Fig. 3: Genre, Register and language..................................................................................53

Fig. 4: Overall Process Types.............................................................................................76

Fig. 5: Overall Circumstances Types in %.........................................................................77

Fig. 6: Types of Processes in the Data on Okonkwo............................................................80

Fig. 7: Circumstances of the Data on Okonkwo.................................................................98

Fig. 8: Types of Processes in the Data on Ekwefi...............................................................105

Fig. 9: Circumstances of the Data on Ekwefi.................................................................113
CHAPTER ONE: INTRODUCTION

Background of the Study

Language and literature are often considered as two distinct areas of study by scholars in Language and Literature. Most linguists have accused literary scholars of too much subjectivity when it comes to appreciating literary works while literary critics have also accused linguists of their "cold" "scientific" ways of analysing literary texts (McIntyre, D. 2012; Fowler, R. 1988). These differences brought about a lot of rivalries between linguists and literary critics because the latter felt that the linguists were trespassing on their territory to the extent that in an argument between Bateson and Fowler in Essays in Criticism (1968:176), Bateson proclaimed that he would “prefer not to have a linguist in his family” (Fowler, 1971). This shows the extent to which the argument degenerated.

Another example is the statement made by Roman Jakobson, a linguist, during the height of the controversy in connection with the relationship between language study and literary study in his 1960 paper.

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms (Jakobson, 1960: 377).

This therefore means that the field of language is connected to the field of literature because it is language that is used as a tool to represent ideas on paper. That is why when one studies language, one begins to look for ways to do things with language and one worries about meaning making and comprehension through the kind of linguistic choices one makes.
Halliday believes that language is “functional” and it is used as and when the need arises. Halliday (1971) through his ground-breaking studies in William Golding's *The Inheritors* has been able to use the transitivity framework to bring language closer to literature. Other scholars like Adika & Denkabe (1997), Yankson (2007), and Mwinlaaru (2012) have also done some studies using the transitivity model. This means that language is indispensable when it comes to the study of literary works.

Writers often represent both their individual and collective experiences of their societies in their writings. Thus, a literary work can provide a comprehensive information of the socio-cultural identity as well as the political and economic attitudes of the people more than history textbooks and autobiographical records normally do (Diamond, 1989).

The advent of the African novel was as a result of the fact that the African writers wanted to correct or put in proper perspective the misrepresentations of the history of Africa and her people which were concocted in the West so as to rationalise or provide an excuse for the Slave Trade and colonialism (Reddy, 1994). Thus, the foundation of African literature is tied to the history, culture and social issues in Africa even though how to capture it in their works may vary across literary genres.

Most African writers like Achebe, Ngugi, Soyinka, Adichie, Armah and Salih Tayeb began writing about postcoloniality because they felt the need to propagate the actual experiences of the African during and after coming in contact with the Europeans from the experiencers’ perspective and to assure the African that “their past (with all its imperfection) was not a long night of savagery from which the Europeans acting on God’s behalf delivered them” (Achebe, 1965: 30).
Though the researcher is aware of the controversy surrounding the relationship between Achebe, Armah, Ngugi etc. over who is who when it comes to modern African Literature, Achebe’s contribution towards the establishment and placing of African Literature on the world literature map cannot be overemphasized. Again, his ability to project the African experience to the wider world cannot also be overlooked when discussing African literature and its communicative purpose.

The focus of the study is not on Achebe but his novel, *Things Fall Apart*. The interest in the novel is as a result of the fact that it has been described by critics such as Healy R.C. (1959) as realistic. It is a novel that presents the experiences of the Igbo society of Nigeria before, during and after colonialism and so by extension, it can be seen as a trope for Africa. This means that the experience the Igbo society went through was not only limited to Nigeria but Africa as a whole. Moreover, *Things Fall Apart* is a novel that zooms into two different cultures (African and European) and gives the reader how both cultures are represented. Through his writing, Achebe interrogates the two cultures/ traditions and brings out the best as well as the ills of both societies. Furthermore, the text is used in studies in literature, world history, cultural studies and anthropology.

As a result of the above observations, an analysis of the characterisation in the novel, using a linguistic tool would help the reader to expand his or her knowledge of *Things Fall Apart*. This is because it will help to further explain what Achebe wants the reader to know and also in doing this analysis some writing techniques that have not yet been unearthed by readers may pop up to contribute to the style and esthetic beauty of Achebe’s writings.

Leech and Short (2007) believe that an exploration of the language used in a literary work of art can lead the reader to better comprehend the text and consequently, a fuller appreciation of
the writer’s style of writing. The use of language in the construction of events and people’s personality “represents selections that are made out of all the available options in the linguistic system and these choices favour certain ways of seeing and reading” (Manan 2001: 35). Consequently, some meanings are projected far above other meanings because of the kind of meaning the speaker or writer wants to project. Simpson, (2004: 2) avers that the “method of textual interpretation in which primacy of place is assigned to language” is referred to as ‘Stylistics' (2004: 2). This study explores Things Fall Apart by analysing the linguistic choices made in the transitivity system of the ideational metafunction and relates it to characterisation.

The ideational metafunction is the part of Systemic Functional Linguistics (SFL) which deals with how language is used to encode our cultural and individual experiences (Halliday and Matthiessen, 2004). It also deals with the expression of environmental phenomenon through actions, events, states, relations, attributes as well as the expression of our inner consciousness. This dovetails into transitivity, which expresses process, participants and the circumstance within which the participants operate. Hence, its application to characterisation in Things Fall Apart is a step in the right direction.

Characterisation is generally described as how a writer brings characters to life on paper and this is done through the character’s statements, thoughts, facial expressions, actions and clothing. Therefore, since transitivity is a lexico-grammatical concept which deals with the actions, receptions, sayings etc. of participants within a clause, it would be expedient to use the framework to analyse the actions and events of characters within Things Fall Apart to bring to the fore more information about what the writer consciously and unconsciously intends to let the reader know.
Furthermore, Halliday is of the view that language functions ideationally to represent experiences of individuals, in this case, the writer. Since character and the African experience are foregrounded in *Things Fall Apart*, it would be worthwhile to use Transitivity to analyse three characters in the text to bring out the experiences of each of them.

Again, transitivity offers systematic choice and “any particular configuration is only one, perhaps strategically motivated option from a pool of possible textual configurations” (Simpson 2004: 26). This suggests that when a writer makes a choice within the system, that writer is motivated to do so perhaps because of what Halliday (1994) calls the “semantic pressure” to choose one linguistic item over another to enable him/her to represent his/her message effectively. Thus, an analysis of those choices would yield a greater result for a better understanding of Achebe’s *Things Fall Apart* because language is what drives any literary art and so a stylistic study which places more emphasis on the language and how they are structured in clauses would help to have a better understanding of the text.

Also, the researcher chose *Things Fall Apart* by Chinua Achebe for the study and analysis because it is considered the *magnum opus* of his works (Palmer, 1972; Franklin, 2010) and it embodies the “African experience”. Again, *Things Fall Apart* is considered a realistic novel and over 8 million copies of the novel have been sold throughout the world (Patti, 1994; Appiah, 1992; Okpewho, 2003). The novel is read and studied in schools all over Africa and most English speaking countries in the world.

**Statement of the Problem**

The transitivity model of Systemic Functional Grammar propounded by Halliday has been used extensively by scholars the world over to analyse different kinds of texts. Apart from the
fact that it is a resource for making meaning, its efficacy lies in the fact that it deals with how people use language and what language is used for in our daily lives; it also looks at how speakers convey their experiences of the real world as they interact in their environment. This shows that depending on what meaning a speaker wants to convey, the speaker is under some level of constraint to choose a particular item from the available choices. Thus, a transitivity study can bring out why a speaker would choose a particular word above all others. It is also an important linguistic tool because it uses language to provide linguistic evidence to aid in our interpretation or explanation of texts. Transitivity also aids researchers to bring out who is doing what and who is affected by what is being done. It has been used to study legal proceedings (de Carvalho Figueiredo, 1999), editorials of newspapers (Miranti, 2014; Jegede, 2015), political speeches (Al Faki, 2014; Kondowe, 2014; Msuya, 2014; Adjei & Ewusi-Mensah, 2016), and literary texts (Halliday, 1971; Kennedy, 1982; Burton, 1982; Iwamoto, 2007; Mwuinlaaru, 2012; Cunanan, 2011; Hubbard, 1999; Opara, 2012).

Even though the framework is a resource that can be used for making meaning, not so many works have been done by African scholars in the area of its application to text. Scholars like Kondowe (2014), Mwinlaaru (2012), Adika & Denkabe (1997), Adjei & Ewusi- Mensah (2016), Opara (2012), and Krishnamurthy (2008) have been able to use Halliday’s transitivity model to analyse texts from different perspectives.

As indicated above, Kondowe, (2014) used the framework to analyse a political speech, Mwinlaaru, (2012); Adika & Denkabe, (1997) have used it to analyse literary texts, Adjei & Awusi- Mensah, (2016) used it to analyse a political speech and Krishnamurthy used it to analyse a literary text. This shows that there is a growing interest in using Halliday’s
transitivity to analyse texts in different fields of study and also, it tells us that the framework can be used to analyse any text.

The literature also indicates that even though some works have been done (Alam, 2014; Friesen, 2006; Maduagwu, 2011; Obiechina, 1975; Strong-Leak, 2001), not much work has been done on characterisation in *Things Fall Apart*. Characterisation is important in literary texts because whatever message a writer wants to put across to the audience is placed in the mouths and actions of the characters. The message is what the writer relies on to mould the character and hopes that the reader gets the message through his or her characterisation. Therefore, when the character is dissected thoroughly, the writer’s message would be revealed. Most of the works on *Things Fall Apart* are done in the area of themes, culture, gender, and identity among others, but the researcher did not come across any published work on characterisation in *Things Fall Apart*. This study seeks to explore characterisation in *Thing Fall Apart* using a linguistic model to fill that lacuna.

Furthermore, a writer's technique or style of writing is what makes him different from other writers though different writers could be writing about the same or similar ideas or themes. A stylistic perspective which involves a close study of how linguistic items have been organised in a writer's work "will yield far greater insights into his art and message" (Acquah, 2010, p. 83) and as far as I know, there is no study on characterisation in *Things Fall Apart* from a functional linguistic perspective. It is due to these issues mentioned above that the current study explores transitivity in Achebe's *Things Fall Apart (TFA)* with particular focus on three characters namely: Okonkwo, Ekwefi, and Mr. Smith (Details of why and how these characters were selected are presented in Chapter 3.).
Objectives of the Study

This study aims to:

1. Investigate the types of process that are predominant in *Things Fall Apart* when it comes to the three characters and how they contribute to meaning in the text.
2. Examine the participant functions of the three characters in the narrative text and how they contribute to meaning in the text.
3. Examine what the transitivity patterns attributed to the characters in the text reveal about the three characters selected for study and the writer’s thematic concern.

Research Questions

The following questions shall guide us through the concerns of the research:

1. What are the types of process that are predominant in *Things Fall Apart* when it comes to the three characters and how do they contribute to meaning in the text?
2. What are the participant functions of the characters in the narrative text and what do they contribute to meaning in the text?
3. What do the transitivity patterns attributed to characters in the text reveal about the three characters selected and the writer’s thematic concern?

Scope of the Research

The study will focus on three characters in *Things Fall Apart*. The motivation for selecting the three characters for the study and analysis is that they are the major characters in the text and if a writer would project his ideas to the reader, he/she would do so using the main characters.
Thus, when the characterisation of these three characters is examined, it would help to reveal the author’s intentions and style.

Again, 3 characters were selected because in order to get an accurate picture of the characters, what Simpson (2004: 119) refers to as “a regular pattern of transitivity choices” must be formed. This regular pattern would help to draw a profile of each of the characters. To achieve this, characters who recur more and are mostly involved in the actions and event in the literary text must be selected. This would help to form a comprehensive profile of the characters chosen. Moreover, according to DiYanni (2002:55), the function of the minor characters in a literary text is to throw more light on or highlight the major characters. On account of this, if the researcher uses minor characters in the analysis, it may not yield the desired result of the study. Therefore, the study focuses on the protagonist Okonkwo, his wife Ekwefi, and finally Mr. Smith, who is the colonial representative in the village of Umuofia.

Significance of the Study

Research is done by scholars the world over with the sole purpose of effecting particular changes in the behaviour of the consumers of the research and the society at large. In view of that, an investigation of the linguistic choices in a literary work would help the reader or the receiver of the information to understand both complex and simple literary texts. Again, an application of Halliday’s transitivity as a linguistic tool to explore or analyse characterisation in Things Fall Apart will help to further cement the relationship between language and literature.

Since most of the analyses on characterisation are usually thematic in nature, the use of the transitivity model would give both teachers and students of language as well as literature another way or a new way of knowing without discarding the methods they already know.
This study would provide additional information on how to analyse characterisation to make the result more objective and easier for any researcher to replicate where necessary.

The study does not seek to interpret Things Fall Apart, because Halliday is of the view that this type of analysis seeks to rather explain or describe the linguistic situation in the text. As a result of that, the findings of the study will reveal the relationship between the linguistic choices that are made in the presentation of character and would contribute to the knowledge of Achebe's novels in general and add a new dimension to the studies on his narrative style.

The study would also help to reveal the system of ideas that Achebe wants to project to whoever is reading the text. This would help the reader better appreciate or make informed decisions when it comes to the people of Africa. It would also help to demonstrate how a linguistic model can be used to explore characterisation as well as how the construction of characters through linguistic choices affect themes and contribute to artistic beauty in the text and finally the analysis could be a model for students and teachers of both language and literature in Ghana and beyond.

**Overview of the Thesis**

This study is structured into five chapters. The first chapter deals with the introduction which comprises the background of the study, discussion of the problem of the study, outline of the research objectives and questions, and scope of the study, and concludes with the significance of the study.

Chapter Two discusses some concepts that are relevant to the study and reviews some studies that have used the transitivity model to analyse texts. This chapter continues with a review of some critical studies that have been done on Things Fall Apart and the differences between previous and current study. This is followed by background and plot of Things Fall Apart as
well as a discussion of some approaches in analysing characterisation and concludes with a detailed discussion of the theoretical and conceptual framework.

Chapter Three first discusses the reasons or justification for selecting and using *Things Fall Apart* for the study and continues to discuss the research designs, how the data were selected, method and procedure for the analysis and why the characters were selected.

Chapter Four looks at the general characterisation of Okonkwo, Ekwefi and Mr. Smith and proceeds to analyse and discuss their transitivity profile, that is, a discussion of the text in relation to the research questions stated early on.

Chapter Five deals with the conclusion of the study. This chapter specifically discusses the key findings of the analysis, the implications of the study, and makes recommendations for further research.

**Summary of chapter**

This chapter discusses the background of the research work, statement of the problem, objectives and research questions. It further discusses the scope of the research, the significance of the study and concludes with an overview of the thesis.
CHAPTER TWO: LITERATURE REVIEW

Introduction

This chapter starts with a discussion of some salient concepts (text, character and characterisation, grammatical metaphor and the concept of the system network) which would be followed by a review of some previous studies that share a common ground with the current study. The review shows the extent to which the transitivity framework has been employed by different scholars and the relevance of these studies to this study. It also continues with a discussion of some critical studies on *Things Fall Apart*. This chapter proceeds to establish the differences between previous studies and the current study to show the perspective of the current study. This is followed by the background and the Plot of *Things Fall Apart*. The chapter concludes with a discussion of some approaches that can be used in analysing characterisation and the significance of the transitivity framework.

KEY CONCEPTS THAT ARE RELEVANT TO THE STUDY

Text

Text is a concept that is very important when it comes to the study of language and literature. “For a linguist to describe language without accounting for text is sterile…” (Halliday 1985a: 10). This means that text plays a very significant role in language and, in discussing language one cannot do without text because in Systemic Functional Linguistics, text is considered the unit of analysis. When people are sending messages using language, they do not just use individual words or fragments of sentences; they do so through the use of texts. Text is spoken, read, listened to, written, and/ or translated. Disciplines such as language, literature, medicine, law, politics and religion use text as their basis just that these disciplines manifest
in their own language, i.e. they have their special jargons. A text is considered multifaceted and, because of that, it cannot be reduced to a simple definition. Hence, Halliday and Hasan (1985: 10) define text as:

[A] language that is functional. […] Language that is doing some job in some context, as opposed to isolated words or sentences […]. So, any instance of living language that is playing some part in a context of situation, we shall call it a text. It may be either spoken or written, or indeed in any other medium of expression that we like to think of.

This suggests that the functionality of the text and the context within which the text plays its role is very essential in the definition of what a text is irrespective of whether it is spoken or written. Again, the factors that scholars use to explicate what a text is, differ from linguist to linguist and as a result, Halliday and Hasan’s (1976: 1-2) definition is also considered:

Text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole […]. A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on […]. A text is best regarded as a semantic unit; a unit not of form but of meaning.

From the definitions above it is clear that one definition cannot contain everything concerning a text. However, for it to be called a text it should at least have the following features: it should be spoken or written irrespective of the length, and not fragmented. It should also be bigger than a sentence, have cohesion, be coherent, make meaning and serve a communicative purpose.
Character and Characterisation

Many researchers who are in and out of the field of linguistics have used Halliday's Transitivity model or framework to study characterisation (e.g. Kennedy, 1982 & Rodriguez, 2008). These studies have proven that the Transitivity model is a great tool in exploring the encoding of experience in literary text but the situation is different when it comes to its application to explore characterisation in literary texts because only a few scholars like Mwinlaaru and Adika & Denkabe have done some studies in that area.

Character

Character is another important concept when dealing with characterisation. Phelan opines that, as a literary concept, character is made up of three components, namely; mimetic, synthetic and thematic. He explains that while the mimetic component denotes the fact that a character can be the image of a person who is real, the synthetic and the thematic deal with a character as a literary construct and as the representations of ideas, respectively (1989: 20).

Characters are classified according to some specifications. The first specification is the role the character plays in the text, the second is the frequency of appearance or how prominent the character is in the text, and the third is the dimension on which the writer develops the character. On account of this, characters can be classified as:

- Major / minor characters
- Flat / round characters

There are major and minor characters. The major characters are characters who are the most important to the development of the plot and help to resolve the conflict while minor characters refer to the ones who throw more light on the major characters and also provide
support to help move the story forward. Round characters have many traits and they can easily change in the plot structure. Flat characters on the other hand are usually minor characters that are used to contrast a major character. They normally possess one or two traits. Characters can also be dynamic or static. Dynamic characters are the round characters who change or develop as the plot unfolds, while static characters do not change over time because they are one dimensional like flat characters. Docherty also makes a distinction between ‘static’ and ‘kinetic’ type of characters. He explains that a static character is “one whose existence is entirely accounted for in the fiction: this character is simply a function in the plot or design of the whole and cannot step outside the bounds of the fiction” (1983: 224). The one that can be described as kinetic

…will be one who is able to be absent to the text; this character’s motivation extends beyond that which is merely necessary for the accomplishment of the design of the plot, and he or she ‘moves’ in other spheres than the one we are engaged in reading. [...] In this kind of ‘Realistic’ kinetic character, the unity of person is assured by the integrity of the proper name, the consonance of the characteristics, and the final opacity in the character, keeping [him, her] finally unknowable, owner of a ‘private self’ (1983: 224)

This means that the character who is described as static cannot go beyond the limit of the text under study that is, s/he is confined to the text but the kinetic character goes beyond the boundaries of the text. Furthermore, even though the structuralists believe that the text is self-contained, and therefore, has anything needed to understand a character in a text, Faryno (1991) avers that when a reader has a comprehensive knowledge of general issues like history, culture, folklore, mythology and language, it helps the reader to better understand the character under review. He is of the view that for a reader to understand a character by name Napoleon, it would be important for the reader to have a general background of the history of the actual Napoleon to help him/ her to better appreciate the character.
Characterisation

During the time of Aristotle and the Ancient Greek tragedies, characterisation was not given the kind of importance it has recently. In those days, the focus was largely on plot rather than characterisation. Culler (1975:230), for example, claims that the concept of “character is a myth” and he goes on to press for the “death of character”. However, when scholars in the 19th century started considering psychology as a scientific field, characterisation became popular. Scholars became more interested in why people behave the way they do or why people do the things they do (www.Literarydevices.com/characterisation).

Characterisation usually refers to the act of creating and describing characters in literature or the act of making characters come to life in a work of art. Murfin and Ray (1998) explain that characterisation can be classified as direct or indirect. With direct characterisation, the author tells the reader directly what the character is like, e.g. Irene is a happy girl. However, when it comes to the indirect characterisation, the author shows the reader what the character is like so that the reader him/herself would make inferences based on the showing. The author can show the reader what a character is like through the following:

- Thoughts and feelings (How the character thinks/feels)
- Appearance (facial expressions, features, clothing, body type and body language)
- Actions (what he/she does)
- Dialogues (what he/she says)

This study explores both the direct and indirect forms of characterisation because, according to Harvey “most great works reveal and explore characterisation” (1965: 23). Hence, if we attempt an explanation of characterisation in Things Fall Apart, it would increase our
understanding of the connection that exists between transitivity choices and characterisation and consequently, help us to have a better understanding of the text.

**System Network**

System network is a salient concept in Systemic Functional Linguistics. It refers to the choices an individual has in his or her attempt to make an utterance. Therefore, Halliday believes that language is a network of systems where choices are made to construe meaning. These choices that are available to the speaker or writer are referred to as “features” (Halliday & Matthiessen, 2004: 44) and together with its entry condition makes up the system of a language (Halliday and Matthiessen, 2004: 22). The delicacy of choices becomes more pronounced as the selection is made from left to right. This means that as we make choices in the linguistic system, the choices move from more delicate to less delicate.

![System Network of the Grammatical Unit](http://ugspace.ug.edu.gh)

**Fig. 1 System Network of the Grammatical Unit (O’Donnel, 2011: 3).**
This diagram shows that rank is the first choice in this system network and therefore, when a speaker or writer decides to use any of the levels, he/she is barred automatically from using other levels or types. For example, if a speaker decides to use a nominal group, it would preclude the usage of other features (adjectival, adverbial and prepositional groups) at the same position. The nominal group would first of all be determined by the context within which the utterance is made followed by the textual structure. Again, when a speaker or writer chooses the feature called finite, then automatically, the combinations would be subject, which is realised by a nominal group and a finite verb which is realised by a verb in the simple present or past tense. This choice would be devoid of nonfinite structures. Another example of the system network is presented below.

Fig. 2 Transitivity represented as system network (Halliday and Matthiessen, 2014: 219)
The figure above means that the system process type has six main terms, namely: material, behavioural, mental, verbal, relational and existential (p.174). Therefore, when a speaker chooses or selects a mental process, for example, he/she is obliged or expected to have a conscious being as the sensor and an optional phenomenon which is the entity that is sensed.

**Grammatical Metaphor**

Another concept that is related to this study is the concept of *Grammatical Metaphor*. Metaphor is the use of a word that is different from its normal usage. For instance, *lion* in the clause: *The boy is a lion* has been used metaphorically. This is because “lion” under normal circumstances refers to an animal of the cat family but in this case, “lion” has been used to refer to the boy as possessing the quality of being strong or courageous. Thus, “lion” acquires a transferred meaning. However, to Halliday and SFG, it has to do with the different choices or the potentials in the grammatical structure which brings about variation.

Grammatical metaphor according to Halliday is “whereby meanings may be cross coded, phenomenon presented by categories other than those that evolve to represent them” (Halliday, 1985: xviii). In other words, the meaning of the clause is represented incongruently. The linguistic items selected change from the expected marker to an unexpected one to express a particular reality or world view. This means that the semantic configuration of the clause changes (e.g. verb changes to noun). The metaphorical variation in the structure is not meant to beautify or make the language colourful, but it is rather meant to express a specific meaning.

Furthermore, Halliday is of the opinion that grammatical metaphor especially the ideational metaphor should not be seen as a deviation from the norm of texts but, a very important part of the text which must be accounted for in the interpretation of the text (p. 731). Grammatical
metaphor, according to Halliday and Matthiessen (2004: 636), has to do with “discourses of education and science, bureaucracy and the law”; hence, it is characteristic of written language or text. This means that as compared to spoken language, grammatical metaphor is used more in written text. It is used in these areas of study to make it, in Martin’s (1992a: 407) words “inaccessible to the large sections of the community”. Since *Things Fall Apart* is a written text, it is probable that the text would be accompanied by this metaphorical complexity.

