



Stylistic Analysis of Transitivity Features in Selected Excerpts from Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003)

Innocent Sourou Koutchadé*

Département d'Anglais, Faculté des Lettres, Langues, Arts et Communication (FLLAC) Université d'Abomey-Calavi (UAC), République du Bénin

Allagbé Adebayo Ayodélé

Département d'Anglais, Faculté des Lettres, Langues, Arts et Communication (FLLAC) Université d'Abomey-Calavi (UAC), République du Bénin

Chineye Maouna Toulassi

Département d'Anglais, Faculté des Lettres, Langues, Arts et Communication (FLLAC) Université d'Abomey-Calavi (UAC), République du Bénin

Abstract

This study explores the Transitivity features (Process Types, Participants and Circumstances) in two extracts drawn from Adichie (2003) in order to find out the salient linguistic resources which serve to encode her literary style and mind-style. It uses the Hallidayan brand of linguistics called Systemic Functional Linguistics (cf. Halliday (1971); Eggins (1994/2004); Fontaine (2013), etc.), mainly the grammar of Ideational/Experiential Meaning (otherwise known as Transitivity) to analyze the selected extracts both quantitatively and qualitatively. The findings reveal that the writer has used the six process types (material, mental, behavioral, verbal, existential and relational) at varying degrees, but the most dominant type in these extracts is material process, mainly transitive material process, the agency in these processes is predominantly marked as externally-caused and the circumstances, especially circumstances of location and manner, markedly tend to encode a typical spatio-temporal setting therein. All these features denote the writer's preference of/for physical and concrete depiction.

Keywords: Concrete depiction; Process type; Systemic functional linguistics; Style.

1. Introduction

Every use of language (whether spoken or written) represents a peculiar style. This is to say, every language user has some idiosyncratic linguistic resources which s/he draws on to produce speech or talk or a creative artefact. The term 'style' is used here to denote 'the selection of linguistic forms to convey [in speech or writing] social or artistic effects' (Chaika, 1989). The science that studies style is called *stylistics*.

Stylistics, by definition, is the study of the ways in which meaning is created through language in literature as well as in other types of text (Nørgaard *et al.*, 2010). It is also defined as the linguistic study of style (Leech and Short, 1981). Verdonk and Weber (1994:438) cited in Koutchadé (2012) define stylistics as: "The study of spoken and written text. By style is meant a consistent occurrence in the text of certain items and structures, or types of items and structures, among those offered by the language as a whole". Stylistic scholars claim that stylistics is the science that discusses literary or artistic effects through linguistic analysis. In this vein, (Simpson, 2004) holds that "Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*". It is obvious in the foregoing that language is the vector, *par excellence*, of/for stylistic enactment. It is also obvious in the foregoing that the study of language is central to the study, interpretation and understanding of style in literature and other text-types.

This study seeks, so to speak, to explore the Transitivity features (mainly, Process Types) in two extracts drawn from Adichie (2003) in order to find out the salient linguistic resources which serve to encode the writer's style and mind-style. It draws on Systemic Functional Linguistics (cf. (Eggins, 1994/2004; Fontaine, 2013; Halliday, 1971; Halliday and Matthiessen, 2004), etc.), mainly the grammar of Ideational/Experiential Meaning (otherwise known as Transitivity) to map out its theoretical framework.

2. Theoretical Framework

This study draws on Systemic Functional Linguistics (SFL, henceforth). SFL is used to show how linguistic forms systematically relate to ideological, social/interpersonal and textual functions. The major strength of SFL is Halliday's meta-functional principle is that it provides an integrating platform for theorizing how linguistic resources interact to create meaning. The meta-functional principle also provides a foundation for examining the functions of linguistic resources and for analyzing the ways in which semiotic choices interact in texts or discourses to fulfill particular objectives like literary or artistic effects, for instance.

*Corresponding Author

2.1. An Overview of Hallidayan Metafunctions

Systemic Functional Linguistics (SFL) is an approach to language developed mainly by Michael Alexander Kirkwood Halliday in the U.K during the 1960s, and later in Australia. The approach is now used worldwide, particularly in language education, and for purposes of discourse analysis. While many of the linguistic theories in the world today are concerned with language as a mental process, SFL is more closely aligned with Sociology: it explores how language is used in social contexts to achieve particular goals. In terms of data, it does not address how language is processed or represented within the human brain, but rather looks at the discourses (whether spoken or written) people produce, and the contexts of the production of these texts. Because it is concerned with language use, SFL places higher importance on language function (*what it is used for*) than on language structure (*how it is composed*).

In fact, *Systemic Functional Grammar* (Halliday, 1985) is part of a social semiotic approach to language called Systemic Functional Linguistics (SFL). For Halliday, grammar is described as system, not as rules. As he clearly states, system is mood, agency, theme, etc. The major progress in SFG is the new ways of looking at function in language. SFG is also concerned with the relationship between text and context (Eggins, 1994/2004). To reflect this view, (Halliday, 1971) argues that language has three general “metafunctions”: an ideational function, an interpersonal function, and a textual function. Halliday’s ideational function refers to how language serves for the expression of content. It is subdivided into two sub-functions, viz. Experiential: this implies that the writer/speaker/narrator embodies in language his/her experience of the phenomena of the real world, and Logical: this implies that the writer/speaker/narrator employs logical relations such as co-ordination, apposition, modification, etc., in language to structure his/her experience. The interpersonal function is concerned with specifying how people establish and maintain social/interpersonal relations and the textual function is concerned with specifying how text is made. It also enables the speaker/writer/narrator to construct texts. Syntactic structures of a language, as argued, impose restrictions on the way messages may be arranged. As this study is rooted in the grammar of ideational/experiential meaning, let’s now have a close look at this approach and its constituents.

2.2. The Grammar of Ideational/Experiential Meaning: Transitivity

A close look at the Ideational/Experiential strand of meaning implies a look at the grammar of the clause as representation. It deals with the grammatical resources for constructing people’s theories of experience and how they construct reality in ways that seem natural to them. And then, the system of grammatical choice involved in this meaning is the system of Transitivity patterns which represents the encoding of experiential meaning: meaning about the world, about experience, about how people perceive and experience what is going on. By examining Transitivity patterns in text, one can explain how the field of the situation is being constructed; that is, one can describe “what is being talked about” and how shifts in the field are achieved (Eggins, 1994/2004). This system is made up of six process types, namely: **material**, **mental**, **verbal**, **behavioral**, **existential** and **relational**. And each process type has its own sub-types (for more details, see (Eggins, 1994/2004).

According to Eggins (1994/2004), a Process type specifies the action, event, or relationship enacted between implicated participants (nominal constituents, functionally labeled according to the Process type), and the Process may be situated circumstantially in terms of time, place, cause, extent, etc. A transitivity analysis, so to speak, involves the analysis of three clausal constituents: the process type (verb or verbal group), the participant (nouns/nominal groups) and the circumstances (adverbs/adverbial groups/prepositional phrases). In other words, Transitivity answers the question: *Who/what does what to whom/what, when, where, why and how?* While this study diligently explores the three clausal constituents in the selected extracts, it only presents the quantified process types therein and discusses them in consonance with their participant roles and Circumstantial elements.

3. Practical Analysis of Transitivity Features in the Two Extracts

In this section, the Transitivity theory presented above is applied to two extracts from the novel under study. In order to achieve this goal, each extract has been divided into numerically numbered clauses. These clauses are then analyzed quantitatively and qualitatively.

Key:

TMP= Transitive Material Process; **IMP**= Intransitive Material Process; **MeP**= Mental Process; **BeP**= Behavioural Process; **VP**= Verbal Process; **EP**= Existential Process; **ARP**= Attributive Relational Process; **IRP**= Identifying Relational Process; **CRP**= Circumstantial Relational Process; **PRP**= Possessive Relational Process; **CaRP**= Causative Relational Process. **A**= actor; **G**= goal; **B**= beneficiary; **R**= range; **S**= senser; **Ph**= phenomenon; **Sy**= sayer; **Rv**= receiver; **Vb**= verbiage; **X**= existent; **T**= token; **V**= value; **Cr**= carrier; **At**= attribute; **Pr**= possessor; **Pd**= possessed; **C**= circumstance. **Cl**= location; **Cx**= extent; **CM**= manner; **Cc**= cause; **Ca**= accompaniment; **Ct**= matter; **Co**= role; **Ag**= agent; **Be**= behavior; **Bh**= behaviour.

NB: It should be noted that all the processes in the extracts are in bold and the participants underlined. It should also be noted that all the embedded clauses are described.

