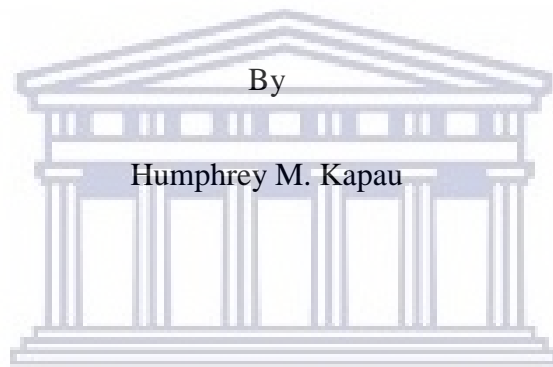


**A Study of the Ideational Metafunction in Achebe's *Things Fall Apart*: A Monogeneric
Corpus-based Analysis**



A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of
Philosophy in the Department of Linguistics, Faculty of Arts, University of the Western Cape

Supervisor: Professor Felix Banda

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KEYWORDS

Systemic Functional Linguistics

Ideational Metafunction

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Process-types

Transitivity patterns

Corpus Linguistics

Monogeneric corpus-based study

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Characterisation

Okonkwo

Unoka

Ezinma

Ekwefi

Mr. Brown



ABSTRACT

This study investigates the ideational metafunction in Achebe's *Things Fall Apart* in order to explore the characterisation of Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown. The study confines itself to the following objectives, namely, to identify process-types attributed to characters; identify the transitivity patterns embedded in process-types attributed to characters; establish the significance of transitivity patterns attributed in the characterisation; and establish the significance of process-type collocations in projecting the development of characters in the story. The present undertaking is drawn from the theoretical frontiers of Systemic Functional Linguistics (SFL) and the analytical lens of transitivity model, backed by the methodological locale of Corpus Linguistics (CL). The study reveals that although Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown are attributed material processes (MaPs); mental processes (MePs); relational processes (RePs); and verbal processes (VePs), significant differences exist not only in how the allotted process-types are mapped per character but also on how they impact on characterisation. This work observes that Okonkwo, Unoka and Mr. Brown are static characters because their character development does not change while Ezinma and Ekwefi are rounded because they evolve as the narrative progresses. In MaPs, Okonkwo is mostly an Actor whose Goals and Circumstances are *titles, barns* and *possessions*. Through such transitivity patterns, he is characterised as mainly forceful, hardworking and masculine. The study also establishes that Unoka (18 tokens) is generally associated with clause participants that connote consumption (e.g. *money*); being merry (e.g. *gourds of wine* and *village musicians*); and wastefulness (e.g. *dead man's mouth*) in order to characterise him as irresponsible, improvident and a lover of leisure and parties. The findings on MaPs allotted to Ezinma (261 tokens) indicate that she is mostly an Actor associated with *eggs* and *people* as collocations in her Goals and Circumstances. Through such transitivity choices, Ezinma is characterised as loved, tolerated, industrious and confident. Ekwefi is presented as an Actor whose Goal is mostly *the mortar, Ezinma* and *the fireplace*. This casts her as industrious and feminine. With regard to Mr. Brown in MaPs, the findings indicate that he is assigned the transitivity role of Actor devoid of Goals in order to characterise him as patient, non-aggressive and reasonable. The findings on MePs show that Okonkwo is predominantly a Sensor who is limited to MePs of cognition and perception in order to characterise him as someone who thinks (cognition) and sees (perception) but feels less (affection). In the attribution of MePs, Unoka is in some respect similar to Okonkwo but in the development of character, Unoka is consistently associated with mental processes of affection, cognition and perception so as to characterise him as a loving, imaginative and gentle character. With regards to MePs attributed to Ezinma, she is mostly assigned the role of Phenomenon (11 tokens) of

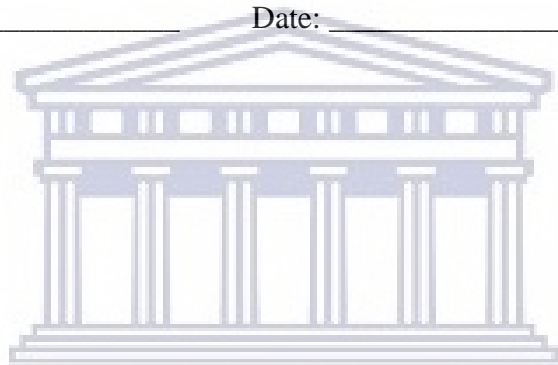
verbs of affection whose Sensors are Okonkwo and Ekwefi in order to characterise her as loved. The findings on Ekwefi indicate that she is mostly a Sensor whose verbs of affection, cognition and perception are directed at *Ezinma* as the Phenomenon. This characterises Ekwefi as loving. The study also establishes that by according only verbs of cognition in which Mr. Brown is the Sensor, he is characterised as rational and non-judgmental. The enquiries on RePs indicate that Okonkwo is mostly the Carrier and Possessor of things associated with *titles, wives, farms and children*, which mirror his dominance in MaPs. Therefore, the use of intensive and possessive RePs characterises Okonkwo as dominant, successful, aggressive and masculine. Unlike Okonkwo, Unoka is only attributed intensive RePs in which he is the Carrier of *wine, laziness and parties*; hence characterised as unsuccessful. Findings on RePs attributed to Ezinma, Ekwefi and Mr. Brown indicate that although the three are accorded the intensive relational process *was*, Ezinma's Attributes show that she is intelligent, loved and faceless; those of Ekwefi portray her as married, mature, long suffering, a mother, entertainer and educator; and those accorded to Mr. Brown show that he is a level-headed Carrier. In VePs, the findings indicate that Okonkwo is not only allotted authoritative and sexist Verbiage (e.g. *woman!*) but also few VePs (41 tokens) in order to characterise him as authoritative, sexist and less talkative. On the other hand, Unoka is not only given more VePs (37 tokens) than his other process-types but also assigned as Sayer of Verbiage associated with *gourds of wine and parties* so as to characterise him as talkative and improvident. The findings further reveal that Ezinma, Ekwefi and Mr. Brown are inscribed as Sayers in Quoted and Reported Verbiage in order to characterise Ezinma as inquisitive, feminist, masculine-like and bold; Ekwefi as a story teller and educator; and Mr. Brown as rational and non-violent. Through its findings, this study not only validates but also goes beyond what other studies have shown. In terms of process-types, transitivity patterns, collocations and characterisation, my study confirms earlier studies done on SFL transitivity which have argued that process-types form the core of transitivity in the ideational metafunction of language. Additionally, this study has shown that SFL can be used to account, in a systematic way, the characters' traits and character development in literary works. Considering the ideational metafunction analysis of Ezinma's characterisation, this study questions previous studies that have portrayed *Things Fall Apart* as essentially depicting a patriarchal society. Overall, by exploring language as a resource for meaning-making and the ideational metafunction in Achebe's *Things Fall Apart*, this study demonstrates the versatility of SFL in studying the symbiotic relationship between literature and linguistics, thereby contributing to both fields.

DECLARATION

I declare that “A Study of the Ideational Metafunction in Achebe’s *Things Fall Apart: A Monogeneric Corpus-based Analysis*” is my own work, that it has not been submitted for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged by complete references.

Full name: Humphrey M. Kapau

Signed: _____ Date: _____



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DEDICATION

To the entire Kapau family and to Harriet, my wife to be. Thank you for your support and for enduring my absence. You had to endure so much physical, emotional and spiritual pain for the greater good. This is for you. Also, to Nelson Mandela, whose prison walls always came down whenever he read Achebe's works.



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Outside the supernatural, I would have failed in my duty if I forgot to extend my thankfulness to my supervisor, Professor Felix Banda, a professor whose emblem is humility and whose loud speaker is unparalleled intellectual muscles. Professor, you are a mitochondrion of knowledge and you transmit this knowledge to your learners in a very humble and professional way. In this regard, I also wish to thank my MA supervisor, Dr. Simwinda, for encouraging me to challenge myself by embarking on doctoral studies. Therefore, to Dr. Simwinda and Prof. Felix Banda, all I can say is that you have perfectly demonstrated Mandela's statement that "what counts in life is not the mere fact that we have lived and achieved. It is what difference we have made to the lives of others that will determine the significance of the life we lead." May God bless you for continuing to make a difference in the lives of so many people who have passed through your hands, directly and indirectly.

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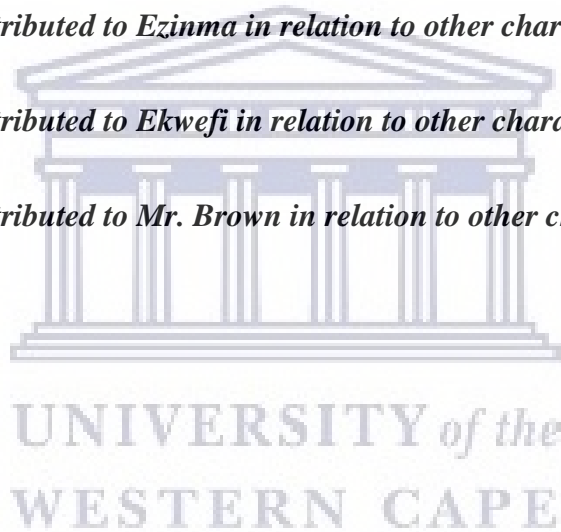
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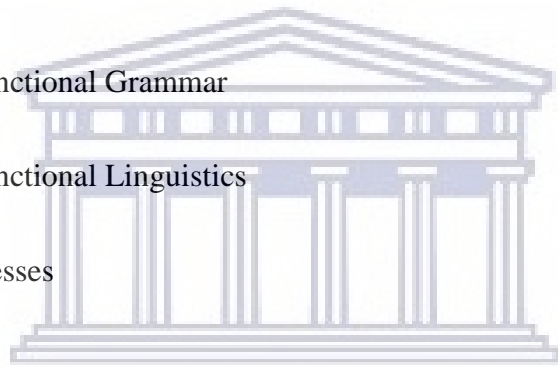
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LIST OF ABBREVIATIONS

BePs	Behavioural Processes
CL	Corpus Linguistics
ExPs	Existential Processes
MaPs	Material Processes
MePs	Mental Processes
RePs	Relational Processes
SFG	Systemic Functional Grammar
SFL	Systemic Functional Linguistics
VePs	Verbal Processes



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CHAPTER 1

INTRODUCTION AND BACKGROUND TO THE STUDY

1.0. Introduction

This Chapter introduces the study and focuses on five characters in the novel, namely Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown. The motivation for the current study resides in its contribution to research and explorations already done on the interface between linguistics and literature through the use of transitivity – a concept in SFL, and corpus-based research as conceived by a Corpus Linguistics methodology – CL methodology. In so doing, the study provides insights not only on the theoretical intercourse between characterisation and the linguistic choices that writers make to inscribe character but also on how linguistic theory and a corpus-based research methodology help us understand literary texts. Therefore, the problem to be studied relates to transitivity patterns in process types of *Things Fall Apart* and how these enhance characterisation in the novel. The problem under study is predicated on the view that language is a semiotic system for construing experience because language users do not use language to merely exchange sounds – they use language to express meanings (Egins, 2004; Caffarel, 2006; and Halliday and Webster, 2009).

Being one of the microcosms of the entire research, this Chapter first introduces and contextualises the study to Achebe's *Things Fall Apart*. The Chapter further pinpoints the aim, specific objectives, research questions, statement of the problem, and the motivation, scope and limitations of the study, as well as the structure of the thesis in order to provide an overall understanding of the study.

1.1 Contextualising the study to Achebe's *Things Fall Apart*

This study finds its footing within the theoretical frontiers of Systemic Functional Linguistics (henceforth SFL); the methodological locale of Corpus Linguistics (henceforth CL); and in relation to Achebe's *Things Fall Apart*. The study arises from SFL's argument that there exists a theoretical intercourse between the systematicity nature of language and its functionality. This view forms the core of SFL and argues that language is a social semiotic system for meaning making summarised in three metafunctions; notably the ideational, interpersonal and textual metafunctions (Halliday and Webster, 2009). The aforementioned three strands through which language is said to express its meaning share an umbilical attachment in that they are inseparable and complement each other. While the ideational metafunction is an expression of experiences in the clause, the interpersonal metafunction "supplies information and resources for enacting (establishing and maintaining) social relations while the textual metafunction looks at the textual systems of a text" (Caffarel, 2006:5), culminating into a context of situation broken down into the field, tenor and mode respectively. The writers write in order to convey meaning: their linguistic choices are deliberate because language is a resource for making meaning. In this regard, Eggins (2004) argues that language use is therefore functional as it serves a purpose of conveying a particular meaning and that these meanings are influenced by the social and cultural context in which they are exchanged. Language users do not use language to merely exchange sounds; they use language to express meanings.

Achebe's *Things Fall Apart* is no exception to being an instance of language use meant to convey particular meanings because it amounts to a text. *Things Fall Apart* is a text because, according to Eggins (2004:11), a text is "a complete linguistic interaction (spoken or written) moving from the beginning to the end as a unified whole". Among the many reasons writers use language is to

construct the plot, characters, setting and themes of their literary works in order to contribute to the unified purpose of the literary work, and in a way, cast light as to why they chose such a style among the possible others in the system of the language. This study explores how characterisation has been expressed in the ideational metafunction of the novel. By appealing to the grammar of the clause in which characters are inscribed and subjecting such a grammar to transitivity analysis, the current study exhumes how experiences associated with such characters as clause participants are revealed and what they tell us about the characters (Halliday, 1966; Silva, 1998; Næss, 2003; Martin and Rose, 2003; Simpson, 2004; Ji and Shen, 2004; Inamoto, 2008; Rodrigues, 2008; Alaei and Ahangari, 2016; Muhammad and Banda, 2016). The current appeals to the linguistic tools of the transitivity model in SFL as developed by Halliday (1966) to analyse transitivity patterns as syntactico-semantic configurations embedded in clauses and establish how these forms enhance the characterisation of Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown. By identifying and annotating the corpora of process types in which characters are inscribed and subjecting these to a transitivity analysis, this study examines how Achebe's choice of process types in the ideational metafunction of *Things Fall Apart* affects the characterisation of characters in the novel.

1.2 *Things Fall Apart*: Explored knowledge gaps on the novel

The current study builds on a number of earlier studies on *Things Fall Apart*. Firstly, Hu (1998) examines the development of modes of narration, Pidgin English and African proverbs as three language strategies that Achebe employs in *Things Fall Apart* (1958); *A Man of the People* (1966) and *Anthills of the Savannah* (1987). Unlike other studies that view language use by Achebe as mere colourations to colonisers' language, Hu (1998:3) focuses on the "different functions ascribed by Achebe to these language strategies in the three novels." The study uses colonialist

and post-colonialist theories to examine language devices that Achebe puts to use in his writing and ultimately concludes that Achebe's use of language *Africanizes* the English language and also highlights the struggles over the right to narrate the African story in its distinct historical contexts. In *Things Fall Apart*, this struggle is seen between colonisers and the colonised in the colonial period, and between the politicians and the working class in post-independence era in *A Man of the People* and *Anthills of the Savannah*. Hu's (1998) study further argues and concludes that through the use of the three language devices (proverbs, Pidgin English and modes of interaction), Achebe becomes a political critic and writer who uses the English language – a language of the coloniser – to depict African experiences. Another study that has taken after Hu (1998) to explore language strategies and language-related matters in *Things Fall Apart* is that of Guthrie (2011) who looks at Achebe's decision to use English but still able to write a rich African narrative to explore the themes of dislocation and change in the novel. Guthrie (2011:11) calls this scenario as "Achebe's paradoxical linguistic situation" for Achebe's language attitude makes him accept and use the English language without hesitation "and he adopts it as a practical way to enhance his African story rather than annihilate it (as Okonkwo ends up doing). According to Guthrie (2011), the struggle for language and identity manifests throughout the novel through the use of Creole language among some characters and this shows that language and identity dominate post-colonial African literature (Guthrie, 2011). Like Hu (1998) and Guthrie (2011), the current study uses *Things Fall Apart* and explores language in *Things Fall Apart*. However, while Hu (1998) and Guthrie (2011) look at language strategies and Achebe's language choice for writing *Things Fall Apart* respectively, the current study makes use of the transitivity model and corpus linguistics to explore how language is used to address the characterisation of the novel *Things Fall Apart*. By

using linguistic tools to examine characterisation in *Things Fall Apart*, the current study does not only shed more light on the celebrated novel but also explicates SFL further.

Another study that has been conducted on *Things Fall Apart* is that of Strong-Leek (2001) who analyses *Things Fall Apart* from a feminist perspective. The study reads "... *Things Fall Apart* as a woman ... [in order] to identify the specific defences and distortions of male readings and provide corrections" (Strong-Leek, 2001:1). In the feminist analysis of *Things Fall Apart*, Strong-Leek (2001) argues that Okonkwo is not the major character in *Things Fall Apart*. He is only a major character if we read the novel as a man, not as a woman. Strong-Leek (2001) further observes that Okonkwo's downfall is caused by his seeds of destructions, concealed in his desire to be the antagonist of his *feminine* father. While Achebe looks at Okonkwo as the protagonist, he greatly overlooks the suffering of women and the children. "This observation is seen when one takes a feminist look at female characters such as Ekwefi, Ezinma and Ojiubo who endure beatings and other forms of oppression, showing that the unanimity of the patriarchy is the main priority of the community, rather than the physical safety of its women" (Strong-Leek, 2001:3). The study concludes that *Things Fall Apart* is a novel that portrays a patriarchal notion that devalues women through beatings, insults and threats. Similar studies to Strong-Leek (2001) that study *Things Fall Apart* from a feminist-like perspective are those of Alzuabi's (2012) who examines women's oppression and solidarity in Chinua Achebe's *Things Fall Apart* and Hasan (2016) who explores the image of women in three of Achebe's novels: *Things Fall Apart*, *No Longer at Ease* and *Arrow of God*. The similarity between the current study and that of Strong-Leek (2001); Alzuabi (2012) and Hasan (2016) is that they all look at *Things Fall Apart* in terms of characters. However, while Strong-Leek (2001), Alzuabi (2012) and Hasan (2016) are a feminist decipher reading of *Things Fall Apart*, this study is a transitivity analysis that looks not only at females but also male

characters. By looking at *Things Fall Apart* using the analytical lens of transitivity subjected to a corpus-based methodology, the study sheds more light on Strong-Leek's (2001) research with provable data and casts further insights on the analytical and methodological consequences of using SFL transitivity and CL respectively in exploring the same novel.

Apart from studies by Hu (1998), Strong-Leek (2001), Guthrie (2011), Alzuabi (2012) and Hasan (2016) on *Things Fall Apart*, Chatuporn (2012) conducts a study that looks at the cultural identity loss of the main characters in Achebe's *Things Fall Apart* and Naipaul's *Half a Life*. Firstly, Chatuporn's (2012) study explores the destruction and emergence of culture in *Things Fall Apart* and secondly, looks at the impact of cultural identity on the central character Willie in Naipaul's *Half a Life*. Chatuporn's (2012) study uses Nietzsche's theory of slave morality and Hall's theory of diaspora as analytical lens for *Things Fall Apart* and *Half a Life*, respectively. A further theory – that of Turner and Tajfel's social identity – is used “to investigate Willie's struggle to reconstruct his identity” (Chatuporn, 2012:4). The study establishes that the Igbo tradition not only has democratic characteristics but also altruistic ones, as postulated by Nietzsche's theory. It further establishes that democratic and altruistic factors are the causes for embracing a new culture which in turn destroys the old culture. On Naipaul's *Half a Life*, Chatuporn's (2012) study establishes that Willie's sense of loss illustrates the impact of vanishing culture and tradition. The study concludes that a dominant external culture leads to loss of culture identity among main characters in both *Things Fall Apart* and *Half a Life*. Although Chatuporn (2012) and the current study use *Things Fall Apart*, this study does not concentrate on cultural identity but on character identity through characterisation as seen through analytical lens of transitivity and the theoretical backing of SFL and CL. In this regard, the current study finds its expression in the knowledge that

Chatuporn (2012) creates and by conducting this research, new knowledge on characterisation and the effectiveness of SFL transitivity to exhume characterisation in *Things Fall Apart* is established.

Another notable study on *Things Fall Apart* is that of Paziraie (2012) who conducts a discourse analysis of *Things Fall Apart* and two of its Persian translations at micro and macro levels. The study uses qualitative; quantitative; and corpus-based descriptive research that applies an eclectic approach to discourse analysis at micro and macro levels as proposed by Halliday and Hasan (1976), Hatch (1992) and Farahzad (2008). The study analyses cohesive devices (reiteratives, conjunctions and endophoric references), constituent elements (characters), and translators' judgments and footnotes in the English novel *Things Fall Apart* and its Persian translations by Bahrami (2001) and Safavian (2009). The enquiry excavates that Bahrami's (2001) translation is more cohesive at micro level, as compared to that of Safavian (2009). At macro level, the study establishes that "although both Bahrami and Safavian's translations are the same in terms of characters, Bahrami's translation transmit[s] the post-colonial theme, the theme flowing in the novel, more than Safavian's" (Paziraie, 2012:12). The current study is identical to that of Paziraie (2012) in two major ways: firstly, it also uses a qualitative, quantitative, corpus-based descriptive research. Such a constellation of methodological approaches within the research is meant to maximise on the validity of findings and also to add to literature on studies that have used the frontiers of multi-approaches in research methodologies. Secondly, the use of *Things Fall Apart* adds more knowledge to what we know about the novel so far. However, differences between Paziraie (2012) and the current study also exist. While Paziraie (2012) dwells on translation, the current study focusses on characterisation in the English version of *Things Fall Apart*. The trans-disciplinary shift in research interest has therefore added more knowledge to what we know through Paziraie's (2012) study. In addition, whereas Paziraie (2012) concentrates on cohesive ties

and constituent elements in relation to translators' judgments during translation, the current study has looked at grammar of the clause and how it brings about characterisation in the novel.

A number of recent studies also look at *Things Fall Apart* in terms of culture and traditions. Notable is Pojetova (2013) who explores the influence of British colonisation on Nigerian literature with a focus on selected works of Achebe namely *Things Fall Apart* and *No Longer at Ease*. The purpose of Pojetova's (2013) study has been to analyse the impact of colonisation on Nigerian people and their culture in *Things Fall Apart* and *No Longer at Ease*. The study argues that Achebe manages to describe the bad and good side of colonisation in both novels, in a balanced manner. Pojetova (2013:5) observes that Achebe describes, on one hand, how the coming of British colonisers tore the Igbo society, and on the other, "... the way corruption and bribery, which was brought about by the British colonisers, contributed to the decline of the Nigerian society." Another study is that of Kenalemang (2013) who studies the pre-colonial and post-colonial Igbo society with an attempt to show an insight into the Igbo society before and after colonialism. He argues that the interaction between the whites and the Igbo people had both negative and positive effects on the lives of the Igbo people. While a culture was lost, the positive side of the interaction is that it brought some new and better customs, though not entirely good.

A further study by Niyonkuru (2014) examines tradition and change in Achebe's *Things Fall Apart*. Specifically, the purpose of Niyonkuru's (2014) study is to investigate change and tradition on Igbo society from both the African perspective and that of the Europeans. Using Sartre's existentialist thoughts, the study explores issues of personal status, choice, decision, change, existence and freedom in the context of change and tradition. The study establishes that there was a change in existentialist models. For example, the Igbo society underwent a change from spirit world to scientific approaches, and from experience as basis of truth to knowledge through facts.

Niyonkuru (2014) also concludes that change in tradition also impacted negatively on the Igbo people as change led to death of a society together with some of its good traditions. While the current study is on *Things Fall Apart* just as those done by Pojetova (2013), Kenalemang (2013) and Niyonkuru (2014), the focus is not on tradition, culture and change in *Things Fall Apart* but on characterisation, CL, SFL and transitivity. In this regard, the current study adds knowledge from where Pojetova (2013), Kenalemang (2013) and Niyonkuru (2014) end.

1.3 The place of *Things Fall Apart* among studies that have explored characterisation using the transitivity model

A number of studies have employed the transitivity model. One such scholar is Halliday (1971) who examines the stylistic significance of transitivity patterns in Golding's *The Inheritors*. Halliday explores Golding's literary work from the socio-cognitive perspective and identifies two major divisions in the narrative of Golding's novel: the first is the narrative about the world of the Neanderthal people, their view of the world and their tribe. Halliday (1971) identifies this narrative division to be from the principle character, Lok, who is one of the people. According to Halliday (1971), the ending of *The Inheritors* forms the second part of the narrative whose point of view shifts from the perspective of the people to that of the tribe. Between the two narrative divisions of *The Inheritors* lies a third narrative "whose syntactic organisation marks a smooth transition from the first part of the narrative to the second part" (Mwinlaaru, 2012:83). Halliday (1971) uses the three narrative structures to examine Golding's use of transitivity patterns. In both his data collection and analysis of *The Inheritors*, Halliday (1971) uses both quantitative (frequency counts) and qualitative techniques (linguistic description) to analyse the transitivity patterns in the three passages he selects from the three narrative zones. The current study is related to that of

Halliday (1971) in that it uses the transitivity model as an analytical framework. Further, both Halliday (1971) and the current study use quantitative and qualitative techniques to analyse transitivity patterns. However, the difference between Halliday's (1971) study and the current one is that while Halliday (1971) applies the transitivity model on a non-African text, the present study employs the model on an African novel. In this regard, the current study's use of the transitivity model on an African novel adds more to the scholarly works that have used the transitivity model.

Kennedy (1982) draws on Halliday's (1971) use of the transitivity model in Goldwin's *The Inheritors* to explore characterisation in Conrad's *The Secret Agent*. Kennedy's (1982) study establishes that Conrad employs two techniques to develop the narrative in his passages: first, he places inanimate entities in the subject position of material clauses and secondly, he uses a lot of agentless passive constructions "so that the Actors of the material processes in the clause could be suppressed" (Mwinlaaru, 2012:58). Like Kennedy (1982), this study uses the transitivity model to explore characterisation. However, the current study differs from Kennedy (1982) on the basis of the literary work used: while Kennedy (1982) uses a non-African novel, this study selects *Things Fall Apart*, an African novel. In this regard, the present study stands unique from that of Kennedy (1982) as far as the knowledge gap of the novel is concerned. Secondly, while Kennedy (1982) limits his study of characterisation to the transitivity model minus a CL methodology, this study uses a CL methodology in addition to the transitivity model. Such an amalgamation of numerical and non-numerical analysis sheds more light on the use of statistics in qualitative researches done on characterisation and the transitivity model.

Burton (1982) also employs the transitivity framework in analysing literary texts from the literary theoretical lens of the feminist theory. Burton (1982) uses Plath's *The Bell Jar* to explore how Plath uses disabling syntactic structures to portray herself as a victim, basing the analysis on the

four participants of the clause namely *the doctor, the nurse, the patient and the electric equipment* used in performing the theatrical operation. In her analysis, Burton (1982) uses three stages: stage one involves isolating the clause processes and finding out key participants in each process; stage two comprises the identification of specific process types of the processes she isolates; and stage three focuses on determining which participant is involved with which type of process. The current study is similar to that of Burton (1982) on the basis of using the transitivity model and how process types shed on characterisation. However, this study differs significantly with that of Burton (1982) in that it is corpus-based and involves both qualitative and quantitative techniques in analysis.

Another study similar to that of Burton (1982) is Iwamoto's (2008) study which uses the transitivity model to analyse a passage from a short story in a women's magazine from a feminist perspective. The study uses both qualitative and quantitative techniques in its methodology to show that the male character – Stefan de Vaux – is involved mostly as an Initiator or an Agent in Goal-directed material processes (e.g. *letting her go at last*). By so doing, Iwamoto (2008) establishes that Stefan de Vaux is a character who affects and controls what is happening. Further, since Stefan de Vaux also acts mostly as a Sayer in verbal processes, he is therefore a vocal character with potential to influence others. In contrast to Stefan de Vaux, Iwamoto (2008) notes that the female character Claire is mostly involved in internalised and passivized processes, with little or less impact on external forces. In the material processes, Claire is associated with the Goal or Medium; she is mostly the Sensor in mental processes; the Behaver in behavioural processes; and a Carrier in relational processes. For this, Iwamoto (2008) concludes that a text can carry transitivity patterns that can offer a stereotypical portrayal of gender relations among participants (Mwinlaaru, 2012). This study is similar to that of Iwamoto (2008) in that it uses both qualitative and quantitative techniques in addressing characterisation in *Things Fall Apart*. However, while

Iwamoto's (2008) study focuses on transitivity patterns and their representation of gendered discourse, the present study is on characterisation in general, without any particular or special emphasis on gender or ideology. Such a non-preconceived analysis of characterisation in Achebe's *Things Fall Apart* is meant to produce undefiled character profiling of characters in *Things Fall Apart*, thereby providing a fertile ground for studies that seek to look at *Things Fall Apart* in terms of feminism, or indeed to back earlier studies on the novel.

Adika and Denkabe (1997) conduct a study of Ayi Kwei Armah's *Beautiful Ones Are Not Yet Born* by amalgamating the transitivity framework with Grice's (1975) co-operative principle and the concept of referring terms. Their study concentrates on the opening scene to the novel which narrates a confrontation between two characters – the bus conductor and the character only identified as 'the man'. The analysis by Adika and Denkabe (1997) involve, firstly, a raw analysis of the transitivity patterns in the passage; followed by organising the participants in the transitivity patterns into definite referring terms (such as noun phrases with the definite article *the*) and indefinite referring terms (such as quantifiers, numerals and phrases with the indefinite article *a*) and analysis on the basis of the next mentions in terms of their implicitness or explicitness; and thirdly, interpretation of findings in an integrated manner. The study establishes that explicitness in the novel focuses on body parts of characters (e.g. *his mouth*), discharges from their bodies (e.g. *the man's spittle*) and their participant roles (e.g. *the sleeper*). Additionally, the study concludes that *Beautiful Ones Are Not Yet Born* is peculiar because the writer builds a narrative whose explicitness focusses on the body parts of characters. Furthermore, the whole of Chapter One of the novel violates the cooperative principle's maxims of quantity and quality, though the maxim of relevance and quality is maintained. The present study is similar to that of Adika and Denkabe (1997) who apply the transitivity model to an African text. However, while Adika and Denkabe's

(1997) study combines transitivity and the co-operative principle to an African text, the current study limits itself to the transitivity model in the study of character in *Things Fall Apart*, complemented by a CL methodology. Such a qualitative and quantitative approach to an African text adds more knowledge to the use of diverse theories and methodological choices therein in the study of characterisation in an African novel on one hand, and the SFL study of texts in general on the other hand.

Another study that uses the transitivity model is that of Rodrigues (2008) who studies the interaction among the transitivity model, characterisation and translation. He conducts his study by analysing a gay story in terms of both the original version (written in English) and its Portuguese equivalent. The objectives of Rodrigues' (2008) study are to examine the transitivity choices in both the original English text and the translated Portuguese text so as to uncover similarities and differences in the presentation of protagonist in each version of the story; and to reveal the representation of the protagonist through transitivity patterns in relation to other gay characters with whom he is discursively constructed. In his methodology of data analysis, Rodrigues (2008) uses three computer data processing tools namely *Wordlist*, *Concord* and *Aligner*. The analysis reveals that both the original English version of the gay story and its Portuguese translation reflect a consistency in the frequency distribution of process texts. In addition to the consistency in frequency distribution is a high percentage of material processes, rendering a conclusion that the protagonist is an active one who exists in the material world, acts upon this physical world and talks about it. Rodrigues' (2008) study also reveals that different languages have different ways of construing experience and/or reality as could be seen in varying percentages among process types across English and Portuguese. While the current study also involves the transitivity model and computer data processing tools to analyse characters, it uses *UAM Corpus Tool* on the novel *Things*

Fall Apart. Secondly, the present undertaking is not an intertextual study meant to consider characterisation in Achebe's *Things Fall Apart* vis-à-vis characterisation in translated versions of *Things Fall Apart*. Thus, while Rodrigues (2008) is a study of transitivity versus characterisation in translated versions of text, the current study is a monogeneric study that looks at a single novel in terms of characterisation, SFL transitivity and corpus linguistics. In this regard, this study sets itself different from that of Rodrigues (2008).

Another notable study is that of Mwinlaaru (2012) who has explored characterisation and point of view in Achebe's *Anthills of the Savannah*. Mwinlaaru's (2012) research aims at investigating the relationship between characterisation and point of view; and to establish the transitivity patterns in which a character is inscribed. The study draws from the theoretical frontiers of SFL as developed by Halliday who borrowed his basic ideas from the Prague School of linguists. Specifically, two theoretical conceptions of SFL are used to guide the study, namely the notion of 'system network' and the three metafunctions of language. It is within the framework of SFL that Mwinlaaru (2012) uses the transitivity model. His research on *Anthills of the Savannah* establishes that five of the six characters, namely Sam, Beatrice, Ikwe, Elewa, and Agatha are stereotypes of key social actors in post-independence West Africa and that these stereotype characters create a socio-political ideology background for Achebe. Through systematic changes in the transitivity patterns Chris is associated with, Mwinlaaru's (2012) study argues that Achebe uses such patterns associated with his literary characters to urge the enlightened but "apathetic citizen to rise up and transform his society through struggle. Ultimately, the research confirms the systemic functional theory that the linguistic features of a text normally reflect its ideational concern" (Mwinlaaru, 2012: 3). Like Mwinlaaru (2012), this study examines characterisation from the systemic-functional perspective by using the transitivity model. However, unlike Mwinlaaru (2012), the

study looks at point of view. Moreover, while Mwinlaaru (2012)'s study is on Achebe's *Anthills of the Savannah*, the current study is on *Things Fall Apart*. By maintaining the same author but exploring his other novels, this shift offers further knowledge on Achebe's literary works and the transitivity model. Additionally, the use of CL is a newer dimension to the methodological tendencies used to analyse Achebe's works since no study has so far used a corpus-based methodology to explore characterisation in *Things Fall Apart*.

Hubbard (2015) studies the character of Aurora, a female character in Saliman Rushdie's *The Moor's Last Sigh*. The study examines transitivity patterns in selected passages of the novel with the aim of showing how such lexico-grammatical features are used to emphasise and show that it is Aurora and other women who dominate both the narrative of the text and men. To achieve its objective, the study appeals to SFL and the system of transitivity. Hubbard's (2015) study uses transitivity because "[transitivity] is concerned with a coding of the goings on: who does what in relation to whom/what, where, when, how and why ... in terms of process, its participants and the circumstances" (Hasan, 1988:63). In Hubbard's (2015) study, it is revealed that Aurora is represented more in the actions as compared to Abraham who appears in passive ones through passive participant roles of Carrier, Circumstance and particularly Goal. The study further concludes that the women in *The Moor's Last Sigh* are at the centre of the novel while men occupy the peripheral. Hubbard's (2015) study confirms Montgomery's (1993:141) argument that "if character is 'the major totalling force of fiction', then it is important to discover how characters are constructed and on the basis of what kinds of linguistic choices." Using the transitivity model, the present study also explores how characters are constructed in *Things Fall Apart* and on what kinds of linguistic choices. However, the difference with Hubbard's (2015) study is that the present

study applies the transitivity model and a corpus-based methodology in order to further demonstrate the versatility of SFL as a theory and CL as a methodological dimension of choice.

In addition, Alaei and Saeideh (2016) study the ideational metafunction in Joseph Conrad's *Heart of Darkness* with the purpose of establishing how ideology is expressed in *Heart of Darkness*. By examining what kind of lexico-grammatical choices are used in the transitivity system to convey the author's ideological meaning, their study demonstrates textual analysis. The study concludes that Conrad uses foregrounding in transitivity patterns to contrast the imperialistic and racist ideologies being opposed to through the frame narration of the first part (which is narrated by Marlow). The current study also studies the ideational metafunction – but on *Things Fall Apart* and on characterisation, without any emphasis on ideology.

Muhammad and Banda (2016) also appeal to SFL's transitivity in their study titled *Mandela in the Arabic Media: A Transitivity Analysis of Aljazeera Arabic Website*. They use an eclectic approach that combines SFL, Critical Discourse Analysis (CDA) and CL to explore how Mandela as a character is portrayed in Arabic media. Their study establishes that the transitivity manipulation of process-types account for how Mandela is represented. Muhammad and Banda (2016) further observe that material processes in which Mandela is the Actor or main Agent are frequently used in the transitivity obtained from Aljazeera Arabic website. Further, Muhammad and Banda's (2016) study establishes that discourse structures appear deliberately selected "not only for the sentimental reasons, but also to evoke readers' sympathy regarding his wife's infidelities" (Muhammad and Banda, 2016:1). The study concludes that transitivity patterns and varying statistical distribution of these patterns portray Mandela as a focal point for strength in the face of adversities such as political and socio-economic turmoil. The present study is similar to that of Muhammad and Banda (2016) as it also uses *UAM Corpus Tool* to study characterisation through

process-types. By borrowing the methodology of Muhammad and Banda (2016) and applying it to a different text, the current study adds more to the existing literature on the use of a CL methodology to the study of character.

1.4. Statement of the problem

Although there have been studies conducted on Achebe's *Things Fall Apart* such as those that have looked at Achebe's use of English as a medium of preference in writing *Things Fall Apart* (e.g. Hu, 1998); feminism-based studies whose focus has been to show how women are portrayed in *Things Fall Apart* (e.g. Strong-Leek, 2001; Guthrie, 2011; Alzuabi, 2012; Chatuporn, 2012; Hasan, 2016); and studies that have looked at *Things Fall Apart* in terms of clash of Igbo and western traditions (e.g. Pojetova, 2013; Kenalemang, 2013; Niyonkuru, 2014), none of these studies have conducted a study on characterisation in the ideational metafunction of *Things Fall Apart*. In addition, while a number of studies have used transitivity to explore characterisation (e.g. Halliday, 1971; Kennedy, 1982; Burton, 1982; Iwamoto, 2008; Mwinlaaru, 2015), none have used the transitivity model to study characterisation in *Things Fall Apart*. Furthermore, although studies such as those of Rodrigues (2008) and Muhammad and Banda (2016) have used transitivity and CL in the analysis of character in the ideational metafunction of a text, there has never been a study conducted on *Things Fall Apart* using transitivity and a CL methodology. The aforementioned literatures reveal that despite the versatility of SFL as a theory, few studies have used it to study novels (e.g. Halliday, 1971; Iwamoto, 2008; Mwinlaaru, 2012); and that very few studies have used SFL to study social and cultural aspects of African society. Therefore, this study gives new theoretical insights to SFL, especially from an African philological/ontological perspective (Halliday, 1971; Martin and Rose, 2003; Strong-Leek, 2001). The current study studies

characterisation in the ideational metafunction of *Things Fall Apart* using SFL transitivity and CL. To the best of my knowledge, no study has explored such a knowledge gap in *Things Fall Apart*. Therefore, the statement of the problem, put in question form is: what transitivity patterns exist in the process types of *Things Fall Apart* and how do these enhance characterisation in the novel?

1.5. Aim, research questions and objectives of the study

1.5.1. Aim and research questions

The aim of the current study is to study characterisation of Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown in the ideational metafunction of Achebe's *Things Fall Apart* using SFL transitivity in order to address the following four major research questions:

- i. Which process-types are attributed to characters?
- ii. What transitivity patterns exist in the process types attributed to characters?
- iii. What do the transitivity patterns in process-types reveal about these characters?
- iv. What do the collocations in process-types reveal about the development of characters in the story?

1.5.2. Specific objectives

Considering the vast nature of *Things Fall Apart* and the many aspects of language that can be studied within it, the study has been restricted to the following specific objectives:

- i. To identify process-types attributed to characters;
 - ii. To identify the transitivity patterns embedded in process types attributed to characters;
 - iii. To establish the significance of transitivity patterns attributed in the characterisation;
- and

- iv. To establish the significance of process-type collocations in projecting the development of characters in the story.

1.6. Rationale/Motivation for conducting the study

The significance of the present study lies in its contribution to scholarship in the areas of research and theory. Like SFL studies done by scholars such as Halliday (1971); Kennedy (1982); Adika and Denkabe (1997); Rodrigues (2008); Mwinlaaru (2012); and Muhammad and Banda (2016), this study contributes to researches and explorations that have already been conducted on the interface between linguistics and literature. The aforementioned significance is underscored by the study's use of transitivity – a concept in SFL – in the analyses of characterisation in the ideational metafunction of *Things Fall Apart*, a literary text. Within the domain of its importance to research, the present study has a twofold illumination: firstly, it sheds more light on the intercourse between characterisation and the linguistic choices writers make in order to inscribe character. Secondly, by using a linguistic theory and a CL methodology as theoretical and methodological spines of the research on a literary text respectively, the current study demonstrates how linguistics can be used in research to understand literary texts as well as the contribution of literature to linguistic structure and function. Such a multi-disciplinary approach adds to our knowledge about the Siamese-like relationship that exists between linguistics and literature as academic fields (Halliday, 1971; Mwinlaaru, 2012; Hubbard, 2015; Alaei and Saeideh, 2016).

The undertaking of this research also has theoretical justifications. The study uses the transitivity model developed in SFL as an analytical binocular in the study of characterisation in the ideational metafunction of *Things Fall Apart*. From the time of its inception, the transitivity model has been used to address the different areas of enquiry in stylistics but none have used the model to explore

characterisation in *Things Fall Apart*. Among the notable scholars who have used the transitivity model are those who have explored the pragmatic organisation of narrative discourse (e.g. Adika and Denkabe, 1997); power relations in texts (e.g. Burton, 1982; Iwamoto, 2008; Hubbard, 2015); the interaction between character and theme (e.g. Mwinlaaru, 2012; Hubbard, 2015); characterisation (e.g. Kennedy, 1982; Montgomery, 1995; Strong-Leek, 2001; Pojetova, 2013); and characterisation and point of view (e.g. Mwinlaaru, 2012). Like the theoretical significance of Kennedy (1982) and Mwinlaaru (2012), among others, the present study examines how transitivity patterns in process types are used to ideationally characterise characters in *Things Fall Apart*. By doing so, the findings of this research illuminates on the consequences of using transitivity – an SFL tool – as an analytical lens for studying character in literary works. Furthermore, through the use of a CL methodology in which statistics is also used, the study provides insights on the use of statistics in exploring transitivity and characterisation, thereby underpinning the versatility of SFL as a theory and CL as a methodology.

The presentation on characterisation in this study is based on three parameters, notably, my own reading of the novel *Things Fall Apart*, literature surrounding it and the outcomes of the linguistic analysis. By using the three parameters, the study enhances the reliability of its findings.

1.7. Scope and limitations of the study

Although *Things Fall Apart* is made up of many characters, the current study focuses on only five characters, namely, Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown. The selection of the five characters is motivated by two factors: firstly, the characters are relatively consistent and more involved in the narrative of the novel as compared to other characters such as Ezeudu and Amalinze the Cat who are only referred to sporadically in the novel. The stability of character involvement

in the narrative has offered a meaningful transitivity discussion of character in the novel. Secondly, the characters represent different people in the society of Achebe's *Things Fall Apart*. Okonkwo is the protagonist and through him we understand his foil character Obierika. Unoka is Okonkwo's father and through him, we are better positioned to understand Okonkwo and Okoye. Ekwefi and Ezinma are females whose relationship is that of mother and child respectively and, therefore, through them we understand the other females such as Ojiugo and children such as Nwoye and Ikemefuna whose involvement in the narrative is not sustained for long. Finally, Mr. Brown is a white man and through him, we discover the characters of Mr. Smith and the District Commissioner. Such a diverse background to these characters influences their interaction in the discourse, hence the study focuses on them.

In the analysis of transitivity, the study focuses on events related to the narratorial voice. According to Di Yanni (2002), fiction writers use dialogue and narratorial voice as the two principal modes to develop character. Whereas dialogue voice focuses our judgment of character on what a character says or is said about him, narratorial voice offers more than that: "it integrates action, interior monologue, authorial comments (and even dialogue)" (Mwinlaaru, 2012: 11; and Di Yanni, 2002). Because the aim of the current study is to explore how experience of character is transmitted in the narrative of *Things Fall Apart*, and that narratorial voice incorporates even the dialogue voice (e.g. Di Yanni, 2002), the study focuses on events related to the narratorial voice.

1.8. Structure of the thesis

This thesis is a constellation of ten chapters. Each chapter addresses specific issues that are related to the aim of the thesis.

Chapter One contextualises the study to *Things Fall Apart* by providing the aim, specific objectives, research questions and statement of the problem. The Chapter further localises the study by providing previous studies done on transitivity, characterisation and *Things Fall Apart* so as to sharpen background information to the statement of the problem. It further refines the extent and expanse of the subject under investigation through the motivation, scope as well as the limitation of the study. The Chapter ends with a brief discussion on the overall organisation of the thesis.

Chapter Two is a continuation of Chapter One as it further contextualises the study to *Things Fall Apart* by providing background information on Albert Chinualumogu Achebe (otherwise known as Chinua Achebe) and *Things Fall Apart* as his novel. The Chapter looks at the life history of Chinua Achebe and in so doing, provides insights into the relationship that the author may have with his literary works. Chapter Two further talks about plot summary and characters in *Things Fall Apart* and situates the study in Achebe's African Trilogy (*Things Fall Apart*; *No Longer at Ease*; and *Arrow of God*). The Chapter concludes by looking at critiques done on Achebe.

In Chapter Three, a review of literature on Systemic Functional Linguistics (SFL) as a theory and transitivity model as an analytical lens of the study is given. The Chapter begins by tracing the genealogy of SFL from Bronislaw Malinowski to contemporary SFL scholars while using this lineage of some key SFL contributors to highlight the mutation of the frontiers of SFL. Thereafter, the Chapter situates the study within the theoretical toolkit of the transitivity model through a discussion of process-types and how these relate to the current study.

The study endorses and adopts a CL methodology and this is addressed in Chapter Four. The Chapter provides a step-by-step CL methodology in terms of research paradigms and research design adopted for the study; methods used in research design; techniques used in research design

methods; data collection instruments; data collection procedure; and data analysis. Thereafter, the Chapter provides an ethical statement before concluding.

The Chapters Five to Nine make up the five analysis chapters of the study and each Chapter looks at Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown, respectively. This is done in terms of the following research questions: which process-types are attributed to characters; what transitivity patterns exist in the process types attributed to characters; what do the transitivity patterns in process-types reveal about these characters; and what do the collocations in process-types reveal about the development of characters in the story? By addressing each of the four research questions, Chapters Five, Six, Seven, Eight and Nine answer the specific objectives of the research. For each of the analysis chapters, therefore, a character is analysed in terms of process-types using a CL methodology. In so doing, the role and versatility of SFL, transitivity model and CL methodology in the study of characterisation are put to a practical test.

Chapter Ten is the conclusion and summary of the thesis. It discusses the major contributions of the study to the existing theorisation about SFL, transitivity model and corpus-based methodologies. The Chapter underscores the versatility of SFL, transitivity model and CL methodologies in the study of characterisation. Thereafter, it provides recommendations for future research.

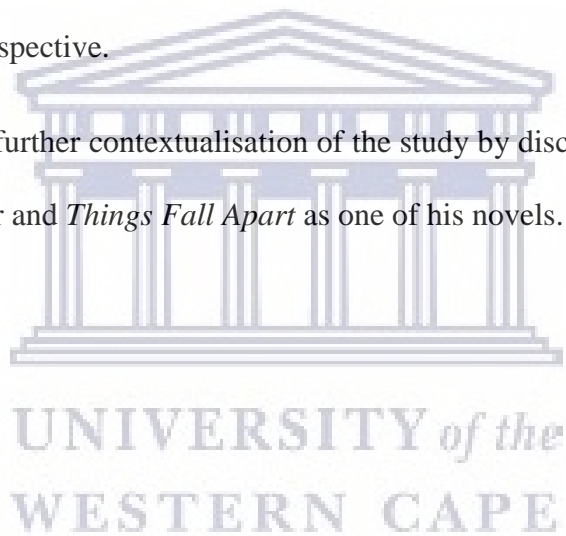
1.9. Summary of chapter

This Chapter has introduced the study by contextualising it to Achebe's *Things Fall Apart*. First, the Chapter has provided the background to the study and highlighted various knowledge gaps that have led to the identification of the statement of the problem; the aim, specific objectives and research questions; the motivation for the study; and the scope and limitations of the study. The

Chapter has also looked at the structure of the thesis in order to provide an overall understanding of the study.

In the discussion ensuing from the above, it has been established that although there have been studies conducted on Achebe's *Things Fall Apart* (e.g. Hu, 1998; Strong-Leek, 2001); and studies on transitivity, characterisation and corpus-based methodologies (e.g. Halliday, 1971; Kennedy, 1982; Burton, 1982; Iwamoto, 2008; Mwinlaaru, 2015; and Muhammad and Banda, 2016), none have used the transitivity model and CL to study characterisation in *Things Fall Apart* hence the need for this study to give new theoretical insights to SFL and CL, especially from an African philological/ontological perspective.

The next Chapter provides further contextualisation of the study by discussing more literature on Chinua Achebe as an author and *Things Fall Apart* as one of his novels.



CHAPTER 2

CHINUA ACHEBE AND *THINGS FALL APART*: A COMPENDIUM

2.0. Introduction

This Chapter provides a compendium of critiques on Chinua Achebe and *Things Fall Apart* so as to further contextualise the study within the existing literature and consolidate the knowledge gap that the current study has explored. The current Chapter, firstly, gives a conspectus of the life history of Chinua Achebe in order to draw insights on his life history in the creation of *Things Fall Apart*. In so doing, the Chapter indirectly shows how such a life history may have impacted the nature of existing critiques on *Things Fall Apart* and the motivations for undertaking the current study. The Chapter then proceeds to look at the historical background of the novel *Things Fall Apart* so as to indirectly provide not only an encapsulation of the thinking anatomy of Achebe at the time he wrote *Things Fall Apart* but also to trace the genealogical positioning and significance of *Things Fall Apart* in the context of his earlier works famously known as *The African Trilogy*. Thereafter, the Chapter provides a summary of the plot, characters and themes in *Things Fall Apart* before ending with an analytical chronicling of critiques done on Achebe and *Things Fall Apart*. By reviewing further literature on Achebe and *Things Fall Apart*, I indirectly hint that there have been no studies involving a corpus-based SFL transitivity study of characterisation on *Things Fall Apart*, hence further justifying the current study.

2.1 Chinua Achebe: A brief life history

Albert Chinualumogu Achebe, otherwise known as Chinua Achebe, was born on 16th November, 1930 in Ogidi, eastern Nigeria to Isaiah Okafor Achebe and Janet Ileogbunam (Pojetova, 2013).

Chinua Achebe studied at the University of Ibadan and later travelled abroad to get further education where he changed his career from medicine to the study of literature. From 1961 to 1966, he worked as Director of external broadcasting in Nigerian Broadcasting Corporation (NBC). Prior to starting his career at NBC, he wrote his celebrated novel *Things Fall Apart* in 1958 and *No Longer at Ease* (1960). During his work as director for external broadcasting for NBC, he wrote *Arrow of God* (1964). The first three books were later to be called *The African Trilogy* because of their sequential dealing with the same subject matter (<https://www.penguinrandomhouse.com/books/200294/the-african-trilogy-by-chinua-achebe/9780307592705>). In 1966, Achebe wrote his fourth novel *A Man of the People*. All the four books – *Things Fall Apart*, *No Longer at Ease*, *Arrow of God* and *A Man of the People* address the issues of cultural clash between tradition and the colonial ways and values of life.

Years later, in 1987, he wrote his fifth novel, *Anthills of the Savannah*. From 1976 to 1981, Achebe was a professor of English at the University of Nigeria and during the 1970s, he wrote many short stories, children's books, poetry collections and his first book of essays (Pojetova, 2013). Around the 1990s, Achebe had a car accident that left him confined to his wheelchair and soon after he moved to the United States where he continued teaching until his death on 21st March, 2013 after a short illness.

During his lifetime, Achebe won a number of awards for his writing and more than thirty (30) honorary doctorates. Among these awards was the *Man Booker International Prize* in 2007 and the *Dorothy and Lilian Gish Prize* in 2010 (Pojetova, 2013). But among the tributes he may have valued most was that of Nelson Mandela who wrote: "[t]here was a writer named Chinua Achebe in whose company the prison walls fell down" (Innes, 2013:1). Chinua Achebe is survived by his

wife Christie; their daughters Chinelo and Nwando; and their sons Ikechukwu and Chidi (Innes, 2013).

2.2. *Things Fall Apart*: Historical background of the novel

Things Fall Apart is one of Achebe's most celebrated novels on both the local and global platforms. In order for us to appreciate the outcomes of the transitivity analysis of the novel for which this study is undertaken, it is imperative that a conspectus of the historical background that led to the publication of the novel is given.

The novel *Things Fall Apart* is a product of intertwined history of Nigeria and that of its author Chinua Achebe. Nigeria became a British colony in 1906 and Achebe was born twenty-four years later in 1930, almost a quarter century from the colonisation of Nigeria (Kenalemang, 2013). Achebe's parents – Isaiah Okafor Achebe and Janet Ileogbunam – had by this time converted to Christianity yet his grandparents were still firm believers in their traditional Igbo culture. The polarised family religious beliefs in which Achebe found himself made him be at the intersection of religious knowledge and through such, Achebe came to know both Igbo and western cultures and the unwillingness of both parties to give up their cultures. In later years, Achebe was to admit: “the conflict that existed between these two cultures created sparks in my imagination” (Kenalemang, 2013:7). These thoughts were the earliest seeds of themes of cultural conflict and clashes of the old and the new which were to become some of the central themes in *Things Fall Apart*.

A breakthrough to the writing of *Things Fall Apart* came when Achebe was given a scholarship to study medicine abroad. Curious as to why western colonial masters were interested in educating Africans and also interested in matters to do with the land of Achebe's ancestors, Achebe changed

courses from medicine and did a major in literature. It was during this time that he was exposed to Joseph Conrad's racist novel *Heart of Darkness* which describes Africa as 'wild, dark and uncivilised' (Conrad, 1899). Achebe reflects:

Heart of Darkness projects the image of Africa as 'the other world', the antithesis of Europe, and therefore of civilisation, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality But the actual story will take place in the River Congo. We are told "[going] up that river was like travelling back to the earliest beginnings of the world" (Achebe, 1988:251).

Such observations bred a cadre of protestant African writers, among them Wole Soyinka and Chinua Achebe himself who sought to create different narratives to correct the embarrassing misrepresentation of Africa by white writers. The result was the publication of *Things Fall Apart* in 1958; *No Longer at Ease* in 1960; and *Arrow of God* in 1964. The first three books were later to be called *The African Trilogy* because of their sequential dealing with the same subject matter (<https://www.penguinrandomhouse.com/books/200294/the-african-trilogy-by-chinua-achebe/9780307592705>). In 1966, Achebe wrote *A Man of the People* and all the four books – *Things Fall Apart*, *No Longer at Ease*, *Arrow of God* and *A Man of the People* – address issues of cultural clash between tradition and the colonial ways and values of life. Years later, in 1987, he wrote *Anthills of the Savannah*.

The current research is a study of the ideational metafunction in Achebe's *Things Fall Apart*, the first novel in Achebe's *The African Trilogy*. By conducting a study of how characterisation is achieved through process-types, the study adds more knowledge to studies and critiques already done on *Things Fall Apart*.

2.3. *Things Fall Apart*: Plot summary, characters and themes

Written in 1958 by the Nigerian author Chinua Achebe, *Things Fall Apart* is a novel set in late nineteenth century Nigeria and is about the British colonial period. The novel is divided into three sections or parts. Part One focuses on Okonkwo and his family history, as well as bringing to light the Igbo society, its traditions and culture. Parts Two and Three focus on an Igbo society that is being influenced by the British colonialism and missionaries whilst simultaneously exploring the themes of resistance, masculinity, colonialism and tradition. The central character in this gripping clash of traditions and culture is Okonkwo, an Igbo leader known for his boldness and prowess (Achebe, 1958).

Things Fall Apart begins by introducing us to Okonkwo who is famous in his village for being a wrestling champion, having defeated Amalinze the Cat in a wrestling battle that took seven nights and seven days (Achebe, 1958:1). Okonkwo is strong, hardworking and courageous and he is respected for that, though he is haunted by his father Unoka who died a poor man and a failure in life. Okonkwo is regarded highly in his society because he is wealthy, powerful, brave and a natural leader such that when there is a peace settlement with the nearby village because of killing a woman of Umuofia, it is Okonkwo who is asked to be the guardian of Ikemefuna, the young lad from the rival village. As the boy moves in with Okonkwo, Okonkwo develops a liking for the young boy for he sees in the boy someone who can be a real man, unlike Okonkwo's son Nwoye. However, Ikemefuna is destined to be killed, according to the Oracle of Umuofia – failure to which the whole of Umuofia would be doomed. When the time comes for Ikemefuna to be killed, Ezeudu the village elder advises Okonkwo not to participate in the killing as it would be like killing his own son. However, Okonkwo proceeds to kill Ikemefuna and although he does so courageously so as not to show fear which he regards as a weakness, he is consumed by guilty and sadness

afterwards. The result, as Ezeudu had warned, is a string of bad luck for Okonkwo: his daughter takes ill, his gun kills Ezeudu's son and Okonkwo is forced into exile for seven years. All the aforementioned events constitute the thirteen chapters that make up Part One of *Things Fall Apart*.

Part Two begins from Chapter Fourteen and spans six chapters. In these chapters, Okonkwo is still in exile and whilst there, he learns that white men have come to live in Umuofia in order to introduce Christianity, a religion centred around Jesus Christ of Nazareth, the Son of God, who came to die for mankind to save humanity from eternal death. As the number of converts grow, so does the authority of the white man, eventually leading to the white man forming a new government. This is the birth of colonialism and the beginning of clashes between tradition, culture and religion. Ultimately, the village is forced to respond to the new order that has come with the white man by opposing the order or playing along with it (https://en.wikipedia.org/wiki/Things_Fall_Apart#Plot). The tension is felt in the lamentation of Obierika: "The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart" (Achebe, 1958:92).

Part Three is the last section of *Things Fall Apart* and begins from Chapter 20. It narrates Okonkwo's return from exile and his resistance of the new order. When Okonkwo returns from his maternal village of Mbata (which is just beyond the village of Mbaino), he is not only shocked by the changes he finds in Umuofia but also angered by how his tribesmen could allow a foreign religion to overtake the old tradition, culture and religion. This anger is further fuelled when a Christian convert of Umuofia unmasks an elder of Umuofia as this is viewed as disgracing the spirit he represents. In response, the village burn a local church and the white government arrests

them, whips, shaves them, and demands ransom. This results into an uprising led by Okonkwo who advocates war against the white man. The white administration responds by arranging for a summit for conflict resolution but Okonkwo beheads one of the white man's emissaries who came to negotiate for a meeting. When the village lets the others go, Okonkwo realises that Umuofia is not ready to fight and the white man's conquest is inevitable. He commits suicide, a condemned mode of death in Umuofia (<http://www.supersummary.com/things-fall-apart/summary/>).

Basing the identification of characters on Di Yang (2002) who identifies a character on the basis of their prominence and actions in the story, the following are the notable characters in *Things Fall Apart*: Okonkwo (the novel's protagonist); Unoka (Okonkwo's father); Ekwefi and Ojiubo (Okonkwo's wives); Nwoye (Okonkwo's son); Ikemefuna (the adopted son from Mbaino); Ezinma (Okonkwo's favourite daughter); Obierika (Okonkwo's best friend); Ezeudu (one of the elders of Umuofia); Mr. Brown and Mr. Smith (white men who come to Umuofia). A brief description of each character can be understood in the context of Okonkwo since he is the main character in the novel: Okonkwo is the son of Unoka. Okonkwo is married with three wives, two of which are identified as Ekwefi and Ojiubo. He has ten children but notable of these are Ezinma his daughter, Nwoye his son and Ikemefuna his foster son. Okonkwo interacts with a number of tribesmen and among these is his best friend Obierika and the elder Ezeudu. As white men come to Umuofia, they are led by a number of different whites, notable among them being Mr. Brown and Mr. Smith.

As earlier established in previous studies on *Things Fall Apart* highlighted in Chapter One, among the notable themes that are prevalent in *Things Fall Apart* are those of language and identity; characterisation of females versus that of males; the old and the new; and cultural identity (e.g.

Hu, 1988; Strong-Leek, 2001; Guthrie, 2011; Alzuabi, 2012; Chatuporn, 2012; Pojetova, 2013; Kenalemang, 2013; Niyonkuru, 2014; and Hasan; 2016).

2.4. Critiques on Chinua Achebe and *Things Fall Apart*

In addition to the noted multidisciplinary studies conducted on Achebe's *Things Fall Apart* that were quoted as a build up to the statement of the problem, there have been a number of literary critiques done on Achebe and *Things Fall Apart*. Our understanding of the critiques helps us concretise our statement of the problem and create a firm ground for the transitivity analysis of the novel. This is possible because critiques offer the current study a particular trajectory angle of knowledge gap emanating from the many studies and critiques on Achebe and *Things Fall Apart*.

One of the earliest critiques on Achebe and *Things Fall Apart* is that of Obiechina (1975) who provides a critique of structure and significance in the novel under study. He argues that Achebe uses a narrative that demonstrates a unity of intent and that of execution. "There is directness and simplicity in his narrative which is typical of the African folktale" (Obiechina, 1975:39). According to Obiechina's (1975) critique, every detail in Achebe's *Things Fall Apart* is for a reason. For example, the opening scene about Okonkwo and Amalinze the Cat tells us more about the character of Okonkwo and the relationship he shares with the entire community. Thus, the choice of the title condenses a language that tells us that the tragedy is not just that of one man but of an entire clan. "The story is not about the tragedy of one man alone, it is the tragedy of a people who find their way of life suddenly assailed by forces they do not understand and are not equipped to deal with" (Obiechina, 1975:41). Okonkwo is therefore a symbolic figure through which we see an entire community with its strengths and weaknesses.

Another structure tool that Achebe uses is that of drama. Every part of the novel is dramatic through conversations, narratives and actions and readers are drawn to the novel because of this. A particular drama that Achebe employs is that of conflict to balance many-sided traits and the interaction of individual and collective forces which make the novel to be what it turns out to be (Obiechina, 1975). Although the current study and that of Obiechina (1975) are similar in that they look at structure in *Things Fall Apart*, the current study is unique in that it looks at the functional aspect of structure (system) in *Things Fall Apart* using SFL and CL. Further, while Obiechina (1975) looks at Okonkwo as a microcosm upon which generalisation about other characters in *Things Fall Apart* are made, the current study not only looks at Okonkwo but at other characters as well in terms of how the grammar of the clause in the ideational metafunction can tell us about the linguistic details of *Things Fall Apart* vis-à-vis characterisation.

McCarthy (1985) is another scholar who offers a critique of Achebe and *Things Fall Apart* in terms of how Achebe uses rhythm and narrative method in the novel. McCarthy (1985) observes that Achebe achieves rhythm through repetition of words and phrases in verbatim and synonyms to suggest some deliberativeness and complexity beyond the surface. McCarthy (1985:245) further argues that “the patterning and repetition in Achebe’s *Things Fall Apart* are characteristics of a self-conscious artistry of oral narrative performance, where plot moves by repetition and predictability.” Such a style of narrative is more African than English and it gives *Things Fall Apart* and Achebe a unique identity of writing style only common to other African writers such as Amos Tutuola’s *Palm-Wine Drinkard* where narrative is rhythmical and repetitive so as to intensify the dramatic quality of the action (McCarthy, 1985).

In terms of narrative method in *Things Fall Apart*, McCarthy's (1985) critique reveals that Achebe's writings are largely anapaestic and more markedly rhythmical than traditional English prose, hence *Things Fall Apart* is more or less like an ideal oral African quality. This anapaestic narrative meter can be observed even from the first parts of the novel: "*It was this/ man that Okon/ kwo threw/ in a fight/ which the old/ men agreed/ was one/ of the fierc/ est since the found/ er of their town/ engaged a spir/ it of the wild/ forse/ ven nights*" (Achebe, 1958:1; and McCarthy, 1985). McCarthy's (1985) critique highlights that the literary and linguistic choices that writers make have an impact on the general theme, plot, setting and other literary elements of the novel. This study adds to this knowledge by exploring the grammar of the clause in process-types attributed to characters in *Things Fall Apart* using the theoretical frontiers of SFL, analytical lens of transitivity and the methodological locale of CL.

Unlike Obiechina's (1975) and McCarthy's (1985) critiques of structure and significance, and of rhythm and narrative method in *Things Fall Apart* respectively, Rhoads (1993) provides a critique of Achebe's *Things Fall Apart* in terms of the culture of Igbo society. Rhoads (1993) argues that Achebe does not talk about the rich material civilisation of Africa or about the African empire but instead writes about the democratic roots in Igbo culture with its promising and unpromising futures. Achebe himself talks about the democratic nature of Igbo society in an interview: "[It] is what the Igbo people chose, the small village entity that was completely self-governing.... The reason why they chose it [this system] was because they wanted to be in control of their lives" (Granqvist, 1990:43). In *Things Fall Apart*, this democratic system is seen through the *ndichie* (elders) whose task is to gather all the people of Umuofia (Achebe, 1958:13; 180; 185).

According to Rhoads (1993), another culture shown in *Things Fall Apart* is that of religious tolerance. Unlike the Europeans who forbid the people of Umuofia to pray to their gods, the Igbos believe that “it is good that a man should worship the gods and spirits of his fathers” even if these gods are not the Igbo gods (Achebe, 1958:175). While the whites have a mentality to fight for their god, the Igbo culture believes that gods are strong enough to fight for themselves.

Apart from the culture of democracy and religious tolerance, another Igbo culture reflecting in Achebe’s *Things Fall Apart* is that of female and male principles in which the male is strong and war-like while the female is tender and supportive in times of adversity (Rhoads, 1993). Achebe explains this culture through a character named Uchendu in *Things Fall Apart*: “It is true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother’s hut” (Achebe, 1958:72).

According to Rhoads (1993), the culture of having an economic system that redistributes wealth through titles is another Igbo culture that is shown in *Things Fall Apart*. For instance, when Okoye, seeks to attain the highest title of the land – the *Idemili* title – the third highest title in the land, he gathers enough resources so that he gives a portion of it to the clan (Achebe, 1958:78). This shows wealth redistribution system (Rhoads, 1993). In conclusion, Rhoads (1993) contends that *Things Fall Apart* illustrates that the Igbo people did not need the white man to take them to modernity because Igbo society was a dynamic cultural society. This is illustrated by changing laws within the clan. For example, when Okonkwo breaks the Week of Peace, his punishment is mild. Yet in the past, “a man who broke the peace was dragged on the ground through the village until he died. But after a while, this custom was stopped because it spoiled the peace which it was meant to preserve” (Achebe, 1958:33). The current study looks at *Things Fall Apart*, just as Rhoads’ (1993)

study. However, the present study does not focus on culture in *Things Fall Apart* but on transitivity in relation to characters, from an angle of SFL and CL. This newer dimension to studying *Things Fall Apart* is hoped to provide further insights on Achebe's writing styles and the implications of such a style on characterisation in the novel.

Further, a study by Hoegberg (1999) provides a critique of Achebe and *Things Fall Apart* in terms of cultural violence. He argues that the major theme of Achebe's *Things Fall Apart* is that of violence – particularly in the form of ritual sacrifices and punishments. Hoegberg (1999) contends that although Achebe condemns the violence of Europeans, he still presents an Umuofia that has an inherent taste of violence. “Using the stories of Ikemefuna, Nwoye, Ezinma and [other characters], Achebe shows that victims of violence and oppression are often conceptualised as hybrids or ambiguous cases, suggesting that one of the main underlying motives for violence among the Igbo people is fear of instability” (Hoegberg, 1999:68). Hoegberg's (1999) critique is similar to that of Rhoads (1993) but differs from the latter on the basis of point of view: while Rhoad's (1993) critique talks more of cultural tolerance and less of violence, Hoegberg's (1999) critique of *Things Fall Apart* is more in defense of Europeans and not Africans. The current study adds to the knowledge exhumed by Hoegberg (1999) by shifting the focus from the flouting of principle and practice of culture in *Things Fall Apart* which Hoegberg (1999) repeatedly underscores to transitivity study of characterisation in the novel. Such an analytical dimension to the novel offers newer insights to *Things Fall Apart* and Achebe regarding some issues already raised by Hoegberg (1999).

In addition to the above critiques is that of Irele (2000) who explores the reasons why Achebe's *Things Fall Apart* stands as a canon of African literature. According to him, the first reason is that

the novel reconstitutes to reality an image of the African society. “Because this image of Africa was quite unprecedented in literature, it also carried considerable ideological weight in the specific context of the novel’s writing and reception” (Irele, 2000:1). The novel therefore gives an articulation of a new image of Africa than earlier works done about Africa.

Secondly, Irele (2000:1) argues that *Things Fall Apart* is a canon because of the quality of Achebe’s manner of presentation “in which the cultural reference governs not merely the constitution of the novel’s fictional universe but also the expressive means by which the collective existence, the very human experience framed within the universe, comes to be conveyed.” As an earlier critique by Emmanuel Obiechina notes, “the integrative technique in which background and atmosphere are interlaced with the action of the narrative must be regarded as Achebe’s greatest achievement” (Obiechina, 1975:142).

Furthermore, *Things Fall Apart* is regarded a canon because of Achebe’s counter-fiction of Africa through Okonkwo, the novel’s protagonist. A further merit is that the novel offers a balanced view of Igboland and that of the whites. The novel is not a total condemnation of either the white or the black people, but a chronicle of their strengths and weaknesses (Irele, 2000).

Lastly, Irele (2000) has argued that irony is another characteristic that gives *Things Fall Apart* its classic nature. One such Irony is that despite Okonkwo being the focus in the narrative, the novel’s ending indicates that the Okonkwo incidence of suicide is given little space in the white man’s report. The current study builds on Irele’s (2000) critique to look at language system and function in *Things Fall Apart* through SFL transitivity. Such an undertaking has provided further literature on Achebe’s *Things Fall Apart*, especially that no study has conducted a transitivity analysis of a novel. Further, while Irele’s (2000) critique explores only Okonkwo’s character, the current study

looks at more characters using the lens of SFL, transitivity and CL. In a way, this explicates further the versatility of SFL as a theory; transitivity as an analytical binocular in SFL; and CL as a methodological backbone to a research on characterisation.

Another notable critique is that of Okpala (2002) who provides a critique of Achebe's *Things Fall Apart* in terms of the pervasiveness of Igbo metaphysics. Her critique stems from her protest that *Things Fall Apart* has always been interpreted from the three forms of hermeneutic angles: an angle that has argued the illegitimacy of any anthropological interpretation of the novel but stressed on the structure of subtexts in the novel; the second angle that has looked at the rapport between Achebe's Igbo society and Yeats's society; and the third angle that has looked at the historical and cultural context of the novel. Yet, there has never been a critique of *Things Fall Apart* in terms of the pervasiveness of Igbo metaphysics (Okpala, 2002).

Okpala (2002) argues that Igbo metaphysics does not disassociate 'being' from 'knowing', nor is 'knowing' disassociated from 'being' and 'acting'. The Igbo metaphysical has aspects of dualism, causality and reincarnation. She observes that dualism as a principle of Igbo metaphysical "undergoes the interaction of the physical and non-physical beings in human personality" (Okpala, 2002:561). Achebe attests to this in *Things Fall Apart* when he writes: "The world in which we [Igbo people] live has its double and counterpart in the world of spirits [chi]. A man lives here and has his chi there. Indeed, the human being is only one half of a person" (Achebe, 1958:161-162). Therefore, Okonkwo's successes and failures are not his alone, but to his chi as well, hence a reflection of dualism for, as Okonkwo puts it, if you say 'yes', your chi also says 'yes'.

On causality as a metaphysical aspect of Igbo culture, Okpala (2002) notes that humans in *Things Fall Apart* believe in the idea that every event has a cause though not every event is explainable

and verifiable. For example, in *Things Fall Apart*, Okoli “brought the church into serious conflict with the clan ... by killing the sacred python” and he fell ill and died (Achebe, 1958:147). The narrator of the novel here implies that because Okoli killed the sacred python, he fell ill and died (Okpala, 2002). With regard to the metaphysical aspect of reincarnation, Okpala (2002) argues that Achebe (1958) uses Chielo to show a reincarnation of human beings into spirits. “The narration does not offer any physical action that could have caused Chielo’s transformation: it only sets forth evidence that illuminates a metaphysical transaction” (Okpala, 2002:165). Although this study is similar to Okpala (2002) on the basis of choice of novel, a major difference can be drawn: while Okpala (2002) is a literary critique that looks at the metaphysical aspects of Igbo culture in *Things Fall Apart*, this study is a linguistic one that focuses on how process-types and linguistic choices therein impact on characterisation in the novel.

Distinct from most critiques on Achebe’s *Things Fall Apart* is Alam (2012) who has critiqued the novel and the author from a literary approach called ecocriticism. He argues that one of the reasons Achebe writes *Things Fall Apart* is to correct, by ecocritical means, the misrepresentation of the African continent. The narrative of *Things Fall Apart* indicates that before the colonial masters came to the continent, the indigenous people lived in a diverse, fruitful and complex relationship with the African environment (Alam, 2012). Achebe conveys this through a rich language. For example, though Okonkwo hates Unoka for the laziness, Unoka still has a connection to the environment for “he loved the season of the year, when the rains had stopped and the sun rose every morning with dazzling beauty” (Achebe, 1958:4). When Unoka dies, he is taken to the forest to be swallowed by nature.

Alam (2012) further observes that the narrative of *Things Fall Apart* shows that despite some seasons being bad due to bad weather or locusts, nature still supported those who endeavoured to work hard and respect it. For this, Unoka is condemned for not crossing the seven rivers to find better farmland. Also, when Okonkwo beats his wife at the onset of the planting season, he is reprimanded by the priest of Ani, the earth goddess: “our forefathers ordained that before we plant any crops in the earth we should observe a week in which a man does not say harsh words to his neighbour. We live in peace with our fellows to honour our great goddess of the earth without whose blessing our crops will not grow” (Achebe, 1958:28).

Furthermore, Alam (2012) makes an ecocritical observation that when Okonkwo kills Ezeudu’s sixteen-year-old son, the fratricide is interpreted as a crime against the earth goddess and he is punished by being sent into exile. This is a conflict between Okonkwo and the earth goddess (nature) and reconciliation can only happen after seven years. Other indicators of the presence of nature in *Things Fall Apart* is an instance where one of the people of Umuofia kills the sacred python and dies as a result; and Achebe’s use of proverbs whose language draws mostly on nature. Though Alam (2012) and the current study look at *Things Fall Apart* as a point of theoretical departure, the current study differs from that of Alam (2012) in that it looks at transitivity and the inscription of character. Such a theoretical departure of the novel in this study is in contrast to Alam’s (2012) critique. Thus, this research offers newer insights into knowledge gaps created by Alam (2012).

Another critique is that of Dwight (2013) which looks at how some of Achebe’s statements during interviews reflect in *Things Fall Apart*. This angle of critiquing bridges the gap between a text as a product and the author as its creator. Such a narrowing justifies arguments raised by SFL theorists

that a text is a product of society and can therefore not be separated from context. Dwight (2013:1) notes that Achebe wrote the novel because he once said “if you don’t like someone’s story, write your own.” This is in conformity to an Igbo expression that until the lion learns how to write, the History of the Hunt will always praise the hunter. With this in mind, therefore, Achebe’s *Things Fall Apart* is a literature of protest to the earlier writings of Joseph Conrad who portrayed Africa as backward and a home of savages. In the novel, Achebe protests against the misrepresentation of Africa while highlighting the wrongs and rights committed by both the Europeans and the Africans. Like Dwight (2013), the current study also looks at *Things Fall Apart*. However, unlike Dwight (2013) who uses quotes to provide insights into the context of *Things Fall Apart*, the current study utilises linguistic data imbued in clauses attributed to characters in *Things Fall Apart*. By studying how transitivity patterns impact on character, this current enquiry indirectly illustrates that the linguistic choices that an author makes in a text are not from without but are deliberate choices made at every system of the language so as to serve a particular purpose.