Again, for any meaning to be expressed, there is only one expression that is congruent. The meanings that can be realised from the congruent one can be referred to as incongruent expressions. This incongruence in expressions can mean a “selection of work that is different from that which is in some sense typical or unmarked” (Halliday, 1985: 20). Halliday used a similar expression like the ones below to explain what he means by congruence and incongruence.

1. My brother bought my mother a present.
2. What my brother bought my mother was a present.
3. A present was what my brother bought my mother.

According to Halliday, clause 1 is referred to as a congruent expression because it is unmarked and clauses 2 and 3 can be realised from clause 1. He refers to clauses 2 and 3 as incongruent expressions or metaphorical expressions. He further explains that metaphorical expressions can be realised either by changing the structure of the expression or re-ordering the linguistic items in the clause or by changing the grammatical classes of the selected items.

Halliday avers that grammatical metaphor is realised largely through the use of nominalisations. Nominalisation causes the agent or the doer of the action to distance himself/
herself from the action. Sometimes this is done to avoid naming or any impending disgrace or discomfort on the part of the agent. This makes the sentence more abstract because there is the loss of “human agency” (Downing & Locke, 2006: 162). They further add that nominalisations are “more versatile than verbs” (p. 163). Thus, when one makes an utterance which contains nominalisations, one can easily re-order that utterance and the meaning would not be affected. Halliday and Matthiessen argue that “nominalising is the single most powerful resource for creating grammatical metaphor” (2014: 729). This they say enables verbs and adjectives to be realised as nouns in the packaging of meaning, “instead of functioning in the clause as process or attribute, they function as Thing in the nominal group” (p. 729). Below are some examples of process, attribute, circumstance and dependent situation that are realised as entity or Thing in clauses (Downing & Locke, 2006: 163-164).

Examples:

Processes realised as entities/ things:

1. The exploration of oil in Ghana has taken a nose-dive.

2. The allocation of the capitation grants to schools has delayed considerably.

Attributes as entities:

3. This machinery has outstayed its usefulness.

4. The poor are always trampled upon in the society.

Circumstances as entities:

5. This decade has experienced an unprecedented rise in the payment of judgment debts.

6. The year has seen pockets of conflicts in Ghana.
Dependent situations as entities:

7. The fear of an uprising of the citizenry caused a prompt declaration of the election result.
8. The lynching of the army commander at Denkyira Obuasi threw the country into shock.

In examples 1 and 2 the verbs explore and allocate have been realised as entities (exploration and allocation) in their respective clauses. In examples 3 and 4, the attributes useful and poor have been realised as entities, that is, they have become usefulness in clause 3 and the poor in clause 4. In examples 5 and 6, the circumstances decade and year which indicate time, have been realised as entities in the clauses and in examples 7 and 8, the dependent situations The fear of an uprising of the citizenry and the lynching of the army commander at Denkyira Obuasi have been realised as entities in these clauses.

In sum, this section of the study discussed the following essential concepts: text, character and characterisation, system network, and grammatical metaphor to help elucidate their usage in the study.

**Review of Previous Studies**

Many scholars have used the transitivity model to analyse a lot of works from different perspectives in different fields of study. Halliday (1971) studied *The Inheritors* which was written by William Golding. Halliday applied transitivity to 3 of Golding’s passages. Within the first passage, Halliday found that the actions and the movements of the people do not have a direct effect on the things in their environment. Again, most of the performers of the actions in the clauses in the passage are not people (humans); they are rather inanimate objects or the parts of the body; for example, *his nose*. He also realised that in the first passage, most of the
subjects that are even humans are not found in the clauses that contain action (material) verbs. In addition to that, there was a preponderance of processes that have only the subject (Actor/Agent) as the nominal element in the clause. This means that the actions performed in the clauses were not goal-directed. They were mostly intransitive. Halliday also found that circumstances that have spatial reference abound in the text more than any other circumstantial element. E.g. (His hand felt along the base of the rock). The clause above shows that the hand which happens to be the doer of the process, did not act on anything but rather moved directly to the location. He concluded that they were helpless and impotent.

Halliday realised some changes in the second passage. He found out that Lok begins to act on his tribe even though he still stays impotent. There is also a change/transition from inactivity to partial activity when they first encounter the “invaders”. The third passage exhibits a complete change/transition. He found after the analysis that there is a preponderance of human subjects in the clauses as compared to the first passage. Also, there are more clauses of action as well and most of the clauses he analysed have objects that were directly acted upon or objects that received the action. Halliday, additionally, realised that there are a lot of animated agents/actors who were acting on external (outside) objects.

The difference between the first and the third passage is that, in the first passage, actions of the tribe are encoded in terms of the world view of the people that is why most of the actions were intransitive but in the third passage, human beings are rather encoded in terms of the world view of the tribe, thus, this results in the preponderance of the transitive clause. Halliday concludes that from the beginning (the first passage) the cognitive abilities of the Neanderthal people was very low, resulting in helplessness due to the nature of their culture. However, when they came in contact with the people from the “advanced world”, they
became more enlightened as a result of the contact with advance culture. Thus, this gave them power to have a better perception of the world that surrounded them.

Halliday’s (1971) work is very significant not only because it is the pioneer work and serves as a standard for this study but because it has demonstrated that language and literature can co-exist without any problem once the researcher knows what he/she is supposed to do. This is by considering the context within which the art was produced so that the work would not look “scientific” as literary scholars and critics have argued. Halliday’s work is also very important to this study because he uses the two research methods, that is, the qualitative and quantitative in the analysis of his work. Additionally, the method of systematic analysis he employed in his work has become a guide for researchers using the transitivity model.

Furthermore, Kennedy (1982) did a characterisation study on The Secret Agent, a novel written by Joseph Conrad. Kennedy used the transitivity approach to analyses a murder scene. This is a scene that shows Mrs. Verloc stabbing Mr. Verloc when she realises that Mr. Verloc has murdered her brother Stevie. Kennedy’s analysis was focused on the description of how Mr. Verloc was murdered. After the analysis, he found that no mental processes were associated with Mrs. Verloc even though she is the one who stabs Mr. Verloc to death. This shows that the actions of Mrs. Verloc were not premeditated but rather she snapped when she found out that her husband had killed her brother. Again, the material processes in the clauses that have Mr. Verloc as the subject (agent) do not have a direct object (not goal-directed / no goals).

This makes Mrs. Verloc to be seen as a character who acts without thinking about the repercussions of her actions. She also acts however, her actions do not directly affect anything around her not even her husband (Mr. Verloc). In his findings, Kennedy identified some key
techniques that Conrad uses to develop the narrative in this passage. He found out that inanimate entities are placed in the position of the subject of the material clauses. Again, Conrad uses agentless passive constructions to cover the actors in the material processes.

Kennedy’s work displays the relationship between transitivity and characterisation and so it is very relevant to my study. Both Kennedy’s work and Simpson’s findings on the discussion of Kennedy’s work reveal that Joseph Conrad uses what they call meronymic agency. Simpson again, asserts that this technique makes use of body parts of human beings to function as actors, sensors, etc. in the clause instead of using the whole human being. He further explains that meronymic agency is not uncommon in prose because it is “a recurring feature in the transitivity profile of many types of prose fiction” (Simpson, 2004:77) and since the researcher is also doing a transitivity analysis of a prose fiction (Things Fall Apart) the work of Kennedy and Simpson are very crucial and noteworthy.

Again, Burton (1982) used the transitivity model in analysing a literary text from the perspective of feminist theory. Burton (1982) analysed a text from the novel The Bell Jar written by Sylvia Plath. The text tells the experiences the author goes through in treating her condition of depression. Burton’s focus was on the “disenabling syntactic structures” creating her as a victim who is helpless (p. 188).

She found that the nurse’s actions are material and intentional. This signifies that the nurse intentionally does things in the environment of the narrator. Again, both the doctor’s actions and Electricity are also seen as material intentional. This depicts, therefore, that all the participants were actively involved in the actions and events in the text. They are presented as being in total control of whatever reality the narrator expresses. The narrator on the other hand is found to have a lot of mental processes, indicating that the narrator is helpless because
the participants (*nurse, doctor, electricity*) are actively involved in construing the narrator’s reality. She is presented as being detached from the actions/events that are taking place while the *doctor*, *nurse* and *electricity* are presented as active participants in the experiences the narrator goes through. Though Burton was able to bring out the power relations that exist in the text, she failed to consider the context of situation.

Even though Burton’s work was done in the feminist perspective and so the result would be skewed towards the gender direction, Burton used a very extensive and rigorous form of the transitivity framework which would not be employed or used in this study. Again, there was no cognizance of the context of situation which is a very important concept in Systemic Functional Linguistics in her study. This omission in her study makes our study different from hers because in this study, context will play a very important role. However, what is important is that she focuses her attention on “who does what to whom?” (1982: 198) and this is very significant to this study. The researcher will borrow Burton’s steps of analysis in this study.

Closer to Burton in perspective is Iwamoto’s (2007) study. He did his analysis in a passage from a short story published in a women’s magazine. This passage is the same one Carter (1997) used for his analysis. From the feminist theory perspective, he used the transitivity model to analyse the passage. Both qualitative and quantitative research designs were used in his analysis. He found that Stefan de Vaux is mainly the initiator or the agent in the material processes. He is presented as being in charge of all the actions and events that surround most of the circumstances. In verbal process clauses, he is seen as the sayer which depicts that he is a vocal or an outspoken person who can easily affect or influence his environment or other people around him. Claire on the other hand is presented as goal/medium in material processes. She is also carved as senser, behaver, carrier as well as actor when it comes to
material processes that are without any goal. This means that Claire is at the receiving end of the actions that take place in the passage.

By analysing Carter’s (1997) work, Iwamoto in his conclusion was able to prove that stylistic analysis can be replicated. This is because both Carter’s and Iwamoto’s studies show that there is no significant difference in the literary interpretation that was given to the elements by both scholars. Iwamoto’s study is relevant to my study not only because he used both qualitative and quantitative methods of analysis as well as the transitivity framework in his work, but also because he showed that stylistic analysis can be replicated through the use of two different models by different researchers and the interpretation would be similar to that of the original interpretation.

Additionally, Mwinlaaru (2012) studied Ngugi wa Thong’s *Weep Not, Child* using the transitivity model and narrative viewpoint. His focus was on Ngugi’s narrative style that was used in an excerpt of the novel. He found that the transitivity patterns in which the characters are carved interact with the psychological viewpoint and projects the world the writer presents. He found that in order to give more attention to the victims arising from the political conflict in the passage, the author frees the victims from taking responsibility for their actions. This style of writing helps to project or highlight the theme of suffering in the text because that is the focus on the text.

Mwinlaaru’s study is relevant to this study because it employs the transitivity framework to analyze the narrative style used by Ngugi and he also uses Burton’s (1982) procedure for his analysis. What is not relevant to this study is his use of point of view because this study would rely on both direct and indirect forms of characterisation to bring out the clauses for analysis and situate the findings of the analysis in context.
Further, Msuya (2014) also did a stylistic analysis of ‘Xuma’ and ‘Leah’ in *Mine Boy* by Peter Abraham. The analysis focused on the verbal processes of the transitivity model to portray personality. The characters he focused on are Xuma and Leah. After the analysis, he found that the most recurring element with the verbal process is the verbiage. This is so because what someone says can easily be used in judging the person’s personality. He again found that the verbiage of Leah was unconventional considering Lackoff’s (1975) assertion that the language of females is soft and, warm and consists of a lot of question tags and hedges. Leah’s verbiage shows that she employs or uses “hard and defiant language” instead of the soft type. She also employs imperative structures more than Xuma. On the other hand, Xuma employs more expressive, interrogatives and uncertainty verb phases which characterise female language.

Msuya’s study is relevant to this study in some aspects even though he focused on only the verbal process. The researcher believes that focusing on the verbal process alone to analyse character or personality is not comprehensive enough. This is because a character under certain circumstances is forced to say things that he/she may normally not say under normal conditions and so a character may be constrained by the situation he/she finds himself/herself. Thus, an analysis of just the sayings would not reveal much in the text to the reader. That is why this study looks at all the process types, the participants involved and the circumstances surrounding their operations. Msuya’s study is relevant because it uses the transitivity framework in its analysis. It is also significant because it demonstrates that some female characters can be unconventional in their use of language and male characters can also be ascribed “female” speech.
Also, in analysing the opening scene of Armah’s *The Beautiful Ones Are Not Yet Born*, Adika and Denkabe (1997) combined the transitivity model with Grice’s (1975) co-operative principle. The opening scene of the literary text deals with misunderstanding between different characters. In the analysis, the first thing they did was to analyse the transitivity patterns in the text, they then continued with a pragmatic analysis of the transitivity patterns realised in the passage. They classified the participants under definite referring term and indefinite referring terms. The former are the noun phrases that go with definite articles, pronouns and texts while the latter refer to the noun phrases that go with indefinite articles and quantifiers.

Adika and Denkabe’s work is also significant to my study in that they look specifically at characters in the chosen text. They also employed the transitivity approach to analyse an African literary text just as this study is doing and more importantly show how Grice’s Co-operative Principle can aid in the interpretation of a literary work. This is significant because it demonstrates that other linguistic tools can co-exist in the same literary analysis to make the novel more intelligible. This shows that in analysing a text, scholars can approach the text from different perspectives to arrive at a particular interpretation.

Additionally, Cunanan, (2011) employed transitivity as a model in a stylistic analysis of “Old Mrs. Grey” by Virginia Wolf. He used the framework to reveal the world view of the persona in an essay that was written using the techniques of stream of consciousness (SOC). With the use of passive structures (transformative) Mrs. Grey is projected / presented as incapacitated by the persona with the use of words like was jerked, fling, used etc. Thus, this shows that using transitivity to analyse a text can help to explore exactly what goes on in the mind of the persona.
Of particular significance to his study is the stream of consciousness technique *vis-à-vis* the language used in prose. The stream of consciousness shows the flow of thoughts and feelings in the mind of a character and this is closer to the mental process in transitivity. The use of Burton’s steps of analysing text and the use of transitivity (processes, participants and circumstances) to analyse the literary passage are relevant to this study.

Kondowe, W. (2014) also studied the 2nd Inaugural Address of Bingu wa Mutharika using the transitivity framework. Kondowe tried to look at how the former president uses language to enhance his political ideology. After the application of the model, he found out that the material process dominates the speech, indicating that Mutharika construes the world based on the things that have taken place in the past and those that are yet to take place. Because the style of leadership is undemocratic, Bingu takes all the glory for the achievements / successes chalked during his tenure. Relational processes are used in his address to project himself as the main development player as well as his administration. Considering how the processes were used in the address, Kondowe concludes that Mutharika has bad qualities as a leader and these qualities could account for his abysmal failure in his second term of office.

Similar to Kondowe (2014) is Adjei and Ewusi-Mensah (2016). They also used the transitivity model to analyse the language of the 2008 farewell speech by President John Agyekum Kuffour to the Ghanaian Parliament. They employed content analysis in doing the analysis which is the form of analysis this study will use. They found that the material processes dominated the speech followed by relational process. This indicates that Kuffour construes the world based on his past and present happenings by touting some of his achievements under his two terms tenure of office. The actors that are found in his material process indicate that the former president sees himself as the only one who has done the work
and this can be seen as a characteristic of an autocratic/dictatorship style of leadership, but he corrects that perception by offering advice to the government that was taking over from him. Following the material processes are the relational processes to project himself and his government as the main agent of growth. For the verbal processes, they are used as transitional markers and to change the topic under discussion. The findings of the study confirm that the three major processes are material, mental and relational (Halliday and Matthiessen, 2014).

Kondowe’s and Adjei and Ewusi- Mensah’s studies are relevant to this research because this proves beyond all reasonable doubts that the transitivity model of Systemic Functional Grammar is a very important linguistic tool when it comes to making meaning of any written text that foregrounds our individual or collective experiences. Moreover, both works have proved that the transitivity model can also be used to analyse non-literary texts and the procedure would be the same as the procedure for the analysis of a literary work. However, the difference between Kondowe’s work and that of Adjei and Ewusi- Mensah’s is that while Kondowe’s study proves that the verbal process is the third force in the process types, Adjei and Ewusi- Mensah’s work confirms Halliday’s submission that the third major process type in the transitivity model is the relational process.

**Some critical studies on Things Fall Apart**

It is an irrefutable fact that there is a plethora of critical works on the text, *Things Fall Apart*. This section is dedicated to reviewing some of the studies that are related to the study.

One of the scholars who have done a critical analysis of *Things Fall Apart* is Maduagwu (2011). She investigates “Masculinities in Achebe’s *Things Fall Apart*”. To her, “the notion of masculinities, is defined by specific traits of maleness which appears to be collectively
approved by the society” (p. 311). She further opines that for someone to be qualified to be a “real man”, that person needs not only possess the phallus but also be able to use it in the process of procreation. Thus, for her, one’s level of masculinity is very low and one cannot be considered a male if one cannot use his phallus profitably to create the next generation.

Moreover, being considered a male in the Umuofian society means that one possesses what she calls “physical prowess”. She claims that that is what accounts for the size of Okonkwo’s family and his ability to throw Amalinze the cat on the floor. Maduagwu is of the opinion that this exhibition of strength at all times, is what makes Okonkwo’s desire to maintain his status in the society a top priority. Therefore, any sign of weakness is quickly quelled to prevent him from being “female”. She states that within the masculine fraternity, there is segregation. According to her, some of the men are not considered masculine because they do not have many wives and titles, and cannot wrestle like Okonkwo.

Further, Maduagwu makes the distinction between “trait masculinity” and “prescriptive masculinity” (p. 312) and draws a conclusion that Okonkwo would be more compliant to “prescriptive or norm based masculinity” (ibid p. 312) even though he still finds it difficult to meet “culturally constructed expectations about behaviour appropriate for men”. For example, Okonkwo is seen beating his wives, breaking taboos, killing Ikemefuna when he was advised not to partake in the killing and mostly being unable to control his emotions. She argues that Okonkwo has not been able to mature beyond his physical strengths and abilities. As a result, he is unable to control himself at home and at the societal level.

According to Maduagwu (2011), masculinity in Things Fall Apart is shaped or manipulated by spirits. She argues that this explains why no matter how hard Okonkwo tries, his chi does not give approval. Also, Okonkwo works very hard in the fields but at the end of the day, he
is befallen by one tragedy or another: Nwoye joins the Christian faith, Okonkwo mistakenly shoots a clansman and worst of all, he kills the “whiteman’s messenger”. He believes that all these actions were controlled by spiritual forces and he is eventually led to commit suicide.

She further argues that Okonkwo is more inclined to the qualities proposed by Fisher and Good (1998). That is, Okonkwo is mostly associated with “undesirable behaviours”. He shuns his father and his son because to him, they do not have the traits that are in conformity with “masculine ideology”. He also exhibits aggression and coercive behaviour and he is mostly seen suppressing his emotions. Maduagwu (2011) describes Okonkwo as “an embodiment of aggression, force and raw power or strength” (p. 316). On the part of the suppression of emotions, she states that Okonkwo believes that a man must not show unnecessary emotions. This is exhibited when the priestess, Chielo comes for his favourite daughter, Ezinma and when he is seen partaking in the murder of the boy, Ikemefuna. She believes that these traits help him to secure a place in the masculine arena and also make him successful. She concludes that that is why Okonkwo works tirelessly to maintain this status quo in order to remain in the masculine fraternity and consequently it leads to his tragic death.

Again, in examining Things Fall Apart, Friesen (2006) focuses on the suicide of Okonkwo. He debunks the assertion that Okonkwo is a tragic figure or hero as pontificated by many literary scholars. He is of the view that Okonkwo is “an active participant in his own fate” (p. 1). He argues that the type of reading where Okonkwo is considered a victim like Maduagwu’s (2011) reading is not in line with the text (Things Fall Apart). His argument is that if Okonkwo’s suicide can be seen as an affirmative act, then the text can be read and interpreted in another way.
Friesen, sees Okonkwo’s suicide as “his last attempt to remind the Igbo people of their culture and values in the face of impending colonisation”. Friesen explains that most critics believe that Okonkwo cannot fight and overcome his chi, that is what leads to his tragedy. However, he agrees with Ebeogu (1983) that “nothing happens to the individual except his chi consents” (p. 74). This presupposes that whatever an individual wishes to do must be consented to by his/ her chi or personal god. That is, the chi cannot say otherwise especially when one wishes strongly for something.

Friesen (2006) discusses some events leading to Okonkwo’s suicide to give more insight into his actions and to prove that the act was an affirmative one. The first event he touches on is Okonkwo’s fame in the nine villages, followed by Amalinze’s defeat by Okonkwo. The defeat is followed by the events of Okonkwo’s first year as a farmer. According to him, the first two events depict that “Okonkwo’s chi is very strong” and “heroic”. With the third event, he explains that even though Okonkwo lost everything as a result of the drought, he encourages himself with the following words “since I survived that year, I shall survive everything” (Things Fall Apart p. 27) and picks himself up and works his way up to become one of the wealthy people in Umuofia.

To Friesen, these circumstances suggest that “one’s chi is always inclined to consent to one’s wishes” (Ebeogu, 74). According to him, the next event is that he is given Ikemefuna to keep and father. This act, he says, makes critics like Iyasere (1992: 306) and Shelton (1967: 32) argue that “Okonkwo acts wrongly and is untimely punished for his actions”. He argues that this assertion is conflicting with the text because Okonkwo in his own words states categorically clear that “The Earth cannot punish me for obeying her messenger” (TFA, p. 64). He believes that the order that was given to kill Ikemefuna was devoid of him
participating or not. Thus, the Oracle cannot punish Okonkwo for taking part in the execution. He argues that by landing the last blow on Ikemefuna, it saved him from the brutalities that come with such killings. His act rather ended his postponed agony. Thus, it makes “Okonkwo the architech of his own chi” (p. 4).

His inadvertent killing of Ezendu’s son and his subsequent banishment for seven years makes him to lose everything including his son, Nwoye. However, when he comes back from exile and realises that the missionaries have taken over his village and his people have “become soft like women” (TFA, p. 168), he becomes very sensitive and when the “white messenger” comes with an order from his boss for them to stop the meeting, Okonkwo snaps and kills the messenger to affirm the speech by Okika. To him, all the actions of Okonkwo to this point are “correct”. However, when Okonkwo realises that his people were not ready to fight, he goes away quietly and commits suicide.

Furthermore, Friesen explains that many critics like Macdonald and Ebeogu argue that Okonkwo kills himself because he has no other option. He refutes this argument and states that this conclusion is also not in line with what the Igbo belief of suicide is. To the Igbo people, suicide is considered an abomination and a “bad death” and peace never comes to the one who commits suicide. This explanation according to him goes against what most critics have said. This is because considering what the Igbo people believe in when it comes to suicide, it would be better for Okonkwo to die at the hands of the coloniser because at least he would enjoy reincarnation than killing himself.

Thus, Friesen considers Okonkwo’s suicide as something positive that would help to reorganise his people rather than a tragedy and “he hopes to turn the overwhelming tide of movement towards the Whiteman’s ideology” (p. 6). This means that through this act, he
sacrifices himself to bring his people back to their customs and traditions because they have departed from them with the advent of the new religion. Friesen (2006) concludes by likening Okonkwo to a martyr. He describes Okonkwo’s “suicide as an act of willful resistance” and an act to “immortalise the traditions” they have almost forgotten.

The difference between Maduagwu’s (2011) and Friesen’s (2006) studies is in their views of the main character Okonkwo in *Things Fall Apart*. While Maduagwu sees Okonkwo as a tragic figure, Friesen describes him as a martyr. There is also a difference in view when it comes to Okonkwo’s suicide. Maduagwu believes that Okonkwo dies tragically because he could not under any circumstances manipulate his *chi* in his favour. However, Friesen sees his suicide as an act which is meant to bring the Igbo people back to their point of departure and to remind them that they still have customs and traditions that should not be discarded regardless of the advent of the whites.

Furthermore, Strong-Leak (2001) studies the women characters in *Things Fall Apart* from the perspective of feminist criticism. Strong-Leak (2001) notes that for one to read as a woman, one must disregard patriarchal readings. The reading must be done from the feminist point of view. Thus, she refutes the idea that Okonkwo is the only major character in *Things Fall Apart*. The main purpose of her study is to take a critical look at the abuses the women in Okonkwo's house suffered from him and to also look at the importance of these women as individuals in the Umuofian community.