3.1. Identification of Transitivity Features in Extract 1: (Purple Hibiscus, 2003: 14-18)

1. “Jaja, you(A) **did not go**^(IMP) to communion(CI),” 2. Papa(Sy) **said**^(VP) quietly(CM), almost a question(Vb). 3. Jaja(Be) **stared at**^(BeP) the missal(Ph) on the table(CI) 4. as though he(Be) **were not addressing**^(BeP) it(Ph). 5. “The wafer(A) **gives**^(TMP) me(B) bad breath(G).” 6. I(Be) **stare at**^(BeP) Jaja(Ph). 7. **Had** something(Cr) **come**^(ARP) loose(At) in his head(CI)? 8. Papa(Sy) **insisted**^(VP) 9. we(Sy) **call**^(VP) it(R) the host(Vb) 10. because ‘host’(Cr) **came**^(CRP) [close to capturing^(TMP) the essence, the sacredness of Christ’s body(G)](CI). 11. “Wafer”(Cr)**was**^(ARP) too secular(At), 12.

wafer(T) **was**^(IRP) 13. [what(G) one of papa's factories(A) **made**^(TMP) chocolate wafer, banana wafer(G), 14. what(G) people(A) **bought**^(TMP) their children(B) 15. **to give**^(TMP) them(B) a treat better than biscuits(G).](V)16. "And the priest(A) **keeps touching**^(TMP) my mouth(G) 17. And it(A) **nauseates**^(TMP) me(G)," 18. Jaja(Sy) **said**^(VP). 19. He(S) **knew**^(MeP) 20. [I(S) **was looking at**^(BeP) him(Ph), 21. that my shocked eyes(A) **begged**^(TMP) him(G) 22. **to seal**^(TMP) his mouth(G), 23. but he(Be) **did not look at**^(BeP) me(Ph)](Ph). 24. "It(T) **is**^(IRP) the body of our Lord(V)." 25. Papa's voice(Cr) **was**^(ARP) low, very low(At). 26. His face(Cr) **looked**^(ARP) **swollen already**(At), 27. with untapped rashes(Ca) **spread across**^(TMP) every inch(G), 28. but it(Cr) **seemed to be**^(ARP) swelling(At) even more(CM). 29. "You(Be) **cannot stop receiving**^(BeP) the body of our Lord(Bh). 30. It(T) **is**^(IRP) death(V), 31. you(S) **know**^(MeP) that(Ph)." 32. "Then I(A) **will die**^(IMP), Papa." 33. Papa(Be) **looked around**^(BeP) the room(Ph) [quickly(CM), as if searching for proof(CM)](Cm) 34. that something(A) **had fallen**^(IMP) from the high ceiling(Cl), 35i. something(A) [[35ii. he(S) **had never thought**^(MeP)] **would fall**^(IMP)]. 36. He(A) **picked up**^(TMP) the missal(G) 37. and **flung**^(TMP) it(G) across the room, towards Jaja(Cl). 38. It(A) **missed**^(TMP) Jaja(G) completely(CM), 39. but it(A) **hit**^(TMP) the glass étagère(G), 40. which Mama(A) **polished**^(TMP) often(CM). 41. It(A) **cracked**^(TMP) the top shelf(G), 42. **swept**^(TMP) the beige, finger-size ceramic figurines of ballet dancers in various contorted postures(G) to the hard floor(Cl) 43. and then **landed**^(IMP) after them(Cl). 44. Or rather it(A) **landed**^(IMP) on their many pieces(CM). 45. It(Cr) **lay**^(CRP) there(Cl), a huge leather-bound missal(At) 46. that **contained**^(TMP) the readings for all three cycles of the church year(G). 47. Jaja(A) **did not move**^(IMP). 48. Papa(A) **sways**^(IMP) from side to side(Cm). 49. I(A) **stood**^(IMP) at the door(Cl), 50. **watching**^(BeP) them(Ph). 51. The ceiling fan(A) **spun**^(IMP) round and round(CM). 52. Then Mama(A) **came in**^(IMP), 53. her rubber slippers(A) **making**^(TMP) slap-slap sounds(G) on the marble floor(Cl). 54. She(A) **had changed from**^(IMP) her Sunday wrapper and the blouse with puffy sleeves(G). 55. Now(Cl) she(Pr) **had**^(PRP) a plain tie-dye wrapper(Pd) 56. **tied**^(TMP) loosely around her waist(Cl) 57. and that white T-shirt(G) she(A) **wore**^(TMP) every other day(Cl). 58. It(T) **was**^(IRP) a souvenir(V) from a spiritual retreat(Cl) 59. she and Papa(A) **had attended**^(TMP); 60. the words GOD IS LOVE(A) **crawled over**^(TMP) her sagging breasts(G). 61. She(Be) **stared at**^(BeP) the figurine pieces(Ph) on the floor(Cl) 62. and then **knelt**^(IMP) 63. and **started to pick**^(TMP) them(G) up with her bare hands(Ca). 64. The silence(G) **was broken**^(TMP) only by the whir of the ceiling fan(A) 65. as it(A) **sliced**^(IMP) through the still air(Cl). 66. Although our spacious dining room(A) **gave way**^(IMP) to an even wider living room(Cl), 67. I(Cr) **felt**^(ARP) suffocated(At). 68i. The off-white walls with the framed photos of Grandfather(Cr) **were**^(ARP) narrowing(At), [68ii. **bearing down**^(IMP) on me(Cl)](Cm). 69. Even the glass dining table(A) **was moving**^(TMP) towards me(Cl). 70. "Nne, ngwa. 71. **Go**^(IMP) 72. and **change**^(IMP)," (Vb) 73. Mama **said**^(VP) to me(Rv), 74. **startling**^(BeP) me(Ph) 75. though her Igbo words(Cr) **were**^(ARP) low and calming(At). 76. In the same breath, without **pausing**^(IMP), 77. she(Sy) **said**^(VP) to Papa(Rv), 78. "Your tea(Cr) **is getting**^(ARP) cold(At)," 79. and (she(Sy) **said**^(VP)) to Jaja(Rv), "80. **Come**^(IMP) 81. and **help**^(TMP) me(G), biko. 82. Papa(A) **sat down**^(IMP) at the table(Cl) 83. and **poured**^(TMP) his tea(G) from the china tea set with flowers on the edges(Cl). 84. I(A) **waited for**^(TMP) him(G) 85. **to ask**^(VP) Jaja and me(Rv) 86. **to take**^(TMP) a sip(G), 87. as he(A) always **did**^(TMP). 88. A love sip(Vb), he(Sy) **called**^(VP) it(Rv), 89. because you(A) **shared**^(TMP) the little things(G) 90. you(S) **loved**^(MeP) with the people(Ca) 91. you(S) **loved**^(MeP). 92. "Have^(PRP) a love sip(Pd)", 93. he(Sy) **would say**^(VP), 94. and Jaja(A) **would go**^(IMP) first(Cm). 95. Then I(A) **would hold**^(TMP) the cup(G) with both hands(Cm) 96. and **raise**^(TMP) it(G) to my lips(Cl). 97. One sip(Pd). 98. The tea(Cr) **was**^(ARP) always too hot(At); 99. always **burned**^(TMP) my tongue(G), 100. and if lunch(T) **was**^(IRP) something peppery(V), 101. my raw tongue(A) **suffered**^(IMP). 102. But Papa(Sy) **didn't say**^(VP), 103. "Have^(PRP) a love sip(Pd)" (Vb); 104. he(Sy) **didn't say**^(VP) anything(Vb) 105. as I(Be) **watched**^(BeP) him(Ph) 106. **raise**^(TMP) the cup(G) to his lips(Cl). 107. Jaja(A) **knelt**^(IMP) beside Mama(Cl), 108. **flattened**^(TMP) the church bulletin(G) 109. he(A) **held**^(IMP) into a dustpan (Cl), 110. and **placed**^(TMP) a jagged ceramic piece(G) on it(Cl). 111. "Careful, Mama, or those pieces(A) **will cut**^(TMP) your fingers(G)," (Vb) 112. he(Sy) **said**^(VP). 113. I(A) **pulled at**^(TMP) one of the cornrows(G) underneath my black church scarf(Cl) 114. **to make sure**^(MeP) 115. [I(Be) **was not dreaming**^(BeP)](Ph) 116. Why **were** they(Cr) **acting**^(ARP) so normal(At), Jaja and Mama, 117. as if they(S) **did not know**^(MeP) 118. [what(A) **had just happened**^(IMP)?](Ph). 119. And why **was** Papa(A) **drinking**^(TMP) his tea(G) quietly(Cm), 120. as if Jaja(Sy) **had not just talked back to**^(VP) him(Rv)? 121. Slowly(Cm), I(A) **turned**^(IMP) 122. and **headed**^(IMP) upstairs(Cl) 123. **to change out of**^(TMP) my red Sunday dress(G). 124. I(A) **sat**^(IMP) at my bedroom window(Cl) 125. after I(A) **changed**^(TMP); 126. the cashew tree(Cr) **was**^(ARP) so close(At) 127. I(A) **could reach out**^(IMP) 128. and **pluck**^(TMP) a leaf(G) 129. if it(T) **were not**^(CRP) for the mosquito netting(V). 130. The bell-shaped yellow fruits(A) **hung**^(IMP) lazily(Cm), 131. **drawing**^(TMP) buzzing bees(G) 132. that **bumped**^(IMP) against my widow's netting(Cm). 133. I(S) **heard**^(MeP) 134. [Papa(A) **walked**^(IMP) upstairs to his room(Cl) for his afternoon siesta(Ca)](Ph). 135. I(A) **closed**^(TMP) my eyes(G), 136. **sat**^(IMP) still(Cm), 137. **waiting**^(IMP) 138. **to hear**^(MeP) him(Ph) 139. **call**^(VP) Jaja(Vb), 140. **to hear**^(MeP) 141. [Jaja(A) **go**^(IMP) into his room(Cl)](Ph). 142. But after long silent minutes (Cl), I(A) **opened**^(TMP) my eyes(G) 143. and **pressed**^(TMP) my forehead(G) against the window louvers(Cl) 144. **to look outside**^(BeP). 145. Our yard(Cr) **was**^(ARP) wide enough(At) 146. **to hold**^(TMP) a hundred people(G) 147. **dancing**^(TMP) Atilogu(G), spacious enough for each dancer's shoulders(Cm). 148i. The compound walls(Cr/G), [148ii. **topped**^(TMP) by coiled electric wires(A),] **were**^(ARP) so high(At) 149. I(S) **could not see**^(MeP) 150. [the cars(A) **driving by**^(IMP) on our street (Cl)](Ph). 151. It(T) **was**^(IRP) early rainy season(V), 152. and the Frangipani trees(G) **planted**^(TMP) next to the walls(Cl) 153. already **filled**^(TMP) the yard(G) with the silky-sweet scent of their flowers(Ca). 154i. A row of purple bougainvillea(A), [154ii. **cut**^(ARP) smooth and straight(At) as a buffet table(Ca)], **separated**^(TMP) the gnarled trees from the driveway(G). 155. Closer to the house(Cl), vibrant bushes of hibiscus(A) **reached out**^(IMP) 156. and **touched**^(TMP) one another(G) 157. as if they(A) **were exchanging**^(TMP) their petals(G). 158. The purple plants(A) **had started to push out**^(TMP) sleepy buds(G), 159. but most of the flowers(Cr) **were**^(CRP) still on the red ones(Cl). 160. They(Cr) **seemed to bloom**^(ARP) so fast(At), those red hibiscuses, 161. **considering**^(MeP) 162. [how often Mama(A) **cut**^(TMP) them(G)](Ph) 163. **to decorate**^(TMP) the church altar(G) 164. and how often visitors(A) **plucked**^(TMP) them(G) 165. as they(A) **walked**^(TMP)