In addition to earlier critiques on Achebe and *Things Fall Apart*, Oman (2015) provides a critique of Achebe and *Things Fall Apart* in the context of European imperialism catapulted by the Berlin Conference of 1884. She argues that Achebe’s focus on his tribesmen the Igbo people (and not on any other African people) gives an objectivity taste to the novel for he criticises the Igbo norms and values while not overlooking the “collectivist and democratic aspects of Igbo society, allowing the reader a sensible Africanist perspective of an African society” (Oman, 2015:1).

Oman (2015) further observes that *Things Fall Apart* is a documentation of the various responses to European colonialism. The responses can be grouped into two: responses of resistance and those of collaboration. Collaboration is seen as an act of cowardice while resistance is interpreted and

seen as a heroic act. While most people of Umuofia choose to collaborate with the whites, Okonkwo is the resistant one who does not want to accept imperialism. The collaboration of people of Umuofia, Oman (2015:1) observes, culminates in making “the British represent the inevitability of modernity [in] eastern Nigeria [and this becomes ground] for a clash between traditional Africa and modern Europe.”

Achebe further uses Okonkwo to challenge the ideas of how men ought to be (Oman, 2015). Okonkwo is presented as a strict husband and father who works hard, is influential and resolves conflicts with violence, or a threat of it. This portrays him as an archetype of masculinity who is difficult to sympathise with and he becomes a symbolic figure meant for scrutiny regarding how a man should and should not be (Oman, 2015). Oman (2015:2) concludes by noting that Achebe uses *Things Fall Apart* to “demonstrate an alternative image to the stereotypical colonial representations of Africa. These colonial representations continue to exist in western society today as Africa continues to be reported as a poverty-stricken, war-torn continent.” The current study provides a detailed transitivity study of Okonkwo and other characters in *Things Fall Apart* with the aim of providing a backbone to observations and critiques on *Things Fall Apart* such as that of Oman (2015). While Oman (2015) explores Achebe’s use of character and dichotomy archetypes, this study provides linguistic details to the characters in the novel. Such a contribution by this study helps validate some observations made by Oman (2015).

Kwame (2017) explores the achievements of Achebe through *Things Fall Apart* and the entire *The African Trilogy* (i.e. *Things Fall Apart*, *Arrow of God* and *No Longer at Ease*). Kwame (2017) notes that Achebe (1958) manages to talk about the Igbo life to an Anglophone audience in a manner that Amos Tutuola’s *Palm-Wine Drinkard* (1952) and Cyprian Ekwensi’s *People of the*

City (1954) could not. “Achebe allows readers of English elsewhere to experience a particular relationship to language and the world in a way that made it seem quite natural” (Kwame, 2017:1). Achebe achieves narrative uniqueness in a number of ways. Firstly, he uses a narrative voice that discusses culture through proverbial wisdom. Secondly, Achebe stresses more on the way of life of the Igbo people so that the world out there could have a fair glimpse of what was happening.

Kwame (2017) further notes that Achebe’s *The African Trilogy* deals with specific issues, namely, the arrival of the British in Igboland (i.e. *Things Fall Apart*); the colonial rule of the white man (i.e. *Arrow of God*); and the last days of the colonial empire in Igboland (i.e. *No Longer at Ease*). Kwame’s (2017) critique of Achebe and *The African Trilogy* provides motivation for the current study. Achebe is a celebrated African novelist whose writings have provoked thought and evoked a multidisciplinary study of his works. Sadly, although a number of studies have looked at Achebe’s works (e.g. Mwinlaaru, 2012), none have taken a look at *Things Fall Apart* from the angle of SFL, transitivity and CL. Such an intellectual ‘oversight’ is regrettable and the current work bridges it. By conducting a study of the ideational metafunction in Achebe’s *Things Fall Apart* using SFL transitivity and CL, this study is in a way an SFL tribute to Achebe as a fallen hero of African literature.

A more recent critique of Achebe and *Things Fall Apart* is that of Salami and Tabari (2018) who explores postcolonial discourse in the novel. The critique looks at the discursive features that provide a backbone to the pathological reading of Achebe’s *Things Fall Apart* as an alternative to colonial discourse. Particularly, the critique zeroes-in on how the theoretical terminologies of ‘hybridity’; ‘otherness’; and ‘polyphony’ as introduced by Homi Bhabha and Mikhail Bakhtin form the cornerstone of Achebe’s *Things Fall Apart*. “Presumably, such innovative reading of

Achebe's *Things Fall Apart* is to lead to a better understanding of his discourse and the efforts made by him to help the African leaders figure out how to piece together what once fell apart..." (Salim and Tabari, 2018:11).

Achebe's success in his use of discourse lays in his use of hybridity demonstrated through a writing style that incorporates Igbo proverbs and other cultural elements in the novel. This style enables Achebe to differentiate between 'ethnic' and 'national' literature, introducing English as a unifying tool. Through hybridity, Achebe incorporates the technique of historicity in which he creates a clear picture of Africa and redefines the 'othering' created by western ethnographic traditions on Africa. This makes *Things Fall Apart* an ethnographic novel written by someone from within the culture, hence some considerable level of authentic representation of that culture (Salami and Tabari, 2018). Achebe achieves this objective narrative by talking about Okonkwo in terms of both his strengths and weaknesses.

Salami and Tabari (2018) further critique that Achebe sets a new style of writing by using Igbo proverbs in a literal translation manner, without deviating from the Standard English. Readers who are not native speakers of Igbo are able to grasp these proverbs and as a result, their presumptions about the 'otherness' of the Igbo culture is confronted (Irele, 2000). The proverbs also demonstrate that language is unique to a people and they use these proverbs (and folklore stories) to see the world for, "among the Igbo, the art of conversation is regarded very highly and proverbs are the palm-wine with which words are eaten" (Achebe, 1958:7). Additionally, Achebe's writing is unique because he inserts a series of Igbo words in the text most of which are left to be inferred. Such a hybridisation through transliteration fosters the cultural aspects of Igbo society such that

hybridity of vocabulary provides an alternative to the style of colonial text (Salami and Tabari, 2018).

Other aspects that Salami and Tabari (2018) critique in Achebe's *Things Fall Apart* are the notions of heteroglossia in terms of various Igbo voices in the novel which give the novel its artistic taste; the notion of polyphony with regard to the voice of *Osu* whose possessors are forbidden to interact with the public; and the special characteristics of the voice of the narrator as some of the striking features of the novel. The current study is similar to the critique of Salami and Tabari (2018) as it also looks at discursive features in *Things Fall Apart*. However, the difference is that while Salami and Tabari (2018) look at the discursive features in terms of hybridity, otherness, polyphony and colonial discourse, the current study looks at discursive features in terms of process types and how these realise characterisation. Such a newer research perspective is a knowledge gap that Salami and Tabari (2018) and other critiques have never explored.

2.5. Summary of chapter

This Chapter has provided a compendium of critiques on Chinua Achebe and *Things Fall Apart* in a bid to further contextualise the study within the existing literature and consolidate the knowledge gap that the current study has explored. By exploring the life history of Chinua Achebe; the historical background of the novel; the plot; and characters in the novel, the Chapter has shown that a text is not entirely separate from the author but that the two are interwoven and forged into one solid whole that is hard to separate. This knowledge has given more justification to the current corpus-based SFL study on *Things Fall Apart* because it has become obvious that the linguistic choices that authors make in the creation of their literary works are not distant from the experiences that these authors encounter in real life. This is the knowledge gap that the current study has

explored. The Chapter has ended with an analytical chronicling of major critiques done on Achebe and *Things Fall Apart*. By reviewing further literature on Achebe and *Things Fall Apart*, the Chapter has hinted that there have been no studies involving a corpus-based SFL transitivity study of characterisation on *Things Fall Apart*, hence justifying my current study.

The next Chapter provides a theoretical contextualisation of the study by discussing the frontiers of SFL as a theory and the theoretical locale of transitivity as the theoretical lens used for the current study.



CHAPTER 3

SYSTEMIC FUNCTIONAL LINGUISTICS: A THEORETICAL ODYSSEY

3.0. Introduction

In this Chapter, a peregrination through SFL as a theory and transitivity model as a theoretical toolkit used in the study of the ideational metafunction in Achebe's *Things Fall Apart* is provided. The Chapter begins by tracing the genealogy of SFL from Bronislaw Malinowski, John Rupert Firth and Michael Halliday to post-Hallidayan SFL scholars such as Robin Fawcett, Jim Martin, Christian Matthiessen and Mick O'Donnell. In this regard, I have used the parentage and lineage of SFL to highlight the transformation of the frontiers of SFL as a theory so as to lay a firm foundation for a discussion on the tenets of SFL later in the Chapter. In the discussion of SFL tenets, the Chapter provides SFL theoretical footing by discussing a number of key SFL tenets such as functionalism versus structuralism; stratification; system and system networks; instantiation; rank scale; and metafunctions of language. Within the metafunctions of language, I have zeroed in on the ideational metafunction of language in which the transitivity model as a theoretical toolkit for the current study is discussed and its application to the current study equally demonstrated.

3.1. The history and development of SFL

Otherwise known as Systemic Functional Grammar, SFL is a theory of language that revolves around the notion of language functions in terms of four language strata: context, semantics, lexico-grammar, and phonology-graphology (Eggins, 2004; Caffarel, 2006; Halliday and Webster, 2009; and O'Donnell, 2012). The theory places centrality of focus on language function (what

language does and how it does it) as opposed to other approaches to language which merely look at language structure. SFL was largely developed by Michael Halliday and his followers but the theory traces its earlier roots to Bronislaw Malinowski and J.R. Firth and its later developments to the works of a number of other linguists such as Ruqaiya Hasan, James Robert Martin, Robin Fawcett, Christian Matthiessen, Margaret Berry, Clare Painter and Mick O'Donnell (ISFLA, 2018).

One of the most influential pioneers of what Michael Halliday was to conceive as SFL is Bronislaw Malinowski, a Polish-born anthropologist who lived from 1884 to 1942 and credited for being the first to introduce the SFL notion of 'context of situation in an utterance' (O'Donnell, 2012). Malinowski (1935:22) argues that "... the sentence is not a self-contained, self-sufficient unit of speech [but] it usually appears in the context of other sentences and has meaning only as part of a larger significant whole [which also includes] facial expression, gesture, bodily activities, the whole group of people present during an exchange of utterances and the part of the environment on which these people are engaged." Therefore, Malinowski (1935) pioneered the idea of viewing language in context and that syntactic units such as sentences are not self-contained but derive their meaning from a larger significant whole. This then entails that the meaning of words resides in the words' ability to invoke the situation in which they have been previously used – the context of reference.

When Bronislaw Malinowski died in May 1942 aged 58, his student John Rupert Firth (1890 – 1960) expanded Malinowski's initial ideas about language and context (O'Donnell, 2012). Influenced more by Bronislaw Malinowski who was at the London School of Economics than by Daniel Jones who was in the Department of Phonetics at the University College of London, Firth published *Speech* in 1930 and *Tongues of Men* in 1937 so as to popularise Malinowski's ideas.

Firth's contributions to SFL are twofold: firstly, he picked up Malinowski's idea "about the centrality of the context of situation, and applied it throughout his linguistic model" (Donnell, 2012:6). Secondly, Firth conjectured that the central concern of linguistics should be meaning conceived from situation. Firth's unique view to linguistics became known as Firthian Linguistics and it was during this time that Firth met his student Michael Halliday, the father of SFL.

From Firth came his student Michael Alexander Kirkwood Halliday (1925 – 2018). When Halliday commenced his doctoral studies, he was supervised by Firth and that marked the induction of Halliday into what was to become known as Systemic Functional Linguistics (SFL) or Systemic Functional Grammar (SFG). In 1960, Firth died and his student Halliday became the most influential of Firth's followers and assumed the leadership of what became known as the neo-Firthian linguistics (O'Donnell, 2012). During this time, Halliday transformed his thoughts of language to become more functional in nature to suit the classroom situation. This was the birth of System Functional Grammar, an upgrade of Halliday's Scale and Category Grammar whose roots were founded in neo-Firthian Linguistics. It was around this time that Halliday met his wife Ruqaiya Hasan and together, they expanded SFL to include aspects of child language development (Halliday and Hasan, 1976; and O'Donnell, 2012).

Although linguistic literature associates the development of SFL to Halliday, he only provided a framework upon which other linguists have contributed. In the recent past, a number of Halliday followers have contributed significantly to the history and development of SFL. Notable among them is Halliday's wife Ruqaiya Hasan (1931 – 2015). Hasan's contributions to SFG are many. Her works on the relation of language and the distribution of forms of consciousness in the 1960s ignited her later works on semantic variation, text unity and her 1976 publication with husband Halliday which remains the most comprehensive discussion of cohesion in English (Halliday and

Hasan, 1976). Hasan's contributions to SFL and linguistics in general differs significantly from other linguists in that she has endeavoured to posit that linguists should not just look at function but also at meanings in the broader context of linguists' experience of the outside world and inner world. This view gave rise to Hasan's notable contribution of developing the area of cohesion and discourse semantics in SFL (Hasan, 1988).

Apart from Ruqaiya Hasan, other notable post-Halliday contributors to SFL include Jim Martin, Robin Fawcett, Christian Matthiessen, Margaret Berry, Clare Painter and Mick O'Donnell. Jim Martin was a student of Halliday and Hasan, and was particularly influenced by Ruqaiya Hasan's text semantics and Michael Halliday's SFG to form what has come to be known as the Genre Theory of Sydney School. Martin's theory describes genres as social processes that are staged and are goal-oriented (Martin and Rose, 2003; and Martin and Rose, 2008).

While Jim Martin has looked at genres as social processes within the broader theoretical locale of SFL, Robert Fawcett is another notable scholar associated with what has come to be known as the Cardiff School of SFL. The Cardiff School of SFL emerged in the UK after Halliday departed for Sydney in 1975 to become chair of Linguistics at the University of Sydney in Australia (O'Donnell, 2012). The School has helped develop SFL theorisation in areas such as conditional features and realisation rules in a system network. Fawcett has also written several books on SFL and helped popularise SFL through his writings and holding of fora. For example, in 1971, Fawcett founded the annual series of *International Systemic Functional Congresses* to which he was chair from 1975 to 1988 which helped popularise SFL.

Apart from Hasan, Martin and Fawcett, another post-Hallidayan scholar whose contribution to SFL is notable is Christian Matthiessen – a Swedish-born linguist and one of the leading SFL figures, having co-authored books with Halliday himself (e.g. Halliday and Matthiessen, 2004).

Halliday has even acknowledged Matthiessen's work in extending the description of the grammar from the systemic functional perspective in the Penman project (Halliday and Matthiessen, 2004). SFL has also continued to grow through scholars such as Mike O'Donnell who has merged SFL and Artificial Intelligence (AI) through a hybridisation of AI tools such as *UAM Corpus Tool* with SFL theory in research (Wu, 2009; and Halliday and Webster, 2009).

3.2. Major tenets of SFL

From the genealogy of SFL, it is noticeable that SFL has evolved into a theory that argues that language is a social semiotic system meant to perform some function. In SFL, language is therefore seen as a resource for construing meaning (Martin and Rose, 2003; and Caffarel, 2006). SFL as a theory of language is systemic because it argues that “grammar is modelled systematically as a resource for making meaning in wording” while on the other hand it is functional because it “prioritises functional categories across the spectrum of different modes of meaning [called metafunctions] over grammatical classes” (Caffarel, 2006:4). Thus, as O'Donnell (2012) argues, SFL often times places greater importance on functionalism (what language is used for) over structuralism (what language is composed of).

Because of SFL's focus on functionalism, it does not address how language is processed and/or represented in our brains. Instead, the theory concerns itself with the discourses we produce (whether written or spoken), and the contexts governing the production of these texts (Halliday, 1966; Donnell, 2012; Mwinlaaru, 2012). The functional view to language further argues that the functionality of language in a text (for example *Things Fall Apart*) is derived from the stratification of language into four strata namely context, semantics, lexicogrammar and phonology/graphology. I shall now take a look at the nature of SFL in terms of its aspects such as stratification,

instantiation, system networks, rank scale, metafunctions and transitivity, and in so doing, create a theoretical jurisdiction for the current research on *Things Fall Apart* within the broader theoretical frontiers of SFL.

3.2.1. Stratification

The notion of stratification in SFL refers to the idea that resources of language are hierarchically organised into four strata which are related by realisation. The four strata are context, semantics, lexicogrammar and phonology/graphology (Martin and Rose, 2003; and Halliday and Webster, 2009). The strata are diagrammatically represented as follows:



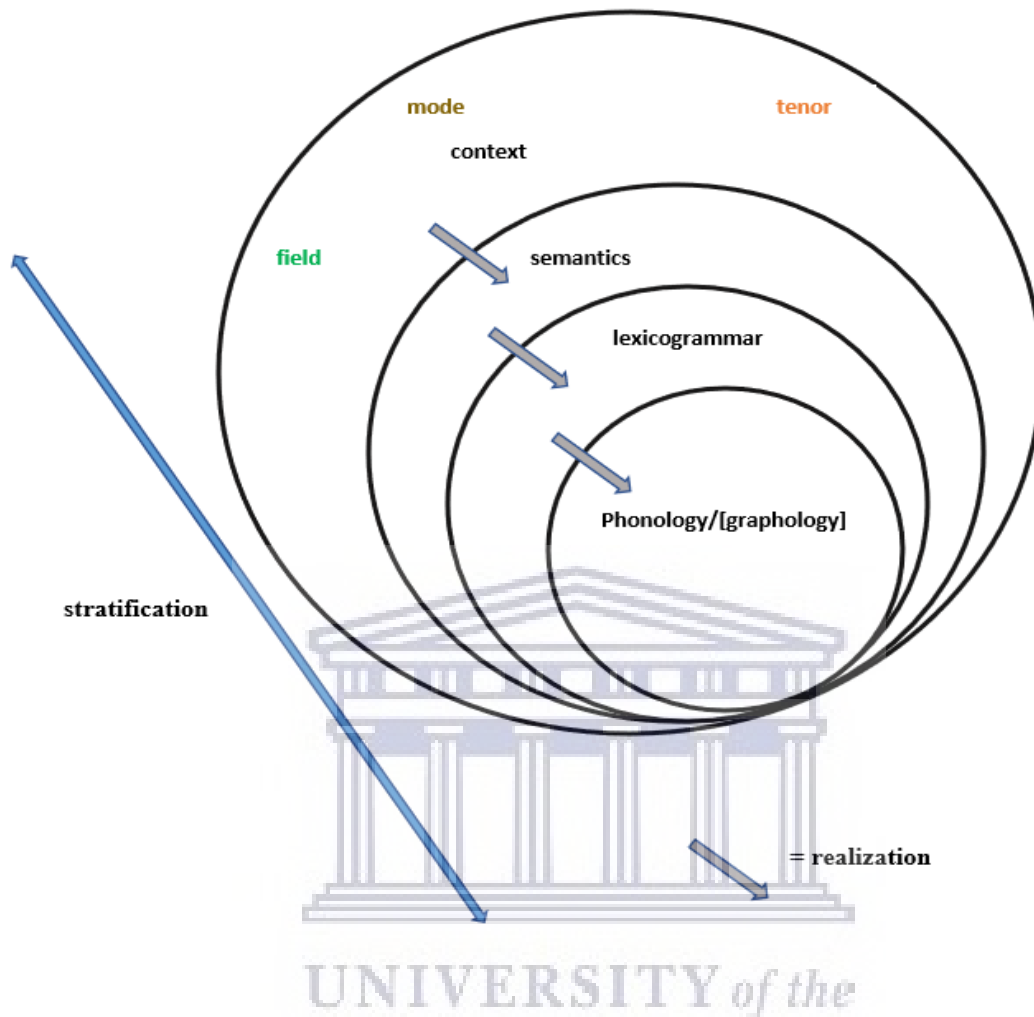


Figure 3. 1 Stratification in SFL (adapted from Caffarel, 2006:11)

Figure 3.1 shows that the stratum of context is the utmost level of strata and relates to human experience and social processes. The context finds expression in the spectrum of meanings in the stratum of semantics. In other words, the context is informed by the intermediate stratum: the stratum of semantics (meanings) which is derived from the stratum of wording (the lexicogrammar stratum) which in turn finds its expression in either speech or writing (the phonology-graphology stratum). By this, therefore, SFL postulates that language is hierarchically arranged into strata that begin from language internal (the phonology/graphology stratum) and move towards language external (context). We can therefore view the functionality of language ‘inside-out’ (or ‘bottom-

up’) by looking at how phonology/graphology stratum expresses/feeds into the rest of strata above it or ‘outside-in’ (or ‘top-bottom) by looking at how context finds expression through the strata below it. In this regard, I shall now proceed to take a detailed look at each of the stratum that inform the notion of stratification in SFL and establish the extent to which the current study finds expression within the elucidations on stratification.

3.2.1.1. Stratum of context

Context is the outermost stratum in SFL stratification and finds expression in the intermediate stratum of semantics (meanings) (Martin and Rose, 2003; and Halliday and Webster, 2009). Context refers to what is going on around the text in terms of *context of culture* and *context of situation*. According to Droga and Humphrey (2002:2), “the context of culture relates to the broad sociocultural environment...and includes ideology, social conventions and institutions.” Every text is said to be spoken or written in a certain style conventionally agreed upon in order to foster certain ideologies, social conventions and institutions.

The type of spoken or written texts by which ideology, social conventions and institutions are upheld or challenged is called a genre and each genre is therefore crafted to serve a particular social purpose within the broader sociocultural environment. Therefore, each text’s context of culture explores how a particular genre is used for the social purpose of explaining; classifying; telling events; assessing a work; retelling a series of events; telling a story with problematic events for entertainment or instruction; explaining how and why something occurs; and instructing how to do something. The aforementioned social purposes of a text would correspond to the genre types of expositions; information report; news story; review; recount; narrative; explanation; and procedure, respectively (Droga and Humphrey, 2002). The following table adapted from Droga

and Humphrey (2002:4) illustrates the genre and the social purpose it achieves within the broader sociocultural environment of any text, written or spoken (the context of culture).

Table 3.1 Genres and their social purpose in context of culture (Droga and Humphrey, 2002:4)

Genre	Purpose	Stages (the symbol ^ means 'followed by')
Exposition	Persuades by arguing one side of an issue	Thesis ^ Arguments ^ Reinforcement of Thesis
Information Report	Classifies and describes the way things are or were	General Statement to identify and classify topic ^ Description of features
News story	Tells events regarded as newsworthy or of public importance	Lead ^ Key events ^ Quotes
Review	Assesses a work of literature, art or entertainment	Context ^ Text Description ^ Judgement
Recount	Retells a series of events	Background ^ Record of events ^ Reorientation
Narrative	Tells a story dealing with problematic events in order to entertain or instruct	Orientation ^ Complication ^ Evaluation ^ Resolution
Explanation	Explains how or why something occurs	General Statement ^ Complication ^ Evaluation ^ Resolution
Procedure	Instructs how to do something through a sequence of steps	Goal ^ Steps 1-n ^ (results)

Table 3.1 shows that the genre of a text correlates to a specific social purpose it serves within the broader sociocultural environment of context of culture. Table 3.1 can be interpreted as follows: an exposition text has a social purpose of persuading someone by arguing one side of an issue.

Such an argument takes the form of a thesis statement, followed by an argument whose purpose is to reinforce the thesis statement. An information report as a genre serves a social purpose of classifying and describing the way things are or were and such texts are characterised by a general statement which identify and classify the topic. The general statement is then followed by a description of features of the topic being discussed in order to strengthen the genre's social purpose of classifying and describing the way things are or were. Another genre, according to Table 3.1, is that of news story. This type of spoken or written genre serves the social purpose of telling events which are regarded as newsworthy or are of public importance. Such genres are characterised by the lead statement about the topic and this is followed by key events and quotes surrounding the topic. Such a writing style authenticates the story.

Apart from exposition, information report and news story as genres within the context of culture, a review is another type of written or spoken text (genre) whose social purpose is to assess a work by looking at context, text description and then pass a judgment of the text. This is common in academic reviews of articles for consideration for publication in, say, journals.

The fifth genre is called a recount. It retells a series of events that took place and its style of writing involves giving a background to an event, followed by a record of events that took place. A recount concludes with a re-orientation which serves as a recap of what has been recounted.

Unlike a recount, a narrative is a genre that tells a story dealing with problematic events whose goal is to entertain or instruct the target audience. Narratives begin by orienting us to a situation (more or less like providing an exposition to a situation), followed by a tense build-up of events (called the complication of the narrative) and then the evaluation before ending with a resolution.

The last two types of genres are explanation and procedure. An explanatory text serves the social purposes of explaining how or why something occurs while a procedural text instructs on how to do something through a sequence of steps. An explanatory text is textually characterised by a general statement which is then followed by a sequence of explanation. On the other hand, the genre of procedure involves a statement of what needs to be achieved (the goal), followed by steps on how the goal is to be achieved.

Apart from context of culture, the stratum of context is also made up of the context of situation which refer to specific situations within the broader sociocultural environment. For example, whilst a text such as *Things Fall Apart* is shaped by the broad sociocultural environment (ideology, social conventions, institutions and social purpose), the text relates simultaneously to specific situations within the broader sociocultural environment to form the text's context of situation (Halliday, 1966; Halliday and Matthiessen, 2004; and Martin and Rose, 2003). Droga and Humphrey (2002:6) explain the context of situation as an SFL term which refers to “the specific situations within the broader socio-cultural environment ... in terms of what is going on [the field of the text], the roles and relationships taken up by the participants [the tenor of the text] and the channel of communication [mode of the text].” Therefore, three aspects of context of situation – namely the field, tenor and mode – have an influence on the type and meaning of texts. The field refers to the nature of social activity and subject matter of a text (what is going on); the tenor has to do with roles and relationships taken up by the speaker/listener and reader/writer; while the mode refers to aspects of the channel or medium of communication (spoken or written) (Halliday, 1966; Halliday and Matthiessen, 2004; and Martin and Rose, 2003).

The field, tenor and mode as aspects of context of situation create three kinds of meanings. The field results into ideational (experiential) meanings; the tenor culminates into interpersonal

meanings while the mode brings about textual meanings. The corresponding relationship between a text's field, tenor and mode, and text's ideational (experiential), interpersonal and textual meanings can be summarised as follows:

Table 3. 2 Text and context of situation (Droga and Humphrey, 2002:8)

SITUATION		TEXT
Field (What is going on)	↔	Experiential meanings
Tenor (Who is taking part)	↔	Interpersonal meanings
Mode (How is language used)	↔	Textual meanings

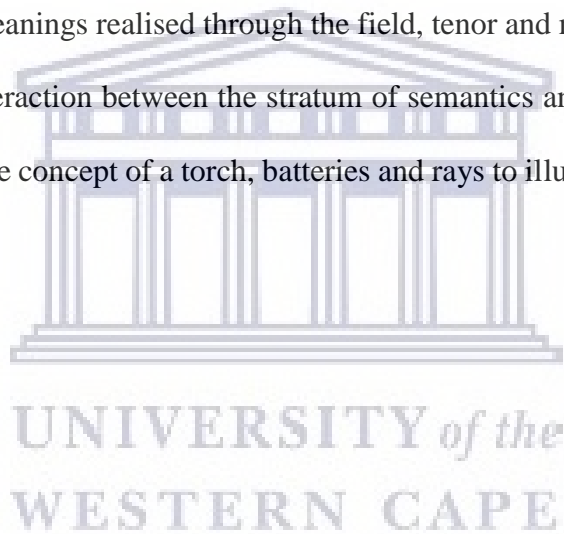
Table 3.2 illustrates that the context of situation is made up of aspects namely the field, tenor and mode, and each of these share a converse relationship with the experiential, interpersonal and textual meanings respectively. Experiential meanings express what is going on, the people or things involved and the circumstances surrounding the events. Experiential meanings are influenced by the field (what is going on). On the other hand, interpersonal meanings are meanings influenced by the tenor. Interpersonal meanings express the different ways by which a text establishes relationships with others. The textual meaning as the last strand of meaning is influenced by the mode and this metafunction of language expresses how the language of a written or spoken text is organised into coherent and meaningful manner (Halliday, 1966; Halliday and Matthiessen, 2004; and Droga and Humphrey, 2002).

Having elaborated on context of culture and context of situation, I can make a few observations about *Things Fall Apart*. In terms of context of culture, Achebe's *Things Fall Apart* can be said to be a combination of genres but it is predominantly a narrative because it is a story characterised by problematic events whose aim is not only to entertain but also to instruct the intended audience about the themes that the novel explores. The novel under study begins with an orientation of the situation before rising to the complication and evaluation of the complication in order to reach a resolution by Chapter 25 of the novel. This study explores how transitivity has been used to illuminate characterisation in the narrative of Achebe's *Things Fall Apart*. From the angle of context of situation, the current study recognises that *Things Fall Apart* is an instance of a text which can be studied in terms of its field, tenor and mode and that these aspects of context of situation correspond to the specific language metafunctions: the ideational, interpersonal and textual metafunctions. However, the current study looks only at the field of *Things Fall Apart* in order to examine how the ideational metafunction helps bring out characterisation in the novel.

3.2.1.2. Stratum of semantics

The stratum of semantics is one of the two strata in SFL stratification which form what is called the content plane of language on the basis of language organisation in this stratum. The other stratum is that of lexicogrammar (Caffarel, 2006). The stratum of semantics interacts with the stratum of context to help the latter find expression in the former to construe meaning from not only linguistic avenues but also avenues viewed as non-linguistic in nature. In this regard, therefore, the stratum of semantics is theorised on the assumption that language is meaning and everything around us is impregnated with meaning which is communicated in a particular manner – linguistic or non-linguistic (e.g. Halliday, 1966; Eggins, 2004).

The role of the semantics stratum is therefore to amalgamate the tenor dimensions and speech into a form of content that can be communicated and judged meaningfully at the higher outer stratum and at strata below. This is achieved by enabling the stratum of context to find expression in the stratum of semantics through the latter's spectrum of metafunctions (experiential, interpersonal and textual meanings) realised in the former by the field, tenor and mode (Martin and Rose, 2003; and Halliday and Webster, 2009). For example, the study of characterisation in the ideational metafunction of *Things Fall Apart* can also be understood as an undertaking that explores the interaction between the strata of semantics and context through the spectrum of ideational, interpersonal and textual meanings realised through the field, tenor and mode respectively. Below is my illustration of the interaction between the stratum of semantics and the other strata in SFL stratification. I have used the concept of a torch, batteries and rays to illustrate the nature of strata:



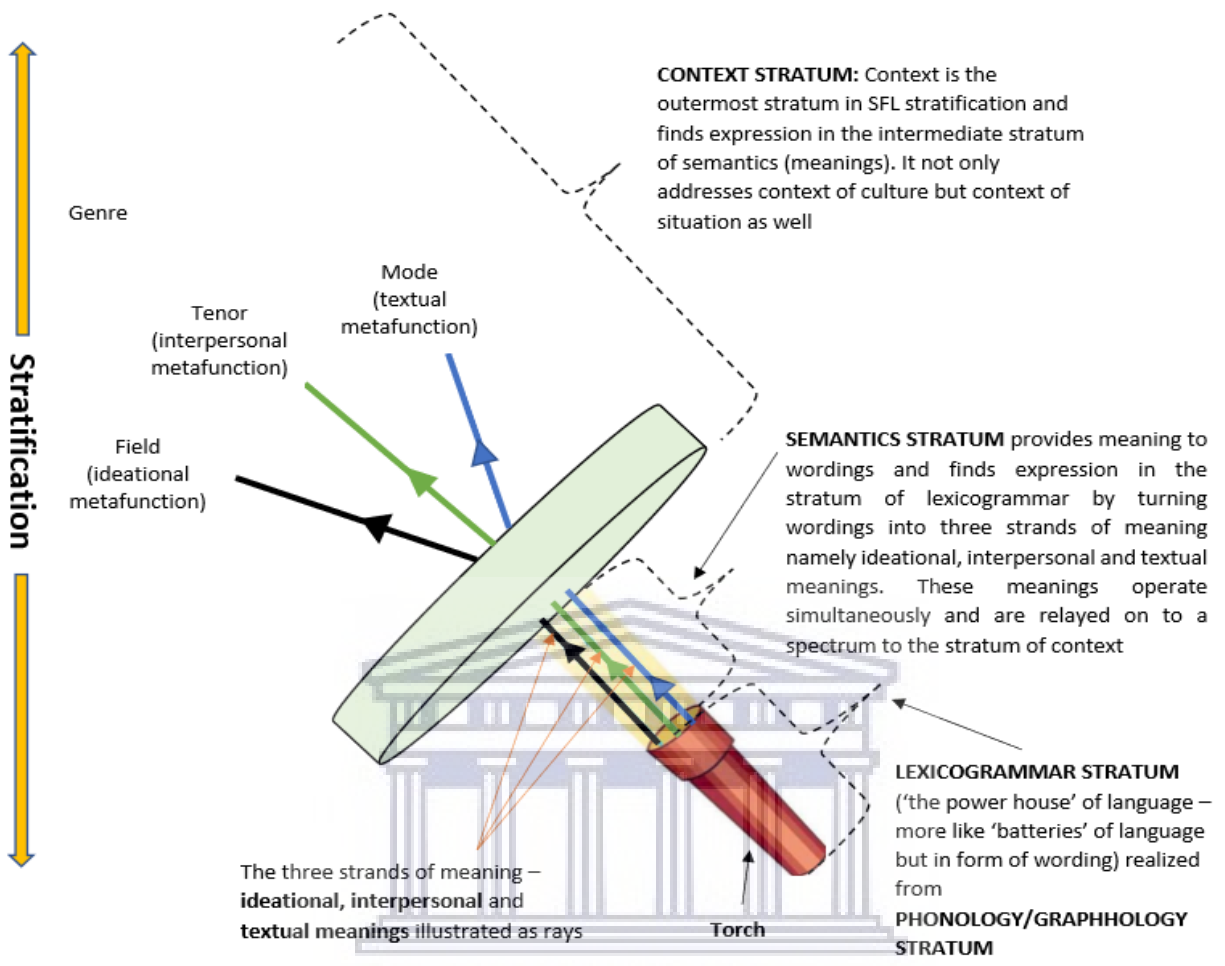


Figure 3. 2 Stratification in SFL vis-à-vis the stratum of semantics (example entirely mine)

My illustration in Figure 3.2 shows that the stratum of semantics is sandwiched between the stratum of context above and the intermediate stratum of lexicogrammar below. The stratum of context finds expression in the stratum of semantics while the stratum of semantics finds expression in the wordings of the stratum of lexicogrammar – the powerhouse of language – by turning wordings into strands of meanings, namely, the ideational, interpersonal and textual meanings. These meanings are refracted into spectrum and realised as the field, tenor and mode respectively in the stratum of context, leading to the metafunctions of language embedded within the aspects of the context of situation. Within the stratum of context, the nature of content of the

field, tenor and mode determines the broader sociocultural dimension of a text, leading to genres as informing the context of culture.

3.2.1.3. Strata of lexicogrammar and phonology/graphology

Below the stratum of semantics are the strata of lexicogrammar and phonology/graphology respectively. The lexicogrammar stratum is the realisation of meaning as wording and finds expression in the phonology/graphology stratum to provide a wider range of word-choice from which language users choose as they engage in communication (Halliday, 1971; Martin and Rose, 2003; Caffarel, 2006). It is at the lexicogrammar stratum where language begins to take a more meaningful shape and from which most activities of language arise such as realisation of meanings. For this, the stratum is often referred to as the powerhouse of language function because within the stratum of lexicogrammar is the widest range of language systems and choices from which language users choose to feed the semantics stratum upon which the stratum of context finds expression.

While the stratum of phonology/graphology is important as it provides the foundations for language, the lexicogrammar stratum is placed at a higher order as it finds expression in the stratum of phonology/graphology. Theoretically, SFL is a tri-strata theory which focusses mainly on three out of the four strata because the lower stratum can be explored in the stratum of lexicogrammar for it is also at the lexicogrammar stratum and strata above where meaning become more conceived to study even the lower outer stratum of phonology/graphology. The stratum of lexicogrammar avails resources of transitivity, mood and theme upon which the stratum of semantics operates to feed the stratum of context found in the outer strata (Eggins, 2003; Martin and Rose, 2003; Caffarel, 2006; and Halliday and Webster, 2009).

One of the most important notions in the stratum of lexicogrammar is the concept of *grammar-lexis cline* (*cline of delicacy*). Since a cline refers to the link between a text and system, grammar and lexis are treated as on undivided sub-stratum – a unified repository of wordings functioning as a resource for the expression of meaning (Hill-Madsen, 2014). In the grammar-lexis cline (cline of delicacy), grammar comprises small, clearly defined classes of structures and classes that are traditionally viewed as syntax and morphology, while the lexis constitutes open sets in classes and are devoid of clear delimitation. As one moves from the grammar pole to lexis pole in a scale, lexicogrammatical meanings (features) increase in their delicacy or specificity. This is called a *system* and the movement from less specificity (or less delicacy) to specificity is called *system network* (Eggins, 2004). A system network describes the set of options available to the language user at a particular level in terms of both the choices available and the structural consequences of those choices. Mwinlaaru (2012:12) has defined a system network as “a set of linguistic items which stand in opposition to one another in such a way that they offer choices to the language user as potential meaning-making resources.” Below is an example of how a system and system network operate in the cline of delicacy:

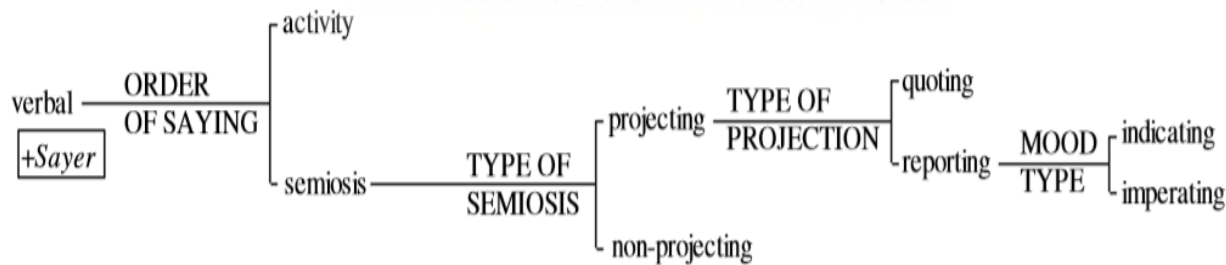


Figure 3. 3 The verbal-clause system in part (Hill-Madsen, 2014: 19)

In Figure 3.3, the system is presented as one made up of an ‘entry condition’ and a set of ‘signs’ serving as potential choice for the language user. The entry condition refers to a particular type of

clause identified as one of the six different types (process-types) in the part of ideational grammar which organises the clause as a grammatical unit (transitivity grammar). The clause types are distinguished on the basis of how actions (or verb processes) combine with different semantic roles. Therefore, I can interpret Figure 3.3 as follows: the system of verb clause has an entry condition of the verbal process chosen from an array of other process-types. The choice of the verbal process provides a further choice of saying as an activity and saying as a semiosis. As I proceed horizontally from left to right, I am met with more choices to make: to determine whether the verbal clause is projecting or non-projecting and if projecting, to choose between quoting and reporting as types of projecting, and the MOOD TYPE.

The horizontal organisation of system is called a syntagmatic organisation while the vertical organisation of options/choices in a system is called a paradigmatic. A syntagmatic organisation is a horizontal organisation involving addition (i.e. 'this + this + this') while a paradigmatic organisation is a vertical organisation involving choice/option (i.e. 'this OR this OR this'). Therefore, as I move from left to right in a system, I am confronted by the addition of features which simultaneously involve vertical choices that come with the entry condition of the system. The construing of meaning in any text (e.g. *Things Fall Apart*) is a continuous interaction of language as a system and choices as meaning-potential options.

3.2.2. Instantiation– stratification matrix

Having looked at stratification, it becomes easier to now understand the SFL notion of instantiation and how the two theoretical underpinnings are crucial in the understanding of SFL in general and the place of the current study in such a theorisation in particular. While stratification in SFL refers to the idea that resources of language are hierarchically organised into a system related by

realisation, instantiation refers to the relationship between the system (i.e. stratification) and the instance (text). Instantiation refers to the semogeneric process by which linguistic resources are selected from the system to produce text (Caffarel, 2006; and Hill-Madsen, 2014). In this regard, a text such as *Things Fall Apart* is an instance of language and a reflection of a system which in this case is the system of the English language. The semiogenesis of *Things Fall Apart* is inseparable from human experience and social processes which serve as context that surround language events. As Halliday (1979:141) observes, “meanings are created by the social system and exchanged by the members in the form of text. The meanings so created are not, of course, isolates; they are integrated systems of meaning potential. It is in this sense that we can say that the meanings are the social system: the social system itself interpretable as a semiotic system.” Therefore, the fact that language is a semiotic system entails that language is part of a system and this system is semiotic in nature. A text (for example *Things Fall Apart* or a single utterance) is therefore seen as an instance of language as a system. This bidirectional relationship between language as a system (stratification) and a text as an instance of language as a system (instantiation) can be summarised as follows:

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	System	sub-system instance type	instance
context	culture	institution situation type	situations
semantics	semantic system	register text type	[text as] meanings
lexicogrammar	grammatical system	Register text type	[text as] wordings

Figure 3. 4 Instantiation-stratification matrix (Halliday, 1995/2005:254)

Figure 3.4 illustrates the interaction between language as a system (theorised as stratification of language) and text as an instance of language system (theorised as instantiation of language). In Figure 3.4, culture represents the systemic pole on the cline of instantiation and this is represented in the stratum of context in the language system which is instantiated by situations. This means that the social context equals the “possible semiotic situations that collectively constitute a culture” (Halliday, 1995/2005:256). The stratum of culture finds expression in the stratum of semantics and are instantiated through situations and meanings respectively, while lexicogrammar is embedded in the lexicogrammar system and instantiated through wordings.

The theorisation on instantiation and stratification is of importance to the current study of the ideational metafunction in Achebe’s *Things Fall Apart*. Stratification-wise, the elucidations so far help me appreciate and treat *Things Fall Apart* as a text organised into strata and each stratum realising into another stratum in order to convey particular meanings. This knowledge helps me to see *Things Fall Apart* from many angles and levels, depending on what aspects I want to explore in the novel using SFL. The current study focuses on how the ideational metafunction manifests in the novel and how it impacts on characterisation. This involves studying the grammar of the clause by using the transitivity model. Instantiation-wise, *Things Fall Apart* is an instance of a text and the novel can be studied in terms of how situations, meanings and wordings interact within the system to achieve intended goals of the writer and the text. One such particular interest is to explore how *Things Fall Apart* is an instantiate of the interface between transitivity as an SFL concept and characterisation as a product of transitivity. In this regard, the current study puts the versatility of SFL in character enquiry to the test.

3.2.3. Rank scale, constituency and rank shift

In my exploration of stratification, I have merely viewed each stratum as part of a system of language stratification. However, each of the resources of language in each stratum is arranged in a particular hierarchy, especially in the strata of lexicogrammar and phonology/graphology. The hierarchical arrangement of resources of language in each stratum is called *rank scale*. A rank scale “identifies the different levels of language, and shows how the units at each level (or rank) are made up of one or more units of the rank below” (Droga and Humphrey, 2002: 10).

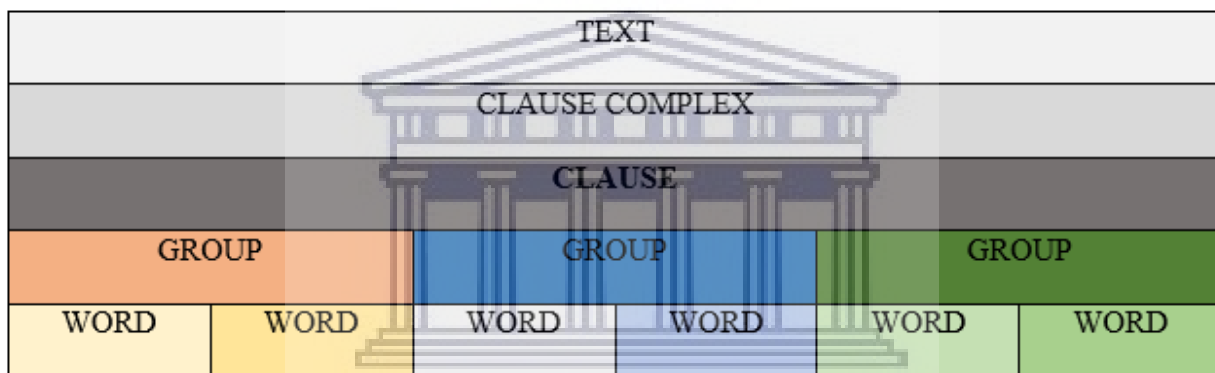


Figure 3. 5 Rank scale (Adapted from Droga and Humphrey, 2002:10)

Figure 3.5 illustrates that in the rank scale of lexicogrammar of English upon which the current study on *Things Fall Apart* draws part of its theorisations, the rank scale units consist of the clause as the basic unit of meaning. The clauses join to form what are called clause complexes and the clauses join to form spoken or written discourses (such as *Things Fall Apart*). Noticeable in Figure 3.5 is that each clause is made up of one or more groups and each of the groups consists of one or more words. Therefore, the analysis of a text such as *Things Fall Apart* would involve an investigation of choice, patterning and function of units at each rank.

Apart from viewing the rank scale as being *compositional* (that is, as being hierarchically organised with each rank containing a rank below it), a rank scale is also a case of *constituency*: each rank has constituents. A clause is made up of the verbal group as the basis of identifying it. However, clauses may also consist of one or more other groups, namely, nominal groups; adverbial groups, conjunction groups and prepositional phrases/groups (Martin and Rose, 2003; Eggins, 2004; Yang, 2014; and Caffarel, 2006). The verbal group is identified by the finite or non-finite verb as the main element (e.g. *Okonkwo wrestled Amalinze the Cat*); the nominal group is identified by a noun or a pronoun as the main element, with or without modifiers such as determiners and numerals (e.g. *Unoka approached the oracle*); the adverbial group is identified by the adverb as its main element (e.g. *The 'Fees Must Fall Campaign' came early*); the conjunction group which usually consists of a conjunction meant to link clauses within a clause complex or just a clause (e.g. *Firstly, Nelson Mandela was Desmond Tutu's friend*); and the prepositional phrase is identified by a preposition combined with a nominal group (e.g. *The Reserve Bank of South Africa injected more currency into the market*).

Despite the units of the rank scale performing the function for which they are known, there are instances when these units perform functions other than those they are typically known for. When such happens, a *rank shift* is said to have taken place and this usually happens with clauses and phrases. For instance, a clause may function as a constituent of one of the groups/phrases in a clause, or may function as a constituent of one of the groups/phrases in a clause (Droga and Humphrey, 2002). Technically, such clauses are called embedded or rank-shifted clauses and the phenomenon of downgrading the clause or phrase from its traditional role of being a rank clause or rank phrase to that of another function is called *embedding*. The embedded clauses are shown using double square brackets while the embedded phrases are shown using single brackets (Droga

and Humphrey, 2002; Martin and Rose, 2003; Eggins, 2004; Yang, 2014; and Caffarel, 2006).

Below are examples of rank shift in a clause and a phrase:

(1)

<i>[[What I really like about Namibia]]</i>	is	Walvis Bay
(Clause functioning as a group in the clause)	Verbal group	Nominal group

(2)

<i>The Barn [at the centre of the university]</i>	provides	entertainment
(Preposition Phrase functioning as a nominal group)	Verbal group	Nominal group

Examples (1) and (2) show that clauses and phrases sometimes take the function that they are not traditionally meant for. In (1), the clause has functioned as a group of another clause while in (2), the phrase has functioned as a constituent of a nominal group. In such instances, the SFL notion of rank shift is said to have taken place.

The SFL notion of rank scale, constituency and rank shift are important to the current study on the ideational metafunction in Achebe's *Things Fall Apart* because they inform how the resources of language in strata are organised as a sub-system and the constituents of such a system. Rank shifts stimulate the curiosity as to why writers choose to break the normal ranks and how such choices are related to the different ways by which writers engage in the semiogenesis of text to illuminate on aspects such as characterisation.

The understanding of the SFL notions of rank scale, constituency and rank shift helps conceptualise the notion of transitivity as an aspect in the ideational metafunction of language and how the construing of experience through transitivity is organised on the basis of ranks and constituents to illuminate on characterisation and the development of character in Achebe's *Things Fall Apart*. Broadly speaking, it is the interlink between the various SFL notions such as stratification, system, system network, rank scale and instantiation (the instantiate) that begin to help one to understand the metafunctions of language and how characterisation can be explored through the ideational metafunction of language by use of the transitivity model.

3.2.4. Metafunctions of language

Central to the current study is the SFL notion of metafunctions of language. Metafunctions of language are those functions that language is meant to perform in society. Halliday and Hasan (1976) and Halliday and Matthiessen (2004) state that language performs three metafunctions in a text at the same time and these metafunctions performed are: ideational, interpersonal and textual functions. The metafunctions can be paralleled to the grammatical categories of context of situation as follows: Ideational – Transitivity – Field; Interpersonal – Mood – Tenor; and Textual – Theme – Mode (Haratyan, 2011:261).

The ideational metafunction of language interprets, organises and classifies the participants of the discourse by representing how the world is perceived in terms of experiences. It provides the grammatical resources at clause rank in order to construe both the inner and outer experience of 'goings-on' of the world. The ideational metafunction is made up of two modes: the experiential and the logical ideational metafunctions. The experiential mode construes the 'goings-on' through the ideational system of TRANSITIVITY (which looks at grammar of the clause in terms of

process-types) while the logical mode uses the logical system of TAXIS (which involve parataxis – clauses of equal status; and hypotaxis – clauses of unequal status). Therefore, while the experiential ideational metafunction construes phenomena as process configurations realised by the transitivity systems, the logical ideational metafunction construes phenomena as a system of clause chains involving parataxis and hypotaxis (Halliday, 1970; Halliday, 1978; Fowler, 1986; Eggins, 2004; and Haratyan, 2011).

The interpersonal metafunction of language “concentrates on social roles and relations through formality degree, pronouns, clausal mood (whether declarative, imperative or interrogative), etc” (Haratyan, 2011:262). Governed by the grammatical system of MOOD, the interpersonal metafunction establishes and maintains social relations by exploring how different resources of language in the tenor are used to enact social roles and relations.

The third metafunction of language is the textual metafunction and looks at how language is organised into coherent and meaningful spoken and written texts. This metafunction manifests mostly as THEME and INFORMATION. The textual metafunction also looks at the non-structural text-forming relations in a text which are collectively known as cohesion. The cohesive ties include referencing, substitution, ellipsis, conjunction and lexical cohesion (Halliday, 1970; Halliday, 1978; Fowler, 1986; Droga and Humphrey, 2002; Caffarel, 2006; Halliday and Webster, 2009; Cunanan, 2012).

Having elaborated this far on the three metafunctions of language, one can map the system of the three metafunctions of language as follows:

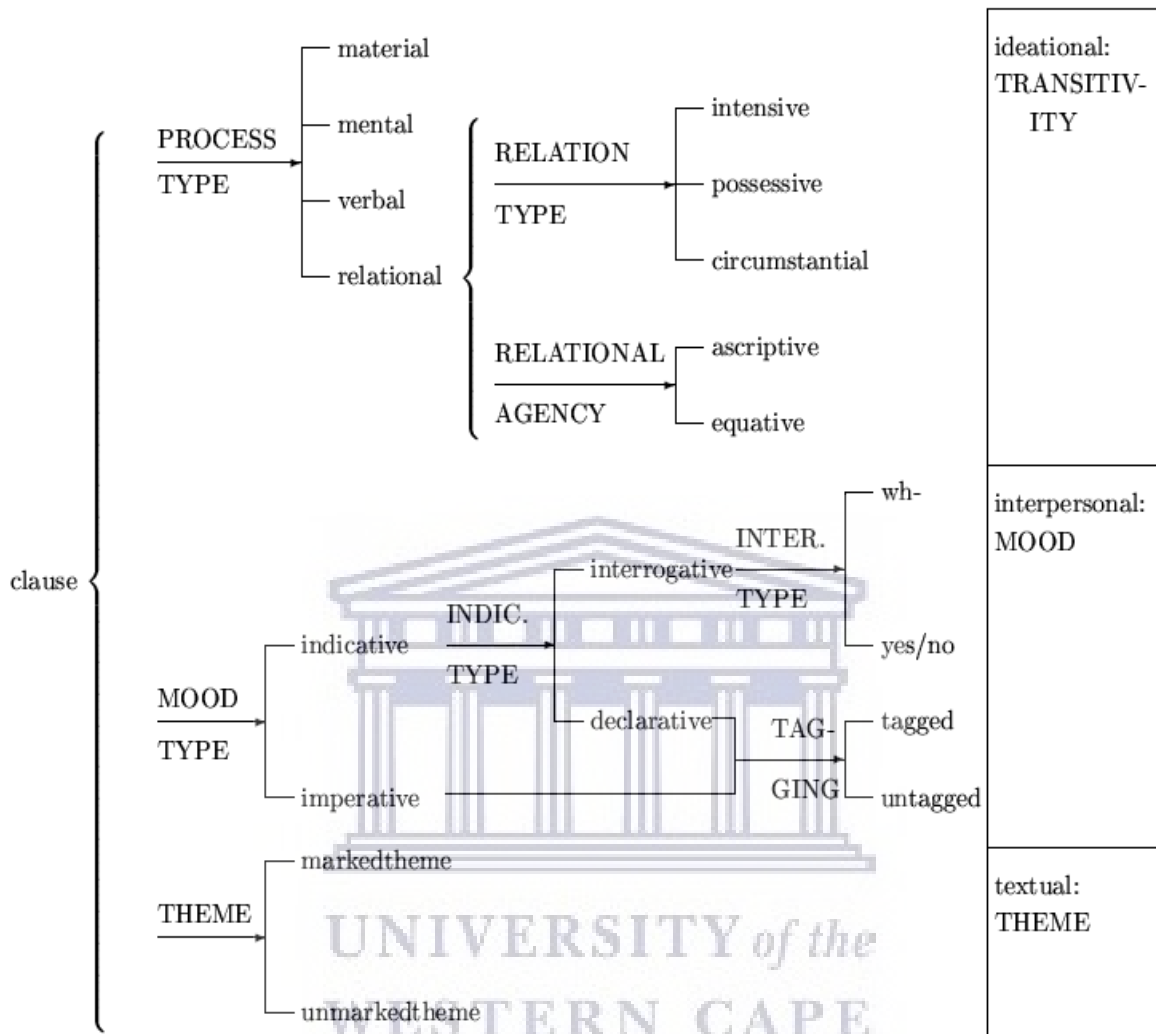


Figure 3. 6 Metafunctional independence (Adapted from Halliday and Matthiessen, 2004)

Figure 3.6 shows that the three metafunctions of language are independent of each other by virtue of the system in the system networks of each metafunction being closely interconnected yet largely independent of systems in other metafunctions. The clause is the entry condition and yields into three strands of analytical concern: PROCESS-TYPE; MOOD-TYPE and THEME. Each of the aforementioned analytical concerns ultimately are influenced by the grammar of TRANSITIVITY, MOOD and THEME respectively. At each system network within a given clause as a unit of the

rank scale, the notion of choice is available for each metafunction: in the grammar of TRANSITIVITY, the process-types are available and further broken down to construe experiences of the ideational metafunction; in the grammar of MOOD, the clausal mood is available further choices across the cline of delicacy into choices such as declarative and imperative to constitute the theoretical locale of the textual metafunction; and in the grammar of THEME, the system network choices of marked and unmarked THEME are given to constitute the textual metafunction. Figure 3.6 further shows that the three metafunctions of language are independent of each other even though the clause carries all the three strands of meaning simultaneously (Halliday and Matthiessen, 2004).

Out of the three metafunctions of language, the current study draws its theoretical perspective from within the ideational metafunction of language in order to establish characterisation in Achebe's *Things Fall Apart*. This has been done by adopting the grammar of the clause (transitivity) as explained in the transitivity model (Section 3.3) as a theoretical perspective for the study of characterisation in the ideational metafunction of *Things Fall Apart*. The next section of this Chapter explores the transitivity model as a model used to study transitivity in the ideational metafunction and illustrates how every aspect of the model is applied to the current study.

3.3. The transitivity model

Within the theoretical expanse of SFL in general and that of metafunctions of language in particular, the current study has employed the transitivity model as a theoretical perspective to analyse the grammar of the clause (called *transitivity* in SFL) in relation to characterisation in Achebe's *Things Fall Apart*. The transitivity model focuses on the grammatical description of the ideational metafunction of language at clausal level since transitivity is a “syntactico-semantic

concept which refers to the manner in which a writer or speaker represents, at clausal level of language, his experience of the real world or his own world of consciousness” (Halliday, 1971:14). Phrased in other words, transitivity models the description of the content of the clause from the grammatical perspective. In this regard, therefore, the current study has been a grammatical description of the content of the clause in which characters such as Okonkwo and Ezinma are inscribed in order to reveal Achebe’s representation of experience of both the real and conscious worlds.

Three components of the grammar of the clause are identified in the transitivity model and these are the Process, the Participant and the Circumstance. The Process is the nucleus of the experiential mode of the clause and is prototypically realised by the verb phrase. On the other hand, the participant of a clause refers to participants directly involved in the process and usually identified by the noun phrase (Halliday, 1966; Halliday and Matthiessen, 2004; Iwamoto, 2008; Mwinlaaru, 2012). The Circumstance is the third major component of the grammar of the clause in the transitivity model. Circumstances are not directly involved in the process because they are attendants of the clause. Consequently, Circumstances occupy the adjunct element of the clause structure and are usually realised by prepositional and adverb phrases. The Circumstance of the clause is made up of a wide range of semantic class comprising extent, location, manner, cause, contingency, accompaniment, role, matter and angle, as well as their sub-categories which carry a subcategory probe (Martin, 1997; Droga and Humphrey, 2002; Simpson, 2004). The task of the present study in this regard is to analyse how experiences are registered through the process-types apportioned to the characters. By using the transitivity model as a model developed within the ideational metafunction, the study demonstrates how experience is construed in the grammar of the clause and how this experience impacts on characterisation.

The process-types in the grammar of transitivity are classified into material processes (MaPs), mental processes (MePs); relational processes (RePs); verbal processes (VePs); behavioural processes (BePs); and existential processes (ExPs). The classification is based on whether they represent processes of doing, sensing, being, saying, behaving, or existential, respectively. I now proceed to look at each of the process-types and how they apply to the current study.

3.3.1. Material processes (MaPs)

Material processes (MaPs) are processes of doing and happening in the physical world and consist of two key participants, notably, that of the Actor which is an obligatory element, and the Goal which is an optional element (Eggins, 2004; and Iwamoto, 2008). While the Actor is the grammatical element in MaPs that expresses the doer of the Process, the Goal in MaPs expresses the person or entity – animate or inanimate – affected by the Process. In addition to the inherent participant roles of Actor and Goal is an extra element called Circumstance which provides additional information on the when, where and how aspects of the clause. According to Droga and Humphrey (2002), the Circumstance provides additional information on the Actor, Process or Goal by providing the grammatical options of Extent; Location; Manner; Cause; Contingency; Accompaniment; Role; Matter; and Angle as Circumstance types. Iwamoto (2008:71) notes that Circumstance meaning is realised “not in nominal phrases but as either adverbial phrases or prepositional phrases and as such termed as subsidiary in status to the process. Below are examples of MaPs:

(3)

Humphrey	tossed	the ball
Actor	Process: material	Goal

(4)

Humphrey	tossed	the ball	very hard
Actor	Process: material	Goal	Circumstance: manner

In examples (3) and (4), it can be observed that the Actor *Humphrey* is doing a material process of tossing something – the Goal (which is *the ball*). In example (4), the Circumstance as part of MaPs is also illustrated through the Circumstance of Manner with the probing question of *How?* Examples (3) and (4) also illustrate the grammar of MaPs in the active form but it is also possible to reverse Actor + Goal in a passive form. The passivization of such MaPs happen when we place the Goal at the initial position of the clause and the Actor at the end (Droga and Humphrey, 2002; and Eggins, 2004). For instance:

(5)

The ball	was tossed	by Humphrey
Goal	Process: material	Actor

Example (5) illustrates that transitive verbs may be passivized. In traditional linguistics, passivization changes the roles of participants while in Halliday's transitivity, the roles do not change. This shows an important difference between Halliday's conception of Subject in his analysis of Mood and Modality, and his conception of Actor in transitivity analysis (e.g. Halliday, 1966; Halliday and Matthiessen, 2004; Mwinlaaru, 2012; and O'Donnell, 2012). Therefore, we notice that while the Actor (or first participant) and Subject occur in the same position in example (4), example (5) illustrates that they occur in different positions when used in the passive voice, yet retaining their functional roles. The Actor is realised by the Subject in the active voice and as the Adjunct in the passive voice. The passive voice can also give rise to an interesting stylistic phenomenon of agent deletion where the Actor as the first participant is not indicated, as in the clause *The Gupta family was not seen* which does not indicate who has not or have not seen the Gupta family.

By analysing MaPs apportioned to characters in *Things Fall Apart*, and exploring their statistical distribution with the aid of corpus-based analytical tools, this study establishes the stylistic significances of the experiences encoded in the transitivity patterns associated to each character and how this relates to the development of character.

3.3.2. Mental processes (MePs)

While MaPs are known to construe experience of the external and physical world through the use of externalised, concrete processes of doing and speaking, MePs are internalised processes of feeling and thinking (cognition), and involve two inherent clause participants namely the Sensor and the Phenomenon (Halliday, 1966; Halliday, 1967; Halliday and Webster, 2009). The Sensor is the conscious being who is involved in a mental process by feeling, thinking or perception. The

Phenomenon is that which is felt, thought or perceived by the conscious Sensor (Eggins, 1994; Droga and Humphrey, 2002; and Halliday and Webster, 2009).

MePs are subcategorised into the sub-processes of cognition, perception and affective based on the type of verb they take. Cognition processes deal with clear action because they involve mental or cognition process identified through verbs of ‘thinking’ such as *thinking*, *knowing* and *understanding*. Perception processes convey perception through the five senses and are therefore identified through verbs such as *taste*, *see*, *feel*, *hear* and *smell*. The affective process refers to the types of verbs such as *fear*, *love*, *want*, *desire* and *wish* and are somewhat desiderative (Halliday and Matthiessen, 2004). Below are examples of MePs:

(6)

I	Know	that NATO lied about Gadhafi
Sensor	Process: mental, cognition	Phenomenon

(7)

The movie	was seen	by Lucky Dube
Phenomenon	Process: mental, perception	Sensor

(8)

Okonkwo	longed	for Umuofia
Sensor	Process: mental, affection	Phenomenon

Examples (6), (7) and (8) illustrate the constituent of the clause in MePs in terms of the subcategories of cognition, perception and affection respectively. Furthermore, example (7) illustrates passivization in MePs in which the Sensor is realised as an adjunct of the clause as was our discussion about passivization in MaPs where the Actor is realised as an Adjunct (Halliday, 1966; Droga and Humphrey, 2002; and Eggins, 2004).

A further notable observation on the participant roles of Sensor and Phenomenon is that of Fawcett (1987) who has argued that the participant roles of Sensor and Phenomenon are sometimes inadequate in the description of MePs. Fawcett (1987) illustrates this inadequacy by appealing to our understanding of *Mark* in the sentence *Mark saw the boat* and *Mark in Mark looked at the boat*. Fawcett (1987) argues that the *Mark* in the two sentences exhibit two different meanings: while *Mark* in the sentence *Mark saw the boat* may be purely a Sensor (because the ‘boat came into Mark’s view’), *Mark* in the sentence *Mark looked at the boat* occupies a double role of Agent-Sensor because *Mark* consciously looked at the boat. Because of this inadequacy that Fawcett (1987) alludes to, the presence of double roles in certain instances should be recognised.

The current study analyses the clause constituents of MePs attributed to characters in *Things Fall Apart* to establish not only the transitivity patterns in them but also investigate how such transitivity details bring out the aspect of characterisation in the novel and the ultimate versatility

of SFL as a theory and the transitivity model as a theoretical and analytical perspective used alongside a corpus-based methodology.

3.3.3. Relational processes (RePs)

The third type of process-types is that of relational processes (RePs) which are processes of being and are used to establish relationships between two entities (Egins, 2004). RePs are divided into three subcategories namely the intensive, possessive and circumstantial processes. An intensive relational process is one that establishes a relationship of ‘X IS Y’ connection between two elements (e.g. *Harriet [X] IS beautiful [Y]*); a possessive relational process has an ‘X HAS Y’ relationship (e.g. *Harriet [X] HAS a nice smile [Y]*) while a circumstantial relation denotes an ‘X IS AT Y’ relationship (e.g. *Harriet [X] IS AT Manda Hill [Y]*) (Halliday and Matthiessen, 2004; Simpson, 2004; Iwamoto, 2008:75).

The second level of distinction within relational processes is that made within each of the sub-processes of intensive, possessive and circumstantial. Each of these three sub-processes of relational processes can appear in two distinct modes namely those of attributive (where ‘y is an attribute of x’) and identifying (where ‘y is the identity of x’). The attributive process has two participants, namely, the Carrier and the Attribute. The Carrier is the key participant and is assigned the Attribute. The Attribute participant is one who indicates what the Carrier is like, where the Carrier is, or what the Carrier owns (Simpson, 2004). On the other hand, identifying processes (which show the relation ‘y is the identity of x’) have a participant, “the Identified, who is defined with reference to another, the Identifier,” in such a way that “the two halves of the clause become co-referential” (Iwamoto, 2008:78). For example:

(9)

Cape Town	is	big
Carrier/Attributor	Process: relational, intensive, attributive	Attribute/Possessed

(10)

The University of the Western Cape (UWC)	has	researchers
Possessor/Identified	Process: relational, possessive, identifying	Identifier/Possessed

Examples (9) and (10) illustrate the two distinct modes namely those of attributive (where ‘y is an attribute of x’) and identifying (where ‘y is the identity of x’) respectively. Coming this far, we can summarise the system of ReP as follows:

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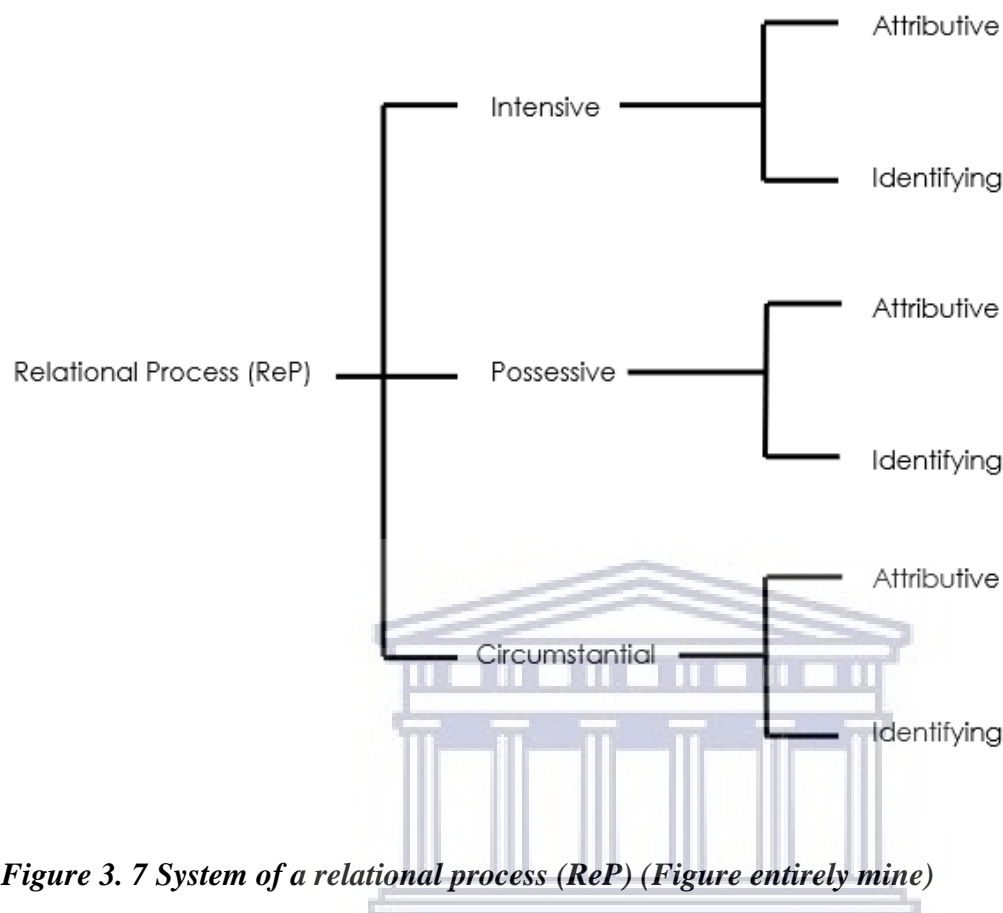


Figure 3. 7 System of a relational process (ReP) (Figure entirely mine)

Figure 3.7 shows that a ReP is an entry condition of one of the process-types and is organised in a system network involving options of intensive, possessive and circumstantial, each of which can either be attributive or identifying.

A further theorisation worth noting on RePs is that of Martin and Rose (2003) who observes that the attributive and identifying distinctions of either the intensive, possessive and circumstantial RePs play four major roles, notably, ascribing qualities to things or people; classifying things or people as one thing or another; naming parts of things or people; and identifying things or people. “As a text unfolds, the [RePs] ascribed to a participant may build a picture about them” (Martin and Rose, 2003:77). The picture built is called a *taxonomy* and by observing its progression

through a text, one can observe a particular concern such as the development of character and how the grammar of transitivity plays a role in making a character flat or round.

According to Martin and Rose (2003), RePs describe a quality of a person or thing in two ways: either through intensification where intensifiers are chosen from a paradigmatic system ranging from low grading to high grading to describe the quality of an entity (e.g. *somewhat* intelligent; *fairy* intelligent; *quite* intelligent; *really* intelligent; *sharply* intelligent; and *extremely* intelligent); or through a series across the horizontal axis of a text’s narrative through which a character’s qualities unfold with time (e.g. brilliant – intelligent – bright – average – dim – stupid).

Apart from qualities, classes are another way of knowing more about a person or thing in RePs. While qualities are gradable, classes are distinguishable, and hence they have an easily observable taxonomy (Martin and Rose, 2003). Classification by classes can be unintensified (e.g. *he was an Englishman* and not *he was a very Englishman*); seen in contrast (e.g. *Black and white*); and seen in clausal Circumstance (e.g. *as a farm girl*; and *an eighteen-year girl*) (Martin and Rose, 2003). The criteria for classifying people or things depend on the field of social activity which is entered as an entry condition upon which the subsequent system and system networks depend. For example:

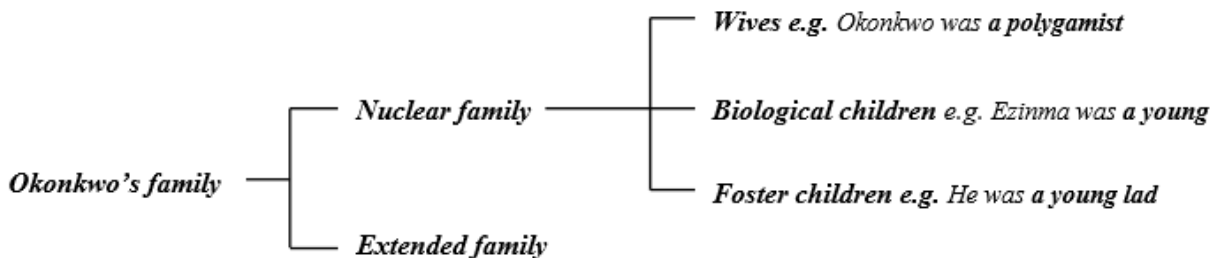


Figure 3. 8 ReP taxonomy of class

In Figure 3.8, the field of social activity is that of family with respect to Okonkwo's family. This class of family is made up of nuclear and extended families. In the nuclear family, Okonkwo is known through polygamy which is a contrast of monogamy and is unintensified; while Ikemefuna is classified through a circumstance and known to be a young lad who is a foster child of Okonkwo. Ezinma is described as a young girl through the circumstance and belongs to the sub-class of Okonkwo's biological children. The current study probes such taxonomies of class and how they bring out characterisation and the development of character in Achebe's *Things Fall Apart*.

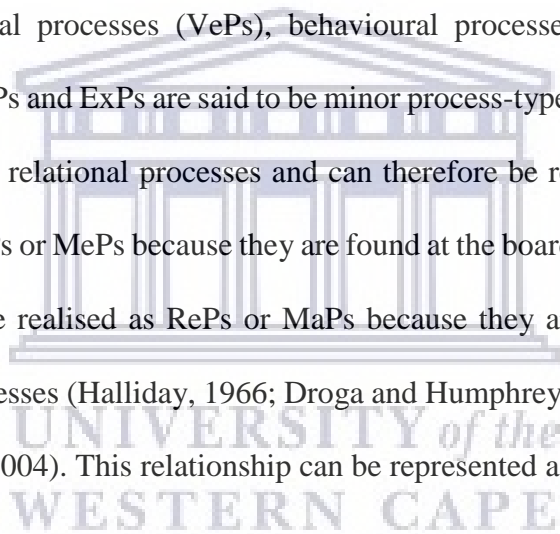
According to Martin and Rose (2003), another way of describing what people are composed of is by looking at parts of the person or thing being described. "The parts of a person or a thing can be both concrete parts, such as bodies, limbs and jaws, and more immaterial parts, such as desires, a soul and so on" and these parts play a major role in building up a field of discourse amounting to a taxonomy as a text unfolds (Martin and Rose, 2003:79). There are a number of ways of describing a person or thing using parts in RePs. These ways include possessive reference (e.g. *their* necks; *her* legs; and the neck of a giraffe); through facets which are locations of wholes (e.g. the *side of* the bread; the *CBD of* Cape Town; and the *bottom of* my heart) and facets which are locations in time (e.g. the *early hours of* the morning; and *the rest of* my life); and through measures which show some portion of the whole (e.g. a *cup of* coffee; and *an acre of* wheat) (Martin and Rose, 2003).

The fourth role of the attributive and identifying distinctions of either the intensive, possessive or circumstantial RePs is that of identifying the entity. Whereas as qualities, classes and parts in RePs deal with the probing questions of 'what kind'; 'what like'; and 'what part' respectively, RePs which identify a person or a thing are concerned with 'who' or 'which one', for example identifying who the narrator was or which one he was (Martin and Rose, 2003:80). By exploring

the ‘Who’ in *Things Fall Apart*, the current research undertaking attaches attributes to the right clause participants and attains an accurate taxonomy which sheds more light on characterisation and the development of character. The current study therefore analyses the grammar of the clause in RePs and establishes how experience construed in them impacts on characterisation in general and the development of character in particular.