She drifts away from the other studies because her main focus is on Ekwefi, Ojuigo and Ezinma instead of Okonkwo as other studies do. In exploring the relationship between these three, she argues that they are not "only mothers and their offspring but they are also alliances
between comrades in arms" (p. 30). She describes Ekwefi as "a well of knowledge, love and fierce independence" (p. 30).

Strong-Leak (2001) explains that because of the "phallocentric" notion that women must bear children especially male ones who will continue the family lineage, Ekwefi is seen as cursed because she had had nine births, all of which could not survive except Ezinma who is the tenth born. She observes that instead of the society especially Okonkwo consoling Ekwefi, they were rather worried that the children were dying without thinking about what Ekwefi goes through anytime she loses a child.

Again, according to Strong-Leak, most readings of Things Fall Apart gloss over the beatings that Ekwefi is subjected to by her husband, Okonkwo. The society behaves as if nothing has happened any time the women receive beatings from their husbands. This situation is swept under the carpet and life goes on as usual. However, we find Ekwefi doing a flashback of how she abandoned her matrimonial home to live with the love of her life, Okonkwo and instead of Okonkwo cherishing her for the rest of his life, he rather gives her a sound beating as her reward just for cutting some of the leaves of his banana tree. She further notes that this incident did not draw the attention of the society. This action according to her received attention not because of the person involved but rather because it was the Week of Peace and no one was expected to disturb the peace. This to her means that Okonkwo would have gone scot free if the flogging was done at any other time apart from the Week of Peace.

In analysing and discussing Ezinma, Strong-Leak (2001) describes her as one "who elicits pure love from all the lives she touches" (p. 32) and one whose strengths should be admired. According to her, if one is reading the text from the perspective of a male, one would empathise with Okonkwo for the fact that he does not have any son who exudes the expected
societal masculinity and procreation and would have wished that Ezinma was indeed a male. She is of the opinion that irrespective of the gender of Ezinma, Okonkwo should love her for who she is instead of wishing that she were a male. Strong-Leak concludes that in reading as a woman, one must appreciate Ezinma’s strengths, singularity and vivacity” (p. 32). She further adds that Ezinma stands for all the women in Things Fall Apart. That is, she has “intelligence, vitality and fortitude”. She further reminds the reader of the fact that male and female roles are assigned by the society. Thus, males are oriented towards a particular behaviour in the society and females are also oriented towards a particular behaviour instead of the physiological attributes or traits. Therefore, the identity of a female is limited largely to what the society expects of them. She concludes that instead of the readers seeing the 3 characters’ (Ekwefi, Ojuigo and Ezinma) lives as living at the whims and caprices of their husbands and fathers, we should also acknowledge the fact that these 3 characters also affect not only their husbands but the society as a whole.

Strong- Leek’s study is different from the previous studies in that her study is a reading from the feminist perspective while the previous studies are from male perspective. This study also focuses on the women in the novel while Maduagwu and Friesen concentrate more on Okonkwo and his fate.

Finally, in discussing Things Fall Apart from the purview of Discourse on Colonialism written by Césaire, Alam (2014) deals with key issues propounded by Aimé Césaire in Things Fall Apart. Alam describes the novel as the magnum opus and a widely respected literary work. He believes that the key issues on colonialism discussed in Césaire’s book echoes in the novel Things Fall Apart. He compares the opinion espoused by Césaire to that of Achebe’s
*Things Fall Apart.* He based his argument on Césaire’s concept about colonialism and applies them to *Things Fall Apart.*

The first concept he discusses is capitalism. He states that before the arrival of the Europeans, the Igbo people practised communalism. He explains that the economy was driven largely by agriculture and this can be seen in Okonkwo and Nwakibie (the man Okonkwo borrowed seeds from). They have large barns as a result of their hard work. He further adds that business men and women of today take advantage of the weak and exploit them in order to become rich unlike in *Things Fall Apart* where people have to farm in order to become wealthy. He explains that the Igbo’s sense of community is “their social festival and media of recreation” (p. 22). According to Alam (2014), apart from the fact the Igbo people had the communal spirit; they also engaged in co-operation. That is, they helped each other in times of need. This spirit can be observed when Okonkwo goes to borrow seed yams from Nwakibie and the help Okonkwo’s mother’s people gave him when he went into exile. This proves that the Igbo people were anti-capitalists. Simply put, they practised the African ethic, Ubuntu: “I am because we are, and since we are, therefore you are” Mbiti (1970: 141).

Alam (2014) also touches on optimism and hard work. He explains that in *Things Fall Apart*, people like Okonkwo break all odds to become what they are. They are optimistic to the extent that natural disasters could not deter them from doing and becoming whatever they had purposed in their hearts. As a result of that they worked very hard to attain whatever heights they wanted.

On representation, Alam observes that Césaire’s concept of representation is reflected in *Things Fall Apart.* This can be seen in the words of the District Commissioner “I would write a book and the title would be: The Pacification of the Primitive Tribes of the Lower Niger” (p.
148). This quote depicts that the D.C. thinks he knows enough to write about the African and to “pacify them”. From his diction, one can deduce that the representation would be Western, especially because of words like “primitive” and “pacification”.

According to Alam, Césaire’s assertion that critics from the West “represent Africa artificially” is also seen in Things Fall Apart. The idea that there is no great civilisation in the tropical countries is erroneous. He explains that one realises that in the text, Igbo society with all its social structure is destroyed with the advent of the coloniser. Again, the idea that there is economic stagnation is also flawed and fallacious because people work hard in Things Fall Apart to the extent that women also work hard to grow cocoyam to contribute their quota to the Igbo economy. However, all these are misrepresented in Western literature.

The destruction of the “root of diversity” (p. 76) is the next issue Alam discusses in Things Fall Apart. He believes that the arrival of the Europeans destroyed the cultural diversity Africans had. He explains that in Things Fall Apart, one can see the effects of colonisation on the society. For example, restrictions are placed on the social and religious practices. The title of the novel is even indicative of the disintegration of the once stable society and the Igbo are “drained of their essence”. He describes Okonkwo as the “essence of Umuofia” and so his suicide signifies the “suicide of Umuofia essence” (p. 23). Césaire also discusses what colonialism brings in his book Discourse on colonialism. He mentions “cruelty, corruption, destruction, savagery and hatred towards the natives” and all these can be seen in Things Fall Apart according to Alam (2014).

In his conclusion, he affirms that Aimé Césaire is more radical in his approach as compared to Chinua Achebe. He explains that they both exhibit “revolutionary spirits” in different ways. Thus, Things Fall Apart exhibits most of the concepts discussed by Césaire. What is different
about Alam’s study is that, he is reading the text from a colonial or post-colonial perspective. This means that he is not necessarily focusing on the characters like Maduagwu and Strong-Leak but rather focusing on the events and actions like Friesen’s study.

**Differences between Previous Studies and the Current Study**

From the earlier discussions on relevant literature, it can be inferred that most of the studies that employed transitivity to do characterisation were on both European and African literary texts. The current study would be one of the few to employ transitivity in African novels. This study is different from the other studies because the thematic characterisation is used to bring out the data before applying the transitivity model to it to arrive at functional characterisation. This means that it looks at how the usual or thematic characterisation interacts with Halliday’s Transitivity to reveal character. Thus, the study would give another way of using characterisation to reveal character.

Another difference between the previous studies on *Things Fall Apart* and the current study is that even though there is a colossal critical study on Achebe’s *TFA* by different scholars, the perspective of the current study is different. While the studies done on the text are thematic in nature, the current study is linguistic in approach, and focuses purely on the interplay between transitivity and characterisation. Again, the focus of the earlier works was not strictly on the characterisation of the individual characters. This study is specific to the characters and how the transitivity model helps to make meaning out of the form of the clauses employed by Achebe.
BACKGROUND TO *THINGS FALL APART*

The actions and events in the novel take place in Umuofia, a fictional village that can be found at the western part of the town currently referred to as Onitsha in Nigeria. The actions are set in the 1890s. The culture or the way of life that Achebe depicts in the novel is analogous to that of Ogidi where Achebe was born and where the Igbo people live and are ruled by elders who have titles. The culture and customs depicted in *Things Fall Apart* reflect that of the real people of Onitsha, who live near Ogidi and with whom the author was conversant. The missionaries were well rooted in the town before 1930 when Achebe was born. In Ogidi, Achebe’s father was one of the earliest people to be converted to the new religion, Christianity. As an orphan, Achebe was raised by his grandfather who was a traditionalist. When Achebe was of age and ready to take a wife, his grandfather allowed the Christian wedding to take place in his house even though he was not a Christian.

**Plot**

*Things Fall Apart* opens with Okonkwo who is famous in all the nine (9) villages because he was able to defeat the defending champion, Amalinze the cat, in a wrestling competition. He is very strong and hardworking and in order not to turn out like his father, Unoka, who is fond of borrowing money, not taking care of his family, and dying a shameful death, he borrows yam seeds from some of the elders of the clan to enable him build his own wealth since his father did not leave him any inheritance. He is very particular about his masculinity and makes sure that any act that would deface his masculinity is swiftly dealt with. Because of that he is rough and harsh with his three wives and children as well as people who are close to him. He is very powerful in his society because he is wealthy and has taken many titles.
Later on, the responsibility falls on Okonkwo to keep Ikemefuna, the boy who was used by
the people of Mbaino to pacify the Umuofian village after his father had killed a woman from
Okonkwo’s village. This act is to prevent the two villages from going to war. The boy,
Ikemefuna stays with the family of Okonkwo. Okonkwo together with his household becomes
fond of him and the boy even calls Okonkwo, father. Years later, the oracle proclaims that the
boy has to be killed. Okonkwo is warned not to partake in the killing of the boy because the
boy sees him as a second father and so partaking in such an act will look just like him killing
his own son. However, Okonkwo pays no heed to the warning from Ezeudu because he does
not want to be seen as a coward. He (Okonkwo) even delivers the heaviest or the “killer”
blow even though the boy begs him to save him. For three days, Okonkwo is not of himself
because he feels guilty of his participation in the murder of Ikemefuna.

Ezeudu later dies and at the funeral Okonkwo’s gun fires accidentally at Ezeudu’s son and
kills him instantly. As his punishment, Okonkwo and his household are exiled for seven years
from the village to placate the offended gods of Umuofia. Okonkwo and his family leave for
Mbanta, his mother’s village.

In Okonkwo’s absence, white men come and settle in Umuofia and introduce a new religion
(Christianity). Later on, the white man also introduces a new government in Umuofia. These
situations make the villagers confused because they do not know whether to join or resist the
white control over the village.

When Okonkwo returns from exile, he finds that his people have changed due to the presence
of the new religion and government. The missionaries have taken control of Umuofia and
have converted most of his people into Christianity. Okonkwo, unhappy with the new
dispensation, decides to fight to regain the sanctity of his community but his clansmen refuse
to join him in the fight. Okonkwo is very disappointed at the turn of events “Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart and he mourned for the warlike men of Umuofia, who had so unaccountably become soft like women” (Achebe, 1958: 165). In trying to correct the change, Okonkwo and some members of the clan destroy a church built by the whites. As punishment and to serve as a deterrent, the white government arrests them and puts them in prison for them to pay an amount of two hundred cowries as ransom. As if that is not enough, the hairs of the native leaders are also shaved and they are whipped to further demean Okonkwo and his accomplices. Because of the treatment meted out to the elders of Umuofia, the villagers assemble for what would be a great revolution. As a great warrior and obstinate about his customs and tradition, Okonkwo would not support any form of cowardice and advocates that they wage war against the government of the white man.

When the new governor heard of the gathering, he sends messengers to try and stop the meeting but Okonkwo cuts off the head of one of the messengers. In realising that his people have changed and are not ready to fight to protect themselves and their land, he is filled with disappointment and despair, and leaves. When the white government representative arrives at Okonkwo’s abode to arrest him, he realises that Okonkwo has committed suicide by hanging.

**APPROACHES IN ANALYSING CHARACTERISATION**

There are a lot of approaches used in handling works of art and by extension characterisation by different scholars, and these approaches are selected depending on the objective of the reading or analysis. There are literary perspectives as well as linguistic models that are used in analysing characterisation. *Things Fall Apart* is a literary text; hence, most of the criticisms
on the text have used literary approaches. The under-listed approaches in analysing characterisation are drawn from Burris (1999):

Historical / Biographical approach to the study of literary works is the first he discussed. This approach views literary works as works that mirror the author’s life or the life of the character. These critics believe that knowledge of the author and his/her time are essential for the comprehension of the literary work. They also believe that the socio-political context as well as the economical context within which the plot unfolds is also very important to enable one to have a better understanding of the author’s works. The advantage of this approach is that it is very good for works that are political in nature. For example, Burris explains that it is necessary to know what the Exclusion Bill Crisis is about before one can fully appreciate Dryden’s “Absalom and Achitophel”. However, the disadvantage of this approach is that it breeds “intentional fallacy” that is, the intentions of the writer are brought into the work, thereby making the work “relative” because anyone can interpret the work the way s/he likes once s/he considers or knows the author’s intentions instead of it being “universal” that is, based on the facts presented in the text.

This approach can be used to analyse or reveal character in Things Fall Apart in that it helps the reader or the analyst to impose the biography of the author on the text to help know exactly who the characters is in a text. It also helps to better appreciate who the author is through the combination of his biography and the text. However, the results or the findings are not replicable since the approach is thematic in nature.

The second approach discussed by Burris is the Moral/Philosophical Approach. This type of approach has the ultimate aim of teaching morality in literature. Some of the scholars behind this approach are Plato, Horace, and Mathew Arnold. The advantage with this approach to
analysing literary works is that it provides more insight into the work when dealing with the themes. It also believes that readers can be affected or influenced by what they read and so literature is not merely an art.

However, the disadvantage with this approach is that, since it is concerned with teaching morals, it serves as a judge reproaching the reader who is not morally sound thereby making such a reader feel guilty and not fully appreciate the work of art. This approach can also be used to discuss characterisation in *Things Fall Apart*. However, the challenge is that the personalities of the characters would be skewed towards morality since the lens the analyst would use would be based on morals. Thus, characters would be judged according to their deeds instead of looking at them holistically.

The third approach to be discussed is Formalism/New Criticism. Some of the critics behind this approach are I.A. Richards and Cleanth Brooks. This approach is of the view that the text is “self-contained” and so anything that the reader needs to appreciate the text is directly in the text. They believe that it is not important to bring extraneous variables like the history, culture and the life of the author into the reading. These critics analyse the tension as well as paradoxes and the ironies that are found in the text. They again believe that the text should not be riddled with both “affective” and “intentional” fallacies where “affective fallacy” is the reader’s perception of the text and the author’s intention is the intentional fallacy.

The advantage of a Formalist approach (New Criticism) is that no research is needed before the application of the approach because they believe that everything is in the text. It also makes the work of art timeless. The disadvantage of this approach, however, is that it fails to acknowledge context within which the work of art was produced and as a result of that, allusions are difficult to handle in the text since nothing outside the text is tolerated. This
approach can also be used in doing characterisation in a literary text like *Things Fall Apart*. This is because once the text is assumed to contain all that the analyst needs, one can use the text to bring out who the individual characters are. The problem however, is that the characterisation would be rigid and the characters might not be representative of what is on the ground considering the fact that it is devoid of the situational and cultural context.

Psychological Approach is another type of approach in reading literary arts. This approach uses psychology to explain what is in the text. Examples of such critics are Sigmund Freud and Carl Jung. To Freud, the id, the ego and the super ego play a major role in a character. Freud asserts that sexuality defines the behaviour of human beings. Thus, sexual implications of the imagery and symbols found in the text are pointed out by these critics to explain the text. The complexes (Oedipus and Electra) as well as the developmental stages (oral, anal, genital) developed by Freud are also at play when using this approach. Jung, (2014) on the other hand talks of the archetypes. The concern with these critics is the “process of individuation”. According to Jung, the self is of three parts: the ‘shadow”, the “personal” and the “animal”.

The advantage of this approach is that it helps in understanding works of art in which the characters experience psychological issues. The disadvantage of the approach is that the work of art becomes science biased and most of all sex is seen and exaggerated in everything the characters do. Sometimes, this approach can come out with a wrong diagnosis of an author who is already dead. This approach can also be used to do characterisation in literary works of art like *Things Fall Apart* because one can use the psychological issues that the individual character experiences as well as symbols found in the text to reveal what the character is like.
However, the problem with this approach is that because it is more psychological in nature, it cannot account for all aspects of the character especially the social and physiological aspects.

Feminist Approach is the next to be discussed. These critics look at the impact gender has on writings as well as reading. Its objective is to criticise the patriarchal society and to find the place of women in the society. Feminists are also of the view that through female characters, a reader will find “male fears”. To them, everything in the text is gender based and some of the critics are Showalter and Mores. Stratton (1994), Jeyifo (1993) and Strong- Leek (2001) have already done feminist readings of *Things Fall Apart* where Strong- Leek especially looked at some of the female characters in Okonkwo’s house.

One advantage is that it serves as a voice for women since they are underrepresented in traditional writings. The disadvantage is that the literary work mostly becomes a “political battlefield” and so the beauty of the work is lost to them since they consider the work “patriarchal”. This approach can be used by scholars to do characterisation to bring out how and who the characters are in the literary text. However, because it is gender based analysts normally ignore the male gender in their analysis and sometimes, the work is riddled with a lot of biases especially when the analysis is done by a female who has a bone to pick with men or has had some bad encounters with men.

The last but not least approach used in a literary text such as *Things Fall Apart* is the Reader-Response approach to criticism. In this type of approach, the responsibility of meaning making in the text is placed on the doorstep of the reader. This means that the reader is responsible for bringing out the meaning of the literary work. Norman Holland, a practitioner of reader- response criticism believes that the reader’s own identity is imposed on the work of art thereby reconstructing the text in the image of the one reading the text, that is, the reader.
They believe that since interpretation changes over time, different people will interpret different works differently. This means that depending on the time the reader is exposed to the text and the experiences of the reader, the interpretation will also be different, especially due to the tools available for the analysis. This makes the interpretation extremely subjective because the way a critic in, for example the 19th century, will analyse and interpret a work of art will be different from the way a critic in the 21st century will interpret the same text. Apart from Norman Holland (1998), Richards (1929) has also used the reader response style of criticism.

Apart from Transitivity, Pragmatics approaches like Speech Acts (Austin and Searle) and Co-operative Principle (Grice) are some of the linguistic models that can be used to discuss characterisation in literary texts. Pragmatics, according to Crystal, is “the study of the principles governing the communicative use of language, especially as encountered in conversations” (1992: 271). This approach is the use of language by a speaker within an environment. The primary focus of pragmatics as an approach is the speaker, i.e., the one who is doing the speaking. It does not have interest in the grammar or the structure of the words.

This approach works “to answer questions about how (literary) language is used in context and how it contributes to the characterisation of the protagonist in a literary piece of art or how power structures are created and so on” (Norgard, Buse and Montoro, 2010, p. 39). The pragmatic approach to literary interpretation or characterisation usually uses more than one approach. For example, Conversation Analysis and Co-operative Principle can be combined to have a better understanding of structure and how naturally occurring speeches are ordered (Lambrou, 2014); Transitivity (Halliday) and Co-operative Principle (Grice) can also be combined and used to analyse character (e.g. Adika and Denkabe, 1997).
The approaches discussed above can all be used in analysing characterisation in *Things Fall Apart*. However, they have their short comings when it comes to characterisation. The historical approach, for example, uses the biography of the author to analyse character but there are different accounts written by different biographers. Thus, the question becomes which of them to use to make the reading credible. Though the other approaches are also good, the quality of making the findings replicable and context based is missing hence, the choice of transitivity to reveal character in *Things Fall Apart*.

**THEORETICAL FRAMEWORK**

This portion is dedicated to an in-depth discussion of the theoretical framework and dovetails into the discussion of the conceptual framework of the study which consists of the transitivity framework and other important concepts that are relevant to the study.

**Theoretical Framework**

Systemic Functional Linguistics (SFL) which evolved from Scale and Category grammar (Halliday, 1961) is based on the works of systemic functional linguists like Halliday and Hasan (1976, 1985); Martin (1984, 1992); Halliday (1994); and Halliday and Matthiessen (2004, 2014). Even though Halliday is the brain behind Systemic Functional Linguistics (SFL), he borrowed some ideas from other scholars apart from the Prague school. He borrowed the idea of relation between language and context or the theory of context of situation from Malinowski (1923; 1935), language as a set of systems and context in the interpretation of meaning from Firth (1957; 1968) and how language was influenced by environment from Whorf (1997).
This presupposes that Malinowski, Firth and Whorf influenced Halliday’s concept of the context of situation, which places emphasis on the context within which language is used. To the three scholars, the environment within which someone uses language must be understood before one can make proper meaning of what is said. Furthermore, both Malinowski and Firth see language as a form of social action in which relations are negotiated and maintained (Coffin & Donohue, 2012: 68). Firth again places emphasis on the structure of the clause while Halliday is concerned with the paradigmatic axis of choice. Thus, Halliday gives more prominence to the selection we make in the linguistic system to form the structure of the clause and this helps in answering the question: “How does language work?”. Halliday also borrowed the concept of language as the expression of higher level semiotic system or the system of language from Hjelmslev (1947). This concept of language as a system of language where language is perceived as a system of choices in making meaning is what Halliday used to form the foundation of Systemic Functional Linguistics.

Most structural models of language are normally based on syntax; however, Halliday (1994) believes that language is “systemic and functional”. “Systemic” according to Halliday means that language is “a network of interrelated system or a set of choices for making meanings” (Halliday 1994: 15) and by “functional”, Halliday means what we use language for within the society/ the creative purpose of language in the society. Systemic Functional Linguistics looks at language chiefly “as a resource for making meaning and meaning resides in systemic patterns of choice” (Halliday and Matthiessen, 2014:23), rather than language as a set of rules.

Eggins (1994: 3) is also of the view that systemic linguists see language as the following:

1. That the use of language is functional,

2. The function of language is to make meanings,
3. The meanings that come out of language are influenced by social and cultural contexts, and

4. The process of using language is a semiotic process in which people make meanings by making linguistic choices.

Apart from these theoretical claims, Systemic Functional Grammar looks at language usage and how it is structured for use. Furthermore, Systemic Functional Linguistics considers meaning as social and that linguistic items are influenced by social meaning. The main role of language is to serve a social purpose.

The two major concepts under SFL are “system network” (Paradigmatic and Syntagmatic relations) and metafunctions of Language i.e. Ideational, Interpersonal and Textual. The paradigmatic relations which is primarily the backbone of SFL has to do with how linguistic items are selected from the system and the syntagmatic relations deal with how the linguistic items chosen from the paradigm are brought together to form strings of clauses or sentences.

Most grammars see language as an abstract set of relations. However, in SFL, language is seen as practical and a means of expressing meaning. This approach goes beyond the formal structures of language and considers the context within which language is used seriously (Halliday, 1985, 1994; Matthiessen, 1995; Martin & Rose, 2003).

The primary goal of Halliday is “to show why and how the text means what it does” (Halliday 1983: x; Eggins, 1994: 308; Halliday and Matthiessen, 2004: 3). Halliday and Martin in their bid to show how the text means what it does, both use the diagram below to show that meaning in text is determined by the following.
1. Context of culture

2. Context of situation

3. Metafunction

Fig. 3. Genre, Register and language (Darani, 2014: 181)

In explaining context of situation Halliday (1994) uses the three register variables, namely, field, tenor and mode (Halliday and Hasan, 1985; Eggins, 1994). Halliday and Hasan (1985:12) believe that a text cannot be properly dealt with without considering the situation “in which texts unfold and in which they are to be interpreted”. The parameters that make interlocutors predict the meanings that they are exchanging are discussed below:

Field talks about “the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it”
(Halliday 1994: 22). It describes the social action that the participants are engaging in. This plays a very central role in the context of the text being used by the researcher. Field can either be technical or non-technical. By non-technical we mean the general topics we discuss daily and by technical, we mean jargons or special vocabulary used in linguistics, literature, chemistry, law, dentistry, etc.

When the field is technical, appropriate registers and correct grammatical patterns are used. This enables the interactants within that particular field to exchange meaning effectively. Words that are associated with the field are used by interactants. For example, terms like diachronic, phoneme, generic, discourse etc. are used in linguistics.

