



Transitivity Patterns in Selected Excerpts from Amma Darko's *Beyond The Horizon* and Dapo Adeleke's *Thrills and Trials*

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Abstract

In Systemic Functional Linguistics, Halliday (1971) has identified three metafunctions language is structured to make. These are interpersonal, experiential and textual metafunction. This article explores the experiential metafunction in Amma Darko's *Beyond the Horizon* (1991) and Dapo Adeleke's *Thrills and Trials* (2006). The exploration of the experiential metafunction in the two novels aims to uncover the worldview or elusive mind-set of the authors, i.e., to unveil how they represent reality via language. The paper attempts to show the link between language and literature on the one hand, as well as fiction and reality, on the other. The methodology used in this research work is based on sampling and the quantitative and qualitative approaches have been the plinth of the study. The analysis and interpretation of the extracts show that throughout their novels, Amma Darko and Dapo Adeleke have raised some serious problems of their societies.

Keywords: systemic functional linguistics, meta-function, lexico-grammar, transitivity patterns

INTRODUCTION

The systemic functional approach has been increasingly applied to the language of fictional and non-fictional artifacts. This approach seeks to explain how meanings are constructed via language. According to Halliday (1985), language is structured to make three kinds of meaning, namely: experiential meaning (about how people represent experience in language), interpersonal meaning (about the role relationship with other people in communication) and textual meaning (about the organization of information conveyed in communication).

This paper aims to look into how language is used in contemporary African prose fiction from a systemic functional perspective. More precisely, it explores the transitivity patterns from *Beyond the Horizon* by Amma Darko and *Thrills and Trials* by Dapo Adeleke. In the study, the transitivity study of these novels, as we assume, uncover the

worldview or elusive mind-set of the authors. Two sample texts are drawn from the two writers' novels. These texts are duly described through the framework of this theory and the results thereof are numerically tabularized. In the next sections, we present the SFL theory together with its various sub-systems, one of which is transitivity. Then, we apply it to the selected extracts. Finally, we discuss the findings drawn from the analyses.

BRIEF THEORETICAL FRAMEWORK

As said earlier, language is used to convey three meanings simultaneously, namely: experiential, interpersonal, and textual. The interpersonal meaning is expressed through mood patterns, the experiential meaning, through transitivity patterns and the textual meaning is realised through theme patterns.

As a matter of fact, the experiential meaning is the grammar of the clause as representation. As observed by Halliday (1985), language makes it easy for human beings to build a mental picture of reality, to make sense of their experience of what goes around and inside them. Eggins (2004) contends that "there is one major system of grammatical choice involved in this kind of meaning. This is the system of TRANSITIVITY (p. 213, *original emphasis*). In the same vein, Halliday (1985) has provided some clarifications regarding this concept. He says:

Our most powerful conception of reality is that it consists of "goings-on": of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause [...] the clause evolved simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning. This latter is the system of TRANSITIVITY. Transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed. (Halliday, 1985, p.101, *original emphasis*)

On his part, Simpson (2004) quoted by Koutchadé (2015) advocates that transitivity refers to the way meanings are encoded in the clause and to the way different types of process are represented in language. A process is made of three components including the process itself, the participants in the process and the circumstances related to the process (Halliday, 1985).

The different categories of process are summarized in table 1 below:

Table 1. Process-types with related participants (adapted from Bloor & Bloor, 2004; Koussouhon & Koutchadé, 2012)

Process-types	Participants
Material	Actor, Goal, Beneficiary, Scope, Initiator (rare)
Mental	Senser, phenomenon
Relational	Carrier, attribute, identified, identifier
Verbal	Sayer, quoted /reported, verbiage, target, receiver
Existential	Existent
Behavioural	Behaver, behavior

THE ANALYSIS

The analysis of transitivity patterns consists in selecting two excerpts from each novel. To provide a clear picture of this linguistic pattern, we have identified each category of the processes in the appendix.

Statistical analysis of the selected texts from *Beyond the Horizon*

This analysis is based on the identification of the process-type carried out in the appendix. The linguistic features of transitivity are summarized, recapitulated and counted as shown in table 2 below.