3.3.4. Other process-types

In addition to MaPs, MePs and RePs as the three major process-types, there are three minor process-types namely verbal processes (VePs), behavioural processes (BePs) and existential processes (ExPs). VePs, BePs and ExPs are said to be minor process-types because VePs are found at the border of mental and relational processes and can therefore be realised as MePs or RePs; BePs can be realised as MaPs or MePs because they are found at the boarder of material and mental processes; and ExPs can be realised as RePs or MaPs because they are found at the border of relational and material processes (Halliday, 1966; Droga and Humphrey, 2002; Eggins, 2004; and Halliday and Matthiessen, 2004). This relationship can be represented as follows:



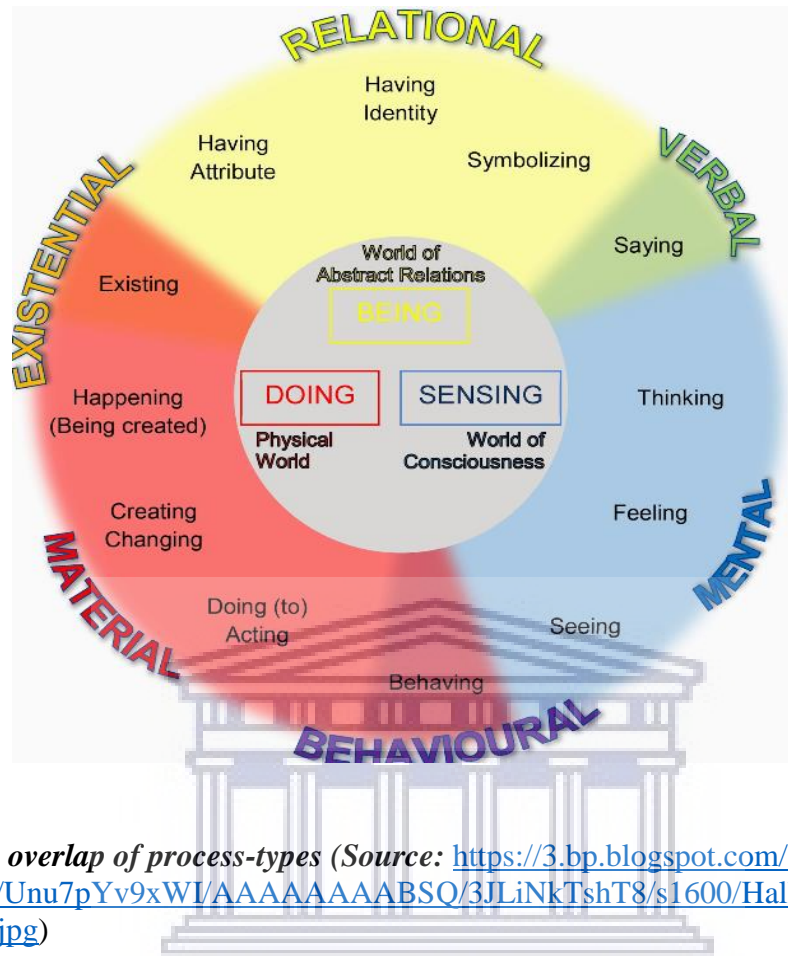


Figure 3. 9 The overlap of process-types (Source: <https://3.bp.blogspot.com/-nYmLj4O0PuE/Unu7pYv9xWI/AAAAAAAAABSQ/3JLiNkTshT8/s1600/Halliday-ProcesTypes03.jpg>)

Figure 3.9 shows that MaPs, MePs and RePs are the major processes while VePs, BePs and ExPs are minor processes which overlap into the major ones. From Figure 3.9, we notice that VePs are processes of saying and express the relationship between ideas constructed in human consciousness and those enacted in the form of language (Halliday, 1966; Eggins, 2004; Halliday and Webster, 2009). In a VeP, the participant speaking is called the Sayer, the addressee to whom the process is directed is termed the Target or Recipient and what is said is the Verbiage. Furthermore, according to Bloor and Bloor (2004), VePs share the ability to project what is said or thought in a separate clause through indirect speech verbs such as *urge* and *force* which take *to-infinitives* when projecting. Projection refers to the relationship between Saying and what is said (Martin and Rose, 2003). For example:

(11) **VeP projecting direct speech as a separate clause**

Kenneth Kaunda	said	“Zambia	shall be free”
Sayer	Process: verbal	Verbage	
Quoting		Quoted	
		Actor	Process: material

(12) **Verbal process projecting indirect speech as separate clause**

Kenneth Kaunda	said	Zambia	shall be free
Sayer	Process: verbal	Verbage	
Reporting		Reported	
		Actor	Process: material

In examples (11) and (12), the Sayer in the VeP is Kenneth Kaunda and the Verbiage is what he says – that Zambia shall be free, and the opaque audience (the reader or the listener) is the Target or Recipient of the Verbiage. However, while (11) is a VeP of quoting, (12) is a VeP of reporting and are both projected through direct and indirect speech respectively. The current study on

Achebe's *Things Fall Apart* analyses constituents of VePs allotted to characters in order to explore how characterisation is constructed.

While VePs are processes of saying, BePs are processes of physiological and psychological behaviour and “represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states” (Halliday, 1994:107). BePs are typically intransitive, involving only one participant called the Behaver but in moments when a BeP involves two participants, the second participant is called the Behaviour even though realised in the Circumstance or not. The Behaver can be a conscious being as in MePs but the process is one of doing, as in material processes. For this reason, BePs tend to overlap with MaPs and MePs because they involve verbs that are clearly psychological as in MePs, and also have processes which permit the progressive as in MaPs such that the clause can be probed with *What did the Behaver do?* (which a true MeP forbids). Examples of behavioural processes are *sit, dance, sing, think, watch, talk, gossip* and *grumble*. For example:

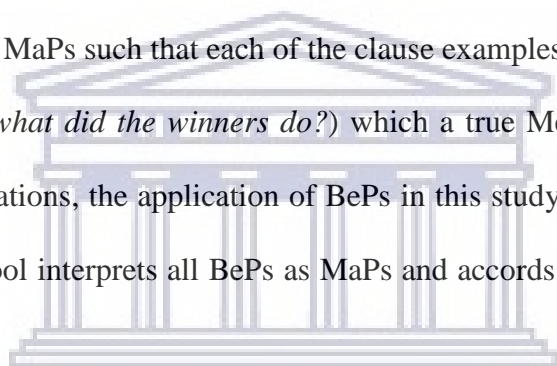
(13)

The winners	Danced
Behaver	Process: behavioural

(14)

The winners	Glared	at the World Cup losers
Behaver	Process: behavioural	Behaviour

Example (13) illustrates the typical transitive nature of BePs in which there is only the Behaver and the behavioural process. In example (14), an extension of the grammar of the clause in BePs is shown by extending the grammatical categories of BePs to include the other constituent called Behaviour. In both examples, it is evident that BePs tend to overlap with MaPs and MePs because they involve not only verbs that are clearly psychological as in MePs but also processes which permit the progressive as in MaPs such that each of the clause examples can be probed with *What did the Behaver do?* (e.g. *what did the winners do?*) which a true MeP forbids. Due to *UAM Corpus Tool* software limitations, the application of BePs in this study is mirrored only through MaPs because the corpus tool interprets all BePs as MaPs and accords the BeP slot the statistics of 0.



The last type of process-types is termed existential processes (ExPs). ExPs are processes of existing and happening. They typically contain the verb *be* while the word *there* is a necessary Subject although it has no representational function (Iwamoto, 1982). Caffarel (2009) argues that ExPs do not necessarily have a process but simply what is traditionally called ‘presentative’ which is also called the existential particle because it is an item that presents the Existent which is the sole participant of an ExP. An Existent can be any kind of phenomenon such as a person, object, abstraction, thing, event or action. A further distinction among ExPs is that made between what are called presentative ExPs and stative ExPs. Verbless ExPs are called presentative ExPs while ExPs with verbs are called statives (Caffarel, 2009). Examples of words that express stative ExPs are *here* (e.g. *Here is a snail*) and *there* (e.g. *There is fog*); while an example of a word that

expresses presentative ExPs is *let* (e.g. *Let ABC be a triangle*). The following example illustrates how ExPs are expressed in transitivity:

(15)

There was	a little house	on the Table Mountains
Existential	Existent	Circumstance: place

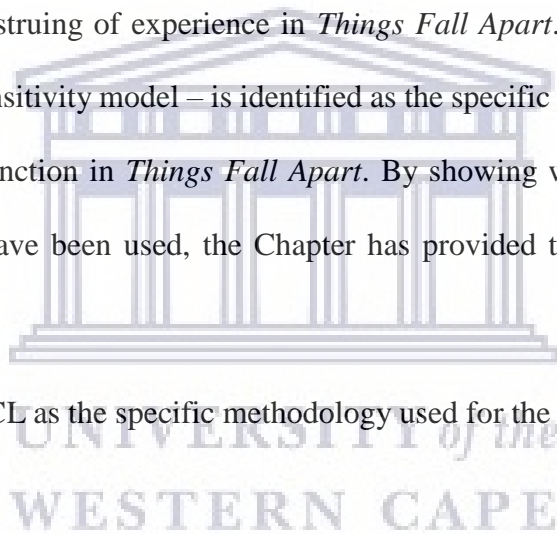
Example (15) above illustrates that an ExP is made up of a participant called the Existent which exists through presentative or static expression – the Existential. The Existent as a participant can be specified further through the Circumstance. The Circumstance is made up of a wide range of semantic class comprising extent, location, manner, cause, contingency, accompaniment, role, matter and angle, as well as their sub-categories which carry a subcategory probe (Martin, 1997; Droga and Humphrey, 2002; Simpson, 2004). The application of ExPs to the current study involves a transitivity analysis of the Existential, Existent and the Circumstance components of the clause in order to establish not only the transitivity patterns imbedded in such, but also how such patterns are statistically distributed in the corpus. Such an integration of SFL transitivity and a corpus-driven methodology adds a further dimension to the theoretical intercourse of SFL, transitivity and CL.

3.4. Summary of chapter

This Chapter has provided an assessment of the broader theoretical frontiers of SFL as a mother theory and the transitivity model as a particular theoretical perspective within SFL used in the study of the ideational metafunction in Achebe's *Things Fall Apart*. In discussing the theoretical

frontiers of SFL, the Chapter began by tracing the genealogy of SFL from Bronislaw Malinowski, John Rupert Firth and Michael Halliday to post-Hallidayan SFL scholars such as Robin Fawcett, Christian Matthiessen and Mick O'Donnell. A highlight of the parentage and lineage of SFL was used to trace the transformation of the frontiers of SFL as a theory and how it has arrived at its current tenets. A discussion of the tenets of SFL followed afterwards and among the notable tenets highlighted are functionalism versus structuralism; stratification; system and system networks; instantiation; rank scale; and metafunctions of language. Within the ideational metafunction of language, the Chapter shifted focus to the grammar of the clause (transitivity) and how this has been used to study the construing of experience in *Things Fall Apart*. In this regard, a specific theoretical tool kit – the transitivity model – is identified as the specific theoretical tool kit used to study the ideational metafunction in *Things Fall Apart*. By showing what aspects of SFL have been used and how they have been used, the Chapter has provided theoretical footing for the current study.

The next Chapter presents CL as the specific methodology used for the current study.



CHAPTER 4

CORPUS LINGUISTICS: A METHODOLOGICAL ODYSSEY

4.0. Introduction

Chapter 4 brings forth the guiding research methodology – a corpus linguistics methodology – in a quest to answer the research questions raised in Chapter One of this study. The current Chapter provides details about the conceptualisation of the current research in terms of CL methodology; research approach used in the CL methodology; the research paradigms that inform the study; the research design; data collection; and data analysis. In the discussion of a CL methodology, the Chapter points out and justifies that the study is a corpus-based research and not corpus-driven research. Therefore, the various aspects of the methodology such as data collection and data analysis are tailored towards a corpus-based research in a CL methodology. The Chapter also mentions that the ontological and epistemological dimensions of the current research find their expression in the positivist and interpretative/constructivist paradigms. The view of reality and knowledge through the aforementioned paradigms yields a descriptive research design involving both the quantitative and qualitative methods since the objectives of the study are ones meant to describe, explain and interpret conditions of the present (i.e. what is). In this regard, the quantitative method is merely used to complement the qualitative method. The Chapter further provides information on the specific techniques of analysis used in quantitative and qualitative methods, namely, descriptive statistics and content analysis, respectively. Being a corpus-based research, the methodological framework draws from the nature of CL methodology as conceived by Wu (2009).

4.1. Corpus Linguistics: an overview

In the quest to address the research objectives outlined in Chapter One, the current study uses the methodological framework of CL. According to Wu (2009:138), “corpus linguistics [CL] is a study of textual instances in the context of use. It is [also] a methodology for investigating language and language use and obtaining quantitative evidence through large quantities of naturally occurring texts.” In CL, therefore, the word *corpus* is central and Crystal (1995:97) defines it as “a large collection of linguistic data, either as written texts or a transcription of recorded speech, which can be used as a starting point of linguistic description or as a means of verifying hypotheses about language.” Other scholars such as Dash (2005) and Wu (2009) note that corpora consist of a large collection of samples of text – written or spoken – that are electronically stored and accumulated by scientific means to represent a particular variety or use of a language. The collection of corpora is always according to a set of explicit criteria such as representativeness, balance and sampling.

CL identifies two kinds of corpus: *monogeneric* and *multigeneric* corpora. A monogeneric corpus consists of a single text (such as *Things Fall Apart*) while a multigeneric corpus involves more than one text (Dash, 2005; Wu, 2009). Judging from sample size, it can be easily observed that a monogeneric corpus is used in studies involving a small section of language representation while a multigeneric corpus informs studies which require large quantities of data in order to obtain a broader representation of language. The current study is a monogeneric corpus study in that I have used a single text – *Things Fall Apart* – to explore transitivity and characterisation which are a small section of English language representation. This is possible because in my explanation of the symbiotic relationship between instantiation and stratification in the previous Chapter, I highlighted that a text such as *Things Fall Apart* is an instantiate of context and can therefore be studied along the cline of instantiation in SFL. In this regard, the current study uses CL as a

research methodology to study *Things Fall Apart* – a naturally occurring text – as a textual instantiate for purposes of obtaining quantitative evidence to back qualitative interpretation of the novel.

For a text such as *Things Fall Apart* to qualify as a good corpus for a monogeneric or multigeneric study, scholars such as Dash (2005); McEnery and Gabrielatos (2006); and Wu (2009) propose that such a corpus should display the five salient features of a corpus, namely, representation, quantity, quality and simplicity. Representation refers to a corpus's ability to represent both the common and linguistic features of a language by mean of, firstly, words, phrases, sentences and so forth and, secondly, in form of various soft copy texts from various fields within a language. The second feature of a corpus is that of quantity and relates to how large a corpus should be as determined by the purpose for the study. For example, the *Brown Corpus* uses one million words but as need increases, one corpus tool becomes unideal and hence the need for even bigger corpus such as the *Birmingham Collection of English Text* with twenty million words in 1985; and the *Bank of English Corpus* with two hundred million words (Dash, 2005; and Wu, 2009). The third salient characteristic of any corpus is quality. It relates to naturalness, sincerity and authenticity on the part of the data collector. Simplicity is the fourth characteristic of a corpus and has to do with the annotation of the corpus for easy reference and retrieval of information almost at will (Dash, 2005; and McEnery and Gabrielatos, 2009). Based on the characteristics of a corpus as proposed by Dash (2005); McEnery and Gabrielatos (2006); and Wu (2009), the corpus of *Things Fall Apart* used in the current study qualifies as corpus because it has the features of representation, quality, quantity and simplicity as theorised by CL theorists.

4.2. Corpus-based research

Within the broader methodological locale of CL, the current study nests as a corpus-based research and a corpus-driven approach. However, to understand what constitutes a corpus-based research and how it was applied to the current study, there is need to discuss the theoretical debates informing corpus-based and corpus-driven research approaches (Dash, 2005; McEnery and Gabrielatos, 2006; and Wu, 2009). According to Tagg (2009), the debate regarding the use of corpus-driven and corpus-based research approaches in CL stems from Tognini-Bonelli (2001) who creates what she terms the corpus-based/corpus-driven dichotomy. To fully understand this debate which is long over-due yet always necessary to highlight in every study involving CL (Tagg, 2009), I begin by elaborating on what involves a corpus-based research in the corpus-based/corpus-driven dichotomy.

A corpus-based research is a research whose corpora is used to “expound on, or exemplify, existing theories, that is, theories which were not necessarily derived with initial reference to a corpus” (Tagg, 2009:43). This entails that corpus-based studies are deductive in nature: corpora are merely used to prove existing theories. Therefore, although a corpus-based study varies depending on what is being explored, “the procedure [in a corpus-based research] requires [that] corpora [is] ... tagged at least for part of speech (POS), as well as information regarding word and grammatical feature frequency, and interpretative analysis of feature co-occurrence” (Tagg, 2009:43). From the time of its inception, a number of corpus-based studies have been done in CL by a number of scholars who have applied already existing theories to corpora in order to explore some areas of language that would have been otherwise impossible without the corpora (e.g. Quirk, 1985; and Matthiessen, 2006).

Critics of corpus-based research have furiously pointed out that its greatest weakness is that findings merely validate existing theories (e.g. transitivity) and this discourages new insights since everything being studied is theoretically pre-determined in terms of theory, grammatical features, parts of speech (POS) and interpretative analysis (Tagg, 2009).

In protest against corpus-based researches and approaches, some scholars propose corpus-driven approaches to research in which the corpus provides evidence which is “not adjusted in any way to fit the predefined categories of the analyst” (Tognini-Bonelli, 2001:74). Unlike a corpus-based study which looks at confirming existing theories and description of language, corpus-driven research seeks to formulate a new description of language. Corpus-driven research theorists oppose the idea that the existing grammatical categories can fully accommodate the existing features of language found in the corpora. The language features that come with corpora are viewed as vast such that no existing theory (such as the transitivity model) can fully capture the description of language in the corpora. For this, instead of fitting corpora into an existing language theoretical framework such as that of SFL transitivity, the ultimate aim of a corpus-driven research is to create new grammatical description based on corpora.

While a corpus-based research is deductive, intuitive and relies on annotation, a corpus-driven study is inductive, non-intuitive and does not rely on prior annotation of corpora (Tognini-Bonelli, 2009). However, like corpus-based research, corpus-driven research also comes with its own criticisms. The main criticism levelled by critics of corpus-driven studies is that induction and absence of pre-annotated corpora and prior theory in corpus-based studies breeds fertile ground for research pandemonium since the corpus ‘drives’ the researcher (Tagg, 2009).

In view of the theoretical debates on the corpus-based/corpus-driven dichotomy, the current study concurs with Johnson (1996:6) who notes that “linguists who neglect corpora do so at their peril,

but so do those who limit themselves to corpora.” Phrased in other words, a better conceptualisation of corpus studies should be one that takes into account both concerns of corpus-based research and corpus-driven research. In this regard, I side with Tagg (2009) who suggests a methodological reconceptualization of the dichotomy of corpus-based and corpus-driven research. In her argument, Tagg (2009) contends that corpus-driven research is a subset of corpus-based research and she advances three major arguments why she proposes so. Firstly, a corpus-based research is wider in variety and scale of work involved as compared to a corpus-driven research. This entails that corpus-driven research – though inductive – does not imply corpus-based research. A number of earlier studies by systemic functionalists were corpus-based but had aspects of inductiveness in them just like any corpus-driven study (e.g. Matthiessen, 2006). Secondly, the distinction between corpus-based and corpus-driven research is ‘fuzzy’ (McEnery and Gabrielatos, 2006). This has led to a pandemonium of coining terms like ‘corpus-assisted’ (Stubbs, 1998); and ‘corpus-informed’ (Cater and McCarthy, 2006) by other scholars in an attempt to qualify the nature of their studies (Tagg, 2009). The third argument advanced by Tagg (2009) as to why it is better to use corpus-based and not corpus-driven is that the two dichotomies have similarities in terms of manner of data analysis (i.e. non-linearly and quantitatively, as well as qualitatively). Considering that corpus-based studies are wider in their scope, this entails that corpus-driven studies are a subset of corpus-based studies.

Overlooking the debate and in concurring with Tagg (2009), I have conceived the current study as a corpus-based research that draws on the corpus of *Things Fall Apart* to aid in the analysis of characterisation using the existing theory of transitivity. In so doing, the study relies on annotated data subjected to quantitative and qualitative methods of corpus-based research. The

methodological choice of the current study on *Things Fall Apart* adds to a number of corpus-based studies.

Notable among earlier corpus-based studies is Quirk (1988) who pioneered a large-scale corpus-based project called *Survey of English Usage*. The purpose of the project was to collect grammatical data for research. This became a reference point for later studies that transformed Quirk's (1985) ideas into a dimension that embraced Artificial Intelligence (AI) by the late 1980s upon which the project called *International Corpus of English* was based (Wu, 2009). Later came another corpus-based study famously known as the *Brown Corpus* – compiled by Nelson Francis and Henry Kucera – and named after Brown University. According to Wu (2009:130), the *Brown Corpus* consists of one million words taken from a total of 500 American texts. The *Brown Corpus* later inspired the *Corpus of American English* and the *British LOB* (Lancaster-Oslo/Bergen) (Wu, 2009).

Among the recent corpus-based studies to which this study adds are Biber and Clark (2002) who look at the grammatical distribution of some categories in texts; Tagg (2009) who conducts a corpus linguistic study of text messaging in Short Messaging Service (SMS); and Muhammad and Banda (2016) who explores the presentation of Mandela in the corpus of Arabic media. By using the corpus of *Things Fall Apart*, the current study conducts a corpus-based research in which the ideational metafunction of the novel is explored with respect to the grammar of the clause (transitivity) and how it impacts on characterisation.

4.3. Research paradigms used in the current study

The ontological and epistemological dimensions of the current corpus-based study were informed by the positivist and interpretative/constructivist paradigms. This is in pursuance of a theoretical

dictum in corpus-based studies which states that although corpus-based studies primarily derive reality and knowledge from empirical evidence, subjective and descriptive interpretation of empirical data cannot be discarded since social reality is an individualistic “network of assumptions and inter-subjectively shared meanings” (Dash, 2005; Mafofo and Banda, 2014:3).

Positivism emerged as a “philosophical [thought] in the 19th Century with Auguste Comte’s rejection of the metaphysics and his assertion that only scientific knowledge can reveal the truth about reality” (Kaboub, 2008:343). Against this backdrop, members of the Vienna Circle who included Gustav Bergmann, Otto Neurath, Moritz Schlick and Hebert Feigl met to conceive physical science methods as blue print to the generation of reality and knowledge and extended this view to the social sciences as well. Positivists believe that knowledge is based on experience of senses obtained through *observation* and *experiment* according to Hume’s theory that reality and knowledge must be observable, testable and be able to display same outcomes by different observers (Hume, 1777; Cohen et al, 2000; Dash, 2005; and Kaboub, 2008). For example, the frequency counts of relational processes in *Things Fall Apart* should be observed and tested to be so, and the outcomes should be concluded as same by different observers.

In the pursuit of observable, testable and verifiable reality and knowledge, positivism uses four major principles and assumptions about reality and knowledge. The first principle is called *determinism* (Cohen et al, 2000; Dash, 2005). Determinism is scientifically understood as a principle of assumption that events are caused by other circumstances and it is therefore important that a scientist establishes the causal links between an event and the circumstance in order to have an informed prediction and control. Determinism sees reality as a constant variable and a vehicle for generating constant or stable knowledge.

The second key principle in positivism is *empiricism*. “Empiricism means collection of verifiable empirical evidences in support of theories or hypotheses” (Dash, 2005:1). Empiricism focuses on the statistical data to validate truth, reality and knowledge. The principle of empiricism demands that what is observed and experimented must be backed by empirical evidence for the observed phenomenon to be ontologically and epistemologically valid. Positivists argue that numbers do not cheat and when you therefore talk in the language of numbers, factuality is guaranteed. With regard to empiricism, it is therefore important to stress that quantification is an essential component of positivism as it enhances “precision in the description of parameters and the discernment of the relationship among them” (Dash, 2005:1). It is the aspect of quantification in the positivist principle of empiricism that stimulates quantitative methods of research enquiry in some research designs. The quantitative dimension in the research design of the current study, for example, stems from positivism.

Closely connected to the principle of empiricism is the positivist principle called *parsimony*. “Parsimony refers to the explanation of phenomenon in the most economical way” (Dash, 2005). Parsimony embraces a technocratic and scientific way of presenting a phenomenon in a manner that prioritises economy of time and space. For example, instead of using lengthy descriptions of a phenomenon, symbols such as numbers are instead used to represent the reality and knowledge experimented and observed in process-types that Okonkwo appears in *Things Fall Apart*. Parsimony is therefore concerned with economy in the use of means (Habermas, 1973; Dash, 1993; Dash, 2005; and Merriam-Webster, 2018).

The last principle in positivism is the principle of *generality* and relates to generalising what has been observed about a particular phenomenon to the entire world. In the principle of generality, the specific is applied to the general while validity of such applications lays in consistent

observations by other observers. Observer 1 and Observer 2 should arrive at the same conclusion regardless of them conducting the research independently (Habermas, 1973; Dash, 2005). One facet of the current study was to provide observable and testable results of process-types and illustrate how such quantitative reality and knowledge shed more knowledge on the characterisation of characters such as Okonkwo and Obierika.

In addition to the positivist paradigm, the current study was informed by the interpretative/constructivist paradigm which stems from the philosophy of constructivism. *Constructivism* is a constellation of post-positivist philosophical rebel movements who reject the idea that reality and knowledge should only be obtained through sense data that is measurable. The father of constructivism is believed to be Rene Descartes who defends it in his publication titled *Discours de la Méthode Pour bien conduire sa raison, et chercher la vérité dans les sciences* (translated in English as *Discourse on the Method of Rightly Conducting One's Reason and Seeking Truth in the Sciences*) that *Je pense, donc je suis* or *Cogito, ergo sum* (i.e. French and Latin phrases respectively translated in English as: *I think, therefore I am*) (Descartes, 1637). In this regard, Descartes (1637) argues that reality is a construct of the mind hence it is subjective and therefore constructivism “distances itself ... from the strict epistemological position that a truly objective reality can be assessed or represented” (Walsham, 1993:5). Therefore, constructivism is a rejection of the positivist principles of determinism, empiricism, parsimony and generality, and substitutes these principles with an overriding principle of relativity where everything is *Cogito, ergo sum* – ‘I think, therefore I am’.

A further postulation of constructivism is that reality and knowledge can be achieved regardless of measurability as long as the data collection and analysis is, firstly, systematic and transparent and, secondly, the interpretation is derived directly from the data being observed. Therefore,

knowledge and reality do not need to be generated by scientific methods but by the scientist who just needs to conduct his/her research in a systematic and transparent manner. As Jimaima (2015) observes, constructivism entails no particular truth: everyone has a particular truth which depends on how they see the world (i.e. psychological constructivism) and the experiences they might have passed through in their interactions with society (i.e. interpretive/social constructivism). For this, Mafofo and Banda (2014:3) hold that social reality is individualistic as it is “a network of assumptions and inter-subjectively shared meanings” and that “the goal of interpretative research is thus to find the types of articulations or configurations of genres, discourses and styles, that is, the social structuring of semiotic differences or variation in social contexts.” As one of its goals, the current study establishes the linguistic configurations in *Things Fall Apart* as a social artefact and conducts a subjective interpretation of such configurations using the transitivity model so as to explore how characterisation is achieved in the ideational metafunction of the novel.

The ontological and epistemological dimensions of the current study were influenced by the positivist and interpretative/constructivist paradigms because corpus-based studies analyse texts both empirically and non-empirically. In corpus-based studies, empirical evidence is a point of departure upon which non-empirical evidence is based (e.g. Carter and McCarthy, 1999; Biber, 2001; and Dash, 2005). I have therefore chosen the positivist paradigm because it uses quantification in presenting reality and knowledge. I defend this choice because the positivist paradigm offers an empirical and objective stand point to reality and knowledge and this is important in providing firmer ground for the interpretative/constructivist paradigm which is also chosen because the research objectives are subjectively descriptive (i.e. *What is-kind-of-objectives*).

4.4. Descriptive research design

While paradigms provide information about the body of knowledge and reality informing the research, a research design talks about how the identified type of knowledge and reality chosen (i.e. research paradigms) are specifically tailored to address the research problem (Yin, 1989). Therefore, a research design is derived from the type of paradigms chosen and the nature of objectives. On the other hand, a research design differs from a research methodology on many grounds. While a research design is holistic as it focusses on end products and how the elements of the product fit together in the context of paradigms, a research methodology focuses on the process of research such as the tools used and the procedure. A research design, therefore, “deals with a logical problem and not the logistic problem” (Yin, 1989). Therefore, instead of looking at a research design as the choice of specific methods of data collection and data analysis, a research design can be viewed as a choice between quantitative and qualitative research methods or the use of both in a study. In this regard, a research design is conceived as a plan on how the research will answer the research problem (Yin, 1989; and Biber, Susan and Reppen, 2004). It is for this reason that I have put a discussion of the research design used in the current study immediately after the paradigms selected for the current study because quantitative and qualitative methods of research in research designs come into being because of research paradigms and not the other way.

Based on the current study’s choice to use the positivist and interpretative/constructivist paradigms because of research objectives concerned with finding out “what is”, the current corpus-based study was situated within the frontiers of a *descriptive research design*. A descriptive research design essentially answers the questions *what, who, where, when* and *how* by the use of descriptions. Descriptive research designs describe data and characterises the phenomenon being studied (Creswell, 2003; Kumar, 2005; Creswell, 2009; Creswell, 2013).

Considering that this is a corpus-based study whose objectives are descriptive, the research used both the quantitative and qualitative research methods in the descriptive research design. This choice is further validated by Leech et al (2012:7) who observes that “[I]n corpus linguistics, quantitative and qualitative methods are extensively used in combination. It is also characteristic of corpus linguistics to begin with quantitative findings, and work toward qualitative ones.”

According to Miles and Huberman (1994), the *quantitative research method* is a method of collecting information which can be analysed numerically and whose results are presented using statistics, tables and graphs. In the quantitative method, a quantitative analysis is done to confirm or refute hypotheses, and conclusions made from the analysis are then generalised to the whole. As positivists argue, numbers do not cheat and therefore quantification is seen as a crucial process or means by which the ends of a research are met. Being numerically-oriented, quantitative methods involve less handwritten data collection and such an advantage places little strain on organising and sorting out the collected data (e.g. Kothari, 1985; Brink and Wood, 1988; Kumar, 2005; and Goertzen, 2017). In the context of the present study, having some data in numerical form provided validation in interpreting the data using the qualitative method. As Biber et al (2004:2) notes, “quantitative [methods] are essential for corpus-based studies. For example, if you wanted to compare the language use of patterns for the words *big* and *large*, you would need to know how many times each word occurs in the corpus, how many different words co-occur with these adjectives (collocations), and how common each of those collocations is.”

Within the quantitative method, the present study used *descriptive statistics* as a quantitative research technique for analysis. “Descriptive statistics is used to describe the basic features of the data in a study. They provide simple summaries about the sample and the measures. [Descriptive statistics] ... form the basis of virtually quantitative analysis of data” and this is sometimes done

hand in hand with graphic analysis (<http://www.socialresearchmethods.net/kb/statdesc.php>). Without descriptive statistics in social research, empirical evidence has less meaning because empiricism without descriptive interpretation is not useful to a social researcher. For this, this study did not end at extracting quantitative data on the corpus of *Things Fall Apart* but proceeded to organise and interpret that data in a language that could be seen and understood by a social scientist. This helped transform the natural science-like reality and knowledge into a social science convention that can be understood by many people.

However, as Biber et al (2004:9) argue, “a crucial part of the corpus-based [research] is going beyond the quantitative patterns to propose functional interpretations explaining why the patterns exist. As a result, a large amount of effort in corpus-based studies is devoted to explaining and exemplifying quantitative patterns.” In view of the aforementioned observation that has also been backed by corpus-based studies such as that of Wu (2009), the current study explores the *qualitative method* in order to help describe further the quantitative data. Qualitative research method refers to holistic, non-numerical, inductive, subjective and process-oriented methods used to understand, describe, interpret and develop theory on a phenomenon or a setting. Unlike quantitative approach, qualitative research is a better means of understanding human emotions such as rejection, powerlessness and effort since such human emotions are difficult to quantify by mean of assigning numerical values (Miles and Huberman, 1994; Morse and Field, 1995; and Brink and Wood, 1998).

In the qualitative method, *content analysis* was used as the specific qualitative technique for data analysis. According to Hsieh and Shannon (2005:1), content analysis is “a widely used qualitative research technique ... [and] rather than being a single method, current applications of content analysis show three distinct [types]: conventional, directed, or summative.” In conventional

content analysis, categories to be applied to the data emerge from the data itself while in directed content analysis, the analyst uses an existing theory to develop a coding scheme upon which data analysis is based. The third type of content analysis – called summative content analysis – is one where the analyst starts by identifying and quantifying particular words or content and the emerging patterns are then subjected to interpretation in relation to the contextual meaning of words or content (Hsieh and Shannon, 2005; Mwinlaaru, 2012).

As Mwinlaaru (2012) observes, content analysis is a research technique for the subjective interpretation of text data through the systematic classification process of coding and identifying themes and patterns emerging from the data. Content analysis involves a number of steps, notably, formulation of research questions to be answered; selecting the sample to be analysed (e.g. the corpus of *Things Fall Apart*); defining the categories to be applied (e.g. POS); outlining the coding process (e.g. based on process-types); determining the trustworthy or credibility (e.g. through peer review by using an accurate software such as *UAM Corpus Tool*); and analysing the results of the coding system (e.g. by conducting a transitivity analysis, aided by descriptive statistics and content analysis).

In content analysis, coding is very important and it is necessary that I elaborate further on it. Coding refers to “the process of putting tags, lines, names or labels against pieces of data ... and as such, doing content analysis in qualitative research means examining language ... for the purpose of classifying large amounts of texts into sufficient number of categories that represent similar meanings” (Weber, 1990; and Mwinlaaru, 2012:95). The current enquiry used a software called *UAM Corpus Tool*. The software is programmed to do both descriptive statistics and content analysis for transitivity studies (O’Donnell, 2012). The researcher merely came in to manually perform tasks that the software could not do hence the study adopted a semi-automated data

analysis procedure which is explained further in methodology since it is not the purpose of a research design to pre-empt the details of research methodology but instead to provide pillars upon which the methodology stands (e.g. Kumar, 2005; and Creswell, 2013).

As observed from the nature of content analysis technique, the study's use of the qualitative method was an effective way to study the ideational metafunction of *Things Fall Apart*. When used as a major method backed with quantitative method, the qualitative method was versatile in helping me to understand the emotions underpinned in transitivity patterns in which characters are inscribed and how such emotions shape character. Furthermore, because qualitative research focuses on understanding the whole and not the part (Dawson, 2002; and Kumar, 2005), the use of qualitative research in the present study provided a holistic understanding of transitivity patterns and characterisation. By further using abstract thinking processes which qualitative research encourages, meaning and theoretical implications emerged thereby satisfied the fact that qualitative research uses research designs which are flexible and unique and evolve throughout the research process (Brink and Wood, 1998; Dawson, 2002; and Kumar, 2005).

It is important to further note that although this research uses the quantitative method, its usage is not as broad as that of the qualitative method because the subject of enquiry (i.e. characterisation) is subjective in nature. The use of the quantitative method is therefore a matter of corpus-based tradition that subjectivity is much validated with objective data. The imbalance between the use of the quantitative and the qualitative method in the present study, coupled with the nature of research objectives, also influenced my choice of a research design. For this reason, the descriptive research design was used instead of the mixed method research design which is traditionally used when both the quantitative and qualitative methods are used in an equilibrium manner (e.g. Knupfer and McLellan, 1996; Biber et al, 2004; Leech et al, 2012; and Creswell, 2013).

Coming this far, the current study's use of CL methodology can be sketched as follows:

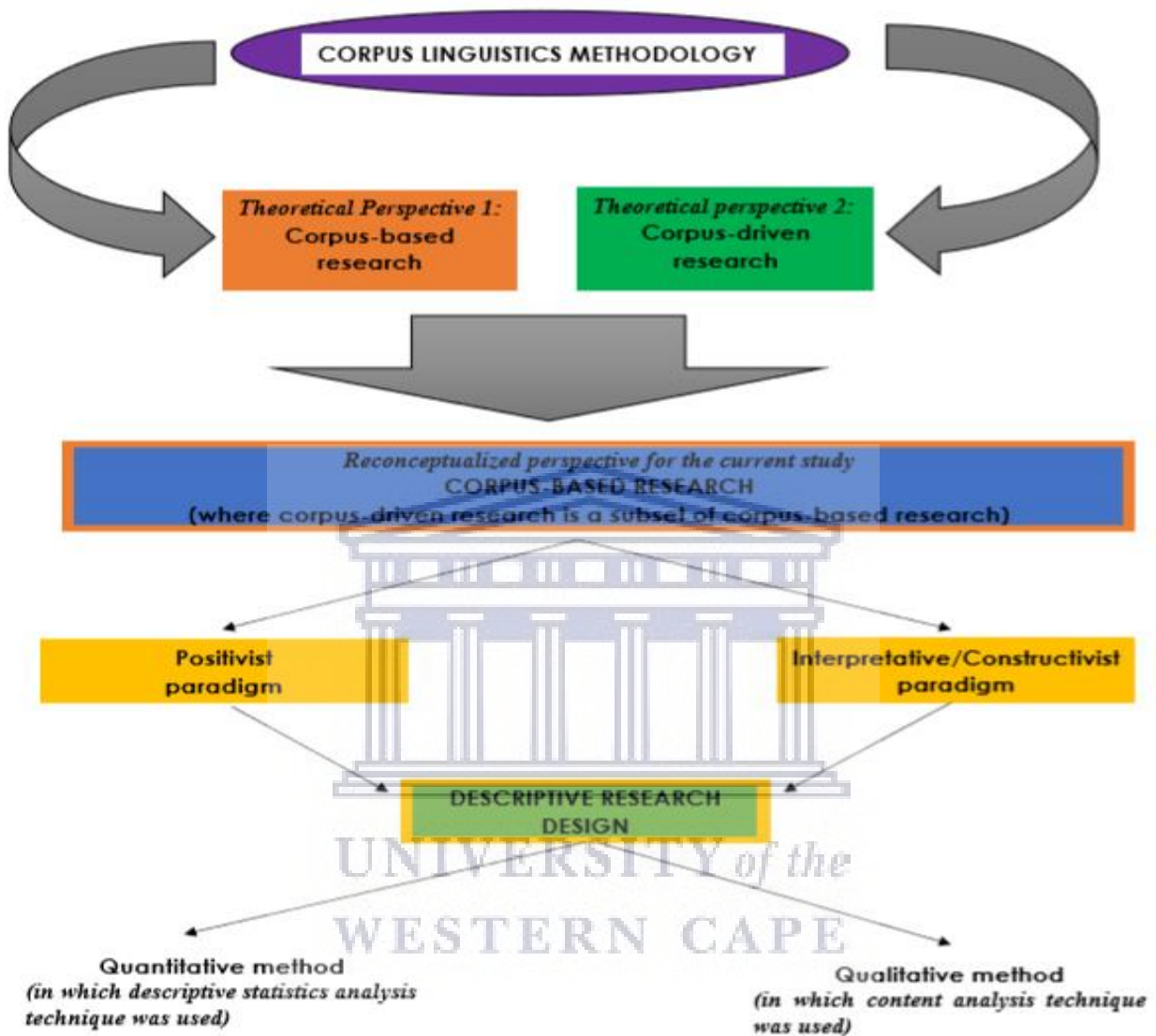


Figure 4. 1 *Corpus study, paradigms and research design used in the current study*

Figure 4.1 shows that the current study is a corpus-based study that took a CL methodological standpoint. Two paradigms – the positivist and the interpretative/constructivist paradigms – informed the ontological and epistemological dimensions of the study. Based on research objectives which are descriptive and tilted more towards subjective reality with a bit of objective

reality, the research used a descriptive research design under which the quantitative and qualitative methods were utilised as influenced by the positivist and constructivist paradigms, respectively.

4.5. Implementation of Corpus Linguistics methodology to the current study

While a research design is holistic because it focusses on the end products and how the elements of the product eventually fit together, a research methodology focuses on the process of research such as the study area, the tools involved in research and the procedure undertaken. As Yin (1989) rightly puts it, the research design deals with a logical problem while the research methodology deals with the logistic problem. The current corpus-based study used the methodological package of approaches, methods and techniques in CL methodology as theorised by Wu (2009) in order to address the following research questions in Achebe's *Things Fall Apart*:

1. Which process-types are attributed to characters?
2. What transitivity patterns exist in the process types attributed to characters?
3. What do the transitivity patterns in process-types reveal about these characters?
4. What do the collocations in process-types reveal about the development of characters in the story?

As can be seen, the research questions which the current study addresses were predominantly descriptive in nature hence the need to not only use the quantitative method which ends at mere representation of phenomenon in numerical terms but to also use the qualitative method which add description to quantified and non-quantified data (e.g. Kumar, 2005; Creswell, 2013). For this reason, my research was largely qualitative while the quantitative method was used to validate qualitative descriptions.

4.5.1. Data collection

4.5.1.1. Data collection trend in corpus-based research

According to Wu (2009), data collection and analysis in a corpus-based study can either be monogeneric or multigeneric. In a monogeneric corpus-based study, a single text representing some variety of language use (e.g. a novel) is used. On the other hand, a multigeneric corpus-based study involves multiple corpora reflecting different styles and genres meant to represent the whole language or just more or less of it (Wu, 2009). The current study was a monogeneric corpus-based study since it used a single text – *Things Fall Apart* – as corpus for the study of characterisation in the ideational metafunction of the novel. The choice of a single text was done in line with the research objectives which sought to explore only a minute area of the English language.

4.5.1.2. Data collection instrument

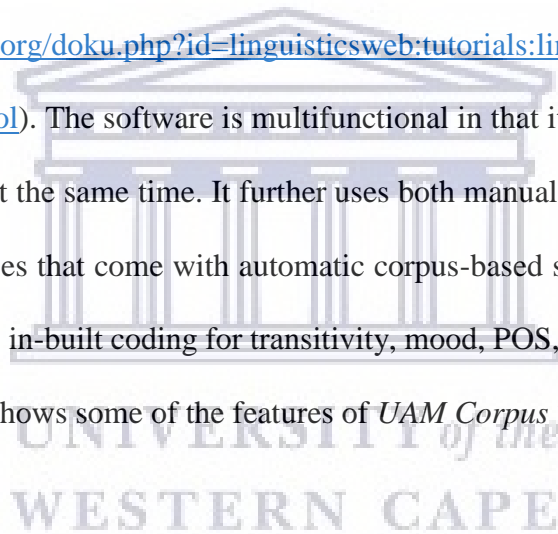
4.5.1.2.1. The *UAM Corpus Tool* (UAMCT)

The current study was a corpus-based desktop research in which the *UAM Corpus Tool* – otherwise known as the *UAMCT* – was used as suggested by Wu (2009) and O'Donnell (2018). The latest and upgraded version of the *UAM Corpus Tool* used for the current study was downloaded from <http://www.corpustool.com/download.html>. The choice of using *UAM Corpus Tool* as a tool in collecting data was that it is a portable, easily accessible and reliable software that has been specially tailored for SFL transitivity analysis and recommended by a number of contemporary scholars such as O'Donnell (2008); Wu (2009); and Muhammad and Banda (2016). Other instruments of data collection such as tape recorders and questionnaires were not used because the current study was corpus-based involving *Things Fall Apart* corpus as the primary source of data upon which the *UAM Corpus Tool* was used. As Wu (2009) observes, the use of software as

instruments of data collection is a milestone achievement that enables researchers to conduct studies on corpora whose scale would have been strenuous and probably impossible if done manually.

Since the *UAM Corpus Tool* is the central tool of data collection and analysis, it is pertinent that I accord it some space to describe its nature. Developed by Mick O'Donnell and upgraded overtime by the aforementioned, the “*UAM Corpus Tool* comprises a set of tools for linguistic annotation of texts which can be done manually or semi-automatically. The application allows searching your texts for words or features e.g. passive constructions and provides statistical analysis of your data”

http://www.linguisticsweb.org/doku.php?id=linguisticsweb:tutorials:linguistics_tutorials:manual_annotation:uam_corpus_tool). The software is multifunctional in that it provides possibilities for coding several documents at the same time. It further uses both manual and automatic annotation in order to bridge weaknesses that come with automatic corpus-based studies. Some of the other key features it contains are: in-built coding for transitivity, mood, POS, and theme; and statistical analysis. Figure 4.2 below shows some of the features of *UAM Corpus Tool*:



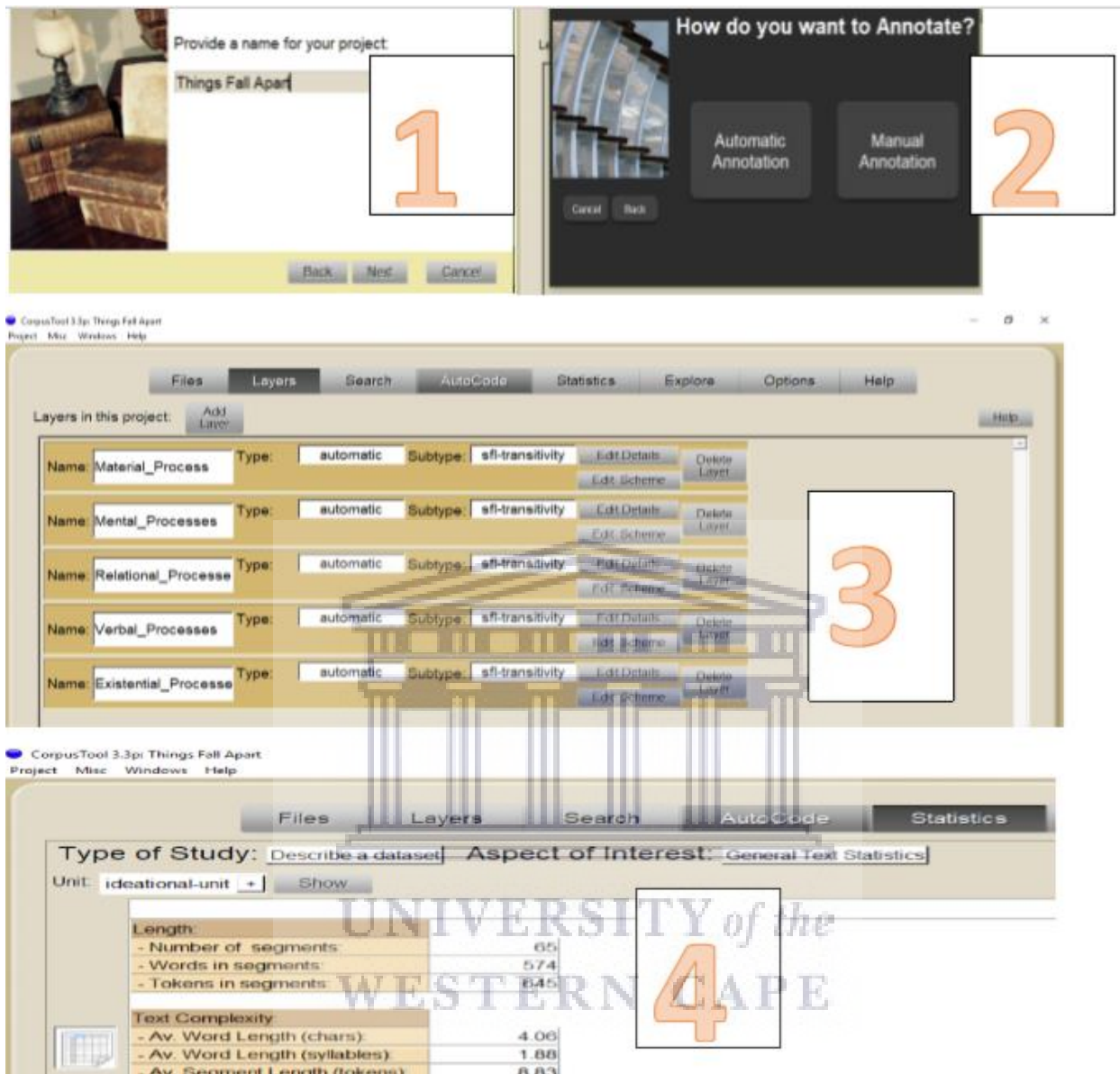


Figure 4. 2 Some of the features in UAM Corpus Tool

As Figure 4.2 illustrates, *UAM Corpus Tool* is a multifunctional data collection and analysis tool that can be used to study various aspects of language in corpora (such as transitivity) and providing statistics to the corpora. The versatility of *UAM Corpus Tool* as a data collection instrument has been seen in the rise in its use among scholars (e.g. Wu, 2009; and Muhammad and Banda, 2016). Tutorial on how to use the *UAM Corpus Tool* are widely available on the internet (e.g.

<http://www.corpustool.com/download.html>). The specific link that I used to familiarise myself with the *UAM Corpus Tool* can be found at <https://www.youtube.com/watch?v=eo6P6i8Tf50>.

4.5.1.2.2. Weaknesses of the *UAM Corpus Tool*

During the annotation process, it was observed that the corpus software has a number of inbuilt lapses worth foregrounding even though such weaknesses had no effect on the reliability of the current research findings.

The first weakness noted was that the software is inconsistent with the parsing of BePs. It was observed that in some cases where the software identified BePs, they were either treated as either part of MaPs or MePs, or as an independent BeP process-type yet statistically reflecting as absent (0) for all the five characters selected for this study. In this case, the developers of the software treated BePs as a minor process-type found at the border of MaPs and MePs. Such an inconsistency needs to be addressed in future versions. The developers need to decide whether BePs should entirely fall under MaPs/MePs or make them exist independently. To help present formidable arguments, the study analyses BePs as statistically absent, knowing too well that any discussion of MaPs or MePs indirectly addresses all concerns of BePs (Halliday, 1966; Droga and Humphrey, 2002; Eggins, 2004; and Halliday and Matthiessen, 2004). However, to the best of my knowledge, though BePs were statistically counted under MaPs or MePs, such an indecision by software developers does not impact the credibility of the study because this study is biased towards qualitative method in which frequencies are not the primary focus.

Secondly, it was observed that the software cannot read grammatical metaphors and provides less options for any researcher to manually correct such. This lapse led to some clauses being parsed denotatively and not connotatively. However, considering that grammatical metaphors are negligible in the corpus used, their negative impact on the validity of the study is equally minute.

Thirdly, it was noticed that *UAM Corpus Tool* has challenges dealing with double roles – especially those involving BePs, MaPs and MePs. In some cases, it was even hard to correct such cases because of how other parts of the clause had been annotated. However, these were few cases and had less impact on reliability outcomes of the study.

Lastly, annotating possessive RePs and some Quoted Verbiage proved hard using the current version of the *UAM Corpus Tool*. To bridge this lapse, the study relies on its analysis where unparsed possessive RePs are explained when interpreting a given example. In the case of some Quoted Verbiage which could only be annotated accurately when a Sayer is available in the sentence, this study not only improvises by adding the Sayer to such clauses for the software to provide correct annotation but also states that something has been added to a given clause to help in the annotation.

4.5.1.3. Data collection procedure

For a period of three (3) months, data was collected from the corpus *Things Fall Apart* using the *UAM Corpus Tool* software as developed by O'Donnell and used by other scholars such as Muhammad and Banda (2016). The data collection procedure in a corpus-based study was based on Wu (2009) and was as follows: having acquired a soft copy of *Things Fall Apart* and having read it several times till I was sure I understood it, ten (10) selected chapters in which the five selected characters (i.e. Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown) appeared with consistency were fed into *UAM Corpus Tool* software for POS and Grammatical **annotation** in a semi-automated manner. While POS annotation involved tagging each word in the corpora for parts of speech, the Grammatical annotation in *UAM Corpus Tool* focussed on SFL transitivity and process-types (see *UAM Corpus Tool* tutorial on

<https://www.youtube.com/watch?v=eo6P6i8Tf50>). This was followed by extraction of frequency counts, and lexical and grammatical patterns from *UAM Corpus Tool* software according to each character chosen for the current study.

Since annotation is central in the data collection of corpus-based studies, it is important that it is given particular attention in the methodology (Dash, 2005; McEnery and Gabrielatos, 2006; and Wu, 2009). For this, it is important that I explain further on what constitutes annotation in corpus-based data collection procedures. “Annotation refers to the manual or automatic process of adding information to the corpus. The information may refer to the grammatical, syntactical, semantic or paradigmatic properties of words, phrases, structures, sentences or longer stretches of text” (McEnery and Gabrielatos, 2006:4).

Traditionally, three theoretical debates exist about how data should be annotated in corpus-based studies. The first theory states that annotation of data should be according to theory while the second theory argues that annotation must involve reducing the data to a “set of orderly categories which are tractable within the existing descriptive systems” (Tognini-Bonelli, 2001:68). However, the aforementioned two theoretical perspectives to annotation have received a backlash on grounds that intuition takes a central role in such kind of annotation since annotation is based on the annotator’s own understanding of the theory. For this, there has been growing support for the theory to annotation which is associated with Halliday’s probabilistic view to grammar where annotation involves “building the data into a system of abstract possibilities, a set of paradigmatic choices available at any point in the text” (Tognini-Bonelli, 2001:74). Although this technique is most effective, it heavily depends on a good corpus tool that can overcome the weaknesses of focussing more on paradigmatic choices instead of considering syntagmatic choices as well.

The current study used the third technique of annotation. The weakness of biasness towards paradigmatic choices was taken care of because the *UAM Corpus Tool* has an in-built annotation and is upgraded enough to not only look at the paradigmatic dimension of corpus (i.e. grammar) but also at syntagmatic dimension of corpus (i.e. the lexis focus). Manual input was also used to help bridge the lapses that come with inbuilt annotations. Therefore, a semi-automated data collection procedure was adopted to bridge weaknesses that come with automated data collection as warned by a number of scholars (e.g. Dash, 2005; and Wu, 2009).

4.5.2. Data analysis

4.5.2.1. Data analysis trend in corpus-based research

Wu (2009) points out that in a corpus-based research, data analysis is generally classified into two major categories, namely, *automatic data analysis* and *manual data analysis*. However, Wu (2009) further observes that there is a third type of data analysis and it is referred to as *semi-automatic data analysis*. In an automatic data analysis, the analysis is purely generated by the computer and researcher involvement in analysis is greatly limited since almost everything is generated by the computer. This type of data analysis is ideal for tasks such as frequency counts but not good for some tasks that require high human intelligence such as interpretation of frequency counts in relation to objectives. On the other hand, manual data analysis involves a researcher-driven analysis with less involvement of the computer tools for data analysis (Wu, 2009). The advantage for this is that the researcher is the primary and central guide and not the computer. However, the advantage of manual analysis is also its disadvantage because extreme involvement of the researcher in analysing some aspects of the corpus (e.g. frequency counts) can lead to a greater degree of error (e.g. Kothari, 1985; Dawson, 2002; and Wu, 2009).

To run away from the weaknesses of both automated analysis and manual analysis, the current study on Achebe's *Things Fall Apart* takes heed of Wu (2009:142) who observes that "tasks such as pattern matching and frequency counts can be automated by computers whereas tasks that require high human intelligence must be done manually to achieve the best possible result." The constellation of automated and manual analyses resulted in my adoption of a semi-automated data analysis. A semi-automated data analysis is an analysis that involves both automatic and manual analysis. In this kind of analysis, the researcher and the computer are partners in the research through discreet specialisation and division of labour. For example, automatic analysis helped to bring out quantitative aspects of the novel which were otherwise impossible to achieve by manual analysis while the manual analysis involved qualitative analysis in order to interpret the automated findings.

In the context of the current study which is enshrined in the positivist and constructivist paradigms under which a descriptive research design is used, the use of a semi-automated data analysis basically involved quantitative data analysis as one of the aspects in the automatic analysis dimension, and qualitative analysis as a major aspect in the manual analysis dimension of the methodology. My choice is not far-fetched for, as Leech et al (2012:7) observe, "[I]n corpus linguistics, quantitative and qualitative methods are extensively used in combination. It is also characteristic of corpus linguistics to begin with quantitative findings, and work toward qualitative ones. But ... the procedure may [be] cyclic." For this research, therefore, semi-automated data analysis basically involved quantitative and qualitative data analyses. How I used both quantitative and qualitative analyses is explained and illustrated in subsequent sections of the Chapter.

4.5.2.2. Quantitative data analysis

The current enquiry used descriptive statistics as a quantitative research technique for analysis. “Descriptive statistics is used to describe the basic features of the data in a study. They provide simple summaries about the sample and the measures. [Descriptive statistics] ... form the basis of virtually quantitative analysis of data” and this is sometimes done hand in hand with graphic analysis (<http://www.socialresearchmethods.net/kb/statdesc.php>).

Having annotated the data into process-types according to characters and extracted lexical and grammatical patterns, frequency lists were produced and computed into percentage distribution in order to represent and describe the distribution of process-types and transitivity patterns. Such a presentation of data saved time and space while increasing the validity of data. Coming this far, research questions one and two were quantitatively answered (i.e. *Which process-types are attributed to characters? What transitivity patterns exist in the process types attributed to characters?*).

At the same time, the nature of frequency lists for patterns such as collocations and statistical distributions for process-types provided a quantitative backbone for research question number three and four (i.e. *What do the transitivity patterns in process-types reveal about these characters?* and *What do the collocations in process-types reveal about the development of characters in the story?*). Below is an illustration of general statistics taken from the corpus of Chapter 1 of Achebe's *Things Fall Apart*:

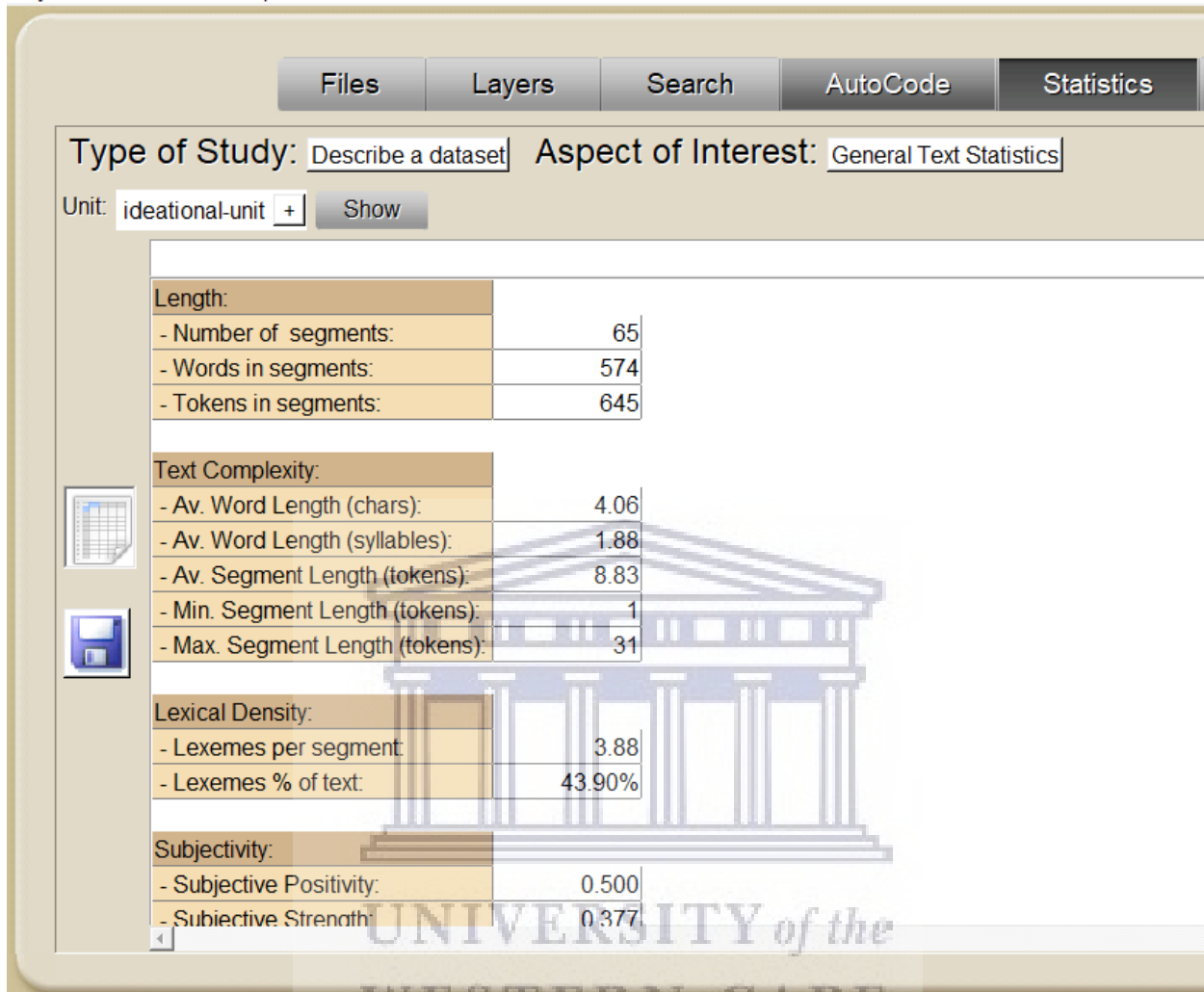


Figure 4.3 The general text statistics of Chapter 1 of *Things Fall Apart*

Figure 4.3 summarises Chapter 1 of Achebe's *Things Fall Apart* in terms of length, text complexity, lexical density and subjectivity. Part of the relevance of such statistical distribution for the current study was to investigate why and how such a statistical distribution of text properties have on the ideational metafunction of the text, with reference to characterisation. The statistics were produced in different formats (e.g. tables, figures and graphs) in order to vividly illuminate the impact of such statistical distributions to the study of characterisation according to the objectives, thereby underscoring the versatility of SFL and CL methodology in probing character.

4.5.2.3. Qualitative data analysis

Qualitative data analysis proceeded by following the advice of Wu (2009:142) who advises that “in a semi-automated data analysis, qualitative data analysis must involve tasks that require high human intelligence [and this] must be done manually to achieve the best possible result.” The study drew on Halliday’s transitivity model to analyse characterisation in *Things Fall Apart*. In this regard, content analysis was used to first study the distribution of process-types attributed to characters as realised by the *UAM Corpus Tool* semi-automated annotation. A transitivity analysis of process-types was done in order to identify the transitivity patterns in the process-types in which a character is inscribed and how this was also validated quantitatively. Coming this far, research questions one and two were answered (i.e. *Which process-types are attributed to characters?* and *What transitivity patterns exist in the process types attributed to characters?*).

For research question three (i.e. *What do the transitivity patterns in process-types reveal about these characters?*), the significance of transitivity patterns in process-types was established through a transitivity analysis of the identified transitivity patterns in the process-types of each character and this was backed by quantitative evidence. For the last research question (i.e. *What do the collocations in process-types reveal about the development of characters in the story?*), the objective was achieved by tracing and observing collocations associated with each character as a collocational node.

For all the objectives, descriptive statistics which included frequency counts computed into percentage distribution were employed to support the qualitative discussion on characterisation in Achebe’s *Things Fall Apart*. The analyses made this far were later read repeatedly to identify and correct inaccuracies. To account for validity which is crucial in any research, samples of analyses

were later given to two lecturers from the Literature Section of the Department of Literature and Languages at the University of Zambia for verification after explaining to them the coding scheme and the transitivity model.

4.6. Ethical statement

The study dealt with secondary material on characters in the novel *Things Fall Apart* and therefore no ethical concerns were involved.

4.7. Summary of chapter

This Chapter discussed the guiding research methodology for the current study conceived as *A Study of the Ideational Metafunction in Achebe's Things Fall Apart: A Monogeneric Corpus-based Analysis*. The Chapter has specified that in a quest to answer the research questions raised in Chapter One of this study, the CL methodology was the methodology adopted for the current study. In the discussion of a CL methodology, I have pointed out that the study was a corpus-based research and not corpus-driven research and therefore the various aspects of the methodology such as data collection and data analysis were tailored towards a corpus-based research in a CL methodology as postulated by Wu (2009). I stated and demonstrated in the Chapter how the various aspects of CL methodology – paradigms; research design; quantitative and qualitative methods; descriptive statistics; and content analysis – influenced the nature of data collection and data analysis adopted for the current study.

The next Chapter focuses on the characterisation of one of the five selected characters – Okonkwo.

CHAPTER 5

REPRESENTATION OF OKONKWO IN THE IDEATIONAL METAFUNCTION IN

THINGS FALL APART

5.0. Introduction

This Chapter focuses on the presentation and discussion of findings on Okonkwo as the first of the five characters considered for the current study. The presentation and discussion of findings on Okonkwo is done on the basis of the research objectives outlined in Chapter 1, namely, to identify process-types attributed to characters; to identify the transitivity patterns embedded in process types attributed to characters; to establish the significance of transitivity patterns attributed in the characterisation; and to establish the significance of process-type collocations in projecting the development of characters in the story. Drawing its analysis from SFL transitivity by means of a corpus-based methodology, the Chapter reveals that Okonkwo is statistically allotted particular process types imbued with transitivity patterns whose statistical distribution and placement in transitivity is deliberately chosen to characterise Okonkwo as an action-oriented, sexist, determined, focused, hardworking, short-tempered, stupid, irrational, impromptu, impatient, unanalytical, heartless, immature, powerful, proactive, authoritative, masculine and ambitious man. The collocations in process-types attributed to Okonkwo show that the character development of Okonkwo is static/flat. Through the discussion of Okonkwo, the current Chapter also discusses Obierika indirectly and establishes that although Obierika is also hardworking, masculine, hardworking and powerful like Okonkwo, the distribution of process-types, transitivity patterns and collocations in process-types attributed to Obierika characterise him as a

round/dynamic character who is more patient, thoughtful, mature, wise, analytical and rational than Okonkwo.

The current Chapter is organised as follows: it begins by giving some background information to Okonkwo as a character in *Things Fall Apart* in order for us to appreciate his representation in the ideational metafunction of *Things Fall Apart*. Thereafter, research question one (i.e. *which process-types are attributed to Okonkwo?*) is discussed. To provide a better understanding of transitivity patterns and what they reveal about characters, research question two (i.e. *What transitivity patterns exist in the process types attributed to Okonkwo?*) and research question three (i.e. *What do the transitivity patterns in process-types reveal about Okonkwo?*) are discussed simultaneously. Because research question four (i.e. *What do the collocations in process-types reveal about the development of Okonkwo in the story?*) is an overall assessment of the impact of transitivity patterns on character development as observed through objectives two and three, the Chapter discusses it separately thereafter.

Further information related to Okonkwo in the context of the objectives of the current study is captured under Appendix A. Additional information on process-type mapping, transitivity patterns, characterisation and character development of characters not considered for the current study (e.g. Obierika and Ikemefuna) is given in Appendix F.

5.1. Okonkwo: an overview of him

Okonkwo is the protagonist of the novel and the focus of discussion in this Chapter. Among the many things notable about him is that he is a respected elder of Umuofia, has three wives, ten children and is working towards his third title. He is outwardly powerful but inwardly engulfed by the fear that he may end up a failure like his father Unoka. At the beginning of the novel, we are

told that Okonkwo has attained his fame through personal effort after bringing down Amalinze the Cat during a wrestling match. In the narrative, Okonkwo's wielded power and influence is seen in two major ways: firstly, in the manner he is recognised and respected by the clan and secondly, in his determined rejection of femininity through his interactions.

When he commits a crime against the earth goddess for killing Ezeudu's son, Okonkwo is sent into exile for seven years. During this time, Obierika updates Okonkwo on the wind of change taking place in his home village of Umuofia and when Okonkwo returns from exile, he finds a changed Umuofia. He attempts to rally resistance but his efforts are met with unwilling minds that do not want to reciprocate. Frustrated by the development, Okonkwo kills one of the emissaries sent by the white men for peace negotiations. He later commits suicide and his greatest fear of dying a failure like his father Unoka becomes a posthumous reality.

5.2. Process-types attributed to Okonkwo

In pursuance of objective one, the research findings reveal that out of the six process-types, Okonkwo is allotted material, mental, relational and verbal processes but denied behavioural and existential processes. It is observed that the statistical distribution of process-types attributed to Okonkwo differs not only with Okonkwo but across each individual character. This is illustrated below:

Table 5. 1 Process-types attributed to Okonkwo in relation to other characters

CHARACTER	PROCESS-TYPES						TOTAL FREQUENCY
	MaPs	MePs	RePs	VePs	BePs	ExPs	

Okonkwo	577	52	99	41	0	0	769
Unoka	18	26	29	37	0	0	110
Ezinma	261	15	17	53	0	0	346
Ekwefi	353	42	66	57	0	0	518
Mr. Brown	21	8	1	8	0	0	38
Others	697	189	363	213	3	44	1509
TOTAL FREQUENCY	1927	332	575	409	3	44	3290

As Table 5.1 shows, Okonkwo is accorded all process-types except BePs and ExPs. Out of a total of 3290 tokens extracted from ten chapters of *Things Fall Apart*, Okonkwo is accorded 769 tokens, reflecting his dominance in the narrative. Of the 769 tokens, 577 tokens are material processes while 41 tokens are verbal processes. Table 5.1 already begins to show that Okonkwo is represented more in material processes than any other process-types. From the onset, it is evident that Okonkwo is being associated more with the physical world (577 tokens) and his being (99 tokens) than with his thoughts (52 tokens) and speech (41 tokens). Below are extractions from the findings to illustrate the inscription of Okonkwo in material, mental, relational and verbal processes respectively:

(16)

Okonkwo had eaten from his wives' dishes ,

Element (Clause)		
Actor	Process	Circumstance

and was now reclining with his back against the wall .

Element (Clause)		
Circumstance	Process	Circumstance

He searched his bag and brought out his snuff-bottle .

Element (Clause)			Element (Clause)	
Actor	Process	Goal	Process	Goal

He turned it on to his left palm , but nothing came out .

Element (Clause)				Element (Clause)	
Actor	Process	Goal	Circumstance	Actor	Process

In (16), Okonkwo is shown mainly as an Actor in MaPs while his Circumstance involves things subject to him – *from his wives' dishes* {Circumstance of Location: spatial: *where?*}; *with his back against the wall* {Circumstance of Manner: quality: *how?*}; and *on his left palm* {Circumstance of Location: spatial: *where?*}. The Goal of his actions are those things meant for his benefit – *his bag; his snuff bottle; and it (his snuff-bottle)*. It is such patterns that are explored in Section 5.3 and Section 5.4 to establish what they reveal about the character and character development of Okonkwo.

Apart from MaPs, below is an example of MePs allotted to Okonkwo as generated by the *UAM Corpus Tool*:

(17)

He watched the sky

Element (Clause)		
Actor/Sensor (Double Role)	Process	Goal/Phenomenon (Double Role)

all day for signs of rain clouds and lay awake all night .

Element (Clause) continued		Element (Clause)	
Circumstance	Circumstance	Process	Circumstance

In the morning he went back to his farm and saw the withering tendrils .

Element (Clause)				Element (Clause)	
Circumstance	Actor	Process	Circumstance	Process	Goal/Phenomenon

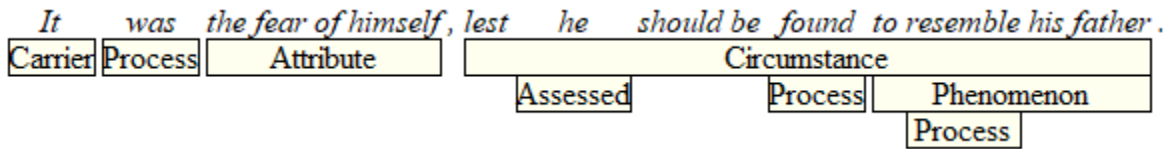
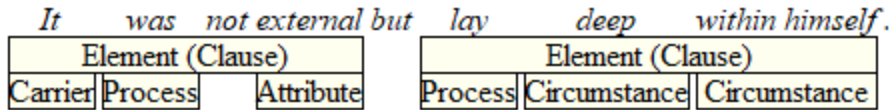
Example (17) gives an example of MePs attributed to Okonkwo and the notion of double role as observed by Fawcett (1987) who has argued that the participant roles of Sensor and Phenomenon sometimes co-occur as Actor and Goal, respectively. The concept of double role mostly happens when the mental process carries some connotation of action in the physical world, thereby making such a mental process appear as a material process as well. For this, Fawcett (1987) notes that the presence of double roles in certain instances should be recognised. In (17), Okonkwo is the Sensor identified as *he* and is associated with the mental processes of perception namely *watched* and *saw*. Attendant to these mental processes is the Phenomenon namely *the sky*; and *the withering tendrils*. The Circumstances of the clauses further indicate the conditions and places under which Okonkwo is the Sensor for we are told that his mental processes of perception take place *all day* {Circumstance of Extent: temporal: *for how long?*}; *for signs of rain clouds* {Circumstance of Cause: purpose: *for what purpose?*}; and *all night* {Circumstance of Extent: temporal: *for how long*}. Such an interplay of transitivity roles in mental processes enables us to understand the character and character development of Okonkwo as shown in Section 5.3 and Section 5.4 of this Chapter.

As earlier alluded to, Okonkwo is also accorded some RePs and this is illustrated below:

(18)

Okonkwo's fear was greater than these .

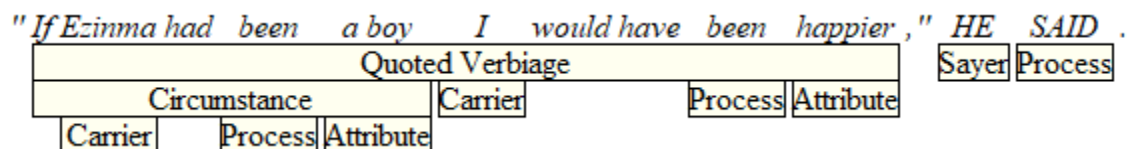
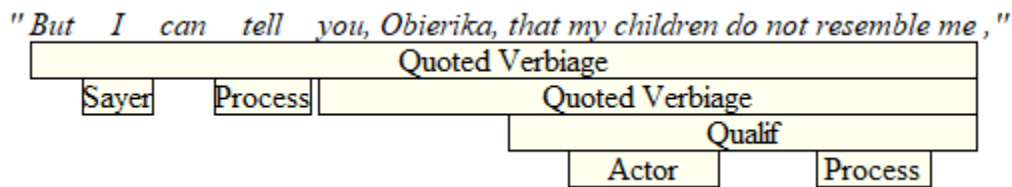
Carrier	Process	Attribute	Circumstance
---------	---------	-----------	--------------



In (18), Okonkwo is seen as a Carrier of fear which *was not external*. The manner and location of this fear is shown through the Circumstances of Manner and Location which indicate that the fear was *deep* {Circumstance of Manner: quality: *how?*}; and *within himself* {Circumstance of Location: spatial: *where?*} respectively. The findings reveal that such patterns in RePs, together with their statistical distribution, help bring out the character and character development of Okonkwo as shown in Section 5.3 and Section 5.4 of the current Chapter.

The last process-type attributed to Okonkwo is that of VePs. VePs are processes of saying and telling. In the case of Okonkwo, VePs were the lowest statistically and the reason for such a statistical realisation is addressed in Section 5.3 which discusses transitivity patterns and how they reveal the character of Okonkwo. Below is an example of VePs attributed to Okonkwo: (the words in block letters have been added by me to help in the correct annotation of the conversation):

(19)



In (19), Okonkwo is shown as a Sayer whose complaint and aspirations are shown in the Quoted Verbiage whose focus is on his children. Worth noting in (19) is the complexity of verbal processes for they contain other process-types in them, based on the nature of processes the participants engage in. For example, in (19), the VePs attributed to Okonkwo contain RePs in them and it is interesting to observe that in the case of (19), Okonkwo is given the Attribute *happier* when his Verbiage includes Ezinma as a Carrier in the following Quoted Verbiage: “If *Ezinma* {Carrier} had been a boy *I* {Carrier} would have been *happier* {Attribute}.” It is such instances of patterns in transitivity that are explored to exhume their relevance to the characterisation and character development of Okonkwo.

The findings on process-types allotted to Okonkwo confirm the theoretical argument in SFL that a text is a fabric of interwoven metafunctions of which the ideational metafunction is one of them, with process-types as the core of the grammar of the clause in the ideational metafunction (e.g. Martin and Rose, 2003; and Caffarel, 2006). Additionally, the varying statistics in process-types belonging to Okonkwo underscores the significance of numerical data in establishing the significance of process-types in a text. Furthermore, that Okonkwo is attributed specific process-types is a confirmation of Obiechina’s (1975) literary critique which argues that every detail in Achebe’s *Things Fall Apart* is for a reason.

5.3. Transitivity patterns and what they reveal about the character of Okonkwo

In relation to research questions two and three which seek to identify the transitivity patterns attributed to characters and what the transitivity patterns reveal about characterisation respectively, the findings of the current study establish that not only is Okonkwo attributed a number of transitivity patterns in process-types but that the identified transitivity patterns reveal a lot about

his characterisation. The findings confirm earlier postulations on process-types, transitivity patterns and characterisation which argue that process-types manifest transitivity patterns which can be used to explore characterisation (e.g. Halliday, 1971; Mwinlaaru, 2012; and Muhammad and Banda, 2016). In addition, the versatility of Hu's (2009) theorisation of CL in character enquiry is fully appreciated. Below are the transitivity patterns established and what they reveal about the characterisation of Okonkwo.