Halliday and Hasan expound that tenor talks about

who is taking part, the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved? (Halliday and Hasan, 1985:12).

The tenor as a component of context of situation shows the connection between the interlocutors or participants (For example, writer and reader, teacher and student, father and son etc.) as exhibited in the use of language. Language used between participant A and participant B would be different from the language that participant A would use with participant C who is not of the same social status with participant A. This means that depending on the person you are talking to or exchanging meaning with, the language would vary and go according to the terms of the prevailing condition. For example, the language used between siblings would be informal while language used between lecturer and student
would be formal unless the student is talking to the lecturer in the capacity of the lecturer’s child.

Mode as a component of register, according to Halliday and Hasan, deals with:

what part the language is playing, what it is that the participants expect the language to do for them in that situation: the symbolic organisation of the text, the statuses that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like (Halliday and Hasan, 1985:12).

In dealing with mode, we look at the part a language is playing. It can be written or spoken and it can also be spontaneous or not. This shows that when a linguistic interaction is taking place in a particular environment, the participants can retrieve a lot of “information about the meanings that are being exchanged and the meanings that are likely to be exchanged” (Halliday and Hasan, 1985:12). Within the context of situation, the register variable field is mapped onto the ideational metafunction, tenor is mapped onto the interpersonal and mode is mapped onto the textual metafunction. It depicts that it is field that determines the transitivity pattern (Halliday 1978; Malmkjaer, 1991). According to Halliday (1970), the metafunctions are three. They are ideational, interpersonal and textual and relate to three meanings that are expected in the social world.

The Ideational Metafunction

Within the creative process, language cannot be underestimated because according to Syal (1994:7) language “functions ideationally to express and create meaning”. Fowler (1986:27) explains that the ideational metafunction of language, also described as clause as representation by Halliday and Matthiessen (2014), is used to “organise, understand, classify and express our perceptions of the world and of our consciousness”. This means that language
is concerned with things in the world and how we express or see them. The things could be real or imagined. The ideational metafunction is sub-classified into two main components. The first is Experiential (which deals with experience and understanding of the physical world). This dovetails into transitivity which is represented by process, participants and circumstance and the second is the Logical component (which is concerned with the logical relations between ideas) (Bloor and Bloor, 2004: 10; Butt et al., 2000).

**Interpersonal Metafunction**

The second metafunction of language is the Interpersonal which is also described as *clause as exchange* by Halliday and Matthiessen (2004). The Interpersonal metafunction is responsible for the formation and maintenance of social relations (Halliday and Matthiessen, 2004: 29-30). This means that when people are communicating, they are engaging in activities such as transmission of information, negotiating relationship and maintaining social relationships. All these activities are performed at the same time when we are communicating or sharing ideas. The interpersonal metafunction is analysed in the light of “MOOD (subject and finite verb) and RESIDUE (the rest of the clause)” (Eggin 1994: 149). The MOOD is capitalised to show a distinction between this MOOD which is a constituent of the clause and the normal mood that deals with the whole clause structure.

**Textual Metafunction**

The third metafunction of language is textual which is also called *clause as message* (Halliday and Matthiessen, 2004). This deals with how communicants organise information in a text. Textual metafunction, according to Halliday (1970), provides a connection between language and the situation within which it is employed. Butt et al. (1999:91) also assert that “to analyse
and discuss textual meanings, we need a simple and distinct metalanguage: we call the first element THEME and the rest of the clause RHEME”. Thus, when a writer wants to show how important an idea is, the writer puts it in the Theme position where the reader gets to know what the writer is talking about and when the reader wants to know what is said about the topic, the reader will consider the Rheme.

Hasan (1995: 231) believes that the three metafunctions are not mutually exclusive because they depend on one another. The language used in any analysis can convey the three meanings at the same time without any of them restricting the other (Halliday and Matthiessen, 2004: 30).

**Transitivity**

Closely associated with the ideational component of language, also called “clause as representation”, is transitivity. “Transitivity is a system of the clause, affecting not only the verb serving as Process but also participants and circumstances” (Halliday and Matthiessen, 2004: 181) and also gives the speaker an opportunity to encode his or her physical and unconscious world at the clausal level.

Transitivity identifies three components of the grammar of the clause as pointed out in the definition, namely: Process, Participant and Circumstance (Fowler, 1991). According to Halliday and Matthiessen (2004: 177), “processes are typically realised by verbal group, participants realised by nominal group and circumstances realised by adverbial group or prepositional groups”. The processes and participants are discussed below. However, for a detailed discussion on the circumstantial elements see Halliday and Matthiessen (2014: 313-314).
Process Types

The process types which are the fulcrum of the clause are divided into major and minor groups even though they are six in number. The major groups of the process types are “material, mental and relational” while the minor ones include “verbal, behavioural and existential” (Halliday and Matthiessen, 2014: 215; Downing and Locke, 1992: 125).

Material Process

The material process refers to our outer experiences and they are the “verbs of doing” (action verbs). Examples of such verbs are jump, run, eat, write, sing, beat, cook, clean, etc. The participants involved in the material process are the actor which refers to the obligatory element in the clause and the goal, that refers to the element that the action is done to or the patient within the clause. The goal participant is optional as compared to the actor participant who has to be there to do the process. There are also the Recipient: the one who receives the goods or the service; the Client: the one on whose behalf the service is carried out; and finally, the Scope/Range: “indicates the domain over which a process takes place” (Halliday and Matthiessen 2014: 240). The material processes are also associated with these two semantic features: the “agentive” and “effective”.

Example:

<table>
<thead>
<tr>
<th></th>
<th>The boy</th>
<th>Killed</th>
<th>the snake</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Actor</td>
<td>Material process</td>
<td>Goal</td>
</tr>
</tbody>
</table>
Sometimes within the material process where there are two participants, namely, Actor/Goal, there are situations where the entity is not the performer of the action. For example, in the clause “John killed the snake”, John becomes the performer of the process killed and the snake becomes the goal participant who received the action killed from the actor. However, in the example “The window broke”, analysing the clause becomes a problem because transitivity will deal with the window as the actor even though the window did not perform the action of breaking.

In solving this problem, Halliday (1994) and Simpson (1993; 2003: 92) extend the analysis to include the ergativity system of analysis. In this type of analysis, there are the medium and the agent as participants. Halliday explains that “the medium is the nodal participant throughout the system. It is neither the doer nor the causer, but the one that is critically involved, in some way or other according to the particular nature of the process” (Halliday, 1994:165). Halliday further adds that “the process and the medium together form the nucleus of an English Clause”. (Halliday, 1994:164).

This shows that the medium can be said to be on the same level as actor in a clause that is intransitive in nature, and equivalent to the goal in a clause that is transitive, and in dealing with goal-directed material processes, the agent can be equated to mean actor (Halliday and Matthiessen, 2014: 341). The ergative analysis provides support for the interpretation of the transitivity analysis. The material process is two edged in that both transitivity and ergative analyses can be done at the same time to aid in the interpretation of the syntactic structures. Thus, Davidse (1992: 107) describes the grammar of the material process as “Janus headed”. Therefore, in using the ergativity analysis in analysing the sentence “the window broke,” the window in this instance becomes the medium instead of the actor used in a transitivity
analysis. This is because the window did not break itself but something caused it to break, thereby making the window the entity that is affected by the action of breaking. An example of both analyses can be seen in the clause below:

Transitivity analysis

<table>
<thead>
<tr>
<th>2a. The recruits</th>
<th>Marched</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Material process</td>
</tr>
</tbody>
</table>

Ergative analysis -

<table>
<thead>
<tr>
<th>2b. The recruits</th>
<th>Marched</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td>Material process</td>
</tr>
</tbody>
</table>

In the ergative analysis, “the process may happen by itself or be caused to happen” (Thompson, 2004: 135). It can be realised that “the recruits” did not just start marching without any order but they marched because something (an external force) caused them to march. This makes what caused them to march, the initiator (agent) of the material process in transitivity while the *recruits* become the medium in the ergativity analysis. Thus, in the sentence below the analysis will be:

Example 3: The big tree fell. (Intransitive clause)

Transitivity analysis

<table>
<thead>
<tr>
<th>3a. The big tree</th>
<th>Fell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Material process</td>
</tr>
</tbody>
</table>
Ergative analysis

<table>
<thead>
<tr>
<th>3b. The big tree</th>
<th>Fell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td>Material process</td>
</tr>
</tbody>
</table>

Example 4. The boy broke the cup. (transitive clause)

Transitivity analysis-

<table>
<thead>
<tr>
<th>4a. The boy</th>
<th>Broke</th>
<th>the cup</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Material process</td>
<td>Goal</td>
</tr>
</tbody>
</table>

Ergativity analysis

<table>
<thead>
<tr>
<th>4b. The boy</th>
<th>Broke</th>
<th>the cup</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agent</td>
<td>Material process</td>
<td>Medium</td>
</tr>
</tbody>
</table>

One can realise that, in the intransitive clause, the actor in the transitivity analysis becomes the agent in the ergative analysis. However, in the transitive clause, the actor becomes the agent in the ergative analysis. Again, the cup which is the goal in the transitive clause becomes the medium in the ergative analysis of the same transitive clause.

**Mental Process**

The mental process refers to the “process of sensing” or *our inner experiences*—that is thinking, perceiving, wanting and feeling the actions or activities of human beings (Halliday and Matthiessen, 2014: 248). Examples of such verbs are *think, feel, like, want, believe,*
impress etc. The mental process is sub-divided into four categories (Halliday and Matthiessen, 2014: 256-257; Halliday and Matthiessen, 2004: 208):

- Perceptive – e.g. seeing, hearing etc.
- Emotive – e.g. loving, hating etc.
- Desiderative – e.g. wanting, desiring etc.
- Cognitive – e.g. thinking, understanding etc.

The mental process has two participants just like the material process. The first participant who is the conscious being that thinks, feels, senses, etc. is the senser and the second participant who or that which is “sensed, felt, thought, or seen” is the phenomenon.

Examples in clauses:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Oswin</td>
<td>Loves</td>
<td>Edna</td>
<td></td>
</tr>
<tr>
<td>Senser</td>
<td>Mental process (emotive)</td>
<td>Phenomenon</td>
<td></td>
</tr>
<tr>
<td>5. Irene</td>
<td>remembers</td>
<td>the work</td>
<td></td>
</tr>
<tr>
<td>Senser</td>
<td>Mental process (cognitive)</td>
<td>Phenomenon</td>
<td></td>
</tr>
<tr>
<td>6. Ruby</td>
<td>Saw</td>
<td>the thief</td>
<td></td>
</tr>
<tr>
<td>Senser</td>
<td>Mental process (perceptive)</td>
<td>Phenomenon</td>
<td></td>
</tr>
</tbody>
</table>

The examples above indicate that the Senser (Oswin, Irene, and Ruby) in a material process is always a conscious being who does the sensing and who or what is sensed (Edna, the work and the thief) is referred to as the phenomenon.
Relational Process

The relational process which is deemed by Halliday as the third major process refers to the “process of being” and “becoming” (Halliday and Matthiessen, 2014: 259). Examples of such verbs are the verbs to be, seem, become, have, etc. There are three types of being: Intensive, which is represented by “x is a”, circumstantial, which is represented by “x is at a” and the last one, possessive, represented by “x has a”. Each type of being can be explained in two ways, namely: attributive and identifying. The attributive is represented by the relation “a is an attribute of x” and the identifying is represented by “a is an identity of x”. The participants involved in the relational process are two. They are the carrier (the entity who is ascribed the attribute or the entity who is identified) and the attribute (what is ascribed to the carrier). This means that when you have a clause like Naana is beautiful, beautiful is the attribute and Naana is the entity that is ascribed the attribute beautiful.

The difference between attributive clauses and identifying clauses is that in the former, something is attributed to something else, and in the latter, the clauses identify the entity, they do not attribute anything to the agent (subject). Again, in the identifying mode, one entity is used to identify another. To represent these two entities, the participants identifier and identified are used. Examples:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>Abena</td>
<td>is</td>
</tr>
<tr>
<td></td>
<td>Carrier (identifier)</td>
<td>Relational process (intensive)</td>
</tr>
<tr>
<td>8.</td>
<td>Ervin</td>
<td>is</td>
</tr>
<tr>
<td></td>
<td>Carrier</td>
<td>Relational process (intensive)</td>
</tr>
</tbody>
</table>
Thus, in the examples above, both Abena and Ervin are considered as carriers but a teacher in Example 8 is identifying Abena while very intelligent in Example 9 is an attribute of Ervin.

**Behavioural Process**

Behavioural process according to Halliday is one of the processes types that are minor. This type of process mediates between the material process and the mental process. Halliday avers that the Behavioural process takes some characteristics from both the material and mental to form its own. Examples of such verbs are **laughing, watching, listening, crying, smiling, sneezing** etc. He believes that when you take the verb crying for example, the process involves both mental (cognitive) and material (to cry) because something happens before someone will engage in the act of crying. The behaver is the only participant in the clause.

E.g.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Mary and Moses</td>
<td>Stared</td>
<td>out of the window.</td>
</tr>
<tr>
<td>Behaver</td>
<td>Behavioural process</td>
<td>Circumstance-location</td>
</tr>
<tr>
<td>11. Phil</td>
<td>sighed.</td>
<td>-</td>
</tr>
<tr>
<td>Behaver</td>
<td>Behavioural process</td>
<td>-</td>
</tr>
</tbody>
</table>

The examples above indicate that the obligatory elements in the Behavioural process are the behaver and the process. There is only one participant (Mary and Moses; Phil) in both examples. Though clause 10 has two names at the behaver position, both names are seen as one entity.
Verbal Process

The verbal process deals with the “process of saying” and “may cover any kind of symbolic exchange of meaning” (Halliday and Matthiessen 2014: 303). Examples of verbs used in this process are say, tell, announce and ask. The participants involved are the sayer (one who does the saying), the receiver or the target (one to whom the saying is done/the one who receives the saying), the verbiage (what exactly is said by the sayer) and the Target (the entity targeted by the illocutionary act). Sometimes the verbal process can be analysed using what is quoted or what is reported instead of the verbiage.

Examples:

<table>
<thead>
<tr>
<th>Sayer</th>
<th>Verbal process</th>
<th>Verbiage</th>
<th>12. Fidel Said that he would go to work</th>
</tr>
</thead>
<tbody>
<tr>
<td>13. Salome</td>
<td>Asked</td>
<td>Desmond and Gertrude</td>
<td>where they were going</td>
</tr>
<tr>
<td>14. The reporter</td>
<td>accused</td>
<td>the president</td>
<td>of accepting bribes</td>
</tr>
</tbody>
</table>

Existential Process

The last process type is Existential. This refers to the fact that something exists or something is there. Like the behavioural process, the existential process has only one participant who is referred to as existent. This type of process is introduced by the dummy “there” plus the verb “to be”.

65
Example:

<table>
<thead>
<tr>
<th>Existential process</th>
<th>Existent</th>
<th>Circumstance- location</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. There is</td>
<td>a purse</td>
<td>on the shelf</td>
</tr>
</tbody>
</table>

Since Leech and Short (2007) believe that an exploration of the language used in a literary text can lead the reader to a better comprehension of the work of art and consequently, a greater appreciation of the writer’s style of writing, this study is aimed at investigating the link between linguistic structures in *Things Fall Apart* and the socially construed meaning. This study specifically draws on the transitivity framework of Halliday’s Systemic Functional Linguistics to attempt an analysis to reveal character in the novel.

The current study is different from other studies on characterisation and Systematic Functional Linguistics in that:

a) It is based on the transitivity model developed by Halliday (1994).

b) It attempts to examine characterisation in *Things Fall Apart*, which is a complete African text and is one of the most acclaimed novels within Africa and beyond.

**Justification for the choice of transitivity**

Even though all the approaches discussed earlier can be used in discussing and analysing characterisation, what makes the transitivity approach outstanding and very appropriate for the study of characterisation is the fact that language is what individuals use to express both their inner and outer experiences and the model that is responsible for knowing what an individual is doing, sensing or saying is Transitivity. Hasan (1988: 63) asserts that
[Transitivity] is concerned with a coding of the goings on: who does what in relation to whom/what, where, when, how and why. Thus, the analysis is in terms of some PROCESS, its PARTICIPANTS, and the CIRCUMSTANCES pertinent to the Process-Participant configuration.

This presupposes that aside being a meaning-making resource, transitivity brings out what is happening or the world view of the writer within a text. It also tells “why and how the text means what it does” (Halliday 1983: x) by looking at the processes, participants, and circumstances. For example, by analysing the processes alone the literary text can tell the reader how the author construes his world. It can also help make clear the text by telling the reader who is doing what and to whom through the actor and the goals; and through the mental processes the reader can decipher what is happening in the writer’s mind i.e. the writer’s perception of the world.

Again, transitivity proposes choices or potentials. Therefore, any choice that is made out of the system is assumed to be deliberate to achieve a particular purpose in communication. Thus, the question is why would a writer decide to choose a particular item over another in his or her writing? This concern can be addressed through an analysis of the linguistic items the writer chooses and how s/he combines them in his or her clauses to make meaning hence, the choice of transitivity which regards the choices the writer would make to sell his or her message properly.

Furthermore, Fowler argues that “Linguistic codes do not reflect reality neutrally; they interpret, organise, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies” (1986: 27). In other words, the linguistic items that are chosen by a writer do not exist in a vacuum. They are meant for a specific purpose.
and since transitivity is a semantic concept, when the choices are made within the system and an analysis of the text is done, it helps to bring out the perception of the writer or how the writer views the world.

Finally, this framework is important because apart from that fact that Systemic Functional Linguistics “treats language beyond its formal structures” and it is context-sensitive and therefore makes the analysis and interpretation holistic, transitivity and characterisation have some features in common. Both transitivity and characterisation are concerned with the actions of an individual and the statements he/ she makes. Therefore, it is expedient to use transitivity to examine the characterisation in Things Fall Apart to bring out the personalities of characters since the model is systematic, rigorous, replicable and more objective as compared to the other approaches.
CHAPTER THREE: METHODOLOGY

Introduction

Chapter two discussed important concepts associated with the study, reviewed some related literature on transitivity as well as critical studies on *Things Fall Apart*. It continued to deal with the theoretical and the conceptual framework as well as some technical issues associated with the model and concluded with the relevance of transitivity. This section of the study looks at what Leedy and Ormrod (2001) refer to as “the general approach the researcher takes in carrying out the research project” (p. 14). This gives a step by step process of how the research was carried out to achieve the objectives of the study. This chapter discusses the reasons or justification for selecting and using *Things Fall Apart* for the study. It also discusses the research design, the basis for the selection of characters and how the data were selected and analysed.

Primary Data

The primary data for analysis is the online version of the novel *Things Fall Apart* (1959) by Achebe. The text has 25 chapters. The novel was chosen for the study and analysis because of the following: literary critics such as Palmer (1972) and Franklin (2010) describe the novel as the *magnum opus* of the works of Achebe. It has also been described by critics such as Healy (1959) as a realistic novel. Again, it is a novel that presents the experiences of the Igbo society of Nigeria before, during and after colonialism and so by extension, it can be seen as a trope for Africa. Over 8 million copies of the novel has been sold throughout the world (Patti, 1994; Appiah, 1992; Okpewho, 2003). Finally, the text is used in studies in literature, world history, cultural studies and anthropology.
Research Design

In order to address the concerns of the study, the mixed design was used, that is, both qualitative and quantitative research designs (Creswell, 2009: 4). Creswell believes that apart from the fact that it provides more insight (Creswell, 2009: 203), it also “provides a more complete understanding of a research problem than either approach alone” (Creswell, 2013). The quantitative research design was used because it helps the first and second research questions to be answered. This is as a result of the fact that the quantitative design is based on frequency. With this method, the aspect of collecting and analysing data was borrowed to make it easy to measure and analyse data bringing into the data some validity and reliability. To answer the third research question, the qualitative research design, specifically content analysis was used. This design is described by Creswell (1994) as an appropriate design for the exploration and description of phenomena. This is done through themes and patterns that emerge from the data. Qualitative Content analysis, according to Hsieh and Shannon (2005: 1278), is “a research method for the subjective interpretation of content of text data through the systematic classification process of coding and identifying themes and patterns.” This means that this type of analysis identifies “core consistencies and meanings” and also allows for the understanding of social reality in a subjective but scientific manner. Because it is inductive in nature, inferences can be drawn from themes and patterns to help explore the meanings underlying the physical message.

The study draws on the concept of “transitivity profile” developed by Simpson (2004) to analyse the transitivity patterns ascribed to the characters selected from the text. Simpson defines a “transitivity profile” as a consistent pattern of transitivity choices that are ascribed to
a particular character (p. 119). This is very important to the study because before one can make a case for a particular character in the text, one cannot use one or two instances to tell who the character is, one needs a regular pattern of particular traits of the personality of the character to build a dossier of the character before a correct characterisation can be attributed to the character. The regular pattern that would emerge from the data will also serve as the evidence of the profile drawn on the character.

**How the data were selected from the text**

As stated earlier, the primary corpus for the analysis is an online version of the novel *Things Fall Apart* (1959) by Achebe. The text was selected based on both direct and indirect characterisation. Direct characterisation tells the reader directly what the character is like and in the indirect characterisation, the author shows what the character is like through the character’s actions, appearances, thought and speech.

A close reading of the text was done to bring out all the clauses that border on characterisation. To make the data selection and collection easier, the online version of the text was used so that the portions that are needed for the analysis can easily be copied and pasted. Each of the names of the characters was typed in the find portion of the pdf form of the novel. This brought out all areas of the text that has something to do with the name of the character typed in. All the data that have to do with each character was gathered into a word document. The clauses were then analysed using the transitivity model and it drew on Burton’s (1982) steps in the analysis.

In summary, Halliday’s (1994: 173) transitivity framework was adopted for the analysis. This is because the framework is systematic and rigorous and it is able to encode meaning. The selection and analysis were as follows:
• Close reading to bring out the needed data for the study.

• Clauses that represent each character in the text were sorted out.

• The data derived from the novel were analysed using the transitivity framework.
  ➢ The clauses were analysed looking at the process types used in each clause.
  ➢ The participants were brought out using Halliday’s framework of analysis.

• The clauses containing the process types were entered into an Excel spread sheet because it would help the researcher to calculate the frequency of occurrence of each process type.

• The frequencies were calculated using the Excel spread sheet.

• The percentages of each process type ascribed to each of the characters were calculated.

• The findings were explained based on the context.

Basis of Character Selection

The purposive sampling technique which is a type of the non-probability sampling was used because according to Palys, T. (2008: 697) purposive sampling gives the researcher “strategic choices” that meet the needs of the objectives of the study and Tashakkori and Teddlie point out that the selection is “based on a specific purpose rather than randomly” (2003a: 713). Thus, the characters were selected based on the frequency of occurrence in the text. This helped to build a comprehensive profile that is representative of each of the characters. Okonkwo, Ekwefi and Mr. Smith were selected for analysis. Okonkwo was selected because he is the protagonist of the novel and any message that the author or writer wants to pass on to the reader is given to him. Apart from this, he also runs through the whole text, that is, from the beginning of the novel to the end because he is the main character. Ekwefi, Okonkwo’s 3rd wife is also chosen because she occurs frequently in the text and she is seen doing a lot of
things with Okonkwo. She is again chosen because readers want to know how she was represented and by extension, how African women were represented in those days and what traits they were endowed with.

The last character chosen is Mr. Smith. Mr. Smith is the missionary who replaced Rev. Brown after the latter’s departure. He is selected because he represents both the Christian religion and the colonial presence in Africa. When he is compared with Okonkwo and Obierika, Mr. Smith is almost an extremist like Okonkwo while Obierika is at the middle of the two character traits. Thus, a linguistic analysis of the characterisation of Mr. Smith would bring out information that is hidden from the reader.

**How the Data were Analysed**

After the data on each of the characters were selected, the clauses were parsed or analysed manually according to the process types and participant functions as well as the circumstances, that is, the transitivity analysis. Samples of the transitivity analysis of each of the characters are provided in Appendix A, B and C. The analysed data were changed into plain text format to enable the software to handle it. The corpus analysis toolkit software Antconc 3.4.4.0 was employed for the quantitative aspect of the analysis. The statistical software is able to easily tell the number of each of the process types in the whole data. It can also tell the frequency of occurrence of each character in the data. This can be done only if the data is changed into a plain text format. A sample of the screen shot of the antconc analysis is provided in Appendix E.