past to their parked cars(Cl). 166. It(T) **was**^(IRP) mostly Mama’s prayer group members(V) 167. who(A) **plucked**^(TMP) flowers(G); 168. a woman(A) **tucked**^(TMP) one(G) behind her ear once(Cl) 169. I(S) **saw**^(MeP) her(Ph) clearly(CM) from my window(Cl). 170i. But even the government agents, two men in black jackets [170ii. who(A) **came**^(IMP) some time ago (Cl)](Be), **yanked at**^(BeP) the hibiscus(Ph) 171. as they(A) **left**^(IMP). 172. They **were**^(CRP) in a pickup truck with Federal Government plates(Cl) 173. and **parked**^(IMP) close to the hibiscus bushes(Cl). 174. They(Cr) **didn’t stay**^(ARP) long(At). 175. Later(Cl), Jaja(Sy) **said**^(VP) 176. they(A) **came**^(IMP) 177. **to bribe**^(TMP) Papa(G), 178. that he(S) **had heard**^(MeP) them(Ph) 179. **say**^(VP) 180. that their pickup(T) **was**^(IRP) full of dollars(V). 181. I(S) **was not sure**^(MeP) 182. [Jaja(S) **had heard**^(MeP) correctly(CM)](Ph). 183. But even now I(S) **thought about**^(MeP) it(Ph) sometimes(Cm). 184. I(S) **imagined**^(MeP) the truck full of stacks and stacks of foreign money(Ph), 185. **wondered**^(MeP) 186. [if they(A) **had put**^(TMP) the money(G) in many cartons or in one huge carton(Cl), 187. the size our fridge(A) **came in**^(IMP)](Ph). 188. I(Cr) **was**^(CRP) still at the window(Cl) 189. when Mama(A) **came**^(IMP) into my room(Cl). 190. Every Sunday before lunch, in between **telling**^(VP) Sisi(Rv) 191. **to put**^(TMP) a little more palm oil(G) in the soup(Cl), a little less curry(G) in the coconut rice(Cl), 192. and while Papa(A) **took**^(TMP) his siesta(G), 193. Mama **plaited**^(TMP) my hair(G). 194. She(A) **would sit**^(IMP) on an armchair near the kitchen door(Cl) 195. and I (**would sit**^(IMP)) on the floor with my head cradled between her thighs(Cl). 196. Although the kitchen(Cr) **was**^(ARP) airy(At), with the windows always open(Ca), 197. my hair(A) **would still manage to absorb**^(TMP) the spices(G), 198. and afterward, when I(A) **brought**^(TMP) the end of a braid(G) to my nose(Cl), 199. I(Be) **would smell**^(BeP) egusi soup, utazi, and curry(Bh). 200. But Mama(A) **did not come**^(IMP) into my room(Cl) with the bag(Ca) 201. that **held**^(TMP) combs and hair oils(G) 202. and **ask**^(VP) me(Rv) 203. **to come**^(IMP) downstairs(Cl). 204. Instead, she(Sy) **said**^(VP), 205. ‘Lunch(Cr) **is**^(ARP) ready(At), nne.’ 206. I(Sy) **meant to say**^(VP) 207. I(Cr) **am**^(ARP) sorry(At) 208. Papa(A) **broke**^(TMP) your figurines(G), 209i. but the words [209ii. that **came out**^(IMP)](T) **were**^(IRP), 210. [‘I’(Cr) **m**^(ARP) sorry(At) 211. your figurines(A) **broke**^(IMP), Mama’](V) 212. She(Be) **nodded**^(BeP) quickly (CM), 213. then **shook**^(TMP) her head(G) 214. **to show**^(TMP) 215. that the figurines(Cr) **did not matter**^(ARP). 216. They(Cr) **did**^(ARP), though. 217. Years ago(Cl), before I(S) **understood**^(MeP), 218. I(S) **used to wonder**^(MeP) 219. [why she(A) **polished**^(TMP) them(G) each time(Cm)](Ph) 220. I(S) **heard**^(MeP) the sounds(Ph) from their room(Cl), 221. like something(G) **being hanged**^(TMP) against the door(Cm). 222. Her rubber slippers(A) never **made**^(TMP) a sound(G) on the stairs(Cl), 223. but I(S) **knew**^(MeP) 224. [she(A) **went**^(IMP) downstairs(Cl) 225. when I(S) **heard**^(MeP) 226. the dining room door(A) open^(IMP)](Ph). 227. I(A) **would go**^(IMP) down(Cl) 228. **to see**^(MeP) her(Ph) 229. **standing**^(IMP) by the étagère(Cm) with a kitchen towel soaked in soapy water (Ca). 230. She(A) **spent**^(TMP) at least a quarter of an hour(G) on each ballet-dancing figurine(Cl). 231. There **were**^(EP) never tears(X) on her face(Cl). 232. Last time, only two weeks ago(Cl), when her swollen eye(T) **was**^(IRP) still the black-purple colour of an overripe avocado(V), 233. she(A) **had rearranged**^(TMP) them(G) 234. after she(A) **polished**^(TMP) them(G). 235. ‘I(A) **will plait**^(TMP) your hair(G) after lunch’ 236. she(Sy) **said**^(VP), 237. **turning to leave**^(IMP).