5.3.1. Statistical dominance of material processes than any other process-types

The first transitivity pattern attributed to Okonkwo is that he has been statistically accorded more MaPs than any other process-types and this characterises him as *a man of action* in the physical world with less concern for thought, perception and affection (mental-related); being and having (relational-related); and saying and telling (verbal-related). According to Eggins (2004) and Iwamoto (2004), MaPs are processes of doing and happening in the physical world with inherent clause participants of Actor and Goal, and an additional participant called the Circumstance. The statistical distribution of MaPs in relation to other process-types attributed to Okonkwo is shown below:

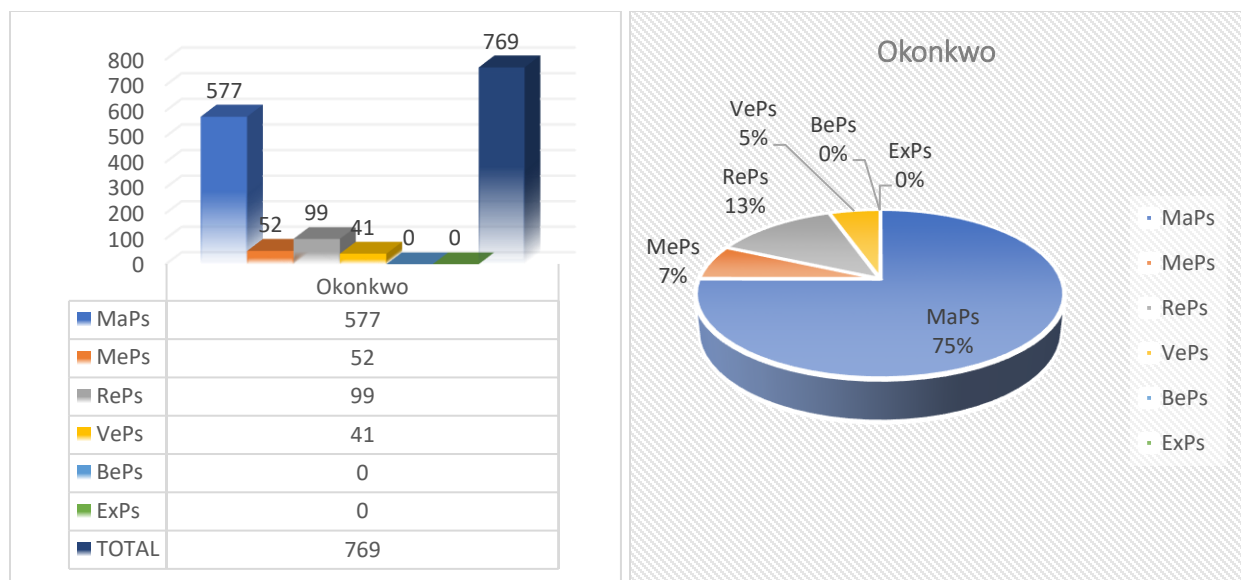


Figure 5. 1 Statistical dominance of MaPs over other process-types attributed to Okonkwo

Figure 5.1 shows that the processes attributed to Okonkwo are statistically distributed as follows: MaPs (577 tokens, 75%); RePs (99 tokens, 13%); MePs (52 tokens, 7%); VePs (41 tokens, 5%); BePs (0 tokens, 0%); and ExPs (0 tokens, 0%). The statistics indicate that Okonkwo is involved in processes of doing and happening in the physical world (75%) more than he is involved in other processes (25%). Therefore, it can be deduced that Okonkwo experiences the physical world more than his being and having; his perception, cognition and affection; and his saying and telling. For instance, by attributing Okonkwo fewer MePs (52 tokens, 7%) as compared to his MaPs (577 tokens, 75%), Okonkwo is shown as a man who thinks less about his actions but acts more without thinking. The statistical dominance of Okonkwo in MaPs is found everywhere in the novel. For example, after Okonkwo kills Ikemefuna by the end of Chapter 7 of *Things Fall Apart*, we expect a remorseful and thoughtful Okonkwo at the beginning of Chapter 8 of the novel but the chapter continues to associate Okonkwo with actions in the external world instead of according him a lot of internalised processes (MePs). This dominance in MaPs casts Okonkwo as a man who is

associated with goings-on in the physical (external world) – the material world. Below is an illustration of the statistical dominance of MaPs attributed to Okonkwo:

(20)

Okonkwo did not taste any food for two days after the death of Ikemefuna.

Actor	Process	Goal	Circumstance
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He drank palm-wine from morning till night,

Element (Clause)				
Actor	Process	Goal	Circumstance	Circumstance

and his eyes were red and fierce like the eyes of a rat

Element (Clause)			Circumstance	
Carrier	Process	Attribute		

He did not sleep at night.

Actor	Process	Circumstance
-------	---------	--------------

Once he got up from bed and walked about his compound.

Element (Clause)				Element (Clause)	
Circumstance	Actor	Process	Circumstance	Process	Circumstance

Example (20) illustrates how Okonkwo dominates the external world through MaPs. Even when he is supposed to engage in thinking (a mental activity) he tries *not to think*. To distract himself, *[He] walked about his compound* at night. Statistically, such a dominance of MaPs constitutes a transitivity pattern that associates the character of Okonkwo more with the goings-on and happenings in the physical world than with his internalised world (MePs); his being and having (RePs); and his saying and telling (VePs). Ultimately, the distribution of MaPs allotted to Okonkwo shows him as a character who is attached more to his external world of happenings and goings-on than to anything else, thereby making him a man of action.

One other interesting finding regarding the statistical distribution of MaPs attributed to Okonkwo is that they are more pronounced at the beginning of the narrative but as the narrative progresses,

Okonkwo is accorded fewer and fewer MaPs and he shifts from being associated with MaPs but with other process-types. Stylistically, the gradual (and sometimes sudden) drop in MaPs attributed to Okonkwo signal a falling physical world around him and Achebe uses this statistical strategy to help uphold the title of the novel because things truly begin to fall apart in the physical world of Okonkwo and eventually even in his internal world. The statistical distribution of MaPs attributed to Okonkwo across the Chapters is shown below:

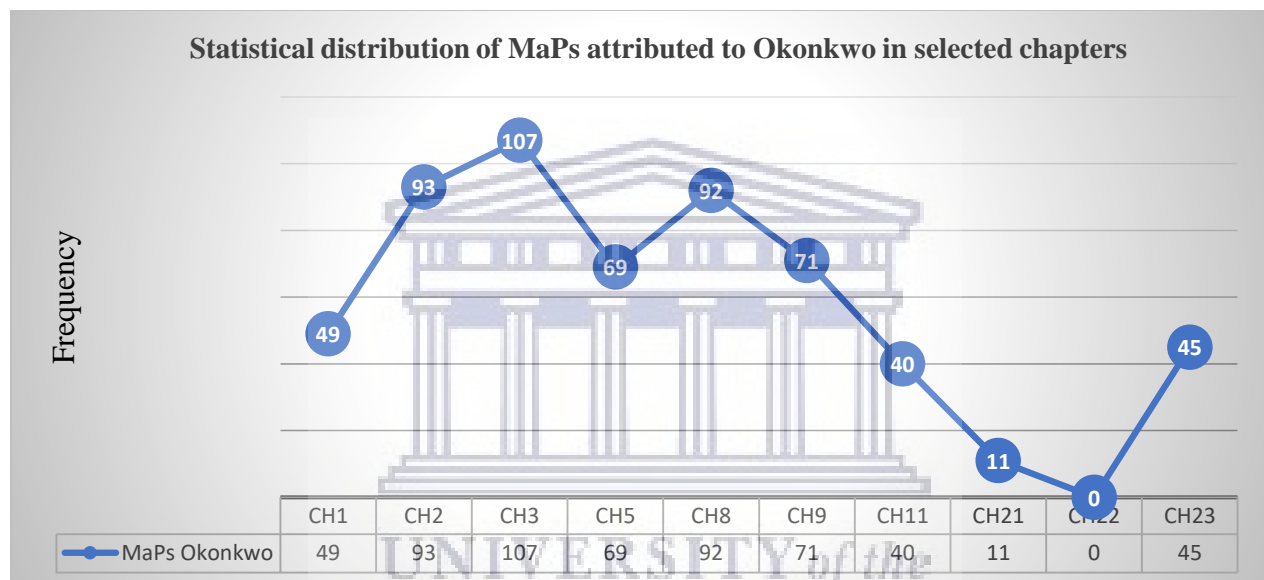


Figure 5. 2 Statistical distribution of MaPs attributed to Okonkwo in selected Chapters

Figure 5.2 shows that there is a gradual fall in MaPs attributed to Okonkwo starting from Chapter 8, with Chapter 22 recording an absence of MaPs attributed to Okonkwo. Being the central character of a tragedy story, Okonkwo’s dominance is crucial but when he begins to miss in action in some Chapters (especially towards the end), readers begin to experience a falling Umuofia and a falling tragedy hero. But for us to best understand the importance of such a variation in MaPs attributed to Okonkwo, it is important that we compare the statistics of MaPs attributed to Okonkwo with that of other characters in the novel so that we underscore the importance of this

transitivity pattern in characterising Okonkwo as a man of action. This is shown in Figure 5.3 below:

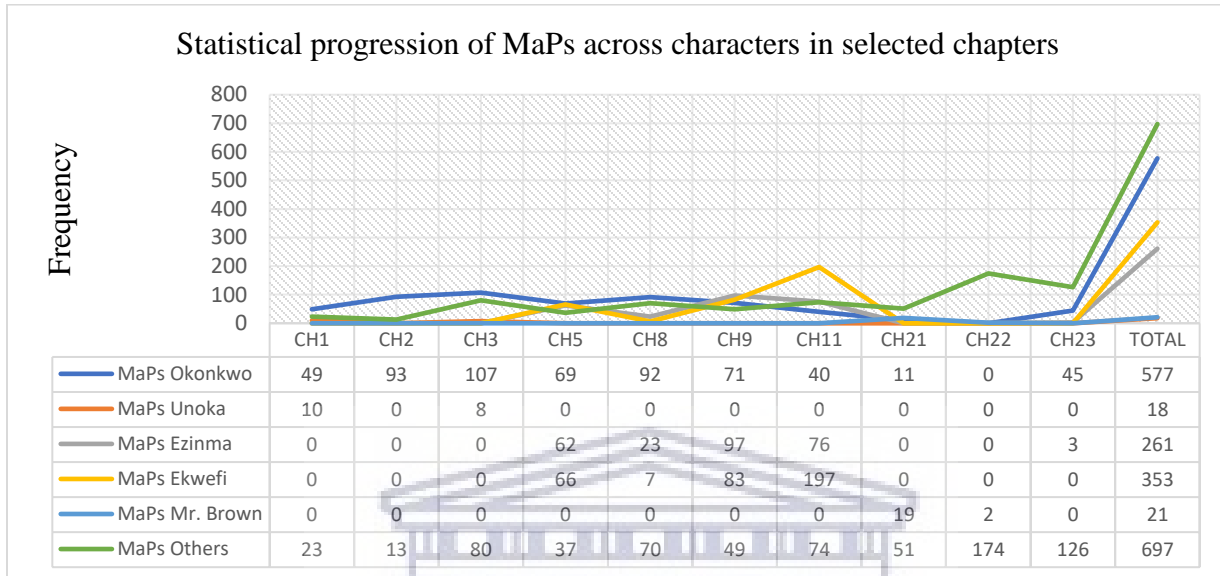


Figure 5. 3 Statistical progression of MaPs across characters in selected chapters

Figure 5.3 compares the statistical distribution of MaPs across characters in selected Chapters. The Figure shows that although Okonkwo has the highest number of MaPs attributed to him as a single character, he is displaced by Ezinma in Chapter 9 and Ekwefi in Chapter 11. In Chapter 23, Okonkwo is not represented at all and is surpassed by MaPs attributed to Mr. Brown, indicating the fall of him and that of Umuofia. Figure 5.3 further shows that in Chapter 22, miscellaneous characters dominate (among them being Okonkwo’s friend Obierika) and this shows an Okonkwo who is headed for extinction. The dominance of MaPs attributed to other characters in Chapter 22 shows that Okonkwo is less accorded an opportunity to express his actions in the narrative. The mushrooming of other characters in MaPs found in Chapter 22 indicates that everyone is now an Actor and there is disorder because it is now each one for themselves because there is no reliable hero and the result is chaos as everyone is fighting to survive the inevitable change. This statistical

manipulation in the narrative confirms what Irele (2000) observes that towards the end of the novel, Okonkwo, despite being the main character, is accorded less narrative space in order to bring out some irony which strengthens the theme of falling apart. For example, in Chapter 22, Enoch is accorded more MaPs than those accorded to Okonkwo because he adapts to change. Below is an example of Enoch becoming the centre of the narrative in MaPs found in Chapter 22:

(21)

Enoch fell on him and tore off his mask.

Element (Clause)			Element (Clause)	
Actor	Process	Circumstance	Process	Goal

The other egwugwu immediately surrounded their desecrated companion,

Element (Clause)			
Actor	Circumstance	Process	Goal

to shield him from the profane gaze of women and children,

Element (Clause)	
DObj	
Process	Goal
Circumstance	

Enoch had killed an ancestral spirit, and Umuofia was thrown into confusion.

Element (Clause)			Element (Clause)		
Actor	Process	Goal	Goal	Process	Circumstance

Example (21) shows that Okonkwo is increasingly side-lined in the external happenings and goings-on in Umuofia. It is no longer about Okonkwo but about other characters such as Enoch, Ezinma, Mr. Brown and Obierika. Compared to the dominance of MaPs attributed to Okonkwo prior to Chapter 21 as seen in Figure 5.2 and Figure 5.3, the general fall in the statistical distribution of MaPs attributed to Okonkwo towards the end of the novel shows an Okonkwo who is being phased out in the physical world. Although Okonkwo remains passionate about taking action, the statistical allocation of MaPs as a transitivity pattern side-line him and he becomes less powerful and less influential, though still a man of action. Frustrated by this change in the balance of power

and the affairs of Umuofia, Okonkwo takes one fatal action: killing one of the white man's emissaries. By so doing, Okonkwo – though still action-oriented – becomes the hunter hunted. His last externalised action is that of killing himself and he ironically dies in a manner that confirms his worst fears – the fear of failure. Therefore, the statistical dominance of MaPs across the narrative of *Things Fall Apart* helps consolidate Okonkwo as a man associated with action in the physical world. In a way, my findings on the diminishing presence of Okonkwo as the narrative progresses confirms the argument by Obiechina (1975:41) that “[*Things Fall Apart*] is not about the tragedy of one man alone, it is the tragedy of a people who find their way of life suddenly assailed by forces they do not understand and are not equipped to deal with.” However, unlike Obiechina (1975) and Irele (2000) who argue that Okonkwo's dismal and less representation in MaPs towards the end of the novel shows the fall of Umuofia as a whole, my observation slightly counters the aforementioned studies in that while Okonkwo is falling, some characters – male and female alike – are gaining more power than Okonkwo amidst the inevitable change. This is the reason Enoch becomes prominent in MaPs in Chapter 22 (174 tokens); and why Ezinma dominates Okonkwo in Chapter 23 (3 tokens).

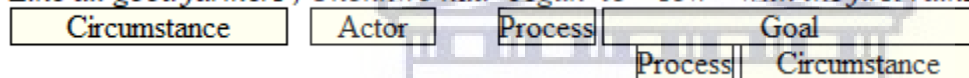
5.3.2. Use of Okonkwo as Actor whose Goals are other characters/things in material processes

The findings further reveal that apart from the statistical influence of MaPs in inscribing the character of Okonkwo, it was found that Okonkwo is also an Actor in most MaPs he is inscribed in while other characters and things are realised as Goals of Okonkwo's actions in the physical world. Overall, the findings establish that the use of Okonkwo as an Actor whose Goals are other characters/things in MaPs is a transitivity pattern that characterises Okonkwo in many ways.

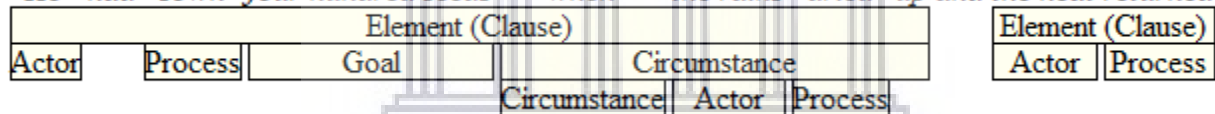
Firstly, they characterise him as a *determined, focused and hardworking* character. An example of this is when Okonkwo goes to see Nwakibie to ask for yams in order to begin his own field for Okonkwo had not inherited a barn from his father. When Nwakibie gives him eight hundred yams, Okonkwo goes straight away to clear his field but the unpredictable weather is not on his side. What Okonkwo does during this time is what proves that he is a determined, focused and hardworking character. He rises up to the challenge and becomes an Actor not a Sensor to the physical world as illustrated below:

(22)

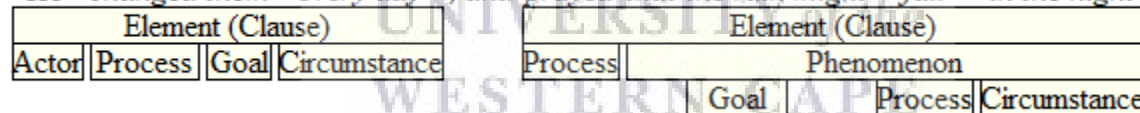
Like all good farmers, Okonkwo had begun to sow with the first rains.



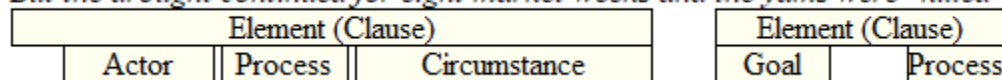
He had sown four hundred seeds when the rains dried up and the heat returned.



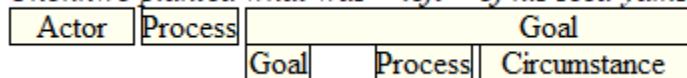
He changed them every day, and prayed that the rain might fall in the night.



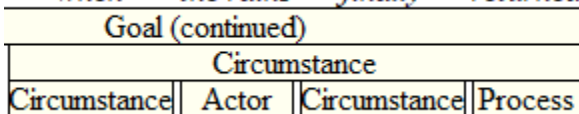
But the drought continued for eight market weeks and the yams were killed.



Okonkwo planted what was left of his seed-yams



when the rains finally returned.



In (22), the Actor is mostly Okonkwo whose processes of doing are *begun; sow; sown; prayed; changed; and planted*, and the Goals of Okonkwo's processes are *four hundred yams; them* (the yams); *the rain*; and *what was left of his seed-yams*. This shows an Okonkwo who is hard working because his actions in the physical world are directed at food production. When *drought* becomes the Actor in a MaP, the Goal is *the yams* not *Okonkwo*. This shows Okonkwo's resilience against being turned into a victim even when conditions are harsh for him. Okonkwo's absence as a Goal of the drought and his presence as the Actor of the yams underscores his focus to act upon the yams and not be acted upon by the drought. In (22), Okonkwo's determination, focus and hard work is further achieved through the Circumstance of the clause. In the first clause, Okonkwo is sandwiched between *Like all good farmers* {Circumstance of Manner: comparison: *what like?*}; and *with the first rains* {Circumstance of Location: temporal: *when?*}. This entails that Okonkwo plants the yams at the right time and this accuracy sheds light on his focused nature. But when the rains stop, Okonkwo changes the foliage he puts around his yams *every day* {Circumstance of Extent: temporal: *when?*} and this shows his perseverance and resilience in Okonkwo to see the yams survive. When the drought continues, Achebe uses *for eight weeks* as the Circumstance of Extent whose probe is *for how long?* so as to underscore the extreme nature and impact of the drought on the yams and not on Okonkwo. This shows that Okonkwo cannot be shaken by nature. Yams can bend to nature, not Okonkwo. He refuses to be the Goal of the drought but a distant foe and spectator of the acts of nature through the drought. Okonkwo does not want to be fought by the drought – he wants to fight it himself, hence his appearing only as an Actor in this context. Therefore, when the yams are killed by the drought, Okonkwo plants what is left of his seed yams and he does so *when* {Circumstance of Location: temporal: *when?*} rain *finally* {Circumstance of Location: temporal: *when?*} returns. By directing his actions in the physical world as expressed

by the Circumstantial Location that is temporal in nature (i.e. that addresses *when* and *where?*), Okonkwo is seen as a determined and focused hard worker.

Furthermore, by denying himself the Circumstance of Contingency (i.e. *under what conditions? Despite what? Lacking what?*) in certain contexts such as the one in (22), Okonkwo is seen as someone who does not care about the conditions, the concessions and defaults he finds himself. His focus is on when, how and for how long it will take him to succeed, hence the use of Circumstance types of Extent, Location and Manner with a biasness towards the Circumstantial subcategory of temporal Extent, temporal Location and temporal Manner. In addition, the absence of the Circumstance types of Angle, Matter, Role and Cause indicates that Okonkwo does not care about what others say (Circumstance of Angle), what they say about him (Circumstance of Matter), what means (Circumstance of Role) and with who (Circumstance of Accompaniment). The absence of the aforementioned Circumstance-types strengthens the determined, focused and hardworking nature of Okonkwo in MaPs where he is the Actor and the other characters or things are the Goals.

Apart from characterising Okonkwo as a determined, focused and hardworking character, the use of Okonkwo as Actor whose Goals are other characters/things in material processes also characterises him as an *impatient, short-tempered* and *impromptu* character. The findings reveal that when Okonkwo is faced with a situation, he reacts to these situations mostly through MaPs in which he is the Actor. Other process-types could be used to introduce the scenario but Okonkwo reacts to the situation using a chain of MaPs. For example, when he hears something (i.e. mental process of perception), he does not engage thought to it (i.e. mental process of cognition) in order to have a sound judgment and reaction to the situation. With regards to MePs, for example, Okonkwo's pattern of reaction when he hears something is HEAR – ACT; and not HEAR –

THINK – ACT. This is in sharp contrast to his friend Obierika who always thinks before acting (hence patient and thoughtful as compared to Okonkwo). One instance when Okonkwo acts in the externalised world (MaPs) without thinking is during the Feast of the New Yam when his second wife Ekwefi cuts a few leaves off the banana tree. He does not say much but proceeds to beat her. Having done that, he decides to go hunting but Ekwefi murmurs something about Okonkwo’s gun. What follows next happens so fast and switches from MePs to a dominance in MaPs:

(23)

<i>Unfortunately for her Okonkwo heard it</i>				
Element (Clause)				
Element (Clause)				
Circumstance	Circumstance	Senser	Process	Phenomenon
<i>and ran madly into his room for the loaded gun, ran out again</i>				
Element (Clause continued)			Element (Clause)	
Element (Clause)			DObj	
Process	Circumstance	Circumstance	Process	Circumstance
<i>He pressed the trigger and</i>				
Element (Clause)				
Actor	Process	Goal		
<i>there was a loud report accompanied by the wail of his wives and children .</i>				
Element (Clause)				
Process	Existent			
			Qualif	
Process		Circumstance		
<i>He threw down the gun and jumped into the barn</i>				
Element (Clause)				
Element (Clause)			Element (Clause)	
Actor	Process	Goal	Process	Circumstance
<i>and there lay the woman, very much shaken and frightened but quite unhurt .</i>				
Element (Clause)				
Process	Goal			

Example (23) illustrates that Okonkwo is an impatient, short-tempered and impromptu character who does not think before acting. When Okonkwo becomes the Sensor of what his second wife

Ekwefi says about his gun, he immediately swings into action in the external world through processes of doing in the physical world: *ran; ran; pressed; threw; jumped* {material processes}. Okonkwo's reaction in (23) is that of HEARING – ACTION and not HEARING – THINKING – ACTION. Example (23) is dominated by MaPs in which Okonkwo is an Actor and not a Sensor. This shows Okonkwo as an action-oriented man who is short-tempered, impatient and acts promptly.

Furthermore, another grammatical component of MaPs worth appreciating in (23) is that of the Circumstance. The Circumstance-types of the MaPs in (23) are all restricted to Manner, Location and Cause in order to tell us the manner, location and cause of Okonkwo's actions in the external world: Okonkwo (ran) *madly* {Circumstance of Location: spatial: *where?*} *into his room* {Circumstance of Location: spatial: *where?*} *for the loaded gun* {Circumstance of Cause: purpose: *for what purpose?*}, (ran) *out* {Circumstance of Location: spatial: *where?*}; *again* {Circumstance of Location: temporal: *when?*}. He then presses the trigger, throws down the gun and jumps *into the barn*" {Circumstance of Location: spatial: *where?*}. The Circumstances used in (23) indicate that Okonkwo performed his actions *madly ... into his room ... for the loaded gun ... out ... again ... into the barn*. The nature of his locations, manner of actions and cause of actions involve a reflex reaction *madly* followed by the location of his actions (i.e. *into his room*) for the purpose of *the loaded gun* and he comes out again almost immediately and fires at Ekwefi. Realising he might have killed his wife in his sudden outburst of rage, Okonkwo jumps *into the barn*. This shows a man who is short-tempered, impatient and impromptu. It is little wonder, therefore, that not long after this, Okonkwo accidentally kills Ezeudu's sixteen-year-old son, resulting in him being sent into exile for committing a crime against the earth goddess. Had he been thoughtful and patient

like his friend Obierika, Okonkwo would have probably done better on most things that leads to his downfall.

The difference between Okonkwo and Obierika is appreciated through the sporadic appearance of Obierika in MaPs throughout the novel. Though influential and successful, Obierika is only a part of the 697 tokens of MaPs shared among the rest of the characters in *Things Fall Apart* while Okonkwo alone is accorded 577 tokens in MaPs. This shows Obierika as a wise Actor and Okonkwo as an Actor who does things foolishly and blindly, only to regret later – because of his impatience and lack of thoughtfulness.

5.3.3. Use of Okonkwo-related possessive adjectives in Actor, Goal and Circumstance of MaPs; and in Carrier of RePs

Another transitivity pattern established relates to the use of Okonkwo-related possessive adjectives in Actor, Goal and Circumstance of MaPs; and in Carrier of RePs, in order to characterise Okonkwo as a *dominant, successful, aggressive* and *masculine* character. A possessive adjective is a word that modifies a noun or pronoun to show who or what owns something (Grammar Monster, 2019). In English, possessive adjectives are eight in total: *my* (e.g. *my* book); *your* (e.g. *your* book); *his* (e.g. *his* book); *her* (e.g. *her* book); *its* (e.g. *its* book); *our* (e.g. *our* book); *their* (e.g. *their* book); and *whose* (e.g. *whose* book). Possessive adjectives differ from possessive pronouns in that while possessive adjectives modify a noun or pronoun to show who or what owns something, possessive pronouns show possession by naming the owner without modifying the noun or pronoun (e.g. The book is *hers* {possessive pronoun} vs *Her* book {possessive adjective}). Together, possessive adjectives and possessive pronouns are collectively referred to as possessive forms in order to easily

subcategorise and differentiate between possessive adjectives (i.e. *my, your, his, her, its, our, their, whose*); and possessive pronouns (i.e. *mine, yours, his, hers, ours, theirs, whose*) (Grammar Monster, 2019).

In *Things Fall Apart*, Okonkwo-related possessive adjectives appear as part of Actor, Carrier, Goal and Circumstance in order to characterise Okonkwo as *a dominant, successful, aggressive and masculine* character. This is illustrated below:

(24)

And so for three years Ikemefuna lived in Okonkwo's household.

Circumstance	Actor	Process	Circumstance
--------------	-------	---------	--------------

Okonkwo ruled his household with a heavy hand.

Actor	Process	Goal	Circumstance
-------	---------	------	--------------

His wives, especially the youngest, lived in perpetual fear of his fiery temper,

Element (Clause)			
Actor	Process	Circumstance	

and so did his little children.

Element (Clause)		
Circumstance	Process	Goal

Okonkwo's first son, Nwoye, was then twelve years old

Element (Clause)		
Carrier	Process	Attribute

but was already causing his father great anxiety for his incipient laziness.

Element (Clause)			
Circumstance	Process	Goal	Recipient

At any rate, that was how it looked to his father,

Element (Clause)	Element (Clause)					
Circumstance	Subj	Process	DObj			
			Circumstance	Actor	Process	Circumstance

and he sought to correct him by constant nagging and beating.

Element (Clause)					
Actor	Process	Goal			
		Process	Goal	Circumstance	

Example (24) demonstrates the use of possessive adjectives in both MaPs and RePs attributed to Okonkwo. Reading the clauses in (24) with focus on possessive adjectives associated with Okonkwo in the clause positions of Actor, Carrier, Goal and Circumstance, we obtain the following: *Okonkwo's household; His household; His wives; his fiery temper; his little child; His wives and [his] young children; and Okonkwo's first son, Nwoye*. From the extracted portions of the clauses in (24), we notice that Okonkwo is a possessor of some of the things that make any Umuofian man like Obierika and Nwakibie powerful and successful: a befitting home, children and wives. We further learn from possessive adjectives in (24) that Okonkwo has a fiery temper and so forth. As an Actor and Carrier in (24), Okonkwo is associated with *His wives; His wives and [his] young children; and Okonkwo's first son, Nwoye*. The Goal of Okonkwo's actions are *His household; and his little child*. Furthermore, Okonkwo is associated with the following Circumstances in (24): *Okonkwo's household* {Circumstance of Location: spatial: *where?*}; and *in perpetual fear of his fiery temper* {Circumstance of Manner: quality: *how?*}. Although other characters in (24) are also accorded possessive adjectives (e.g. Nwoye in *his father*), it is Okonkwo's monopoly over possessive adjectives in the novel that is striking: his monopoly shows the faceless nature of women, and of children such as Ezinma, Ikemefuna and Nwoye. Okonkwo's over possession of other people does not spare his wives who are also seen as property for they are syntactically realised as possessions in phrases. The women and children in Okonkwo's household are in the same category as his chickens and barns – they were all meant to be possessed, to obey orders from him and depend on him as the guide of the family. The dominance over men over women and children is also seen in other successful men such as Nwakibie (who owns three huge barns, nine wives and thirty children); Okoye (who has a barn full of yams, three wives and about to take the third

title); and Obierika (who possesses children, wives, titles and barns of yam). This translates into an oppressive patriarchal society.

The finding confirms Strong-Leek (2001:3) whose literary critique observes that "...the unanimity of the patriarchy is the main priority of the community, rather than the physical safety of its women." However, my findings on male domination of females in *Things Fall Apart* slightly counters Strong-Leek's (2001) generalisation that men are entirely oppressive in *Things Fall Apart*. For example, while Okonkwo rules his household with a firm and brutal hand, Obierika is thoughtful, compromising and sociable to his wives and children. Further, while Okonkwo views his wives and children as property, Obierika views his wives and children as partners even though he 'possesses' them. Okonkwo's oppression of wives and children is shown throughout the novel through MaPs that show him as the possessive Actor of his wives and children (within the 577 tokens of MaPs attributed to him alone). On the other hand, Obierika's soft approach towards females is shown by according him fewer possessive adjectives within the 697 tokens of MaPs attributed to the rest of the characters in the narrative of selected chapters of *Things Fall Apart*.

5.3.4. Sporadic use of mental processes

The study revealed that despite Okonkwo enjoying much space in the narrative of *Things Fall Apart*, he is allotted sporadic mental processes as compared to MaPs so as to emphasise his dislike of idleness and underscore his proactiveness in MaPs. This transitivity pattern portrays Okonkwo as a *stupid, irrational, impromptu, impatient, unanalytical, heartless and immature leader who acts on impulse*. This is even more obvious when we compare the statistical distribution of MaPs and MePs attributed to Okonkwo. I have decided to compare MePs and MaPs because since we established that Okonkwo is a man of action in the physical world through the dominance of his

MaPs, his MePs can be best understood when mirrored against his MaPs. This differential statistical distribution of MePs against MaPs is shown below and casts insight onto the nature of Okonkwo through his MePs:

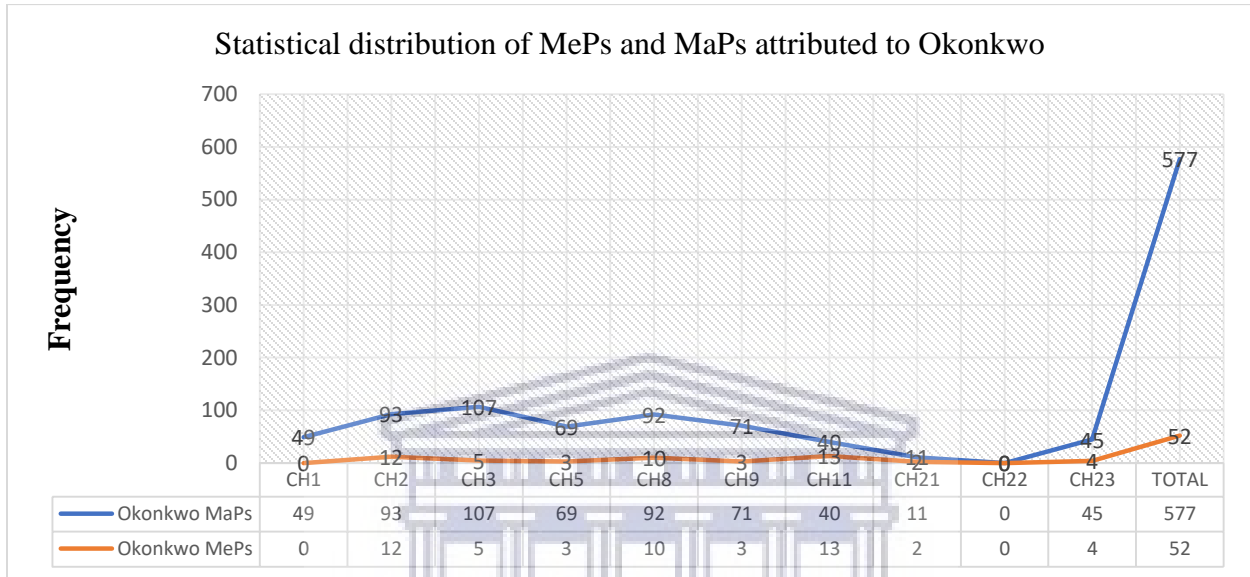


Figure 5. 4 Statistical distribution of MePs and MaPs attributed to Okonkwo

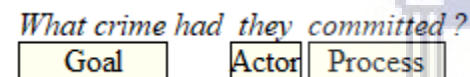
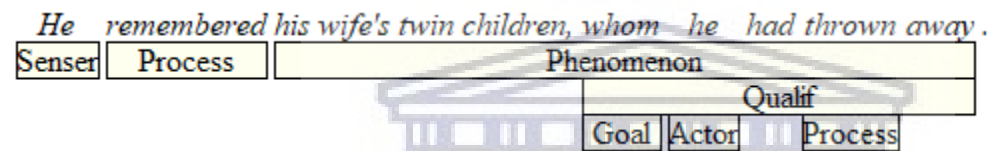
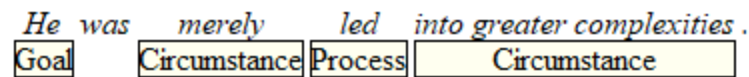
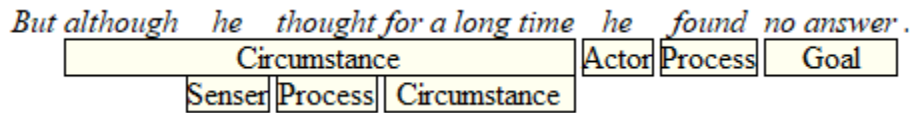
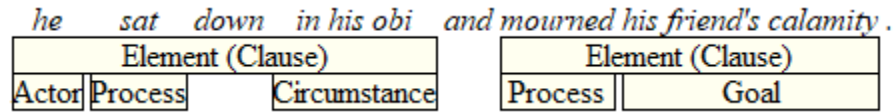
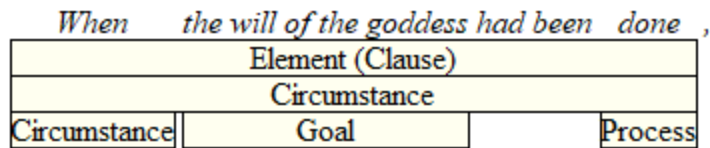
The distribution ratio of MaPs to MePs attributed to Okonkwo per selected chapter in Figure 5.4 can be summarised as follows: Chapter 1 (49:0); Chapter 2 (93:12); Chapter 3 (107:5); Chapter 5 (69:3); Chapter 8 (92:10); Chapter 9 (71:3); Chapter 11 (40:13); Chapter 21 (11:2); Chapter 22 (0:0) and Chapter 23 (45:4).

From the aforementioned differential ratio between MaPs and MePs, it is eminent that Okonkwo does not fully use his mental processes of cognition, perception and emotion. His inability to see things mentally make him irrational in the physical world; his disabled power of mental cognition makes him a poor thinker; while his failure to apply emotions to his thoughts make him heartless. The sporadic use of MePs on Okonkwo reflects his crushed mental ability to even read the changing times which his friend Obierika is able to read. Because Okonkwo utilises poorly his

MePs and their subcategory types of cognition, perception and affection, he ends up being stupid, impromptu, impatient, heartless, unanalytical and immature in most of his actions. This explains why Okonkwo usually regrets. Just like the Igbo saying that regrets are like grandchildren in that they come much better, Okonkwo regrets frequently because his MePs are underutilised and misapplied. Whenever he engages in thought, it is about his internalised fear of failure and his social status in Umuofia and not about how to strengthen his relationship with others. When he experiences the world through mental processes of perception, cognition and affection, Okonkwo retaliates with processes of doing and happening in the external world (material processes). Examples of this behaviour in the novel are many. Firstly, when Okonkwo sees that Ikemefuna has not been finished off by the men he is with, he forgets Ezeudu's advice and kills Ikemefuna instantly (for fear of being viewed weak) but afterwards spends sleepless nights in regret. Secondly, when Okonkwo hears his second wife Ekwefi murmuring about guns that do not kill, Okonkwo rushes into his hut for the gun and fires it at Ekwefi. Realising he has acted without thinking, Okonkwo throws the gun away and jumps into the barn to see if he has killed her (see example (23) above). At Ezeudu's funeral, Okonkwo does not think about the dangers of his gun and therefore takes no precautions when firing the gun. The result is that a stray metal from his gun kills late Ezeudu's sixteen-year-old.

In order to fully see that Okonkwo rarely thinks and acts without thinking, we need to compare him to his foil character Obierika. Contrary to Okonkwo, Obierika is accorded more mental processes and when he is faced with a crisis, he thinks about it. For example, when Okonkwo accidentally kills Ezeudu's sixteen-year-old son, Obierika does not react much in the physical world. Instead, he spends time thinking over everything through MePs:

(25)



In (25), when Okonkwo kills Ezeudu's son, Obierika retreats to think about his friend's calamity. As he retreats in the physical world to think about what has happened to his friend Okonkwo, Obierika's Goal is not other people but the hut which takes on the symbol of retreat and reflection. When Obierika is in the hut, his thoughts are filled with questions without answers. Obierika even goes further in his thoughts to question the traditions he is following: *He remembered his wife's twin children, whom he had thrown away. What crime had they committed?* This shows a mature and analytical mind in Obierika which Okonkwo lacks.

Thus, when Okonkwo and Obierika are faced with a crisis, Okonkwo acts before thinking while Obierika thinks before acting. Obierika retreats, reflects and then reacts to a crisis. For Okonkwo, he reacts and then reflects afterwards, yielding regrets. Therefore, while the sporadic statistical

use of mental processes paint Obierika as wise, thoughtful, patient, analytical and mature, Okonkwo is seen as a stupid, impromptu, impatient, unanalytical and immature character.

5.3.5. Use of intensive and possessive relational processes

Relational processes (RePs) are processes of being and are used to establish relationships between two entities (Eggs, 2004). RePs are divided into three subcategories namely the intensive, possessive and circumstantial processes. An intensive relational process is one that establishes a relationship of ‘X IS Y’ connection between two elements (e.g. *Harriet [X] IS beautiful [Y]*); a possessive relational process has an ‘X HAS Y’ relationship (e.g. *Harriet [X] HAS a nice smile [Y]*) while a circumstantial relation denotes an ‘X IS AT Y’ relationship (e.g. *Harriet [X] IS AT Manda Hill [Y]*) (Halliday and Matthiessen, 2004; Simpson, 2004; Iwamoto, 2008:75).

With regards to *Things Fall Apart*, findings obtained from the *UAM Corpus Tool* reveal that Okonkwo’s characterisation through RePs is mainly achieved through the intensive and possessive RePs which characterise Okonkwo as a Carrier of attributes and possessions that generally show that he is a *powerful, proactive, successful and impatient character*. Below is an example of RePs whose intensive and possessive processes characterise Okonkwo differently:

(26)

<i>That was his fifth head and</i>			<i>he was not an old man yet</i>			
Element (Clause)			Element (Clause)			
Carrier	Process	Attribute	Carrier	Process	Attribute	Circumstance

<i>He was tall and huge,</i>		
Element (Clause)		
Element (Clause)		
Carrier	Process	Attribute

and his bushy eyebrows and wide nose gave him a very severe look .

Element (Clause)			
Actor	Process	Recipient	Goal

He was a wealthy farmer and had two barns full of yams ,

Element (Clause)			
Element (Clause)		Element (Clause)	
Carrier	Process	Attribute	Process

and had just married his third wife .

Element (Clause)		
Circumstance	Process	Goal

He was a very strong man and rarely felt fatigue .

Element (Clause)			Element (Clause)		
Carrier	Process	Attribute	Circumstance	Process	Attribute

But his wives and young children were not as strong , and so they suffered .

Element (Clause)				DObj	
Carrier		Process	Attribute	Senser	Process

Okonkwo's prosperity was visible in his household .

Carrier	Process	Attribute	Circumstance
---------	---------	-----------	--------------

He had a large compound enclosed by a thick wall of red earth .

Possessor	Process	DObj (Possessed)	
		Qualif	
		Process	Circumstance

His own hut, or obi, stood immediately behind the only gate in the red walls .

Actor	Process	Circumstance	Circumstance
-------	---------	--------------	--------------

Each of his three wives had

Possessor	Process
-----------	---------

had her own hut, which together formed a half moon behind the obi .

Process	DObj (Possessed)			
Qualif				
Actor	Circumstance	Process	Goal	Circumstance

In (26) above, Okonkwo is accorded both intensive and possessive identifying RePs. As a Carrier in intensive identifying RePs, Okonkwo is given the following Attribute: *(was) his fifth head* (to mean he was a successful man of war); *(was) [not] an old man* (to mean he was young yet successful); *(was) tall and huge* (to mean he was intimidating, especially if we compare him with

Unoka who is described as *tall and very thin*); (*was*) *a wealthy farmer* (to mean he was wealthy and hence respected and powerful) (*was*) *very strong man* (to mean he was powerful); and ... [*was rarely*] *fatigued* (to mean he was strong). Therefore, intensive identifying RePs in (26) characterise Okonkwo as a man of war, intimidating, wealthy and impatient.

Example (26) goes further to characterise Okonkwo through possessive identifying RePs in which Okonkwo is a Carrier who *had a large compound enclosed by a thick wall* (to mean he was wealthy and powerful). The constituents of this large compound are what tell us more about Okonkwo's nature of wealth: *barns full of yam; three wives; and children*. Therefore, Okonkwo's possessions reflect his power, influence and wealth and explains why he even has other possessions such as two titles (and working towards attaining the third title). In general, therefore, example (26) shows that possessive and intensive RePs characterise Okonkwo as a powerful, proactive, successful and impatient character.

The immense characterisation of Okonkwo through RePs is also validated statistically when we compare the statistical allocation of RePs across the characters in the narrative of *Things Fall Apart*. This is illustrated in Table 5.2 below:

Table 5. 2 Comparison of RePs attributed Okonkwo and other characters

CHARACTER	PROCESS-TYPES						TOTAL FREQUENCY
	MaPs	MePs	RePs	VePs	BePs	ExPs	

Okonkwo	577	52	99	41	0	0	769
Unoka	18	26	29	37	0	0	110
Ezinma	261	15	17	53	0	0	346
Ekwefi	353	42	66	57	0	0	518
Mr. Brown	84	8	26	8	0	0	126
Others	634	110	338	213	3	44	1374
TOTAL FREQUENCY	1927	332	575	409	3	44	3290

Table 5.2 shows that Okonkwo is allocated more RePs (99 tokens) than any other character. Other characters only beat Okonkwo when their RePs are combined (338 tokens). From the angle of Achebe's desire to characterise Okonkwo, we realise that Okonkwo is accorded more RePs in order to strengthen his characterisation as a powerful, proactive, successful and impatient character (e.g. a great wrestler, a man of action, intimidating, polygamous and wealthy). This is further justified by the fact that even within process-types attributed to him, RePs accorded to Okonkwo are statistically second-place to his MaPs in terms of percentage distribution as Figure 5.5 below demonstrates:

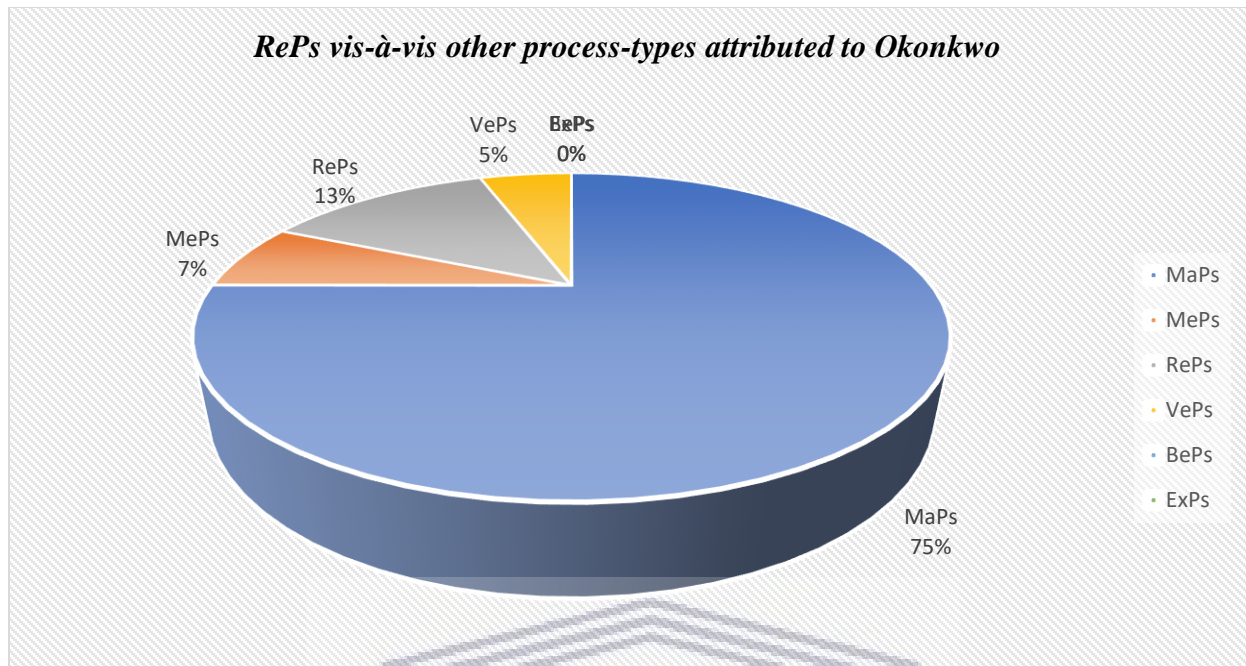


Figure 5.5 RePs vis-à-vis other process-types attributed to Okonkwo

Figure 5.5 shows Okonkwo is given more MaPs (75%), followed by RePs (13%). From the findings, it was observed that such a statistical distribution of RePs consolidates much of Okonkwo's character which is achieved through processes of doing in the material world (MaPs). It is also worth noting that the statistics obtained by the *UAM Corpus Tool* revealed that Okonkwo is given intensive and possessive RePs but lacks circumstantial RePs. By using intensive and possessive RePs, Achebe manages to attach attributes and possessions to Okonkwo which in turn validate why his character is what it is in MaPs, MePs, RePs and VePs. Achebe's portrayal of Okonkwo as a Carrier of intensive and possessive RePs as opposed to associating him with circumstantial RePs shows that what matters most is what Okonkwo is and possesses than where he is. This is important for Achebe because it increases the intensity of Okonkwo's tragic flaws (i.e. the hubris) so that the hamartia (i.e. the purging of emotions associated with the tragic fall of a tragic hero) is equally intense when Okonkwo commits suicide in Chapter 25.

5.3.6. Use of fewer verbal processes

Verbal processes (VePs) are processes of saying and express the relationship between ideas constructed in human consciousness and those enacted in the form of language (Halliday, 1966; Eggins, 2004; Halliday and Webster, 2009). The study establishes that VePs attributed to Okonkwo constitute only 5% (41 tokens) and are fewer than his MePs (52 tokens, 7%); RePs (99 tokens, 13%); and MaPs (577 tokens, 75%). Because Okonkwo is most represented in processes of doing in the physical world, it was established that the use of fewer processes of telling and saying characterise Okonkwo as *a man of few words*. Okonkwo's actions speak louder than his words and this is statistically authenticated below:

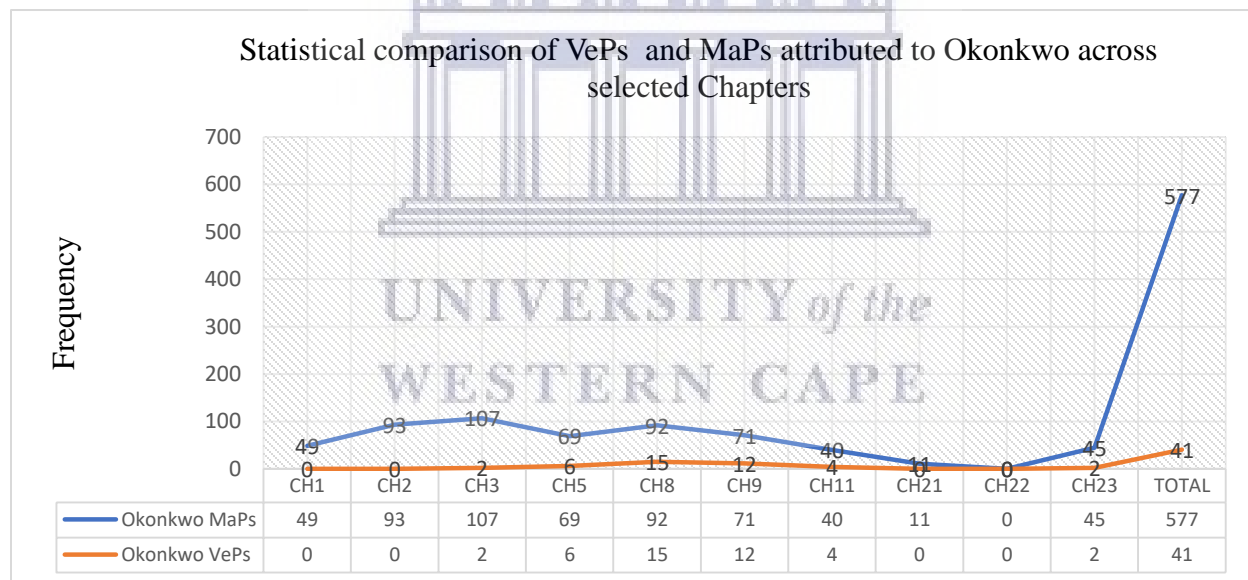


Figure 5. 6 Statistical comparison of Okonkwo's VePs and MaPs across selected Chapters

As Figure 5.6 illustrates, some Chapters in *Things Fall Apart* reflect a 75% presence of MaPs allotted to Okonkwo as opposed to his VePs which stand at 0% (i.e. in Chapters 1; 2; 21 and 22 of *Things Fall Apart*). The only point of frequency equilibrium between MaPs and VePs attributed

to Okonkwo is in Chapter 22 where they both register a frequency of 0, entailing a 100% absence of both MaPs and VePs.

The study establishes that Okonkwo is accorded fewer VePs in order to characterise him as a man of few words. Because fewer VePs entail that Okonkwo is a man of few words, it explains why the dominance of MaPs characterise him as a man of action. This confirms a number of declarations that Achebe makes about Okonkwo in the novel. For example, Achebe writes: “[Okonkwo] had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists” (Achebe, 1958:1). Achebe further writes that Okonkwo marries Ekwefi in a dramatic manner as well: with few words but many actions: “Even in those days [Okonkwo] was not a man of many words. He just carried [Ekwefi] into his bed and in the darkness began to feel around her waist for the loose end of her cloth” (Achebe, 1958:80). Therefore, the use of few VePs is primarily tailored in the transitivity of the clause of *Things Fall Apart* to characterise Okonkwo as a man of few words.

Despite being allotted fewer VePs, the study further revealed that Okonkwo uses VePs differently depending on his audience and this characterises him as an *authoritative, masculine and ambitious man*. To start with, whenever Okonkwo speaks to his children, women or the *agbala* (i.e. old women or men without title), he is generally harsh in order to exert his authority and masculinity. For example, when Okonkwo is asked to look after “the doomed lad [Ikemefuna] who was sacrificed to the village of Umuofia by their neighbours to avoid war and bloodshed” (Achebe, 1958:7), the conversation that follows between Okonkwo and his senior wife is authoritative and re-emphasises the dominance of masculinity:

(27)

" *He belongs to the clan* ," *he SAID* .

Quoted Verbiage			Sayer	Process
Actor	Process	Circumstance		

" *Look after him* ," *he said* .

Quoted Verbiage			Sayer	Process
Process	Circumstance			

In (27), what Okonkwo says to his wife is authoritative and reflects the power relations between Okonkwo the Sayer and his wife who is the Target of the clause. The Verbiage is commanding and authoritative in nature, and is about Ikemefuna. When his wife asks further questions, the result is disaster:

(28)

" *Is he staying long with us* ," *she asked* .

Quoted Verbiage				Sayer	Process
Actor	Process	Circumstance	Circumstance		

" *Do what you are told, woman* ," *Okonkwo thundered, and stammered* .

Element (Clause) - Quoted Verbiage			Element (Clause)		Element
DObj			Actor	Process	Process
Process	Goal				
	Qualif				
	Verbiage	Addressee	Process		

" *When did you become one of the ndichie of Umuofia* ," *HE ASKED* .

Circumstance - Quoted Verbiage				Sayer	Process
Circumstance	Process	Goal			
	Carrier	Process	Attribute	Circumstance	

And so Nwoye's mother took Ikemefuna to her hut and asked no more questions .

Element (Clause)					Element (Clause)	
Circumstance	Actor	Process	Goal	Recipient	Process	Reported Verbiage

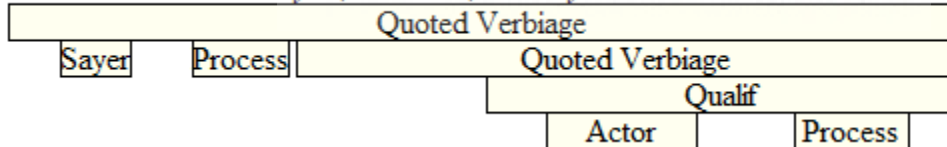
When his wife asks further about Ikemefuna in (28), she is responded to in a manner that shows that women and children are possessions and that femininity is the Other and not the Self. The conversation in (28) reflects a society where women and children are oppressed because just as Okonkwo's wife has little say over the affairs of the *ndichie* of Umuofia, Ikemefuna as a child is

also faceless because he is not even accorded a chance to be a Sayer but is only put as a Goal of his foster mother who *asked no more questions*. Therefore, (28) shows that Okonkwo uses VePs to foster dominance of masculinity and authority. The aforementioned conclusion confirms Strong-Leek (2001) whose literary critique has observed that *Things Fall Apart* is a novel that portrays a patriarchal notion that devalues women through beatings, insults and threats.

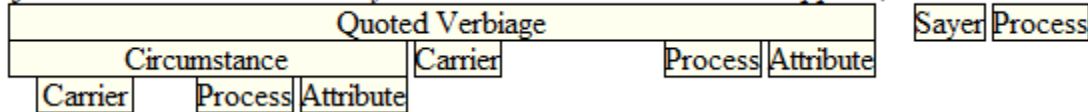
When Okonkwo meets other men of high social standing of Umuofia, he changes his vocabulary. Of particular interest is Okonkwo's conversations with Obierika which show Okonkwo's masculinity and wishes about his children – especially about Ezinma and Nwoye. When Okonkwo visits Obierika after killing Ikemefuna, Obierika's son Maduka reminds Okonkwo of his wishes about his own children and the conversation he strikes is not as authoritative and abusive as the ones he always has when he is speaking to his wives, the children or men without title (i.e. the *agbala*). This is illustrated below (with words in block letters added by me to help in the correct annotation of the conversation):

(29)

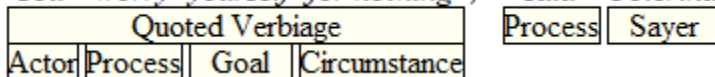
"But I can tell you, Obierika, that my children do not resemble me,"



"If Ezinma had been a boy I would have been happier," HE SAID .



"You worry yourself for nothing," said Obierika.



"The children are still very young," HE SAID .

Quoted Verbiage				Sayer	Process
Carrier	Process	Circumstance	Attribute		

In Example (29), the conversation is between Obierika and Okonkwo as Sayers while the Verbiage is basically about Okonkwo's children, with special emphasis on Ezinma. The Quoted Verbiage indicates a mature exchange of conversation between Okonkwo and Obierika. Obierika is seen as a counter character of Okonkwo: he is wiser in his choice of words and offers solace to Okonkwo even when he knows Okonkwo's son Nwoye is like Okonkwo's father Unoka. This conversation shows the frustrations in Okonkwo over his son on one hand, and his fondness and wishes over Ezinma on the other.

5.4. What the collocations in process-types reveal about the character development of Okonkwo

Collocations refer to "the occurrence of two or more words within a short space of each other in a text" (Sinclair, 1991:170). With reference to research question four (i.e. *What do the collocations in process-types reveal about the development of Okonkwo in the story?*), the study establishes that as a collocational node (i.e. key word to which collocations are clustered – see Sinclair, 1991:170), Okonkwo is associated with certain collocations in material, mental, relational and verbal processes which ultimately reveal him as a *static/flat/unrounded character* because his character development does not change in the plot of the narrative. A justification of this is validated in the subsequent exploration of collocations in the process-types allotted to Okonkwo.

In material processes (MaPs), the findings establish that Okonkwo is consistently an Actor associated with a constellation of intransitive, monotransitive and ditransitive verbs that are generally forceful, authoritative and dominating. Some of the verbs that are collocated with

Okonkwo in MaPs are: *belongs; blown; borrowed; bought; breathed; broken; brought; called; cut; dug; fending; figure; out; go; had; heard; hunting; impregnate; jumped; killed; pounced; pressed; ran; remembered; returned; sow; stammered; threw; thundered and walked*. The aforementioned verbs are predominately forceful as compared to those of other characters such as Unoka who is associated with verbs such as *played; loved; sang, laughed and changed*.

It was also observed that as an Actor, Okonkwo's actions in the material world involve the following as his Goals and/or Circumstances: *Amalinze the Cat; ancestors; barn; battle; bed; branch; children; Commissioner; compound; Ekwefi; everybody; Ezinma; farm; food; fear; gun; horn; household; hunting; Ikemefuna; kola; nut; machete; Maduka; mosquito; mother; Ndichie; Nwakibie; Nwoye; obi; Obiageli; Obierika; Okagbue; Okeke; oracle; palm wine; shiver; snuff-bottle; stammer; stool; tendrils; Umuofia; Unoka; village; and yam*. The consistence in the type of processes, Goals and Circumstance that Okonkwo uses in MaPs attributed to him runs throughout the novel and this reveals that his character development in the material world remains predominantly the same. The Okonkwo we know at the beginning of the novel remains the Okonkwo we encounter by the end of the novel. He does not change in his actions in the physical world. What only changes are statistics of his actions in the novel across the chapters due to factors such as him not being the topic of a given chapter. However, whenever Okonkwo features, he is still associated with the same type of processes and clause attendants in the physical world.

In MePs, Okonkwo is the Sensor who is denied the processes of affection in MePs and limited to the MePs of cognition and perception namely: *heard; remembered; seemed; saw; thought; and watched*. The absence of the collocation of affection attributed to Okonkwo shows an Okonkwo who only thinks much (cognition) and sees a lot (perception) but feels less (affection). This also justifies why Okonkwo further believes that an outward expression of affection is a sign of

weakness. Apparently, such a belief in him stems from his MePs. As a Sensor, Okonkwo is further associated with the following collocations in the Phenomenon of clauses allotted to him: *Ekwefi; Ezinma; Ezeudu; farm; fear; gun; household; Ikemefuna; title; Nwoye; tendrils; Umuofia; Unoka; and yam*. Of the aforementioned collocations in the Phenomenon, Okonkwo thinks most about Ezinma, the yams and his ambitions for the third title. Overall, the collocations in MePs were also consistent throughout the novel and this shows that Okonkwo does not change about how he thinks, perceives or feels about most things. His character development in MePs also remains static.

In processes of being (the RePs), the *UAM Corpus Tool* reveals that Okonkwo is a Carrier associated with the intensive and possessive RePs namely *was* and *had* respectively. Throughout the novel, the Attribute involve the following words: *known; wealthy farmer; stammerer; tall; and young*. The Possessed are mainly women and children and other things that underscore his wealth, masculinity and power, and include: *barns; household; wives; children; Nwoye; farm; yams; title; wealthy; temper; and stammer*. It was observed that just as in MaPs, the collocations in processes of being also remain predominantly consistent throughout the novel, thereby reflecting Okonkwo as unchanging in his character development.

The collocations in VePs reveal that Okonkwo is a Sayer in Quoted and Reported Verbiage who is associated with the following processes of saying and telling: *stammered; said; and asked*. The Recipients of his processes of saying and telling in Quoted and Reported Verbiage are *his senior wife; Ekwefi; Ezinma; Obierika; Nwakibie; Obiageli; Ezeudu; Okagbue; and Uchendu*. The findings revealed a consistent use of VePs whereby when Okonkwo is the Sayer, the Recipient is either women or children, or other respectable members of the clan. The Verbiage is about Nwoye,

Ezinma and Umuofia and this remains constant throughout the novel, making the character development of Okonkwo to be static/flat and not dynamic/round.

From the collocations in process-types allocated to Okonkwo as the protagonist, it can be deduced that Okonkwo is a *static/flat/unrounded character* because his character development does not change throughout the plot of the novel. Okonkwo is not a dynamic/round character because the Okonkwo we encounter at the start of the narrative is the same Okonkwo we meet at its end. Unlike dynamic characters such as Nwoye and Obierika, Okonkwo remains unchanged in his character throughout the novel and this casts him as an unrepentant and rigid character who cannot stomach the villain called change. By being rigid even when change is inevitable, Okonkwo becomes also the tragic hero of the novel because of his failure to metamorphosise from a static/flat character to a round/dynamic character as the narrative progresses from Points A to Z. Because of his hubris (i.e. excessive pride associated with a tragic hero) of not wanting to change, Okonkwo perishes with the old Umuofia and this fills the readers with strong emotions – the catharsis – about their fallen tragic hero (Edgar and Roberts, 2007).

The findings on the character development of Okonkwo re-echo the theoretical postulations of Di Yanni (2002) who notes that flat or static characters do not change across the narrative and that in a tragic narrative (such as that of *Things Fall Apart*), characters – whether round or flat – are tragic heroes if their fall is a result of a hubris (a tragic flaw) which triggers a catharsis (the purging of emotions).

5.5. Summary of chapter

This Chapter has presented and discussed the findings on Okonkwo as the first of the five characters considered for the current study. The presentation and discussion of findings on

Okonkwo was done on the basis of the research questions raised in Chapter one. The research questions were: Which process-types are attributed to Okonkwo? What transitivity patterns exist in the process types attributed to Okonkwo? What do the transitivity patterns in process-types reveal about Okonkwo; and what do the collocations in process-types reveal about the development of Okonkwo in the story?

In pursuance of research question one, the Chapter has established that out of the six process-types, Okonkwo is accorded material, mental, relational and verbal processes but denied existential processes and behavioural processes. It was further observed that the statistical distribution of process-types accorded to Okonkwo differ significantly from one process-type to the other: out of the total of 769 tokens attributed to Okonkwo, he is accorded 577 tokens (75%) in MaPs; 99 tokens (13%) in RePs; 52 tokens (7%) in MePs; and 41 tokens (5%) in VePs. Although BePs and ExPs were absent, it was observed that their absence has no significant impact on the characterisation of Okonkwo. The findings on process-types underscore the theoretical observation that process-types form the ideational meaning of language (e.g. Martin and Rose, 2003; and Caffarel, 2006). From the angle of literature review, the findings on process-types associated to Okonkwo re-affirm the earlier findings in studies such as that of Halliday (1971); Mwinlaaru (2012); and Muhammad and Banda (2016) who argue that each narrative accords process-types to characters differently. Additionally, the varying statistics in process-types belonging to Okonkwo not only underscores the significance of numerical data in establishing the significance of process-types in a text but also the undisputable versatility of SFL and CL methodology (e.g. Martin and Rose, 2003; Caffarel, 2006; and Hu, 2009).

Research question two was answered by identifying the transitivity patterns in the process-types attributed to Okonkwo. In this regard, the objective was to identify the transitivity patterns found

in material, mental, relational and verbal processes allotted to Okonkwo. Through a vigorous interaction with the numerical and qualitative aspects of the *UAM Corpus Tool* in a corpus-based methodology, the Chapter has revealed that Okonkwo is associated with the following transitivity patterns in process-types allotted to him: statistical dominance of material processes than any other process-types; use of Okonkwo as Actor whose Goal are other characters/things in material processes; use of Okonkwo-related possessive adjectives in Actor, Goal and Circumstance of MaPs, and in Carrier of RePs; sporadic use of mental processes; use of intensive and possessive relational processes; and use of fewer verbal processes. The findings are similar to those established by other studies such as that of Halliday (1971) and Mwinlaaru (2012) who observe that transitivity patterns exist in process-types and are crucial for observing the construing of experiential meanings in the ideational metafunction. Statistically, the findings on Okonkwo confirm what Muhammad and Banda (2016) observe that empirical evidence helps us to appreciate the purpose of numbers in radiating the stylistic beauty of texts.

In relation to research question three, the study established that the transitivity patterns in process-types associated with Okonkwo characterise him as a man of few words who is action-oriented, determined, focused, hardworking, short-tempered, stupid, irrational, impromptu, impatient, unanalytical, heartless, immature, powerful, proactive, authoritative, and masculine and ambitious. It was further observed that statistics play a major role in the characterisation of Okonkwo. For example, while the dominance of MaPs (577 tokens, 75%) characterises Okonkwo as a man of action in the physical world, the use of few MePs (52 tokens, 7%) characterises Okonkwo as an unwise and impromptu character. Similarly, the use of few VePs (41 tokens, 5%) characterises Okonkwo as an introvert character – a man of few words. Through the study of characterisation of Okonkwo, the Chapter has also indirectly established the characterisation of Obierika by carefully

observing Okonkwo and comparing him to his foil character Obierika in process-types and transitivity patterns. In this regard, the study established that although Obierika is also hardworking, masculine and powerful, the distribution of process-types and transitivity patterns characterise him as a more patient, thoughtful, mature, wise, analytical and rational character than Okonkwo.

The last research question involved establishing what the collocations in process-types reveal about the character development of Okonkwo. The Chapter has established that Okonkwo is associated with particular collocations in material, mental, relational and verbal processes whose nature does not change across Point A to Point Z of the narrative form. This makes Okonkwo a static/flat character because his character does not change. The findings on objective four re-echo those of Hubbard's (2015) study which confirms Montgomery's (1993:141) argument that "if character is 'the major totaling force of fiction', then it is important to discover how characters are constructed and on the basis of what kinds of linguistic choices." The consistence in collocations reaffirm the static/flat character of Okonkwo as one who is action-oriented, determined, focused, hardworking, short-tempered, stupid, irrational, impromptu, impatient, unanalytical, heartless, immature, powerful, proactive, authoritative, masculine and ambitious. On the other hand, Obierika is predominantly round in some aspects of his character.

The next Chapter presents and discusses findings on Unoka.

CHAPTER 6

REPRESENTATION OF UNOKA IN THE IDEATIONAL METAFUNCTION IN

THINGS FALL APART

6.0. Introduction

The current Chapter focuses on Unoka – Okonkwo’s father. The Chapter looks at process-types, transitivity patterns and collocations attributed to him and how they shape his characterisation and character development. Through a discussion of Unoka, the current Chapter also indirectly discusses the characterisation and character development of Okonkwo and Okoye. The presentation and discussion of findings on objective one indicates that like Okonkwo and Okoye, Unoka is attributed material, mental, relational and verbal processes but denied behavioural and existential processes. The Chapter further establishes that the intra-character and inter-character statistical distribution of process-types attributed to Unoka vary significantly with that of other characters such as Okonkwo.

In addressing research question two (i.e. *what transitivity patterns are attributed to Unoka*); and research question three (i.e. *what do the transitivity patterns in process-types reveal about the characterisation of Unoka?*), the current Chapter looks at the transitivity patterns in process-types attributed to Unoka and what they reveal about his character. In this regard, the findings highlight that a number of transitivity patterns are used. Firstly, Unoka is either used as an Actor or as a Goal depending on the clause participants he is involved with in MaPs. Secondly, in MePs attributed to him, Unoka is mostly used as a Sensor associated with mental processes of affection, cognition and perception. Furthermore, the Chapter reveals that Unoka is assigned intensive and possessive RePs. Lastly, the Chapter notes that there is a dominance of VePs over other process-

types attributed to Unoka. Drawing from the findings on transitivity patterns, the Chapter shows that the transitivity patterns in process-types attributed to Unoka casts him as a character who is irresponsible, improvident, a lover of leisure and parties, lazy, feminine, soft (gentle), inactive, loving, fantasist, talkative and a failure. In the discussion of Unoka's transitivity patterns and characterisation, the current Chapter has also established that Unoka's friend Okoye is a successful man who is not wasteful, is less pleasure-oriented, masculine, active, hardworking, realist and successful. The findings on Unoka have further underscored Okonkwo as a man of few words, successful, responsible, masculine, active and hardworking character. In like manner, the discussion of findings on Unoka have also indirectly established that Okonkwo's friend Obierika is a successful and thoughtful man. Findings on research question four (i.e. *what do the collocations in process-types attributed to Unoka reveal about his character development?*) show that like Okonkwo and Okoye, Unoka is a static character.

The general outline of the current Chapter is as follows: after giving a synopsis of Unoka as a character in the plot of *Things Fall Apart*, the Chapter presents findings on Unoka based on the four research questions of the study already stated above. Further information related to Unoka in the context of the objectives of the current study is captured under Appendix B while additional information on other characters not considered for the current study (e.g. Okoye and Chielo) is provided in Appendix F of the current study.

6.1. Unoka: an overview of him

Unoka is Okonkwo's father and is the character upon which everything that Okonkwo likes and dislikes is based. In the narrative, Unoka is mostly referred to in the first four chapters of *Things Fall Apart* but his presence in the novel is felt throughout the narrative because of his impact on

Okonkwo. Unoka spends much of his time playing the flute and thinking about anything good – especially that which is related to music. He is also heavily in debt. One day a friend of his by the name of Okoye comes to ask him to repay the two hundred cowries he borrowed. Okoye requests that the debt be paid because he wants to get the third title of the land. Unoka laughs and tells Okoye that he should wait because “the sun will shine on those who stand before it shines on those who kneel under them” (Achebe, 1958:6).

Not only is Unoka in debt but he is also very lazy. When he goes to consult the priestess Agbala why he always has a poor yield each year, the priestess tells Unoka that he has offended neither the gods nor his forefathers. Unoka is told that his poor yields are not because of the anger of the spirits but because he is weak with his machete. Unoka’s laziness leads him into debt and even when his family is at the brink of starvation, he does not care. As a result, Unoka’s son Okonkwo is made to provide for his mother and siblings at a tender age.

Unoka dies a failure because throughout his life, he does not work hard but continues to be merry, for, “whenever he [sees] a dead man’s mouth, he [sees] the folly of not eating what one had in one’s life” (Achebe, 1958:4). Because of Unoka’s failures, Okonkwo grows up with a mindset that hates everything related to Unoka. It is no wonder, therefore, that Okonkwo’s greatest fear is the fear of failure.

6.2. Process-types attributed to Unoka

In addressing objective one, the findings reveal that out of the six process-types, Unoka is attributed material, mental, relational and verbal processes but denied behavioural and existential processes. Like his son Okonkwo, Unoka is therefore construed through processes of doing and happening in the external world (MaPs), processes of doing and happening in the internal world

(MePs), processes of being and having (RePs), and processes of saying and telling (VePs). It is further observed that the statistical distribution of process-types attributed to Unoka differs not only among themselves within Unoka's tokens, but also with other characters such as Okonkwo. The statistical distribution of process-types attributed to Unoka and other characters is illustrated in Table 6.1 below:

Table 6. 1 Process-types attributed to Unoka in relation to other characters

CHARACTER	PROCESS-TYPES						TOTAL
	MaPs	MePs	RePs	VePs	BePs	ExPs	FREQUENCY
Okonkwo	577	52	99	41	0	0	769
Unoka	18	26	29	37	0	0	110
Ezinma	261	15	17	53	0	0	346
Ekwefi	353	42	66	57	0	0	518
Mr. Brown	21	8	1	8	0	0	38
Others	697	189	363	213	3	44	1509
TOTAL	1927	332	575	409	3	44	3290
FREQUENCY							

In Table 6.1, Unoka is shown as a character who is accorded material, mental, relational and verbal processes, but denied behavioural and existential processes. Out of the total of 3290 tokens

extracted from ten Chapters of *Things Fall Apart*, Unoka is accorded 110 tokens and his total tokens are above Mr. Brown who is accorded 38 tokens. When compared to Okonkwo (769 tokens), Ezinma (346 tokens) and Ekwefi (518 tokens), Unoka (110 tokens) is relatively not so prominent in the novel but since we established in Chapter 5 of this study that Okonkwo leads a life that opposes his father, Unoka's significance to the narrative is seen more in Okonkwo's towering total frequency of 769 tokens whose dominance is in MaPs (577 tokens).

Table 6.1 further shows that out of the 110 tokens accorded to Unoka, 18 tokens are MaPs; 26 tokens are MePs; 29 tokens are RePs; and 37 tokens are VePs. Table 6.1 indicates that Unoka is represented more in VePs, followed by MePs and RePs while his MaPs are the least. This begins to show us that Unoka's character is mostly construed through three processes, namely, processes of saying and telling (VePs); processes of doing and happening in the internal world (MePs); and through processes of being and having (RePs). However, the findings also hint that the minimal use of processes of doing and happening in the external world (MaPs) is purposefully tailored to achieve particular ideational agenda hence the significance of MaPs can also not be overlooked. This is explored further when addressing research questions two and three in Section 6.3, and research question four in Section 6.4.