The antconc analysis was followed by a focus on the patterns that emerged from the data and conspicuous patterns were foregrounded for further analysis. The collated data on each of the characters were then typed into Microsoft excel 2016 to help draw the graphs and pie charts to
strengthen the points raised and discussed in chapter 4. A statistical distribution of all the process types of the three characters selected for the study is placed in Appendix D. The patterns that emerged from the data were used to profile and reveal the personalities of the characters selected. This action of profiling was not done in isolation but was done in conjunction with the context within which the patterns appeared.

**Summary of the Chapter**

This chapter looked at the corpus for the study, discussed the methods that were used for the analysis. It also brought out the reasons why the text, *Things Fall Apart*, was chosen for the study and went further to discuss how the data were collected from the text and subsequently, how the data were analysed and the statistical tools that were employed to achieve the objectives of the study.

**CHAPTER FOUR: RESULTS AND DISCUSSION**

**Introduction**

This chapter looks at the findings and analysis of *Things Fall Apart* in conjunction with transitivity. The first aspect which constitutes the findings deals with the results of the data
after the text has been subjected to transitivity analysis and subsequently statistical analysis as stated in chapter 3. The second part of this chapter focuses on the analysis of the findings, that is, the discussion of the data. This section puts a spotlight on the three characters as they interact with Halliday’s transitivity system. It must be noted that the character analysis of the three characters (Okonkwo, Ekwefi and Mr. Smith) must be seen as a continuum in order to better understand and appreciate the text. These characters are not mutually exclusive since they complement each other to bring out the world view of the writer, Chinua Achebe.

**Results**

At the end of the statistical analysis using corpus analysis toolkit Antconc stated in chapter 3, 1,388 processes were identified in the data involving all the three characters (Okonkwo, Ekwefi and Mr. Smith). The process types that were identified in the data are material, mental, relational, verbal, behavioural and existential.

![Fig. 4 Overall Process Types](http://ugspace.ug.edu.gh)
Out of the number of processes the material process appeared 689 times, representing 49.60% of the total number of processes. This is followed by the relational process which is 241, representing 17.36%. The verbal processes are 212, accounting for 15.27% of the total processes. The mental processes follow the verbal processes with 170 occurrences, representing 12.24% of the total number. When the mental processes were further analysed, the mental cognitive process topped with 85, followed by the mental perceptive (46), emotive (14) and desiderative (11). The mental process is followed by the behavioural process which is 53 in number, representing 3.82% of the total number and finally the existential process is 23 in number, representing 1.66% of the total number of the processes.

With participants, the material process has actor (503), goal (372), scope (87), recipient (34) and client (13). The relational process consists of carrier (182), attribute (193), identified/token (39) and identifier/value (39). The participants of the verbal process are the sayer (187), verbiage/quoted (212) and verbiage/reported (54). The mental process is made up of the senser (151) and the phenomenon (149). The participant of the mental process is followed by the participants of the behavioural process which is called the behaver. The behaver is 43 in number and it also has 7 of what is called the behaviour. The last one is the participant of the existential process, the existent which is 25 in number.

Furthermore, a qualitative analysis of the circumstantial element of the data shows that it contains 877 circumstances. The breakdown is as follows: Location (place), 305; Manner, 200; Location (time), 182; Accompaniment, 57; Cause, 52; Extent, 35; Contingency, 20; Matter, 18; Angle, 5 and Role, 3.
Again, a quantitative analysis of only Okonkwo’s data reveals that the clauses within which Okonkwo is carved are mostly material in nature. The data contains 496 material processes, 185 relational processes, 168 verbal processes, 116 mental processes, 40 behavioural processes, and 18 existential processes. With the participants, the material clauses within which Okonkwo is inscribed show that the participants involved are the actor (364), goal (284), scope (47), recipient (32) and client (11). The relational processes within which Okonkwo appears has 143 carriers, 148 attributes, 29 identified/token and 30 identified/value as participants. The carrier position is mostly occupied by Okonkwo and the pronoun “it”. There are also Okonkwo’s possession like Okonkwo’s fear, Okonkwo’s compound, and his
guests occupying that focal position. The participants of the verbal clauses consist of sayer (143), receiver (46) and verbiage (223). Out of the 223 occurrences of the verbiages within which Okonkwo is carved, 167 of them are quoted and 47 are reported. With the mental process participants, the senser is 102 and phenomenon is also 102. The participant in the behavioural clause is the behaver which occurs in 30 places when it comes to the behavioural clauses in which Okonkwo appears. The behaviour which results from the process is 5 in number. The number of participants in the behavioural process is followed by the number of participants in the existential process which is the existent (19).

The circumstances that are attached to the clauses within which Okonkwo is inscribed are circumstance location of place (220), circumstance location in time (140), manner (137), accompaniment (45), cause (30), extent (29), contingency (13), matter (12), role (3) and angle (3).

In the data on Ekwefi, a quantitative analysis shows that the processes are 305 in number. The process types within which Ekwefi is engraved in the text are material (172) representing 56.4%, mental (44) representing 14.4%, relational (44) representing 14.4%, verbal (35) representing 11.5%, behavioural (7) representing 2.3% and existential (3) representing 1.0%.

With the participants, the material clauses in which Ekwefi is encoded depict that the participants involved are actor (120), goal (79), recipient (10), scope (33), client (2). The relational clauses within which Ekwefi appears has the following as participants: carrier (31), attribute (35), identified/ token (8) and identifier/ value (7). The participants of the mental process are senser (38) and phenomenon (36) while the participants of the verbal clauses in which Ekwefi is inscribed are sayer (34), receiver (7), and verbiage (41) out of which 38 are quoted and 3 are reported. The behavioural clauses have the behaver as the participant. The
behaver of the behavioural clauses of Ekwefi are 6 in number with no behaviour exhibited. The existential clauses have 3 existents as participants.

The circumstances that are associated with the clauses in which Ekwefi is engraved are as follows: location of place (72), manner (56), location in time (32), cause (19), accompaniment (11), contingency (7), extent (6), matter (4), angle (2) and role (0).

When it comes to the data on Mr. Smith, a quantitative analysis reveals that it contains 23 material processes, 12 relational processes, 11 mental processes, 9 verbal processes, 6 behavioural processes and 2 existential processes.

With the second component of the clause in Systemic Functional Grammar (SFG), which is the participants, the analysis shows that the clauses within which Mr. Smith appears have the following participants in the material clauses: actor (19), goal (9) recipient (1), scope (7), client (0). In the relational clauses, the participants are carrier (8), attribute (10) identified/token (2), and identifier/value (2). The participants in the mental clauses in which Mr. Smith is inscribed are senser (11) and phenomenon (11). This is directly followed by the participants of the verbal process. They are the sayer (9), receiver (4) and the verbiage (8) and out of the 8 occurrences of the verbiages, 7 is quoted and only one is reported. The behavioural clauses have 4 behavers as participants and 2 behaviours that are the resultant of the behavioural process. The participant of the existential process is existent (2). The circumstances attached to the clauses in which Mr. Smith is inscribed are location of place (13), location in time (10), manner (7), cause (3), matter (2) and accompaniment (1). There were no circumstances of extent, angle, contingency, and role.
Analysis and Discussion

Contrary to Halliday & Matthiessen’s (2004: 171; 2014: 215) assertion that there are three major (frequent) types of the processes, which are “material, mental and relational” processes, this research proves otherwise.

This study proves another form of ordering where the material process is the first, followed by the relational process and the third process is the verbal process. Kondowe (2014) also makes this observation in his study of Bingu wa Mutharika’s 2nd Inaugural Address.

Achebe consciously or unconsciously chooses these three processes (material, relational and verbal) because according to him “I would be quite satisfied if my novels…. did no more than teach my readers that their past… was not one long night of savagery from which the first Europeans acting on God’s behalf delivered them” (Achebe, 1975). Achebe’s main aim of writing *Things Fall Apart* was to educate his people and what better way to achieve this.
communicative purpose than to use the material, relational and the verbal processes? The material process construes ‘doings’ and ‘happenings’. Thus, Achebe uses this technique to represent the African worldview. This enables him to show what the African was doing and what was happening in the Igbo society and by extension Africa before the advent of the Europeans and their religion (Christianity).

Again, through the use of the relational process clauses, Achebe is able to tell the readers what Africa and her people were like and what they had. It also tells the relations that pertained in the pre-colonial culture and finally, through the verbal clauses, Achebe educates the reader on the acceptable and the expected as well as cultural beliefs of the Igbo. Achebe has achieved this purpose because according to Appiah (1992), Patti (1994), and Okpewho (2003), over 8 million copies of the novel have been sold. Things Fall Apart is read in English and non-English speaking countries. It has also influenced writers like Chimamanda Ngozi Adichie and Uzodinma Iweala to write from the African (insider) perspective.

**Okonkwo**

Okonkwo is one of the elders of Umuofia. At a very tender age, he became famous in the 9 villages of Umuofia by throwing Amalinze, the Cat, on the ground in a wrestling competition. He has three wives and so many children including Nwoye, Ezinma and Obiageli. Okonkwo abhors everything that his father, Unoka, cherishes, especially idleness, gentleness and music therefore, he works very hard in order not to become like his father. He becomes very wealthy and successful. He is later banished for 7 years for committing a ‘female’ crime of
accidentally killing a clansman. Upon his return, Okonkwo realises that there is a new religion and a new government and that the people of Umuofia have become soft. Therefore, on realising that the villagers were not going to help him fight after killing the white man’s messenger, he goes to hang himself.

Transitivity Pattern of Data on Okonkwo

From the analysis, it can be realised that Okonkwo is assigned the agentive or the actor role in most of the material clauses in which he is inscribed. Some examples of the clauses in which he (Okonkwo) is acting or doing something to someone in the text are as follows:

1. In the end (cir: location: time) Okonkwo (actor) threw (proc: material) the Cat (goal).
2. Okonkwo (actor) ruled (proc: material) his household (goal) with a heavy hand (cir: manner/ accompaniment).
3. He (actor) worshipped (proc: material) them (goal) with sacrifices of kola nut, food and palm-wine (cir: accompaniment), and offered (proc: material) prayers (goal) to them (recipient) on behalf of himself, his three wives and eight children (client).
4. Okonkwo (actor) broke (proc: material) the peace (goal), and was punished (proc: material), as was the custom (cir: manner), by Ezeani, the priest of the earth goddess (actor).
5. And when she returned (cir: location: time) he (actor) beat (proc: material) her (goal) very heavily (cir: manner).
6. When she had borne her third son in succession (cir: location: time), Okonkwo (actor) had slaughtered (proc: material) a goat (goal) for her (client), as was the custom (cir: cause).
7. Okonkwo (actor) had won (proc: material) her heart (goal) by throwing the Cat (cir: manner) in the greatest contest within living memory (cir: location: place).
8. And he (actor) did pounce on (proc: material) people (goal) quite often (cir: extent: freq.)
9. Without further argument Okonkwo (actor) gave (proc: material) her (recipient) a sound beating (goal) and left (proc: material) her and her only daughter (goal) weeping (proc: behavioural/ cir: manner).

10. Okonkwo (actor) drew (proc: material) his machete (goal) and cut (proc: material) him (goal) down.

In clauses 1-10, Okonkwo is acting and his actions affect others which means his actions in these clauses are goal directed and mostly intentional, for example in clause 1, his action affects *Amalinze, the Cat*; in clause 2, *his household*; in clause 3, *them* (the gods); in clause 4, *the peace*; in clause 5, *her*; clause 6, *a goat*; clause 7, *her heart*; clause 8, *people*; clause 9, *her* (Ekwefi) and in clause 10, *him* (the messenger). All these actions portray Okonkwo as an initiator of the processes. Thus, this makes him an action-oriented man or a man who is in charge of whatever he does. However, a closer look at the goals, that is, the entities that are affected by his actions suggests that he takes advantage of the weak thereby characterising him as an abusive man and a bully.

Sometimes, Okonkwo is cast in material clauses that are not goal directed. This means that he is cast in intransitive clauses and therefore the process begins and ends with him. This is also observed by Halliday (1971) in his analyses of the first passage in the *Inheritors* and Kennedy (1982) in his analysis of *The Secret Agent*. Examples of such clauses are clauses 11-13.

11. During the planting season (cir: location: time) Okonkwo (actor) worked (proc: material) daily (cir: extent) on his farms (cir: location: place) from cock-crow until the chickens went to roost (cir: location: time).

12. Okonkwo (actor) never showed (proc: material) any emotion (scope) openly (cir: manner), unless it (identified/ token) be (proc: relational) the emotion of anger (identifier/ value).
13. Okonkwo (actor) sprang (proc: material) to his feet (cir: location: place) and quickly (cir: manner) sat down (proc: behavioural) again (cir: extent: frequency).

For clause 11, Okonkwo is portrayed as a hardworking personality because he is the one doing the work. The work is done on a daily basis, suggesting that he is not like his father. The circumstance that attends to clause 11, shows the spatial location of place where the work is done. This also tells the reader that Okonkwo is a farmer working on his farm daily. This again suggests what Achebe wants the reader to know about the Igbo people and what they do as their occupation. In clause 12, the process showed depicts the idea of exhibiting something and in this case, it is the exhibition of Okonkwo’s emotions which to him is an abomination because when he shows any emotions, he would be deemed to be feminine just like his father. In clause 13, Okonkwo is inscribed using the predicate (process) sprang. The process sprang indicates an action that is done without thinking or suddenly acting. Achebe uses the verb sprang in Okonkwo’s clauses 5 times. This suggests that Okonkwo’s acts are rash and he does not take his time to think through his actions as to whether his actions have negative consequences. This is why, when he finds himself in a meeting with the elders, he can say anything to anyone without realising the harm it is going to cause. An instance is when Okonkwo says to Osugo that “this meeting is for men”. He later apologises after a rebuke from one of the elders (the oldest man). Again, when the messenger of the white man came to stop the meeting Okonkwo drew his machete and killed him without weighing the consequences.
In some instances, Okonkwo is inscribed in material clauses in which he is the goal participant. The under-listed clauses highlight Okonkwo as the goal participant as well as the recipient of the process.

14. Only a week ago (cir: location: time) a man (actor) had contradicted (proc: material) him (goal) at a kindred meeting (cir: location: place) which they held to discuss the next ancestral feast.

15. He (goal) had been cast out (proc: material) of his clan (cir: location: place) like a fish (cir: manner) onto a dry, sandy beach (cir: location: place), panting (proc: behavioural).

16. He (goal) was roused (proc: material) in the morning (cir: location: time) by someone banging on his door (actor).

17. Everybody (actor) thanked (proc: material) Okonkwo (goal) and the neighbours (actor) brought out (proc: material) their drinking horns (goal) from the goatskin bags (cir: location: place) they carried.

18. The first cup (actor) went (proc: material) to Okonkwo (recipient), who must taste his wine before anyone else.

19. Okonkwo (goal) was well received (proc: material) by his mother's kinsmen (actor) in Mbanta (cir: location: place).

Apart from clauses 14 and 15, the rest of the clauses suggest that even though he is the goal participant in the clauses, the processes (verbs) do not affect him negatively. He is not a victim of the actions that are done by others. Rather, he is accorded some level of respect in the society. He is thanked in clause 17, given the first cup in clause 18, and was well received in clause 19. These actions are performed because he is one of their respected leaders. These acts also buttress the fact that he is famous, industrious and successful and has brought honour to his people and so he is given that high status. In clause 14, he becomes the affected because he is the one who has been contradicted. He reacts by exhibiting intolerance and calls the man a woman because he has no titles. This also affirms the fact that he is rash in whatever he
does. In clauses 15 and 16, even though he is the goal participant, he has been accorded the focal position in these clauses, which still suggests how important and powerful Okonkwo is and so instead of throwing the spotlight on the actors, that is, the gods or the clan elders, and someone as performing the actions, Achebe gives that position to Okonkwo and further describes the manner and the place of the material processes (cast out and was aroused). On a whole Okonkwo can be described as an effectual character because he is seen to be in charge and controls most of the affairs in the text. This demonstrates that Okonkwo is indeed the main character in the text and a closer analysis of his actions shows that Okonkwo acts on people like Nwoye, his wives, Ikemefuna, his clansmen, as well as his environment.

Furthermore, when the processes (threw, ruled, worshipped, broke, beat, stamp out, slaughtered, won, pounce, sprang) in which he appears as one of the participants (especially as the actor) are carefully analysed, they suggest violence or brusqueness on the part of Okonkwo. Examples are some of the clauses analysed below. The processes are underlined in the clauses for easy identification.

20. In the end (cir: location: time) Okonkwo (actor) threw (proc: material) the Cat (goal).
21. Okonkwo (actor) ruled (proc: material) his household (goal) with a heavy hand (cir: manner/ accompaniment).
22. Okonkwo (actor) broke (proc: material) the peace (goal),…
23. And when she returned (cir: location: time) he (actor) beat (proc: material) her (goal) very heavily (cir: manner).
24. He (actor) would stamp out (proc: material) the disquieting signs of laziness (goal) which he (senser) thought (proc: mental: cognitive) he already saw in him (phenomenon).

He engages in such actions because that is what constitutes manly behaviour in the Umuofian society. Therefore, he believes that in being violent and brusque, the society would be happy
with him and because of that he is ready to \textit{stamp out} any behaviour that goes contrary to this. 

\textit{Threw and won} on the other hand suggest that he is competitive in nature and so would fight tooth and nail to be at the top of the societal structure.

Relational clauses show the relation between two different entities. They construe being or having. The two ways by which they construe being is through the use of attributive clauses and identifying clauses (Halliday, 1994; Thompson, 2004). The attributive clauses have the carrier and attribute as their participants while the identifying clauses have identified/ token and identifier/ value as their participants (Zheng, Yang & Ge, 2014). Okonkwo appears in 182 relational clauses with 139 serving as carrier participants. Some of the carrier participants are \textit{Okonkwo, he (Okonkwo), it, Okonkwo’s fear, Okonkwo’s wives and young children, Okonkwo’s prosperity, each of his three wives, Okonkwo’s case, his guests, Okonkwo’s compound, his family, Okonkwo and his fellow prisoners and they.}

Some of the attributes that Okonkwo is associated with are \textit{tall and huge, a slight stammer, angry, no patience, a wealthy farmer, one of the greatest men in his time, afraid (of being thought weak), man of action, man of war, a very strong man, one of the Lords of the clan, repentant (inwardly), the little bird Nza (who so far forgot himself after a heavy meal that he challenged his chi), a great farmer and a great man, a flaming fire, famous.} A critical analysis of the attributes Achebe ascribes to Okonkwo suggests that Okonkwo is a very strong man, displays opulence, and wields a lot of power and authority in the community. Therefore, nobody dares contradict him. He also has the “ideal” African physique. He is an action-oriented person and is very intolerant of others.

However, when he is alone with nobody around him, he is worried about the death of Ekwefi’s children and so he consults a medicine man to see what the problem is. He also
becomes worried when he cannot find Ezinma and Ekwefi after Chielo, the Chief Priestess comes for Ezinma. Again, he is seen to be inwardly pleased especially when he sees Nwoye acting like a “man” and he is also fond of Ezinma and wishes she was a boy. Okonkwo is also portrayed as a man who possesses fear. He is afraid he would be seen to resemble his father, Unoka and he is also afraid that his son, Nwoye might become like his father, Unoka. He is also afraid that when he dies, he and the ancestors will not receive any sacrifice from him especially if he turns away from their customs and tradition to embrace the Christian religion. To solve that problem of making the society not depart from their customs, he acts, as usual, by hanging himself. This assertion is validated by Friesen (2006) who describes Okonkwo as a martyr because he believes that Okonkwo’s death is an affirmative act instead of a tragic hero as pontificated by Maduagwu (2011), Alam (2014) and Ebeogu (1983).

He is also repentant whenever he does something that goes contrary to the rules of engagement in the Umuofian community, thereby making him a conformist. That is why Maduagwu (2011) claims that Okonkwo is compliant to “prescriptive or norm based masculinity” (ibid p. 312). This means, he is willing to preserve the tradition of the Umuofian society at all cost including hanging himself to achieve that. He is inclined to following the rules of the society to the letter.

A critical analysis of the identifying clauses within which Okonkwo is engraved shows that Okonkwo is afraid of not only himself and becoming like his father, he also exudes strength. Examples are below:

25. In Umuofia’s latest war (cir: location: time) he (identified/ token) was (proc: relational) the first to bring home a human head (identifier/ value).
26. lest he (identified/ token) should be found to resemble (proc: relational) his father (identifier/ value).
27. Okonkwo (identified/ token) was (proc: relational) the greatest wrestler and warrior alive (identifier/ value).

28. The crime (identified/ token) was (proc: relational) of two kinds, male and female (identifier/ value).

29. Okonkwo (identified/ token) was popularly called (proc: relational) the "Roaring Flame." (identifier/ value).

Achebe also identifies Okonkwo as the greatest wrestler and warrior alive in clause 25 and the crime he commits is identified as the female type because it is inadvertent. Achebe again uses the Roaring Flame to identify Okonkwo in clause 27, which tells the reader that Okonkwo is hot or quick tempered. The word roar is associated with the sound made by lions when they are angry or when they are under attack. The word flame connotes destruction and so it consumes anything that is in its way. Flame (fire) can also make some noise especially when it is spreading to other areas. Thus, Roaring Flame shows the kind of destruction Okonkwo can cause especially when he is angry or provoked. He causes harm to everything and everybody when he is angry including his own life.

A significant feature that is worthy of note is the use of the ‘s’ genitive and the possessive pronoun that acts as modifiers of the nouns they are attached to at the carrier position. Examples of the clauses in which they appear are analysed below.

30. Okonkwo's compound (carrier) was (proc: material) like a deserted homestead (attribute/ circumstantial).

31. Okonkwo's wives and children and those who came to help them with the cooking (actor) began to bring out (proc: material) the food (goal).

32. …his guests (carrier) would make (proc: relational) a fairly big crowd (attribute).

33. His family (carrier) was (proc: relational) all there (attribute/ circumstantial),…
This shows the relation between Okonkwo and his possessions and also shows how powerful Okonkwo is. He is powerful because even though he is not the one at the position of carrier performing the actions, what he owns or his possessions are given the agentive role of carrier.

The verbal process deals with the process of saying or telling. A close analysis of the verbal clauses in which Okonkwo is a participant reveals that in most of the clauses, Okonkwo is assigned the agentive role. He is mostly the sayer in the verbal clauses. Okonkwo is characterised as outspoken because he is presented like Stefan de Vaux who is the sayer in the verbal process clauses analysed by Iwamoto (2007). The receiver position is occupied by his wives, Obierika, Nwoye, Ikemefuna, himself (talking to himself), and Ezinma. Examples of such clauses are clauses are parsed below:

34. "Since I survived that year," (verbiage/ quoted) he (sayer) always (cir: location: time) said (proc: verbal), "I shall survive anything." (verbiage/ quoted) He (actor) put (proc: material) it (goal) down to his inflexible will (cir: location: place/ manner).

35. "When did you become a shivering old woman," (verbiage/ quoted) Okonkwo (sayer) asked (proc: verbal) himself (receiver), "you, who are known in all the nine villages for your valour in war? How can a man who has killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed." (verbiage/ quoted).

36. "She should have been a boy," (verbiage/ quoted) Okonkwo (sayer) said (proc: verbal) to himself (receiver) again (cir: extent: frequency).

37. "I will not have a son who cannot hold up his head in the gathering of the clan. I would sooner strangle him with my own hands. And if you stand staring at me like that," (verbiage/ quoted) he (sayer) swore (proc: verbal), "Amadioha will break your head for you!"(verbiage/quoted).

38. "Do what you are told, woman,\"(verbiage/ quoted) Okonkwo (sayer) thundered (proc: verbal), and stammered (proc: verbal). "When did you become one of the ndichie of Umuofia?\"(verbiage/quoted).
39. "Sit like a woman!" (verbiage/ quoted) Okonkwo (sayer) shouted (proc: verbal) at her (recipient).

40. "Answer the question at once," (verbiage/ quoted) roared (proc: verbal) Okonkwo (sayer), who stood beside her.

41. "Who killed this banana tree?" (verbiage/ quoted) he (sayer) asked (proc: verbal).

42. "The Earth cannot punish me for obeying her messenger," (verbiage/ quoted) Okonkwo (sayer) said (proc: verbal). "A child's fingers are not scalded by a piece of hot yam which its mother puts into its palm." (verbiage/ quoted).