Table 2. Process-type statistics of the selected excerpts (see the appendix)

Process-types		Excerpt 1	Excerpt 2
Material Processes	Transitive	05(2.7%)	12 (7.56%)
	Intransitive	19(10.26%)	17(10.71%)
Mental processes		09 (4.86%)	10(06.30%)
Behavioural processes		02(01.8%)	01(00.63)
Verbal processes		03(01.62%)	12(07.56%)
Existential processes		01(00.54%)	01(00.63%)
Identifying		07(03.70%)	01(00.63%)
Relational Processes	Attributive	08(04.32%)	08(05.04%)
	Circumstantial	00(00%)	00(00%)
	Possessive	00(00%)	01(00.63%)
Total		54 (100%)	63 (100%)

The above table indicates that the first excerpt contains 24 material processes, 09 mental processes, 02 behavioural processes, 03 verbal processes, 07 identifying processes, 01 existential process, 08 attributives, 00 circumstantial process, 00 possessive process and 00 causative process. It is noteworthy that material processes (24) predominate over other process types- followed by the mental processes (09), then the attributive processes (08) and the identifying processes. There are (03) verbal processes and (02) behavioural processes. In the second excerpt, there are 29 material processes, 10 mental processes, 12 verbal processes, 01 behavioural process, 08 attributive processes, 01 identifying process, 01 existential process, 01 possessive process. The circumstantial process and causative process are non-existent in this extract. Here again, material processes rank first.

Statistical analysis of the selected texts from *Thrills and Trials*

Just like table 2, the following table displays the statistics of the different processes in the selected extracts from the novel.

Table 3. Process-type statistics of the selected excerpts (see the appendix)

Process-types		Excerpt 1	Excerpt 2
Material Processes	Transitive	08 (04.88%)	14 (10.78%)
	Intransitive	31(18.91%)	32 (24.64%)
Mental processes		02 (01.22%)	06 (04.62%)
Behavioural processes		02 (01.22%)	00 (00%)
Verbal processes		11 (06.71%)	16 (12.32%)
Existential processes		02 (01.22%)	00 (00%)
Relational Processes	Identifying	02 (01.22%)	05 (03.85%)
	Attributive	03 (01.83%)	04 (03.08%)
	Circumstantial	00 (00%)	00 (00%)
Possessive		00 (00%)	00 (00%)
Total		61 (100%)	77 (100%)

In the first excerpt, one can notice that 46 material processes, 16 verbal processes, 03 attributive processes, 02 identifying processes, 02 mental processes, 00 behavioural processes, 02 existential process, 00 possessive processes, 00 circumstantial process and 00 causative process are used. However, the total number of material processes in this text outnumbers, largely, those of the other processes. In the second extract, there are 46 material processes, 16 verbal processes, 03 attributive processes, 02 identifying processes, 02 mental processes, 00 behavioural processes, 02 existential process, 00 possessive processes, 00 circumstantial process and 00 causative process are noticed.

Analysis of process-types in the two novels

On the basis of the statistical tables above, one can notice that, in *Beyond the Horizon*, material processes are the most predominant in all the extracts. There are 24 (12.96%) in extract 1 and 29 (18.27%) in extract 2. In Dapo Adeleke's *Thrills and Trials*, 39 (23.79%) material processes in extract 1 and 49 (35.42%) in extract 2 occur. As both transitive and intransitive processes are predominant, this firstly means that the two selected texts in each novel are about events and tangible actions

As for mental processes there are 09 (4.86%) in extract 1 and 10 (6.30%) in extract 2 from Amma Darko's novel and 02(01.22%) in extract 1 and 06 (04.62%) in extract 2 from Adeleke's novel. This gives the impression that the two texts also deal with psychological events. The mental processes identified are about perception (seeing, hearing) and cognition (thinking, knowing, understanding) and affection (fearing, liking).