In terms of percentages, the findings establish that the percentage distribution of process-types attributed to Unoka is as follows:

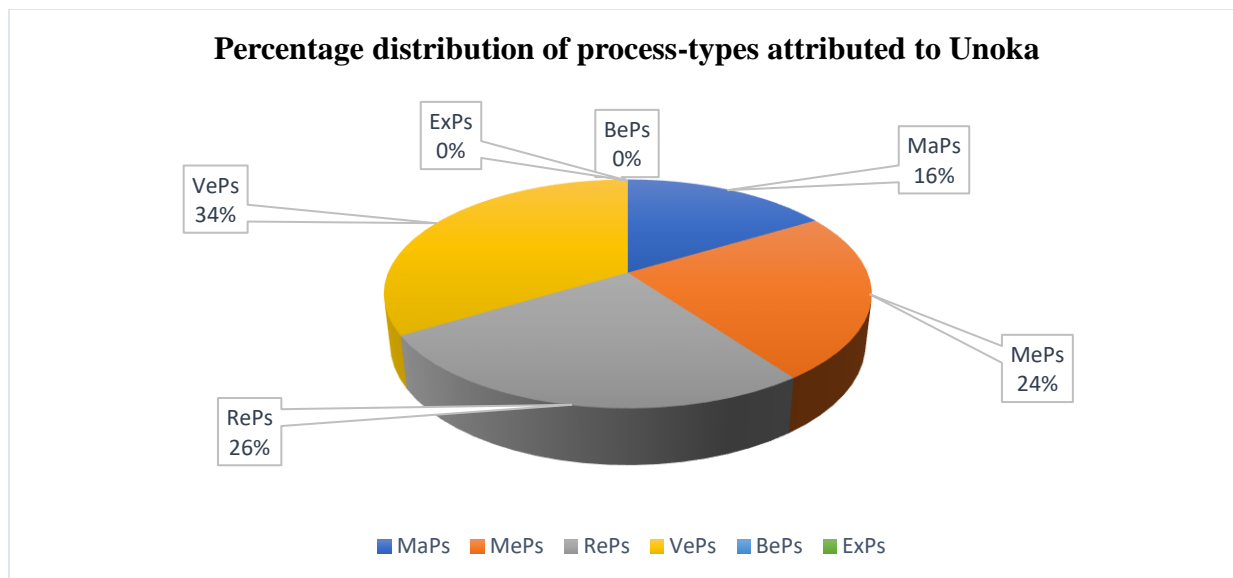


Figure 6. 1 Percentage distribution of process-types attributed to Unoka

Figure 6.1 shows that the 18 tokens in MaPs attributed to Unoka represent 16% of the total process-types attributed to him while 24%; 26% and 34% are a percentage realisation of the 26 tokens in VePs; 29 tokens in RePs; and 37 tokens in VePs attributed to Unoka, respectively. Like Okoye and Okonkwo who stand out in Chapters where Unoka is represented in the narrative, Unoka is not accorded BePs and ExPs, hence the percentage distribution of the aforementioned process-types stands at 0% each. Figure 6.1 clearly indicates that out of the four process-types attributed to Unoka, he is most represented in VePs (34%) and least represented in MaPs (16%). Whether or not this has an impact on his characterisation and character development is a matter of discussion in Section 6.3 and Section 6.4 respectively.

Unlike characters such as Okonkwo and Ezinma whose representation in process-types is almost in all chapters of *Things Fall Apart*, the study establishes that, like Mr. Brown, Unoka is only represented in some sections of the novel. For Unoka, he is attributed process-types at the

beginning of the novel, as the following statistics on the distribution of process-types attributed to Unoka indicates in Figure 6.2:

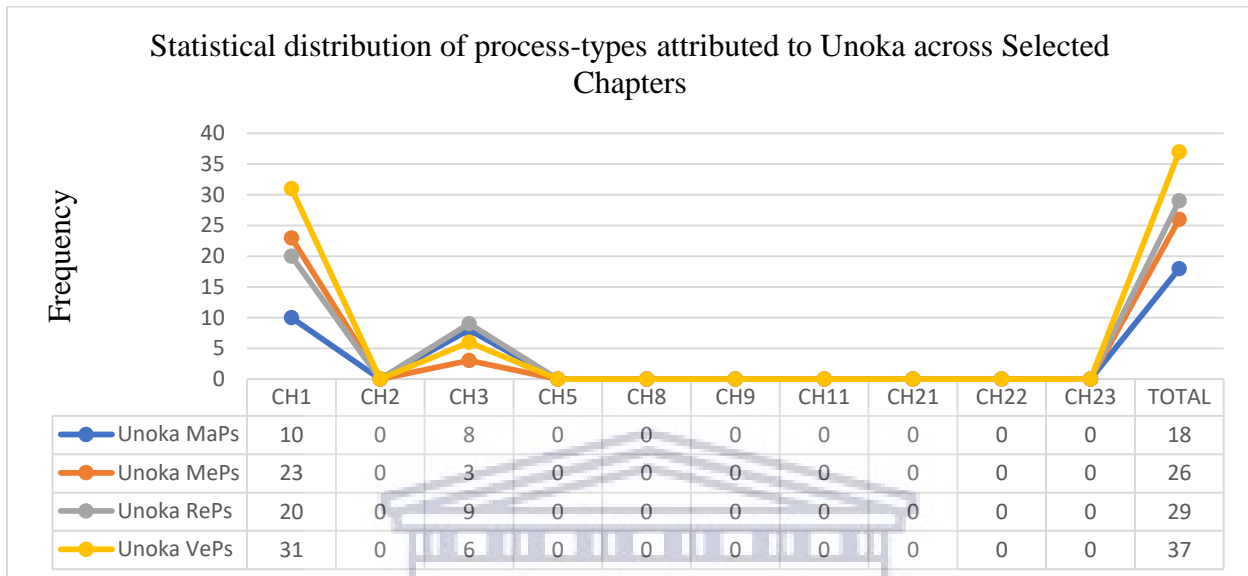


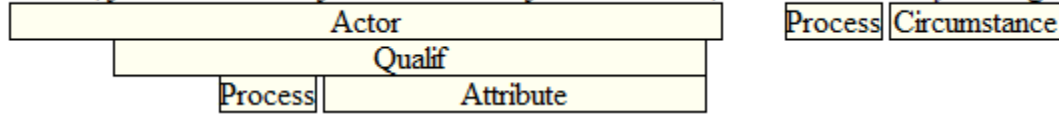
Figure 6. 2 Statistical distribution of process-types attributed to Unoka across selected Chapters

Figure 6.2 shows that process-types attributed to Unoka are clustered at the beginning of the narrative – from Chapter 1 to Chapter 3. After Chapter 3, Unoka literally disappears in the narrative, yet his presence is indirectly felt through process-types attributed to his son Okonkwo. The statistical distribution of process-types attributed to Unoka across the selected chapters shows that although he is not represented much in the narrative, the small frequencies attributed to him act as the base upon which the entire Okonkwo-centred narrative takes off. Without Unoka, Okonkwo cannot be understood why he acts and behaves the way he does.

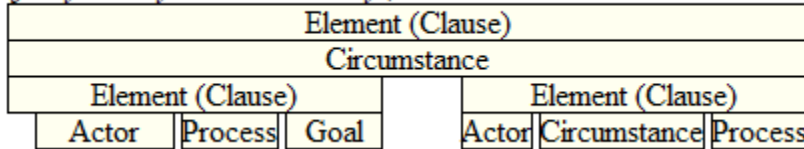
Having established what process-types are attributed to Unoka, their frequency distribution in the narrative and key observations made in the findings, below are extractions from the research findings that illustrate the inscription of Unoka in material, mental, relational and verbal processes respectively:

(30)

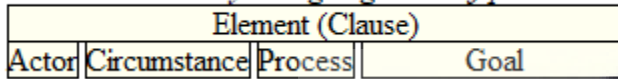
Unoka, for that was for that was his father's name, had died ten years ago.



If any money came his way, and it seldom did,



he immediately bought gourds of palm-wine



Example (30) illustrates the construing of Unoka in MaPs. From (30), it can be observed that Unoka is not always the Actor but also the Goal, depending on the clause participants he is involved with in MaPs. In (30), Unoka is the Goal of money and whenever he has money, he becomes an Actor associated with *gourds of palm-wine* which are objects associated with being merry. Unoka's activities are associated with the Circumstances, namely, *ten years ago* {Circumstance of Location: temporal: *when?*}; *if money came his way, and it seldom did* {Circumstance of Contingency: condition: *under what conditions?*}; and *immediately* {Circumstance of Extent: temporal: *for how long?*}. The aforementioned observation is an example of a transitivity pattern and collocations in MaPs that has been explored further when presenting and discussing findings on research questions two and three in Sections 6.3, and research question four in Section 6.4.

As earlier alluded to, Unoka is also attributed some internalised processes of doing and happening (MePs). Below is an example of MePs attributed to Unoka:

(31)

Unoka loved the good hire and the good fellowship .

Senser	Process	Phenomenon
--------	---------	------------

Unoka loved it all ,

Element (Clause)		
Senser	Process	Phenomenon

and he loved the first kites that returned with the dry season .

Element (Clause)		
Senser	Process	Phenomenon
		Qualif
Actor	Process	Circumstance

HE loved the children who sang songs of welcome to them .

Senser	Process	Phenomenon	
		Qualif	
Actor	Process	Goal	Beneficiary

Example (31) illustrates some MePs attributed to Unoka. In (31), Unoka is a Sensor whose mental process is *loved* and the Phenomenon is *the good hire and the good fellowship; it all; the first kites that returned with the dry season; and the children who sang songs of welcome to them*. From (31), it can be observed that Unoka is associated with MePs of affection which Okonkwo was denied. It is such transitivity patterns and their significance in process-types which has been the focus of the current Chapter when discussing and presenting findings related to research questions two and three in Section 6.3. Furthermore, example (31) provides a hint that collocations of verbs of affection, cognition and perception associated with Unoka in MePs can help us see how Unoka's character development is projected in the narrative as discussed in Section 6.4.

As earlier established, Unoka is also attributed processes of being (RePs). Below is an example extracted from the corpus.

(32)

That was many years ago, when he was young .

Carrier	Process	Attribute	Circumstance		
Circumstance	Carrier	Process	Attribute		

Unoka, the grown up, was a failure.

Carrier Circumstance Process Attribute

He was poor, and his wife and children had barely enough to eat.

Element (Clause)			Element (Clause)		
Carrier	Process	Attribute	Possessor	Process	DObj (Possessed)
					Qualif
					Process

People laughed at him because he was a loafer.

Actor	Process	Circumstance	Circumstance		
			Carrier	Process	Attribute

In (32), Unoka is illustrated as a character with RePs attributed to him. As a Carrier of intensive identifying RePs, Unoka is associated with the Attribute of *a failure; poor* and *a loafer*. He is also associated with *his wife and children* (notice the use of *wife* and not *wives*) who are the Possessor whose Possessed is *barely enough to eat*. This observation and many others of its kind have been discussed in Section 6.3 where I look at transitivity patterns and characterisation, and Section 6.4 where I discuss collocations in relation to the character development of Unoka.

The last process-type attributed to Unoka is that of VePs – the processes of saying and telling. Below is an example (with words in block letters added by me to help in the correct annotation of the conversation):

(33)

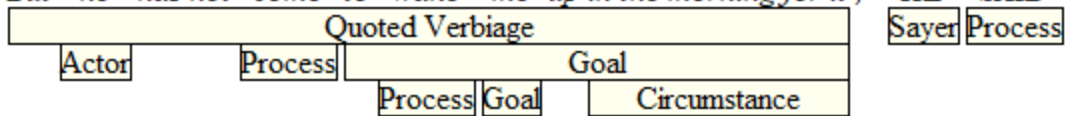
"You see, I owe that man a thopusand cowries," UNOKA SAID.

Quoted Verbiage				Sayer	Process
Goal	Actor	Process	Recipient		
Senser	Process				

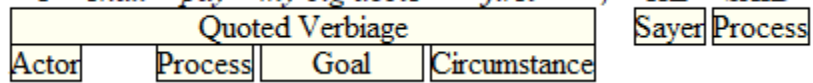
"But he has not come to wake me up in the morning for it," HE SAID.

Quoted Verbiage				Sayer	Process
Actor	Process	Goal			
		Process	Goal	Circumstance	

"But he has not come to wake me up in the morning for it," HE SAID .



" I shall pay my big debts first , " HE SAID .



The clauses in (33) illustrate instances of VePs attributed to Unoka. In (33), Unoka is the Sayer while the unmentioned Target/Recipient is his friend Okoye who has come to collect the money he lent Unoka. The Quoted Verbiage generally shows that Unoka is giving an excuse, based on the other people he cites in his Verbiage whose cowries he borrowed but has not returned. Example (33) also hints about the relationship that Unoka shares with his friend Okoye and neighbours around him. The findings reveal that such patterns in VePs, together with their statistical distribution, not only helped bring out the character of Unoka as shown in Section 6.3 but also revealed the character development of Unoka as shown in Section 6.4.

Theoretically, the findings on research question one (i.e. *what process-types are attributed to Unoka*) underscores the theoretical argument in SFL that a text is an instantiate of the three metafunctions of language to which the ideational metafunction is a part (e.g. Martin and Rose, 2003; and Caffarel, 2006). Additionally, the varying statistics in process-types belonging to Unoka underscores the significance of numerical data in establishing what process-types are attributed to a character in a text. The findings on process-types attributed to Unoka tallies with Obiechina (1975) whose literary critique of *Things Fall Apart* concludes that Achebe's usage of language in the novel is for a purpose and, therefore, nothing is put to waste.

6.3. Transitivity patterns and what they reveal about the character of Unoka

In relation to research questions two and three which sought to identify the transitivity patterns attributed to Unoka and what the transitivity patterns reveal about his characterisation respectively, the study establishes that process-types attributed to Unoka contain some transitivity patterns which characterise him in many ways. The findings on Unoka confirm the theoretical underpinnings of SFL (e.g. Martin and Rose, 2003; and Halliday and Webster, 2009); the practicality of SFL and transitivity (e.g. Halliday, 1971; Mwinlaaru, 2012; and Muhammad and Banda, 2016); and the relevance of CL methodology (e.g. Dash, 2005; and Hu, 2009). Below are the transitivity patterns established and what they reveal about the characterisation of Unoka:

6.3.1. Use of Unoka as an Actor or Goal, depending on the clause participants he is involved with in material processes

The findings revealed that in MaPs, Unoka is strategically used as an Actor in some MaPs, and as a Goal in other MaPs, depending on the clause participants he is involved with. This transitivity pattern characterises Unoka as *irresponsible, improvident and a lover of leisure and parties*. It was observed that when money is the Actor, Unoka is the Goal and when he gets the money, he becomes an Actor whose Goal are things and people. For example:

(34)

If any money came his way, and it seldom did,

Element (Clause)					
Circumstance					
Element (Clause)			Element (Clause)		
Actor	Process	Goal	Actor	Circumstance	Process

he immediately bought gourds of palm-wine,

Element (Clause)			
Actor	Circumstance	Process	Goal

called round his neighbours and made merry.

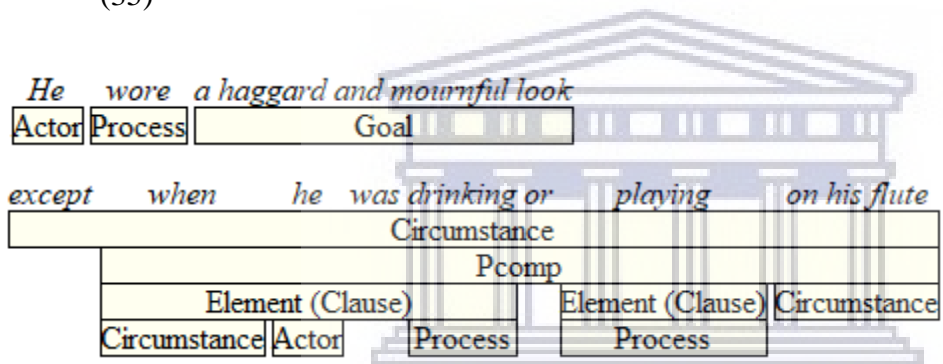
Element (Clause)		Element (Clause)	
Conj		Process	Circumstance
Process	Goal		
	Process	Goal	

In (34), it can be observed that Unoka is the Goal of *If any money; and it* as Actors. The moment Unoka finds money, he immediately ceases being the Goal and becomes an Actor identified as *he*. His expenditure is identified through the Goal identified as *gourds of palm-wine; and his neighbours*. The Goal of Unoka is not children or his wife but *gourds of palm-wine; and neighbours*. Furthermore, the Circumstances in (34) are: *If money came his way* {Circumstance of Contingency: condition: *under what conditions?*}; *seldom* {Circumstance of Extent: temporal: *for how long?*}; *immediately* {Circumstance of Location: temporal: *when?*}; and *merry* {Circumstance of Cause: purpose: *for what purpose?*}. This shows that in an event that Unoka finds some money, he does not think about his children and wife but *immediately* buys *gourds of palm-wine* and calls *his neighbours* for the purpose of being *merry*. Wine is associated with happiness and is usually taken as part of a celebration. As an Actor with money, Unoka's Goal has to do with gourds of palm-wine and he does this at the expense of his family. This shows that Unoka is an irresponsible and improvident character. Cognisance of this, Achebe (1958: 13) writes: "Okonkwo did not have the start in life which many young men usually had. He did not inherit a barn from his father. There was no barn to inherit." Therefore, (34) has illustrated that Unoka forsakes his own children and family after creating them. He forsakes his creations such that even at a tender age, his son Okonkwo ends up taking responsibility over the entire family. Thus, while (34) shows that Unoka is irresponsible and improvident, it indirectly explains why

Okonkwo grows into a man who takes responsibility over family seriously. While Unoka is irresponsible and improvident, Okonkwo grows into a man who is responsible and thinks about the future.

Additionally, by being an Actor with a Goal that involves neighbours, Unoka is seen as a lover of leisure and parties. In the absence of money, Unoka is an Actor associated with *a haggard and mournful look* as the Goal *except when he was drinking or playing on his flute* {Circumstance of Contingency: default: *lacking what?*} as shown in (35) below:

(35)



Example (35) indicates that Unoka is a sorrowful Actor in the absence of money and music. This is strengthened by the Circumstance of Contingency of default *except* (Circumstance of Contingency: default: *lacking what?*); and *when he was drinking or playing on his flute* (Circumstance of Contingency: condition: *under what conditions?*). As (35) indicates, Unoka is pleasure-oriented and wasteful in his use of resources. He does not think about tomorrow when he has the money. On the other hand, his friend Okoye is more cautious with money and he even asks Unoka to “return the two hundred cowries he had borrowed from him more than two years before” (Achebe, 1958: 6).

6.3.2. Use of weaker verbs and few clause participants in material processes

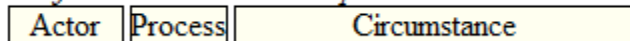
When compared to his son Okonkwo, Unoka is vividly associated with weaker verbs and a few clause participants which characterise him as *a lazy, feminine, soft (gentle) and inactive* character as opposed to Okonkwo whose strong verbs and many clause participants in MaPs characterise him as a hardworking, masculine, rough and active character. It is interesting to note that MaPs attributed to Okonkwo are dominated by forceful, masculine verbs such as *cut; brought; dug; rested; fending; hunting; impregnate; jumped; killed; pounced; pressed; ran; remembered; returned; sow; stammered; threw; throwing; thundered and walked*. On the other hand, Unoka is associated with processes such as *played; drunk; watched; and borrowed* in MaPs.

Furthermore, there is a considerable difference in the clause participants found in MaPs attributed to Unoka and Okonkwo. Okonkwo is mostly associated with the following clause participants in MaPs: *Amalinze the Cat; ancestors; barn; battle; bed; branch; children; Commissioner; compound; Ekwefi; everybody; Ezinma; farm; food; fear; gun; horn; household; hunting; Ikemefuna; kola nut; machete; Maduka; mosquito; mother; Ndichie; Nwakibie; Nwoye; obi; Obiageli; Obierika; Okagbue; Okeke; oracle; palm wine; shiver; snuff-bottle; stammer; stool; tendrils; Umuofia; Unoka; village; and yam*. On the contrary, Unoka is mostly associated with *flute; money; gourds of palm-wine; Okoye; neighbours; children; and wife* as part of clause participants in MaPs attributed to him. Therefore, it can be seen that Unoka is not associated with clause participants such as *barns, yams and wives* (for he only has one wife) which are associated with Okonkwo and other characters such as Okoye and Nwakibie. The findings have revealed that such a choice in clause participants in MaPs attributed to Unoka as compared to other characters such as Okonkwo is used to show Okonkwo (and other characters such as Okoye and Nwakibie) as powerful, masculine and successful while casting Unoka as a weak, feminine and unsuccessful

male character. My finding that Unoka is weak, feminine and unsuccessful has justified – by linguistic means – Strong-Leek’s (2001) literary critique that argues that in *Things Fall Apart*, patriarchy is both the priority and yardstick used to determine success and failure. For a man like Unoka, the use of weaker verbs in relation to his MaPs makes him a ‘woman.’ The aforementioned observation is illustrated in (36) and (37) below:

(36)

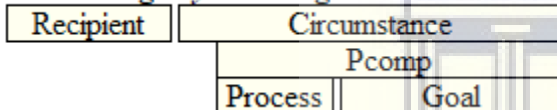
His fame rested on solid personal achievements .



As a young man of eighteen he had brought honour

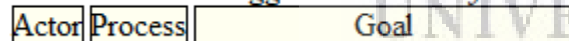


to his village by throwing Amalinze the Cat .

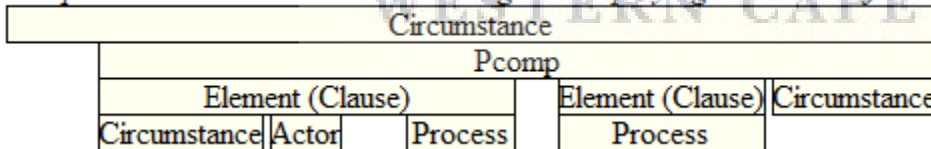


(37)

He wore a haggard and mournful look



except when he was drinking or playing on his flute .



Examples (36) and (37) above are for Okonkwo and Unoka respectively. In (36) Okonkwo is associated with strong and forceful verbs such as *rested*; *brought* and *throwing*. The Goals of Okonkwo’s actions in (36) are *honour* and *Amalinze the Cat*. The Recipient of this honour is *his village* while the Circumstances of Okonkwo’s actions in (36) are *on solid personal achievements* {Circumstance of Location: spatial: *where?*}; *As a young man of eighteen* {Circumstance of Location: temporal: *when?*}; and *by throwing Amalinze the Cat* {Circumstance of Manner: quality:

how?}. Example (36) shows that Okonkwo is associated with masculinity and strength because he is associated with processes, Goals and Circumstances in MaPs that are rough (e.g. *throwing*), masculine (e.g. *Amalinze the Cat*) and active (e.g. *brought*).

On the other hand, in (37), Unoka is associated with weak and softer verbs namely *wore*; *drinking*; and *playing*. The Goal of Unoka’s action in (37) is *a haggard and mournful look* which only changes when he is *drinking* or *playing*. The Circumstance is *on his flute* {Circumstance of Location: spatial: *where?*}. Such a choice of processes and clause participants in MaPs attributed to Unoka characterise Unoka as feminine, inactive, gentle and lazy.

That Unoka is lazy, inactive, soft (gentle) and feminine is justified further by him being attributed fewest MaPs as compared to his MePs, RePs and VePs. This is shown in Figure 6.3 below.

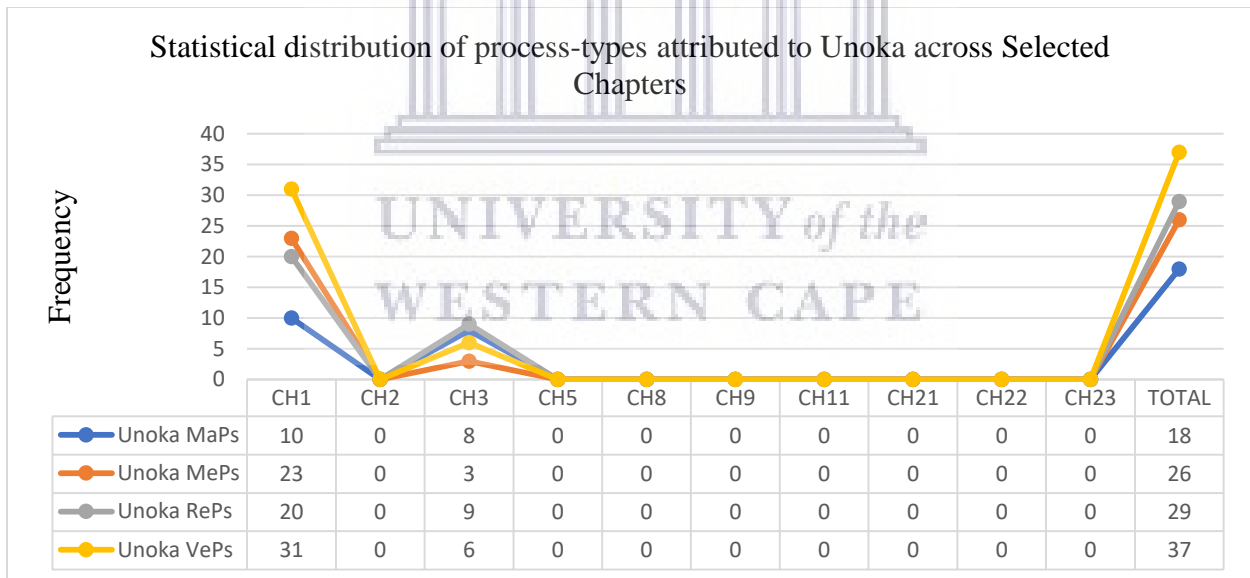


Figure 6. 3 Statistical distribution of process-types attributed to Unoka across Selected Chapters

Figure 6.3 shows that Unoka is least represented in MaPs (18 tokens) and most represented in VePs (37 tokens). This indicates that he is inactive in processes of doing and action (MaPs) but

active in processes of saying and telling (VePs). Unoka is a man of words but not a man of action. The frequency of Unoka’s MaPs significantly differs with that of his son Okonkwo who is attributed more MaPs (577 tokens) than VePs (44 tokens). Therefore, while Okonkwo is projected as being active, masculine and hardworking through the dominance in frequency of MaPs (577 tokens) as compared to his VePs (44 tokens), Unoka’s inactiveness, idleness, femininity and laziness is further underscored by the small frequency of MaPs (18 tokens) as compared to VePs (37 tokens) attributed to him.

6.3.3. Use of Unoka as Sensor associated with mental processes of affection, cognition and perception

The findings reveal that Unoka is sometimes a Sensor associated with mental processes of affection, cognition and perception. It was observed that as a Sensor in mental processes of affection, Unoka is characterised as a *loving and gentle* character while in mental processes of cognition and perception, Unoka is characterised as a *fantasist*. Below is an extraction of chronologically arranged clauses in MePs attributed to Unoka that illustrates how Unoka is characterised through MePs of affection, cognition and perception.

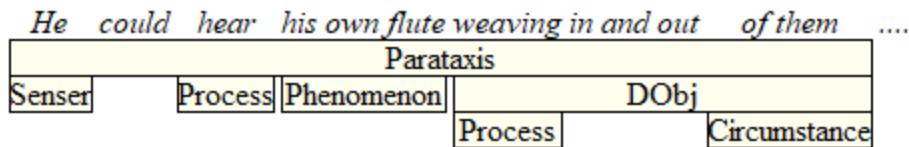
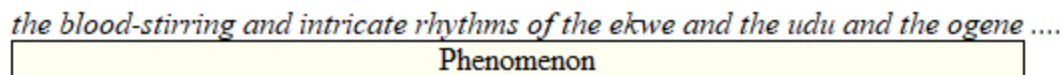
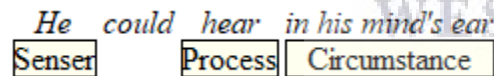
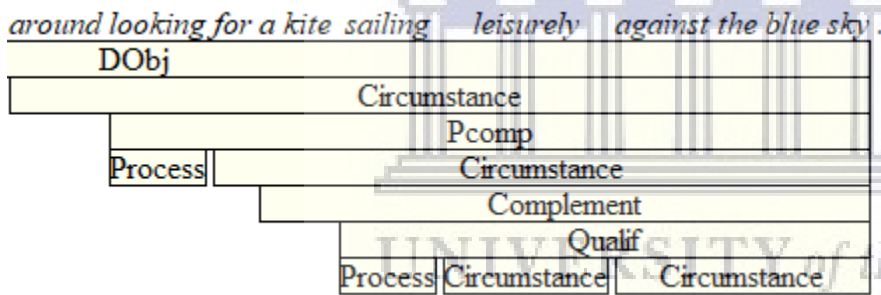
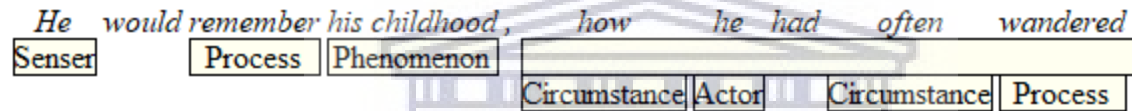
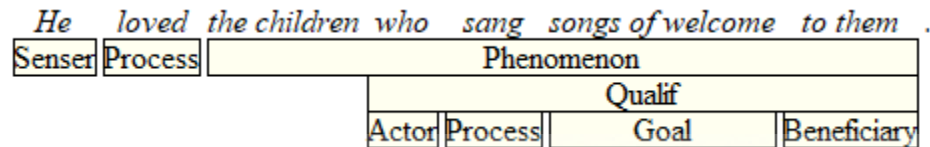
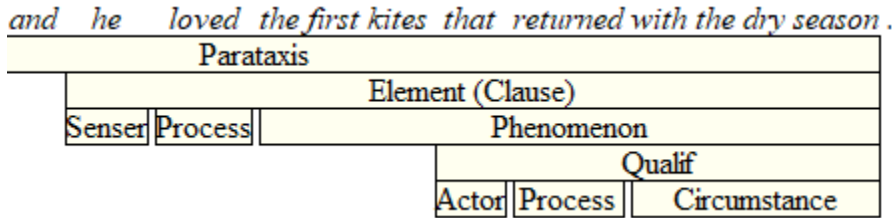
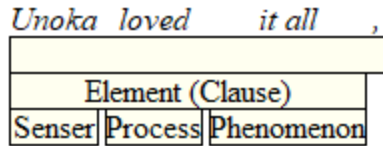
(38)

Unoka loved the good hire and the good fellowship .

Sensor	Process	Phenomenon
--------	---------	------------

He loved this season of the year, when the rains stopped ...

Sensor	Process	Phenomenon
		Qualif
		Complement
		Qualif
	Circumstance	Actor
		Process



Example (38) is a constellation of chronologically arranged MePs of affection, cognition and perception attributed to Unoka. As a Sensor in MePs of affection, Unoka is associated with the verb of affection *loved* and the Phenomenon to which Unoka directs his love include *the good hire and the good fellowship; this season of the year, when the rains stopped; it all; the first kites that*

returned with the dry season; and the children who sang songs of welcome to them. From the aforementioned mental processes of affection, it can be observed that Unoka is an active giver and not receiver of love. This makes Unoka a gentle and affectionate character.

As a Sensor in MePs of cognition in (38), Unoka is associated with *remember* as the mental process of cognition. Interesting, instead of Unoka remembering about wars and skulls of human beings like Okonkwo does as established in Chapter Five of this study, the Phenomenon (which can also be argued as the Goal of a MaP i.e. double roles) of Unoka's mental process of cognition in (38) is *looking for a kite sailing leisurely against the blue sky.* This shows an Unoka who is weak and finds pleasure in recalling nice things. Therefore, MePs of cognition characterise Unoka as a fantasist.

Example (38) further illustrates that as a Sensor in MePs of perception, Unoka is associated with *hear* as a mental process of perception. The Phenomenon in this case is *the blood-stirring and intricate rhythms of the ekwe and the udu and the ogene...; and his own flute.* The Phenomenon of what Unoka perceives is music-related and not cries of war for, as Achebe notes, "Unoka was never happy when it came to wars. He was in fact a coward and could not bear the sight of blood. And so he [often] changed the subject and talked about music, and his face beamed" (Achebe, 1958:5). Consequently, (38) shows that Unoka is a fantasist whose internalised processes mostly involve niceness as a Phenomenon.

That Unoka is portrayed as gentle, loving and fantasist in MePs can be further justified when we compare the frequency distribution between Unoka's MaPs and MePs across selected chapters of the narrative. The statistics indicate that Unoka is given more MePs than MaPs in order to characterise him as someone who is involved more in processes that have to do with the internalised world as opposed to the externalised world. This is shown in Figure 6.4 below:

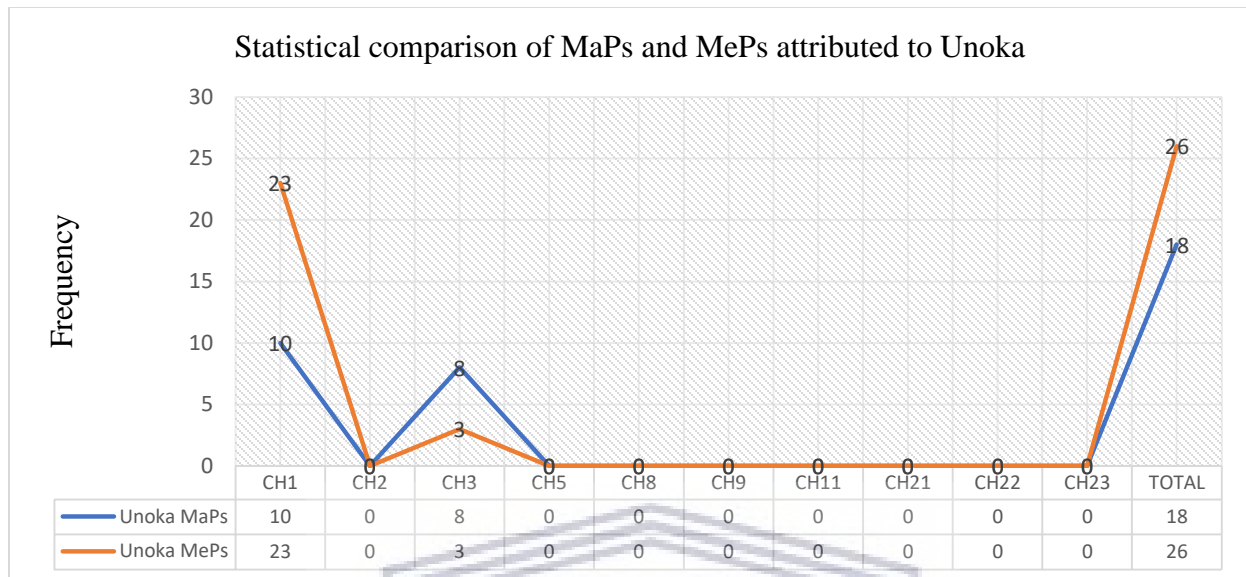


Figure 6. 4 Statistical comparison of MaPs and MePs attributed to Unoka

Figure 6.4 shows that Unoka is given more MePs than MaPs. The distribution ratio of (23:0:3:0:0:0:0:0:0:0) in MePs as compared to (10:0:8:0:0:0:0:0:0:0) in MaPs across the selected Chapters shows Unoka as someone who is associated more with processes of affection, cognition and perception in the internal world (MePs) as compared to processes of doing and action in the external world (MaPs). However, unlike Obierika and Okoye who use MePs to engage in constructive thought about the future of Umuofia and titles respectively, Unoka uses MePs to think about nice things stimulating only to himself and children. This explains why Unoka is improvident in thought while Okoye, Obierika and Okonkwo think about the future. The nature of what Unoka thinks (e.g. *money*), loves (e.g. *money* and *making merry*) and perceives (e.g. *kites*) in the internal world makes him gentle, soft and a fantasist – character qualities that masculine characters such as Okonkwo, Okoye and Obierika do not have.

6.3.4. Use of intensive and possessive identifying relational processes

Another transitivity pattern that Achebe uses to characterise Unoka is that of intensive and possessive identifying relational processes which characterise Unoka as *a failure* on the basis that, for example, he is a Carrier who is a debtor, has no barns, he is lazy and has no titles. This is shown in (39) below:

(39)

Unoka, the grown up, was a failure.

Carrier	Circumstance	Process	Attribute
---------	--------------	---------	-----------

He was poor, and his wife and children had barely enough to eat.

Element (Clause)			Element (Clause)		
Carrier	Process	Attribute	Possessor	Process	DObj (Possessed)
			Qualif		
			Process		

He was heavily in debt.

Carrier	Process	Attribute	Circumstance
---------	---------	-----------	--------------

People laughed at him because he was a loafer.

Actor	Process	Circumstance	Circumstance		
			Carrier	Process	Attribute

But Unoka was such a man that he always

Carrier	Process	Attribute
		DObj
		Actor
		Circumstance

succeeded in borrowing more, and piling up his debts.

Attribute continued		
DObj continued		
Process	Circumstance	
Pcomp		
Element (Clause)		Element (Clause)
Process	Goal	Process
		Goal

He was in fact a coward and could not bear the sight of blood.

Element (Clause)			Element (Clause)	
Carrier	Process	Attribute	Process	Goal

Unoka had a sense of the dramatic.

Possessor	Process
-----------	---------

When Unoka died, he had taken no title at all,

Element (Clause)		Element (Clause)			
Circumstance		Actor	Process	Goal	Circumstance
Circumstance	Actor	Process			

and he was heavily in debt.

Element (Clause)			
Carrier	Process	Attribute	Circumstance

In the intensive identifying RePs in (39), Unoka is the Carrier whose Attributes are: *(was) a failure; (was) poor; (was) heavily in debt; (was) a loafer; (was) such a man that he always succeeded in borrowing more, and piling up his debts; and (was) in fact a coward*. Therefore, the description of Unoka through the intensive identifying RePs characterises him as someone whose existence is a waste of space in the world and because of this, even people laughed at him for he was a failure.

Example (39) also shows that Unoka is a Carrier of some possessive identifying RePs. He is such a failure such that his *wife (not wives) and children had barely enough to eat; and (he) had a sense of the dramatic*. The strategy that Achebe uses to underscore Unoka's failures is that of knowing when to and when not to use negation in some intensive and possessive identifying RePs in which Unoka is a Carrier. In (39), Achebe uses *barely enough (to eat)* to show a lack in Unoka but does not negate the intensive and possessive identifying RePs when the Attribute and the Possessed are nothing near to making Unoka look successful (e.g. Achebe writes that Unoka *had a sense of the dramatic* and not that Unoka *had no sense of the dramatic*). When Achebe compares Unoka to his friend Okoye, he changes how he applies negation in intensive and possessive identifying RePs.

When it comes to Okoye, Achebe negates every Attribute and Possessed that is typical of Unoka and leaves out negation in Attributes and Possessed that are not typical of Unoka. This way,

Achebe uses Okoye to underscore Unoka's failures and exemplifies the yardsticks of success among the Igbo people of Umuofia. This is illustrated in (40) below:

(40)

Okoye was also a musician.
 Carrier Process Circumstance Attribute

But he was not a failure like Unoka.
 Carrier Process Attribute

He had a large barn full of yams and he had three wives.
 Element (Clause) Element (Cause)
 Possessor Process Possessor Process

Example (40) shows that Okoye and Unoka are both musicians yet Okoye is successful while Unoka is a failure. In (40), Okoye is a Carrier associated with the Attributes (*was*) *also a musician*; (*was*) *not a failure like Unoka*; (*had*) *a large barn full of yams*; and (*had*) *three wives*. From (40), we learn that in the culture of the people of Umuofia, being a musician is okay but what determines failure or success in one's life is, among other things, the quantity of barns of yams and wives. Thus, while Okoye is characterised as a successful man in (40) because he has a large barn full of yams and has three wives, a contrast is made with Unoka who is characterised as being a failure because he does not have the quantity of Okoye's possessions (i.e. wives, titles and yams).

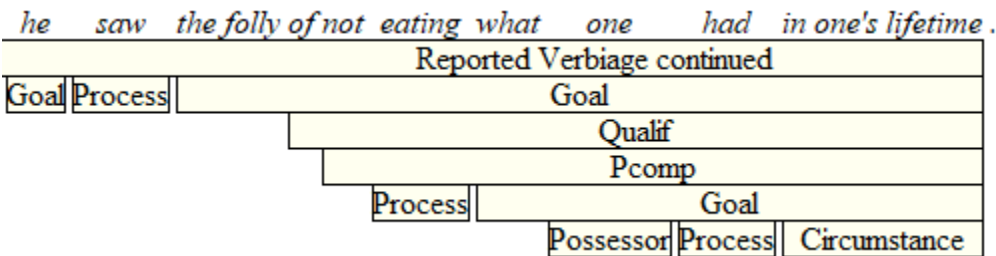
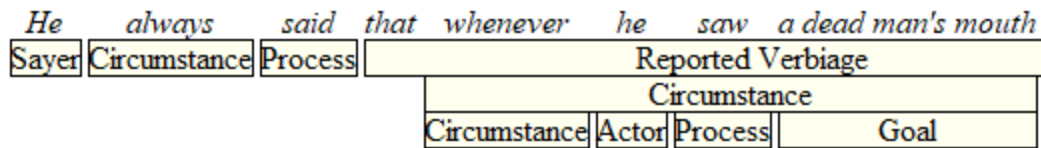
Statistically, Achebe accords Unoka more RePs (26 tokens) than his MaPs (18 tokens) so that Unoka's failures are described more. Upon such a statistical advantage in RePs attributed to Unoka, Achebe uses it as a springboard to justify why Unoka's son Okonkwo is represented more in MaPs (577 tokens) than in his RePs (99 tokens). Therefore, using empirical manipulations, Unoka is seen as a failure while Okonkwo and Okoye are projected as successful characters. The statistical manipulation in MaPs and RePs attributed to Unoka and other characters is further used to shed light on the sexist nature of Umuofia. For example, in (40), a man is said to be successful

if he possesses wives and not a wife. Because Unoka only has one wife, he is unsuccessful. On the other hand, because Okoye has three wives, he is a symbol of a successful man. Women are regarded as part of possessions. This shows a sexist Umuofia which is anti-feminist because women are portrayed as sexual objectives. The aforementioned finding is in tandem with Strong-Leek's (2001:1) argument that "... unanimity of the patriarchy is the main priority of the community, rather than the physical safety of its women." However, the findings of this study have also indicated that although some women such as Ekwefi seem to entertain the idea of being possessed, other females like the priestess Chielo decide to not to be married again yet they are respected and considered successful. In a way, this shows that women in the novel do not always perceive being possessed as the yardstick of being successful.

6.3.5. Dominance of VePs over other process-types attributed to Unoka

The enquiry establishes that there is a statistical dominance of VePs over other process-types attributed to Unoka and this characterises Unoka as a *talkative* character. The frequency of VePs attributed to Unoka stand at 37 tokens and tower over the MaPs (18 tokens), MePs (26 tokens) and RePs (29 tokens) attributed to him. This shows that Unoka is predominately expressive in VePs than he is in MaPs, MePs and RePs. Unlike Okonkwo who is a man of few words, Unoka is a man of many words. For example, when making merry, Unoka uses VePs to express his philosophy about life and this characterises him as a talkative character who is improvident. Below is the VeP which is used when Unoka is making merry:

(41)

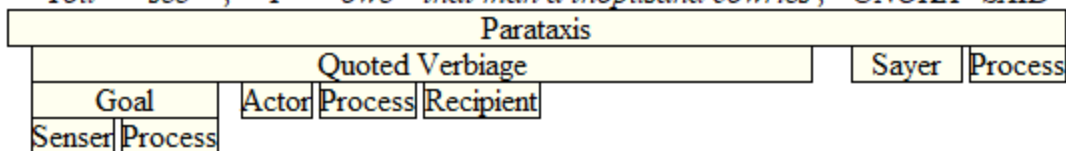


In (41), Unoka is a Sayer of Reported Verbiage *that whenever he saw a dead man's mouth, he saw the folly of not eating what one had in one's lifetime*. Unoka's Reported Verbiage in (41) contains key phrases, namely, *whenever...a dead man's mouth...the folly of not eating what one had in one's lifetime*. By choosing a Circumstance of Location associated with the temporal, and whose Goal is the mouth of a dead man and his folly of not enjoying what he had when he was still alive, Unoka uses (41) to reflect his improvidence. His focus is the *dead man's mouth* and not, for example, his legs. Therefore, the mouth in (41) takes metaphorical function since the mouth is associated with consumption. In Unoka's thinking, whatever one finds should be directed to the mouth. His talkativeness is expressed in using the Circumstance *always* {Circumstance of Extent: temporal: *for how long?*} which shows that he talks very often about the need to enjoy one's life whilst alive. His talkativeness shows his improvidence.

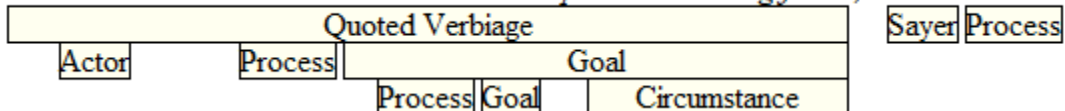
Other instances when Unoka uses VePs is when he is defending himself over something. For example, when Okoye comes to see him for the two hundred cowries Unoka borrowed from him, Unoka gets into the defensive through VePs as shown in (42):

(42)

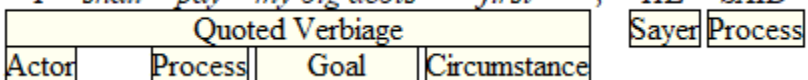
" You see , I owe that man a thousand cowries ," UNOKA SAID .



" But he has not come to wake me up in the morning for it ," HE SAID .



" I shall pay my big debts first ," HE SAID .



In (42), Unoka is the Sayer and his Quoted Verbiage is dominated by other people he owes money in addition to Okoye. By indication that he owes someone more cowries – *a thousand cowries* – as compared to Okoye’s two hundred cowries, Unoka indicates that he has bigger debts to settle than that of Okoye. Because of this, Unoka’s concluding Verbiage is: “*I shall pay my big debts first.*” Through the use of VePs in such instances, Unoka is actively seen as talkative. Therefore, examples (41) and (42) illustrate the dominance of VePs attributed to Unoka and why their statistical dominance characterise Unoka as a talkative character. On the other hand, Okonkwo is not as talkative as Unoka for, out of the 769 tokens attributed to Okonkwo, only 41 tokens constitute VePs while MaPs (577 tokens) tower above the rest of his process-types.

6.4. What the collocations in process-types reveal about the character development of

Unoka

As established in the CL methodology, collocations are a crucial way of determining character development because characters can be known by observing “the occurrence of two or more words within a short space of each other in a text” (Sinclair, 1991:170). With reference to research

question four (i.e. *What do the collocations in process-types reveal about the development of Unoka?*), the study establishes that Unoka is a collocational node associated with certain collocations in material, mental, relational and verbal processes which ultimately reveal him as a character who does not change. Therefore, Unoka is a *static/flat character*. I have arrived at this conclusion based on the subsequent exploration of collocations in process-types attributed to Unoka.

The findings conclude that in processes of doing and action in the external world (MaPs), Unoka is consistently associated with both intransitive, monotransitive and ditransitive verbs which include *died; came; bought; called; made; owed; wore; drinking; happiest; play; beaming; wandered; looking; sing; eat; land; paid; borrowing; and pilling up*. The aforementioned verbs accorded to Unoka in MaPs are weaker and less powerful as compared to those associated with Okonkwo whose processes in MaPs include, among others, *blown; called; cut; dug; fending; hunting; impregnate; killed; pounced; pressed; and thundered*. By consistently associating Unoka with processes that are weak throughout the narrative, his character development as a failure remains static/flat throughout the narrative.

The enquiry further observes that as either an Actor or Goal, Unoka is consistently associated with other clause participants such as *Okoye; Okonkwo; money; gourds of wine; neighbours; merry; dead man's mouth; every neighbour; village musicians; and some money*. Therefore, the clause participants that Unoka is generally associated with in MaPs are those that connote consumption (e.g. *money*); being merry (e.g. *gourds of wine* and *village musicians*); and wastefulness (e.g. *dead man's mouth*). Unoka is not associated with collocations such as *barn; yams; titles; and wives* which are associated with power and masculinity as we established with Okonkwo and Okoye.

Therefore, the consistence in collocations that paint Unoka as weak and less masculine in MaPs makes the character development of Unoka static/flat.

The collocations in MePs attributed to Unoka indicate that he is mainly the Sensor associated with mental processes of cognition, perception and affection, namely *remember*; *saw*; and *loved*. It was observed that Unoka is mostly associated with *loved* as the process and this shows his affectionate and less masculine nature (especially that Unoka's son Okonkwo is not accorded any MePs of affection). The collocations in the Phenomenon of MePs attributed to Unoka are *the good fare*; *the good fellowship*; *the season of the year*; *it all*; *the first kites*; *season*; *children*; *his childhood*; *flute*; and *his whole being*. The Phenomenon in MePs attributed to Unoka differ significantly from the Phenomenon in RePs attributed to Okonkwo. While Unoka is given the Phenomenon which mostly involve nice things (e.g. *flute*; *the good fare*; and *the good fellowship*), collocations in the Phenomenon of Okonkwo's RePs are more masculine (e.g. *Ekwefi*; *Ezinma*; *Ezeudu*; *farm*; *gun*; *household*; *Ikemefuna*; *title*; *Nwoye*; *tendrils*; *Umuofia*; *Unoka*; and *yam*).

In processes of being (RePs), the findings reveal that Unoka is mostly a Carrier associated with the intensive and possessive identifying RePs namely *was* and *had* respectively. In intensive identifying RePs, Unoka is mostly associated with the following collocations: *lazy*; *improvident*; *quite incapable*; *a debtor*; *tall*; *thin*; *good*; *a failure*; *poor*; and *a loafer*. In possessive identifying RePs, Unoka is the Possessor of *sense of the dramatic* but is not associated with possessions such as barns, wives or titles like his friend Okoye. It was observed that just as in MaPs accorded to Unoka, Unoka's intensive and possessive identifying RePs do not change as the narrative progresses. This paints Unoka's character development as static/flat.

The collocations in VePs show that as a Sayer in Quoted and Reported Verbiage, Unoka is mostly associated with *said* as the process of telling and telling. His Verbiage is dominated by the

following collocations: *debt; owe; cowries; Chika; Okoye; and Agbala*. Furthermore, it was observed that whenever Unoka is the Sayer, the Recipient of the Verbiage is mostly Okoye; Chika; and neighbours, while the subject of discussion is always about enjoying oneself or giving excuses. Through such a consistence in collocations attributed to Unoka, he is portrayed as static/flat character because his character development does not change.

From the collocations in process-types allocated to Unoka as illustrated above, it can be concluded that Unoka is a static/flat character because his character development across the narrative does not change. Unoka is consistently associated with collocations that ultimately characterize him as irresponsible, improvident, lover of leisure and parties, lazy, feminine, soft (gentle), inactive, loving, gentle, fantasist, talkative and a failure. Like Unoka, Okoye is also static because he is consistently associated with particular collocations (e.g. yams and wives) in process-types attributed to him.

The findings on the character development of Unoka strengthen the SFL tenet that in a system and system network of a text, there are a number of choices made as one moves from the entry condition towards the left in the cline of delicacy. Within this system and system network is an interplay of choice and, therefore, an item chosen has its shared meanings in other linguistic items selected and not selected with it (e.g. Halliday, 1971; Martin and Rose, 2003; Caffarel, 2006). The impact of collocations on Unoka's character development has also exemplified Sinclair's (1991) argument that if you want to know a character, find words they are mostly associated with. Further, the consistence in Unoka's flatness as a character confirms Di Yanni's (2002) theorisation of characterisation that flat/static characters do not change their nature in the narrative.

6.5. Summary of chapter

This Chapter has presented and discussed the findings on Unoka as the second character considered for the current study. The presentation and discussion of findings on Unoka were done based on the four research questions, notably, which process-types are attributed to Unoka? What transitivity patterns exist in the process types attributed to Unoka? What do the transitivity patterns in process-types reveal about Unoka, and what do the collocations in process-types reveal about the development of Unoka in the story?

Findings on research question one revealed that out of the six process-types, Unoka is only accorded four process-types namely material (18 tokens, 16%), mental (26 tokens, 24%), relational (29 tokens, 26%) and verbal processes (37 tokens, 34%). Although ExPs were absent, it was observed that their absence has no significant impact on the characterisation of Unoka. Like was observed with other characters, the findings on process-types attributed to Unoka are in tandem with the theoretical observation made by SFL theorists such as Droga and Humphrey (2002); Martin and Rose (2003); and Caffarel (2006) who argue that process-types form the core of transitivity. In addition, the statistical findings on process-types attributed to Unoka was found to be different from those on Okonkwo and other characters and this has confirmed Halliday (1971); Mwinlaaru (2012); and Muhammad and Banda (2016) who hold the view that each narrative accords process-types differently or in the same way for stylistic purposes. The statistics on process-types further shows that numerical data plays a major role in establishing the distribution and relevance of process-types in a text. Ultimately, the findings on Unoka as a character have shown the versatility of SFL and CL methodology (e.g. Martin and Rose, 2003; Caffarel, 2006; and Hu, 2009).

With reference to research question two, it was observed that the following transitivity patterns exist in process-types attributed to Unoka: use of Unoka as an Actor or Goal, depending on the clause participants he is involved with in material processes; use of weaker verbs and few clause participants in material processes; use of Unoka as Sensor associated with mental processes of affection, cognition and perception; use of intensive and possessive identifying relational processes; and dominance of VePs over other process-types attributed to Unoka. The findings on Unoka with regard to research question two are similar to those established by other studies such as that of Halliday (1971); Mwinlaaru (2012); Hu (2009); and Muhammad and Banda (2016) who have observed that transitivity patterns exist in process-types and empirical evidence can be used to observe the impact of transitivity patterns in construing meaning in the ideational metafunction.

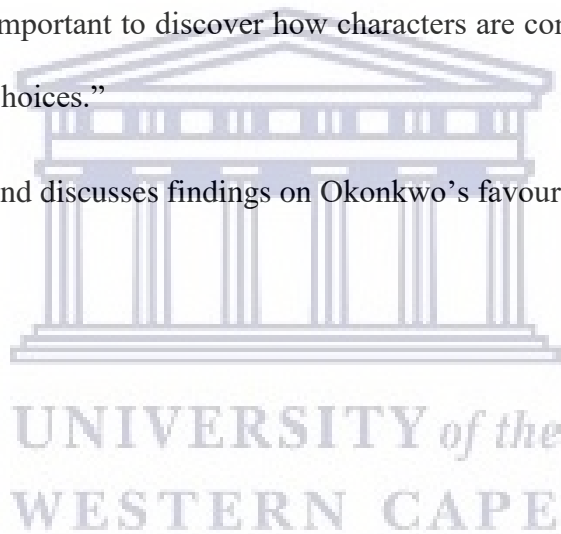
In pursuance of research question three, the current Chapter has established that the transitivity patterns attributed to Unoka characterise him as irresponsible, improvident, lover of leisure and parties, lazy, feminine, soft (gentle), inactive, loving, gentle, fantasist, talkative and a failure.

It was also seen that statistics played a major role in the characterisation of Unoka. For example, the dominance of VePs (37 tokens, 34%) shows Unoka as being talkative while the suppression of MaPs (18 tokens, 16%) shows Unoka's inactiveness in the external world.

Through the study of Unoka, the Chapter has also established that Unoka's friend Okoye is a successful man who is not wasteful, is less pleasure-oriented, masculine, active, hardworking, realist and successful. The findings on Unoka have further underscored Okonkwo as a man of few words, successful, responsible, masculine, active and hardworking. In like manner, the discussion of findings on Unoka have also indirectly established that Okonkwo's friend Obierika is a successful and thoughtful man.

The fourth research question had to do with establishing what the collocations in process-types reveal about the character development of Unoka. In this regard, the Chapter has established that Unoka is associated with particular collocations in material, mental, relational and verbal processes whose nature does not change across the narrative. The consistence in collocations in process-types attributed to Unoka reaffirm the static/flat character of Unoka as one who is irresponsible, improvident, lover of leisure and parties, lazy, feminine, soft (gentle), inactive, loving, gentle, fantasist, talkative and a failure. The findings on objective four re-echo those of Hubbard's (2015) study which confirms Montgomery's (1993:141) argument that "if character is 'the major totalling force of fiction', then it is important to discover how characters are constructed and on the basis of what kinds of linguistic choices."

The next Chapter presents and discusses findings on Okonkwo's favourite child Ezinma.



CHAPTER 7

REPRESENTATION OF EZINMA IN THE IDEATIONAL METAFUNCTION IN

THINGS FALL APART

7.0. Introduction

The present Chapter presents and discusses findings on Ezinma. This is done in pursuance of research questions raised in Chapter 1 of the current study, namely: which process-types are attributed to Ezinma? What transitivity patterns exist in the process types attributed to Ezinma? What do the transitivity patterns in process-types reveal about Ezinma, and what do the collocations in process-types reveal about the development of Ezinma in the story?

Based on research question one, the Chapter establishes that Ezinma is accorded four process-types, namely, material, mental, relational and verbal, but denied behavioural and existential processes. In addition, the findings show that the frequencies of process-types attributed to Ezinma differ from one process-type to the other. Findings on research question two indicate that not only is there a number of transitivity patterns in process-types attributed to Ezinma but also that the statistical distributions of some transitivity patterns significantly differ for a purpose. Among the notable transitivity patterns in process-types attributed to Ezinma include: strategic use of Ezinma as either Actor or Goal in some material processes; strategic allotting of MaPs to Ezinma in Chapter 23 of *Things Fall Apart*; dominant use of Ezinma as Phenomenon and not as Sensor in mental processes; use of only intensive relational processes; and use of more verbal processes than mental and relational processes.

Arising from findings on research question two, the findings on research question three reveal that transitivity patterns in process-types attributed to Ezinma characterise her as a loved, tolerated,

feminist, industrious, confident, masculine-like, action oriented, intelligent, faceless, inquisitive, talkative (when young) and less talkative (as an adult) character. In the discussion of Ezinma's character, the Chapter proposes a new term called the *Ezinmaic Paradox* to refer to paradoxical realisations spread across the novel that counters patriarchal expectations widely held by some characters in the novel.

Findings related to research question four conclude that the character development of Ezinma is round/dynamic because Ezinma is among the most developed characters in *Things Fall Apart* whose character development evolves as the narrative progresses. Through the presentation and discussion of findings on Ezinma, the present Chapter further exhumes Okonkwo's sexist character and Ezinma's feminist character. In addition, while discussing Ezinma, the current Chapter indirectly brings out the characterisation and character development of Ikemefuna, Nwoye and Ekwefi.

The present Chapter is organised as follows: it begins by giving an overview description of Ezinma in relation to the plot of *Things Fall Apart*. This is followed by the presentation and discussion of findings on Ezinma in relation to the research questions. Thereafter, a summary of the Chapter is given. Further information related to Ezinma in the context of the objectives of the current study is captured under Appendix C. However, additional information on other characters other than the five considered for the current study can be found in Appendix F.

7.1. Ezinma: an overview of her

Ezinma is not only Okonkwo's eldest daughter but his beloved daughter. She is also Ekwefi's only child. In the narrative, Ezinma is actively brought into the narrative in Chapter Five during the Feast of the New Yam. As the feast approaches, Ezinma works with her mother to prepare food

for the feast and during this activity, Ezinma is seen as someone who shares a close relationship with her mother. As she works with her mother, Ezinma asks a lot of questions as they wait for the wrestling match. The closeness is further underscored by her being allowed to do most things that other children are not allowed to do. Later in the narrative, Ezinma brings her father some food and asks if she can carry his stool to the wrestling match but Okonkwo refuses and tells Ezinma that carrying a male parent's stool is the job of a boy.

Ezinma reappears in the narrative again after Okonkwo kills Ikemefuna. With Okonkwo having not eaten food for two days after Ikemefuna's death, Ezinma brings her father food and insists that he eats it. At this stage, Achebe reminds the readers of how Okonkwo wishes Ezinma was a boy and how much he was fond of her. These thoughts re-echo Okonkwo's thoughts on his children which he shares with Obierika later in Chapter Eight of *Things Fall Apart*. When Ezinma falls sick, both Okonkwo and Ekwefi are greatly worried. As Okonkwo tries to cure Ezinma, Achebe tells the readers that Ezinma is a sickly child – an ogbanje child, that is, a child who does not live long but continues to re-enter its mother's womb. The narrator later narrates how this cycle was broken for Ezinma to live longer.

One day at night, Chielo visits Okonkwo's compound while Ekwefi and Ezinma are telling stories. Chielo demands to get Ezinma because Agbala wants to see her. Okonkwo and Ekwefi resist but eventually yield. Achebe uses this event to state how Ekwefi suffered to have Ezinma and through this elaboration, the readers are made to realise that Ezinma is both Okonkwo and Ekwefi's favourite child.

When Okonkwo is sent into exile, Ezinma continues to grow; when he returns from exile, she is proposed to by a good suitor. By accepting a marriage proposal only when her father is back from exile, Ezinma is shown as a woman who supports her father so that he gains more fame and status

in Umuofia. When Ezinma hears that her father has been imprisoned and is going to be hanged, she breaks her twenty-eight-day visit to the family of her future husband, and returns home.

7.2. Process-types attributed to Ezinma

Findings related to research question one (i.e. *which process-types are attributed to Ezinma?*) conclude that out of the six process-types, Ezinma has been accorded four process-types namely material, mental, relational and verbal. She is denied behavioural and existential processes and the study found no significance of their absence. The findings are based on statistics presented in Table 7.1 below:

Table 7. 1 Process-types attributed to Ezinma in relation to other characters

CHARACTER	PROCESS-TYPES						TOTAL FREQUENCY
	MaPs	MePs	RePs	VePs	BePs	ExPs	

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Okonkwo	577	52	99	41	0	0	769
Unoka	18	26	29	37	0	0	110
Ezinma	261	15	17	53	0	0	346
Ekwefi	353	42	66	57	0	0	518
Mr. Brown	21	8	1	8	0	0	38
Others	697	189	363	213	3	44	1509
TOTAL FREQUENCY	1927	332	575	409	3	44	3290

Table 7.1 indicates that of the 3290 tokens, Ezinma is assigned 346 tokens distributed across MaPs; MePs; RePs; VePs; BePs and ExPs in the ratio of 261:15:17:53:0:0. This entails that Ezinma is denied BePs and ExPs and, therefore, like other characters such as Okonkwo and Unoka, she is constructed through four process-types that are to do with processes of action and doing in the external world (MaPs); processes of thinking, knowing and feeling (MePs); processes of having and being (RePs); and processes of saying and telling (VePs). By being represented in only four process-types (MaPs; MePs; RePs; and VePs), Ezinma's representation in the ideational metafunction of *Things Fall Apart* is devoid of processes of physiological and psychological nature (BePs); and processes of existence (ExPs). Figure 7.1 further indicates that Ezinma is dominant in the narrative (346 tokens) and as an individual character, she is only surpassed by Okonkwo (769 tokens) and Ekwefi (518 tokens). Other characters (1509 tokens) only surpass Ezinma on

collective basis not as individual characters. A closer statistical look at the frequencies of process-types and their percentage realisation in relation to Ezinma is presented in Figure 7.1 below:

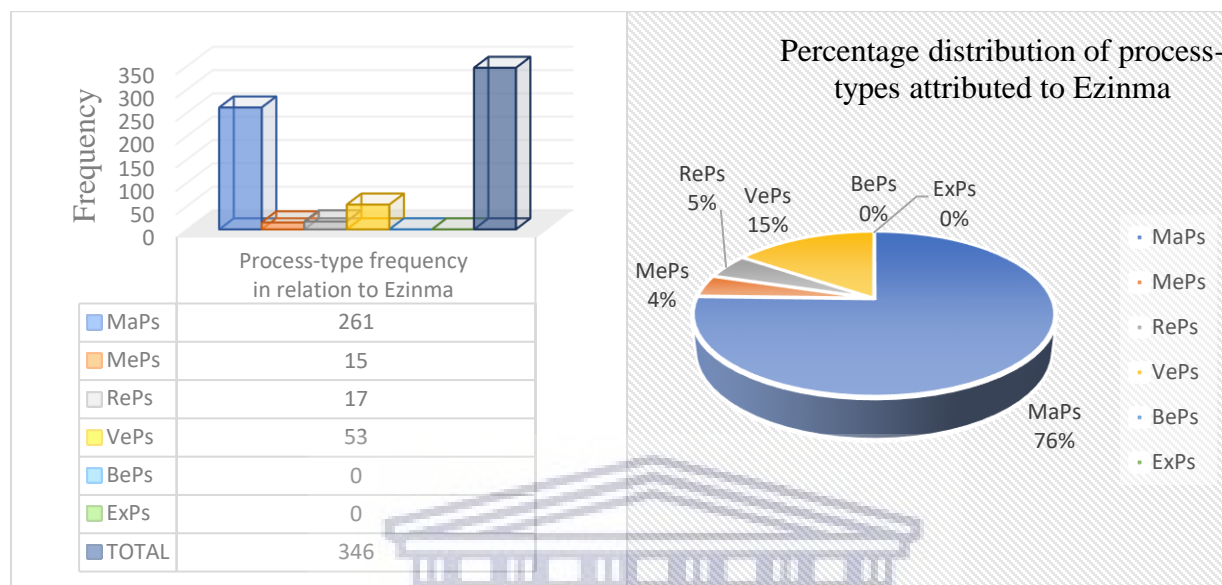


Figure 7.1 Frequency and percentage distribution of process-types in relation to Ezinma

Figure 7.1 shows that Ezinma is most represented in processes of action and doing in the external world (261 tokens, 76%), followed by VePs (53 tokens, 15%): RePs (17 tokens, 5%) and MePs (15 tokens, 4%). Figure 7.1 further indicates that Ezinma is denied BePs (0 tokens, 0%) and ExPs (0 tokens, 0%). From Figure 7.1, it can be deduced that Ezinma is represented most in MaPs and least in MePs. The significance of such a statistical distribution is has been addressed when discussing and presenting findings on research questions two and three in Section 7.3, and research question four in Section 7.4.

Having established what process-types are attributed to Ezinma, their frequency distribution in the narrative and key observations made in the findings, below are extractions from the research findings illustrating the inscription of Ezinma in material, mental, relational and verbal processes respectively:

(43)

Ezinma went outside and brought some sticks from a huge bundle of firewood.

Element (Clause)			Element (Clause)		
Actor	Process	Circumstance	Process	Goal	
			Goal	Process	Circumstance

She broke them into little pieces across the sole of her foot

Element (Clause)				
Actor	Process	Goal	Circumstance	Circumstance

and began to build a fire, blowing it with her breath.

Element (Clause)		Circumstance		
Process	Goal	Process	Goal	Circumstance
	Process	Goal		

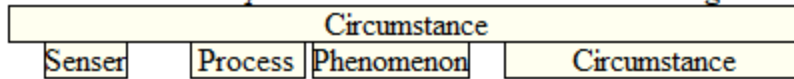
Example (43) is an extraction of some MaPs (261 tokens, 5%) attributed to Ezinma. In (43), Ezinma is the Actor and the Goals include *sticks; them [sticks];* and *fire*. As an Actor, Ezinma is associated with the following Processes in (43): *went; brought; broke; build;* and *blowing*. The Circumstances in (43) include *outside; from a huge bundle of firewood; into little pieces; across the sole of her foot;* and *with her breath*. In (43), it can be observed that when Ezinma is an Actor, her actions are forceful and the Goal of her actions is inanimate things. The aforementioned observation in MaPs attributed to Ezinma is an example of a transitivity pattern whose impact on her characterisation is discussed in Section 7.3 of the current Chapter. Furthermore, (43) illustrates that Ezinma is associated with certain collocations in MaPs and these have an impact on her character development as discussed in Section 7.4 of the current Chapter.

Apart from MaPs, Ezinma is also attributed some MePs (15 tokens, 4%) as shown in the following example extracted from the *UAM Corpus Tool*:

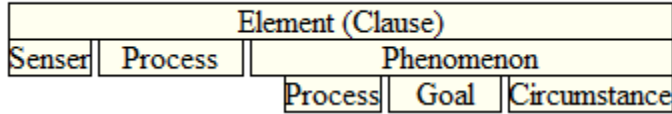
(44)

<i>At first</i>	<i>Ekwefi</i>	<i>accepted</i>	<i>her</i>
Circumstance	Senser	Process	Phenomenon

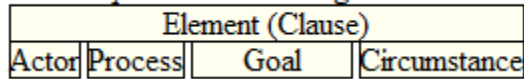
as she had accepted others -- with listless resignation .



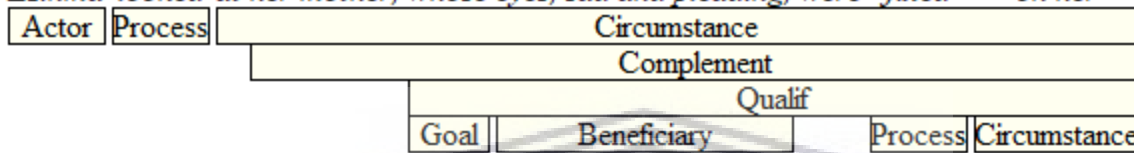
She determined to nurse her child to health ,



and she put all her being into it .



Ezinma looked at her mother, whose eyes, sad and pleading, were fixed on her .



In (44), it can be observed that in MePs, Ezinma is largely the Phenomenon and not the Sensor of processes of thinking, feeling and knowing. As a Phenomenon, Ezinma is associated with her mother Ekwefi as the Sensor *who (accepted) her as others*. When Ezinma is the Sensor in (44), she is associated with the mental process of perception *looked* and the Phenomenon *at her mother, whose eyes, sad and pleading, were fixed on her*. Therefore, from (44), there is a hint that in MePs attributed to Ezinma, she is mainly the Phenomenon of acts of affection, perception and cognition of other people. Example (44) also illustrates that Ezinma is associated with particular transitivity patterns and collocations which characterise and project her character development, respectively.

As earlier alluded to by the statistical findings, Ezinma is also accorded some processes of having and being (RePs) and these constitute 17 tokens and representing 5% of the total process-types attributed to her. Below is an extraction of RePs attributed to Ezinma as extracted from the findings.

(45)

Okonkwo was specially fond of Enzinma . Enzinma was an only child .
 Carrier Process Circumstance Attribute Circumstance Carrier Process Attribute

She was the centre of her mother's world . She was an ogbanje .
 Carrier Process Attribute Carrier Process Attribute

Example (45) illustrates the RePs attributed to Ezinma. In (45), Ezinma is a Circumstance of an Attribute of affection (i.e. *fond*) whose Carrier is Okonkwo. As a Carrier, Ezinma is associated with the following as her Attributes: *an only child*; *the centre of her mother's child*; and *an ogbanje*. Noticeable in (45) is the absence of possessive identifying RePs (i.e. *had* – constructions). This hints on the dominance of intensive identifying RePs in the RePs attributed to Ezinma and this has a bearing on her characterisation and character development.

As established, processes of telling and saying are among the four process-types attributed to Ezinma and they consist of 53 tokens, representing 15% of the total process-types attributed to her. Below is an extraction of some VePs attributed to Ezinma according to the findings (the words in block letters have been added by me to help in the correct annotation of the conversation).

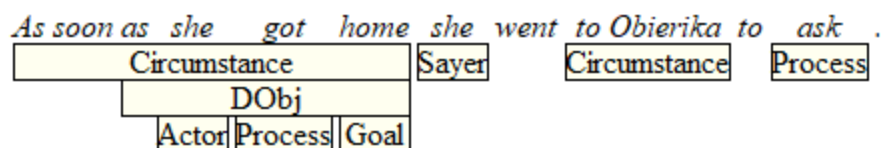
(46)

"Father will you go see the wrestling," Ezinma asked .
 Quoted Verbiage Sayer Process
 Qualif
 Process Goal
 Process DObj

" Yes ," he said .
 Verbiage Sayer Process

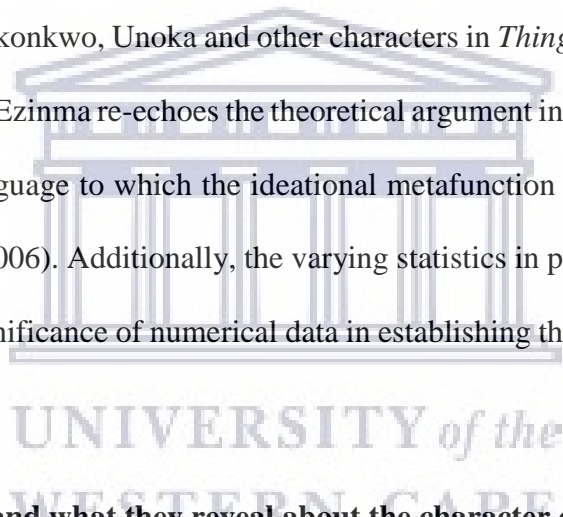
" Can I bring your chair for you ?"
 Circumstance Actor Process Goal Recipient

EZINMA ASKED .
 Sayer Process



As a Sayer, Ezinma is associated more with Quoted Verbiage than Reported Verbiage. In (46), Ezinma is a Sayer whose Verbiage is about wrestling, chair, Okonkwo and Obierika. Just as Strong-Leek's (2001) literary critique observes, Ezinma's activeness in asking questions that challenge masculinity already highlights something about her feminist character which has been presented and discussed in Sections 7.3 and 7.4.

Similar to the findings on Okonkwo, Unoka and other characters in *Things Fall Apart*, the findings on process-types allotted to Ezinma re-echoes the theoretical argument in SFL that a text is a carrier of the metafunctions of language to which the ideational metafunction is a part (e.g. Martin and Rose, 2003; and Caffarel, 2006). Additionally, the varying statistics in process-types belonging to Ezinma underscores the significance of numerical data in establishing the process-types attributed to a character in a text.



7.3. Transitivity patterns and what they reveal about the character of Ezinma

With respect to research questions two and three which seek to identify the transitivity patterns attributed to Ezinma and what the transitivity patterns reveal about her characterisation respectively, the findings indicate that Ezinma has a number of transitivity patterns in process-types which provide a diverse range of her characterisation. Like the findings on other characters like Okonkwo and Unoka, the presence of transitivity patterns and their impact on the characterisation of Ezinma validate the versatility of SFL in character enquiry and the relevance of CL methodology in such an enquiry (e.g. Halliday, 1971; Martin and Rose, 2003; Dash, 2005;

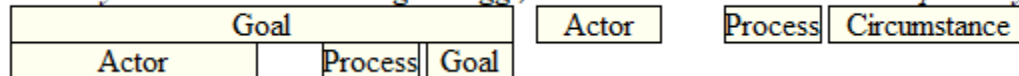
Hu, 2009; Halliday and Webster, 2009; Mwinlaaru, 2012; and Muhammad and Banda, 2016). The research findings show that the following are the salient transitivity patterns attributed to Ezinma and how they shape her characterisation.

7.3.1. Strategic use of Ezinma as either Actor or Goal in some material processes

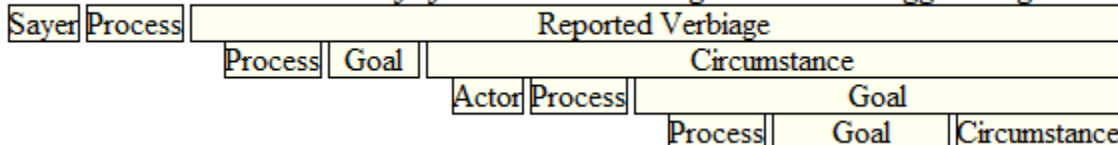
Firstly, the research indicates that one of the ways Achebe shapes Ezinma’s character in the ideational metafunction is by strategically placing Ezinma as either Actor or Goal in some MaPs. Generally, when Ezinma is the Actor, the Goal of her actions is either food, other people or inanimate things. As a Goal, Ezinma is mostly associated with Okonkwo and Ekwefi as the Actors. The aforementioned transitivity pattern is used to characterise Ezinma as a *loved, tolerated, industrious* and *confident* character. There are many instances in the narrative when Ezinma is portrayed as a loved and tolerated character through her strategic placement as either Actor or Goal in MaPs. One such instance is when Okonkwo finds Ezinma eating eggs. The narrator indicates that even after this incidence, Ezinma not only continues to eat eggs but also allowed to call her mother Ekwefi by her first name:

(47)

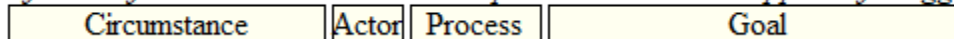
One day as Ezinma was eating an egg, Okonkwo had come in unexpectedly.



HE swore to beat Ekwefi if she dared to give the child eggs again.



After her father's rebuke she developed an even keener appetite for eggs.



Her mother always took her into their bedroom and shut the door .

Element (Clause)					Element (Clause)	
Actor	Circumstance	Process	Goal	Circumstance	Process	Goal

Ezinma did not call her mother Nne like all children .

Actor	Process	Goal	Circumstance
-------	---------	------	--------------

She called her by her name, Ekwefi, as her father and other grownup people did .