Another interesting phenomenon found in the data is that Okonkwo is assigned the role of the sayer in all the clauses above. Again, he is assigned the role of a sayer more than the other two characters. This is contrary to the claim that “he was not a man of many words” (TFA, 87; Krishnamurthy, 2008: 388). What he says can be used to characterise him because it is to a large extent representative of what Achebe wants the reader to know about Okonkwo and the Umuofia community. A careful analysis of the verbiages reveal that some are reported and others are quoted. Out of 223 verbiages, 167 of them are quoted while 47 of them are reported, indicating that Achebe prefers the use of the quoted over the reported verbiages, since the quoted gives the reader the exact words used by the sayer. Moreover, more premium is placed on the exact words spoken by a speaker as compared to that of the reported ones because quoted words are devoid of adulteration.

A close observation of the verbiages above indicates that clauses 34- 36 are instances of verbiages that are directed at Okonkwo himself, that is, the receiver position is occupied by Okonkwo. In these instances, Okonkwo expresses his fear of becoming a woman, he encourages himself to survive anything and also shows the reader his wishes in clause 36. He wishes that Ezinma was a boy because he feels she is the only one who understands his pain and fears. In the first verbiage of clauses 37, he refuses to have a son who cannot take care of his family and in the second verbiage, he invokes the spirit of Amadiora to break the head of
Nwoye, if he stands gazing at him the way he was doing. This makes the reader realise that Okonkwo and the society loathe laziness and that is why Okonkwo works from dawn to dust because he has to conform to the values that are cherished by the Igbo society. In clauses 38, 39, and 40, Okonkwo is commanding Nwoye’s mother and Ezinma to do his bidding without asking any question making Okonkwo an authoritarian. Clause 41 also indicates that Okonkwo is demanding answers from his household, and in clause 42, the verbiage is indicative of a statement. Through this statement Okonkwo is portrayed as superstitious because he believes and trusts in the works of the gods. He is of the opinion that he is not supposed to be punished for obeying the instructions of the Earth. He is courageous and this shows in his interactions with Obierika. Again, it brings out one of the techniques Achebe uses to educate the reader about the proverbs of the Igbo people.

Some of the processes that are found in the verbal process clauses ascribed to Okonkwo are thundered, said, asked, told, swore, shouted, growled, mocked, roared, warned, threatened and snarled. Apart from the processes said and asked which are neutral, majority of the processes are indicative of violence and anger. The process mocked is the only one that suggests that he is teasing Ekwefi, which implies that he has a soft spot for Ekwefi. She is the only person he seems to be playing with and it must be noted that Okonkwo did this action when they were alone in the bush waiting for Chielo to bring Ezinma. After mocking her, he tells her to go home and sleep whilst he stands there and waits.

The mental clauses in which Okonkwo is carved portray him as the agent senser. He is assigned the agentive role in the mental clauses below:
43. He (senser) knew (proc: mental: cognitive) that Nwakibie would not refuse him (phenomenon), but he (senser) had not expected (proc: mental: cognitive) he would be so generous (phenomenon).

44. He (senser) knew (proc: mental: cognitive) it must be Ekwefi (phenomenon).

45. He (senser) knew (proc: mental: cognitive) that he had lost his place among the nine masked spirits who administered justice in the clan (verbiage/ reported).

46. Okonkwo (senser) remembered (proc: mental: cognitive) that tragic year with a cold shiver throughout the rest of his life (phenomenon).

47. He (senser) began to wonder (proc: mental: cognitive) why he had felt uneasy at all (phenomenon).

48. Unfortunately for her, Okonkwo (senser) heard (proc: mental: perceptive) it (phenomenon).

49. He (senser) heard (proc: mental: perceptive) Ikemefuna (sayer) cry (proc: verbal), "My father, they have killed me!" (verbiage/ quoted) as he ran towards him (cir: manner).

50. He (senser) saw (proc: mental: perceptive) himself and his fathers crowding round their ancestral shrine waiting in vain for worship and sacrifice and finding nothing but ashes of bygone days (phenomenon).

51. Okonkwo (senser) wanted (proc: mental: desiderative) his son (phenomenon) to be (proc: relational) a great farmer and a great man (attribute).

52. He (senser) was determined (proc: mental: desiderative) that his return should be marked by his people (phenomenon).

53. Even as a little boy, he (senser) had resented (proc: mental: emotive) his father's failure and weakness (phenomenon)…

54. He (senser) never stopped regretting (proc: mental: emotive) that Ezinma was a girl (phenomenon).

55. … and he (senser) mourned (proc: mental: emotive) for the warlike men of Umuofia (receiver), who had so unaccountably become (proc: relational) soft (attribute) like women (cir: manner).

In clauses 43- 47, Okonkwo is portrayed to be conscious of what is happening around him by the use of the cognitive processes. The process know shows that he has prior knowledge of
certain things that happen in Umuofia and so can easily perceive them when they are taking place. In clause 46, the process *remembered* shows that the action of remembering was consciously or deliberately executed. Clause 47 also shows that there was a deliberate effort in wondering why he was feeling that way. Other processes that are associated with the verbal clause in which Okonkwo is portrayed are *recalled, guessed and thought*. Clauses 48, 49 and 50 contain processes of perception. They are *heard* and *saw*. In these mental clauses too, Okonkwo plays the agentive role of senser. He is made to sense what Ekwefi murmured, perceive the *cry of Ikemefuna* and also made to picture “himself and his fathers crowding round their ancestral shrine waiting in vain for worship and sacrifice and finding nothing but ashes of bygone days” in clause 50. These two situations made Okonkwo feel uneasy and uncomfortable and this vivid picture that is created in his mind causes him to hang himself in order to preserve their culture and subsequently defending Achebe’s ideology.

Clauses 51 and 52 contain processes of desideration. These verbs express the wishes of Okonkwo, that is, his desire to see Nwoye “become a great farmer and a great man” as well as “a tough young man capable of ruling his father’s household when he was dead”. Another was that “he was determined that his return should be marked by his people”. Clauses 53, 54, and 55 consist of emotive processes. These verbs tell to a large extent the emotive state of Okonkwo. Verbs such as *resented, never stopped regretting and mourned* show strong emotions that are exhibited by Okonkwo. These verbs characterise Okonkwo as resentful and unhappy.

These clauses show that Okonkwo does more of thinking than exhibiting emotions and desires. A critical analysis of what he thinks about or perceives (phenomenon) reveal that Okonkwo as a senser, senses *tragedy, war, his son, fatigue, the boy (Ikemefuna), his father’s*
failure and weakness, and fright. This means that Okonkwo perceives, feels and thinks about the phenomena above. All these phenomena account for the fear Okonkwo possesses; though some reveal that he is a combatant.

The behavioural clauses that are ascribed to Okonkwo are not many in the text. They are only 35 out of which the behaver is 30 and the behaviour which results from the action of the behaver is 5. Examples of some clauses in which Okonkwo is engraved are analysed below.

56. Everybody (behaver) laughed (proc: behavioural) heartily (cir: manner) except Okonkwo (cir: accompaniment), who (behaver) laughed (proc: behavioural) uneasily (cir: manner) because, as the saying goes, an old woman is always uneasy when dry bones are mentioned in a proverb (cir: cause: reason).

57. He (behaver) breathed (proc: behavioural) heavily (cir: manner)...

58. He (behaver) sighed (proc: behavioural) heavily (cir: manner),...

59. He (behaver) sighed (proc: behavioural) again (cir: extent: frequency), deeply (cir: manner).

60. For the first time in three nights (cir: extent), Okonkwo (behaver) slept (proc: behavioural).

All the clauses above do not contain any behaviour. This is because such clauses seem to be uncommon when you consider the studies reviewed in chapter 2. The process laughed in clause 56 comes with the manner circumstance of uneasily indicating how the laughter was done by Okonkwo. This indicates that Okonkwo is mostly a serious man. Clause 57 shows the behavioural process of breathing. However, the breathing was not the regular kind of breathing but the manner circumstance heavily. Again, the process sighed is repeated once, that is, clauses 58 and 59. Mostly people sigh when they are troubled at heart or when they face a problem that they perceive to be very difficult to solve. The manner circumstance “heavily” that is associated with the action of sighing portrays Okonkwo as a troubled spirit.
Additionally, though the process is repeated, the second *sighed* in clause 59 comes with the manner circumstance of *deeply* and the extent *again*. This indicates that Okonkwo is burdened with issues in his clan and so he is worried about them. However, the behavioural process *slept* in clause 60 coupled with the circumstance extent, shows how overburdened Okonkwo is. Hence, he could not sleep for 3 days until that night.

Existential clauses show what is avowed or what exists. The data on Okonkwo contains some existential processes. Examples of such clauses are parsed below:

61. There was (proc: existential) so much food and drink (existent) that many kinsmen (actor) whistled (proc: material) in surprise (cir: manner).
62. And there was (proc: existential) eating and drinking (existent) till night (cir: location: time),…
63. There was (proc: existential) a drinking horn (existent) in it (cir: location: place), and also a drinking gourd (existent)…
64. Near the barn (cir: location: place) was (proc: existential) a small house, the "medicine house" or shrine (existent)…
65. There was (proc: existential) no barn (existent) to inherit (proc: material).6
66. He (actor) threw (proc: material) down (cir: location: place) the gun (goal) and jumped (proc: material) into the barn (cir: location: place) and there lay (proc: existential) the woman (existent), very much shaken and frightened but quite unhurt (attribute).

Clauses 61, 62 and 63 have the pleonastic word ‘There’ + the verb ‘to be’ and what exists. The existent which is the only participant in the existential process portrays Okonkwo as wealthy and very influential in the Umuofian Society. There is abundance of food and drinks and there is also the instrument that is used for the drinking. This existent characterises Okonkwo as wealthy and he possesses what is needed to control others. Clause 64 has the existent *a small house, the "medicine house" or shrine*, showing the reader where Okonkwo
keeps his gods. This existential clause characterises Okonkwo as a religious man while clause 65, informs the reader about the beginning of Okonkwo. Okonkwo did not have any barn to inherit from his father but through hard work, he was able to climb the social ladder to become one of the wealthy people in Umuofia. Clause 66 shows the extent woman. There lay the woman gives the resultant or consequences of Okonkwo’s action of shooting at his wife for murmuring something about guns that never shot. This also characterises Okonkwo as very intolerant and impulsive because Okonkwo shot at his wife without hesitation. He did not even stop for a moment to think and analyse the action he was about to engage in. It was after the action has taken place before he jumps to check what had happened to his wife. In an instance like this, Okonkwo could have ignored what his wife murmured but because he feels it is an affront to him, he had to reply in a very harsh manner.

A statistical analysis of the circumstances within which Okonkwo is carved reveals that circumstance location of place (spatial) is the highest, followed by circumstance locations of time and manner.
Examples of circumstance of place are throughout the nine villages and even beyond, in their house, on his bamboo bed, at Mbaino, within himself, on his farm, in his household, from the goatskin bags, to his farm, to his obi, and into Ekwefi’s hut.

A critical look at the places within which Okonkwo operates shows that he is famous and he is a man of the society. Others show the kind of occupation he is practising, and the majority of them are in his house showing the kind of power he possesses in and over his environment. This also shows that apart from acting on other animate participants, he also acts in his environment making him come across as a very active character who intentionally influences his environment. Achebe uses these settings in Things Fall Apart to acquaint the reader of the significant places in Umuofia.

Some examples of circumstance location in time (temporal) are during the planting season, in the harmattan, two days later, after the kola nut had been eaten, every day, before the
drought, during the terrible harvest, during the sacred week, on the day of the locust, after seven years, after the rains, during the harvest and the next planting season. Most of these circumstances within which Okonkwo is engraved exhibit the metaphor of farming which also represents Achebe’s worldview of farming. Achebe inscribes Okonkwo in these circumstances because he wants to educate the reader about the way time was looked at before the coming of the Europeans. The time of planting and harvesting was used to indicate time and also to characterise Okonkwo as hardworking. Some of the circumstances above also describe some of the happenings during that time. Examples are the day of the locust, the draught and the sacred week. The manner circumstances like heavily, uneasily, strongly, quickly, unexpectedly, furiously, impatiently, and violently all contribute to characterise Okonkwo as an angry person who does things in a rash.

Another significant thing to note is that, of all the circumstances, Okonkwo is the only one who is assigned the circumstance of role. This is attributed to the fact that he is a leader, warrior and mostly feared by the people in his community and so they believe that any role assigned to him would be executed to perfection.

Furthermore, Achebe uses meronymic agency which, according to Simpson (2004), is a technique that is usually found in prose. Simpson explains that it has to do with the use of body parts or something associated with the character at an agentive or focal position. Examples of such clauses in which Okonkwo’s body parts are assigned the actor or agent role are parsed below. It must be noted that only clauses that contain the meronymic agency are analysed.

67. …his heels (actor) hardly (cir: manner) touched (material) the ground (scope)…
68. His mind (actor) went back (proc: material) to Ikemefuna (cir: location: place)…
69. …and his back (actor) hurt (proc: material) him (goal).
70. …Okonkwo's body (actor) was dangling (proc: material),…
71. …his eyes (carrier) were (proc: relational) red and fierce (attribute) like the eyes of a rat when it was caught by the tail and dashed against the floor (cir: manner).
72. "Don't be foolish," (verbiage/ quoted) said (proc: verbal) Okonkwo's voice (sayer).

In each of the clauses above, Okonkwo’s body part has been assigned agency, his heels, his mind, his back, his body, his eyes, and his voice. This technique removes Okonkwo himself from the action. The responsibility is placed on his body part. Thus, it gives the idea that even though Okonkwo is not performing the processes directly, he is indirectly in charge. Because his body parts are very active participants, it characterises him as a very powerful person. This is different from the findings of Halliday (1971) where the meronymic agency in the first passage characterises the major character Lok and the Neanderthal people as incompetent and clears Mrs. Verloc of any wrongdoing in Kennedy’s (1982) study.

Another group of clauses that are significant in this study and must be given attention are the clauses parsed below:

73. His fame (actor) rested on (proc: material) solid personal achievements (goal).
74. But his fondness (actor) only showed (proc: material) on very rare occasions (cir: location: time).
75. …and his children (actor) the while (cir: location: time) praying (proc: material) to the white man's god (recipient).
76. His yams (actor) grew (proc: material) abundantly (cir: manner)…
77. Okonkwo's machete (actor) descended (proc: material) twice (cir: extent)…
78. Okonkwo's fear (carrier) was (proc: relational) greater (attribute) than these (cir: manner: comparison).
79. Okonkwo's prosperity (carrier) was (proc: relational) visible (attribute) in his household (cir: location: place).
These clauses use the technique of the modifier ‘his’ and the nominal (noun) or the genitive at the thematic or agentive position. Thus, Achebe uses this technique to show a relation of belonging or possession when it comes to Okonkwo and what he possesses. For example, His fondness suggests that Okonkwo possesses some fondness (affection) but it is rarely demonstrated because the exhibition of that feeling is deemed feminine in the Umuofian community. Again, His yams and Okonkwo’s machete show that Okonkwo has yams which are deemed to be the male crop in Umuofia and he also possesses a machete. With the machete, even though women also have them, it is the men who carry them around. This clearly brings out his masculinity and hardworking nature. Clause 78 establishes the fact that Okonkwo possesses fear and the fear is greater than the fear of all the evil spirits combined. Thus, this shows that even though Okonkwo is “masculine”, powerful, famous and wealthy, he also harbours a greater amount of fear.

Additionally, grammatical metaphor also features in how Okonkwo is engraved in the clauses. Grammatical metaphor according to Halliday (1985) is the use of a word in an unusual manner, that is, an incongruent use of a word. For example a verb can be used as a noun so that instead of acting as a process, it acts as an entity or a participant. Grammatical metaphors according to Halliday can be achieved or realised through nominalisation. Thus, it makes the participant (doer) to distance himself or herself from the process. Examples are as follows and for the purpose of convenience, the nominalised words have been underlined.

80. Some days later, when the land had been moistened by two or three heavy rains, Okonkwo’s family went to the farm with baskets of seed yams, their hoes and machetes, and planting began.
81. It was difficult to say what the people enjoyed more, the feasting and fellowship of the first day or the wrestling contest of the second day.

The nominal entity ‘planting’ should under normal circumstances be a material process which should read “Okonkwo’s family went to plant seed yams in the farm”. This clause clearly shows the agent (Okonkwo’s family) as well as the process (to plant). However, in the first instance, the verb (to plant) has been nominalised to enable it become an entity (an activity/event) instead of an action; and planting began hides the identity of the one doing the planting as well as what they are planting and the focus is on the act. In example 81, the verbs to feast, to fellowship and to wrestle have been nominalised for them to be captured as participants or events. Other examples are parsed below and the underlined words are the nominalised structures.

82. But his fondness (actor) only showed (proc: material) on very rare occasions (cir: location: time).
83. A sudden fury (actor) rose (proc: material) within him (cir: location: place)…
84. The poor and unknown (actor) would not dare to come (proc: material) forth (cir: location: place).
85. The bitterness in his heart (actor) was now mixed (proc: material) with a kind of childlike excitement (cir: manner/ accompaniment),…
86. Now and then (cir: location: time) a cold shiver (actor) descended (proc: material) on his head (cir: location: place)…
87. The same thought (actor) also came (proc: material) to Okonkwo’s mind (cir: location: place).
88. But in the absence of work, talking (identified/ token) was (proc: relational) the next best (identifier/ value).
89. The confusion (carrier) that followed was (proc: relational) without parallel (attribute) in the tradition of Umuofia (cir: location: place).
90. What moved Obierika to visit Okonkwo (identifier/ value) was (proc: relational) the sudden appearance of the latter’s son, Nwoye, (identified/ token) among the missionaries in Umuofia (cir: location: place).

In clauses 82, 83, 84, and 85 the attributes (adjectives) “fond, furious, poor and unknown, and bitter” have been nominalised to make them act as entities or participants. Clause 84 for example, should read “Those who are poor and unknown would not dare to come forth”. This would make ‘Those’ the carrier participant and poor and unknown would serve as the attribute of the relational process clause. Again clause 83 would read ‘He was furious’, thus, furious acts as the second participant in a relational process clause but Achebe nominalises “furious” to make it the focal point, so that fury becomes the thematic point of departure. This makes ‘fury’ the actor in a material process clause. This buttresses the fact that Okonkwo is quick tempered.

The verbs “shiver, think, talk, confuse, and appear” in clause 86, 87, 88, 89, and 90 have also been nominalised. The nominalisation of these verbs makes them act as participants in the material process clauses in which they are found. This action again places more emphasis on the entities. Thus, we see a cold shiver descending, thought coming, confusion following, talking being done and the sudden appearance used to throw light on the purpose of Obierika’s visit and how Okonkwo feels when he is confronted with certain situations. Clause 88 for example, should read ‘When they are not working, they are talking’ so that the focal or agentive position is given to the participant ‘they’ instead of ‘talking’. Thus, the position of ‘talking’ gives the reader an indication of what the people of Umuofia do when they are not working on the farm. Again the nominalisation of shiver and thought coupled with their processes detaches Okonkwo from the action and causes the action to be involuntary. This creates the metaphor of rashness which characterises Okonkwo’s personality.
Ekwefi

Ekwefi was once a village beauty. She runs away from her former husband Anene to marry Okonkwo. She is forty-five years of age and she is the second wife of Okonkwo. She is mesmerized by Okonkwo through the defeat of Amalinze the Cat. She was nearly shot by Okonkwo after murmuring the fact that Okonkwo’s gun never fired any shot. She has given birth to 10 children; however, only one survives. She is the only one who can knock on Okonkwo’s door. Ekwefi is full of sadness because of the children she loses anytime she is delivered of them. Ezinma is the only one who came and stayed. She deals with Ezinma as if they are co-equals. She is a devoted mother who will not allow anybody, not even Chielo the priestess to come between Ezinma and her.

Transitivity Pattern of Data on Ekwefi

Data on Ekwefi show that the material process takes the topmost position, followed by the mental and relational processes. These are then followed by the verbal, behavioural and the existential processes.
This pattern is different from that of Okonkwo in that Ekwefi’s data show that material, mental and relational processes are the first 3. This pattern is in conformity with what Halliday and Matthiessen (2014: 215) explain as the 3 major processes in the transitivity process while the analysis of Okonkwo shows material, relational and verbal processes as the first 3 processes. This means that apart from Achebe making Ekwefi to act, she is also seen engaging in a lot of mental process and her relation with the community is also established.

The findings of the analysis indicate that Ekwefi is assigned the actor role in most of the clauses within which she is carved. Examples of such clauses are parsed below:

91. She (actor) lifted (proc: material) the pot (goal) from the fire (cir: location: place: origin)…

92. Ekwefi (actor) turned (proc: material) the hen (goal) over in the mortar (cir: location: place) and began to pluck (proc: material) the feathers (goal).

93. Ekwefi (actor) peeled (proc: material) the yams (goal) quickly (cir: manner).
94. Ekwefi (actor) ladled (proc: material) her husband's share of the pottage (goal) into a bowl (cir: location: place)…

95. …his second wife, Ekwefi (actor), to roast (proc: material) plantains (goal) for him (recipient).

96. She (actor) prepared (proc: material) it (goal) the way he liked--with slices of oil-bean and fish (cir: manner).

97. She (actor) had borne (proc: material) ten children (goal) and nine of them (behaver) had died (proc: behavioural) in infancy (cir: location: time)…

98. Ekwefi (actor) mopped (proc: material) her (goal) with a piece of cloth (cir: manner: means)

99. Ekwefi (actor) did (proc: material) as she was asked (cir: manner).

Clauses 91-99 show Ekwefi playing the role of the actor in the material process clauses. She is represented at the agentive position as ‘Ekwefi’ and ‘she’ (Ekwefi) as well as his “second wife”. Although Ekwefi is acting in all these clauses, her actions directly affect a hen, and inanimate entities, like pot, feathers, yams, her husband’s share, plantains, it (plantain), and the only animate entities that are affected by Ekwefi’s actions are found in clauses 97 and 98 where ten children and her (referring to Ezinma) are the direct recipients (goals) of Ekwefi’s actions. Clause 99 for example does not have any affected object. The action of doing moves straight into the manner circumstance describing how the action was performed.

The clauses within which she is carved portray or characterise Ekwefi as an ineffectual character. This is because even though she performs the agentive role, most of her actions affect or are directed to inanimate objects. Again, Achebe makes the reader conscious of the fact that the only animate entities she is interested in are her husband, Okonkwo, and her daughter, Ezinma, which portrays Ekwefi as a care giver. This is buttressed by the kinds of processes that are used to engrave Ekwefi. Examples of her processes are lifted, turned, pluck, peeled, ladled, roast, prepared, borne, did, and mopped. These verbs again characterise
Ekwefi and by extension the women of Umuofia as cooks taking care of everyone in the household.

Again, the clauses *Ekwefi jerked her head* and *she cupped her hand* also show that Ekwefi is acting directly on her body, further characterising her as ineffectual. The examples in clauses are as follows:

100. Ekwefi (actor) jerked (proc: material) her head (goal) sharply (cir: manner) like an animal that had sniffed death in the air (cir: manner: comparison).

101. …she (actor) cupped (proc: material) her right hand (goal) to shelter the flame (cir: cause: purpose).

102. She (actor) shut (proc: material) her eyes (goal) for a while (cir: location: time/extent).

The meronymic agencies like *Ekwefi’s mind, her heart, her back, her arms* and *her eyes* have all been used by the writer to further take Ekwefi away from the action. This is because even though the words are at the agentive position, they are not goal directed. Below are excerpts:

103. Ekwefi’s mind (actor) went back (proc: material) to the days when they were young (cir: location: time)

104. Her heart (actor) jumped (proc: material) painfully (cir: manner) within her (cir: location: place).

105. Her heart (actor) beat (proc: material) violently (cir: manner).

106. Her back (actor/ agent) was turned (proc: material) on the footpath that led out of the hills (cir: location: place).

107. Her arms (agent/ medium/ goal) were folded (proc: material) across her bare breasts (scope).

108. Her eyes (actor) went (proc: material) constantly (cir: manner) from Ezinma to the boiling pot and back to Ezinma (cir: location: place).