Regarding behavioural processes, we notice that in the first novel, the presence of 02 (01.8%) in extract 1 and 01(00.63%) in extract 2. In the second novel, they only occur in the first extract. The presence of behavioural processes shows the physiological and psychological moods of the participants. There are 03(01.62%) verbal processes in the first excerpt and 12(07.56%) in the second excerpt of the first novel. In the second novel, we have 11(06.71%) in extract 1 and 16(12.32%) in extract 2. This implies that some facts are expressed verbally in the extracts and the sayer role is mostly played by the narrator represented by 'I'. The distribution of existential processes in the two

novels is as follows: 01(00.54%) in extract 1 and 01(00.63%) in extract 2 in the first novel and 02(01.22%) of extract 1 only from the second novel. This suggests that the actions in the novels take place actually in really existing settings or with existing beings. Relational processes are also used in the selected texts. In fact, there are 15 (08.2%) in the first text and 10 (06.3%) in the second excerpt of the first novel. As for the second novel, there are 05 (03.05%) in the first text and 09 (06.93%) in the second text. These relational processes are mainly attributive and identifying. This means that these extracts are concerned with describing and identifying participants. On the whole, one can deduce that the selected excerpts of the two novels enable us to answer the question “who does what to whom, when, where, why how? (Eggins, 2004).

DISCUSSION OF FINDINGS

In this section, we discuss the findings inferred from the transitivity analysis of the four extracts drawn from the two novels under study. The transitivity analysis reveals the same type of processes are used in the extracts. These are material, mental, attributive and verbal. In this section, we then discuss the linguistic features identified in extracts drawn from *Beyond The Horizon* and those from *Thrills and Trials*.

As a matter of fact, in *Beyond the Horizon*, it is noticed that some material processes are either transitive or intransitive and almost all the participants are human beings. This implies that Amma Darko has written about real and concrete issues in her novel.

In the first extract from *Beyond the Horizon*, Mara, the main character of the novel re-examines herself. She realises that she has been transformed and if she is back in the village, her mother will not recognise her. She is aware of the changes noticed in her body. Physically, she has changed. Some of the material processes show it; for example: ‘is left’, ‘used to be’ in “what is left of what used to be my image.” Even though, she is aware of what she is undergoing, she also knows that many other ladies are facing the same situation in the same area. This can be well shown by these material processes: ‘waiting’, ‘to be abused’ in “*And in all of them, there are pretty women like myself waiting to be abused by strange men.*” (p1). This means that Mara is aware that she is being treated badly like many other women.

In addition, some material processes do not encode concrete actions. For example, we have ‘are building’ in “Tears are building up in my eyes” and ‘are blurring’ in “They are blurring my vision...” These processes do not denote concrete actions. We also notice that the actor role is mostly played by ‘I’ referring to Mara, the one who is recounting her own experience. In the attributive and identifying processes, Mara is establishing a relationship between herself and some objects. In the mental processes, cognition processes are dominant. This clearly shows that Mara is aware of her conditions. She knows them and feels them, and “even God, the Almighty knows”. This is seen in the very first paragraph of the novel by Amma Darko.

The transitivity analysis of extract 2 shows, clearly, that Akobi is more involved in material processes as the initiator of the actions. He takes control of what is happening.

He, also, acts as Sayer in verbal processes and influences Mara, his wife. Most of the time, Mara is involved in passive or internalized processes. The bad treatment Akobi gives to Mara, his wife, is too outrageous. Even the day she tells him she is pregnant, she is beaten by Akobi and the latter does not speak to her for the next two days. This is unbelievable that an African man is not happy because his wife is bearing a baby because in Africa, having a baby is a blessing.

In the two extracts from *Beyond the Horizon* we notice some circumstances of manner and location. This means that the events take place at a specific moment, place and in a given way. The novelist Darko uses Mara to literally as well as symbolically represent women's submission to men.

In *Thrills and Trials*, material processes, be they transitive or intransitive are dominant in both Extracts. This means that Adeleke centres his novel on specific, actual and concrete actions.

In the first extract, Olu, the major character passes his exams. Actually, the mental and behavioral processes here show how he has suffered while he is at school. These processes are used to recount all that he has gone through. He has suffered a lot as it is expressed in this process: 'fed' in "For the four years, he never fed three times a day like many other students." Other examples of processes showing Olu' suffering are: 'sneaked'; 'had left'; 'to feed' in "*At such times, he sneaked into the café after his colleagues had left, to feed on the leftovers.*"(p.32). This obviously states that Olu is not living in the same conditions as the other students of Kanem Borno Regional University. But he is blessed by his good results. After the material processes in the first Extract, there are the verbal ones. With the verbal processes, one can realise that "Olu" and "the female one" are insisting on the results. Olu does not know the results are given and he is told by "the female one". Then, he asks either nonchalantly or curiously if the results are given. Olu is not expecting the results to be given at that moment. And 'would call' in "*They would call him into a hidden corner and give him food from their reserve.*" (p. 33).