Element (Clause)					Element (Clause)	
Actor	Process	Goal	Circumstance	Circumstance	Actor	Process

As an Actor in (47), Ezinma is associated with the processes of doing and action namely *eating*; *developed*; *call*; and *called*. The Goal of Ezinma’s actions in MaPs of (47) are *an egg*; *an even keener appetite for eggs*; and *her mother Nne*. By using eggs as the Goal of Ezinma’s action of eating, Ezinma is shown as an Actor associated with a delicacy that is forbidden to children. What is interesting in (47) is that when Okonkwo finds out that Ezinma (Actor) eats eggs (Goal), he does not scold or beat his child as would be expected by a short-tempered Okonkwo. Instead, Okonkwo uses processes of saying and telling in Reported Verbiage to warn Ekwefi (and not Ezinma) that he would beat her (Ekwefi, and not Ezinma) *if she dared give the child eggs again*. This shows Okonkwo’s love for Ezinma (and to some extent, his love for Ekwefi) because he does not use force but resorts to using verbal warning. After this incidence, one expects Ezinma to stop eating eggs, and Ekwefi to abide by what Okonkwo tells her. Instead, Ezinma continues to be an Actor associated with eggs as her Goal, for, Ezinma (*developed*) *an even keener appetite for eggs*. Due to Ezinma’s continued liking of eggs, Ekwefi becomes an Actor whose Goal is Ezinma and whose Circumstance is *always* {Circumstance of Extent: temporal: *when?*} and *in the bedroom* {Circumstance of Location: spatial: *where?*}. The use of *always* and *in the bedroom* as Circumstances in (47) shows that Ekwefi’s frequency of taking Ezinma to the bedroom to eat eggs is portrayed as habitual. This shows Ezinma as being loved and tolerated by her mother.

Further proof that Ezinma is loved and tolerated is seen in how she calls her mother in (47). She does not call her mother ‘Nne’ *like all children* {Circumstance of Manner: quality: *how?*}. Instead, Ezinma calls her mother *by her first name* {Circumstance of Manner: quality: *how?*} *as her father* {Circumstance of Manner: comparison: *what like?*}. By using the Circumstance of Manner whose subcategories are those of quality (i.e. *How?*) and comparison (i.e. *What like?*), Achebe manages to show how Ezinma is differently treated from other children with respect to her relationship with her mother for, though Ezinma is young, she does not call her mother respectfully *like all children* but *by her first name ... as her father*. Ezinma is, therefore, exempted from the strict customs which require children to call their mothers as ‘Nne’ (which is an honourific plural noun). This connotes that Ezinma’s privileges are more than those of other children in Okonkwo’s household. Generally, therefore, while Ezinma is seen as loved and tolerated, Ikemefuna and Nwoye are probably not seen as much.

Apart from being loved and tolerated, Ezinma is also industrious. For example, during the preparations for the Feast of the New Yam, Nwoye’s mother asks Ezinma (through Ekwefi) to bring her some fire. As Ezinma takes the fire to Nwoye’s mother, she offers to help with making a fire:

(48)

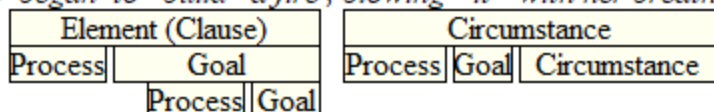
Ezinma went outside and brought some sticks from a huge bundle of firewood.

Element (Clause)			Element (Clause)		
Actor	Process	Circumstance	Process	Goal	
			Goal	Process	Circumstance

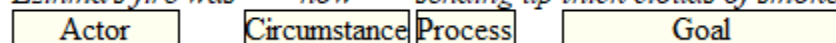
She broke them into little pieces across the sole of her foot

Element (Clause)				
Actor	Process	Goal	Circumstance	Circumstance

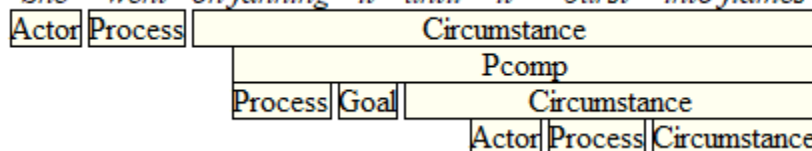
and began to build a fire, blowing it with her breath.



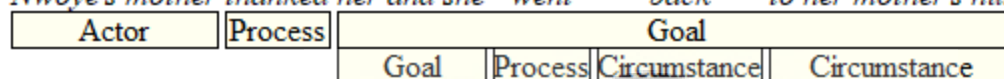
Ezinma's fire was now sending up thick clouds of smoke.



She went on fanning it until it burst into flames.



Nwoye's mother thanked her and she went back to her mother's hut.

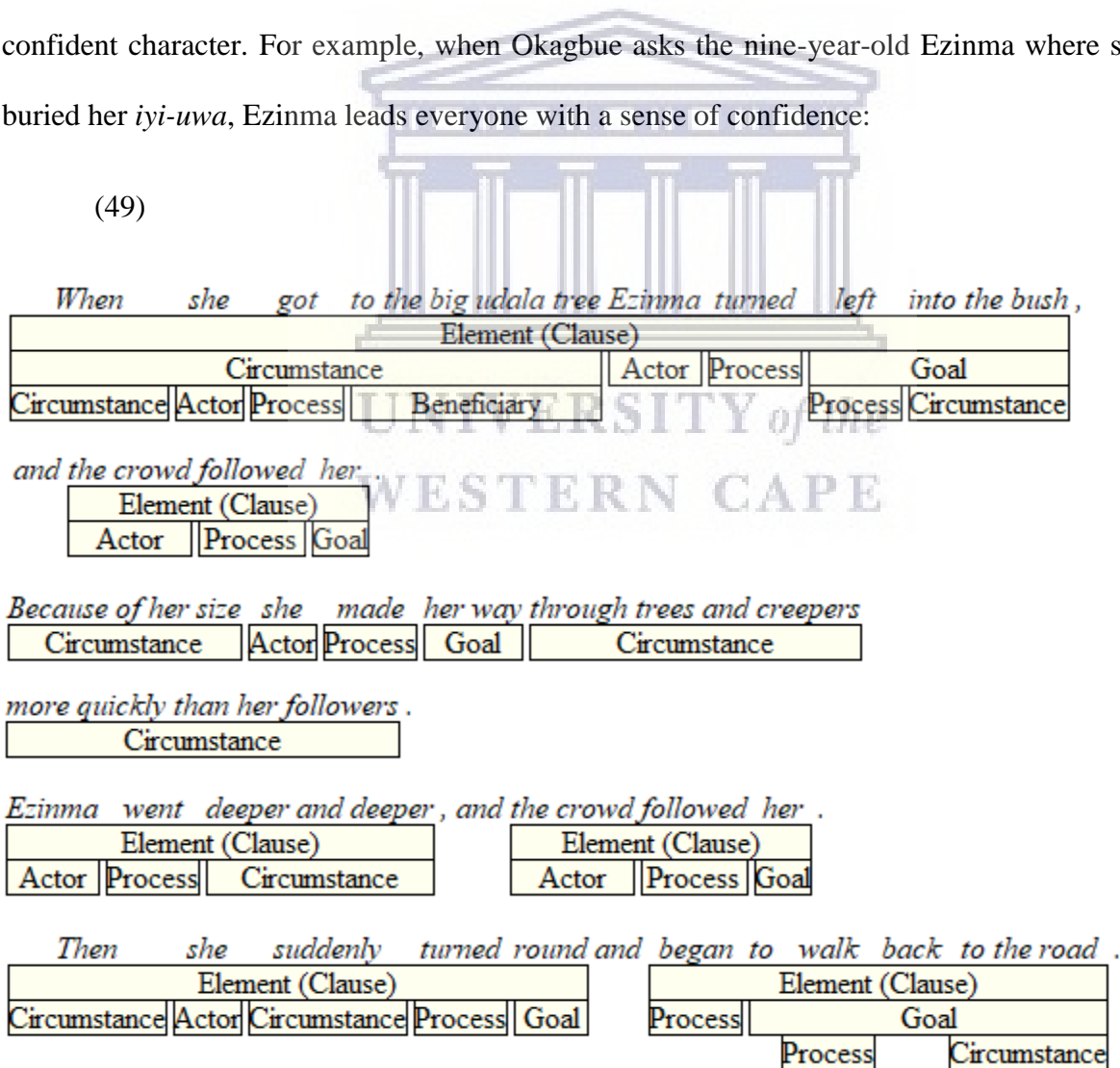


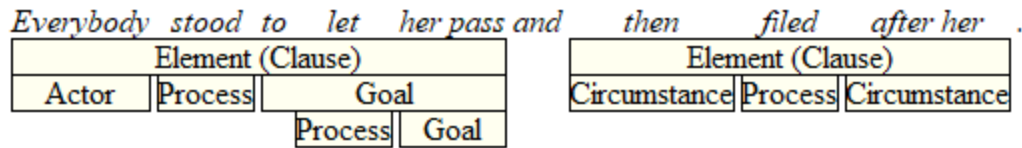
In (48), when Ezinma is the Actor, she is associated with actions whose Goal is related to fire. The processes she is involved in, in making the fire, are: *went; brought; broke; began; build; sending; went; and fanning*. The aforementioned processes in (48) shows Ezinma's activeness in making the fire for the Goal of her processes is related to fire: *sticks; them (sticks); a fire; it (fire); thick clouds of smoke; it (fire); and it (fire)*. The Circumstances of clauses in (48) show how Ezinma manages to start a fire: she goes *outside* {Circumstance of Location: spatial: *where?*}; brings some sticks *from a huge pile bundle of firewood* (Circumstance of Location: spatial: *where?*); she breaks the sticks *into little pieces* (Circumstance of Manner: comparison: *what like?*); and *across the sole of her foot* {Circumstance of Location: spatial: *where?*}. Having broken the sticks into little pieces, Ezinma makes a fire and blows it *with her breath* {Circumstance of Manner: means: *by what means?*} and her fire *now* {Circumstance of Location: temporal: *when?*} sends thick clouds of smoke but she goes *on fanning it until it burst into flames* {Circumstance of Extent: temporal: *for how long?*}. Therefore, by using Circumstances which answer the questions *where; what like; by what means; when; and for how long*, more information is added to Ezinma's processes and Goals in (48) in order to contextually characterise her as industrious girl. Because of her good work,

Nwoye's mother thanks her and Ezinma goes back *to her mother's hut* {Circumstance of Location: spatial: *where?*}. By going back *to her mother's hut* after rendering voluntary help, Ezinma is seen as a character who is someone's daughter but willing to help other people without being requested. In a way, therefore, Ezinma is diligent and resourceful, hence an industrious character. Furthermore, by associating Ezinma with the fireplace, Ezinma is stereotyped as a person whose sex is mainly supposed to be in the kitchen. This finding confirms what Strong-Leek (2001) observes that *Things Fall Apart* is also a novel of stereotypes in Igbo society.

The strategic use of Ezinma as either Actor or Goal in MaPs also helps to characterise her as a confident character. For example, when Okagbue asks the nine-year-old Ezinma where she has buried her *iyi-uwa*, Ezinma leads everyone with a sense of confidence:

(49)





In (49), Ezinma is an Actor associated with *got; turned; made; went; turned; began; and walk* as her processes in MaPs. In the context of leading under which (49) is extracted, Ezinma is associated with verbs that are decisive to indicate that she knows where she is going and what she is looking for. Also, worth noting about (49) is the crowd as a clause participant. Whenever the crowd is the Actor of the clause, Ezinma becomes the Goal who is *followed*. Hence in (49), Achebe writes that *the crowd followed her// the crowd followed her// Everybody stood to let her pass// then filed after her*. This would be different if Achebe wrote something like *Ezinma followed the crowd// Ezinma followed the crowd// Ezinma stood to let the crowd pass// Ezinma filed after the crowd*. Therefore, (49) shows the leadership quality of confidence in Ezinma such that the crowd merely accepts everything she does even when Ezinma turns *into the bush* {Circumstance of Location: spatial: *where?*}; *through trees and creepers* {Circumstance of Location: spatial: *where?*}; *more quickly than her followers* {Circumstance of Manner: comparison: *what like?*}; as she gets into the bush *deeper and deeper* {Circumstance of Extent: spatial: *how far?*}; then turns around *suddenly* {Circumstance of Manner: quality: *how?*}; and begins to walk back *to the road* {Circumstance of Location: spatial: *where?*} and the crowd still files *after her* {Circumstance of Accompaniment: additive: *and who/what else?*}. The Circumstances in (49) indicate that when Ezinma is assigned to lead, her followers follow her without questioning where she leads them, how she leads them, how far she leads them and who she leads. Therefore, through a careful use of Ezinma as either Actor or Goal in MaPs as demonstrated in (49), Ezinma is shown as a confident character.

While Ezinma is accorded narrative space that has transitivity patterns meant to show that she is confident, Nwoye on the other hand is denied such a space and transitivity patterns in the narrative.

Using this strategy, Achebe in a way brings out Ezinma as a character who possesses masculine traits which Nwoye is lacking. To Okonkwo, a woman is weak and a coward. However, Ezinma challenges this perception in the novel by being the opposite of what Okonkwo thinks the Other is. Paradoxically, though Unoka and Nwoye are males, they are viewed as weak and cowards, while females like Ezinma and Chielo (the Other) are presented as strong, forceful and courageous in MaPs. In Nwoye is a replica of Unoka while in Ezinma is a reflection of Okonkwo as far as confidence is concerned. It is no wonder that Ezinma's confidence in leading crowds (which includes men) is a reflection of how her confidence dares the sexist dichotomy of confidence and cowardice as corresponding to men and females respectively. I wish to call this paradox as the *Ezinmaic Paradox*. Through the Ezinmaic Paradox, Ezinma and other females in the novel challenge the sexist dichotomies, thereby slapping patriarchal misconceptions in the face. Through the discovery of the Ezinmaic Paradox, this study has shown that women and girls in *Things Fall Apart* are not entirely weak and powerless as earlier established by some literary critiques (e.g. Irele, 2000; and Strong-Leek, 2001).

7.3.2. Strategic allotting of MaPs to Ezinma in Chapter 23 of *Things Fall Apart*

Although it can be said that Ezinma is an action-oriented character as deduced from the dominance of her MaPs (261 tokens, 76%) as compared to the other process-types attributed to her, what consolidates her action-oriented character and masculine-line spirit are the MaPs she is accorded in Chapter 23 of *Things Fall Apart*. I find the MaPs attributed to Ezinma in Chapter 23 of *Things Fall Apart* to be more significant than any other frequencies of MaPs attributed to her in other Chapters for the following reason: Chapter 23 in *Things Fall Apart* chronicles the arrest of Okonkwo and five other men after the *egwugwu* demolishes the red-earth church to avenge the

death of the *egwugwu* that Enoch has killed. When Okonkwo and five other men are summoned by the District Commissioner afterwards, the men go to the District Commissioner thinking they are going to explain what happened but they are arrested and led into the guardroom. Achebe writes that “Okonkwo’s compound was like a deserted homestead. It was as if cold water had been poured on it. His family was all there, but everyone spoke in whispers” (Achebe, 1958:143). In the midst of this sorrow, Achebe denies MaPs to individuals of Okonkwo’s family except Ezinma. My argument is that the strategic allocation of MaPs to Ezinma amidst a crisis is Achebe’s skilful attempt to underscore Ezinma’s character as *feminist, masculine-like* and *action oriented*. Figure 7.2 below shows the distribution of MaPs across characters in selected chapters which includes Chapter 23:

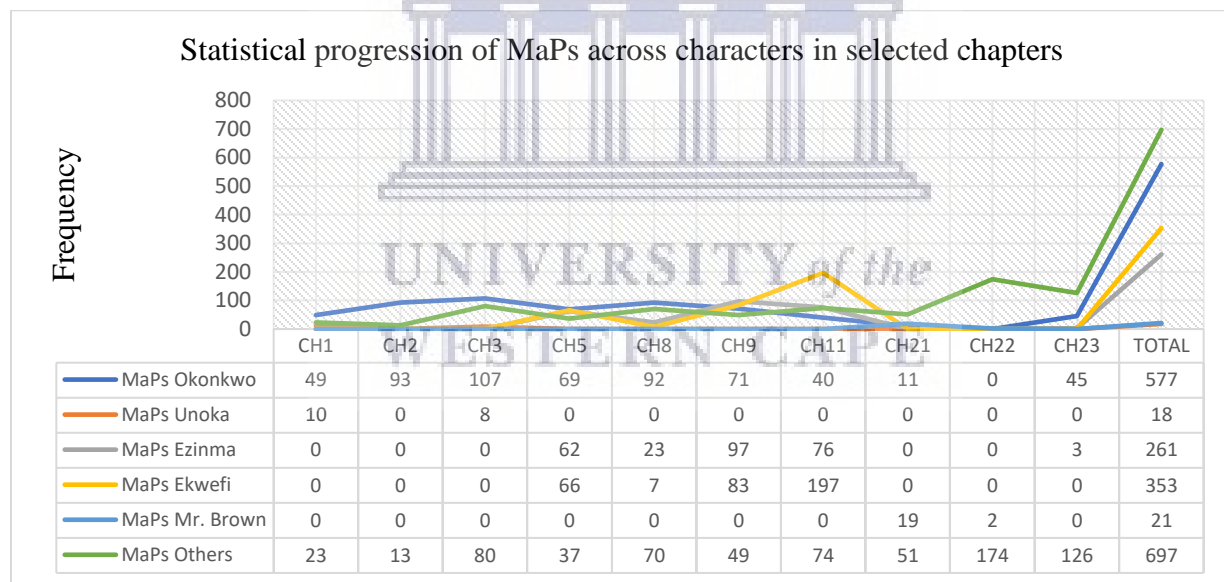
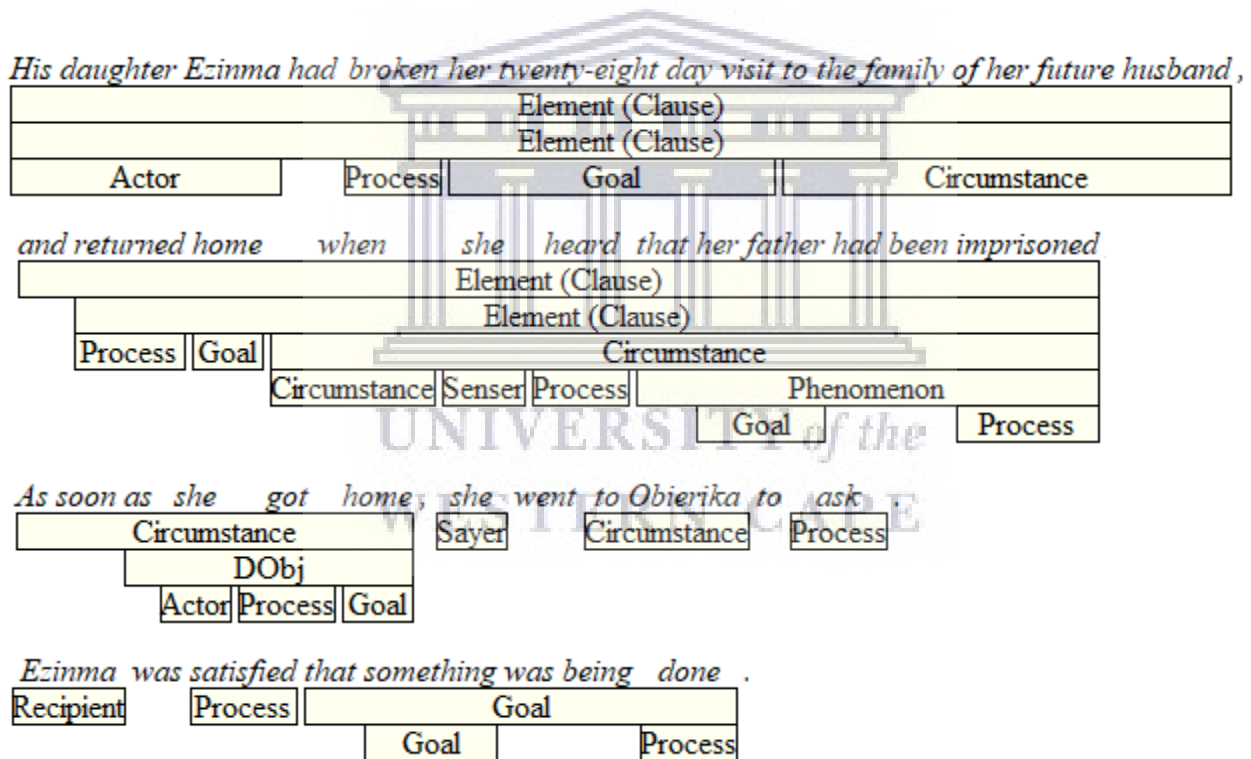


Figure 7. 2 Statistical distribution of MaPs across characters in selected chapters

As Figure 7.2 indicates, Ezinma is non-existent in the first three Chapters, and in Chapters 21 and 22 as far as MaPs are concerned. However, her presence in MaPs starts in Chapter 5 but she ceases to be allotted MaPs in Chapters 21 and 22. In Chapter 23, she resurfaces in MaPs at the time

Okonkwo is arrested. By according Okonkwo fewer MaPs as compared to Ezinma in critical moments towards the end of the novel (e.g. Chapter 23 of *Things Fall Apart*), this study shows that amidst inevitable change in Umuofia, men like Okonkwo are falling apart while female characters like Ezinma are getting stronger and powerful in order to survive the changing society. The aforementioned finding counters that of Irele (2000) who generalises that Okonkwo's decimal representation in MaPs in Chapter 23 (0 tokens) is a sign that the whole of Umuofia is collapsing. The clauses attributed to Ezinma in Chapter 23 are shown in (50) below:

(50)



What is interesting about (50) is not really about the grammar of the clauses but about the Actor Ezinma. In the crisis that Okonkwo is in, Ezinma becomes an Actor who even breaks a tradition (just like her father Okonkwo) in order to come to save her father. At this stage of the narrative, one wonders where Okonkwo's sons are for a female like Ezinma to fight for him. *As soon as she got home* {Circumstance Location: temporal: *when?*}, Ezinma goes to see Obierika who is

Okonkwo's best friend. This action in the externalised material world shows Ezinma as a feminist who is doing a task that other sons of Okonkwo were supposed to do. This finding counters Obiechina (1975) and Strong-Leek (2001) who argue that women and girls in *Things Fall Apart* are faceless and powerless. In my view, Ezinma (just like the Priestess Chielo) is not only proactive and masculine-like but also an anti-sexist who crosses boundaries of gender roles to do things that the rest of Okonkwo's homestead are unable to do. The feminist nature of Ezinma enables her to understand the dreams and aspirations of her father Okonkwo which Nwoye is unable to understand. Contrary to conclusions by Obiechina (1975) and Strong-Leek (2001) that she is weak because she is female, Ezinma has a heart of a man as she defies sexist boundaries in order to make her influence known.

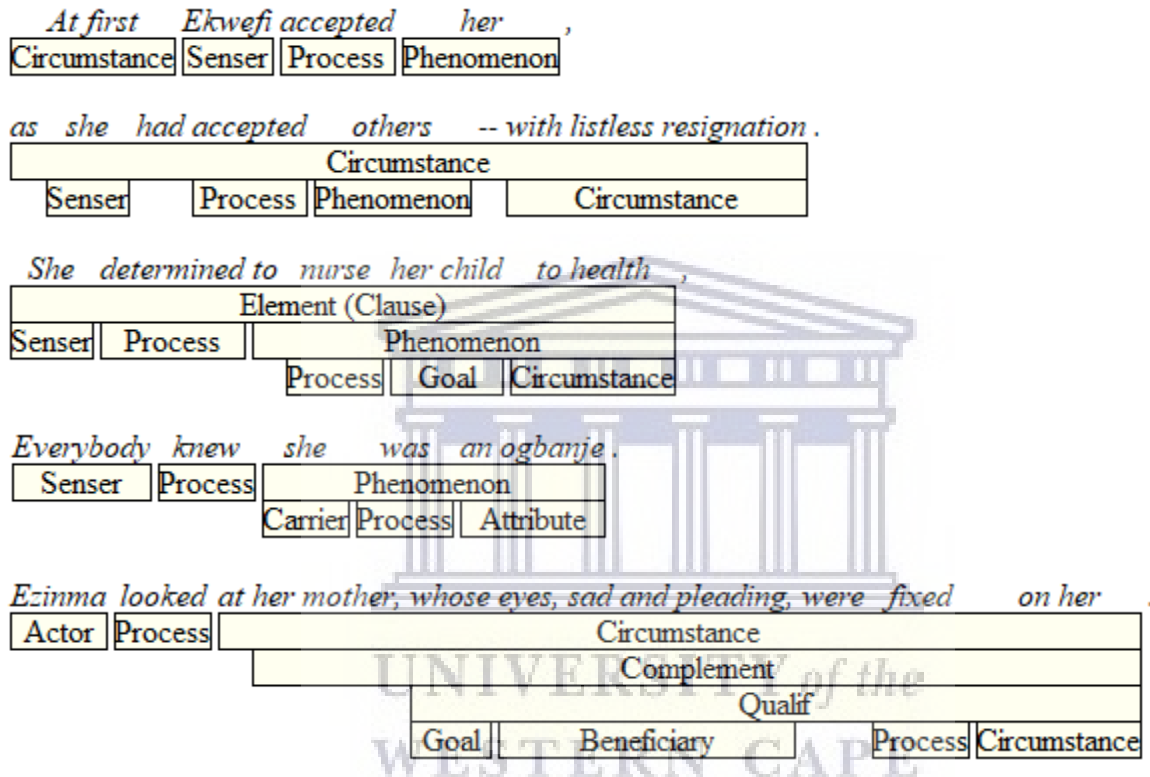
Example (50) also shows the bond that Ezinma has with her father for, upon being exposed to a mental process of perception *heard*, Ezinma breaks her visit and returns home. On the other hand, the narrator ignores what happens to Nwoye (Isaac) when Okonkwo is arrested. Therefore, in addition to presenting Ezinma as a feminist, proactive and masculine-like character, (50) also shows that Ezinma loves her father but implies that Nwoye does not love his father as much as Ezinma does.

7.3.3. Dominant use of Ezinma as Phenomenon and not as Sensor in mental processes

Another transitivity pattern established is that in the MePs attributed to Ezinma (15 tokens, 4%), Ezinma is used more as a Phenomenon (11 tokens) than as a Sensor (4 tokens). My observation is that since Ezinma appears more as a Phenomenon whose Sensors are mostly Okonkwo and Ekwefi, the strategic position of Ezinma in the Phenomenon in RePs makes her the ultimate experiencer of the processes of affection, perception and cognition directed at her by the other characters in the

narrative. By making her the Phenomenon in most MePs, Ezinma is characterised as a character who is *loved* because most internalised processes of thinking, feeling and knowing are directed at her. This is illustrated in (51) below:

(51)



In (51), it can be observed that Ezinma is predominantly a Phenomenon whose Sensor is *Ekwefi* and *Everybody*. The Sensors in (51) are associated with the following processes: *accepted* {process: mental: affection}; *had accepted* {process: mental: affection}; *determined* {process: mental: cognition}; and *knew* {process: mental: cognition}, while *Ezinma* is the Phenomenon receiving the processes associated with the internalised world. This level of attention given to Ezinma shows how much she is a centre of attraction in MePs, hence loved. In the few moments that Ezinma becomes the Sensor, it is mostly in reciprocation to Ekwefi and Okonkwo, and, as (51) shows, Ezinma's reciprocation is one that perceives and not feels for she *looked* {process:

mental: perception} at her mother, whose eyes, sad and pleading, were fixed on her {Phenomenon}.

That Ezinma’s dominance as Phenomenon in MePs shows that she is loved is a transitivity pattern whose impact on her characterisation has statistical backing. The findings established that out of the 15 tokens (4%) of MePs attributed to her, Ezinma is associated with 11 tokens as a Phenomenon and 4 tokens as a Sensor in the selected Chapters where she appears. This is shown in Figure 7.3 below:

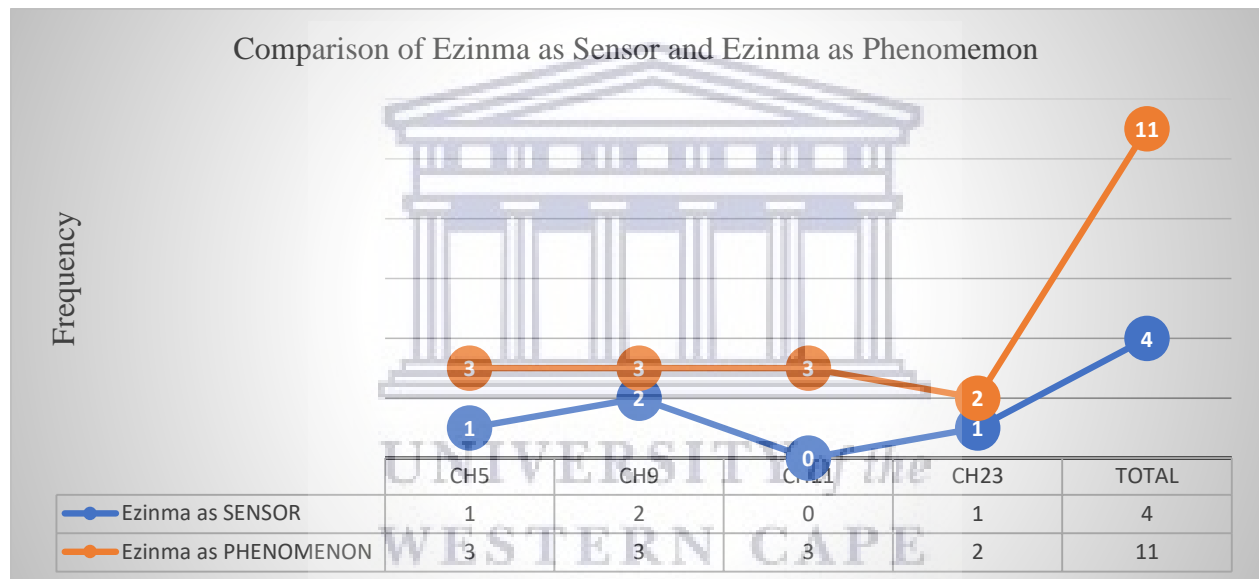


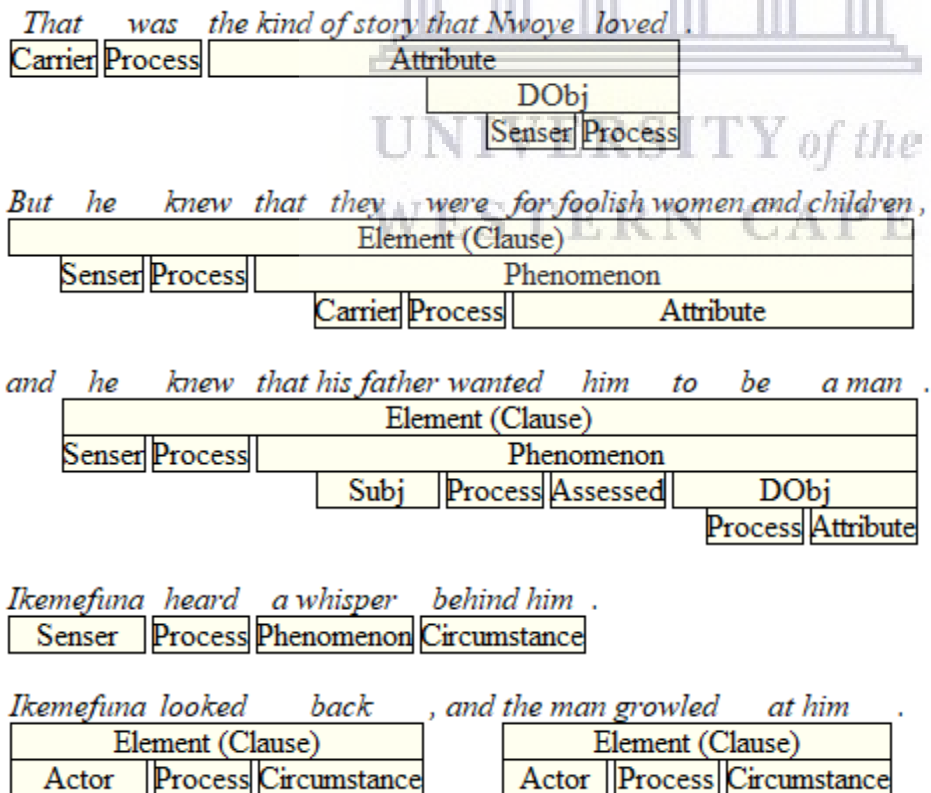
Figure 7.3 Statistical comparison of Ezinma as Sensor and Ezinma as Phenomenon

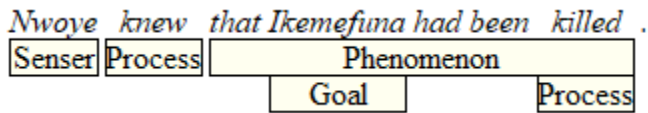
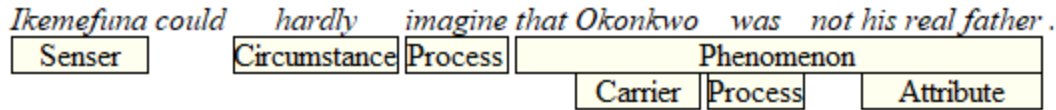
Figure 7.3 shows that Ezinma appears more as a Phenomenon in processes of cognition, perception and affection. For this, other characters mostly act as Sensors in processes of thinking, feeling and knowing whose Phenomenon is mostly Ezinma. This further explains why, for example, out of the total frequencies of process-types attributed to Ezinma (346 tokens, 100%), she is allotted only 15 tokens (4%) in MePs while the remaining tokens are shared among MaPs (261 tokens, 76%); RePs (17 tokens, 5%); and VePs (53 tokens, 15%). The statistical distribution of process-types attributed

to Ezinma indicates that although she is accorded some bigger narrative space in the narrative of *Things Fall Apart* that amount to 346 tokens in ten selected Chapters of *Things Fall Apart*, Ezinma is accorded the fewest MePs (15 tokens, 4%) of which she is a Sensor in only 4 tokens but a Phenomenon in 11 tokens. Therefore, the statistics indicate that it is mostly the other characters who direct their attention to Ezinma in MePs.

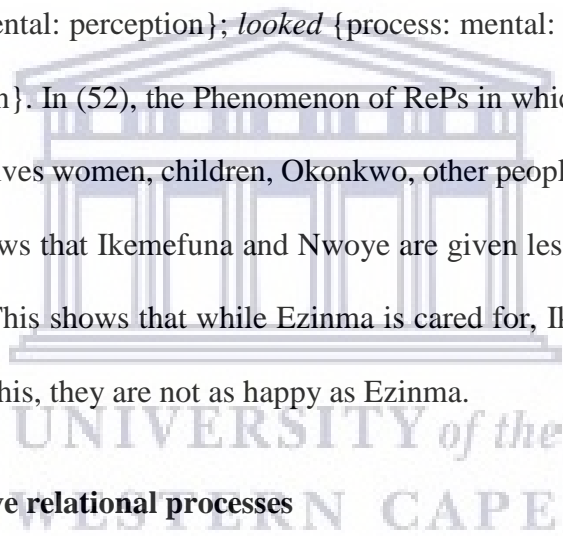
To further justify that Ezinma is the centre of attention in MePs involving her parents, I have compared her to Ikemefuna and Nwoye who are also children and are part of Okonkwo's family. The findings reveal that Ikemefuna and Nwoye are associated more with the transitivity role of Sensor than Phenomenon in processes of thinking, feeling and knowing (MePs) as (52) illustrates below:

(52)





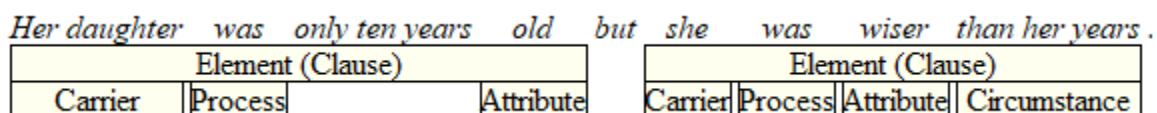
Example (52) shows that unlike Ezinma who is mostly a Phenomenon as illustrated in (51), Ikemefuna and Nwoye are associated with the role of Sensor in MePs. In (52), Nwoye is a Sensor associated with processes in the internalised world, namely, *loved* {process: mental: affection}; and *knew* {process: mental: cognition}, while Ikemefuna is the Sensor associated with processes, namely, *heard* {process: mental: perception}; *looked* {process: mental: perception}; and *imagine* {process: mental: perception}. In (52), the Phenomenon of RePs in which Nwoye and Ikemefuna play the role of Sensor involves women, children, Okonkwo, other people and Ikemefuna himself. Example (52) therefore shows that Ikemefuna and Nwoye are given less thought, perception and affection by other people. This shows that while Ezinma is cared for, Ikemefuna and Nwoye are not cared for as much. For this, they are not as happy as Ezinma.



7.3.4. Use of only intensive relational processes

Although RePs are made up of three type, namely, intensive, possessive and circumstantial RePs, Ezinma is only accorded intensive RePs and this transitivity pattern characterises her as *intelligent*, *loved* and *faceless*. This is shown in (53) below:

(53)



Ezinma was an only child, and she was the centre of her mother's world.

Element (Clause)		
Carrier	Process	Attribute

Element (Clause)		
Carrier	Process	Attribute

She was an ogbanje.

Carrier	Process	Attribute
---------	---------	-----------

In (53), Ezinma is accorded only intensive identifying RePs. As a Carrier in intensive identifying RePs in (53), Ezinma (*was*) *only ten years old* (to mean she is young at this stage of narrative); (*was*) *wiser than her years* (to entail she is smart); (*was*) *an only child* (to mean she was somehow special); (*was*) *at the centre of her mother's world* (to mean she was a favourite); and (*was*) *an ogbanje* (to mean she is a child who does not live long but continues to re-enter her mother's womb). On overall, therefore, intensive identifying RePs in (53) are used to characterise Ezinma as an intelligent, adored and sickly daughter. By not according Ezinma some circumstantial RePs, her whereabouts are downplayed for they are not necessary, just like for the other characters in the narrative (hence the absence of circumstantial RePs in the entire narrative of the ten Chapters which I selected for the study). In addition, the absence of possessive RePs in RePs attributed to Ezinma shows that she is a possession of others. Interesting enough, it is not only Ezinma as a child who is denied possessive RePs but also other children such as Nwoye and Ikemefuna. This shows that children in Umuofia are faceless and, as Obiechina (1975) and Strong-Leek (2001) note in their literary critiques of the novel, women and children in *Things Fall Apart* are marginalised and constitute the significant Other.

The use of few RePs attributed to Ezinma also underscores her faceless nature in the narrative. Out of the 346 tokens that Ezinma is accorded across process-types, she is only accorded 17 tokens

(5%) in RePs while her MaPs and VePs dominate with 261 tokens (76%) and 53 tokens (15%) respectively. This makes Ezinma's RePs to be second-last by slightly being higher than her MePs (15 tokens, 4%). Achebe's allotting of few RePs to Ezinma is made more vivid when we compare her percentage of RePs to that of other characters as shown in Figure 7.4 below:

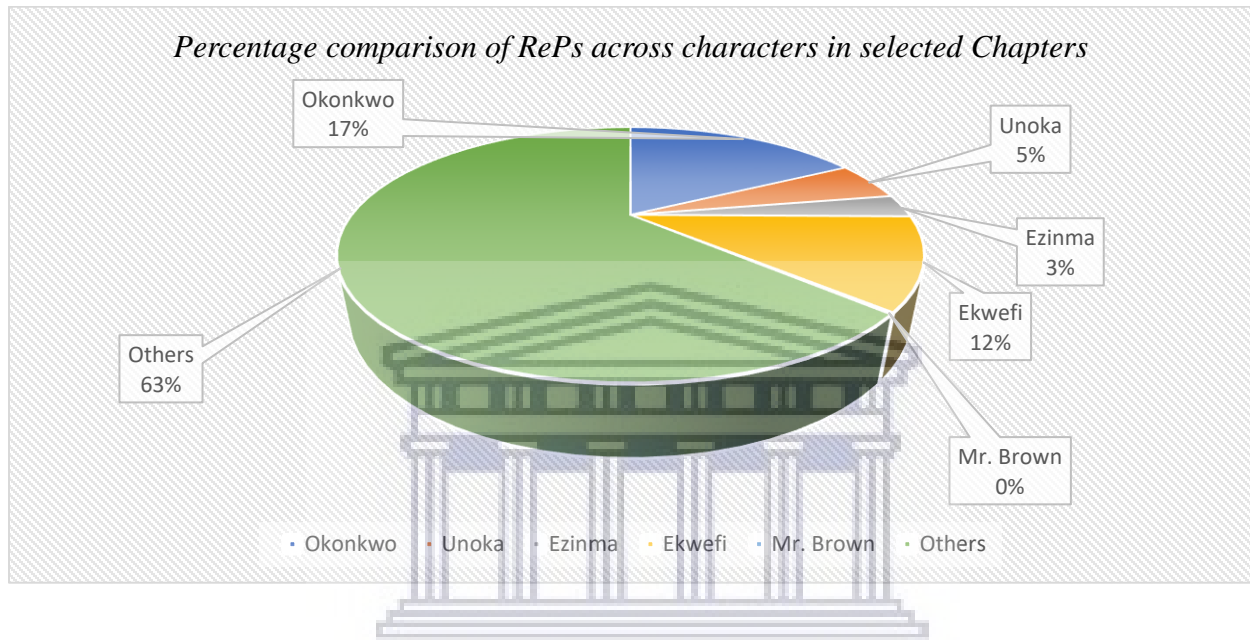


Figure 7. 4 Percentage comparison of RePs across characters in selected Chapters

Observable in Figure 7.4 is that RePs attributed to Ezinma (3%) are surpassed by both Okonkwo (17%); Ekwefi (12 %); Unoka (5%); Mr. Brown (0 %); and Others (63 %). The findings further show that although Unoka is represented in only two Chapters out of the ten selected Chapters, his RePs surpass those of Ezinma whose RePs are represented in five of the ten Chapters selected in *Things Fall Apart*. Therefore, although Unoka is a failure and is accorded less space in the narrative, the RePs attributed to him still surpass those of Ekwefi who is a child. This underscores Ezinma and other children's faceless status in Umuofia such that their processes of having and being can be surpassed even by a male failure (see Obiechina, 1975; and Strong-Leek, 2001).

7.3.5. Use of more verbal processes than mental and relational processes

It was observed that VePs attributed to Ezinma make up 15% (53 tokens) of the total tokens allotted to process-types attributed to Ezinma. This entails a dominance of Ezinma's VePs over her MePs (15 tokens, 4%) and RePs (17 tokens, 5%). By denying Ezinma more RePs and MePs as compared to her VePs, Ezinma is painted as a character who is most represented in her processes of saying and telling than in her processes of having and being; and processes of cognition, perception and affection. This transitivity pattern characterises Ezinma as a *talkative* character. That the dominance of Ezinma's VePs over her RePs and MePs characterises her as talkative is further justified when I compare the statistical distribution of VePs, MePs and RePs attributed to Ezinma across the selected Chapters of *Things Fall Apart* as shown in Figure 7.5 below:

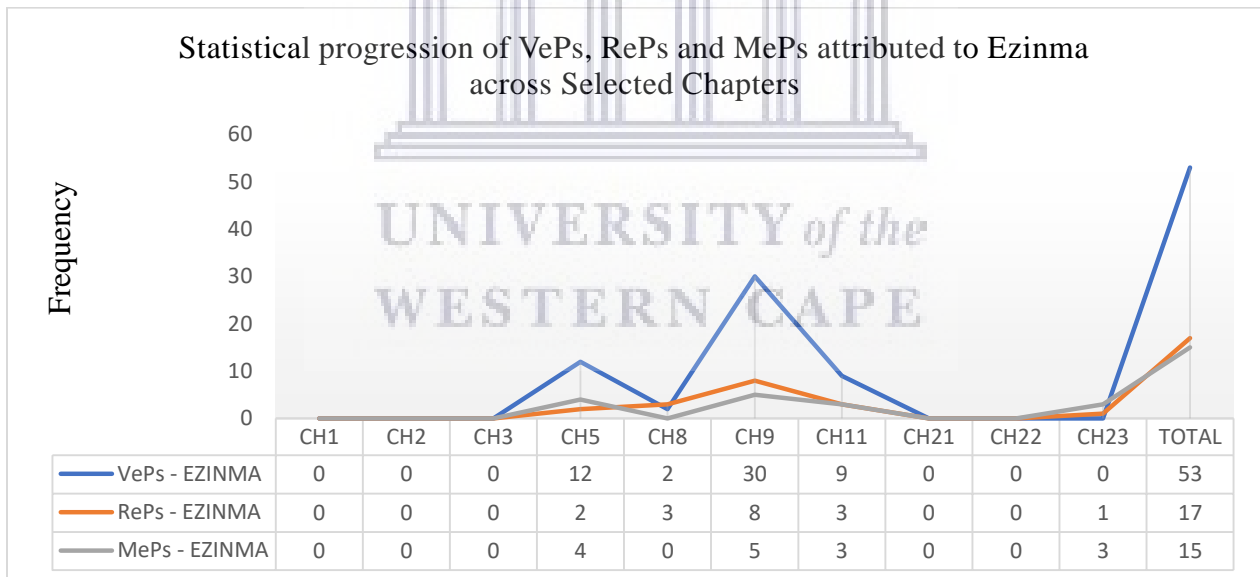


Figure 7.5 Statistical progression of VePs, RePs and MePs attributed to Ezinma

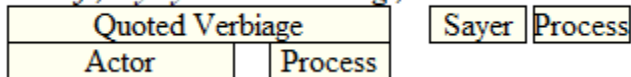
Figure 7.5 shows that the total frequency distribution of VePs, RePs and MePs attributed to Ezinma is 53, 17 and 15 tokens respectively. Also noticeable in Figure 7.5 is the progression behaviour of VePs: they dominate in the middle of the narrative when Ezinma is young and have their peak in

Chapter 9 (30 tokens) but as the narrative progresses, the VePs attributed to Ezinma undergo a gradual fall and are non-existent in Chapter 23 where she features when Okonkwo is arrested and put in guard room. The frequency distribution of VePs in Figure 7.5 shows that Ezinma is talkative when she is young but as she grows old, she speaks less and acts more (See Section 7.3.2 above). In this respect, Figure 7.5 shows that Ezinma is most talkative when she is young but as she grows to become a woman by Chapter 23, she ceases being talkative. Ezinma's character as a grown up is similar to that of Okonkwo who is a man of few words but is in sharp contrast to that of Unoka who dies a talkative man. This shows that like Obierika, Ezinma's character growth is rounded because it develops as the narrative progresses while that of characters like Okonkwo, Okoye and Unoka is projected as static.

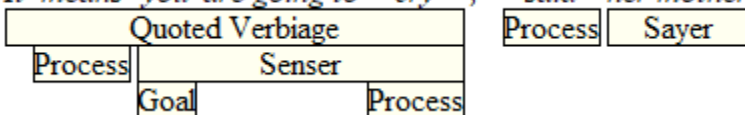
Through a dominance of VePs attributed to Ezinma, the study has further established that Ezinma uses VePs differently depending on her audience and this characterises her as an *inquisitive*, *feminist* and *masculine-like* character. To begin with, when Ezinma strikes a conversation with her mother, it is mostly about telling stories or finding out about something. For example, during preparations for the Feast of the New Yam, Ezinma asks her mother Ekwefi questions while they pluck the fowl that Ekwefi has just killed (all words in block letters have been inserted by me in order to foster correct annotation):

(54)

"Ekwefi, my eyelid is twitching," Ezinma said .



"It means you are going to cry," said her mother .



"No, it is this eyelid, the top one," Ezinma said .

Quoted Verbiage			Sayer	Process
Carrier	Process	Attribute		

"That means you will see something," SAID EKWEFI.

Quoted Verbiage			Process	Sayer
Senser	Process	Phenomenon		
	Assessed	Process	Phenomenon	

"What will I see," she said .

Quoted Verbiage			Sayer	Process
Circumstance	Senser	Process		

"How can I know," Ekwefi asked .

Quoted Verbiage			Sayer	Process
Circumstance	Senser	Process		

"I know what it is - the wrestling match," Ezinma said .

Quoted Verbiage			Sayer	Process
Senser	Process	Phenomenon	Parataxis	
	Subj	Process	Actor	Process

In Example (54), Ezinma is a Sayer in Quoted Verbiage that is probing in nature. Her consistence in keeping the conversation going through turn taking makes her talkative for she is ensuring that the conversation does not break. Ezinma's Verbiage in (54) seeks to find out why her eyelid is twitching. When her mother provides an answer in a Quoted Verbiage "It means you are going to cry", Ezinma does not agree to this because she has prior knowledge that the meaning is determined by which eyelid is twitching at the time. And so, she probes further in Quoted Verbiage: "No, it is this eyelid, the top one". This shows that Ezinma knows what it means when the lower eyelid twitches but she does not know what it means when the top eyelid twitches. Cognisance of this, her mother Ekwefi gives her new knowledge using another Quoted Verbiage: "That means you will see something". Granted the same situation, a less inquisitive child would stop probing the issue further. However, Ezinma is not satisfied with her mother's reply and so she asks further: "What will I see?" Her question is directed at Ekwefi but at the same time shows that

she is a loud thinker. When Ekwefi decides not to give her an answer, Ezinma figures out the reason and the moment she does so, she says it in a Quoted Verbiage: *“I know what it is – the wrestling match.”* Therefore, the conversation that Ezinma has with her mother in (54) shows that she is an inquisitive character. Ezinma differs from Nwoye and Ikemefuna in this respect because while Ezinma is accorded parts in the narrative where she uses her VePs to ask questions about things, Ikemefuna and Nwoye are completely denied such an opportunity in the narrative. The questions that Nwoye and Ikemefuna ask themselves are mostly internalised and not directed at anyone. Thus, while Ezinma the child is an extrovert, Nwoye and Ikemefuna are introverts. Proof of this is also seen in the dominance of Nwoye and Ikemefuna in MePs than VePs, as compared to Ezinma who is dominant in VePs but less represented in MePs (See Section 7.3.3 above).

In conversations associated with her father, Ezinma displays a feminist and masculine-like spirit. For example, during the Feast of the New Yam, as Ezinma waits for her father to finish eating the food she has brought him, she sits carelessly but when she is reprimanded, she sits like a girl. Unshaken by her father’s reprimand, she asks him about the wrestling match that is to take place later that evening:

(55)

“ Sit like a woman !” Okonkwo shouted at her .

Process	Circumstance	Sayer	Process	Circumstance
---------	--------------	-------	---------	--------------

Ezinma brought her two legs together and stretched them in front of her .

Element (Clause)				Element (Clause)		
Actor	Process	Goal	Circumstance	Process	Goal	Circumstance

"Father will you go to see the wrestling," Ezinma asked .
 Quoted Verbiage Sayer Process
 Qualif
 Process

" Yes , " he SAID .
 Quoted Verbiage Sayer Process

After a pause she said , " Can I bring your chair for you ?"
 Circumstance Sayer Process Quoted Verbiage
 Recipient Process Goal Recipient

" No, that is a boy's job , " OKONKWO SAID .
 Quoted Verbiage Sayer Process
 Carrier Process Attribute

From a patriarchal mindset to which Okonkwo as the Sayer in (55) subscribes, Ezinma's posture is a dare of masculinity because she exposes her reproductive organs easily and she risks being humbled by an erect penis. To him, Ezinma's posture is a display of penis envy and the Elektra Complex (i.e. the opposite of the Oedipus Complex). Yet in Chapter 9 of *Things Fall Apart*, Okagbue (a man) is allowed to get the hoe from Ekwefi (Okonkwo's wife) in his underwear as he sets to dig out Ezinma's *iyi-uwa*. Therefore, the sexual objectification of women and girls in the novel creates a conflict of thought in the sexual landscape of the novel. From a feminist perspective, Ezinma's innocent posture in (55) is a demonstration that males and females alike are born without gender-specific genetic posture. Consequently, cultural opportunities accorded to men must equally be accorded to females. In (55), Ezinma innocently shows that there is nothing female or male about posture and nakedness but that we all can sit in whatever manner we want. If men can sit with legs wide open, women are equally at liberty to sit however they want.

Although posture and dress code are regulated in the novel, it is also important to acknowledge that the novel still accords women some liberty of how they are supposed to dress. For example, during preparations for the Feast of the New Yam, Okonkwo's wives "set about painting

themselves with cam wood and drawing beautiful black patterns on their stomachs and on their backs. Their children were also decorated..." (Achebe, 1958:28). While a sexist would view such bodily decorations as motivated by a genital lack that triggers penis envy in women and girls, it would be only fair to equally argue that women do not decorate themselves for men but for their self-worthy, self-love and self-appreciation.

The other topic in the Quoted Verbiage between Ezinma and Okonkwo in (55) is that of the wrestling match which is a boy's/man's topic. In (55), Ezinma's Quoted Verbiage, namely, "Father, will you go to see the wrestling?"; and "Can I bring your chair for you?" shows that Ezinma is not only interested in the wrestling match – a masculine activity – but also wants to actively participate in the activity by carrying her father's stool which, by tradition, is a boy's duty. The topic that Ezinma brings up is a boy's/man's topic. Therefore, although Okonkwo refuses her to carry the stool, Ezinma's desire to carry the stool for her father through the Quoted Verbiage in (55) shows that she is a bold and courageous daughter who wants to do even tasks meant for males. She is a feminist and obviously anti-sexist in her thoughts and actions for she confronts gendered spaces and duties. It is no wonder, therefore, that even as she grows up, she is the only member of Okonkwo's family who goes to see Obierika about what the men of Umuofia are doing about Okonkwo's arrest. Ezinma's masculine-like spirit is also seen by the boldness with which she talks to Okonkwo after he kills Ikemefuna. As Ezinma brings her father food, she does not just give him food but says the following:

(56)

" You have not eaten for days , " SHE said .

Quoted Verbiage			Sayer	Process
Actor	Process	Circumstance		

" So you must finish this , " EZINMA SAID .

Quoted Verbiage			
Circumstance	Actor	Process	Goal

Sayer	Process
-------	---------

In (56), what Ezinma tells Okonkwo is more of a command than a request for her Verbiage is one of cause and effect: because “*You have not eaten for two days...you must finish this.*” Ezinma’s use of *must* is imperative and shows how forceful she is with her agenda. Her fondness for her father is also underscored in her VePs for she has observed him not eating for three days and so she comes with an authoritative suggestion. One wonders why the narrator does not use Nwoye or Okonkwo’s wives to force Okonkwo to eat. Strategically, by allotting VePs that are commanding in nature at the right time of the narrative, Achebe effectively paints Ezinma as a forceful and bold character. Recognising Ezinma’s masculine spirit when she forces Okonkwo to eat, Okonkwo eats the food absent-mindedly and thinks to himself that “[Ezinma] should have been a boy” (Achebe, 1958:46). This is another manifestation of the Ezinmaic Paradox in the novel as earlier alluded to in this Chapter. To Okonkwo, a woman is weak and a coward. However, like the Priestess Chielo, Ezinma challenges this perception in the novel by being the opposite of what Okonkwo thinks the Other is. The aforementioned finding opposes generalisations made by some literary critiques that females are powerless in the novel (e.g. Strong-Leek, 2001).

Ezinma’s masculine-like spirit is further shown when Okonkwo visits Obierika on the same day that Ezinma tells him to finish the food:

(57)

" But I can tell you, Obierika, that my children do not resemble me , "

Quoted Verbiage			
Sayer	Process	Reported Verbiage	
		Qualif	
		Actor	Process

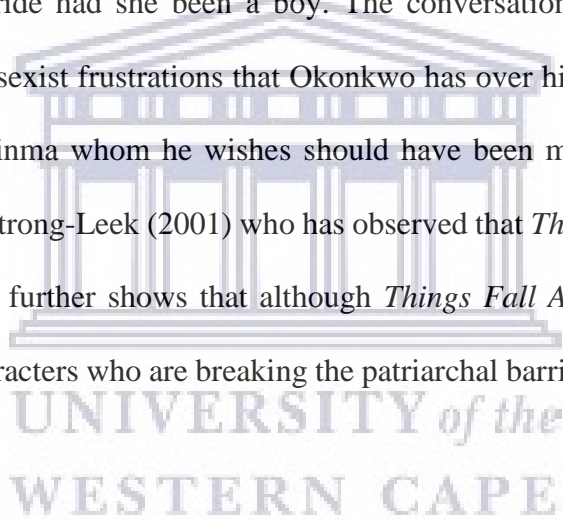
OKONKWO SAID .

Sayer	Process
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"If Ezinma had been a boy I would have been happier," HE SAID .

Quoted Verbiage				Sayer	Process
Circumstance		Carrier	Process	Attribute	
Carrier	Process	Attribute			

In (56), the conversation is between Obierika and Okonkwo as Sayers while the Verbiage is basically about Okonkwo's children, with special emphasis on Ezinma. The Quoted Verbiage indicates that Okonkwo regrets that Ezinma is a girl for she has masculine-like traits which would have brought him much pride had she been a boy. The conversation between Okonkwo and Obierika in (56) shows the sexist frustrations that Okonkwo has over his sons, and the reverence he has for his daughter Ezinma whom he wishes should have been male. The aforementioned finding tallies with that of Strong-Leek (2001) who has observed that *Things Fall Apart* is a sexist novel. However, this study further shows that although *Things Fall Apart* is sexist, Ezinma is among the few Othered characters who are breaking the patriarchal barriers through their feminist ideas.



7.4. What the collocations in process-types reveal about the character development of

Ezinma

In pursuance of research question four which sought to establish the character development of Ezinma based on collocations in process-types, the study established that as a collocational node (i.e. key word to which collocations are clustered – see Sinclair, 1991:170), Ezinma is consistently associated with certain collocations in material, mental, relational and verbal processes which make her a *round/dynamic* character. Thus, while Okonkwo and Unoka are static characters as shown in Chapter 5 and Chapter 6 respectively, Ezinma is a dynamic character. I have justified

my conclusion of Ezinma's dynamic character development based on the subsequent exploration of collocations in each of the process-types attributed to her:

In MaPs (261 tokens, 76%), Ezinma is mostly an Actor associated with the following collocations in her processes: *sat; boil; dropped; plucking; carried; went; thanked; call; mopped; broke; build; blowing; fanning; burst; cook; ran; cut; prepare; took; placed; brought; lay; shivering; gave; eat; developed; shut; bubbled; come; live; cooperate; turned; led; preparing; buried; run; shiver; struggled; drenched; asleep; and cry.*

The Goal and Circumstance of the aforementioned processes in which Ezinma is mostly an Actor include: *Okonkwo; Obierika; Ekwefi; pottage; obi; her mother's dish; appetite; bedroom; iyi-uwa; again; suddenly; udala tree; bush; crowd; trees; branches; road; the way; fireplace; water; pot; fowl; circular pad; corner; them; Nwoye's mother; feathers; sticks; firewood; little pieces; sole of her foot; smoke; flames; mother's hut; wrestling match; barn; dwarf wall; the yams; vegetables; night; perspiration; foo-foo; bitter-leaf; soup; floor; red cam wood; Obierika and uli.*

From the collocations of Ezinma in MaPs, it can be observed that in her MaPs, Ezinma is not only associated with the feminine objects in her Goals (e.g. *vegetables; firewood; smoke; flames and feathers*) but also masculine objects and people (e.g. *stool; Okonkwo; Obierika; crowd; wrestling match; and obi*). Furthermore, the findings have revealed that the objects and people associated with Ezinma in MaPs evolve as the narrative progresses. While young, Ezinma is mostly associated with Goals and spaces related to her mother and father (e.g. *fireplace; obi; and hut*) but as she grows, her Goals and spaces begin to include other people (e.g. *the crowd*) and objects (e.g. *udala tree*) that are increasingly in public space and whose verbs are masculine-like and feminist (e.g. *cut; turned; went; and broke*). By adulthood, Ezinma's Goals and spaces involve even masculine characters like Obierika and his house (especially in Chapter 23). Achebe uses such a

strategy to clearly map a continuous metamorphosis in Ezinma's character development from childhood to adulthood. Through such an overt strategy in collocations, Achebe manages to project the character development of Ezinma as rounded/dynamic. Unlike Ezinma, characters such as Okonkwo are static because their character development in the narrative remains constant throughout the narrative. As was established in Chapter 5, Okonkwo does not change in the physical world apart from his statistics which fluctuate but are unable to have a significant impact in evolving his character development.

With respect to collocations in MePs (15 tokens, 4%) attributed to Ezinma, the findings have shown that Ezinma is mostly a Phenomenon associated with processes namely *looked; see; know; decided; wanted; knew; and heard*. Whenever Ezinma is the Phenomenon, the Sensor is mostly *Okonkwo; Ekwefi; the crowd; Agbala; and Okagbue*. The dominance of Ezinma as Phenomenon (11 tokens) as compared to her being a Sensor (4 tokens) indicates that she is the centre of attention and this trend does not change throughout the narrative. However, as Ezinma grows, she is seen as a daughter who has an affection for her family. For example, when she hears that her father has been arrested, she abandons her stay at her in-laws and returns home to see what can be done to release his father Okonkwo. This shows that Ezinma is rounded in her character development as the narrative progresses.

Like Ezinma, characters such as Nwoye and Ikemefuna are also projected as rounded through their MePs. At the beginning of the narrative, Ikemefuna and Nwoye are both associated with mental processes of cognition to indicate that they are both in thought and fear of what is to happen next (e.g. *thought; remembered; and imagined*). But as the narrative progresses, Ikemefuna begins to think less about his village and begins to love Okonkwo and take him as his father. On the other hand, Nwoye stops thinking about pleasing his father and decides to follow his path of destiny.

Through this strategy, Nwoye and Ikemefuna are also projected as rounded characters. However, unlike Ezinma, Nwoye and Ikemefuna, Okonkwo is projected as a flat character in MePs because he is constantly mapped as a Sensor who is limited to the MePs of cognition and perception, namely, *heard; remembered; seemed; saw; thought; and watched* and associated with the following collocations in the Phenomenon of clauses allotted to him: *Ekwefi; Ezinma; Ezeudu; farm; fear; gun; household; Ikemefuna; title; Nwoye; tendrils; Umuofia; Unoka; and yam*. Okonkwo's philosophy about life remains undeveloped and hence his character development remains static/flat.

In processes of being (RePs – 17 tokens, 5%), the research findings reveal that Ezinma is mostly a Carrier associated with intensive RePs but denied possessive and circumstantial RePs. Some of the notable collocations of Attributes that the study found are: *(was) ten years old; (was) wiser; (was) an only child; (was) Ezinma who decided; (was) impossible to refuse Ezinma; (was) born; (was) typical of her kind; and (was) an ogbanje*. By denying Ezinma to be associated with the Possessed (the Token/Value), she is rendered faceless and vulnerable for she possesses only her age, adoration and illness. However, despite Achebe's failure to accord some RePs to Ezinma in the narrative when she is an adult, Ezinma's character development is seen through her influence over the family when Okonkwo is arrested. By intervening through MaPs, Ezinma depicts bravery and a feminist character which is lacking in Okonkwo's sons. Therefore, I wish to argue that: by rushing to tell us of Ezinma's actions when her father is arrested, Achebe allows the readers to create intensive RePs for Ezinma. In my view, the psychological Attributes created by Ezinma's actions when her father is arrested are that she is a feminist, masculine, powerful and courageous young woman. These Attributes make Ezinma rounded because they project her character development in RePs as having evolved from vulnerability to dominance.

In addition to MaPs, MePs and RePs, the findings indicate that collocations in VePs attributed to Ezinma are statistically unique in that they characterise her as a round/dynamic character. At the beginning of the narrative when Ezinma is young, she is associated with VePs in which she uses *says* and *asked* and the Target of both her Quoted and Reported Verbiage is mostly *Ekwefi*; *Okonkwo*; *Okagbue*; *Obierika* and *Obiageli* while her Verbiage is mostly about the *fire place*, *pots*; *her father's stool*; *the fowl*; *her eyelids*; *stories*; *the wrestling match*; and her *iyi-uwa*. However, as Ezinma grows, she is less associated with VePs as she was while young. This transforms her from being talkative to being less talkative, hence emerging as a round character in this respect. Since her growth is lineally narrated, it corresponds to her linear progression of VePs and it can be observed that as the narrative progresses, she is associated less and less with VePs as Figure 7.6 below shows:

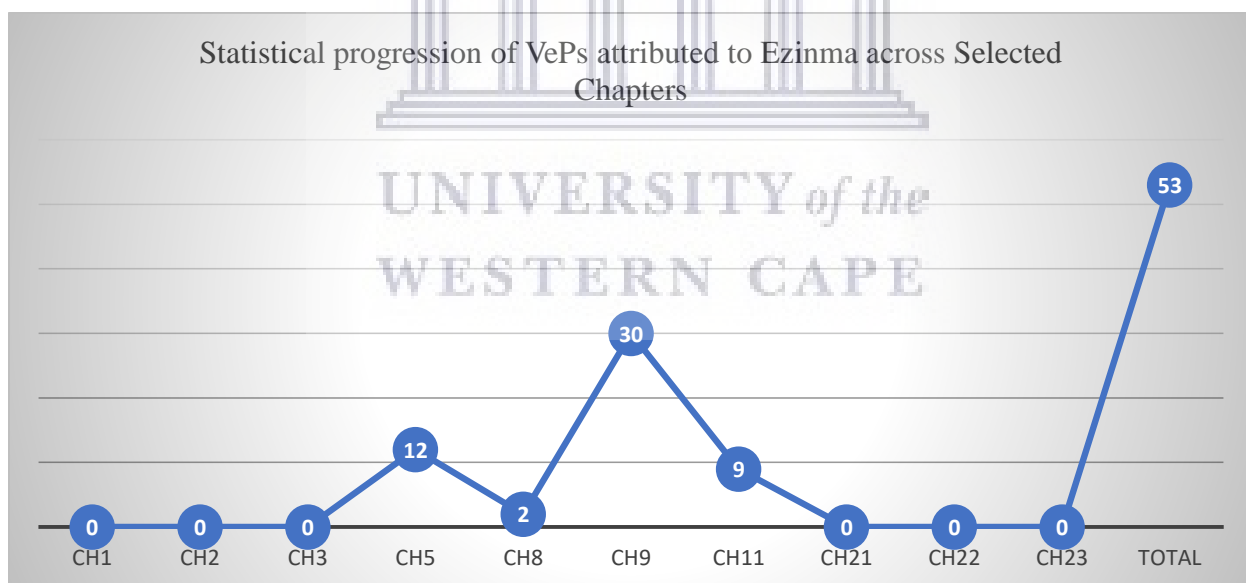


Figure 7. 6 Statistical progression of VePs attributed to Ezinma across selected Chapters

Figure 7.6 shows how VePs attributed to Ezinma progress in relation to the narrative. In the first three Chapters of *Things Fall Apart*, Ezinma registers no VePs because she is not formally

introduced in the narrative. When she is introduced as a child in Chapter 5, she is attributed 12 VePs. In Chapter 8, she is attributed only 2 VePs because she is not talked about by the narrator. But in Chapter 9, the writer accords 30 VePs to Ezinma because she is the centre of the narrative as a young child. However, VePs attributed to her records a decline in Chapter 11. From Chapters 21-23, Ezinma is grown up and is denied a dominance in VePs even when she is part of the Chapter as is the case with Chapter 22. Progressively, therefore, Ezinma moves from a talkative character to a less talkative one. Hence, although the collocations accorded to her in VePs remain the same, they decrease in number as she grows up. Therefore, collocations in VePs show that Ezinma is talkative when she is young but she becomes less talkative as she grows up. In this regard, her character is round.

From the collocations in process-types allocated to Ezinma, it can be concluded that Ezinma is a round/dynamic because her character development develops as the narrative progresses. For example, at the beginning of the narrative, the young Ezinma is talkative but as the narrative progresses, her talkativeness reduces such that although she features in the apocalyptic chapters of the novel, she does so not through VePs but through other process-types. This shows that the character development of Ezinma is dynamic. Ezinma's character development is in sharp contrast to Okonkwo whose character development remains unchanged as the narrative progresses. In summary, the findings on the character development of Ezinma underscore the theoretical postulation of Di Yanni (2002) who notes that round/dynamic characters evolve across the narrative while static/flat characters change by the end of the narrative.

7.5. Summary of chapter

The current Chapter has not only presented but also discussed the findings on Ezinma in accordance to the four research questions that guided the study. The research questions were addressed by first looking at the process-types attributed to Ezinma. This was followed by a presentation and discussion of findings on the transitivity patterns in process-types attributed to Ezinma, and how they reveal about her characterisation. Thereafter, a presentation of collocations in process-types attributed to Ezinma was discussed and their impact on the character development of Ezinma was established. Coming this far, all the research questions were addressed.

Based on the discussion and presentation of findings on Ezinma, the Chapter has established the following: in pursuance of research question one (i.e. *which process-types are attributed to Ezinma?*), Ezinma is accorded four process-types – material, mental, relational and verbal processes, but denied behavioural and existential process. Findings on research question one further indicated that the frequency and percentage distribution of process-types attributed to Ezinma differ from one another and are as follows: MaPs (261 tokens, 76%); MePs (15 tokens, 4%); RePs (17 tokens, 5%); VePs (53 tokens, 15%); BePs (0 tokens, 0%); ExPs (0 tokens, 0%). Therefore, the findings established that Ezinma is represented in four process-types of which MaPs are the highest and MePs the lowest. BePs and ExPs were not included and their impact on Ezinma was scrutinised and found to be non-existent.

Having established that Ezinma is represented in four out of the six process-types of transitivity, the Chapter proceeded to present and discuss findings on research question two (i.e. *What transitivity patterns exist in the process types attributed to Ezinma?*) and research question three (i.e. *What do the transitivity patterns in process-types reveal about Ezinma?*). The Chapter has

highlighted that Ezinma is attributed a number of transitivity patterns in process-types and these are: strategic use of Ezinma as either Actor or Goal in some material processes; strategic allotting of MaPs to Ezinma in Chapter 23 of *Things Fall Apart*; dominant use of Ezinma as Phenomenon and not as Sensor in mental processes; use of only intensive relational processes; and use of more verbal processes than mental and relational processes. Overall, the aforementioned transitivity patterns characterise Ezinma as loved, tolerated, industrious, feminist, confident, masculine-like, action oriented, intelligent, faceless, inquisitive, talkative (when young) and less talkative (as an adult). Coming this far, research question two and three were addressed in this Chapter.

Findings on research question four (i.e. *What do the collocations in process-types reveal about the development of Ezinma in the story?*) established that Ezinma is associated with particular collocations in material, mental, relational and verbal processes. It was found that the character development of Ezinma is dynamic/rounded in material, mental, relational and verbal processes. For example, the findings established that Ezinma is talkative when she is young but as she grows, she changes from being talkative to being less talkative.

My findings on Ezinma have theoretical and methodological implications. Theoretically, that Ezinma is attributed some process-types and denied others is a confirmation of theoretical postulations by scholars such as Droga and Humphrey (2002); Martin and Rose (2003); and Caffarel (2006) who theorise that process-types are the centre of transitivity and an important aspect of the ideational metafunction of language that can be used to study characterisation.

The transitivity patterns in process-types and their impact on the characterisation of Ezinma further explicates the versatility of SFL as earlier alluded to by studies such as that of Halliday (1971); Kennedy (1982); Burton (1982); Iwamoto's (2008); Hubbard (2015); and Alaei and Saeideh (2016).

From the methodological point of view, the use of statistics and collocations not only underscores the significance of numerical data in establishing the significance of process-types in a text but also the versatility of SFL and CL methodology in character enquiry (e.g. Martin and Rose, 2003; Caffarel, 2006; and Hu, 2009).

The next Chapter presents and discusses findings on Ezinma's mother Ekwefi.



CHAPTER 8

REPRESENTATION OF EKWEFI IN THE IDEATIONAL METAFUNCTION IN

THINGS FALL APART

8.0. Introduction

The present Chapter presents and discusses findings on Ekwefi based on the following four research questions: which process-types are attributed to Ekwefi? What transitivity patterns exist in the process-types attributed to Ekwefi? What do the transitivity patterns in process-types reveal about Ekwefi, and what do the collocations in process-types reveal about the development of Ekwefi in the story? In addressing the aforementioned research questions, the current Chapter also indirectly addresses some aspects of characterisation and character development of other characters such as Ezinma and Okonkwo.

Based on research question one, the current Chapter establishes that Ekwefi is accorded all process-types except behavioural and existential processes. Furthermore, it observes that there is a variation in the frequency distribution of the four process-types attributed to Ekwefi in that the frequencies differ from one process-type to the other. Findings on research question two vis-à-vis Ekwefi indicate that she is accorded the following transitivity patterns in process-types: strategic use of Ekwefi as Actor in material processes; use of Ekwefi as Sensor whose Phenomenon is Ezinma in some mental processes; use of intensive relational processes; and attribution of more verbal processes to Ekwefi as compared to other characters. Research findings on objective three show that the transitivity patterns in process-types attributed to Ekwefi characterise her as industrious, feminine, loving, a mother, married, mature, long-suffering, entertainer, educator and a storyteller. Findings on research question four conclude that Ekwefi is a rounded character

because her character development evolves in the narrative. In the discussion of Ekwefi, the Chapter also reiterates the inquisitiveness of Ezinma as well as the love that Ekwefi and Okonkwo have over Ezinma. In addition, the Chapter shows that while Okonkwo is masculine and not a good speaker, Ekwefi is feminine and a good speaker.

The present Chapter is organised as follows: it begins by giving an overview description of Ekwefi in relation to the plot of *Things Fall Apart*. Thereafter, the Chapter presents and discusses the findings on Ekwefi in relation to the four research questions. Afterwards, a Chapter summary is given. Further information related to Ekwefi in the context of the objectives of the current study is captured under Appendix D. Information on other characters discussed in this Chapter (e.g. Chielo) that are not among the five characters selected for the current study can be found in Appendix F.

8.1. Ekwefi: an overview of her

Ekwefi is not only Okonkwo's second wife but also Ezinma's mother. She has had nine children but they all died shortly after birth. Ezinma is her only child alive. Whenever she is free in the evenings, Ekwefi spends most of her time narrating folktales to Ezinma.

During the Feast of the New Yam, Ekwefi is given a beating by Okonkwo over a forgivable offence. Details of this incident are that as Okonkwo walks aimlessly around the compound in suppressed anger, he notices that some leaves of one of the banana trees have been cut. It turns out that Okonkwo's second wife Ekwefi had merely cut a few leaves from the tree to wrap some food. Although Ekwefi admits having done so, Okonkwo gives her a good beating and neither of Okonkwo's other wives dare to interfere. After the beating, Okonkwo decides to go hunting but Ekwefi murmurs something about guns that do not shoot. Unfortunately, Okonkwo hears her words and he rushes into his hut to fetch the gun, aims it at her and pulls the trigger but he narrowly

misses her. Despite this incident, Ekwefi remains active during the Feast of the New Yam by preparing food and looking forward to the wrestling match, a sporting activity that Ekwefi loves so much that when she was young, she ran away from her first marriage and eloped with Okonkwo because Okonkwo was a famous wrestler who had beaten Amalinze the Cat.

One day Ekwefi bangs at the door of Okonkwo to alert him that Ezinma is dying. Ekwefi is worried that she may lose her only daughter. As Okonkwo and Ekwefi tend their child Ezinma, the narrator tells us that Ekwefi has had bad luck with her previous nine pregnancies because of ogbanje. Through the narrator, we learn that Ezinma is a special child not only to Ekwefi but to Okonkwo as well. When Ekwefi's daughter Ezinma recovers from the sudden sickness which Okonkwo suspects to be nothing serious, both Ekwefi and Okonkwo are relieved. Sometime after this incidence, Ekwefi and Ezinma are narrating folktales to one another when Chielo the priestess of Agbala visits Okonkwo's compound to take Ezinma away. Both Okonkwo and Ekwefi resist but eventually yield to the priestess' demand. When Chielo takes Ezinma with her, Ekwefi follows the two behind at a reasonable distance to make sure Ezinma is not harmed. Later, Ekwefi's husband is sent into exile for accidentally killing Ezeudu's son. When Okonkwo's seven years in exile draws to an end, it is Ekwefi who is tasked to prepare cassava for the feast of return to Umuofia.