The table below presents the Transitivity features in Extract 1

Table-1. Distribution of Process Types Extract 1

Process Types		Clause numbers	Frequency rate		Percentage (%)	
Material	Intransitive	1, 32, 34, 35i, 43, 44, 47, 48, 49, 51, 52, 54, 62, 65, 66, 68ii, 71, 72, 76, 80, 82, 94, 101, 107, 109, 118, 121, 122, 124, 127, 130, 132, 134, 136, 137, 141, 150, 155, 170ii, 171, 173, 176, 187, 189, 194, 195, 200, 203, 209ii, 211, 224, 226, 227, 229, 237.	55	13 5	22.63	55.
	Transitive	5, 13, 14, 15, 16, 17, 21, 22, 27, 36, 37, 38, 39, 40, 41, 42, 46, 53, 56, 57, 59, 60, 63, 64, 69, 81, 83, 84, 86, 87, 89, 95, 96, 99, 106, 108, 110, 111, 113, 119, 123, 125, 128, 131, 135, 142, 143, 146, 147, 148ii, 152, 153, 154i, 156, 157, 158, 162, 163, 164, 165, 167, 168, 177, 186, 191, 192, 193, 197, 198, 201, 208, 213, 214, 219, 221, 222, 230, 233, 234, 235.	80		32.92	
Mental		19, 31, 35ii, 90, 91, 144, 117, 133, 138, 140, 149, 161, 169, 178, 181, 182, 183, 184, 185 217, 218, 220, 223, 225, 228.	25		8.64	
Behavioural		3, 4, 6, 20, 23, 29, 33, 50, 61, 74, 105, 115, 144, 170i, 199, 212.	16		08.23	
Verbal		2, 8, 9, 18, 73, 77, 79, 85, 88, 93, 102, 104, 112, 120, 139, 175, 179, 190, 202, 204, 206, 236.	23		09.05	
Existential		230.	01		00.41	
Relational	Attributive	7, 11, 25, 26, 28, 67, 68i, 75, 78, 98, 116, 126, 145, 148i, 154ii, 160, 174, 196, 205, 207, 210, 215, 216.	23	42	09.46	17.2
	Identifying	12, 24, 30, 58, 100, 151, 166, 180, 209i, 232.	10		04.11	
	Causative	-	00		00	
	Possessive	55, 92, 103.	03		01.23	
		10, 45, 129, 159, 172, 188.	06		02.46	8
Minor Clauses		70, 97.	02		00.82	
Total			243		100	

As the table above shows, Extract 1 contains 243 processes encoded in a total number of 237 clauses. As noted, 235 clauses are major (i.e. 99.15%), while 02 (i.e. 00.84%) are minor. This denotes that this extract is rife with clauses which involve a process at least. The table also exudes that the extract includes the six process types (material, mental, behavioral, verbal, existential and relational) propounded by systemicists. But they exist in the text at varying proportions.

Material processes come first with a figure of 135 (i.e. 55.55%) processes. The predominance of Material processes denotes here that the extract encodes physical, tangible and concrete actions more than other types of actions. In this type, the sub-type of Transitive Material processes (80; 32.92%) predominates over that of Intransitive Material processes (55; 22.63%). This indicates that the text is startlingly marked by both *externally-caused agency and non-externally-caused agency*; i.e., **someone/something acts on something/someone or not**. But *externally-caused agency* prevails over *non-externally-caused agency* in this extract. Some of the Material processes identified in this extract are ‘gives’ in (1), ‘did not go’ in (5), ‘made’ in (13), ‘bought’ in (14), ‘keeps touching’ in (16), ‘will die’ in (32), etc. These actions are realized by animate and inanimate participants, but most of them are astonishingly animate. Some of them are ‘you (Jaja)’ in (1), ‘The wafer’ in (5), ‘papa’s factories’ in (13), ‘people’ in (14), ‘the priest’ in (16), ‘I (Kambili)’ in (32), etc.

Relational processes rank second in this text with a rate of 42 (17.28%). This implies that this extract is much concerned with defining as describing participants. In the category of Relational processes, the sub-category of Attributive Relational processes is highly dominant with a count of 23 (i.e. 09.46%) processes. This denotes that this text is more concerned with assigning a quality, an attribute or epithet to a participant than any other thing else. Surprisingly, the copula ‘be’ is the most used verb in this text. Another striking thing which characterizes this text is the absence of Causative Relational processes (00; 00%). Examples of Relational processes in this extract are ‘had come’ in (7), ‘came’ in (10), ‘was’ in (11), ‘was’ in (12), ‘is’ in (24), ‘lay’ in (45), ‘had’ in (55), ‘Have’ in (92), etc. The participant roles in these clauses are performed by conscious and unconscious Carrier, Token, Value, Possessor, Possessed. The following are some of them: ‘Wafer’ in (11 & 12), ‘It’ in (24 & 45), ‘she’ & ‘a plain tie-dye wrapper’ in (55), ‘(You)’ & ‘a love sip’ in (92), etc. The Possessor (You) in (92) is not mentioned, but implied. This exudes continuity in the text.

Verbal processes (22; 09.05%) come third in this extract. These processes function to encode a spoken mode in the text. Here are some of the verbal processes in the text: ‘said’ in (2), ‘insisted’, ‘call’ in (9), ‘had not just talked back to’ in (120), ‘telling’ in (190), etc. The most used verb in these processes is remarkably ‘say’. The Sayer roles in these verbal clauses are exclusively performed by conscious beings: ‘Papa’ in (2), ‘we (the Igbo people)’ in (9), ‘Jaja’ in (120), etc. In addition to this, the number of Mental processes in this text is highly remarkable. They rank fourth in this text with a count of 25 (i.e. 10.28%). This exudes that the participants in this extract encode mainly meanings of cognition (19, 31, 35i, 144, 117, 183, 184, 185, 217, 218, 223, and 228) (i.e. 48%), affection (90 and 91) (i.e. 08%) and perception (133, 138, 140, 149, 161, 169, 178, 181, 182, 220 and 225) (i.e. 44%) therein. One important thing to note here is that 14 processes (19, 114, 117, 133, 140, 149, 161, 181, 182, 185, 217, 218, 223 and 225) are **projecting**; this is to say, the writer has attempted to establish some logical relationship between adjacent clauses, 02 are **embedded** (35i and 182). This actually reveals a spoken mode in the text. Some of the Mental processes in this extract are ‘knew’ in (19), ‘know’ in (31), ‘had never thought’ in (35i), ‘to make sure’ in (114), ‘could not see’ in (149), ‘understood’ in (217), etc. The Senser roles therein are surprisingly realized by conscious participants: ‘He (The priest)’ in (19), ‘you (Jaja and Mama)’ in (31), ‘he (Papa)’ in (35i), ‘I (Kambili)’ in (114), ‘I (Kambili)’ in (217), etc. The Senser (I (Kambili)) in (114) is not mentioned, but implied. This denotes continuity in the extract.

The rate of Behavioral processes (16; 08.58%) in this extract is not negligible at all. These processes actually serve to encode psychological and physiological meanings therein. Some of the processes are ‘stared at’ in (3), ‘were not addressing’ in (4), ‘was looking at’ in (20), ‘cannot stop receiving’ in (29), ‘watching’ in (50), etc. Surprisingly, all the Behavers in these clauses are animate subjects: ‘Jaja’ in (3), ‘he (Jaja)’ in (4), ‘I (Kambili)’ in (20), ‘I (Kambili)’ in (50), etc. The Behavior (I (Kambili)) in (20) is not mentioned, but implied. This indicates continuity in the text. The last category of Process type which typifies this extract is Existential process (01; i.e. 00.41%). In fact, this process encodes that something exists or happens in the text. The Existent in this clause is inanimate: ‘never tears’.

As revealed by the Transitivity analysis above, almost every clause identified in Extract 1 involves one or more than one Circumstance, and these Circumstantial elements exist mostly as prepositional phrases or groups. It should be noted though that the most repeatedly used Circumstantial elements here are Circumstances of location and manner. The following illustrate this: ‘to communion’ in (1), ‘quietly’ in (2), ‘on the table’ in (3), ‘as if searching for proof’ in (33), etc. These Circumstances function to enhance the experiential density of the text or encode a given spatio-temporal point of view in it [Allagbé and Allagbé \(2017\)](#). It follows from this analysis to observe that the linguistic choices drawn on in this text, whether in large or small proportions, function to typify the writer’s style. Let’s check if this apprehension is or can be the same in the second extract.