The mental processes are about cognition, affection and the other ones about perception. Adeleke makes Olu doubt the results. Olu wants to be sure by seeing the results. Maybe his colleagues have not seen the results well. He is sure of his own eyes. That is why he will not believe them.

In the second Extract, the material processes are also dominant. Adeleke uses this type of processes to admit that Olu has been tortured by the policeman. Both transitive and intransitive processes are present here. But the transitive processes are more numerous. This shows that some of the participants are really active. This can be seen in the following processes: 'rose', 'hit', 'jabbed' in "*He rose in anger and with his right fist, hit Olu on the face and also, jabbed him hard on the side.*"(pp. 341-342). 'He' is the actor in that sentence and replaces "the commissioner regional of police". The latter is the one who has mostly performed some actions. Likewise in this Extract, some material processes do not encode tangible actions. They appear to be material processes but mean other process types. The process 'was losing' in the sentence "*And Olu was losing*

his voice gradually..." (p. 343) is an illustration of this type of material processes. In this extract, most of the actor roles are played by human beings. These human beings are acting in the novel and they are involved in physical activities. This means the actors are acting on the world and on themselves.

The second processes are verbal ones. In the extract, there is exchange between the participants especially between Olu and the commissioner. The latter is asking questions to Olu who is replying or even trying to explain that he is not the killer. Some of the verbal processes used here are 'asked', 'replied', 'tell', 'talking', and 'said'. Either 'The commissioner' or 'Olu' is the Sayer in some given sentences. And in others, they play the 'receiver' role.

The third major processes are the mental ones. There are six (06) of them in this Extract. We note those denoting affection, cognition and perception. Initially, Olu is not able to understand the commissioner's questions. Even God is taken as witness, in: "*God knows*". The process 'know' is used again in "*Honestly, sir, I know nothing about the death.*" (p. 342). Olu is sure he is not guilty. In spite of that, nobody believes him. In this extract, the circumstances of location and manner are frequently found. This means that the actions in this novel take place at a definite place and in a certain way.

From what has been said above, we can say that Dapo Adeleke has used material, verbal and mental processes mainly to convey his message in order for readers to have a better understanding of his *Thrills and Trials*. In general, in the two Extracts of this novel, we have not come across the possessives, the circumstantial and causatives. The absence of these processes suggests that the novel is more about actions. These actions take place at a given place to achieve a purpose in the novel. The participants exchange experiences about the "real world".

From the analysis of experiential meaning, the material processes are dominant in all the extracts from the two novels. The predominance of mental and verbal processes is also seen in the four extracts from the two novels. There is only one possessive process in all the four extract. The absence of causatives is shared in the four extracts under study. This shows how people act, think, and feel in the novel.

In fact, Amma Darko is using the experiential meaning to clarify the situation of African women in a concrete case. Some men influence the lives of women. More often some African women are subjugated to men. They see men as gods and do not contest anything they say. Mara, the main character of *Beyond the Horizon* is one of the prototypes. She suffers from her husband who instead of being happy that his wife is carrying their first baby beats her.

On the other hand, Adeleke is exposing the suffering and plight of young people seeking for a better future. Olu, a young student, goes through many troubles in his life. The transitivity patterns show how he suffers while he is at school. But finally he succeeds in his exam. Another issue that is waved here is the injustice encountered by the poor young people. Olu is accused of killing Mr Paulinus and without proof; the commissioner

of regional police beats him as if he were the murderer. He does not listen to Olu who is shouting he does not kill Mr. Paulinus.

Throughout their novels, Amma and Adeleke are raising some serious problems of their societies. The two authors have dealt with the suffering and the plight of their main characters. Amma deals with the situation of women and Adeleke with the one of the youths.

CONCLUSION

This article has investigated the relationship between linguistic structures and socially constructed meanings in *Beyond the Horizon* by Amma Darko and *Thrills and Trials* by Dapo Adeleke. The quantitative analysis has shown the exploration of the two authors' language by counting the transitivity patterns in the selected extracts. As for the qualitative aspect, it has dealt with the implications of the transitivity features in the extracts.