8.2. Process-types attributed to Ekwefi

In pursuance of research question one (i.e. *which process-types are attributed to Ekwefi?*), the findings reveal that in the narrative of *Things Fall Apart*, Ekwefi is attributed only four process-types out of the six process-types of SFL transitivity. She is accorded material, mental, relational and verbal processes but denied behavioural and existential processes. The current study further establishes that the absence of behavioural and existential processes in the grammar of the clause

in which Ekwefi is inscribed play no significant role in the general characterisation of Ekwefi.

Table 8.1 below shows the statistical distribution of process-types across the selected characters with special emphasis on Ekwefi (the highlighted row):

Table 8. 1 Process-types attributed to Ekwefi in relation to other characters

CHARACTER	PROCESS-TYPES						TOTAL
	MaPs	MePs	RePs	VePs	BePs	ExPs	FREQUENCY
Okonkwo	577	52	99	41	0	0	769
Unoka	18	26	29	37	0	0	110
Ezinma	261	15	17	53	0	0	346
Ekwefi	353	42	66	57	0	0	518
Mr. Brown	21	8	1	8	0	0	38
Others	697	189	363	213	3	44	1509
TOTAL	1927	332	575	409	3	44	3290
FREQUENCY							

Out of the total of 3290 tokens attributed to all characters as shown in Table 8.1, Ekwefi is allotted a total of 518 tokens distributed among material, mental, relational, verbal, behavioural and existential processes in the ratio 353: 42: 66: 57: 0: 0. From the distribution ratio of process-type frequencies assigned to Ekwefi in Table 8.1, it is evident that Ekwefi dominates in VePs (57 tokens) than Okonkwo (41 tokens); Unoka (37 tokens); Ezinma (53 tokens) and Mr. Brown (8 tokens), but she is surpassed by Others (213 tokens).

An intra-character analysis of process-types in Table 8.1 reveals that Ekwefi is accorded four process-types namely MaPs, MePs, RePs and VePs but denied BePs and ExPs. Within the four process-types, she is fairly represented in MePs (42 tokens); RePs (66 tokens) and VePs (57 tokens) but dominantly represented in MaPs (353 tokens). Therefore, the findings show that Ekwefi’s characterisation and character development have been shaped through four process-types (out of six process-types) as shown in the percentage distribution of process-types attributed to her in Figure 8.1 below:

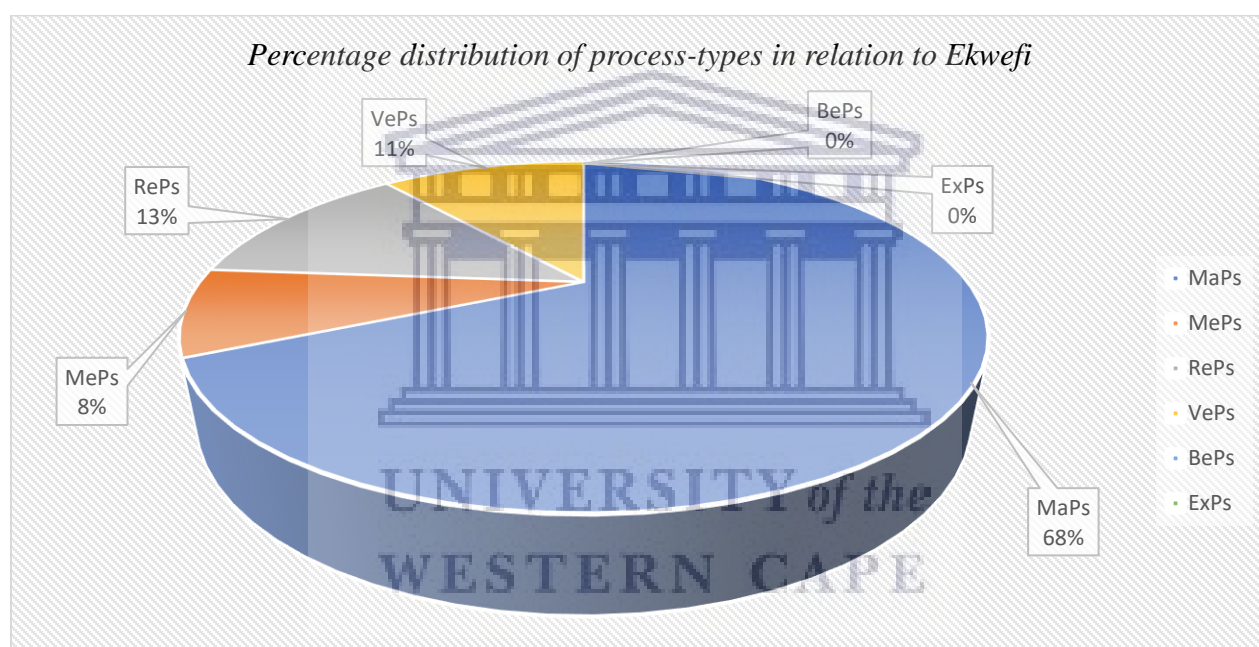


Figure 8. 1 Percentage distribution of process-types in relation to Ekwefi

Figure 8.1 uses percentages to echo what has been established through frequencies in Table 8.1. Noticeable in Figure 8.1 is that the characterisation and character development of Ekwefi is construed through MaPs (68%, realised from 353 tokens); MePs (8%, realised from 42 tokens); RePs (13%, realised from 66 tokens); and VePs (11%, realised from 57 tokens). BePs and ExPs represent 0%, arising from an equifrequency of 0 tokens. Emanating from the numerical

representation in Figure 8.1, the current study establishes that the character and character development of Ekwefi is mainly construed through processes of action and doing in the physical world (MaPs); processes of thinking, feeling and knowing (MePs); processes of having and being (RePs); and processes of saying and telling (VePs). Of the identified four process-types in which Ekwefi is represented, she is most represented in MaPs (68%, 353 tokens) and relatively represented in RePs (13%, 66 tokens); VePs (11%, 57 tokens) and MePs (8%, 42 tokens). The impact of this representation on Ekwefi’s character and character development is addressed in Section 8.3 and Section 8.4 of the current Chapter respectively.

Below are extractions from the corpus illustrating the inscription of Ekwefi in material, mental, relational and verbal processes, respectively.

(58)

Ekwefi tried to pull out the horny beak but it was too hard .

Element (Clause)			Element (Clause)		
Actor	Process	Goal	Carrier	Process	Attribute

She turned round on her low stool and put the beak in the fire for a few moments .

Element (Clause)				Element (Clause)		
Actor	Process	Goal	Circumstance	Process	Goal	Circumstance

She pulled again and it came off.

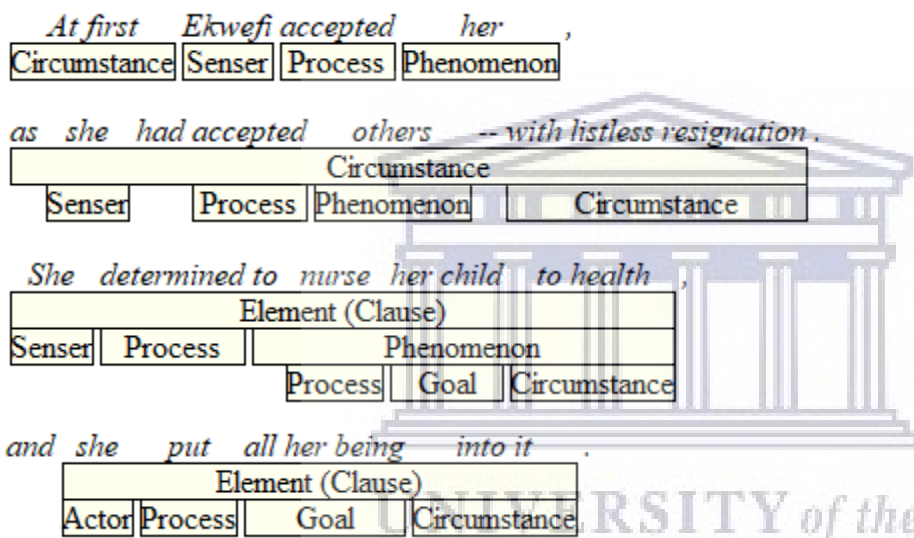
Element (Clause)			Element (Clause)	
Actor	Process	Circumstance	Actor	Process

Example (58) shows an instance of MaPs attributed to Ekwefi. The context of (58) is during the Feast of the New Yam. In (58), Ekwefi is an Actor associated with the Processes, namely, *pull*; *turned*; *put*; and *pulled*. The Goals of her actions are *the horny beak*; and *the beak*, while her Circumstances are *round*; *on her low stool*; *in the fire for a few moments*; and *again*. It can be observed from (58) that whenever Ekwefi is the Actor, the Goal of her actions are inanimate things (e.g. *the horny beak*) and the Circumstance of her actions is related to the fireplace (e.g. *in the*

fire). The current enquiry establishes that such patterns in transitivity have an impact on the character and character development of Ekwefi as discussed in Section 8.3 and Section 8.4 of this Chapter, respectively.

Apart from MaPs, Ekwefi is also attributed some MePs as the following extraction from the findings shows:

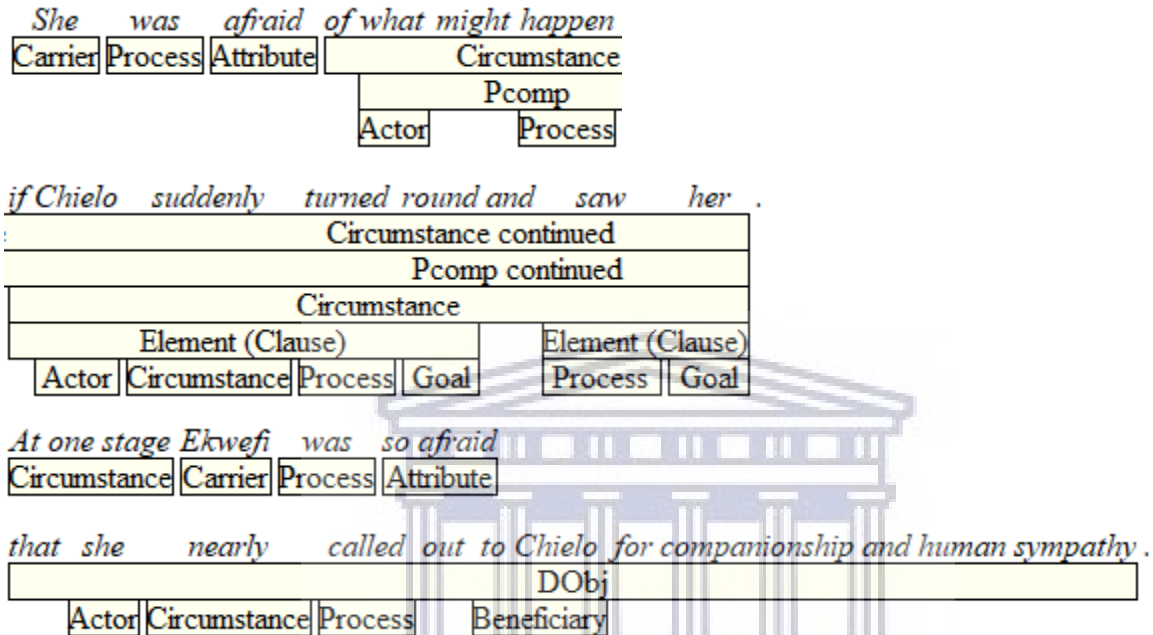
(59)



As a Sensor in (59), Ekwefi is associated with the mental process of affection *accepted* and the mental process of cognition *determined*, while her Phenomena include, *she (Ezinma); others; and her child*. From (59), it is hinted that Ekwefi is more associated with Sensor role and less as a Phenomenon. Moreover, whenever Ekwefi is a Sensor, the Phenomenon is mainly related to her daughter Ezinma while the Circumstance is mainly associated to health and survival (i.e. *with restless resignation; and to health*). Therefore, such patterns in MePs attributed to Ekwefi have an impact on her character and character development as presented and discussed in Section 8.3 and Section 8.4 of this Chapter, respectively.

Apart from MaPs and MePs, Ekwefi is also accorded some RePs some of which are shown in (60) below:

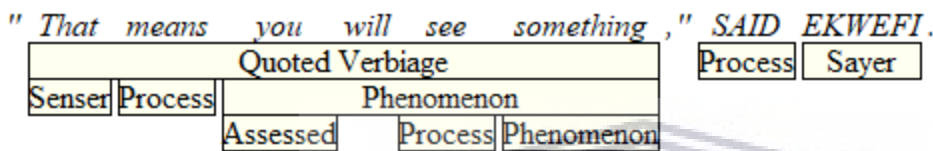
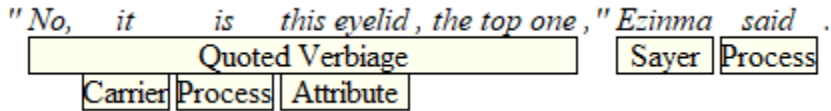
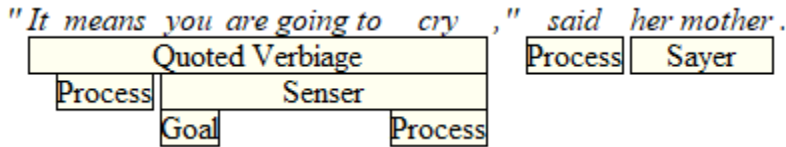
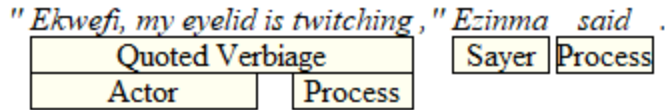
(60)



In (60), it can be observed that Ekwefi is a Carrier associated with the Attribute *afraid* in intensive RePs while the Circumstance is *of what would happen if Chielo suddenly turned around and saw her; At one stage; and nearly*. Therefore, (60) illustrates that as a Carrier, Ekwefi is associated with fear in relation to the priestess Chielo. By exploring such patterns in the grammar of the clause, the current Chapter establishes the character of Ekwefi (see Section 8.3) and her character development (see Section 8.4).

The fourth and last type of process-type that Ekwefi is accorded is that of VePs. Example (61) below is an extraction of some VePs attributed to Ekwefi from the corpus (all words in block letters have been inserted by me to aid in correct annotation):

(61)



In (61), the context of conversation is during the Feast of the New Yam. As Ekwefi and Ezinma are preparing the evening meal and getting ready for the wrestling match which is to take place at the village square, Ekwefi is attributed some VePs as a result of Ezinma's inquisitive nature. When Ezinma informs her mother in Quoted Verbiage that "Ekwefi, my eyelid is twitching", Ekwefi assumes the transitivity role of Sayer and responds in a Quoted Verbiage: "It means you are going to cry". Being an inquisitive person, Ezinma is unsatisfied with the sense in her mother's Quoted Verbiage. Ezinma knows that in her people's belief system, a twitching eye entails crying but that is not what Ezinma wants to know. Thus, she further asks Ekwefi in another Quoted Verbiage: "No, it is this eyelid, the top one". To this, her mother becomes a Sayer to another Quoted Verbiage: "It means you will see something". As illustrated, (61) is an instance where Ekwefi is accorded some VePs in the ideational metafunction of *Things Fall Apart* and the study observes that VePs also have an impact on her character and character development as shown in Sections 8.3 and 8.4 of the current Chapter respectively.

Undoubtedly, therefore, the findings on process-types attributed to Ekwefi are in tandem with theoretical underpinnings of SFL which argue that in the ideational metafunction of a given text, process-types constitute the fabric of transitivity. There is no text which exists without traces of process-types for in formulating a text, transitivity choices have to be made (e.g. Martin and Rose, 2003; and Caffarel, 2006). The numerical findings on process-types attributed to Ekwefi have also shown that in making transitivity choices, writers also shape the quantity of process-types and, therefore, transitivity choice becomes not only a qualitative issue but a quantitative one as well.

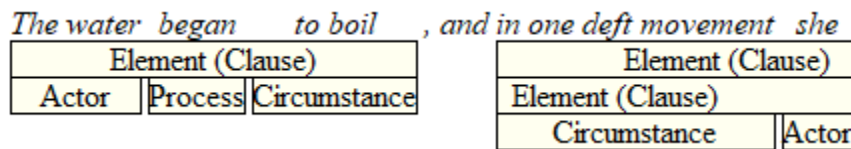
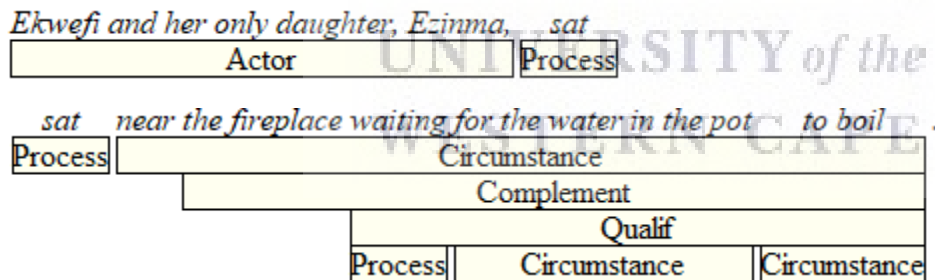
8.3. Transitivity patterns and what they reveal about the character of Ekwefi

Findings on research question two (i.e. *What transitivity patterns exist in the process types attributed to Ekwefi?*) and research question three (i.e. *What do the transitivity patterns in process-types reveal about Ekwefi?*) indicate that Ekwefi is accorded some transitivity patterns in process-types which have an effect on her characterisation. These findings are similar to those already established on Okonkwo, Unoka and Ezinma in the precious Chapters of the current study. The findings on transitivity patterning and characterisation of Ekwefi underscore the practicality of SFL as a theory and transitivity model as an SFL analytical tool (e.g. Halliday, 1971; Martin and Rose, 2003; Mwinlaaru, 2012; and Muhammad and Banda, 2016), and the effectiveness of CL methodology (e.g. Dash, 2005; Hu, 2009; and Halliday and Webster, 2009). The findings further re-echo some of the observations made in literary critiques on Achebe's *Things Fall Apart* that the novel projects ideas of masculinity and femininity (e.g. Obiechina, 1975; and Strong-Leek, 2001). Below are the transitivity patterns in process-types attributed to Ekwefi and what they reveal about her character.

8.3.1. Strategic use of Ekwefi as Actor in material processes

That Ekwefi is strategically allotted the transitivity role of Actor in certain MaPs is in itself a transitivity pattern that Achebe discreetly uses to characterise Ekwefi as an *industrious* and *feminine* character. The findings reveal that although Ekwefi appears in both the Actor and Goal positions of MaPs, it is her being in the Actor position that shows much about her character because it illuminates more on her actions in the externalised world (MaPs) and the other clause participants to whom she directs her actions. In most cases, whenever Ekwefi is the Actor in MaPs, the Goal of her MaPs tend to be inanimate things and the marginalised while the Circumstance is associated with either the fireplace, Okonkwo or Ezinma. For example, as Ekwefi and Ezinma are preparing supper during the Feast of the New Yam, Ekwefi becomes an Actor whose Processes of action and doing show her as an industrious and feminine character:

(62)



lifted the pot from the fire and poured the boiling water over the fowl .

Element (Clause)					
Element (Clause) continued			Element (Clause)		
Process	Goal	Circumstance	Process	Goal	Circumstance

She put back the empty pot on the circular pad in the corner ,

Element (Element)				
Actor	Process	Goal	Circumstance	Circumstance

and looked at her palms, which were black with soot .

Element (Clause)			
Process	Circumstance		
Complement			
Qualif			
Carrier	Process	Attribute	Circumstance

Ekwefi turned the hen over in the mortar and began to pluck the feathers .

Element (Clause)				Element (Clause)		
Actor	Process	Goal	Circumstance	Process	Goal	Goal
				Process	Goal	

Ekwefi tried to pull out the horny beak but it was too hard .

Element (Clause)			Element (Clause)		
Actor	Process	Goal	Carrier	Process	Attribute

She pulled again and it came off.

Element (Clause)			Element (Clause)	
Actor	Process	Circumstance	Actor	Process

In (62), Ekwefi is an Actor manifesting as *Ekwefi*; *she*; *she*; and *Ekwefi* while the Processes associated with her are *sat*; *waiting*; *lifted*; *poured*; *put*; *looked*; *turned*; *pluck*; *pull*; and *pulled*. Ekwefi's Goal is related to the fowl and cooking because the Goals in (62) include, *the pot*; *the boiling water*; *the empty pot*; *the hen*; *the feathers*; and *the horny beak*. This shows Ekwefi as an industrious person associated with the kitchen.

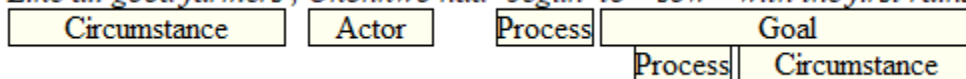
Ekwefi's industrious nature is further validated by the nature of the Circumstance in her MaPs in (62). She sits not with Okonkwo in the obi but *near the fireplace waiting for the water in the pot to boil* {Circumstance of Location: spatial: *where?*}. This shows that Ekwefi's stereotypical place is in the kitchen for she is female. As she sits in such a feminine space, Ekwefi is boiling water to

be used for preparing the foil. The Circumstances she is attributed in (62) further show how industrious and feminine she is: when the water boils, she lifts the pot of hot water *in one drift movement* {Circumstance of Manner: quality: *how?*} and pours the water *over the fowl* {Circumstance of Location: spatial: *where?*}. But for safety reasons, she does not put the emptied pot anywhere but *on the circular pad* {Circumstance of Location: spatial: *where?*} *in the corner* {Circumstance of Location: *where?*} before resuming to turn the hen *in the mortar* {Circumstance of Location: spatial: *where?*}. Such a choice of vocabulary in the Circumstances portrays Ekwefi as a character associated with the fireplace and within that space of the fireplace, she proves to be an industrious woman. In the context of (62), Ekwefi is also portrayed as a hard worker in his designated feminine space for, when the beak of the fowl proves hard to remove, she tries *again* {Circumstance of Extent: temporal: *for how long?*}. Through the choice of the Circumstance of Extent; the Circumstance of Location; and the Circumstance of Manner in (62), Ekwefi's industrious and feminine nature is shown.

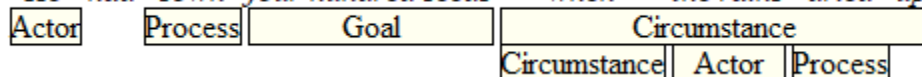
To further underscore that Ekwefi is feminine as demonstrated in (62), I have compared her to Okonkwo. When Okonkwo asks for yams from Nwakibie, he proceeds to plant them but the weather that year is not favourable. During that whole process, Okonkwo is associated with masculine things as illustrated in (63) below:

(63)

Like all good farmers , Okonkwo had begun to sow with the first rains .



He had sown four hundred seeds when the rains dried up .



In the morning he went back to his farm and saw the withering tendrils .

Element (Clause)				Element (Clause)	
Circumstance	Actor	Process	Circumstance	Process	Goal

While Ekwefi is associated with *the pot; the boiling water; the empty pot; the hen; the feathers;* and *the horny beak* as part of her Goals in (62), Okonkwo is associated with *first rains; four hundred seeds (of yam);* and *the withering tendrils* as part of his Goals in (63). Therefore, although even women farm in Igbo society, Okonkwo is associated with yams – the king of crops.

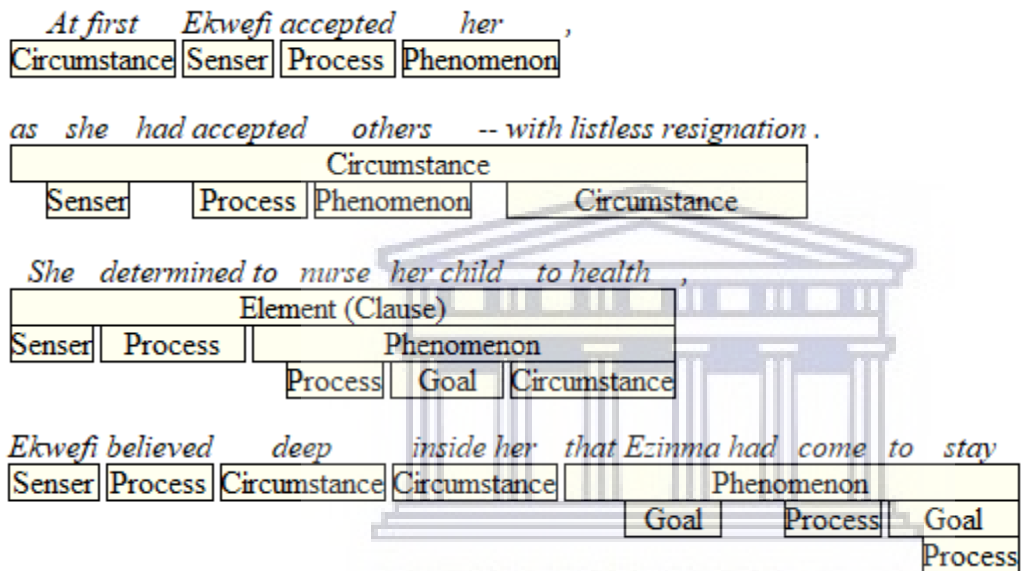
Additionally, while (62) uses Circumstances which associate Ekwefi to the kitchen (e.g. *near the fireplace waiting for the water in the pot to boil;* and *in the mortar*), the Circumstances in (63) associate Okonkwo with the farm (e.g. *like all good farmers; with the first rains;* and *when the rains dried up*). The contrast in spaces and choice of words in those spaces show that although Okonkwo and Ekwefi are both industrious, the sexist spaces show that Okonkwo is masculine while Ekwefi is feminine. This linguistic finding confirms literary critiques on *Things Fall Apart* which argue that the novel is mapped with masculinity and femininity ideologies (e.g. Obiechina, 1975; Strong-Leek, 2001; and Tabari, 2018). Statistically, Ekwefi’s industrious and feminine nature as mirrored through her role as an Actor is underscored by the dominance of MaPs (68%, realised from 353 tokens) over her RePs (13%, realised from 66 tokens); VePs (11%, realised from 57 tokens); and MePs (8%, realised from 42 tokens).

8.3.2. Use of Ekwefi as Sensor whose Phenomenon is Ezinma in some mental processes

The strategic placement of Ekwefi as the Sensor whose Phenomenon is Ezinma in some MePs is another transitivity pattern used to characterise Ekwefi as a *loving mother*. Achebe uses this strategy to validate what the narrator says that Ekwefi and Ezinma share a close bond that is beyond that of a mother and her child. Ekwefi appears more as a Sensor whose Phenomenon is Ezinma.

This places Ekwefi as the Sensor of processes of affection, perception and cognition directed at Ezinma as the Phenomenon. For example, when the narrator talks about Ekwefi’s sufferings in having children to justify her bond with Ezinma, Ekwefi is accorded some MePs in which she is predominantly the Sensor whose Phenomenon is Ezinma as illustrated in (64) below:

(64)



In (64), Ekwefi is the Sensor associated with the following Processes: *accepted* {process: mental: affection}; *had accepted* {process: mental: affection}; *determined* {process: mental: cognition}; and *knew* {process: mental: cognition}. Ezinma is the Phenomenon of Ekwefi’s internalised processes. Therefore, while Ekwefi dedicates her verbs of cognition, affection and perception to Ezinma, Ezinma is the receiver of such ‘goings-on’ in the internalised world of Ekwefi.

Furthermore, by attaching Circumstances at strategic points in MePs, (64) shows that Ekwefi is loving because she accepts Ezinma *as she had accepted others – with restless resignation* {Circumstance of Manner: comparison: *what like?*}. By using a Circumstance of Manner whose subcategory is that of comparison, the narrator shows us that despite Ekwefi’s state of desperation

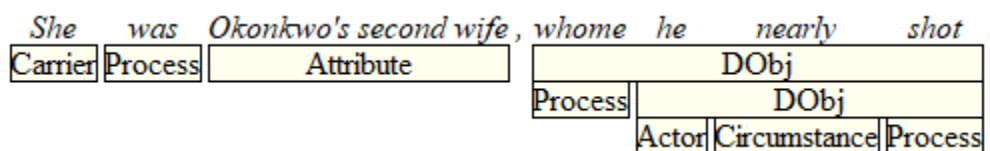
and dejection after losing nine other children, her motherly love is still not completely extinguished. For this, even with a haunting past of losing children, Ekwefi is still determined to nurse Ezinma *to health* {Circumstance of Role: product: *what into?*}. Ekwefi is resolved to change the state of affairs for her daughter because she believes *inside her* {Circumstance of Location: spatial: *where?*} that Ezinma will not die like the other nine children.

Statistically, that Ekwefi is loving is further validated by the dominance of her transitivity role as Sensor in MePs attributed to her. Out of the total of 42 tokens attributed to her in MePs, Ekwefi is the Sensor in 31 tokens and only a Phenomenon in 11 tokens. This portrays her as a character who is mostly a giver (Sensor) of acts (Processes) of perception, affection and cognition than she is a receiver (Phenomenon) of such. This explains why characters such as Ekwefi's daughter Ezinma are mostly in the Phenomenon position in MePs where they co-occur with Ekwefi.

8.3.3. Use of intensive relational processes

Of the three subcategories of RePs, namely, intensive, possessive and circumstantial RePs, Ekwefi's characterisation is achieved through intensive relational processes for she is denied possessive and circumstantial processes. Such a transitivity pattern is skilfully knitted in the fabric of the narrative by Achebe to characterise Ekwefi as a woman who is *married, mature, long suffering, a mother, entertainer and educator*. In (65) – (68), I have demonstrated some of the key intensive RePs that Ekwefi is attributed which ultimately cast a picture on her characterisation:

(65)



In (65), Ekwefi is the Carrier associated with *was* as the intensive relational process while the Attribute is *Okonkwo's second wife Ekwefi, whom he nearly shot*. By associating Ekwefi to the Attribute containing the possessive phrase *Okonkwo's second wife*, the Attribute in (65) characterises Ekwefi as a possession of male dominance. Ekwefi and her femininity are considered the significant Other while Okonkwo is the Self and a symbol of masculinity. Being married to someone is seen as prestigious to a woman and in (65), Ekwefi carries the character trait of being *married*. This finding tallies with Tabari's (2018) literary critique of Achebe's *Things Fall Apart* which observes that in the novel, men are the Self while women, children and failures are the significant Other.

Apart from being married and being a possession of masculinity, Ekwefi is also mature and enduring as shown in (66) below:

(66)

Now		Ekwefi	was	a woman of forty-five who had suffered a great deal in her time .		
Circumstance	Carrier	Process	Attribute			
				Qualif		
		Senser	Process	Phenomenon		

While (65) shows that Ekwefi is a married character, (66) uses an Attribute that portrays *maturity* and *long-suffering* as additional character traits of Ekwefi. In (66), Ekwefi is accorded the following Attribute: *a woman of forty-five who had suffered a great deal in her time*. The age of Ekwefi and the length of her suffering as indicated in the Attribute of (66) shows her persistence and resilience to prolonged sufferings over child bearing. Maturity comes with experience, and experience is sometimes a product of prolonged suffering in space and time.

Ekwefi is also characterised as a mother through intensive RePs. The aforesaid transitivity pattern is illustrated in (67) as follows:

(67)

Her daughter was only ten years old but she was wiser than her years .

Element (Clause)			Element (Clause)			
Carrier	Process	Attribute	Carrier	Process	Attribute	Circumstance

In (67), further information about Ekwefi as a character is known through the Carrier *Her daughter*. By talking about a child in relation to Ekwefi in (67), the pride of motherhood in an Umuofian woman is celebrated. Ekwefi is *a mother* and she is pleased that her daughter is wiser than her age. On the overall, (67) summarises the joys of motherhood which Ekwefi has, for, prior to Ezinma's birth, Ekwefi had suffered a great deal in her time by losing her nine children shortly after birth of each one of them (Achebe, 1958:30).

In addition to being married, mature, long suffering and a mother, Ekwefi is also an *entertainer* and *educator*. This is shown in (68) below:

(68)

It was Ekwefi's turn to tell a story .

Carrier	Process	Attribute	Circumstance
			Process Verbiage

Though (68) is brief, it tells a lot about the character of Ekwefi: an entertainer and educator through story telling. In *Things Fall Apart*, Ekwefi has a tendency of narrating stories to her daughter and even to Nwoye in the evenings. Actually, a bigger part of Chapter 11 of *Things Fall Apart* involves story telling by Ekwefi. Story telling forms the culture of Igbo people as a way of transmitting wisdom and ideas from one generation to the next in an entertaining manner. It is no wonder that

Ezinma relates to most things by recalling stories her mother tells her. For example, when Ekwefi and Ezinma are preparing some vegetables for Okagbue who is digging Ezinma’s *iyi-uwa*, Ezinma’s understanding of how to cook vegetables is tied to a story that her mother once told her about how snake-lizard killed his mother. Such instances in the narrative confirm that Ekwefi is a good mother and wife because she is not only an entertainer but also an educator through story telling.

8.3.4. More verbal processes attributed to Ekwefi as compared to any other characters

An inter-character frequency distribution of VePs has revealed that as an individual character, Ekwefi surpasses Okonkwo, Unoka, Ezinma and Mr. Brown in terms of frequency distribution of VePs. The findings conclude that by denying Okonkwo, Unoka, Ezinma and Mr. Brown a bigger frequency in VePs, while allowing Ekwefi to dominate in the frequency distribution of VePs, Achebe manages to use this strategy to characterise Ekwefi as a *storyteller* and *educator*. This is validated by the inter-character comparison of VePs in Figure 8.2 below:

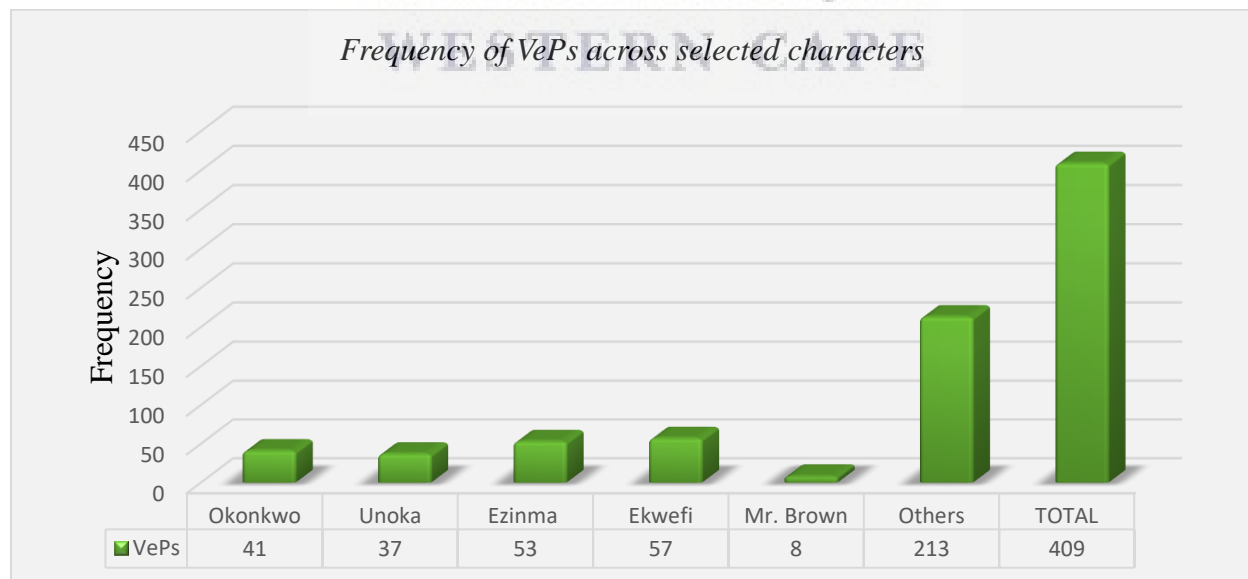
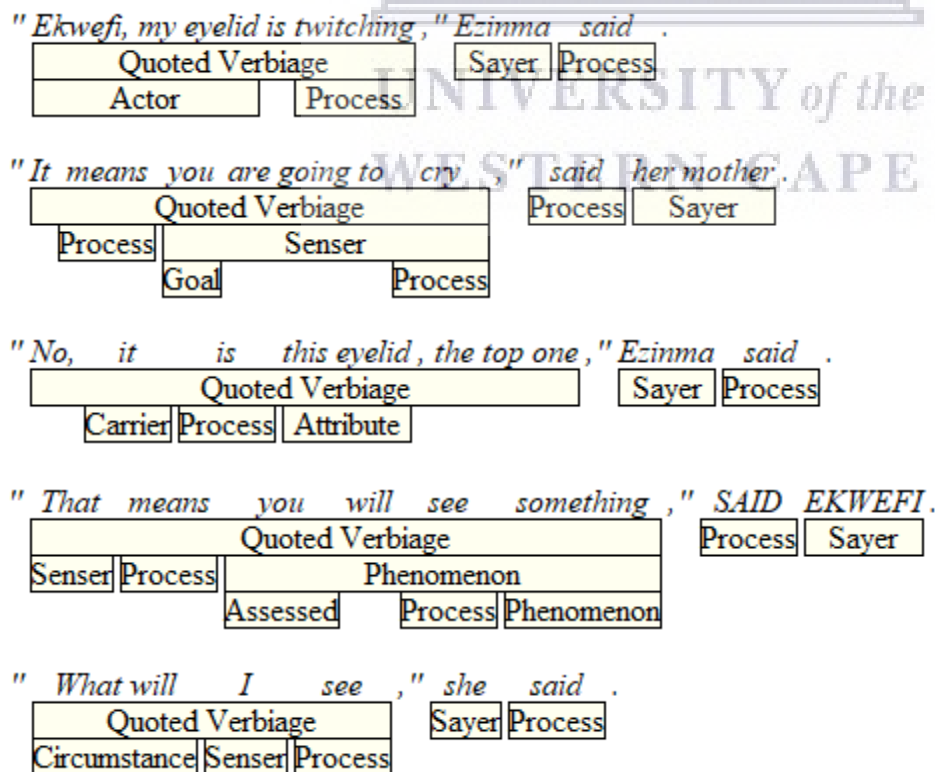


Figure 8. 2 Frequency of VePs across selected characters

As shown in Figure 8.2, Ekwefi is accorded the highest number of VePs as an individual character and is only surpassed by a constellation of Other characters. The only character who surpasses Ekwefi as an individual character is Ezinma. However, while the research establishes that Ezinma’s use of VePs is mostly to learn, those of Ekwefi are meant to educate and entertain. For example, as Ekwefi and Ezinma are preparing a fowl for dinner during the Feast of the New Yam, Ekwefi is accorded Quoted Verbiage in a conversation with Ezinma. By using Quoted Verbiage instead of Reported Verbiage, Ekwefi becomes an educator with features of a teacher and not those of an instructor. She is more interactive and closer to other interlocutors through Quoted Verbiage as compared to Reported Verbiage which would have distanced her as a Sayer. This is demonstrated in (69) below:

(69)



" How can I know , " Ekwefi asked .

Quoted Verbiage			Sayer	Process
Circumstance	Senser	Process		

" I know what it is - the wrestling match , " Ezinma said .

Quoted Verbiage				Sayer	Process
Senser	Process	Phenomenon	Parataxis		
		Subj	Process	Actor	Process

In (69), Ekwefi is a respondent to questions that her daughter Ezinma asks through Quoted Verbiage in VePs. While the consistence in Ezinma's questioning shows that Ekwefi's daughter is inquisitive, the manner in which Ekwefi responds to her daughter shows that she is someone who grabs every opportunity of a conversation to stimulate the cognition of her daughter. When Ezinma's eyelid twitches she asks her mother what that could mean. Ekwefi provides an answer in a Quoted Verbiage "It means you are going to cry". However, Ezinma does not agree to this because she has prior knowledge that the meaning is determined by which eyelid is twitching at the time. Consequently, she probes further in another Quoted Verbiage: "No, it is this eyelid, the top one". This shows that Ezinma knows what it means when the lower eyelid twitches but she does not know what it means when the top eyelid twitches. Cognisance of this, Ekwefi gives her daughter new knowledge using another Quoted Verbiage: "That means you will see something". But when Ezinma further asks: "What will I see?", Ekwefi does not give her the answer hence Ezinma engages cognition to solve the puzzle and the moment she does, she immediately speaks out in a Quoted Verbiage: "I know what it is – the wrestling match." Therefore, the conversation that Ekwefi has with her daughter shows that she is an educator who does not use force to teach but instead resorts to use friendlier ways to impart knowledge. Therefore, while Ezinma is inquisitive, Ekwefi is a mind-stimulating educator.

Another notable character for which Ekwefi is known through VePs is that of storytelling. For example, on the night that the Priestess Chielo comes into Okonkwo's compound to demand for Ezinma, Ekwefi is in the hut telling stories to her daughter as illustrated in (70) below:

(70)

" *Once upon a time ... all birds were invited to a feast in the sky,*" she SAID .

Quoted Verbiage				Sayer	Process
Circumstance	Goal	Process	Circumstance		

" *They were very happy and began to prepare themselves for the great day,*"

Quoted Verbiage					
Element (Clause)			Element (Clause)		
Carrier	Process	Attribute	Process	Goal	Beneficiary
			Process	Goal	Beneficiary

EKWEFI SAID .

Sayer	Process
-------	---------

The VePs cited in (70) take the genre of narrative whose purpose is to tell a story that deals with problematic events with the aim of instructing or entertaining. The excerpt in (70) begins with orientation which is the initial stage in a narrative. Beyond the orientation that Ekwefi gives Ezinma follows the complication, evaluation and resolution to the story, respectively (see Droga and Humphrey, 2002:4). Therefore, since Ekwefi adopts the genre of narrative over those of exposition, information report, news story, review, recount, explanation and procedure, she is characterised as a *storyteller* and *educator* who seeks to educate her daughter through the genre of narrative.

8.4. What the collocations in process-types reveal about the character development of

Ekwefi

Findings on research question four have established that as a collocational node (see Sinclair, 1991:170), Ekwefi is associated with particular collocations in material, mental, relational and

verbal processes. The consistence in collocations in the aforementioned four process-types ultimately project her character development as *round/dynamic*. This confirms literary critiques (e.g. Obiechina, 1975; and Strong-Leek, 2001) who observe that Ekwefi's behaviour before Ezinma is born differs from when Ezinma is born. For the current study, the conclusion of Ekwefi's character development was arrived at based on the subsequent assemblage of collocations in each of the process-types attributed to her.

MaPs (353 tokens, 68%) attributed to Ekwefi have reflected that, as an Actor, Ekwefi is associated with the following processes of doing and action in the physical world: *turned; pluck; peeled; ladled; suffered; borne; buried; and despair* while her Goals and Circumstances in such cases would include the following as collocations: *Ezinma; Okonkwo; the hen; the mortar; the feathers; pot; fire; fowl; mother; coal; broken pot; smoke; yams; her husband's share; bowl; obi; mat; eggs; food; and her children*. Therefore, the study establishes that whenever Ekwefi is the Actor, the Goal and Circumstance of her actions in the physical world are mostly related to the affairs of the compound, especially in relation to the fireplace and Ezinma. Furthermore, the findings reveal that whenever Ekwefi is the Goal, the Actor is mostly *Okonkwo* while the collocations associated with the processes of doing and action in such MaPs would include *shot; marry; and ran away*. Since Ekwefi is associated with such collocations in relation to Okonkwo and not her former husband, the collocations reflect Ekwefi's allegiance to Okonkwo and not to her first husband. This entails, generally, that her character development is rounded as the narrative progresses because she did not do all those things for her first husband. Therefore, although the collocations bring out femininity and sexist/gendered spaces to which she belongs, her overall character is round because she is associated with sexist spaces in Okonkwo's compound and not with her former lover. I hold a view that the character development of Ekwefi is round/dynamic and like

her, the character development of Ezinma also evolves. For example, while young, Ezinma is associated with Goals and spaces related to her mother and father (e.g. *fireplace; obi; and hut*) but as she grows, her Goals and spaces begin to include other people (e.g. *the crowd*) and objects (e.g. *udala tree*) that are increasingly in public space and whose verbs are masculine-like and feminist (e.g. *cut; turned; went; and broke*). By adulthood, Ezinma's Goals and spaces involve even masculine characters like Obierika and his house (especially in Chapter 23). Achebe uses such a strategy to clearly map a continuous metamorphosis in Ezinma's character development from childhood to adulthood. However, unlike Ekwefi and Ezinma, Okonkwo is a static character because his actions in the physical world remain unchanging throughout the narrative.

Collocations in MePs (42 tokens, 8%) attributed to Ekwefi reveal that as a Sensor, Ekwefi is associated with *felt* and *love* as collocations in MePs of affection; *saw, seemed, discern, seen* and *heard* as collocations in MePs of perception; and *thought, remembered, think* and *know* as collocations in MePs of cognition. The Phenomenon of Ekwefi's processes of affection, perception and cognition is mostly related to her daughter Ezinma. The dominance of Ekwefi as the Sensor (31 tokens) as compared to her being a Phenomenon (11 tokens) shows that Ekwefi is the giver of attention. When I analyse such a consistence in collocations with respect to Ekwefi's character development, I conclusion is that she is rounded because her affection of Ezinma is not the same when Ezinma was very young. Having earlier lost nine other children immediately after birth, Ekwefi's earlier life is loveless and dejected even after giving birth to Ezinma. But when Ezinma shows signs of survival, Ekwefi transforms from being an unhappy, helpless and resigned individual to being a happy, energetic and loving woman. This is a demonstration that her character development evolves and therefore rounded/dynamic. Like Ekwefi, Ezinma is rounded in her MePs. For example, although Ezinma is mostly the Phenomenon whose Sensor is Ekwefi and

Okonkwo when young, her affection for the family increases when she grows up (e.g. when she abandons her stay at her in-laws upon hearing that her father Okonkwo has been arrested). However, unlike Ekwefi and Ezinma, Okonkwo is static in his MePs because throughout the narrative, he mostly thinks about Ezinma, the yams and his ambitious for the third title.

The findings further indicate that in processes of being and having (RePs) attributed to Ekwefi (66 tokens, 13%), Ekwefi is mostly a Carrier associated with the intensive relational process *was*. The commonest collocations in Attributes whose Carrier is Ekwefi, includes, *(was) a woman of forty-five*; and *(was) Okonkwo's second wife*. By denying Ekwefi a chance to be associated with the Possessed (the Token/Value) in possessive relational processes, she is rendered faceless and vulnerable. Additionally, the absence of circumstantial relational processes shows the irrelevance of location in relation to Ekwefi. Such a stylistic undertaking in collocations in RePs attributed to Ekwefi shows that Ekwefi is, for example, less important as compared to men. However, despite the faceless nature of women in Achebe's world of Umuofia, Ekwefi transforms from being a motherless and unmarried woman to being a mother and married woman. My argument is that despite the sexist categorization of women and men in Umuofia, Ekwefi is rounded within her sexist domain as a female for she transforms from being a childless woman to being a married mother. A childless and unmarried woman is not as respected as a woman with a child and is married. Like Ekwefi, collocations in RePs attributed to Ezinma indicate that she is rounded for her feminist and brave character evolve to greater heights as she grows up. However, Okonkwo is static for he remains powerful, brave and masculine throughout the narrative.

With regards to VePs, the findings establish that like was the case with Ezinma, VePs attributed to Ekwefi are statistically unique. In the case of Ekwefi, she is accorded more VePs (57 tokens) than any other character in the narrative with collocations that constantly portray her as a rounded

character who is a storyteller and educator. As a Sayer, Ekwefi is mostly associated with the verbal process *said*. Ekwefi is marked in Reported Verbiage and unmarked in Quoted Verbiage and the collocations in her Verbiage include: *ogbanje; iyi-uwa; Ezinma; folktales (e.g. tortoise, birds); fire; fowl; cooking; Chielo; Okonkwo and Agbala*. Prior to Ekwefi being a story teller and educator, she is resigned and lonely because she has no child. But when she gives birth to Ezinma, she transforms into a story teller and educator because she is joyous and happy. Like Ezinma, the strategic placement of VePs in quality and quantity underscores the metamorphosis of Ekwefi's character development from flatness to roundedness. Unlike Ekwefi and Ezinma, Okonkwo's character development is static even in his VePs. As a Sayer, Okonkwo's Recipients are either women, children or respectable members of the clan while the Verbiage is mostly about Nwoye, Ezinma and Umuofia. Such a collocational tendency in Okonkwo's VePs remains constant throughout the novel, making his character development to be projected as static/flat.

Based on findings on Ekwefi with respect to research question four, the collocations attributed to Ekwefi show that she is a round character for her character development evolves as the narrative progresses. She is constantly shaped throughout the narrative as a character who is industrious, feminine, loving, a mother, married, mature, long-suffering, entertainer, educator and a storyteller. The findings on the character development of Ekwefi confirm the theoretical postulation of Di Yanni (2002) who notes that round characters change across the narrative while flat/static characters do not change.

8.5. Summary of chapter

The current Chapter has presented and discussed the findings on Ekwefi based on the four research questions which the current study pursued, namely, which process-types are attributed to Ekwefi;

what transitivity patterns exist in the process types attributed to Ekwefi; what do the transitivity patterns in process-types reveal about Ekwefi; and what do the collocations in process-types reveal about the development of Ekwefi in the story?

In addressing research question one (i.e. *which process-types are attributed to Ekwefi?*), the Chapter has established that Ekwefi is accorded material, mental, relational and verbal processes but denied existential and behavioural processes. From the statistical perspective, it was established that the sum of Ekwefi's total tokens is 518 and is distributed across the six process-types as follows: MaPs (353 tokens, 68%); MePs (42 tokens, 8%); RePs (66 tokens, 13%); VePs (57 tokens, 11%); BePs (0 tokens, 0%); and ExPs (0 tokens, 0%). Therefore, the statistics have confirmed that Ekwefi is accorded only four process-types out of the known six process-types in SFL. It has been further established that the findings on process-types attributed to Ekwefi are in tandem with the theoretical underpinnings that process-types are part and parcel of the ideational metafunction of language (e.g. Martin and Rose, 2003; and Caffarel, 2006). In terms of the implications of findings on Ekwefi on related studies such as that of Halliday (1971); Mwinlaaru (2012); and Muhammad and Banda (2016), the findings on Ekwefi are in tandem with the aforementioned studies which have hailed the versatility of SFL and further argued that process-types are accorded differently to each character. From the angle of CL methodology as a methodological toolkit, the varying statistics in process-types belonging to Ekwefi reaffirms the significance of numerical data in establishing the significance of process-types in a text (e.g. Martin and Rose, 2003; Caffarel, 2006; and Hu, 2009). The findings have further validated, in linguistic terms, some literary critiques on *Things Fall Apart* which argued that the characterisation of Ekwefi is uniquely tailored to build her character (e.g. Strong-Leek, 2001).

In pursuance of research question two (i.e. *what transitivity patterns exist in the process types attributed to Ekwefi?*), the findings revealed that Ekwefi is associated with the following transitivity patterns in process-types: strategic use of Ekwefi as Actor in material processes; use of Ekwefi as Sensor whose Phenomenon is Ezinma in some mental processes; use of intensive relational processes; and more verbal processes attributed to Ekwefi as compared to any other characters. Like was noted with Okonkwo, Unoka and Ezinma, the findings on Ekwefi are similar to those established by other studies such as Halliday (1971) and Mwinlaaru (2012) who observe that transitivity patterns exist in process-types and are crucial for observing the construing of experiential meanings in the ideational metafunction. Statistically, the findings on Ekwefi confirm what Muhammad and Banda (2016) note that empirical evidence helps us to appreciate the purpose of numbers in radiating the stylistic beauty of texts.

Findings on research question three (i.e. *what do the transitivity patterns in process-types reveal about Ekwefi?*) have established that the transitivity patterns in process-types attributed to Ekwefi portrays her as a character who is industrious, feminine, loving, a mother, married, mature, long-suffering, entertainer, educator and a storyteller. The findings further established that the absence of BePs and ExPs attributed to Ekwefi has no impact on her character and character development since no transitivity patterns were found in them. It was further observed that statistics has a bearing on some character traits of Ekwefi. For example, the inter-character frequency distribution of VePs revealed that Ekwefi is accorded more VePs (57 tokens, 11%) than any other individual character in *Things Fall Apart* and this characterises her as a storyteller and educator.

Findings on research question four (i.e. *what do the collocations in process-types reveal about the development of Ekwefi in the story*) have revealed that Ekwefi is associated with particular collocations in material, mental, relational and verbal processes whose nature project the character

development of Ekwefi as a round/dynamic who is industrious, feminine, loving, a mother, married, mature, long-suffering, entertainer, educator and a storyteller.

The next Chapter presents and discusses findings on Mr. Brown.



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CHAPTER 9

REPRESENTATION OF MR. BROWN IN THE IDEATIONAL METAFUNCTION IN *THINGS FALL APART*

9.0. Introduction

This Chapter presents and discusses findings on Mr. Brown in relation to the research questions outlined in Chapter 1, namely, which process-types are attributed to Mr. Brown; what transitivity patterns exist in the process-types attributed to Mr. Brown; what do the transitivity patterns in process-types reveal about Mr. Brown; and what do the collocations in process-types reveal about the character development of Mr. Brown in the story? In pursuance of research question one, the current Chapter establishes that Mr. Brown is attributed material, mental, relational and verbal processes, but denied behavioural and existential processes. It further observes that the statistical distribution of process-types attributed to Mr. Brown varies in some process-types. Arising from the findings on research question one, findings on research question two reveal that the process-types attributed to Mr. Brown have the following transitivity patterns: absence of Goal in most material processes where Mr. Brown is the Actor; use of only mental processes of cognition; use of only intensive relational processes; and use of Mr. Brown as Sayer in Reported and Quoted Verbiage. It is concluded that the aforementioned transitivity patterns characterise Mr. Brown as an educator who is patient, non-aggressive, compromising, non-judgmental, clear-headed and rational. For research objective four, the Chapter establishes that the collocations in process-types attributed to Mr. Brown project his character development as static.

Through the study of Mr. Brown's process-types, transitivity patterns and characterisation, the Chapter indirectly discusses other characters such as Mr. Smith and the District Commissioner.

The Chapter establishes that the District Commissioner is seen as a static character who is irrational and judgmental while Mr. Smith is cast as a static character who is impatient, aggressive, judgmental, stupid, rigid and irrational.

The current Chapter is organised as follows: it begins by giving a brief description of Mr. Brown in relation to the plot of *Things Fall Apart*. Thereafter, the Chapter presents and discusses findings on Mr. Brown under headings conceived from the four research questions. Further information related to Mr. Brown in the context of the objectives of the current study is captured under Appendix E. Additional information on process-type mapping, transitivity patterns, characterisation and character development of other characters not selected for the current study (e.g. Mr. Smith and the District Commissioner) is given in Appendix F.

9.1. Mr. Brown: an overview of him

Mr. Brown is the first missionary who comes to Umuofia. He comes when Okonkwo is still in exile. He builds a school and a church, and makes friends with a number of villagers in Umuofia and beyond. Among Mr. Brown's friends is Akunna, a great man in the neighbouring village who has given one of his sons to be taught at one of the white man's schools. One day, Mr. Brown pays Akunna a visit and the two engage in a lengthy discussion about religion. Akunna argues that his kinsmen believe in the supreme God called Chukwu who has smaller gods as his messengers. In defending his beliefs in smaller gods, Akunna tells Mr. Brown: "We make sacrifices to the little gods, but when they fail and there is no one else to turn to we go to Chukwu. It is right to do so. We approach a great man through his servants" (Achebe, 1958:131). On the other hand, Mr. Brown says there is only one true God and he cannot be worshipped through idols. Although neither of the two men manages to convert the other, Mr. Brown learns a lot from Akunna about the natives'

view of God, and avoids violence and other harsh methods in bringing the Western type of religion to the natives.

With such knowledge obtained from his interactions with the villagers, Mr. Brown realises that compromise is important if the kinsmen are to be converted; hence he adopts softer ways of converting people to the new religion. When Mr. Brown hears that Okonkwo has returned from exile, he pays him a visit with the hope that Okonkwo will be happy to hear that his son Nwoye (now called Isaac) has been sent to the new training college for teachers in Umuru. However, Okonkwo chases Mr. Brown from his compound and threatens to carry him out of the compound himself if he dared come back. Shortly after this, Mr. Brown returns to England due to his failing health. He is replaced by Reverend James Smith who works with the District Commissioner in using force to impose the new order.

9.2. Process-types attributed to Mr. Brown

The research findings on research question one (i.e. *which process-types are attributed to Mr. Brown?*), indicate that like Mr. Smith, Mr. Brown is attributed four process-types, namely, material, mental, relational and verbal processes. However, he is denied behavioural and existential processes and I have concluded that the absence of the two process-types has no impact on the characterisation of Mr. Brown. The findings further reveal that the four process-types attributed to Mr. Brown are statistically distributed as shown in Table 9.1 below:

Table 9. 1 Process-types attributed to Mr. Brown in relation to other characters

CHARACTER	PROCESS-TYPES						TOTAL FREQUENCY
	MaPs	MePs	RePs	VePs	BePs	ExPs	
Okonkwo	577	52	99	41	0	0	769
Unoka	18	26	29	37	0	0	110
Ezinma	261	15	17	53	0	0	346
Ekwefi	353	42	66	57	0	0	518
Mr. Brown	21	8	1	8	0	0	38
Others	697	189	363	213	3	44	1509
TOTAL FREQUENCY	1927	332	575	409	3	44	3290

Table 9.1 shows that out of the total of 3290 tokens allotted to all characters, Mr. Brown is accorded 38 tokens. Within the 38 tokens attributed to Mr. Brown, he dominates in MaPs with 21 tokens which are seconded by an equifrequency of 8 tokens in MePs and VePs, while RePs are the least with only 1 token. Based on Table 9.1, Mr. Brown is mostly represented through processes of doing and action in the physical world than in his processes of having and being; processes of perception, cognition and affection; and processes of saying and telling. The percentage distribution of process-types in relation to Mr. Brown is summarised in Figure 9.1 below:

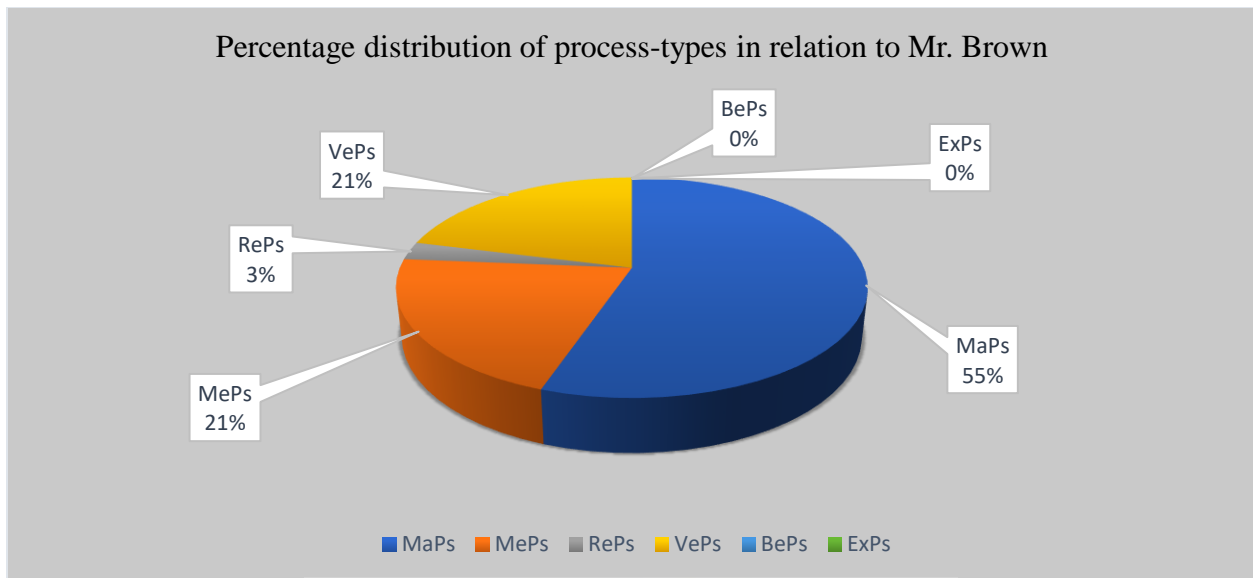
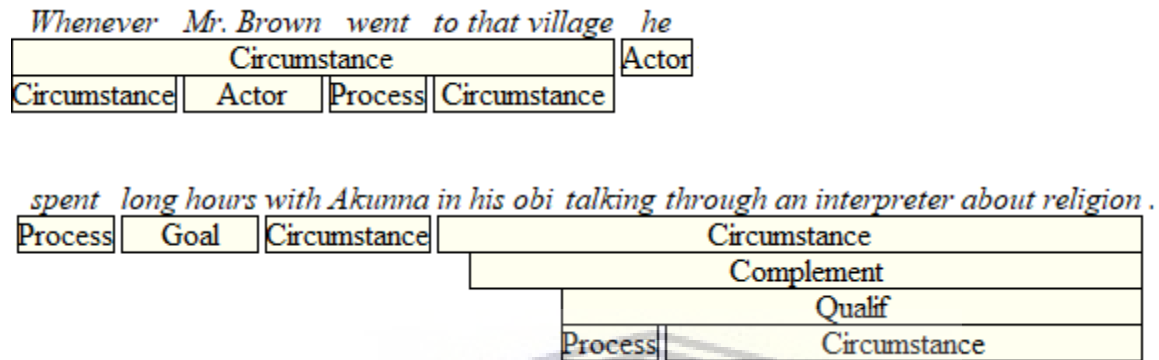


Figure 9.1 Percentage distribution of process-types in relation to Mr. Brown

Figure 9.1 shows that Mr. Brown is mostly represented through his MaPs (55%) which are a realisation of 21 tokens. MePs and VePs attributed to Mr. Brown are in a state of percentile equilibrium of 21% each and arise from the equifrequency of 8 tokens in MePs and VePs, while RePs attributed to him constitute 3% arising from a frequency of 1 token (See Table 9.1). Figure 9.1 further indicates that BePs and ExPs record a 100% absence hence the 0% realisation whose equifrequency is 0 tokens (See Table 9.1). Therefore, Table 9.1 and Figure 9.1 validate the findings that out of the six process-types, Mr. Brown is accorded only four process-types, namely, material, mental, relational and verbal processes. This entails that Mr. Brown is construed in processes of action and doing (MaPs); processes of thinking, feeling and knowing (MePs); processes of having and being (RePs); and processes of saying and telling (VePs). Of the four process-types attributed to Mr. Brown, he is most represented in MaPs (21 tokens, 55%) and least represented in MePs (8 tokens, 21%), VePs (8 tokens, 21%) and RePs (1 token, 3%). Whether or not this has an impact on the characterisation and character development of Mr. Brown is a matter of discussion in Section 9.3 and Section 9.4 of the current Chapter respectively.

Below are extractions from the findings, illustrating the inscription of Mr. Brown in material, mental, relational and verbal processes.

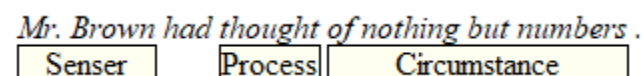
(71)

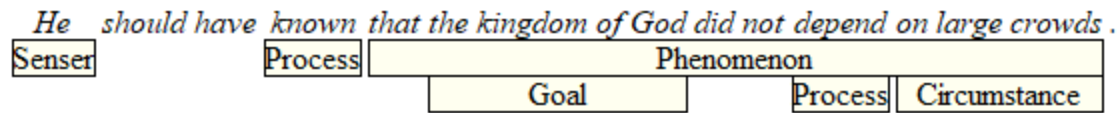


Example (71) is an instance of MaPs attributed to Mr. Brown. In (71), the Actor is Mr. Brown whose Processes are: *went*; *spent*; and *talking*. The Goal of Mr. Brown is *long hours* while the Circumstances are *to the village* {Circumstance of Location: temporal: *where?*}; *with Akunna* {Circumstance of Accompaniment: comitative: *who/what with?*}; *in his obi* {Circumstance of Location: spatial: *where?*}; *through an interpreter about religion* {Circumstance of Manner: quality: *how?* containing a Circumstance of Matter: *what about?*}. Example (71) foreshadows the presence of some transitivity patterns and collocations in MaPs attributed to Mr. Brown. The aforementioned foreshadowing is discussed in Section 9.3 and Section 9.4 of the current Chapter, respectively.

Apart from the example of MaPs in (71), below is an extraction of MePs, in (72), as obtained from the findings on the corpus under study.

(72)

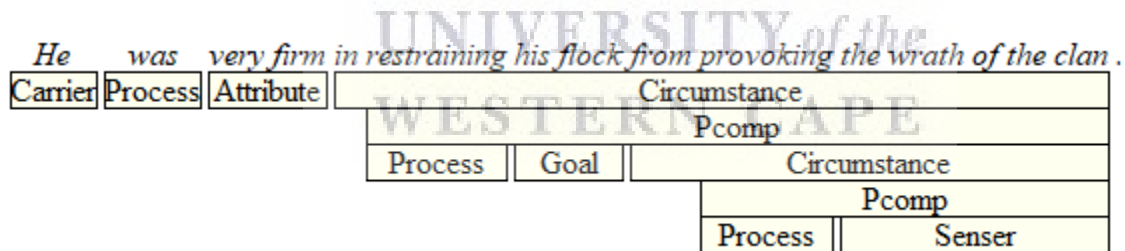




In (72), Mr. Brown is the Sensor associated with the Processes of cognition namely *thought* and *known*. The Phenomenon in (72) is *that the kingdom of God did not depend on large crowds*. The MePs in (72) further give us additional information through the Circumstances, notably, *of nothing but numbers* {Circumstance of Matter: *what about?*}; and *on large numbers* {Circumstance of Location: *where?*}. From (72), we begin to observe that Mr. Brown is mostly associated with the role of Sensor and the mental processes of cognition, while his Phenomenon relates mostly to large numbers. Such transitivity patterns in MePs attributed to Mr. Brown form the basis of discussion on characterisation in Section 9.3 while Section 9.4 looks at collocations in MePs and their impact on the character development of Mr. Brown.

As earlier alluded to, Mr. Brown is accorded only 1 token in RePs and it is shown below:

(73)



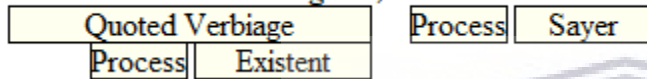
It can be observed in (73) that Mr. Brown is the Carrier associated with the intensive relational process *was* and the Attribute *very firm*. Further information about his firmness is through a Circumstance of Matter (i.e. *what about?*), namely, *in restraining his flock from provoking the wrath of the clan*. What is thought provoking about RePs attributed to Mr. Brown is that he is accorded only 1 token in RePs yet other characters such as Reverend James Smith are accorded

more RePs. The reason why Achebe decides to accord such a frequency of RePs to Mr. Brown is explored in Section 9.3 and Section 9.4.

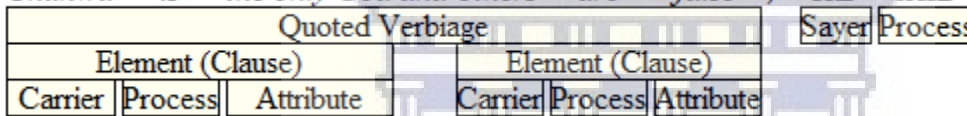
The last process-type attributed to Mr. Brown is that of VePs. Below is an extraction of examples of VePs attributed to him (the words in block letters have been added by me to help in the correct annotation of the conversation):

(74)

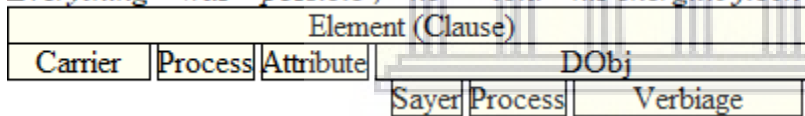
"There are no other gods," said Mr. Brown.



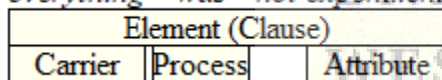
"Chukwu is the only God and others are false," HE SAID.



Everything was possible, he told his energetic flock,



but everything was not expedient.



Example (74) shows that Mr. Brown is a Sayer, and his Verbiage is mostly about God and evangelism: *"There are no other gods"*; *"Chukwu is the only God and others are false [gods]"*; and *"told his energetic flock (that everything was possible but everything was not expedient)*. The findings have revealed that the aforementioned pattern in Mr. Brown's processes of saying and telling (RePs) as exemplified in (74) helps to build his characterisation and character development as shown in Sections 9.3 and 9.4 respectively.

Like it was established with Okonkwo, Unoka, Ezinma and Ekwefi, the findings on process-types allotted to Mr. Brown re-echo the theoretical argument in SFL that process-types form the

theoretical fabric of SFL transitivity in the ideational metafunction (e.g. Martin and Rose, 2003; and Caffarel, 2006). Additionally, just as was noted with the other characters considered for the current study, the varying statistics in process-types belonging to Mr. Brown underscores the methodological underpinning of the significance of numerical data in establishing the essence of process-types in a text. From the perspective of literary critiques done on Achebe's *Things Fall Apart*, my findings on process-types attributed to Mr. Brown provide a linguistic explanation as to why Hu (1998) and Guthrie (2011) argue that Achebe's choice of words for a character is motivated.

9.3. Transitivity patterns and what they reveal about the character of Mr. Brown

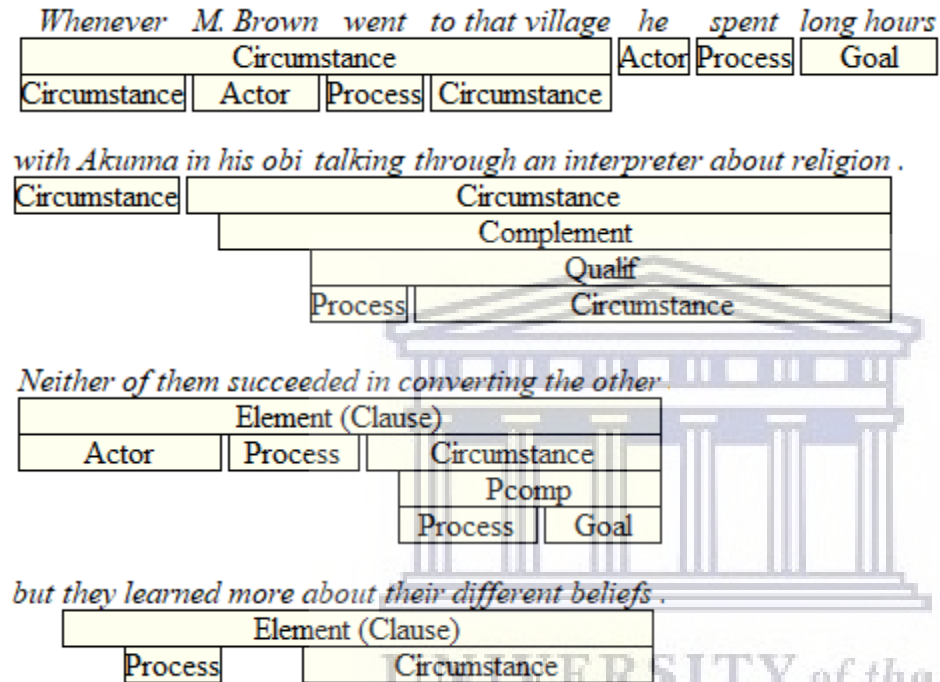
In pursuance of research question two (i.e. *what transitivity patterns exist in the process-types attributed to Mr. Brown?*) and research question three (i.e. *what do the transitivity patterns in process-types reveal about Mr. Brown?*), the findings reveal that the process-types accorded to Mr. Brown contain some transitivity patterns whose effect on his characterisation is diverse as shown below.

9.3.1. Absence of Goal in most material processes where Mr. Brown is the Actor

Although Mr. Brown dominates in MaPs (21 tokens, 55%), he is mostly an Actor whose actions are not directed at anything or anyone. Instead of using the Goal, the things or characters upon which Mr. Brown acts are put in the Circumstance of the clause. When Mr. Brown is directly associated with the Goal, it is to do with inanimate things and not human beings. Therefore, not only does Achebe accord Mr. Brown fewer Goals but he also ensures that whenever Mr. Brown is the Actor directly associated with a Goal, the Goal is mostly inanimate while other humans are put

as part of the Circumstance. By avoiding to be associated with processes of doing and action (MaPs) whose Goal is dominated by other humans, Mr. Brown is contextually characterised as a *patient, non-aggressive and reasonable/compromising* character. Below is an example:

(75)



Noticeable in (75) is the sporadic association of Mr. Brown with the Goal that is inanimate (e.g. *long hours*). As an Actor, Mr. Brown is instead associated mainly with the Circumstance of the clause in MaPs and, in the context of (75), the Circumstances include *Whenever* {Circumstance of Extent: temporal: *for how long?*}; *to the village* {Circumstance of Manner: spatial: *where?*}; *with Akunna* {Circumstance of Accompaniment: additive: *and who/what else?*}; *in his obi through an interpreter about religion* {Circumstance of Location: spatial: *where?* containing a Circumstance of Manner: means: *by what means?* (i.e. *through an interpreter*); and a Circumstance of Matter: *what about?* (i.e. *about religion*)}; *in converting the other* {Circumstance of Matter: *what about?*}; and *about their different beliefs* {Circumstance of Matter: *what about?*}. From the use of the Goal

and Circumstance in (75), it can be observed that Mr. Brown is usually associated with MaPs availed with Circumstances but usually devoid of Goals. The Circumstances contain both inanimate and animate things (e.g. to the *village*; with *Akunna*; through *an interpreter*; about *religion*; and in converting *the other*) while the Goal is inanimate (i.e. spent *long hours*). The Processes associated with Mr. Brown in (75) indicate commitment towards that which is further explained in the Circumstance: *went*; *spent*; *talking*; *succeeded*; and *learned*. Mr. Brown is ready to spend long hours just talking and even when he does not succeed to convert someone like Akunna, he still learns from them. This contextually shows Mr. Brown as a patient missionary who uses non-aggressive and reasonable means to convert his subjects.

To best understand that Mr. Brown is patient, non-aggressive and reasonable, I have compared him to his foil character Reverend James Smith. As opposed to Mr. Brown, Mr. Smith is an Actor whose Goal is mostly things and people, and this characterises him as an impatient, aggressive and unreasonable character. For example, the moment Mr. Smith takes over from Mr. Brown, his processes of doing and action in the material world are forceful and are directed at people and things as shown in (76) below:

(76)

He condemned openly Mr. Brown's policy of compromise and accommodation.

Actor	Process	Circumstance	Goal
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He saw things as black and white.

Actor	Process	Goal
-------	---------	------

Within a few weeks of his arrival in Umuofia Mr Smith suspended

Circumstance	Actor	Process
--------------	-------	---------

a young woman from the church for pouring new wine into old bottles.

Goal	Circumstance	Circumstance
Pcomp		
Process	Goal	Circumstance

In (76), Mr. Smith is the Actor whose Processes in MaPs are *condemned*; *saw*; and *suspended*. The Processes associated with Mr. Smith are in sharp contrast to those of Mr. Brown in (75), namely, *went*; *spent*; *talking*; *succeeded*; and *learned*. This shows that while Mr. Brown is non-aggressive in his actions, Mr. Smith is aggressive. Furthermore, while Mr. Brown is predominantly denied people and things as part of the Goal of his actions as seen in (75), Mr. Smith's actions in (76) are directed at people and things as the Goal, notably, *Mr. Brown's policy of compromise and accommodation*; *things as black and white*; and *a young woman*. This shows Mr. Smith as confrontational and undiplomatic, hence unreasonable.

The use of *openly* {Circumstance of Manner: quality: *how?*} as a Circumstance modifying the Process *condemned* in (76) shows Mr. Smith's undiplomatic nature. In addition, by using the Circumstance *Within a few weeks of his arrival in Umuofia* {Circumstance of Extent: temporal: *for how long?*} as a Circumstance associated with the Process *suspended* and the Goal *a young woman*, Mr. Smith's impatience is underscored because he does not wait for long (i.e. duration) before he swings into action. The reason for which Mr. Smith suspends the woman from the church also sheds more light to his character. He suspends the woman *for pouring new wine into old bottle* {Circumstance of Cause: reason: *why?*}. Mr. Smith acts based on the scripture which reads that "...no one pours new wine into old wineskins. Otherwise, the wine will burst the skins, and both the wine and the wineskins will be ruined. No, they pour new wine into new wineskins" (Mark 2:22, Holy Bible New King James Version, 2006). His use of the scripture in a dogmatic way shows his unbending philosophical and religious standing. Therefore, while Mr. Brown is patient, non-aggressive and reasonable, Mr. Smith is impatient, aggressive (confrontational) and unreasonable. Achebe achieves this characterisation through the strategic use of the Circumstance and Goal in MaPs attributed to Mr. Brown and Mr. Smith.