A close analysis reveals that the processes move directly into the circumstantial elements (*to the days when they were young, painfully, violently, across her bare breasts, and constantly*) thereby making the clauses intransitive or goalless. This finding of ineffectiveness in conjunction with the meronymic agency used to inscribe Ekwefi is similar to what Halliday
(1971) and Kennedy (1982) found in their studies. It must be noted that at the recipient position of the material clauses in which Ekwefi is etched are Nwoye’s mother, Ezinma, Okonkwo, and her mother, also reinforcing the care giving position she assumes.

In the mental process clauses in which Ekwefi is found are processes (verbs) such as *know, suffered, believed, could not see, remembered, thought, guessed,* and *realised.* Some of the clauses of the mental process are parsed below.

109. …she (senser) could see (proc: mental: perceptive) Chielo and Ezinma (phenomenon) clearly (cir: manner).
110. …when she (senser) had seen (proc: mental: perceptive) Ogbu-agali-odu, one of those evil essences loosed upon the world (phenomenon).
111. She (senser) could hear (proc: mental: perceptive) the priestess' voice, all its metal taken out of it by the vast emptiness of the cave (phenomenon).
112. She (senser) thought (proc: mental: cognitive) of all the terrors of the night (phenomenon).
113. She (senser) remembered (proc: mental: cognitive) that night (phenomenon),…
114. She (senser) knew (proc: mental: cognitive) her daughter was safe (phenomenon).
115. Ekwefi (senser) had suffered (proc: mental: emotive) a good deal (cir: manner) in her life (cir: location: place).
116. …Ekwefi (senser) wanted (proc: mental: desiderative) her (receiver) to work it out herself (phenomenon).

Clauses 109-111 above are mental perceptive process, clauses 112-114 are mental cognitive process, clause 115 is mental emotive and clause 116 is mental desiderative. The overall findings show that cognitive mental processes abound in the clauses in which Ekwefi is engraved. This is followed by verbs of perception, verbs of emotion and verbs of desire. A critical analysis shows that there is only one verb of desire and one of emotion. This portrays
Ekwefi as less emotional but rather a woman whose thought processes are cognitive in nature. As a senser, she is shown by Achebe to remember, think, see, hear and know in the clauses above. She is also the senser who perceives the phenomena chielo and Ezinma, all the terrors of the night, that night, Ogbu-agali-odu, the priestess’ voice, her daughter’s safety and her (Ezinma). The phenomena associated with her portray her as bold, strong and devoted (to her child Ezinma). This is because under normal circumstances anyone who is found to be associated with the phenomena above would run away or would ask other people to accompany her. However, in Ekwefi’s case, she stays in the bush until Chielo and Ezinma are back even though she is petrified by the phenomenon she perceives. This also portrays her dedication to Ezinma even to the extent that she is prepared to withstand all the horrors of the night and the pains she experiences to have her daughter back and safe. This characterises her as emotionally and psychologically strong.

The relational process clauses in which we find Ekwefi are 44 in number. Ekwefi is mostly seen to be acting as a carrier. This agentive role she plays in the relational process clauses gives the reader an indication that Achebe places importance on her character and role in Things Fall Apart. Examples of some of the clauses she is carved in are parsed below:

117. Ekwefi (carrier) then became (proc: relational) defiant (attribute)…
118. But she (carrier) had grown (proc: relational) so bitter (attribute) about her own chi (cir: matter)…
119. …her blood (carrier) still ran (proc: relational) cold (attribute) whenever she remembered that night (cir: location: time).
120. She (carrier) was (proc: relational) afraid (attribute) of what might happen (cir: matter) if Chielo suddenly turned round and saw her (cir: contingency).
121. Ekwefi (carrier) was (proc: relational) so afraid (attribute)…
122. Ekwefi (carrier) still had (proc: relational) some cassava left (attribute) on her
farm (cir: location: place) from the previous year (cir: extent).

123. Of his three wives Ekwefi (identified/ token) was (proc: relational) the only one (identifier/ value) who (actor) would have (proc: relational) the audacity (attribute) to bang (proc: material) on his door (cir: location: place).

124. Many years ago (cir: location: time) when she (identified/ token) was (proc: relational) the village beauty (identifier/ value)…

125. She (identified/ token) was (proc: relational) Okonkwo’s second wife Ekwefi (identifier/ value)…

126. Ekwefi (identified/ token) was (proc: relational) the only person in the happy company who went about with a cloud on her brow (identifier/ value).

Clauses 117-122 constitute attributive clauses while clauses 123- 126 are identifying clauses. In all the clauses, Ekwefi is the focal point and either she is ascribed an attribute or she is identified. Some of the processes (verbs) are would have, became, had grown, raw, stood was, had, and is. The attributes ascribed to Ekwefi are a woman of forty-five, suffered, audacity, defiant, a very bitter woman, afraid, tired and sleepy. When these attributes are investigated closely, they tell the reader who Ekwefi is and the kind of personality she has. The attributes specify her age, and describe how audacious she is. They also reveal that she is bitter as a result of the fact that she has lost nine of her children. She is also defiant and will defy any horrific situation or obstacle just to see her daughter, Ezinma, safe even though she is afraid, tired and sleepy. This contributes to the fact that she is bold and strong emotionally. Again, clauses 123- 126 also identify her as audacious, second (of Okonkwo’s wives), beautiful and unhappy. Specifically, she is portrayed as the only one who can dare to bang on Okonkwo’s door. She is also presented (identified) as the only person in the happy company who went about with a cloud on her brow, that is, she is the only person who puts on a sad face. This also tells the condition Ekwefi finds herself after she loses nine of her children. This identifying clause characterises her as unhappy. However, it must be noted that she is elated
when she sees Okonkwo coming after her and Ezinma. Though she did not say anything, *tears of gratitude filled her eyes* and there and then she knew her daughter was safe.

An analysis of the verbal process clauses of Ekwefi shows that she is mostly seen in the sayer position of the clauses. This characterises her as a talker but a closer look at the processes used to inscribe her shows that she is mostly *replying, saying, praying, asking, and muttering*. She replies to questions asked by Okonkwo, Ezinma and Chielo. Ekwefi’s verbal actions of *saying, praying and muttering* are all directed at Ezinma and her verbal process (action) of *asking* is directed at only Ezinma. However, on one occasion, the verbal process of *asking* is directed at Chielo. She asks Chielo *where Agbala wants to see Ezinma* and says firmly to Chielo “I will come with you too”. None of the verbal process of *asking* is directed at Okonkwo. This is because like all other women in Umuofia, Ekwefi is not supposed to ask questions. They do what they are told to do. Thus, apart from the fact that the verbal process clauses characterises her as a sayer, she is seen replying to questions and teaching the children, especially Ezinma, through story telling. This exhibits one of the responsibilities of women in Umuofia. This action of storytelling is described by Okonkwo as feminine even though it characterises Ekwefi as knowledgeable. This assertion is corroborated by Strong-Leek (2001) who describes Ekwefi as “a well of knowledge”. It must be established that not much critical studies have been done on Ekwefi. This is because she is mostly seen as a passive/ minor character. However, this study proves otherwise. Ekwefi mostly plays the agentive role in the material, mental and relational process clauses. The data on her show that out of 117 actors in the material process clauses, she makes up 60; out of 38 sensers in the mental process clauses, she is represented 24 times and out of 30 carriers in the relational process clauses, she acts in that (carrier) capacity 13 times and out of 8 identifying clauses, she appears 4 times. These statistics mean that on the whole, Ekwefi plays the agentive role.
101 times out of 193, which makes her a major participant even though her actions are restricted to her environment. This restriction simply makes her a semi-active personality who is not supposed to be glossed over by critics. Furthermore, as a sayer in a verbal process clause, Ekwefi is used by Achebe to sell the ideology of the African society that the woman transmits values, morals and the tradition to the younger generation.

Within the verbal clauses she finds herself, it is only on one occasion that she is found at the receiving end (that is acting as the receiver participant). *Okonkwo roared at her.* The verbal process of roaring is executed by Okonkwo. The process of roaring is an intimidation tactics Okonkwo uses to subdue or put the people around him under his control to enable him to affirm his masculinity. This tactics is disregarded by Ekwefi when Okonkwo asks her where she was going when Chielo comes for Ezinma and she replies that she is following Chielo and without waiting for any reaction from Okonkwo she disappeared in the darkness. Thus, even though she receives the process (action) of roaring, she seems to stand for what is right when it is necessary disregarding the consequences.

The behavioural and existential process clauses that feature Ekwefi are just a few in the data. The behavioural processes are 7 in number and out of this number, she is clearly assigned the role of behaver in 6 of the clauses. The processes are *borne, stood, was awakened, would die* and *sat down*. Examples of the behavioural clauses are parsed below.

127. She (behaver) stood (proc: behavioural) for a while (cir: extent),…
128. …she (behaver) stood (proc: behavioural) still (attribute).
129. …she (behaver) sat down (proc: behavioural) on a stony ledge (cir: location: place).
130. Ekwefi (behaver) was also awakened (proc: behavioural) and her benumbed fears (agent/ goal/ medium) revived (proc: material).
Out of all the behavioural clauses, the behavioural process *stood* and *sat down* are pronounced. However, all these processes do not elicit any behaviour. Ekwefi executes the behavioural processes in connection with the circumstance (for a while) in clause 127, the attribute (still) in clause 128, and place circumstance (on a story ledge) in clause 129. In clause 130, the process *was also awakened* ends with the behaver participant, Ekwefi which also helps to strengthen the fact that Achebe puts a lot of premium on Ekwefi and therefore, makes her transitivity analysis very important.

The statistical analysis of the circumstantial elements which are associated with Ekwefi in Fig. 9 shows that she is mostly placed within the circumstance location of place, time and manner. Some examples of the circumstances are *near the fireplace, in the pot, in the wooden*
mortar, from the fire, on the circular pad, on her low stool, into the bowl, in the market, from her hut, into her hut, on his door, towards the sacred cave, to the stream, into his bed, to Okonkwo, and on her farm. It can be realised that a bulk of the circumstances above tells the settings that are associated with Ekwefi. This is evident that she is found around the fire place. This again affirms the fact that Achebe uses Ekwefi to inform the reader about the duties that are associated with the African woman, i.e., the preparation of food. This is because the noun group found within the circumstances are kitchen oriented (mortal, stool, fireplace, pot, bowl).

Ekwefi is also seen in the circumstance of the market and the stream which are all part of the ideology of Achebe that the African woman goes to the market and the stream, and prepares food for the household. Some of the circumstances also give an indication that she is also a farmer. All these contribute to the fact that she is hardworking. The rest of the circumstances above places Ekwefi with Okonkwo, her husband. This further explains the relationship Ekwefi has with Okonkwo.

The circumstances of location in time (temporal) that is associated with Ekwefi are different from that of Okonkwo’s temporal circumstances in that, while Okonkwo’s circumstances portray the metaphor of farming, Ekwefi’s circumstances are devoid of that; however, they portray the metaphor of time like last night, many years ago, a few years later, and that night.

The manner circumstances (quickly, completely, constantly, sharply, firmly, faster) that are associated with Ekwefi characterise her as smart and swift. This means that whatever process (action) she is assigned to undertake, she executes it with some level of alacrity or smartness.

**Mr. Smith**

Mr. Smith is the direct opposite of Rev. Brown. He is the one who came to replace Mr. Brown in Umuofia. He believes in the slaying of Baal, that is, punishing those who do not believe in
the Christian God. He has no tolerance or sympathy for any member of his church. He sacks a woman for allowing her baby to be thrown away. He believes in prayer and supplication. He is the type who does not care if the church is empty. He believes that only those who are ready to do the Lord’s bidding are the only ones who have a share in the Kingdom of God. He confers with the District Commissioner on matters pertaining to religion and governance.

Transitivity Pattern of Data on Mr. Smith

The transitivity profile of Mr. Smith shows that just like Okonkwo, Mr. Smith is assigned the role of agency in the material process clauses. A look at the processes within which Mr. Smith is inscribed in table 1 below show that the material processes (23) are more in the data. This is followed by 12 relational processes and 11 mental processes. The rest are verbal processes (9), behavioural processes (6) and existential processes (2).

Table 1: Process types found in Mr. Smith’s data

<table>
<thead>
<tr>
<th>Process type</th>
<th>material</th>
<th>Mental</th>
<th>Relational</th>
<th>Verbal</th>
<th>behavioural</th>
<th>existential</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>23</td>
<td>11</td>
<td>12</td>
<td>9</td>
<td>6</td>
<td>2</td>
</tr>
</tbody>
</table>

This ordering is also in line with Halliday and Matthiessen’s (2004; 2014: 215) claim that the three major processes are material, mental and relational, though the relational process comes before the mental process in that order. This means that apart from the fact that Mr. Smith is seen engaging in physical action, he is also seen in relational clauses of being and having. Again, he is seen engaging in some mental processes as well. It must be noted that the margin between the relational and mental process is only one. Thus, this brings them almost at par.
From the statistical analysis, it is found that out of the 23 material processes, Mr. Smith is assigned the actor participant in 13 of the material clauses. Examples are presented below.

131. …Mr. Smith (actor) suspended (proc: material) a young woman (goal) from the church (cir: location: place) for pouring new wine into old bottles (cir: cause: reason).
132. He (actor) overcame (proc: material) this impulse (goal)…
133. But he (actor) could not save (proc: material) his church (goal).
134. He (actor) condemned (proc: material) openly (cir: manner) Mr. Brown's policy of compromise and accommodation (goal).
135. He (actor) walked (proc: material) quietly (cir: manner) to the door which commanded the approach to the church compound (cir: location: place),…
136. …he (actor) nearly bolted (proc: material).
137. He (actor) turned round (proc: material) and saw (proc: mental: perceptive) Okeke, his interpreter (phenomenon).
138. …he (actor) went (proc: material) down (cir: location: place) the two steps (scope) that led up to the church…
139. Mr. Smith (actor) went (proc: material) immediately (cir: location: time) to him (cir: location: place)…

In clauses 131-139, Mr. Smith is given the focal position of an agent. He is represented in the above clauses by his name (Mr. Smith) and the pronoun ‘he’. Clauses 131-133 are goal-directed. This means that in these clauses, the actions of Mr. Smith affect entities, that is, a young woman in clause 131, this impulse in clause 132 and his church in clause 133. However, the majority of the clauses he plays the agentive role are goalless. Clauses 134-139 have the processes accompanied by circumstances. Clause 134, for example, has the process condemned which is directly followed by the circumstance of manner, indicating how the condemnation was executed. The process in clause 135 is followed directly by circumstance of manner and circumstance of location (place). In clauses 136 and 137, the processes of bolting and turning began and ended with him (Mr. Smith). In clauses 138 and 139, the processes are directly followed by circumstance location of place and in time respectively. Most of the processes he is in change with move straight to either circumstance of location
(place) or circumstance of manner without affecting any entity. This characterises him as ineffectual. Thus, even though he is action oriented, apart from the young woman who he suspends from the church, his actions do not affect animate entities.

Another technique that Achebe uses to inscribe Mr. Smith is the use of processes that denote movement. Examples of such processes are *walked, bolted, went down*, and *turned*. This is very significant considering the fact that Mr. Smith moved from his country to Igbo land. These processes portray him as a wanderer or peripatetic.

The relational clauses that characterise Mr. Smith begin from chapter 22 of *Things Fall Apart*. He is again given the role of carrier in these clauses. Examples of such clauses are analysed below.

140. ..he (carrier) was (proc: relational) a different kind of man (attribute).
141. Mr. Smith (carrier) was (proc: relational) greatly distressed (attribute) by the ignorance (cir: manner) which many of his flock (actor) showed (proc: material) even in such things as the Trinity and the Sacraments (scope).
142. …and for the first time (cir: location: time) he (carrier) seemed to be (proc: relational) afraid (attribute).
143. Mr. Smith (carrier) was (proc: relational) in his church (attribute: circumstantial)…
144. It (carrier) was (proc: relational) a wan smile (attribute),…

The relational processes used to carve Mr. Smith are *was, were, went, to be* and *had*. Clause 140 for example, gives the reader the attribute *a different kind of man*. The use of this attribute presupposes that he was not the same as Mr. Brown or any other character in the text. This usage gives the relation between Mr. Smith and the attribute *a different kind of man*. Thus, the attribute *a different kind of man* has been used to describe Mr. Smith. Achebe uses this attribute so that the reader would not expect that, because he is also a priest, he behaves just like Mr. Brown.
In clause 141, the attribute *distressed* is modified by the manner circumstance *greatly* to show the extent of distress. What is causing the distress is the ignorance of his flock concerning the Trinity and sacrament. Here, he forgets that these things are new to the converts and therefore the converts would need time to grasp these concepts. The idea that their ignorance causes distress to him characterises him as intolerant and impatient. This same intolerance is what causes him to suspend a new convert for allowing her husband to mutilate their dead child. In clause 142, the attribute *afraid* gives the impression that Mr. Smith was possessed with fear even though the process *seem to be* is suggestive of the fact that he was trying not to be afraid. Clause 143 establishes the relation between Mr. Smith and the church. The modifier ‘his’ used to qualify church shows belonging. Thus, the church belongs to Mr. Smith and this emphasises the fact that he is a priest. It also shows the circumstantial attribute “in his church” which describes the location of Mr. Smith. In clause 144, the carrier *it* makes reference to the smile that Mr. Smith gave. The smile is given an attribute ‘wan’. This gives an impression that the smile was weak even though he was very happy that Okeke has come to help him. His inability to openly exhibit the emotion of happiness characterises him as rigid and tough.

145. Mr. Brown's successor (identified/ token) was (proc: relational) the Reverend James Smith (identifier/ value),…

146. And black (identified/ token) was (proc: relational) evil (identifier/ value).

A closer look at his identifying clauses shows that, Mr. Smith is the one who comes after Rev. Brown. This can be seen in clause 145. In clause 146, Achebe establishes how Mr. Smith relates with black. He considers black as evil and anything white as good and this characterises him as a racist and stereotypical.

The mental processes that are used to inscribe Mr. Smith are *saw, believed, should have known, heard, disbelieved* and *believed*. Of these process clauses, Mr. Smith is assigned the
senser/ agent in 11 of the clauses. He is represented as Mr. Smith or the pronoun “he”. The
representation of Mr. Smith as the senser of 11 out of 12 processes makes Mr. Smith more of
someone who senses or perceives things. Clauses 147- 151 are examples of clauses in which
Mr. Smith is the senser.

147. He (senser) saw (proc: mental: perceptive) things (phenomenon) as black and
white (cir: manner).
148. He (senser) saw (proc: mental: perceptive) the world (phenomenon) as a
battlefield in which the children of light were locked in mortal conflict with the
sons of darkness (cir: manner).
149. He (senser) believed (proc: mental: cognitive) in slaying the prophets of Baal
(phenomenon).
150. He (senser) disbelieved (proc: mental: cognitive) the story which even some of
the most faithful confirmed, the story of really evil children who were not
deterred by mutilation, but came back with all the scars (phenomenon).
151. Mr. Smith (carrier) was (proc: relational) in his church (attribute:
circumstantial) when he (senser) heard (proc: mental: perceptive) the masked
spirits coming (phenomenon).

Clause 147 for example shows that Mr. Smith perceives things and the manner circumstance
tells how he sees things, that is, as black or white. This means that he always says things the
way he perceives them. This characterises him as candid and uncompromising. However, he
fails to recognise the fact that the way you perceive something might not always be correct.

In clause 148, he perceives the world as a battlefield. Thus, while Okonkwo perceives war, he
perceives the world as a warfront where good prevails over evil. In clause 149, the mental
process is *believed in* and the phenomenon associated with it is ‘the slaying of the prophets of
Baal”. This phenomenon is a biblical reference of Elijah versus the prophets of Baal in
1Kings 18. The challenge ended with Elijah’s victory and he ordered that the prophets of Baal
be executed because their God could not set fire to the sacrifice. This idea of slaying Baal
connotes paganism. This means that Mr. Smith sees the Umuofians as pagans because they do
not worship the God of the Whites. This situation coupled with the idea of disbelieving the stories in clause 150, portray Mr. Smith as narrow-minded and ignorant.

Achebe makes this biblical allusion to buttress the misrepresentation of ideas in the writings of the Europeans, especially when they are writing about the people of Africa. Mr. Smith also perceives the masked spirit phenomenon in clause 151. Achebe uses this phenomenon to inform the reader about the administration of justice. In the Umuofian society the masked spirits or the masked egwugwu are the ones who sit on cases and pass judgment. Whatever adjudication that was given was accepted by all. This shows that before the European system of government was instituted in Igbo land, there was a system of adjudication where the nine masked spirits served as the panel of adjudicators.

The verbal clauses in which Mr. Smith finds himself are 9. Mr. Smith is given the role of sayer in all the clauses containing the verbal processes. Examples of the verbal processes found in the clauses of Mr. Smith are replied, asked, said, prayed, cried, and addressed.

The verbal actions of asking, crying, saying and praying all happened at the time when the masked spirits came to the church because Enock had slain “an ancestral spirit”. This provoked a lot of exchanges between the leader of the masked spirit and Mr. Smith. These actions elicited the physiological process of crying and praying.

152. He (sayer) replied (proc: verbal) that such stories were spread in the world by the Devil to lead men astray (verbiage/ reported).
153. "One thing is clear," (verbiage/ quoted) said (proc: verbal) Mr. Smith (sayer).
154. …and prayed (proc: verbal) to God (receiver) for delivery (cir: cause: purpose).
156. Mr. Smith (sayer) said (proc: verbal) to his interpreter (receiver): "Tell them to go away from here. This is the house of God and I will not live to see it desecrated."(verbiage/ quoted).
In clause 152, the verbal process of replying and the verbiage that is associated with it through projection reinforces the characterisation of Mr. Smith as narrow minded and uncompromising. Because he does not want to compromise his beliefs, he dismisses any story that is not akin to what he believes in. The verbiage in clause 153 emphasises the strong belief that he has in the God he serves and therefore, the next verbal process he engages in is prayer and crying to God for deliverance. This characterises him as spiritual and someone who depends on external forces to fight his battles unlike Okonkwo who fights his own battles. 7 out of the 8 verbiages are quoted, indicating that his verbiages must be taken seriously. The only time Mr. Smith played the role of a receiver is when Ajofia, the leading egwugwu of Umuofia was addressing him. In clause 156, the verbal process ‘said’ is acting as an illocutionary force of command when you consider the verbiage that accompanies it. However, the order was not given directly to the masked spirits but was passed through his interpreter. This characterises him as a coward even though he perceives the world as a battlefield.

Out of 6 behavioural processes, Mr. Smith is assigned the behaver role of 4. Examples of the clauses that have Mr. Smith as behaver are analysed below.

157. He (behaver) spoke (proc: behavioural) in his sermons (cir: location: place) about sheep and goats and about wheat and tares (cir: matter).
158. Mr. Smith (behaver/ actor) danced (proc: behavioural/ material) a furious step (behaviour/ scope) and so the drums (carrier) went (proc: relational) mad (attribute).
159. He… and stood (proc: behavioural) there (cir: location: place).
160. Mr. Smith (actor) looked (proc: material/ behavioural) at him (receiver) and smiled (proc: behavioural).
161. Mr. Smith (behaver) stood (proc: behavioural) his ground (behaviour).
In clause 157, the process of speaking moves directly into the circumstance location of place. The behavioural process in the clause does not elicit any behaviour. Clause 158 can be analysed in two ways according to Halliday (2014). The process danced can be analysed as material process where it is seen as an action rather than behavioural and can also be analysed as a behavioural process where danced is looked at as a physiological condition rather than an action. In this case the behaviour that is elicited from the process is a furious step. This proverb indicates that Mr. Smith and his new converts were trampling on the beliefs of the people of Umuofia. The unmasking of the egwugwu by Enock made the people very angry with the church because it is considered an abomination to unmask masquerades. The process ‘smiled’ in clause 160 rests with Mr. Smith even though it is directed at his interpreter. In clause 161, the process ‘stood’ is associated with the behaviour his grounds. The only existential process clause which is worthy of note is but there was deep gratitude. The existent deep gratitude shows that even though he is intolerant, he is appreciative when need be.