In fact, what has been shown in this article is that experiential meaning, through the context of situation, has helped to explain the experience of the participants in the two novels. The contextual features (Eggins, 2004) have been of a great importance in explaining the difference between the characters. One may wonder if Amma and Adeleke were aware of the linguistic functions and concepts discussed here in order to create all those meanings. The linguistic choices describing each character may not have been made because of a conscious grammatical use of language by Amma and Adeleke.

Transitivity enables us to analyse and represent the same events and situations in different ways. It is an important semantic concept in the representation of reality. The reality here is that women are still suffering in our societies because of the burden of traditions. This suffering goes beyond physical violence, arranged marriage and other forms of enslavement. Henceforth, Amma Darko exposes many myths and ideas about the women's lives in Europe.

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APPENDIX

Process identification in the selected extracts.

Keys:

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

A=Actor, G=Goal, B=Beneficiary, R=Range, Ce=Client, Rc=Recipient, S= Senser, Ph=Phenomenon, Sy=Sayer, RV=Receiver, Vb=Verbiage, Be=Behaver, Bh=Behaviour, X=Existent, T=Token, V=Value, Cr=Carrier, At=Attribute, Pr=Possessor, Pd=Possessed, C=Circumstance, Cl=location, Cx=extent, Cm=manner, Cc=cause, Ca=accompaniement, Ct=matter, Co=role, Ag=Agent

Extract 1: *BEYOND THE HORIZON* (PP.1-2)

1. I (A) **am sitting (Pm)** here (Cl) before my large mirror. (Cl) 2. I (S) **like (Pme)** oval things. (Ph) 3. [**They (Cr) are (Pi) not too round and not too square, (At)**] (T) **is (Pi)** [what I (Sy) **say (Pv)**] (V) 4. when people (Sy) **ask (Pv)** 5. why my everything (Cr) **is (Pi)** oval, mirror, tables, all. (At) 6. Truth (T) **is, (Pi)** 7. I (Be) just **like (Pme)** ovals. (Ph) 8. I (A) **find (Pm)** them (G) serene (Cm) *and* 9. they (A) **dispense (Pm)** more sympathy (G) to me than other shapes. (Cl) 10. And God (S) **knows (Pme)** 11. I (S) **need (Pme)** a bit of it. (Ph)

12. I (Be) **am staring** painfully (Cm) **at (Pb)** an image. (Bh) 13. My image? (Bh) 14.No! – 15.what (A) **is left (Pm)** [of what (T) **onceused to be (Pi)** my image. (V)] (G) 16.And from my left and right, all about me, (Cx) I (S) **keep hearing (Pme)** [chuckles and pantings, wild bedspring creaks,] (Ph) [**screaming (Pv)** ooh // and **yelling (Pv)** aahs.] (Cm) 17.They (A) **are coming (Pm)** from rooms (Cl) 18.that (T) **are (Pi)** the same as mine, (V) [rooms where the same things] (A) **are done (Pm)** 19. as they (A) **are (Pm)** in mine. (Cl) 20.And in all of them (Cl) **thereare (Pe)** pretty women (X) like myself, (Cm) one in each room (Cl) [**waiting (Pm)** // **to be abused (Pm)** by strange men.] (Cm) 21. They (T) **are (Pi)** all about me. (V) 22. And yet here by myself, alone inside my room, (Cl) I (S) **feel (Pme)** so very far, very far away on my own. (Cl) 23. So friendless, isolated and cold. (Cm)

24.I (T) **am (Pi)** just in brief silky red underpants, (Cl) 25.soI (Cr)'m (Pi) virtually naked, (At) 26.but that (T) **is not (Pi)** 27.whyI (S) **feel (Pme)** so cold (Ph) 28. [**because this coldness (Ph)** I (S) **feel (Pme)**] (A) **does not grip (Pm)** my body (G) 29. so much as [it (A) **does (Pm)** my soul. (G) 30. It (Cr)'s (Pi) deep (At) inside me (Cl) 31. **thatfeels (Pme)** this chilliness, (Ph) from the dejected soul (Cl) 32.my body (A) **harbours, (Pm)** a soul (G) [**grown (Pm)** old from too much use of its shelter.] (Cm) 33. Yes, I (A) **have used (Pm)** myself (G) 34.and I (A) **have allowed (Pm)** myself (G) [**to be used (Pm)** // **to care (Pm)** any longer. (Cx)] (Cc) 35. But that (A) **doesn't render (Pm)** me (G) emotionless. (Cm) 36. I (A)'ve **still got (Pm)** lots of feelings (G) in me, (Cl) 37.though sometimes I (Cr)'m (Pi) not sure (At) 38.if they (T) **aren't (Pi)** the wrong ones. (V)