3.2. Identification of Transitivity Features in Extract N°2: (Purple Hibiscus, 2003: 135-139)

1. Aunty Ifeoma(Cr) **was**^(CRP) at the dining table(CI) 2. when I(A)**came out**^(IMP), 3. **Dissolving**^(TMP) a few spoonfuls of dried milk(G) in a jug of cold water(CI). 4. “If I(Ag) **let**^(CaRP) these children(A) **take**^(TMP) the milk(G) themselves(B), 5. it(Cr) **will not last**^(CRP) a week(At),” 6. She(Sy) **said**^(VP), 7. before **taking**^(TMP) the tin of carnation dried milk(G) back to the safety of her room(CI). 8. I(S) **hoped**^(MeP) 9. [that Amaka(Sy) **would not ask**^(VP) me(Rv)

10. if my mother(A) **did**^(TMP) that(G), too, 11. because I(S) **would stutter**^(MeP) 12. [if I(Sy) **had to tell**^(VP) her(Rv) 13. that we(A) **took**^(TMP) as much creamy Peak milk(G) 14. as we(S) **wanted**^(MeP) back home (Cl)](Ph). 15. Breakfast(T) **was**^(IRP) okpa(V) 16. that Obiora(A) **had dashed out**^(IMP) 17. **to buy**^(TMP) from somewhere nearly(Cl). 18. I(Pr) **had never had**^(PRP) okpa for a meal(Pd), 19. only for a snack when we(A) sometimes **bought**^(TMP) the steam-cooked cowpea- and- palm- oil cakes(G) on the drive to Abba(Cl). 20. I(Be) **watched**^(BeP) Amaka and Auntie Ifeoma (Ph) 21. **cut up**^(TMP) the moist yellow cake(G) 22. and **did**^(TMP) the same(G). 23. Auntie Ifeoma(Sy) **asked**^(VP) us(Rv) 24. [**to hurry up**^(IMP)](Vb). 25. She(S) **wanted**^(MeP) 26. [**to show**^(TMP) Jaja and me(B) the campus(G) 27. and **get back**^(IMP) in time(Cl) 28. **to cook**^(IMP)]. 29. She(A) **had invited**^(TMP) Father Amadi(G) to dinner(Cl). 30. “**Are you(S) sure**^(MeP) 31. [There’s^(EP) enough fuel(X) in the car (Cl), Mum?](Ph)” 32. Obiora(Sy) **asked**^(VP). 33. “Enough **to take**^(TMP) us(G) around campus(Cl), at least. 34. I(S) really(CM) **hope**^(MeP) 35. [fuel(A) **comes**^(IMP) in the next week(Cl), 36. otherwise when we(A) **resume**^(IMP), 37. I(A) **will have to walk**^(IMP) to my lectures(Cl).” 38. “Or **take**^(TMP) *okada*(G),” 39. Amaka(Sy) **said**^(VP), 40. **laughing**^(BeP). 41. “I(A) **will try**^(TMP) that(G) soon at this rate(Cl).” 42. “What(V) **are**^(IRP) *okada*(T)?” 43. Jaja (Sy) **asked**^(VP). 44. I(A) **turned**^(IMP) 45. **to stare at**^(BeP) him(Ph), 46. surprised(At). 47. I(S) **did not think**^(MeP) 48. [he(Sy) **would ask**^(VP) that question or any other question(Vb)](Ph). 49. “Motorcycles,”(Vb) Obiora(Sy) **said**^(VP). 50. “They(Cr) **have become**^(ARP) more popular than taxis(At).” 51. Auntie Ifeoma(A) **stopped**^(IMP) 52. **to pluck at**^(TMP) some browned leaves(G) in the garden(Cl) 53. as we(A) **walked**^(IMP) to the car (Cl), 54. **muttering**^(VP) 55. [that the harmattan(A) **was killing**^(TMP) her plants(G)](Vb). 56. Amaka and Obiora(Sy) **groaned**^(VP) 57. and **said**^(VP), “Not the garden now, Mum.”(Vb) 58. “That (T)’s^(IRP) a hibiscus(V), 59. **isn’t**^(IRP) it(T), Auntie?” 60. Jaja(Sy) **asked**^(VP), 61. **staring at**^(BeP) a plant(Ph) close to the barbed wire fencing(Cl). 62. “I(S) **didn’t know**^(MeP) 63. [there **were purple hibiscuses**^(EP)](Ph)” 64. Auntie Ifeoma(Be) **laughed**^(BeP) 65. and **touched**^(TMP) the flower(G), 66. **coloured**^(TMP) a deep shade of purple(G) 67. that(Cr) **was**^(ARP) almost blue(At). 68. “Everybody(Pr) **has**^(PRP) that reaction(Pd) the first time(Cl). 69. My good friend Philippa(T) **is**^(IRP) a lecturer(V) in botany(Cl). 70. She(Pr) **had**^(PRP) a lot of experimental work(Pd) 71. while she(Cr) **was**^(CRP) here(Cl). 72. **Look**^(BeP), here(Cl), white ixora(Bh), 73. but it(A) **doesn’t bloom**^(IMP) as fully as the red(Cm)”. 74. Jaja(A) **joined**^(TMP) Auntie Ifeoma(G), 75. while we(Be) **stood watching**^(BeP) them(Ph). 76. “O *maka*, so beautiful(Vb),” Jaja(Sy) **said**^(VP). 77. He(A) **was running**^(TMP) a finger over a flower petal(G). 78. Auntie Ifeoma’s laughter(A) **lengthened**^(IMP) to a few more syllables(Cl). 79. “Yes, it(Cr) **is**^(ARP). 80. I(A) **had to fence**^(TMP) my garden(G) 81. because the neighbourhood children(A) **came in**^(IMP) 82. and **plucked**^(TMP) many of the more unusual flowers(G). 83. Now(Cl) I(A) only **let in**^(TMP) the altar girls(G) from our church or the Protestant church(Cl)” 84. “Mum, *o zugo*. 85. Let’s(A) **go**^(IMP)”, 86. Amaka(Sy) **said**^(VP). 87. But Auntie Ifeoma(A) **spent**^(TMP) a little longer(G) 88. **showing**^(TMP) Jaja(B) her flowers(G) 89. before we(A) **piled**^(IMP) into the station wagon(Cl) 90. and she(A) **drove off**^(IMP). 91i. The street [91ii. she **turned**^(IMP) into](Cr) **was**^(ARP) steep(At) 92. and she(A) **switched**^(TMP) the ignition(G) off 93. and **let**^(CaRP) the car(A) **roll**^(TMP), loose bolts rattling(G). 94. “To save fuel,(Vb)” she(Sy) **said**^(VP), 95. **turning**^(IMP) briefly to Jaja and me(Cl). 96i. The houses [96ii. we **drove**^(IMP) past](Pr) **had**^(PRP) sunflower hedges(Pd), 97. and the palm side flowers(A) **brightened**^(TMP) the foliage in big yellow polka dots(G). 98. The hedges(Pr) **had**^(PRP) many gaping holes(Pd), 99. so I(S) **could see**^(MeP) the backyards of the houses(Ph), 100. the metal water tanks(A) **balanced**^(IMP) on unpainted cement blocks(Cl), 101. the old tyre swings(A) **hanging**^(IMP) from guava trees(Cl), 102. the clothes(A) **spread out**^(IMP) on lines tied tree to tree(Cl). 103. At the end of the street(Cl), Auntie Ifeoma(A) **turned**^(TMP) the ignition(G) on 104. because the road(Cr) **had become**^(ARP) level(At). 105. [“That(T)’s^(IRP) the university primary school(V)](Vb),” 106. she(Sy) **said**^(VP). 107i. “That(T)’s^(IRP) [107ii. where Chima **goes**^(IMP)](V). 108. It(Cr) **used to be**^(ARP) much better(At), 109. but now(Cl) **look at**^(BeP) all the missing louvres(Ph) in the windows(Cl), 110. **look at**^(BeP) the dirty buildings(Ph).” 111i. The wide schoolyard [111ii. **enclosed**^(TMP) by a trimmed whistling pine hedge(A)](G), **was cluttered with**^(TMP) long buildings(A) 112. as if they(A) **had all sprung up**^(IMP) at will, unplanned(Cm). 113. Auntie Ifeoma(A) **pointed at**^(TMP) a building next to the school, the Institute of African Studies(G), 114. where(At/Cl) her office(Cr) **was**^(CRP) 115. and where(At/Cl) she(A) **taught**^(TMP) most of her classes(G). 116. The building(Cr) **was**^(ARP) old(At); 117. I(Sy) **could tell**^(VP) from the colour and from the windows(Cm), 118. **coated with**^(TMP) the dust of so many harmattans(A) 119. that they(A) **would never shine**^(IMP) again. 120. Auntie Ifeoma(A) **drove**^(IMP) through a roundabout(Cm) 121. **planted with**^(TMP) pink periwinkle flowers(A) 122. and **lined with**^(TMP) bricks painted alternating black and white(A). 123. On the side of the road(Cl), a field(A) **stretched out**^(IMP) like green bed linen(Cm), 124. **dotted**^(TMP) by mango trees with faded leaves(A/Ca) 125. **struggling to retain**^(TMP) their colour against the drying wind(G). 126. [“That(T)’s^(IRP) the field(V) 127. where(At/Cl) we(Pr) **have**^(PRP) our bazaars(Pd)],(Vb)” 128. Auntie Ifeoma(Sy) **said**^(VP). 129. “And over there(At/Cl) **are**^(CRP) female hostels(Cr). 130. There **is**^(EP) Mary Slessor Hall(X). 131. Over there(At/Cl) **is**^(CRP) Okpara Hall(Cr), 132. and this(T) **is**^(IRP) Bello Hall(V), 133. the most famous hostel, where(Cl) Amaka(Sy) **has sworn**^(VP) 134. [she **will live**^(IMP) 135. when she **enters**^(TMP) the university(G) 136. and **launches**^(TMP) her activist movements.](Vb)” 137. Amaka(Be) **laughed**^(BeP) 138. but **did not dispute**^(TMP) Auntie Ifeoma(G). 139. “Maybe you two(Cr) **will be**^(ARP) together(At), Kambili.” 140. I(Be) **nodded**^(BeP) stiffly(Cm), 141. although Auntie Ifeoma(S) **could not see**^(MeP) me(Ph). 142. I(S) **had never thought about**^(MeP) the university(Ph), 143. where(Cl) I(A) **would go**^(IMP) 144. or what(G) I(A) **would study**^(TMP). 145. When the time(A) **came**^(IMP), 146. Papa(S) **would decide**^(MeP). 147. [Auntie Ifeoma(A) **horned**^(IMP) 148. and **waved at**^(TMP) two balding men in tie-dye shirts(G) 149. **standing**^(IMP) at a corner(Cl) 150. as she(A) **turned**^(IMP)](Ph) 151. She(A) **switched**^(TMP) the ignition(G) off again, 152. and the car(A) **hurtled**^(IMP) down the street(Cl). 153. Gmelina and dogonyaro trees(A) **stood**^(IMP) firmly(Cm) on either side(Cl). 154. The sharp, astringent scent of the dogonyaro leaves(A) **filled** the car(G), 155. and Amaka(Be) **breathed**^(BeP) deeply(Cm) 156. and **said**^(VP) 157. [they **cured**^(TMP) malaria](Vb). 158. We(Cr) **were**^(CRP) in a residential area(Cl), 159. **driving**^(IMP) past bungalows in wide compounds with rose bushes and faded lawns and fruit trees(Cm). 160. The street(A) gradually **lost**^(TMP) its tarred smoothness and its cultivated hedges(G), 161. and the houses(Cr) **became**^(ARP) low and narrow(At), 162. their