In terms of being judgmental, impatient and aggressive, Mr. Smith’s behaviour is similar to that of the District Commissioner who “[sends] his sweet-tongued messenger to the leaders of Umuofia asking them to meet him in his headquarters [and when they do], the six men were handcuffed and led into the guardroom” (Achebe, 1958: 140-141). As some literary critiques contend, Mr. Smith’s impatience, aggressiveness and unreasonable behaviour is what triggers the clash of cultures between the whites and the natives in *Things Fall Apart* (e.g. Chatuporn, 2012).

9.3.2. Use of only mental processes of cognition

Although MePs are traditionally sub-divided into mental processes of cognition, perception and affection, this study reveals that Achebe accords Mr. Brown with only mental processes of cognition. The aforementioned transitivity pattern characterises Mr. Brown as *an educator* and *non-judgmental* character who is willing to teach and also learn from others. For example, when Mr. Brown first comes to Umuofia, he is mostly associated with learning and teaching. This continues even when Okonkwo returns from exile for Mr. Brown pays him a visit whose mission is associated with Nwoye’s progress in learning. Below are extractions of the MePs of cognition attributed to Mr. Brown in the corpus:

(77)

They learnt more about their different beliefs .

Senser	Process	Phenomenon	Circumstance
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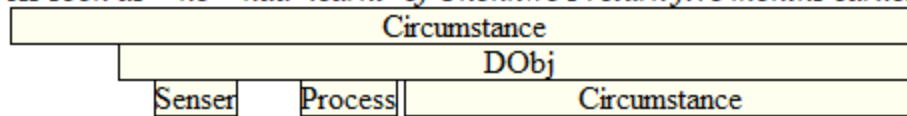
In this way Mr. Brown learnt a good deal about the religion of the clan .

Circumstance	Senser	Process	Phenomenon	Circumstance
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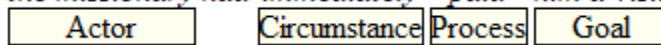
More people came to learn in his school .

Actor	Process	Goal
	Process	Circumstance

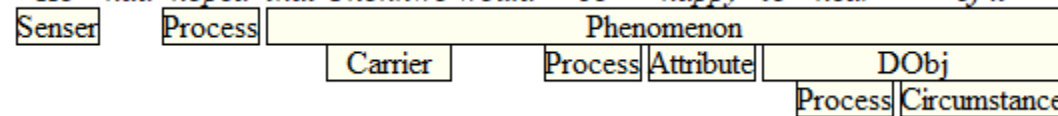
As soon as he had learnt of Okonkwo's return five months earlier,



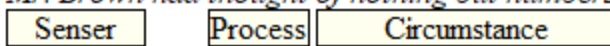
the missionary had immediately paid him a visit.



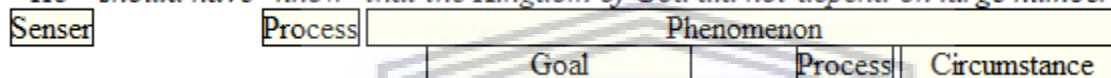
He had hoped that Okonkwo would be happy to hear of it.



Mr. Brown had thought of nothing but numbers.



He should have know that the Kingdom of God did not depend on large numbers.



Example (77) contains extractions of MePs attributed to Mr. Brown. Noticeable in (77) is that Mr. Brown is mostly a Sensor and is involved in the mental processes of cognition, notably, *learnt; learnt; learnt; hoped; thought;* and *known* while the Phenomenon is: *more; a good deal; of Okonkwo's return five months earlier; that Okonkwo would be happy to hear about it;* and *that the kingdom of God did not depend on large numbers*. MePs of cognition in (77) are dominated by learning and this shows Mr. Brown as a character whose centre of activity relates to enlightenment. Cognisance of Mr. Brown's attitude to learn from the locals, *more people* {Actor} *came* {process: material} *to learn in his school* {Goal containing mental process of cognition and a Circumstance}. Therefore, Mr. Brown is not only an educator because people come to learn from his school but he is also non-judgmental because he is willing to learn and think over things before acting. Mr. Brown's character of being a non-judgmental educator is seen vividly when MePs attributed to Mr. Smith are compared to those of Mr. Brown in (77). To prove my point, I have extracted some MePs attributed to Mr. Smith as shown in (78) below:

(78)

<i>He</i>	<i>saw</i>	<i>things as black and white, and black was evil</i>		
Senser	Process	Phenomenon		
		Carrier	Process	Attribute

<i>He</i>	<i>saw</i>	<i>the world as a battle field</i>	<i>....</i>
Actor	Process	Goal	Circumstance

<i>He</i>	<i>believed</i>	<i>in slaying the prophets of Baal</i>	<i>.</i>
Parataxis			
Senser	Process	Circumstance	Phenomenon

<i>Mr. Smith</i>	<i>heard</i>	<i>a sound of footsteps</i>	<i>behind him</i>	<i>.</i>
Senser	Process	Phenomenon	Circumstance	

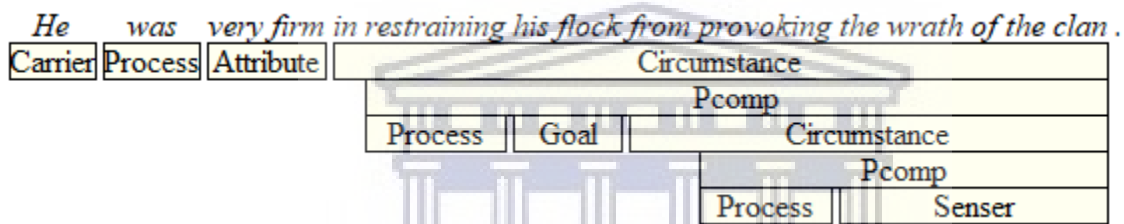
<i>He</i>	<i>turned around and HE</i>	<i>saw</i>	<i>Okeke, his interpreter</i>	<i>.</i>
Element		Element		
Actor	Process	Actor	Process	Goal

While I have established in (77) that Mr. Brown is associated with MePs of cognition, namely, *learnt; learnt; learnt; hoped; thought; and known*, (78) on the other hand shows that Mr. Smith is mostly associated with MePs of perception, namely, *saw; saw; heard; and saw*. The only mental process of cognition associated with Mr. Smith in (78) is *believed* and the Phenomenon of such a belief is *the prophets of Baal* whose Circumstance relates to being slain. Metaphorically, the MePs of perception in (78) show that Mr. Smith ‘sees’ things but does not ‘know’ things as Mr. Brown does. Mr. Smith ‘sees’ things as black and white and passes judgment that black is evil. He is a *Mr. Right* and *Mr. Know It All*. He does not ponder or engage in learning like Mr. Brown. Mr. Smith is judgmental in behaviour and although he is also an educator, he is a biased educator and thinker full of prejudice. Aware of Mr. Smith’s weakness, Achebe writes: “There was a saying in Umuofia that as a man danced so the drums were beaten for him. Mr. Smith danced a furious step and so the drums went mad” (Achebe, 1958:135).

9.3.3. Use of only intensive relational processes

Apart from according Mr. Brown only MePs of cognition, Achebe accords Mr. Brown only intensive relational processes whose frequency is 1, representing 3% of the total process-types attributed to Mr. Brown. The stated transitivity pattern is used by Achebe to characterise Mr. Brown as a *clear-headed* character. The only relational process attributed to Mr. Brown is shown in (79) below:

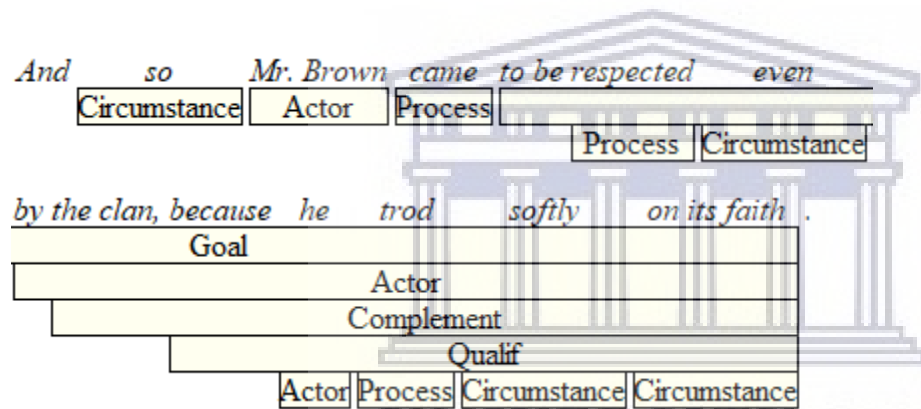
(79)



In (79), Mr. Brown is the Carrier associated with the Process *was* and the Attribute *very firm* in an intensive relational process. Further information about his firmness is through a Circumstance of Matter (i.e. *what about?*), namely, *in restraining his flock from provoking the wrath of the clan*. The Attribute in (79) indicates that the overall character of Mr. Brown is that of clear-headedness because he tries to blend his religion without confronting the existing customs and beliefs of the clan. He lets his good works speak for themselves and not to force matters. What has intrigued me about the RePs attributed to Mr. Brown is their statistical distribution. Mr. Brown is accorded only one pure relational process (by pure, I mean a relational process that is not imbued in minor process-types, namely, verbal, behavioural and existential processes). By spending less on describing Mr. Brown through processes of being and having (RePs), Achebe underscores the simplicity with which Mr. Brown brings the foreign religion to the people of Umuofia and the

surrounding villages. By using only intensive RePs, Achebe manages to attach an Attribute to Mr. Brown which in turn validates why his character is what it is in MaPs, MePs, RePs and VePs. Achebe’s portrayal of Mr. Brown as a Carrier of intensive RePs as opposed to associating him with possessive and circumstantial RePs shows that what matters most is what Mr. Brown is than what he possesses and where he is found. Through this, Mr. Brown is strongly associated with the character of restraining his flock from provoking the wrath of the clan. The result is that the clan accepts and respects Mr. Brown as shown in (80) below:

(80)



Example (80) shows the aftermath of Mr. Brown’s Attribute of restraining his flock from provoking the wrath of the clan. Because he treads *softly* {Circumstance of Manner: quality: *how?*} *on its faith* {Circumstance of Location: spatial: *where?*}, the clan respects him. The impact of Mr. Brown’s Attribute of restraining his flock from provoking the wrath of the clan is also underscored by the behaviour of the *egwugwu* towards Mr. Smith long after Mr. Brown has left for England. When Enoch unmask one of the *egwugwu* and symbolically kills one ancestral spirit by such an act, Ajofia (who is the head of the *egwugwu*) tells Mr. Smith through an interpreter: “Tell the white man [Mr. Smith] that we will not do him any harm.... We liked his brother [Mr. Brown] who was with us before. [For] his sake, we shall not harm his brother” (Achebe, 1958:138). Thus while Mr. Brown earns respect among members of the clan for his clear-headedness in restraining his

followers from provoking the wrath of the clan, Mr. Smith is seen as stupid because he fails to control his own flock. Mr. Smith's stupidity is only tolerated because of Mr. Brown's legacy. The observation herein linguistically made that Mr. Smith is stupid confirms the observations made in the literary critiques by Pojetova (2013) and Kenalemang (2013) who argue that Mr. Smith is the symbol of indiscreet imposition of Western culture on African natives.

9.3.4. Use of Mr. Brown as Sayer in Reported and Quoted Verbiage

The findings show that the Reported and Quoted Verbiage attributed to Mr. Brown is uniquely tailored to characterise him as a *compromising, non-violent* and *rational* character. When Mr. Brown first comes to Umuofia to preach about the new faith, Achebe does not accord him Quoted Verbiage. Instead, Mr. Brown is the Sayer of Reported Verbiage about tolerance and compromise. This is done in order to underpin Mr. Brown's philosophy about religion in Umuofia. Like Unoka, the Reported Verbiage associated with Mr. Brown acts as a mirror of what he stands for as an individual. By attributing a Reported Verbiage whose content is non-violence and soft approach to religious change, Mr. Brown is seen as a compromising, non-violent and rational character as illustrated in (81) below:

(81)

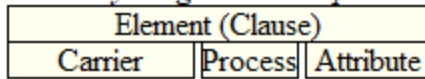
Mr. Brown preached against such excess of zeal.

Sayer	Process	Circumstance
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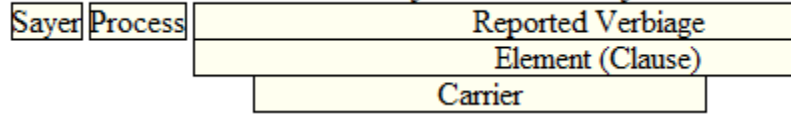
He told his energetic flock THAT everything was possible.

Element (Clause)					
Sayer	Process	Reported Verbiage			
	Goal	Process	Goal		
		Carrier	Process	Attribute	

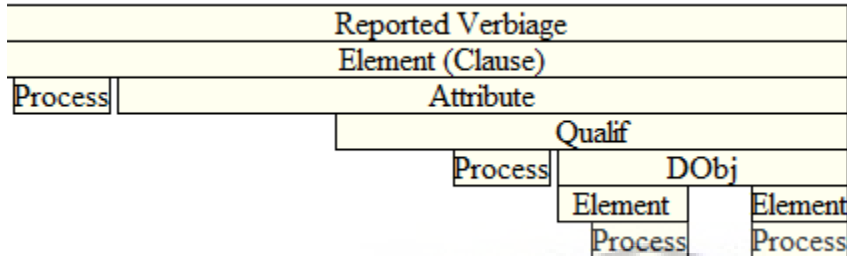
but not everything was expedient.



He said that the leaders of the land in the future would



be men and women who had learned to read and write.

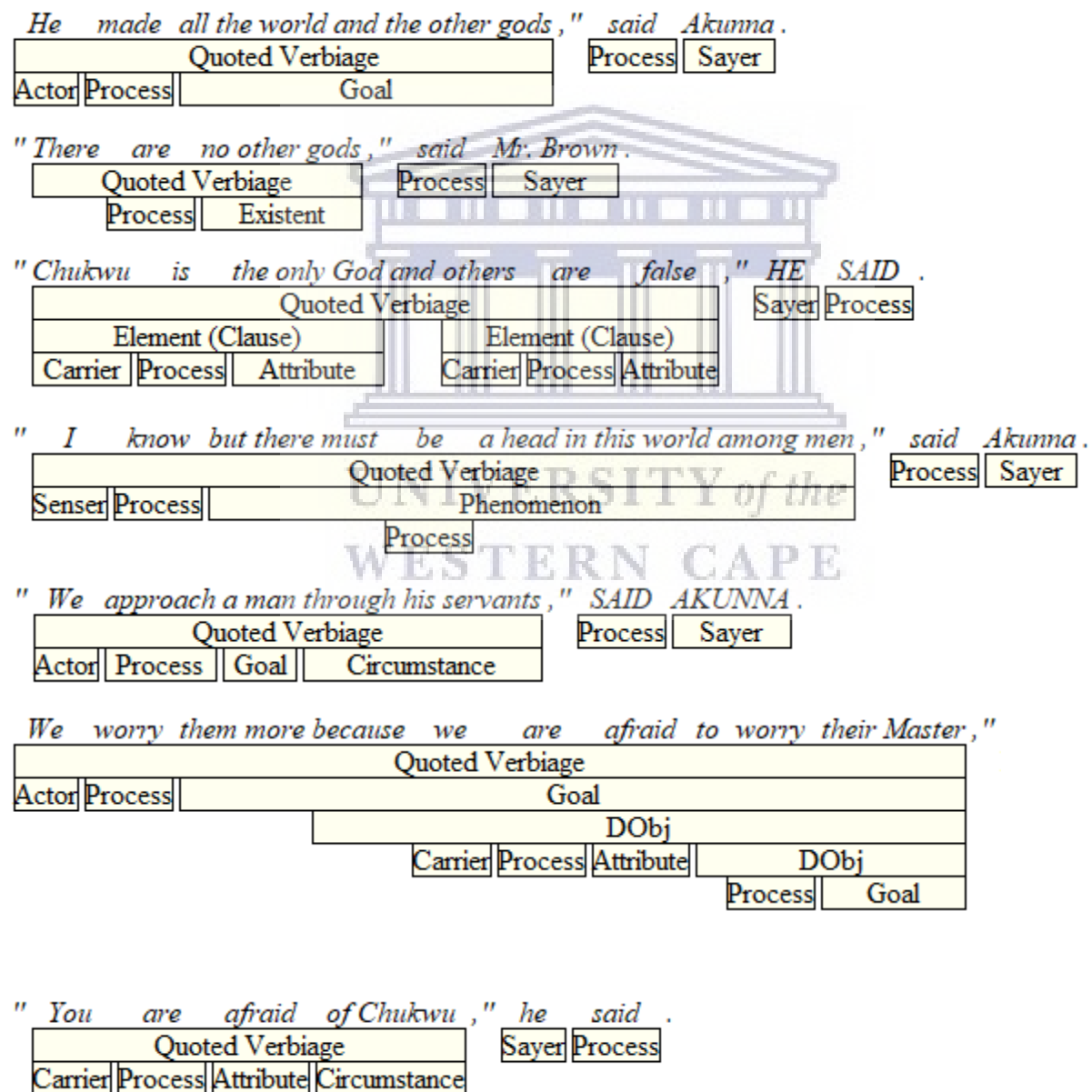


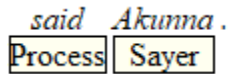
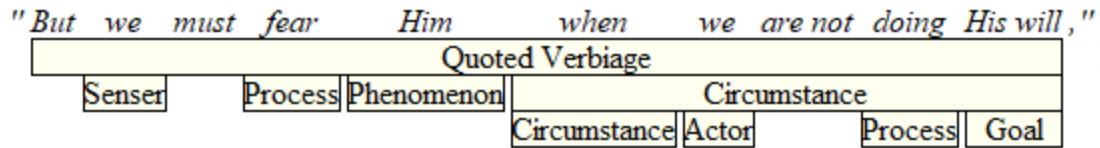
In (81), Mr. Brown is a Sayer whose Reported Verbiage reflects a standpoint of compromise and reasoning in his philosophy about the way the new religion needs to be preached. He does not force the new religion on the clan but preaches *against such excess of zeal* {Reported Verbiage} by telling *his energetic flock (that) everything was possible but everything was not expedient* {Reported Verbiage}. Furthermore, he does not force his vision on the people but reasons with them about the future Umuofia in which those who are educated will rule over those who have no basic skills obtained from western education. In the end, the people come to Mr. Brown's church not because they have been forced to but because they are able to see the fruits of Mr. Brown's reasoning. Therefore, through Reported Verbiage such as the one in (81) above, Mr. Brown is seen as a missionary who chooses compromise over rigidity, and reason over force.

Apart from being a Sayer in Reported Verbiage, Mr. Brown is also a Sayer in Quoted Verbiage and Achebe uses this transitivity pattern to characterise Mr. Brown a rational character. The only time Mr. Brown is a Sayer in Quoted Verbiage is when he speaks to Akunna, one of the elders in Umuofia's neighbouring village. Mr. Brown enjoys discussing religious viewpoints with Akunna

and although he does not agree with Akunna, he tolerates the elder man's views and learns from them. Through this approach, Mr. Brown exhibits a rational approach to winning the support of not only Akunna but also that of other members of Umuofia and the neighbouring villages. The following example in (82) is an extraction of part of the conversation between Mr. Brown and Akunna about God (Chukwu):

(82)



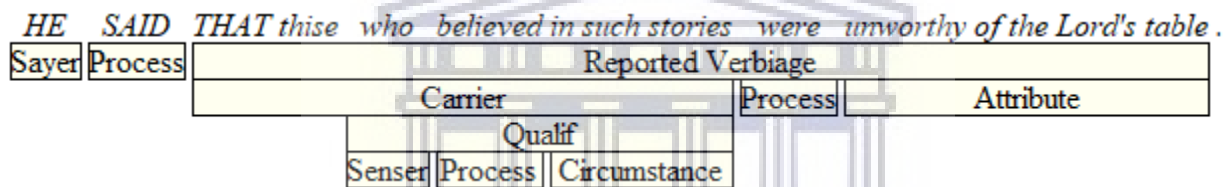
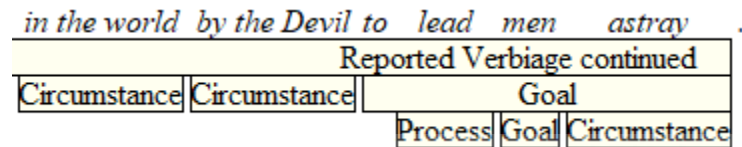
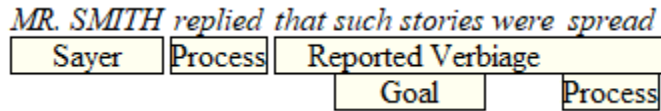


Example (82) is a dialogue between Mr. Brown and Akunna about God. Noticeable in (82) is that as a Sayer, Mr. Brown is associated with a Quoted Verbiage that seeks to find out more from Akunna. The conversation is basically a comparison of the concept of God, deduced from Quoted Verbiage dominated by God and gods. While Mr. Brown believes in one God who has no gods to help him, Akunna also believes in the same God but one with representatives in the world. Therefore, while Mr. Brown says "*There are no other gods*" {Quoted Verbiage}, Akunna contradicts this view by saying "*We approach a great man through his servants*" {Quoted Verbiage}. The conversation in (82) indicates that both Mr. Brown and Akunna believe in the same God but they differ in the organisational structure of how He operates. The entire conversation in (82) is one of hearing out what the other thinks and not imposing thought on the other. The Quoted Verbiage is one based on reasoning and exchange of ideas between two Sayers of varying religious background and this shows that Mr. Brown is a rational character.

While VePs attributed to Mr. Brown characterise him as a compromising, non-violent and rational character, Achebe uses VePs to characterise Mr. Smith as rigid, violent and irrational. Mr. Smith's rigid, violent and irrational nature is seen through VePs that contain Reported Verbiage. Like is the case with Mr. Brown, Mr. Smith's Reported Verbiage underpins his philosophy about religion. For example, when Mr. Brown leaves for England and is replaced by Mr. Smith, Achebe uses VePs in which Mr. Smith is a Sayer of Reported Verbiage in order to underpin a contrast between

Mr. Brown and Mr. Smith. This is illustrated in (83) below (sections of the extracts in block letters have been added by me to aid in correct annotation):

(83)

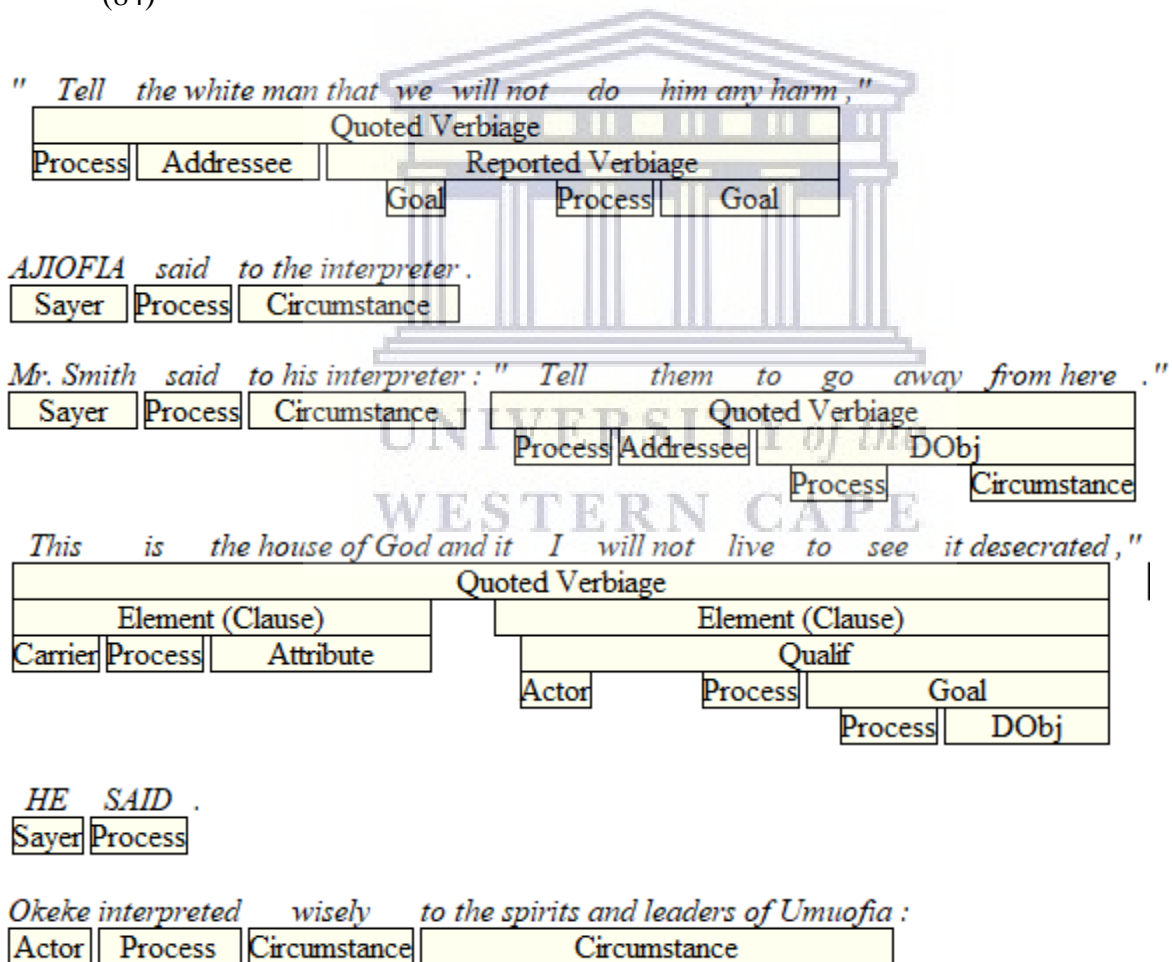


In (83), Mr. Smith is a Sayer whose Reported Verbiage is unwavering in condemning anything that is not in conformity to the religion he teaches about. The context of (83) is that when Mr. Smith hears that one of his followers has mutilated her child because that is what tradition demands so that an ogbanje stops tormenting its mother, Mr. Smith has no time to understand why the clan believes in such. He condemns the belief system of the clan and associates it to the Devil. He further condemns, in his Reported Verbiage, *that those who believed in such stories were unworthy of the Lord's Table* {Reported Verbiage}. By failing to understand before passing judgment, Mr. Smith is seen as irrational. His passing of judgment in conformity to the Bible shows his irrational behaviour that condemns the sinner right away and without parole. Such declarations are what makes Enoch (Mr. Smith's follower) to act in violence against the clan. Using such Reported Verbiage in VePs attributed to Mr. Smith, Achebe manages to offer a contrast of character between

Mr. Smith and Mr. Brown. While one missionary is compromising, non-violent and rational, the other is rigid, violent and irrational.

A further reflection of Mr. Smith's irrational and rigid behaviour is seen in his Quoted Verbiage. For example, when Enoch kills one of the ancestral spirits of the clan by unmasking the egwugwu, the egwugwu comes to see Mr. Smith and what he says to them shows that he is irrational and confrontational in nature, as opposed to Mr. Brown who is rational and non-violent. This is illustrated below in (84):

(84)



"The white man says he is happy you have come ... like friends."

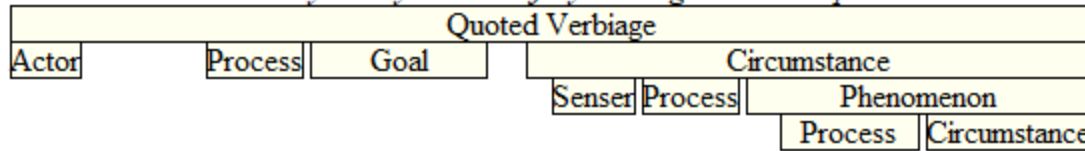
Quoted Verbiage/Goal					
Addressee	Process	Reported Verbiage			
	Carrier	Process	Attribute	DObj	
		Actor	Process	Circumstance	

In (84), while Ajofia (leader of the egwugwu) is a Sayer who seeks reconciliation through the Quoted Verbiage, namely, "Tell the white man that we will not do him any harm" {Quoted Verbiage}, Mr. Smith's Quoted Verbiage is more provocative for he is a Sayer of the Quoted Verbiage, notably, "Tell them to go away from here"; and "This is the house of God and I will not live to see it desecrated." Despite the interpreter interpreting the message of the egwugwu well to Mr. Smith, Mr. Smith responds provocatively. Example (84) shows that although both parties involved in the conversation feel they have powers to destroy the other, the egwugwu are reconciliatory while Mr. Smith is not. Realising the lack of wisdom in Mr. Smith's response, the interpreter does not interpret Mr. Smith's response to the egwugwu but makes up something in his mind to ensure peace prevails: "The white man says he is happy you have come [...] like friends" {Quoted Verbiage}. This way, the interpreter conceals Mr. Smith's rigidity, irrationality and foolishness.

Like Mr. Smith, Achebe uses VePs to also portray the District Commissioner as a rigid, irrational and judgmental character. For example, when Okonkwo and the other five men are summoned to appear before the District Commissioner, the narrator tells us that the District Commissioner does not engage in a conversation that seeks to establish what happened when he was away. Instead, he chats to them so as to arrest them. And when he arrests them, he tells them the following in (85):

(85)

" We shall not do you any harm ... if you agree to co-operate with us ,"



said the District Commissioner .



In the Quoted Verbiage in (85), Okonkwo and other five men of Umuofia are only assured of safety on condition that they agree to cooperate with the District Commissioner's administration.

The use of the conditional marker *if* shows that if the condition set by the District Commissioner is not met, Okonkwo and other five elders of Umuofia will be harmed. The District Commissioner passes judgment on the six men without even hearing their testimony. Therefore, (85) shows that like Mr. Smith but unlike Mr. Brown, the District Commissioner is an uncompromising, judgmental, rigid and irrational character.

The findings on research questions two and three not only confirm the theoretical postulations of SFL transitivity as epitomised by scholars such as Martin and Rose (2003) but also underscore the practical frontiers of SFL and transitivity as argued by studies such as that of Halliday (1971) and Hubbard (2015). Additionally, the presence of transitivity patterns and the impact of their numerical dimension on the characterisation of Mr. Brown confirms the versatility of CL methodology in the enquiry of characterisation (e.g. Dash, 2005; and Wu, 2009). Furthermore, the findings on the characterisation of Mr. Brown, Mr. Smith and the District Commissioner have validated the literary critiques of Pojetova (2013) and Kenalemang (2013) who argue that the coming of the missionaries marked the beginning of clashes between the colonisers and the colonised in Achebe's *Things Fall Apart*.

9.4. What the collocations in process-types reveal about the character development of Mr.

Brown

In pursuance of research question four (i.e. *What do the collocations in process-types reveal about the character development of Mr. Brown in the story?*), the study establishes that as a collocation node, Mr. Brown is associated with particular collocations in material, mental, relational and verbal processes which characterise him as a *flat/static* character. The character development of Mr. Brown does not change throughout the narrative and this is justified in subsequent exploration of collocations in the process-types attributed to Mr. Brown:

In processes of doing and action in the physical world, the findings indicate that Mr. Brown is consistently an Actor associated with Processes, namely, *preached; respected; made; went; begged; argued; and prophesied*. The Goals of Mr. Brown's actions are *village; and neighbouring village* while the Circumstance of his actions is dominated by *Akunna; village; villagers; and religion*. It can be observed from the aforementioned collocations that in MaPs, people and religion are part of Mr. Brown's Circumstances and not part of his Goals, while the kind of Processes he is associated with (e.g. *begged; argued; and prophesied*) are not that rough and hostile. The consistence in such an association of collocations to Mr. Brown is used to paint him as a compromising and non-violent character and his character development through MaPs remains static throughout the narrative. Unlike Mr. Brown who is less associated with hostile Processes, other characters such as Mr. Smith and the District Commissioner are more hostile.

As an Actor, Mr. Smith is associated with Processes such as *condemned; and suspended*. His Goals include *converts; a young woman; and flock*, while the Circumstances in his MaPs are dominated by *from the church; for pouring new wine into old wine; the child; his ground; and his church*.

Through such collocations, Mr. Smith is consistently associated with an uncompromising, violent and authoritative personality in MaPs.

Like Mr. Smith, the District Commissioner is also constantly associated with strong Processes in his MaPs (e.g. *arrested*) while his Goals and Circumstance are also rough (e.g. *guardroom*) to cast his characterisation as rigid, irrational, judgmental and uncompromising. Therefore, it was established that the collocations in MaPs attributed to the District Commissioner and Mr. Smith project their character development as static.

In processes of thinking, feeling and knowing (MePs), Mr. Brown is a Sensor accorded mental processes of cognition but denied those of feeling and perception. As a Sensor, Mr. Brown is associated with Processes of cognition, namely, *learnt; learnt; learnt; hoped; thought* and *known* while the Phenomenon is mostly *more; a good deal; of Okonkwo's return five months earlier; that Okonkwo would be happy to hear about it; and that the kingdom of God did not depend on large numbers*. By using only MePs of cognition, Mr. Brown's character is consistently associated with a desire to enlighten others. While Mr. Brown is accorded MePs of cognition, Mr. Smith is allotted a mixture of types of MePs.

As a Sensor, Mr. Smith is mostly associated with Processes such as *saw; heard; and believed* of which MePs of perception dominate. His Phenomenon is mostly related to *the world* and *prophets of Baal*. Metaphorically, the dominance in MePs of perception shows that Mr. Smith 'sees' things but does not 'know' things. I have concluded that like Mr. Brown, the consistence in collocations in MePs attributed to Mr. Smith projects his character development as static.

Processes of being and having (RePs) attributed to Mr. Brown are unique because Mr. Brown is only given 1 token in RePs, namely, *he was very firm in retraining his flock from provoking the*

wrath of the clan. As a Carrier, Mr. Brown is accorded an intensive relational process whose Attribute is *very firm* and contains an extended Circumstance *in retraining his flock from provoking the wrath of the clan*. This shows Mr. Brown as a friendly and non-aggressive character. He is consistent throughout the novel to this attribute and his character development remains static. Like Mr. Brown, the character development of some other characters like Mr. Smith in RePs remains static as well. Mr. Smith is a Carrier consistently associated with the Attribute *a different kind of man*. Therefore, while Mr. Brown remains a non-aggressive character, Mr. Smith remains the opposite of Mr. Brown in this regard.

The collocations in VePs reveal that Mr. Brown is a Sayer in Quoted and Reported Verbiage who is mostly associated with the following Processes of saying and telling: *said; preached; and talking about*. The Recipients of his processes of saying and telling in Quoted and Reported Verbiage are mostly *Akunna* and *his energetic flock*. The findings reveal a consistent use of VePs whereby when Mr. Brown is the Sayer, the Recipient is either *Akunna, his energetic flock* or *them (villagers)*. The Verbiage is about religion and education, and this remains constant throughout the novel, making the character development of Mr. Brown to be static/flat and not dynamic/round.

Like Mr. Brown, collocations in VePs attributed to Mr. Smith and the District Commissioner show that their character development is static because they are associated with Quoted and Reported Verbiage whose subject is about condemnation and dominance (e.g. about harming people and destroying the prophets of Baal).

From the collocations in process-types allocated to Mr. Brown, it can be deduced that Mr. Brown is a *static/flat character* because his character development does not change throughout the plot of the novel. The findings on the character development of Mr. Brown re-echo the theoretical

postulations of Di Yanni (2002) who notes that flat or static characters do not change across the narrative.

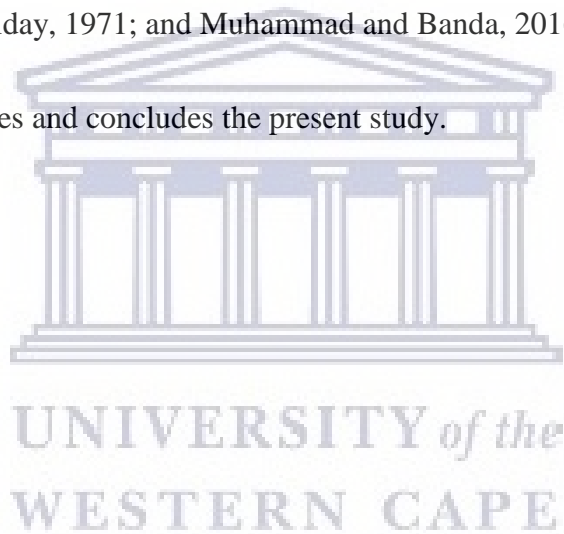
9.5. Summary of chapter

This Chapter has presented and discussed the findings on Mr. Brown as the fifth and last character considered for the current study. Findings have revealed that out of the six process-types, Mr. Brown is only accorded four process-types namely material (21 tokens, 55%), mental (8 tokens, 21%), relational (1 token, 3%) and verbal processes (8 tokens, 21%). It was further observed that the absence of BePs and ExPs have no impact on the characterisation and character development of Mr. Brown. Like was observed with other characters such as Okonkwo, Unoka, Ezinma and Ekwefi, the findings on process-types attributed to Mr. Brown confirm Droga and Humphrey (2002); Martin and Rose (2003); and Caffarel (2006) who argue that process-types form the core of transitivity through which clausal experience is construed. The relevance of statistics in process-types attributed to Mr. Brown was also underscored and this has justified transitivity-related studies (e.g. Mwinlaaru, 2012); transitivity and CL-related studies (e.g. Halliday, 1971; Wu, 2009; and Muhammad and Banda, 2016); and research methodology theorists (e.g. Kothari, 1985; Brink and Wood, 1988; Kumar, 2005; and Goertzen, 2017).

The Chapter also established that the process-types attributed to Mr. Brown contain the following process-types: absence of Goal in most material processes where Mr. Brown is the Actor; use of only mental processes of cognition; use of only intensive relational processes; and use of Mr. Brown as Sayer in Reported and Quoted Verbiage. The aforementioned transitivity patterns characterise Mr. Brown as an educator who is patient, non-aggressive, compromising, non-judgmental, clear-headed and rational.

Through the study of Mr. Brown's process-types, transitivity patterns and characterisation, the Chapter further established that Mr. Brown's successor – Mr. Smith – is impatient, aggressive, judgmental, stupid, rigid and irrational. The findings also showed that the District Commissioner is an irrational, judgmental and an uncompromising character. In the discussion of collocations attributed to Mr. Brown, the Chapter concluded that Mr. Brown, Mr. Smith and the District Commissioner are all static characters because they do not change their nature as the narrative progresses. The findings in this Chapter are similar to earlier studies done on characterisation, transitivity and CL methodology which have proven the versatility of SFL transitivity and CL in character enquiry (e.g. Halliday, 1971; and Muhammad and Banda, 2016).

The next Chapter summarises and concludes the present study.



CHAPTER 10

CONCLUSIONS, CONTRIBUTIONS AND RECOMMENDATIONS

10.0. Introduction

This is the last Chapter of the current study. The current Chapter draws its conclusions, contributions and recommendations in the context of the four research questions outlined in Chapter 1, namely, which process-types are attributed to characters; what transitivity patterns exist in the process types attributed to characters; what do the transitivity patterns in process-types reveal about these characters; and what do the collocations in process-types reveal about the development of characters in the story? In its conclusions, contributions and recommendations, the current Chapter seeks to relate the major findings to the theoretical framework, methodology and literature review, among others.

This Chapter is organised as follows: it begins by providing conclusions on major findings of the study in relation to each objective of the study. It then states the contributions of such findings to SFL theory, CL methodology and literary critiques. Thereafter, the general conclusion and the recommendations of the study are given.

10.1. Conclusions

Drawing from the research findings presented and discussed in the five chapters of analysis, a number of conclusions can be drawn about the current study. Firstly, the study reveals that although Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown are attributed MaPs; MePs; RePs; and VePs, significant differences exist not only in how the allotted process-types are mapped per character but also on how they impact on characterisation. Overall, this study reveals that the

character development of Okonkwo, Unoka and Mr. Brown is projected as static because it does not change as the narrative progresses. On the other hand, Ezinma and Ekwefi are rounded because their character development evolves as the narrative progresses in space and time.

In MaPs, the study concludes that Okonkwo is associated with verb collocations such as *blown; breathed; broken; cut; dug; fending; killed; pounced; threw; thundered* and *walked*. It is established that Okonkwo's actions are directed at Goals and Circumstances such as *Amalinze the Cat; barn; battle; farm; gun; horn; hunting; and yam*. The study establishes that such transitivity patterns in MaPs characterise him as forceful, hardworking and masculine.

The findings on MaPs allotted to Unoka (18 tokens) show that the clause participants that he is generally associated with are those that connote consumption (e.g. *money*); being merry (e.g. *gourds of wine* and *village musicians*); and wastefulness (e.g. *dead man's mouth*). Unoka is not associated with collocations such as *barn; yams; titles; and wives* which are associated with power and masculinity as is the case with Okonkwo. Through this strategy in the grammar of the clause in MaPs, it has been established that Unoka is characterised as irresponsible, improvident and a lover of leisure and parties.

With regard to MaPs accorded to Ezinma (261 tokens), the study indicates that Ezinma is mostly an Actor associated with collocations such as *sat; boil; dropped; and plucking* in her processes. In Ezinma's Goals and Circumstances, it is found that she is associated with collocations such as *Okonkwo; Obierika; Ekwefi; fireplace* and *stool*. It is concluded that through such transitivity choices, Ezinma is characterised as loved, tolerated, industrious and confident.

In relation to Ekwefi in MaPs, the study concludes that she is mostly presented as an Actor whose Goal is *Ezinma, mortar* and *the fireplace*, thereby casting her as industrious and feminine. With

regard to Mr. Brown, the study shows that he is assigned the transitivity role of Actor devoid of Goals in MaPs in order to characterise him as a patient, non-aggressive and reasonable character.

The findings on MePs attributed to the selected characters indicate that Okonkwo is predominantly a Sensor who is only given MePs of cognition and perception, namely, *heard; remembered; seemed; saw; thought; and watched*. It was observed that Okonkwo's Phenomenon is mostly *Ekwefi; Ezinma; Ezeudu; farm; fear; gun; household; Ikemefuna; title; Nwoye; tendrils; Umuofia; Unoka; and yam*. Based on the aforementioned findings in MePs, the study has concluded that Okonkwo is someone who thinks (cognition) and see (perception) but feels less (affection).

In contrast with Okonkwo, it is also observed that Unoka is mostly a Sensor associated with mental processes of cognition (e.g. *remember*); perception (e.g. *saw*); and affection (e.g. *loved*). Further, unlike Okonkwo whose Phenomenon is established to be masculine (e.g. *barns and gun*), Unoka's Phenomenon is found to be feminine and included, among, others, *flute; the good fare; and the good fellowship*. Based on collocations and transitivity patterns prevalent in MePs allotted to Unoka, the study shows he is a loving, gentle and imaginative character.

As for Ezinma, Ekwefi and Mr. Brown, the study concludes that Ezinma is mostly assigned the role of Phenomenon (11 tokens) whose Sensors are Okonkwo and Ekwefi in order to characterise her as loved. With regard to Ekwefi, the findings indicate that she is mostly a Sensor whose verbs of affection, cognition and perception are directed at her daughter Ezinma. Through the use of the aforementioned transitivity pattern and collocations, Ekwefi is characterised as loving. Lastly within MePs, this study has concluded that by attributing only verbs of cognition in which Mr. Brown is the Sensor, he is characterised as a rational and non-judgmental character.

In RePs, this study concludes that Okonkwo is allotted intensive and possessive RePs related to titles, wives, farms and children in order to characterise him as a dominant, successful, aggressive and masculine character. Unlike Okonkwo, the study establishes that Unoka is only attributed intensive RePs in which he is the Carrier of *wine*, *laziness* and *parties*; hence characterised as unsuccessful. For Ezinma, Ekwefi and Mr. Brown, the study shows that although the three are allotted intensive RePs, those attributed to Ezinma characterise her as intelligent, loved and faceless; those allotted to Ekwefi portray her as married, mature, long suffering, a mother, entertainer and educator; and those accorded to Mr. Brown show that he is a level-headed character.

This study has also established that in VePs, Okonkwo is not only allotted authoritative and sexist Verbiage (e.g. *woman!* and *girl*) but also few VePs (41 tokens) in order to characterise him as authoritative, sexist and less talkative. On the other hand, Unoka is not only given more VePs (37 tokens) than his other process-types but also assigned as Sayer of Verbiage associated with *gourds of wine* and *parties* so as to characterise him as talkative and improvident. The findings have also shown that Ezinma, Ekwefi and Mr. Brown are inscribed as Sayers in Quoted and Reported Verbiage in order to characterise Ezinma as inquisitive, a feminist, masculine-like and bold; Ekwefi as a story teller and educator; and Mr. Brown as rational and non-violent.

10.2. Contributions to SFL, CL and literary critiques

Arising from the conclusions drawn on each character in relation to others, this study not only validates previous studies but also goes beyond what they have shown. In terms of process-types, transitivity patterns, collocations and characterisation, my study confirms earlier studies done on SFL transitivity which argue that process-types form the core of transitivity in the ideational

metafunction of language (e.g. Mwinlaaru, 2012; and Muhammad and Banda, 2016). Secondly, the allotting of only four out of six process-types known in SFL vindicates the theoretical postulation that in the process of creating a text as an instantiate, writers make systematic choices from the systematic organisation of language in order to realise preferred meanings (Halliday, 1966; Martin and Rose, 2003; Eggins, 2004; Halliday and Matthiessen, 2004; Yang, 2014; Caffarel, 2006; and Halliday and Webster, 2009). Thirdly, the current research's findings on process-types, transitivity patterns, collocations, characterisation and statistics, validates the versatility of CL methodology and confirmed CL theorists such as Dash (2005) and Wu (2009) who observe that numbers do not cheat and therefore their use in corpus-based research should be encouraged. Fourthly, the multi-disciplinary approach which was adopted by the current study has not only proven the relationship between linguistics and literature as academic fields but also the theoretical potential of the transitivity model and CL in literary enquiry (e.g. Halliday, 1971; Mwinlaaru, 2012; Hubbard, 2015; Alaei and Saeideh, 2016). Lastly, the findings of this study authenticate earlier SFL and literary studies that conclude that language plays a critical role in portraying experiences in a text (e.g. Strong-Leek, 2001; Alaei and Saeideh, 2016; and Muhammad and Banda, 2016).

Unlike the above studies, this study shows, in a systematic way, character traits and how they are related to each other, thereby showing the differences and similarities in specific characters, and character development generally. Furthermore, considering the ideational metafunction analysis of Ezinma's characterisation, this study questions literary studies that have portrayed *Things Fall Apart* as essentially depicting a patriarchal society. Specifically, by exploring how females like Ezinma are able to confront Okonkwo and patriarchal hierarchies, this study has questioned Obiechina (1975) and Strong-Leek (2001)'s view that women and children are entirely powerless

in *Things Fall Apart*. In addition, by establishing that Okonkwo is accorded fewer MaPs as compared to Ezinma in critical moments towards the end of the novel (e.g. Chapter 23 of *Things Fall Apart*), this study shows that amidst inevitable change in Umuofia, men like Okonkwo are falling apart while female characters like Ezinma are getting stronger in order to survive the changing society. The aforementioned finding counters that of Irele's (2000) idea that Okonkwo's downfall represents the downfall of everyone in Umuofia. Overall, by exploring the grammar of the clause in the ideational metafunction of Achebe's *Things Fall Apart*, this study not only demonstrates that SFL and CL are an effective alternative to literary enquiry but also adds more knowledge to our understanding of the symbiotic relationship between literature and linguistics.

10.3. General conclusion and recommendations for future research

The discussions in this corpus-based study have looked at the ideational metafunction of Achebe's *Things Fall Apart* in terms of characterisation and character development. It is my belief that the objective-directed discussions herein about Okonkwo, Unoka, Ezinma, Ekwefi and Mr. Brown have adequately addressed the purpose and aim of the study for which the study was conducted.

Although this study looked at collocations in relation to character development, it only did so by listing the collocations. Such an approach was done to avoid coming up with more outcomes that had potential to change the scope of the study. However, future studies can provide further insights on collocations by classifying them into semantic domains. In the case of verbal processes, the Reported and Quoted Verbiage can further be analysed in interpersonal terms such as commands and questions.

In addition, during the course of my research, I discovered that *Things Fall Apart* is equally rich in literary aspects such as vantage points (points of view) and themes. I feel future research should

accord attention to exploring how point of view and themes in the novel are illuminated through transitivity patterns and collocations in process-types. I am of the view that such researches should also extend to other literary works, especially African literary ones such as Ngugi's *The River Between* (1964); Ogot's *Land Without Thunder* (1968); Mulaisho's *Tongue of the Dumb* (1971); Ogot's *The Island of Tears* (1980); and Kambikambi's *A Gem for the Pasha* (1996).

Lastly, the use of the *UAM Corpus Tool* has highlighted the following lapses about it. To start with, it is inconsistent with how it annotates BePs qualitatively and quantitatively. The software developers need to decide whether BePs should entirely fall under the major process-types of MaPs and MePs or make them exist independently. In addition, the software developers should consider making a corpus tool that can read grammatical metaphors or better still, one that provides options for any researcher to manually correct grammatical metaphors with less complications in overriding certain clause patterns annotated by the software. Furthermore, the corpus tool version used for this study had challenges annotating possessive RePs and Sayer-less Quoted Verbiage. Therefore, although the work done by O'Donnell (2008) in developing the *UAM Corpus Tool* is worth applauding, the software developer needs to consider addressing the highlighted concerns in the upgraded version so that the software offers a broadened SFL-AI interface.

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APPENDICES

APPENDIX A: OKONKWO

Table A1: Process-types attributed to Okonkwo

CHAPTER	PROCESS-TYPES						TOTAL	PERCENT
	MaPs	MePs	RePs	VePs	BePs	ExPs		
Chapter 1	49	0	16	0	0	0	65	8%
Chapter 2	93	12	12	0	0	0	117	15%
Chapter 3	107	5	10	2	0	0	124	16%
Chapter 5	69	3	11	6	0	0	89	12%
Chapter 8	92	10	10	15	0	0	127	17%
Chapter 9	71	3	8	12	0	0	94	12%
Chapter 11	40	13	9	4	0	0	66	9%
Chapter 21	11	2	14	0	0	0	27	3%
Chapter 22	0	0	0	0	0	0	0	0%
Chapter 23	45	4	9	2	0	0	60	8%
TOTAL	577	52	99	41	0	0	769	100%
PERCENT %	75%	7%	13%	5%	0%	0%	100%	

Table A2: Transitivity patterns and characterisation of Okonkwo

PROCESS-TYPE	TRANSITIVITY-PATTERN(S)	CHACTERISATION OF OKONKWO

Material Processes (MaPs)	i. Statistical dominance of material processes than any other process-types	<i>a man of action</i>
	ii. Use of Okonkwo as Actor whose Goals are other characters/things in material processes	<i>a determined, focused, impatient, short-tempered, impromptu and hardworking character</i>
	iii. Use of Okonkwo-related possessive adjectives in Actor, Goal and Circumstance of MaPs.	<i>dominant, successful, aggressive and masculine character</i>
Mental Processes (MePs)	iv. Sporadic use of mental processes	<i>stupid, irrational, impromptu, impatient, unanalytical, heartless and immature leader who acts on impulse</i>
Relational Processes (RePs)	v. Carrier of RePs	<i>dominant, successful, aggressive and masculine character</i>
	vi. Use of intensive and possessive relational processes	<i>a powerful, proactive, successful and impatient character</i>

Verbal Processes (VePs)	vii. Use of fewer verbal processes	<i>a man of few words, authoritative, masculine and ambitious man</i>
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Table A3: Collocations in process-types attributed to Okonkwo

A. COLLOCATIONS IN MATERIAL PROCESSES (MAPS) ATTRIBUTED TO OKONKWO			
Collocational node	Actor	Process	Goal and/or Circumstance
Okonkwo	<i>Okonkwo</i>	<i>belongs; blown; borrowed; bought; breathed; broken; brought; called; cut; dug; fending; figure; out; go; had; heard; hunting; impregnate; jumped; killed; pounced; pressed; ran; remembered; returned; sow; stammered; threw; thundered and walked</i>	<i>Amalinze the Cat; ancestors; barn; battle; bed; branch; children; Commissioner; compound; Ekwefi; everybody; Ezinma; farm; food; fear; gun; horn; household; hunting; Ikemefuna; kola; nut; machete; Maduka; mosquito; mother; Ndichie; Nwakibie; Nwoye; obi; Obiageli; Obierika; Okagbue; Okeke; oracle; palm wine; shiver; snuff-bottle; stammer; stool; tendrils; Umuofia; Unoka; village; and yam.</i>

	<i>Ezinma and others</i>	<i>took, gave</i>	<i>food, Okonkwo</i>
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B. COLLOCATIONS IN MENTAL PROCESSES (MEPS) ATTRIBUTED TO OKONKWO

Collocational node	Sensor	Process		Phenomenon (and) Circumstance
Okonkwo	Okonkwo	Affection	-	-
		Perception	<i>heard; saw; and watched</i>	<i>Ekwefi; Ezinma; Ezeudu; farm; fear;</i>
		Cognition	<i>remembered; seemed; and thought;</i>	<i>gun; household; Ikemefuna; title; Nwoye; tendrils; Umuofia; Unoka; and yam</i>

C. COLLOCATIONS IN RELATIONAL PROCESSES (REPS) ATTRIBUTED TO OKONKWO

Collocational node	Carrier	Process		Attribute/Possessed/ Circumstantial
		Intensive	<i>was</i>	<i>known; wealthy farmer; stammerer; tall; and young</i>

Okonkwo	<i>Okonkwo</i>	Possessive	<i>Had</i>	<i>barns; household; wives; children; Nwoye; farm; yams; title; wealthy; temper; and stammer</i>
		Circumstantial	-	-

**D. COLLOCATIONS IN VERBAL PROCESSES (VEPS) ATTRIBUTED TO
OKONKWO**

Collocational node	Sayer	Process		Quoted Verbiage / Reported Verbiage
Okonkwo	<i>Okonkwo</i>	Saying	<i>stammered; said; and asked</i>	<i>his senior wife; Ekwefi; Ezinma;</i>
		Telling	<i>Asked</i>	<i>Obierika; Nwakibie; Obiageli; Ezeudu; Okagbue; and Uchendu.</i>

APPENDIX B: UNOKA

Table B1: Process-types attributed to Unoka

CHAPTER	PROCESS-TYPES						TOTAL	PERCENT
	MaPs	MePs	RePs	VePs	BePs	ExPs		
Chapter 1	10	23	20	31	0	0	84	76%
Chapter 2	0	0	0	0	0	0	0	0%
Chapter 3	8	3	9	6	0	0	26	24%
Chapter 5	0	0	0	0	0	0	0	0%
Chapter 8	0	0	0	0	0	0	0	0%
Chapter 9	0	0	0	0	0	0	0	0%
Chapter 11	0	0	0	0	0	0	0	0%
Chapter 21	0	0	0	0	0	0	0	0%
Chapter 22	0	0	0	0	0	0	0	0%
Chapter 23	0	0	0	0	0	0	0	0%
TOTAL	18	26	29	37	0	0	110	100%
PERCENT %	16%	24%	26%	34%	0%	0%	100%	

Table B2: Transitivity patterns and characterisation of Unoka

PROCESS-TYPE	TRANSITIVITY-PATTERN(S)	CHACTERISATION OF UNOKA

Material Processes (MaPs)	i.	Use of Unoka as an Actor or Goal, depending on the clause participants he is involved with in material processes	<i>irresponsible, improvident, and a lover of leisure and parties</i>
	ii.	Use of weaker verbs and few clause participants in material processes	<i>a lazy, feminine, soft (gentle) and inactive character</i>
Mental Processes (MePs)	iii.	Use of Unoka as Sensor associated with mental processes of affection, cognition and perception	<i>loving, gentle and fantasist</i>
Relational Processes (RePs)	iv.	Use of intensive and possessive identifying relational processes	<i>a failure</i>
Verbal Processes (VePs)	v.	Dominance of VePs over other process-types attributed to Unoka	<i>Talkative</i>

Table B3: Collocations in process-types attributed to Unoka

A. COLLOCATIONS IN MATERIAL PROCESSES (MAPS) ATTRIBUTED TO UNOKA			
Collocational node	Actor	Process	Goal and/or Circumstance

Unoka	<i>Unoka</i>	<i>died; came; bought; called; made; owed; wore; drinking; happiest; play; beaming; wandered; looking; sing; eat; land; paid; borrowing; and pilling up</i>	<i>Okoye; Okonkwo; money; gourds of wine; neighbours; merry; dead man's mouth; every neighbour; village musicians; and some money</i>
	<i>Money</i>	<i>Came</i>	<i>his way, Unoka, merry, neighbour</i>

B. COLLOCATIONS IN MENTAL PROCESSES (MEPS) ATTRIBUTED TO UNOKA

Collocational node	Sensor	Process	Phenomenon (and) Circumstance
Unoka	<i>Unoka</i>	Affection	<i>loved</i>
		Perception	<i>saw</i>
		Cognition	<i>remember</i>
			<i>the good fare; the good fellowship; the season of the year; it all; the first kites; season; children; his childhood; flute; and his whole being</i>

C. COLLOCATIONS IN RELATIONAL PROCESSES (REPS) ATTRIBUTED TO UNOKA				
Collocational node	Carrier	Process		Attribute/Possessed/ Circumstantial
Unoka	<i>Unoka</i>	Intensive	<i>was</i>	<i>lazy; improvident; quite incapable; a debtor; tall; thin; good; a failure; poor; and a loafer</i>
		Possessive	<i>had</i>	<i>sense of the dramatic</i>
		Circumstantial	-	-
D. COLLOCATIONS IN VERBAL PROCESSES (VEPS) ATTRIBUTED TO UNOKA				
Collocational node	Sayer	Process		Quoted Verbiage / Reported Verbiage
Unoka	<i>Unoka</i>	Saying	<i>Said</i>	<i>debt; owe; cowries; Chika; Okoye; and Agbala</i>
		Telling	<i>Said</i>	<i>dead man, folly, mouth, not eating, while alive</i>

APPENDIX C: EZINMA

Table C1: Process-types attributed to Ezinma

CHAPTER	PROCESS-TYPES						TOTAL	PERCENT
	MaPs	MePs	RePs	VePs	BePs	ExPs		
Chapter1	0	0	0	0	0	0	0	0%
Chapter2	0	0	0	0	0	0	0	0%
Chapter3	0	0	0	0	0	0	0	0%
Chapter5	62	4	2	12	0	0	80	23%
Chapter8	23	0	3	2	0	0	28	8%
Chapter9	97	5	8	30	0	0	140	41%
Chapter11	76	3	3	9	0	0	91	26%
Chapter21	0	0	0	0	0	0	0	0%
Chapter22	0	0	0	0	0	0	0	0%
Chapter23	3	3	1	0	0	0	7	2%
TOTAL	261	15	17	53	0	0	346	100%
PERCENT %	76%	4%	5%	15%	0%	0%	100%	

Table C2: Transitivity patterns and characterisation of Ezinma

PROCESS-TYPE	TRANSITIVITY-PATTERN(S)	CHACTERISATION OF EZINMA

Material Processes (MaPs)	i.	Strategic use of Ezinma as either Actor or Goal in some material processes	<i>loved, tolerated, industrious and confident character</i>
	ii.	Strategic allotting of MaPs to Ezinma in Chapter 23 of <i>Things Fall Apart</i>	<i>masculine-like and action oriented</i>
Mental Processes (MePs)	iii.	Dominant use of Ezinma as Phenomenon and not as Sensor in mental processes	<i>Loved</i>
Relational Processes (RePs)	iv.	Use of only intensive relational processes	<i>intelligent, loved and faceless</i>
Verbal Processes (VePs)	v.	Use of more verbal processes than mental and relational processes	<i>talkative, inquisitive and masculine-like</i>

Table C3: Collocations in process-types attributed to Ezinma

A. COLLOCATIONS IN MATERIAL PROCESSES (MAPS) ATTRIBUTED TO EZINMA			
Collocational node	Actor	Process	Goal and/or Circumstance

Ezinma	Ezinma	<i>sat; boil; dropped; plucking; carried; went; thanked; call; mopped; broke; build; blowing; fanning; burst; cook; ran; cut; prepare; took; placed; brought; lay; shivering; gave; eat; developed; shut; bubbled; come; live; cooperate; turned; led; preparing; buried; run; shiver; struggled; drenched; asleep; and cry</i>	<i>Okonkwo; Obierika; Ekwefi; pottage; obi; her mother's dish; appetite; bedroom; iyi-uwa; again; suddenly; udala tree; bush; crowd; trees; branches; road; the way; fireplace; water; pot; fowl; circular pad; corner; them; Nwoye's mother; feathers; sticks; firewood; little pieces; sole of her foot; smoke; flames; mother's hut; wrestling match; barn; dwarf wall; the yams; vegetables; night; perspiration; foo-foo; bitter-leaf; soup; floor; red cam wood; Obierika and uli</i>
	Ekwefi or Okonkwo	<i>give, sit</i>	<i>Ezinma, eggs, mat</i>

B. COLLOCATIONS IN MENTAL PROCESSES (MEPS) ATTRIBUTED TO

EZINMA

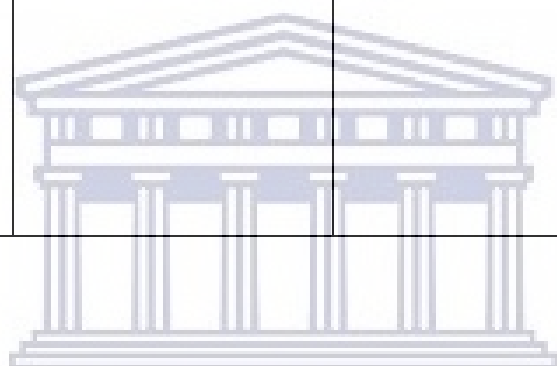
Collocational node	Sensor	Process	Phenomenon (and) Circumstance
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Ezinma	<i>Ezinma,</i>	Affection	<i>Appetite; wanted</i>	<i>Eggs</i>
	<i>Okonkwo;</i>	Perception	<i>looked; see; and</i>	
	<i>Ekwefi;</i>		<i>heard</i>	<i>Ezinma</i>
	<i>the</i>	Cognition	<i>know; decided;</i>	<i>Ezinma</i>
	<i>crowd;</i>		<i>and knew;</i>	
	<i>Agbala;</i>			
	<i>and</i>			
	<i>Okagbue</i>			

C. COLLOCATIONS IN RELATIONAL PROCESSES (REPS) ATTRIBUTED TO EZINMA

Collocational node	Carrier	Process		Attribute/Possessed/Circumstantial
Ezinma	<i>Ezinma</i>	Intensive	Was	<i>(was) ten years old;</i> <i>(was) wiser; (was)</i> <i>an only child; (was)</i> <i>Ezinma who decided;</i> <i>(was) impossible to</i> <i>refuse Ezinma; (was)</i> <i>born; (was) typical</i> <i>of her kind; and</i> <i>(was) an ogbanje.</i>
		Possessive	-	-
		Circumstantial	-	-

D. COLLOCATIONS IN VERBAL PROCESSES (VEPS) ATTRIBUTED TO EZINMA				
Collocational node	Sayer	Process		Quoted Verbiage / Reported Verbiage
Ezinma	<i>Ezinma</i>	Saying	Said	<i>fire place; stool;</i>
		Telling	Asked	<i>fowl; eyelids; stories; wrestling match; iyi-uwa; Ekwefi; Okonkwo; Okagbue; Obierika and Obiageli</i>



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APPENDIX D: EKWEFI

Table D1: Process-types attributed to Ekwefi

CHAPTER	PROCESS-TYPES						TOTAL	PERCENT
	MaPs	MePs	RePs	VePs	BePs	ExPs		
Chapter 1	0	0	0	0	0	0	0	0%
Chapter 2	0	0	0	0	0	0	0	0%
Chapter 3	0	0	0	0	0	0	0	0%
Chapter 5	66	4	16	8	0	0	94	18%
Chapter 8	7	0	0	0	0	0	7	1%
Chapter 9	83	6	20	27	0	0	136	26%
Chapter 11	197	29	30	22	0	0	278	54%
Chapter 21	0	0	0	0	0	0	0	0%
Chapter 22	0	0	0	0	0	0	0	0%
Chapter 23	0	3	0	0	0	0	3	1%
TOTAL	353	42	66	57	0	0	518	100%
PERCENT %	68%	8%	13%	11%	0%	0%	100%	

Table D2: Transitivity patterns and characterisation of Ekwefi

PROCESS-TYPE	TRANSITIVITY-PATTERN(S)	CHACTERISATION OF EKWEFI
	i. Strategic use of Ekwefi as Actor in material processes	<i>industrious and feminine character</i>

Material Processes (MaPs)		
Mental Processes (MePs)	ii. Use of Ekwefi as Sensor whose Phenomenon is Ezinma in some mental processes	<i>loving mother</i>
Relational Processes (RePs)	iii. Use of intensive relational processes	<i>married, mature, long suffering, a mother, entertainer and educator</i>
Verbal Processes (VePs)	iv. More verbal processes attributed to Ekwefi as compared to any other characters	<i>a storyteller and educator</i>

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Table D3: Collocations in process-types attributed to Ekwefi

A. COLLOCATIONS IN MATERIAL PROCESSES (MAPS) ATTRIBUTED TO EKWEFI			
Collocational node	Actor	Process	Goal and/or Circumstance
Ekwefi	<i>Ekwefi</i>	<i>turned; pluck; peeled; ladled; suffered; borne; buried; and despair</i>	<i>Ezinma; Okonkwo; the hen; the mortar; the feathers; pot; fire; fowl; mother; coal; broken pot; smoke; yams; her</i>

			<i>husband's share; bowl; obi; mat; eggs; food; and her children</i>
	<i>Okonkwo</i>	<i>shot; marry; and ran away</i>	<i>Ekwefi</i>

B. COLLOCATIONS IN MENTAL PROCESSES (MEPS) ATTRIBUTED TO EKWEFI

Collocational node	Sensor	Process		Phenomenon (and) Circumstance
Ekwefi	<i>Ekwefi</i>	Affection	<i>felt and love</i>	<i>Ezinma</i>
		Perception	<i>saw, seemed, discern, seen and heard</i>	
		Cognition	<i>thought, remembered, think and know</i>	

C. COLLOCATIONS IN RELATIONAL PROCESSES (REPS) ATTRIBUTED TO EKWEFI

Collocational node	Carrier	Process		Attribute/Possessed/ Circumstantial
Ekwefi	<i>Ekwefi</i>	Intensive	<i>Was</i>	<i>(was) a woman of forty-five; and (was)</i>

				<i>Okonkwo's second wife</i>
		Possessive	-	-
		Circumstantial	-	-

D. COLLOCATIONS IN VERBAL PROCESSES (VEPS) ATTRIBUTED TO EKWEFI

Collocational node	Sayer	Process		Quoted Verbiage / Reported Verbiage
		Saying	Said	
Ekwefi	<i>Ekwefi</i>	Saying	<i>Said</i>	<i>ogbanje; iyi-uwa;</i>
		Telling	<i>Said</i>	<i>Ezinma; folktales (e.g. tortoise, birds); fire; fowl; cooking; Chielo; Okonkwo and Agbala</i>

APPENDIX E: MR. BROWN

Table E1: Process-types attributed to Mr. Brown

CHAPTER	PROCESS-TYPES						TOTAL	PERCENT
	MaPs	MePs	RePs	VePs	BePs	ExPs		
Chapter 1	0	0	0	0	0	0	0	0%
Chapter 2	0	0	0	0	0	0	0	0%
Chapter 3	0	0	0	0	0	0	0	0%
Chapter 5	0	0	0	0	0	0	0	0%
Chapter 8	0	0	0	0	0	0	0	0%
Chapter 9	0	0	0	0	0	0	0	0%
Chapter 11	0	0	0	0	0	0	0	0%
Chapter 21	19	5	1	8	0	0	33	87%
Chapter 22	2	3	0	0	0	0	5	13%
Chapter 23	0	0	0	0	0	0	0	0%
TOTAL	21	8	1	8	0	0	38	100%
PERCENT %	55%	21%	3%	21%	0%	0%	100%	

Table E2: Transitivity patterns and characterisation of Mr. Brown

PROCESS-TYPE	TRANSITIVITY-PATTERN(S)	CHACTERISATION OF MR. BROWN

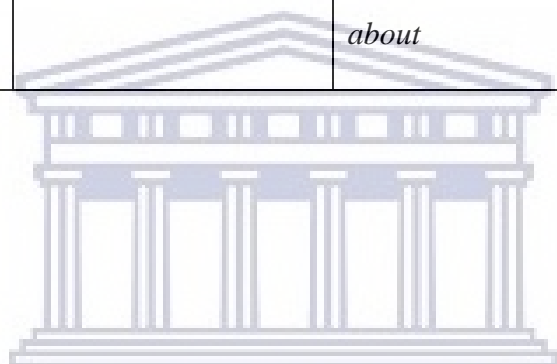
Material Processes (MaPs)	i. Absence of Goal in most material processes where Mr. Brown is the Actor	<i>a patient, non-aggressive and reasonable/compromising character</i>
Mental Processes (MePs)	ii. Use of only mental processes of cognition	<i>an educator and non-judgmental character</i>
Relational Processes (RePs)	iii. Use of only intensive relational processes	<i>a clear-headed character</i>
Verbal Processes (VePs)	iv. Use of Mr. Brown as Sayer in Reported and Quoted Verbiage	<i>a compromising, non-violent and rational character</i>

Table E3: Collocations in process-types attributed to Mr. Brown

A. COLLOCATIONS IN MATERIAL PROCESSES (MAPS) ATTRIBUTED TO MR. BROWN			
Collocational node	Actor	Process	Goal and/or Circumstance
Mr. Brown	<i>Mr. Brown</i>	<i>preached; respected; made; went; begged; argued; and prophesied</i>	<i>Akunna; village; villagers; and religion</i>

B. COLLOCATIONS IN MENTAL PROCESSES (MEPS) ATTRIBUTED TO MR. BROWN				
Collocational node	Sensor	Process		Phenomenon (and) Circumstance
Mr. Brown	<i>Mr.</i>	Affection	-	-
	<i>Brown</i>	Perception	-	-
		Cognition	<i>learnt; learnt; learnt; hoped; thought and known</i>	<i>more; a good deal; of Okonkwo's return five months earlier; that Okonkwo would be happy to hear about it; and that the kingdom of God did not depend on large numbers</i>
C. COLLOCATIONS IN RELATIONAL PROCESSES (REPS) ATTRIBUTED TO MR. BROWN				
Collocational node	Carrier	Process		Attribute/Possessed/ Circumstantial
Mr. Brown	<i>Mr. Brown</i>	Intensive	<i>Was</i>	<i>very firm in retraining his flock from provoking the wrath of the clan</i>

		Possessive	-	-
		Circumstantial	-	-
D. COLLOCATIONS IN VERBAL PROCESSES (VEPS) ATTRIBUTED TO MR. BROWN				
Collocational node	Sayer	Process		Quoted Verbiage / Reported Verbiage
Mr. Brown	<i>Mr. Brown</i>	Saying	<i>said; preached;</i>	<i>Akunna, his energetic flock and them (villagers)</i>
		Telling	<i>and talking about</i>	



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APPENDIX F: OTHER CHARACTERS

Table F1: Process-types attributed to Other Characters

CHAPTER	PROCESS-TYPES						TOTAL	PERCENT
	MaPs	MePs	RePs	VePs	BePs	ExPs		
Chapter 1	23	5	12	5	0	1	46	3%
Chapter 2	13	32	38	20	0	4	107	7%
Chapter 3	80	27	45	25	0	6	183	12%
Chapter 5	37	7	22	5	0	3	74	5%
Chapter 8	70	27	63	66	0	5	231	15%
Chapter 9	49	30	33	10	0	5	127	9%
Chapter 11	74	24	31	19	0	9	157	10%
Chapter 21	51	5	33	10	0	5	104	7%
Chapter 22	174	20	49	23	0	4	270	18%
Chapter 23	126	12	37	30	3	2	210	14%
TOTAL	697	189	363	213	3	44	1509	100%
PERCENT %	46%	13%	24%	14%	0%	3%	100	

Table F2: Transitivity patterns, Characterisation and Character Development of Others

CHARACTER		TRANSITIVITY PATTERNS	CHARACTERISATION	CHARACTER DEV.
1.	OBIERIKA	i. Use of material processes	<i>masculine, hardworking and powerful, more patient, thoughtful, mature, wise, analytical and rational than Okonkwo</i>	Rounded
		ii. Use of mental processes	<i>thoughtful, mature, wise, analytical and rational than Okonkwo</i>	
		iii. Use of relational processes	<i>masculine, hardworking and powerful</i>	
		iv. Use of verbal processes	<i>more patient, thoughtful, mature, wise, analytical and rational than Okonkwo</i>	
2.	OKOYE	v. Use of material processes	<i>Successful</i>	

		vi. Use of mental processes	<i>Mature</i>	Static
		vii. Use of relational processes	<i>musician, successful, masculine and powerful</i>	
		viii. Use of verbal processes	<i>rational, successful</i>	
3.	IKEMEFUNA	ix. Use of material processes	<i>masculine, industrious and confident character</i>	Rounded
		x. Use of mental processes	<i>wise, thoughtful, imaginative</i>	
		xi. Use of relational processes	<i>initially lonely, then happy</i>	
		xii. Use of verbal processes	<i>Creative</i>	

4.	NWOYE (ISAAC)	xiii.	Use of material processes	<i>weak, feminine-like, rebellious, unconfident, gentle</i>	Rounded
		xiv.	Use of mental processes	<i>gentle, fantasist, introvert</i>	
		xv.	Use of relational processes	<i>introvert, feminine-like</i>	
		xvi.	Use of verbal processes	<i>Rebellious</i>	
5.	NWAKIBIE	xvii.	Use of material processes	<i>masculine, hardworking and powerful, patient, thoughtful, mature, wise, analytical and rational</i>	Rounded
		xviii.	Use of mental processes	<i>thoughtful, wise</i>	
		xix.	Use of relational processes	<i>masculine, hardworking and powerful</i>	

		xx. Use of verbal processes	<i>thoughtful, wise, masculine, gentleman</i>	
6.	CHIELO	xxi. Use of material processes	<i>strong, commanding, metaphysical</i>	Rounded
		xxii. Absence of mental processes	<i>metaphysical (possessed by the spirits)</i>	
		xxiii. Use of relational processes	<i>priestess, friendly, friend, agbala</i>	
		xxiv. Use of verbal processes	<i>commanding, social friendly, metaphysical</i>	
		xxv. Use of existential processes	<i>Metaphysical</i>	
7.	ENOCH	xxvi. Use of material processes	<i>overzealous, acts without thinking, devote follower, stubborn</i>	

		xxvii. Use of mental processes	<i>Irrational</i>	Rounded
		xxviii. Use of relational processes	<i>overzealous, devote follower, short, stubborn</i>	
		xxix. Use of verbal processes	<i>stubborn, overzealous</i>	
8.	MR. SMITH	xxx. Use of material processes	<i>impatient, aggressive, judgmental, stupid, rigid and irrational</i>	Static
		xxxi. Use of mental processes	<i>irrational, impatient, stupid</i>	
		xxxii. Use of relational processes	<i>impatient</i>	
		xxxiii. Use of verbal processes	<i>impatient, aggressive, judgmental, stupid, rigid and irrational</i>	

9.	THE DISTRICT COMMISSIONER	xxxiv. Use of material processes	<i>inconsiderate, uncompromising, judgmental/prejudiced</i>	Static
		xxxv. Absence of mental processes	<i>irrational, emotionless, unrealistic</i>	
		xxxvi. Use of relational processes	<i>Judgmental</i>	
		xxxvii. Use of verbal processes	<i>judgmental, imposing</i>	



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