39. Tears (A) **are building up (Pm)** in my eyes. (Cl) 40. They (A) always (Cm) **do (Pm)** 41.when I (Be) **stare at (Pb)** [what (A) **is left (Pm)** of me. (G)] (Ph) 42. They (A) **are blurring (Pm)** my vision (G) 43. and **are slowly (Cm)** // **rolling down (Pm)** my face (G) in agonizing rhythm like the beating of the devil's own drums...ta...ta... (Cm) [dropping down one after the other, painfully slow, painfully gradual, (Cm) onto these two flabby, floppy drooping things] (Cm) 44. I (Sy) **call (Pv)** my breasts, my tired graceless bosom. (Rv) 45. I (S) **fear (Pme)** 46.what I (S) **see (Pme)** 47.when I (Be) **look at (Pb)** myself. (Ph) 48. I(A) **shiver at (Pm)** the sight of my shore cracked lips (G) 49.which (A) still **show (Pm)** through the multiple layers of the glossy crimson paint (Cl) 50. I (A) **apply (Pm)** [**to hide (Pm)** them. (G)] (Cc) 51.[**This gaudy pink rouge (Ct)** I (A)'ve **plastered (Pm)** on my **ebony black face (G)**] (Cr) **looks (Pi)** horrid too, (At) 52. I (S) **know, (Pme)** 53.but I (A) **wear (Pm)** it (G) 54.because it (Cr)'s (Pi) a trademark of my profession. (V)

Extract 2: *BEYOND THE HORIZON*: (PP. 16-17)

1. 'Akobi,' (Vb) I (Sy) **called (Pv)** softly (Cm) after supper next day (Cl) 2.when (Cx) I (S) **thought (Pme)** 3.he (T) **was (Pi)** in a relatively good mood, (V) 4. 'I (Cr) **was (Pi)** by Mama Kiosk (At) today (Cx) 5.and I (Sy) **told (Pv)** her (Rv) 6.that I (Pr) **haven't had (Pi)** my blood (Pd) for two months (Cx) 7.and she (Sy) **says (Pv)** 8. I (A) **am** by all means (Cm) **carrying(Pm)** a baby.'(G)

9. I (A) **had just given (Pm)** him (B) a piece of chewing stick (G) **10.when I (A) started, (Pm)11.and he (A) was removing (Pm)** bits (G) from his teeth; (B) **12.but now (Cx) he (Cr) stopped (Pi)** dead, (At) the stick (A) still **stuck (Pm)** somewhere between two of his upper teeth. (Cm) **13.** Then slowly (Cm) he (A) **removed (Pm)** the stick, (G) **14.sucked (Pm)** through his teeth (Cl) **15.and said, (Pv)16.** 'Mama Kiosk (Sy) **says (Pv)17.you (Cr) are (Pi)** pregnant?'(At)

18. 'Yes, Akobi,' (Vb) I (Sy) **answered. (Pv)19.** And **sat (Pm)** on the chair (Cl) **20.because I (S) felt (Pme)** a sudden dizziness. (Ph)