front doors so close together that you(A) **could stand**^(IMP) at one(Cm), 163. **stretch out**^(IMP), 164. and **touch**^(TMP) the next door(G). 165. There **was**^(EP) no pretence(X) at hedges here(CI), 166. (There **was**^(EP) no pretence(X) at separation, or privacy, just low buildings side by side amid a scattering of stunted shrubs and cashew trees(CI). 167. These(T) **were**^(IRP) the junior staff quarters(V), 168. where(CI) the secretaries and drivers(A) **lived**^(IMP), 169. Auntie Ifeoma(Sy) **explained**^(VP), 170. and Amaka(Sy) **added**^(VP), 171. [“If they(Cr) **are**^(ARP) lucky enough(At) 172. **to get**^(PRP) it(Pd).] (Vb)” 173. We(A) **had just driven**^(IMP) past the buildings(CI) 174. when Auntie Ifeoma(A) **pointed to**^(TMP) the right(G) 175. and **said**^(VP) 176. “There **is**^(EP) Odim hill(X). 177. The view from the top(Cr) **is**^(ARP) breathtaking(At), 178. when you(Cr) **stand**^(CRP) there(At/CI), 179. you(S) **see**^(MeP) 180. [just how God(A) **laid out**^(TMP) the hills and valleys(G), *ezi okwu.*](Ph)” 181. When she(A) **made**^(TMP) a U-turn(G) 182. and **went**^(IMP) back the way(CI) 183. we(A) **had come**^(IMP), 184. I(Ag) **let**^(CaRP) my mind(A) **drift**^(IMP), 185. **imagining**^(MeP) 186. [God **laying out**^(TMP) the hills of Nsukka(G) with his wide white hands, crescent moon shadows underneath his nails just like Father Benedict’s(Cm).](Ph) 187. We(A) **drove**^(IMP) past the sturdy trees around the faculty of engineering past the vast mango fields around the female hostels(Cm). 188. Auntie Ifeoma(A) **turned**^(IMP) the opposite way(Cm) 189. when she(Cr) **got**^(ARP) close(At) to her street(CI). 190. She(S) **wanted**^(MeP) 191. **to show**^(TMP) us(B) the other side of Marguerite Cartwright Avenue(G), 192. where(CI) the seasoned professors(A) **lived**^(IMP), 193. with the duplexes(Ca) **hemmed in**^(IMP) by gravelly driveways(A/Ca). 194. “I(S) **hear**^(MeP) 195. that when they(A) first **built**^(TMP) these houses(G), 196i. some of the white professors– [196ii. all the professors(Cr) **were**^(ARP) white back(At) then](S)- **wanted**^(MeP) chimneys and fire places(Ph),” 197. Auntie Ifeoma(Sy) **said**^(VP), 198. with the same kind of indulgent laugh(Cm) that(G) Mama(A) **let out**^(TMP) 199. when she(sy) **talked about**^(VP) people(Vb) 200. who(A) **went**^(IMP) to witch doctors(CI). 201. She(A) then **pointed to**^(TMP) the vice chancellor’s lodge(G), 202. to the high walls(CI) **surrounding**^(TMP) it(G), 203. and **said**^(VP) 204. It(Pr) **used to have**^(PRP) well-tended hedges of cherry and ixora(Pd) 205. until rioting students(A) **jumped over**^(TMP) the hedges(G) 206. and **burned**^(TMP) a car(G) in the compound(CI). 207. [“What(T) **was**^(IRP) the riot(V) about?”](Vb) 208. Jaja(Sy) **asked**^(VP). 209. “Light and water”(Vb) Obiora(Sy) **said**^(VP), 210. and I(Be) **looked at**^(BeP) him(Ph). 211. “There **was**^(EP) no light and no water(X) for a month(CI),” 212. Auntie Ifeoma(Sy) **added**^(VP). 213. “The students(Sy) **said**^(VP) 214. [they(A) **could not study**^(IMP) 215. and **asked**^(VP) 216. if the exams(G) **could be rescheduled**^(TMP), 217. but they(G) **were refused**^(TMP).”](Vb) 218. “The walls(Cr) **are**^(ARP) hideous(At),” 219. Amaka(Sy) **said**^(VP), in English(Cm), 220. and I(S) **wondered**^(MeP) 221. [what(Ph) she(S) **would think of**^(MeP) our compound walls back home(Ph), 222. if she(A) ever **visited**^(TMP) us(G)](Ph). 223. The V.C.’s walls(Cr) **were not**^(ARP) very high(At); 224. I(S) **could see**^(MeP) the big duplex(Ph) 225. that **nestled**^(IMP) behind a canopy of trees with greenish yellow leaves(CI). 226. “Putting up walls(T) is^(IRP) a superficial fix(V), anyway,” 227. she(Sy) **continued**^(VP). 228. [“If I(T) **were**^(IRP) the V.C(V), 229. the students(A) **would not riot**^(IMP). 230. They(Pr) **would have**^(PRP) water and light(Pd).” 231. “If some Big Man in Abuja(A) **has stolen**^(TMP) the money(G), 232. **is** the V.C.(A) **supposed to vomit**^(TMP) money (G) for Nsukka(B)?”

The Transitivity features identified in Extract 2 are displayed in the table below.

Table-2. Distribution of Process Types Extract 2

Process Types		Clause numbers	Frequency rate		Percentage (%)	
Material	Intransitive	2, 16, 24, 27, 28, 35, 36, 37, 44, 51, 53, 73, 78, 81, 85, 89, 90, 91ii, 95, 96ii, 100, 101, 102, 107ii, 112, 119, 120, 123, 134, 143, 145, 147, 149, 150, 152, 153, 159, 162, 163, 168, 173, 182, 183, 187, 188, 192, 193, 200, 214, 225, 229.	51	1113	21.51	47.67
	Transitive	3, 7, 10, 113, 17, 19, 21, 22, 26, 29, 33, 38, 41, 52, 55, 65, 66, 74, 77, 80, 82, 83, 87, 88, 92, 97, 103, 111i, 111ii, 113, 115, 118, 121, 122, 124, 125, 135, 136, 138, 144, 148, 151, 154, 157, 160, 164, 174, 180, 181, 186, 191, 195, 198, 201, 202, 205, 206, 216, 217, 222, 231, 232.	62		26.16	
Mental		8, 11, 14, 25, 30, 34, 47, 62, 99, 141, 142, 146, 179, 185, 190, 194, 196i, 220, 221, 224.	20		08.43	
Behavioural		20, 40, 45, 61, 64, 72, 75, 109, 110, 137, 140, 155, 210.	13		05.48	
Verbal		6, 9, 12, 23, 32, 39, 43, 48, 49, 54, 56, 57, 60, 76, 86, 94, 106, 117, 128, 133, 156, 169, 170, 175, 197, 199, 203, 208, 209, 212, 213, 215, 219, 227.	34		14.34	
Existential		31, 63, 130, 165, 166, 176, 211.	07		02.95	
Relational	Attributive	50, 67, 79, 91i, 104, 108, 116, 139, 161, 171, 177, 189, 196ii, 218, 223.	115	48	06.32	17.33
	Identifying	15, 42, 58, 59, 69, 105, 107i, 126, 132, 167, 207, 226, 228.	13		05.48	
	Causative	4, 93, 184.	03		01.26	
	Possessive	18, 68, 70, 96i, 98, 127, 172, 204, 230.	09		03.79	
	Circumstantial	1, 5, 71, 114, 129, 131, 158, 178.	08		03.37	
Minor Clauses		46, 84.	02		00.84	
Total			237		100	

Table reveals that Extract 2 counts 237 processes realized by 232 clauses. It has been observed that 230 clauses are major (i.e. 99.13%), while 02 (i.e. 00.86%) are minor. This denotes that this extract is rampant with ranking clauses. The table also shows that the extract includes the six process types (material, mental, behavioral, verbal, existential and relational) propounded by systemicists. However, they occur in the text at varying quantities.