**Summary of Chapter**

This chapter looked at how transitivity interacts with the clauses within which the characters are inscribed. It first of all dealt with the data on Okonkwo, followed by Ekwefi and Mr. Smith. The analysis was done based on the research questions stated in chapter one. A profile from the transitivity patterns was drawn on each of the three characters. This chapter has shown that Okonkwo is hardworking and actions that show his masculinity are only the ones acceptable. He is also shown to be in charge of affairs or the “architect of his own chi” as Friesen (2006: 4) puts it. Achebe uses Okonkwo to educate the rest of the world about the happenings and goings-on of the people of Nigeria and Africa as a whole before and during
colonialism. The transitivity pattern and the subsequent profiling of Ekwefi reveal that Ekwefi is a care giver and Achebe uses Ekwefi to depict the role of women in Umuofia and Africa by extension. The presentation of Mr. Smith as stereotypical and uncompromising reveals how the people of the West view Africa.
CHAPTER FIVE: CONCLUSION

Introduction

The study attempted a characterisation of three characters in Chinua Achebe’s Things Fall Apart, using Halliday’s transitivity model. At the end of the discussion, the study has proved that transitivity is a very potent framework in analysing texts, in that, it affords the analyst an opportunity to be informed about the world view of the writer, in this case, Chinua Achebe. In order for Achebe to achieve his aim of educating the African, he chooses some linguistic items over others to enable the narrative serve its communicative purpose.

Again, the analysis shows that Achebe chooses the material process to sell to the rest of the world the ways of the Igbos and by extension Africa. This, according to him and other African writers, helps to counter the misrepresentations of the African in Western writings (Achebe, 1965). Achebe’s Ideology is presented in material, relational and verbal processes in the text. This means that on the whole, the material process dominates the text. The material process is followed by the relational process and then the verbal process. This suggests that Achebe construes the world in terms of the happenings of the pre-colonial and colonial era. He uses these processes to inform the reader about what happened before and after the encounter with the Europeans as well as the complex nature of the Igbo tradition.

Halliday and Matthiessen (2014: 215) see the verbal process as the borderline or midpoint between the mental and the relational process clauses. However, this study has proved that the verbal process is a formidable process because naturally what one thinks, one brings out verbally and what one says is a manifestation of how one relates with other people in the environment.
Furthermore, the study has demonstrated how the teaching of characterisation in literature can be informed by linguistics. Thus, it provides the teacher of literature another way of teaching characterisation in prose fiction. This study also proves that the two fields of study can co-exist without any hitch since they interdepend on each other for the easy understanding and better appreciation of texts.

Additionally, as a lexico-semantic concept, transitivity is an important tool that aids in the analysis of the presentation of our world view. This is done through the use of process types. Thus, Achebe uses different process types to actualise his world view in *Things Fall Apart*. This is because the processes used to couch the characters under study make references to the goings-on during the colonial period. They also help to bring out the thought processes of the characters.

Again, the results and discussion presented in chapter 4 confirm that transitivity (the ideational metafunction) provides a strong and powerful framework for the analysis of texts. This also helps in the objective presentation of the nuances of meanings that would otherwise escape the eye of any reader. Another importance of transitivity is that, it provides a foundation or evidence to support the interpretation or the reading of the text.

The participant functions that are found in the text (*Things Fall Apart*) are actor, goal, recipient, client, and scope for (material process). For relational process, they are carrier, attribute, token and value; for the verbal process, the participants are sayer, receiver and verbiage; and for the mental process, they are senser and phenomenon. The participants for the behavioural process are the behaver and the behaviour while the existential process has the existent. In all the participants mentioned, the three characters (Okonkwo, Ekwefi and Mr. Smith) play the agentive role, that is, Achebe assigns them the focal position in the clause. It
must be noted that it is only on few occasions that they are presented as receivers (victims) of the actions. They are mostly the doers of the processes; their actions, however, affect either animate or inanimate entities as well as their environment. The entities that Okonkwo’s actions affect characterise him as effectual while Ekwefi and Mr. Smith are characterised as ineffectual because their actions (processes) affect their circumstances.

While Okonkwo is engraved in process clauses that characterise him as an initiator, powerful, rash, bully, resentful, intolerant, violent and outspoken; Ekwefi is inscribed in process clauses that characterise her as a caregiver, emotionally and psychologically strong, audacious, defiant, knowledgeable and hardworking; and Mr. Smith is engraved in clauses that portray him as ineffectual, wanderer, intolerant, important, rigid, tough, racist, stereotypical, candid, uncompromising, narrow-minded, ignorant and cowardly.

**Major findings**

The analysis of the data proved that the major process types used in the text *Things Fall Apart* are material, relational and verbal processes. This revelation is different from what Halliday and Matthiessen (2014) affirm to be the 3 major processes (material, mental and relational). This is because Achebe uses these processes to inform the reader about the happenings and events, the relations and the sayings of the Igbos and Africans at large.

Furthermore, the characters under study (Okonkwo, Ekwefi and Mr. Smith) are all active participants in the clauses within which Achebe carves them. They are seen to be the ones doing/performing the action in most of the clauses in which they are found. For example, Okonkwo’s actions affect other participants (animate entities) in the text. Thus, this characterises him as effectual. Ekwefi and Mr. Smith on the hand are also seen to be doing the actions in the text. However, the actions of these 2 characters mostly affect their surroundings.
or environment, thereby characterising them as ineffectual because most of the clauses within which they are carved are goalless (self-directed/ intransitive).

Another finding worthy of note is how Achebe represents his ideology or worldview of farming. He showcases the metaphor of farming through the use of circumstantial elements that border on time. Achebe uses this to inform the reader about how the Igbo managed their time before the coming of the westerners to Africa. Again, through circumstance location of place, and some particular processes, Achebe educates the reader about the responsibilities of the African woman before the Europeans came to Africa.

Another phenomenon that emerged in the data on Mr. Smith shows that he did not act on the people of Umuofia. In fact, most of his actions moved directly into the circumstance of location, time and manner. This gives the impression that the Europeans did not act directly on the African when they arrived in Africa.

To answer research question 1, that is, what are the process types found in Things Fall Apart when it comes to the 3 characters, the direct and indirect characterisation were used to bring out the data for the characters under study. The clauses within which their names appeared were analysed using Halliday’s transitivity model. The clauses were categorised or classified according to the types of processes in transitivity that is found in Systemic Functional Grammar. The antconc software was used to find the frequency of occurrence of each of the process types. The data analysed showed that all the process types were employed by Achebe to educate his audience. The process types appeared in the following order beginning with the highest in number; material, relational, verbal, mental, behavioural and existential.

In finding the participant functions/ roles in the text to answer research question 2, the participants that accompanied each of the processes were analysed. The findings showed that
the 3 characters were mostly assigned the agentive role (actor, carrier, senser, sayer and behaver) in the majority of the clauses within which they were engraved. This portrays the characters as major actors in the socio-cultural and historical world that Achebe represents in *Things Fall Apart*. It is important to note that none of the characters under study was acted upon regularly.

With the 3rd research question, the clauses within which the 3 characters are inscribed were analysed and a dossier was built for each of them. A profile was built using the patterns that emerged from the data of each of the characters. The profile that emerged from the data was used in context to reveal the personalities of the characters under study.

Furthermore, in order for Achebe to put his message across, he uses these 3 characters (Okonkwo, Ekwefi and Mr. Smith). He uses Okonkwo to show the complex nature of the Igbo society and to inform the reader about how men were viewed in the era of colonialism, Ekwefi to teach the world the responsibilities of the African woman and Mr. Smith to inform the reader about how the Europeans perceived the African way of life.

Again, meronymic agency and grammatical metaphor are some writing techniques that have also been unearthed in the data. The meronymic agency used in *Things Fall Apart* by Achebe helps to further characterise Okonkwo as effectual because even though he might not be the one acting within the clause, his body parts take up the agentive or focal position to perform the process in the clauses. With the grammatical metaphor, Achebe uses them to place emphasis on the happenings and events during colonisation and this also contributes to the writing style of Achebe.
Implications of the study

The study is very vital because the research has been able to prove that the choices a writer makes in his writing depends to a large extent on the kind of purpose he or she wants to achieve. It has also demonstrated that certain linguistic items are projected while others are suppressed because of the writer’s ideology and thematic concerns. Again, the study has proven that thematic characterisation can be used as the data to arrive at a linguistic characterisation, using a linguistic and functional model, i.e. thematic characterisation + transitivity = linguistic characterisation.

For the theory, the study has confirmed the assertion that under linguistic pressure, writers make some calculated choices from the system to arrive at a particular meaning, hence, the choice of the transitivity framework to reveal the personality of the 3 characters in the text. Again, the study has revealed that the verbal process is a force to reckon with and therefore, should be counted among the major process types. The circumstance is another component that is not taken seriously. However, the study has proved that through the circumstantial elements, Achebe educates the reader about the way of life of the Umuofian community.

Further, the study also adds to the plethora of studies done using transitivity as a framework (e.g. Halliday, 1971 and Kennedy, 1982). However, this study differs from other studies using transitivity because this study uses both the direct and indirect characterisation to arrive at a linguistic characterisation. This approach helps to bring out the important linguistic items used by the writer that can easily outwit readers. The study also contributes to the understanding of transitivity by bringing out its potency through its objective approach.

Additionally, the study has implications for the works of Achebe, in that, it contributes to the scholarship on Things Fall Apart and by extension, Achebe’s canon. This is because apart
from showing that Achebe uses Okonkwo to sell his ideology to the rest of the world, he portrays Ekwefi as an important and active character even though most critics and scholars ignore her and concentrate mainly on Okonkwo. Again, contrary to the general belief that the advent of the Europeans made Africans victims, the study demonstrates that the actions of Mr. Smith did not affect the people of Umuofia except the woman he suspended for aiding and abetting in her husband’s ‘crime’.

Finally, in practice, the teacher of literature can use the study to help his/ her teaching of characterisation. This approach will help to break the monotony of using themes to arrive at characterisation. It will also help to disabuse the minds of students of the two fields of study (language and literature) that they are mutually exclusive.

**Summary of the chapter**

The final chapter addressed the concerns of the research questions, the methods used and the major findings of the study. Conclusions have also been drawn looking at the results in chapter 4. It continued with a discussion of the implications of the study and concluded with the recommendations for future research.

**Further Research**

1. This study focused on the transitivity model of the experiential meanings of 3 characters in the novel *things fall apart*. It is recommended that since all the characters in *Things Fall Apart* were not studied due to time constraints, the transitivity patterns of the rest of the characters be explored to help make the study complete.

2. Further research can also be done using the Interpersonal and the Textual metafunctions of meaning to help consolidate the results and findings of this study and
to give a better understanding of Systemic Functional Linguistics (SFL) since they are not mutually exclusive, that is, meaning can be realised at the same time using the 3 metafunctions.

3. Finally, a comparative study of the transitivity patterns of Nwoye and Ezinma can be explored. This research will help to bring out the similarities and differences in how Achebe presents these two characters in the socio-cultural environment they find themselves.
REFERENCES


Sydney: Macquarie University.


Iyasere, Solomon O. (1992). Okonkwo’s Participation in the Killing of His ‘Son’ in Chinua


Shelton, Austin J. (1964) The Offended Chi in Achebe’s Novels. Transition 13, 36-37.


http://www.isfla.org/Systemics/definition.html

www.Literarydevices.com/characterisation

APPENDICES

APPENDIX A: A Sample of Analysed Data on Okonkwo

NB: Only clauses within which Ekwefi appears were selected and analysed.

Okonkwo (carrier) was (proc: relational) well known (attribute) throughout the nine villages and even beyond (cir: location: place). His fame (actor) rested on (proc: material) solid personal achievements (goal). As a young man of eighteen he (actor) had brought (proc: material) honour (goal) to his village (cir: location: place) by throwing Amalinze the Cat (cir: manner).

It was this man that Okonkwo (actor) threw (proc: material) in a fight (cir: location: place) which the old men agreed was...

Amalinze was a wily craftsman, but Okonkwo (carrier) was (proc: relational) as slippery as a fish in water (cir: manner/attribute). In the end (cir: location: time) Okonkwo (actor) threw (proc: material) the Cat (goal).

That was many years ago, twenty years or more, and during this time Okonkwo's fame (actor) had grown (proc: material) like a bush-fire (cir: manner) in the harmattan (cir: location: time).

He (carrier) was (proc: relational) tall and huge (attribute), and his bushy eyebrows and wide nose (actor) gave (proc: material) him (recipient) a very severe look (goal). He (behaver) breathed (proc: behavioural) heavily (cir: manner), and it was said that, when (cir: location: time) he (actor) slept (proc: material), his wives and children (senser) in their houses (cir: location: place) could hear (proc: mental: perceptive) him (phenomenon/behaver) breathe (proc: behavioural).

When (cir: time) he (actor) walked (proc: material), his heels (actor) hardly (cir: manner) touched (material) the ground (scope) and he (actor) seemed to walk (proc: material) on springs (cir: location: place), as if he was going to pounce on somebody (cir: manner).

And he (actor) did pounce on (proc: material) people (goal) quite often (cir: time/extent).

He (carrier) had (proc: relational) a slight stammer (attribute/possession) and whenever he (carrier) was (proc: relational) angry (attribute) and could not get (proc: material) his words (goal) out (cir: location: place) quickly enough (cir: manner), he (actor) would use (proc: material) his fists (scope).

He (carrier) had (proc: relational) no patience (attribute/possession) with unsuccessful men (cir: accompaniment). He (carrier) had had (proc: relational) no patience (attribute/
possession) with his father (cir: accompaniment).

When Unoka died he had taken no title at all and he was heavily in debt. Any wonder then that his son Okonkwo (carrier) was (proc: relational) ashamed (attribute) of him (cir: matter).

Okonkwo (actor) was clearly cut out (proc: material) for great things (cir: cause: purpose). He (carrier) was (proc: relational) still young (attribute) but he (actor) had won (proc: material) fame (goal) as the greatest wrestler (cir: manner) in the nine villages (cir: location: place).

He (carrier) was (proc: relational) a wealthy farmer (attribute) and had (proc: relational) two barns full of yams (attribute/ possession), and had just married (proc: material) his third wife (goal).

To crown it all he (actor) had taken (proc: material) two titles (goal) and had shown (proc: material) incredible prowess (goal) in two inter-tribal wars (cir: location: place/ manner).

And so although Okonkwo (carrier) was (proc: relational) still young (attribute), he (carrier) was (proc: relational) already one of the greatest men of his time (attribute).

Okonkwo (actor) had clearly washed (proc: material) his hands (goal) and so he (actor) ate (proc: material) with kings and elders (cir: accompaniment).

And that was how he (actor) came to look after (proc: material) the doomed lad (goal) who was sacrificed to the village of Umuofia by their neighbours to avoid war and bloodshed.
APPENDIX B: A Sample of Analysed data on Ekwefi

NB: Only clauses within which Ekwefi appears were selected and analysed.

But there was (proc: existential) one woman (existent) who (carrier) had (proc: relational) no doubt (attribute) whatever in her mind (cir: location: place).
She (identified/ token) was (proc: relational) Okonkwo's second wife Ekwefi (identifier/ value), whom (goal) he (actor) nearly (cir: degree) shot (proc: material).
There was (proc: existential) no festival (existent) in all the seasons of the year (cir: location: time) which gave (proc: material) her (recipient) as much pleasure as the wrestling match (cir: manner).
Many years ago (cir: location: time) when she (identified/ token) was (proc: relational) the village beauty (identifier/ value) Okonkwo (actor) had won (proc: material) her heart (scope) by throwing the Cat (cir: manner) in the greatest contest within living memory (cir: location: place). She (actor) did not marry (pro: material) him (goal) then (cir: location: time) because he was too poor to pay her bride-price (cir: cause).
But a few years later (cir: location: time) she (actor) ran away (proc: material) from her husband (cir: location: place: origin) and came to live (proc: material) with Okonkwo (cir: accompaniment).
All this happened many years ago.
Now (cir: location: time) Ekwefi (carrier) was (proc: relational) a woman of forty-five (attribute) who (carrier) had (proc: relational) suffered (attribute) a great deal (cir: manner) in her time (cir: location: time).
But her love of wrestling contests (carrier) was (proc: relational) still as strong as it was (cir: manner) thirty years ago (cir: location: time).

Ekwefi (actor) and her only daughter, Ezinma, sat (proc: material) near the fireplace (cir: location: place) waiting (proc: material) for the water (cir: cause) in the pot (cir: location: place) to boil (proc: material).
The fowl (goal) Ekwefi (actor) had just killed (material) was (proc: relational) in the wooden mortar (cir: location: place). The water began to boil, and in one deft movement (cir: manner) she (actor) lifted (proc: material) the pot (goal) from the fire (cir: location: place: origin) and poured (proc: material) the boiling water (scope) over the fowl (cir: location: place). She (actor) put back (proc: material) the empty pot (scope) on the circular pad (cir: location: place) in the corner (cir: location: place), and looked (proc: material) at her palms (scope), which were (proc: relational) black (attribute) with soot (cir: accompaniment).
Ezinma was always surprised that her mother (actor) could lift (proc: material) a pot (goal) from the fire (cir: location: place: origin) with her bare hands (cir: manner).
"Ekwefi," she said, "is it true that when people are grown up, fire does not burn them?"
Ezinma, unlike most children, called her mother by her name.
"Yes, (verbiage/ quoted)" replied (proc: verbal) Ekwefi (sayer), too busy to argue (cir: manner).
Ekwefi (actor) turned (proc: material) the hen over (scope) in the mortar (cir: location: place) and began to pluck (proc: material) the feathers (goal).
"Ekwefi," said Ezinma, who had joined in plucking the feathers, "my eyelid is twitching."
"It means you are going to cry," (verbiage/ quoted) said (proc: verbal) her mother (sayer).
"No," Ezinma said, "it is this eyelid, the top one." "That means you will see something."
(verbage/ quoted)
"What will I see?" she asked.
"How can I know?" (verbage/ quoted) Ekwefi (senser) wanted (proc: mental: desiderative) her (receiver) to work it out herself (phenomenon).
"Oho," said Ezinma at last. "I know what it is--the wrestling match."

Ekwefi (actor) tried to pull out (proc: material) the horny beak (goal) but it (carrier) was (proc: relational) too hard (attribute).
She (actor) turned (proc: material) round (cir: manner) on her low stool (cir: location: place) and put (proc: material) the beak (goal) in the fire (cir: location: place) for a few moments (cir: extent).
She(actor) pulled (proc: material) again and It (actor) came (proc: material) off (scope).
"Ekwefi!" a voice called from one of the other huts. It was Nwoye's mother, Okonkwo's first wife.

"Is that me?" (verbage/ quoted) Ekwefi (sayer) called back (proc: verbal).

"Will you give Ezinma some fire to bring to me?" Her own children and Ikemefuna had gone to the stream.
Ekwefi (actor) put (proc: material) a few live coals (goal) into a piece of broken pot (cir: location: place) and Ezinma carried it across the clean swept compound to Nwoye's mother. "Thank you, Nma," she said. She was peeling new yams, and in a basket beside her were green vegetables and beans.
"Go and bring our own, then. We must cook quickly or we shall be late for the wrestling."
Ezinma ran in the direction of the barn and brought back two yams from the dwarf wall.
Ekwefi (actor) peeled (proc: material) the yams (goal) quickly (cir: manner).
APPENDIX C: A Sample of Analysed data on Mr. Smith

NB: Only clauses within which Mr. (Rev.) Smith appears were selected and analysed.

CHAPTER TWENTY-TWO
Mr. Brown's successor (identified/token) was (proc: relational) the Reverend James Smith (identifier/value), and he (carrier) was (proc: relational) a different kind of man (attribute). He (actor) condemned (proc: material) openly (cir: manner) Mr. Brown's policy of compromise and accommodation (goal). He (senser) saw (proc: mental: perceptive) things (phenomenon) as black and white (cir: manner). And black (identified/token) was (proc: relational) evil (identifier/value). He (senser) saw (proc: mental: perceptive) the world (phenomenon) as a battlefield in which the children of light were locked in mortal conflict with the sons of darkness (cir: manner). He (behaver) spoke (proc: behavioural) in his sermons (cir: location: place) about sheep and goats and about wheat and tares (cir: matter). He (senser) believed (proc: mental: cognitive) in slaying the prophets of Baal (phenomenon).

Mr. Smith (carrier) was (proc: relational) greatly distressed (attribute) by the ignorance (cir: manner) which many of his flock (actor) showed (proc: material) even in such things as the Trinity and the Sacraments (scope). It only showed that they were seeds sown on a rocky soil. Mr. Brown (senser) had thought (proc: mental: cognitive) of nothing but numbers (phenomenon). He (senser) should have known (proc: mental: cognitive) that the kingdom of God did not depend on large crowds (phenomenon). Our Lord Himself stressed the importance of fewness. Narrow is the way and few the number. To fill (proc: material) the Lord's holy temple (goal) with an idolatrous crowd (cir: accompaniment) clamouring (proc: material) for signs (cir: cause: purpose) was (proc: relational) a folly of everlasting consequence (attribute). Our Lord used the whip only once in His life--to drive the crowd away from His church.

Within a few weeks of his arrival in Umuofia (cir: location: time) Mr. Smith (actor) suspended (proc: material) a young woman (goal) from the church (cir: location: place) for pouring new wine into old bottles (cir: cause: reason).

Mr. Smith (agent/goal) was filled (proc: material) with wrath (scope) when he (senser) heard (proc: mental: perceptive) of this (phenomenon). He (senser) disbelieved (proc: mental: cognitive) the story which even some of the most faithful confirmed, the story of really evil children who were not deterred by mutilation, but came back with all the scars (phenomenon). He (sayer) replied (proc: verbal) that such stories were spread in the world by the Devil to lead men astray (verbiage/reported). Those who (senser) believed (proc: mental: cognition) such stories (phenomenon) were (proc: relational) unworthy (attribute) of the Lord's table (cir: matter).

There was (proc: existential) a saying (existent) in Umuofia (cir: location: place) that as a man danced (cir: manner) so the drums (agent/goal) were beaten (proc: material) for him (recipient). Mr. Smith (behaver/actor) danced (proc: behavioural/material) a furious step (behaviour/scope) and so the drums (carrier) went (proc: relational) mad (attribute). The leaders of the Christians (actor) had met (proc: material) together at Mr. Smith's parsonage (cir: location: place) on the previous night (cir: location: time). As they deliberated they could hear the Mother of Spirits wailing for her son. The chilling sound (actor) affected...
Mr. Smith (goal), and for the first time (cir: location: time) he(carrier) seemed to be(proc: relational) afraid (attribute).

"What are they planning to do?" (verbiage/ quoted) he(sayer) asked (proc: verbal). No one knew, because such a thing had never happened before. Mr. Smith (actor) would have sent for (proc: material) the District Commissioner and his court messengers (goal), but they (actor) had gone (proc: material) on tour (cir: location: place) on the previous day (cir: location: time).

"One thing is clear," (verbiage/ quoted) said (proc: verbal) Mr. Smith (sayer). "We cannot offer physical resistance to them. Our strength lies in the Lord." (verbiage/ quoted) They (actor) knelt down (proc: material) together and prayed (proc: verbal) to God (receiver) for delivery (cir: cause: purpose).

"O Lord, save Thy people," (verbiage/ quoted) cried (proc: verbal) Mr. Smith (sayer).

"And bless Thine inheritance," replied the men.

Mr. Smith (carrier) was (proc: relational) in his church (attribute: circumstantial) when he (senser) heard (proc: mental: perceptive) the masked spirits coming (phenomenon). He (actor) walked (proc: material) quietly (cir: manner) to the door which commanded the approach to the church compound (cir: location: place), and stood (proc: behavioural) there (cir: location: place). But when the first three or four egwugwu appeared on the church compound (cir: location: time) he (actor) nearly bolted (proc: material). He (actor) overcame (proc: material) this impulse (goal) and instead of running away he (actor) went down (proc: material) the two steps (scope) that led up to the church and walked (proc: material) towards the approaching spirits (scope/ cir: location: place).
APPENDIX D: Distribution of Results on all the Characters

![Distribution of Processes of the 3 Characters Compared](image-url)

- Material: Ok = 496, Ek = 172, Sm = 23
- Mental: Ok = 116, Ek = 44, Sm = 11
- Relational: Ok = 185, Ek = 44, Sm = 12
- Verbal: Ok = 168, Ek = 35, Sm = 9
- Behavioural: Ok = 40, Ek = 7, Sm = 6
- Existential: Ok = 18, Ek = 3, Sm = 2

University of Ghana  http://ugspace.ug.edu.gh
APPENDIX E: A sample of a screen shot of the analysis using the Antconc software