Material processes rank first with a rate of 113 (i.e. 55.55%) processes. The prevalence of Material processes indicates here that the extract encodes physical, tangible and concrete actions more than other types of actions. In this category, Transitive Material processes (62; 26.16%) prevail over Intransitive Material ones (51; 21.51%). This denotes that this extract is marked both *externally-caused agency and non-externally-caused agency*; i.e., **someone/something acts on something/someone or not**. But *externally-caused agency* prevails over *non-externally-caused agency* in this text. Some of the Material processes identified in this extract are ‘came out’ in (2), ‘taking’ in (7), ‘did’ in (10), ‘had dashed out’ in (16), ‘to bury’ in (17), ‘cut up’ in (21), etc. These actions are realized by animate and inanimate participants, but most of them are astoundingly animate. Some of them are ‘I (Kambili)’ in (2), ‘She (Aunty Ifeoma)’ in (7), ‘my (Kambili’s) mother’ in (10), ‘Obiora’ in (16), ‘(Obiora)’ in (17), ‘Amaka and Aunty Ifeoma’ in (21), etc. It should be noted that ‘(Obiora)’ in (17) is not mentioned in the clause, but ellipsed. By means of ellipsis, the writer has ensured *continuity* in this passage.

Relational processes come second in this extract with a figure of 48 (20.25%). This denotes that this extract is much concerned with defining as describing participants. In the type of Relational processes, the sub-type of Attributive Relational processes is highly predominant with a rate of 15 (i.e. 06.32%) processes. This exudes that this extract is more concerned with assigning a quality, an attribute or epithet to a participant than any other thing else. The copula ‘be’ is predominantly marked in this text. Examples of Relational processes in this extract are ‘was’ in ‘are’ in ‘was’ in (1), ‘let’ in (4), ‘will not last’ in (5), ‘had never had’ in (18), ‘have become’ in (50), ‘was’ in (67), ‘has’ in (68), ‘let’ in (93), etc. The participant roles in these clauses are performed by conscious and unconscious Carrier, Token, Value, Possessor, Possessed. The following are some of them: ‘Aunty Ifeoma’ in (1), ‘I’ in (4), ‘I’ & ‘okpa for a meal’ in (18), ‘They’ in (50), ‘that’ in (67), ‘Everybody & that reaction’ in (68), ‘(she)’ in (93), etc. The Possessor (she) in (93) is not mentioned, but implied. This indicates continuity in the text.

Verbal processes (34; 14.34%) rank third in this extract. These processes encode a spoken mode in the extract. Here are some of the verbal processes in the text: ‘said’ in (6), ‘would not ask’ in (9), ‘had to tell’ in (12), ‘asked’ in (23), etc. The most used verb in these processes is remarkably ‘say’. The Sayer roles in these clauses are exclusively performed by conscious beings: ‘She’ in (6), ‘Amaka’ in (9), ‘I’ in (12), ‘Aunty Ifeoma’ in (23), etc. In addition to this, the number of Mental processes in this text is highly noteworthy. They come fourth in this extract with a figure of 20 (i.e. 08.43%). This shows that the participants in this extract encode mainly meanings of cognition (8, 11, 30, 34, 47, 62, 142, 146, 185, 194, 220 and 221) (i.e. 60%), affection (14, 25, 190 and 196i) (i.e. 20%) and perception (99, 141, 179 and 224) (i.e. 20%) therein. As noted, 14 out of these 20 processes (8, 11, 25, 30, 34, 47, 62, 146, 179, 185, 190, 194, 220 and 224) (i.e. 70%) are **projecting**; this is to say, the writer has mapped out some logical relationship between adjacent clauses. This actually indicates a spoken mode in the extract. Some of the Mental processes in this extract are ‘hoped’ in (8), ‘would stutter’ in (11), ‘wanted’ in (14), ‘Are ... sure’ in (30), ‘did not think’ in (47), ‘could see’ in (99), ‘wondered’ in (220), etc. The Senser roles are exclusively encoded in conscious participants: ‘I (Kambili)’ in (8), ‘I (Kambili)’ in (11), ‘we (Kambili and her family)’ in (14), ‘you (Aunty Ifeoma)’ in (30), ‘I (Obiora)’ in (47), ‘I (Kambili) in (99), ‘I (Kambili)’ in (220), etc.

There are 13 (05.48%) Behavioral processes in this extract. These processes function to realize psychological and physiological meanings in it. Some of the processes are ‘watched’ in (20), ‘Laughing’ in (40), ‘to stare at’ in (45), ‘staring at’ in (61), ‘laughed’ in (64), etc. Unpredictably, all the Behavers in these clauses are conscious participants: ‘I (Kambili)’ in (20), ‘(Amaka)’ in (40), ‘(Kambili)’ in (45), ‘(Jaja)’ in (61), ‘Aunty Ifeoma’ in (64), etc. It must be recalled that the Behavers ‘(Amaka)’ in (40), ‘(Kambili)’ in (45) are ellipsed. This indicates continuity in the text. In addition to Behavioral processes, there exist 07 (i.e. 02.95%) Existential processes in Extract 2. These processes are actually used to encode that something exists or happens in the passage. The Existents in these clauses are inanimate: ‘enough fuel’ in (31), ‘purple hibiscuses’ in (63), ‘Mary Slessor Hall’ in (130), ‘no pretence’ in (165 and 166), ‘Odin Hill’ in (176) and ‘no light and no water’ in (211). Note that the dummy ‘There’ and the copula ‘be’ are ellipsed in (166). Given that they have been mentioned in (165), their absence from (166) simply indicates continuity.

The Transitivity analysis of Extract 2 actually exudes that every clause therein contains one or more than one Circumstance, and these Circumstantial elements exist mostly as prepositional phrases or groups. Note that the most repeatedly employed Circumstantial elements here are Circumstances of location and manner. The following illustrate this: ‘at the dining table’ in (1), ‘in a jug of cold water’ in (3), ‘back to the safety of her room’ in (7), ‘as full as the red’ in (73), etc. As said earlier, these Circumstances function to enhance the experiential density of the text or encode a given spatio-temporal point of view therein (Allagbé and Allagbé, 2017).

4. Recapitulation Interpretation of the Findings and Conclusion

This study has revealed some salient linguistic resources which characterize Chimamanda Ngozi Adichie’s literary style as well as her mind-style. These linguistic resources occur consistently in the two extracts drawn from her first literary debut *Purple Hibiscus* published in 2003. The quantitative analysis of the two extracts has yielded the following counts:

Figure-1. Distribution of Clause Types in the Two Extracts

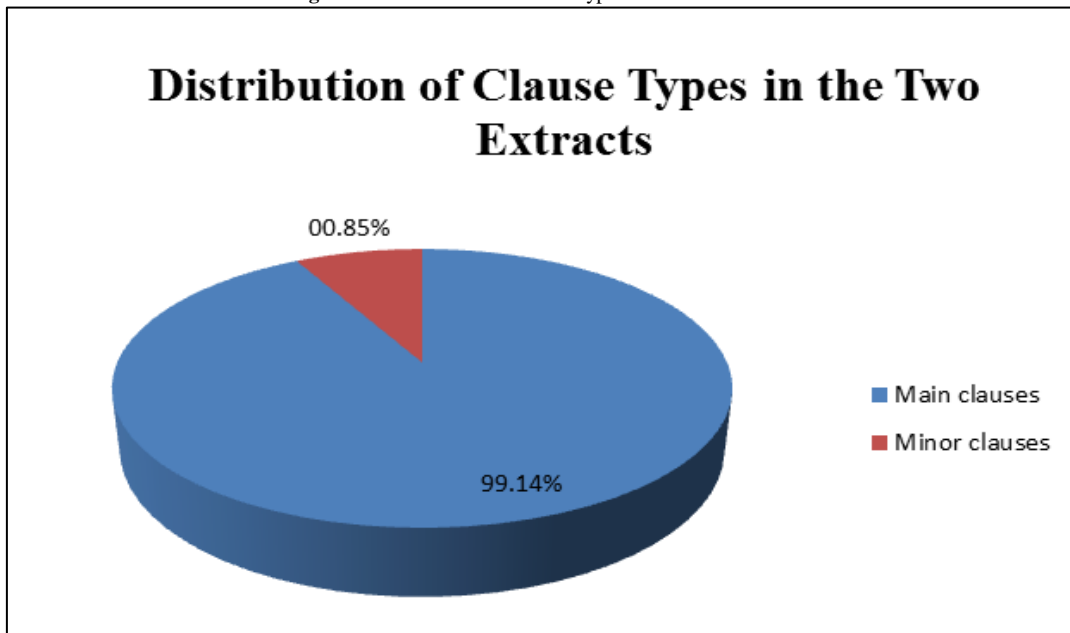
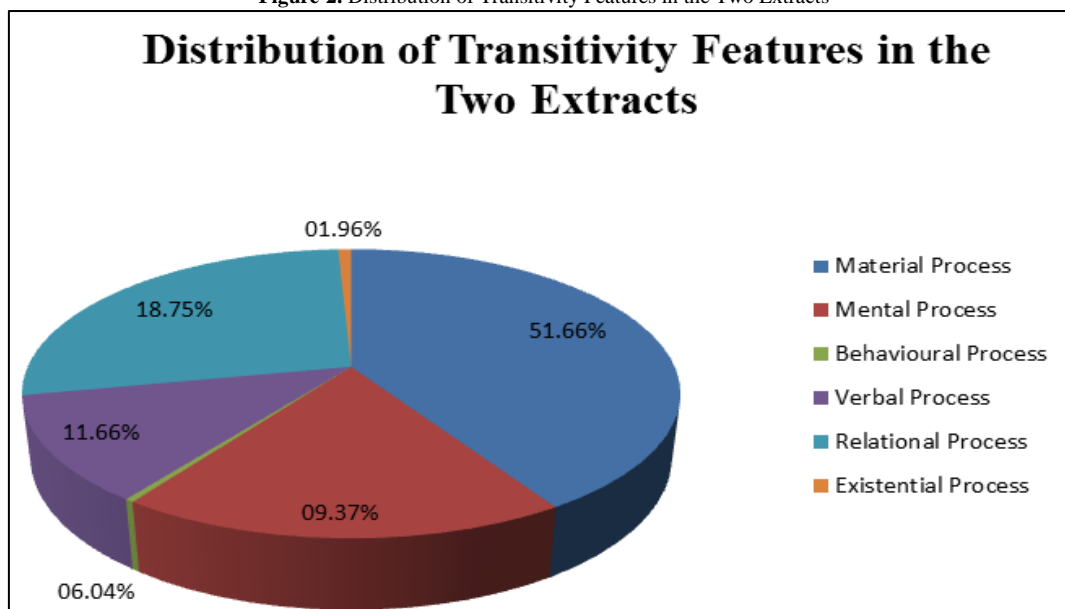


Figure-2. Distribution of Transitivity Features in the Two Extracts



As Figure 1 clearly indicates, the two extracts exhibit a greater number of ranking (or major) clauses (99.14%). This denotes a written mode in the texts. The low rate of minor clauses in both texts, on the other hand, exudes a spoken mode therein. In addition, Figure 2 presents a clear picture of the Transitivity profile of the two texts. The language of these passages is marked by a predominant use of Material processes (248/480; 51.66%). This denotes the writer’s preference for a physical and concrete depiction. In these texts, both animate and inanimate culture-specific participants (Jaja, Papa, Mama, Kambili, the missal, the wafer, the top shelf, the words GOD IS LOVE, The silence, Aunty Ifeoma, these children, Obiora, Father Amadi Amaka etc.) act or/and act on something. But the language of these texts is mostly marked by an externally-caused agency. The number of Transitive Material processes (142/248; 29.58%) as opposed to the one of Intransitive Material processes (106/248; 22.08%) attests to this.

Given that the writer of these extracts has opted for a physical and concrete representation of agency in a sociocultural setting, she has used other types of process in varying proportions. She has used Relational processes (90/480; 18.75%) mainly Attributive Relational processes (38/90; 42.22%) to define or describe agents or participants. Her use of Verbal processes (56/480; 11.66%) in the extracts is meant to enact a spoken face-to-face mode therein. She has also employed Mental processes (45/480; 09.37%), chiefly Cognition (24/45; 53.33%) and Behavioral processes (29/408; 06.04%) to realize meanings related to consciousness and physiological states in the texts. Again, the writer has used Existential processes (08/480; 01.96%) to imply that something exists or happens in both extracts. In fact, the writer has grounded these processes in a given a spatio-temporal setting by means of Circumstantial elements, mainly Location and Manner, which all occur basically as prepositional phrases or groups. All these Transitivity features, alongside their characterizing the writer’s literary style, actually serve to encode her mind-style or authorial ideology.

In Adichie (2003) aims at freeing contemporary African women's conscience from men's yoke. To do so, she has consciously and cautiously depicted in her male character Papa (also called Eugene Achike), men's nature. In the same vein, she has portrayed Beatrice and her children Jaja and Kambili (the narrator) as the beneficiaries of men's inhumanity. However, through Auntie Ifeoma and her children, one can apprehend in some radical ways the writer's viewpoint and message: women's freedom in expression, thoughts, acts; etc., because women in Africa have long been considered as a weaker sex or even treated as slaves. The linguistic choices (mostly processes) this writer has employed in the selected extracts tend to exude this state of affairs in two modern but contrasting igbo families.

To begin with, in Extract 1 Adichie's creative use of words is predominantly marked in her attempt to give emphasis and description on/of her characters. This is shown in Jaja's stubbornness while he attempts to reply to his father's requirement. In fact, Papa's wickedness and harshness are overtly revealed in (36 and 37) wherein he gets angry as Jaja accepts to die (32) because he cannot keep on receiving "Lord's body" (29). Through these Transitive processes, the writer has meticulously described men's power and harshness; how Papa cannot be indulgent toward his own children. Moreover, the behavioural processes started at" in (3; 6) 'were addressing' in (4) and 'watching' in (49) depict emotional distance and powerlessness characteristic of Jaja and Kambili when they hear their father's voice. In the same token, Papa's authority over his wife and his children is more emphasized by such processes as "felt suffocated" (67), "startling" (74) and "were low and calming" in (75) when Papa has just flung the missal at Jaja (36 and 37). This is also highlighted with "to make sure" (114); "was not dreaming" (115); "were acting" (116), "did not know" (117) and "had just happened" in (118). In fact, with these processes, Adichie has depicted the mental state of Kambili concerning the behaviour of Jaja and Mama who, despite what has happened, still show a calm mood. Finally, the last aspect mostly considered in this extract is verbalization. It is surprisingly remarked that the use of the verbal acts in (1, 2; 8; 111 and 112) depicts the fact that only Papa is in position of asking or requiring for information.

The contrary is actually what is noted in Extract 2. This is to say, the verbal acts in Extract 2 exceed the ones in Extract 1. Indeed, the predominance of Verbal processes in Extract 2 denotes the fact that there is a greater symbolic relationship therein. It is noticeable that in this extract, every participant is free to express their mind. Jaja, for instance, who is compelled to keep quiet in the presence of his father (see Extract 1) feels comfortable here to express himself. Clauses (6, 12, 23, 32, 39, 43 and 60), for instance, actually portray this expressive freedom typifying characters like Auntie Ifeoma, Jaja, Obiora and Amaka. Furthermore, Kambili, who has noticed some radical and progressive changes in Jaja's behaviors in terms of his curiosity about knowing what's going around him, has employed clauses (20 and 45). In the same vein, behavioral processes like "laughing" in (40) and "laughed" in (137) and the Transitive Material process "did not dispute" in (138) encode expression of joy in Auntie Ifeoma's family. Auntie Ifeoma's family world, as revealed in this study, sharply contrasts with Papa's, which is repeatedly typified with words encoding fear, authority, domination and venal attitude.

In conclusion, this Transitivity study, as seen, has yielded salient linguistic resources which typify Adichie's literary style and mind-style in the two extracts. However, it has not explored Mood and Theme grammatical structures of these texts to examine how the lexicogrammatical choices made by the writer encode the Interpersonal and Textual dimensions therein and contribute to enact the writer's literary and mind-style. Further research works could focus on these aspects.

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