21. 'Did Mama Kiosk (A) **sleep with (Pm)** you (G)? **22.** he (Sy) **asked, (Pv)** still in that disregarding tone. (Cm) **23.** I (S) **felt (Pme)** a cold seep (Ph) through my pores. (Cl) **24.** I (Sy) **didn't answer. (Pv)25.** Then suddenly (Cm) there **was (Pe)** this angry roar of 'Get up! (Pm)' (X) like an over-irritated boar (Cm) **26.and the next second (Cx) I (A) was up (Pm)** at attention (Cm) on my two feet. (Cl) **27.** I (S) **didn't know (Pme)28.which I (Cr) was (Pi)** most, scared, angry or perplexed. (At) **29.** He (A) **studied (Pm)** me (G) **30.like he (A) was studying (Pm)** filth. (G) **31.** My instincts (Cr) **had been (Pi)** right all long. (At) **32.** His father (S) **might want (Pme)** ten grandchildren (Ph) **33.as he (Sy) has said (Pv)** the day (Cx) **34.they (A) presented (Pm)** the dowry (G) to my family, (Cl) **35.but hisson (S) obviously didn't. (Pme)36.** He (A) **took (Pm)** his eyes off me. (G) **37.** I (A) **remained standing. (Pm) 38.** Then, [ignoring (Pm)me, (G)] (Cm) he (A) **resumed cleaning (Pm)** his teeth (G) **39.and sucking (Pm)** through them. (Cl) **40.** Then, [staring (Pb) straight ahead of him (Ph) as if looking into a crystal ball, (Cl)] (Cm) he (Sy) **asked (Pv)** almost absent-mindedly, (Cm) **41.** 'And why did you (Cr) **get (Pi)** pregnant (At)?'

42.I (S) thought: (Pme) 43. I (S) **couldn't have heard (Pme)** right. (Ph) **44.** 'Pardon?' (Ph) **45.** I (Sy) **replied (Pv)** spontaneously, (Cm) **46.and before I (S) knew (Pme) 47.what (A) was happening (Pm)...**Wham! first slap...wham! Wham! Wham! three more in succession. (Ca) **48.** And I (A) **scurried (Pm)** [into what (Cl) **had** now (Cl) **become (Pm)** my favourite corner, (Cl) **slumping (Pm)** to the floor. (Cl)] (Cl) **49.** What (Ct) **had I (A) done (Pm)** wrong? (Ct) **50.** But I (A) **was to be given (Pm)** neither reasons nor explanations. (G) **51.** He (A) **stormed out (Pm)** of the room (Cl) **52.and didn't come back (Pm)** again until late at night. (Cx) **53.** I (A) **was sleeping (Pm)** on the mat on the floor. (Cl) **54.** I (A) **didn't dare to sleep(Pm)** on the mattress. (Cl) **55.** He (A) **stumbled (Pm)** into the room (Cl) **56.and went (Pm)** straight to bed. (Cl) **57.** For the next two days (Cx) he (Sy) **spoke (Pv)** no word (Rv) to me. (Cl) **58.** Mama Kiosk (Cr) **was (Pi)** totally flabbergasted (At) **59.when (Cx) I (Sy) told (Pv)** it all (Rv) to her. (Cl) **60.** What African man (Cr) **got (Pi)** angry **61.because his wife (A) was carrying (Pm)** a baby? (G) **62.** And the first baby at that. (G)

EXTRACT1: *Thrills and Trials* (2006) (pp. 31-33)

1. Olu (A) **sat (Pm)** alone under the tree by the hostel, (Cl) [**killing (Pm)** the time with Conrad's *Heart of Darkness*. (Cl)] (Cm) **2.** Suddenly, (Cm) a confused shout of his name

(Ag) **made (Pm)** him (A) **look up (Pm)** with a start. (Cm) **3.** Two of his coursemates (A) **were running (Pm)** toward him, (G) [**shouting (Pv)** and **screaming (Pv)** excitedly.] (Cm)

4. 'Olu,' (Vb) Nda (Sy) **called (Pv)** gleefully (Cm) **5.** as he (A) **leapt (Pm)** on him, (Cl) [**dazed (Pb)** with joy.] (Cm) **6.** 'We (A) **have made (Pm)** it!' (G) **7.** he (Sy) **announced (Pv)** with frenzy. (Cm)

8. 'Made(Pm)what?' (Vb) **9.** Olu (Sy) **asked, (Pv)** nonchalantly. (Cm)

10. 'You (A) **made (Pm)** a 2.1.' (G) (Vb) **11.announced (Pv)** the female one. (Sy)

12. 'Are results (G) **out (Pm)** now?' (Cx) (Vb) **13.** Olu (Sy) **asked (Pv)** curiously. (Cm)

14. 'Yes and we (A) **made (Pm)** it (G) at last,' (Cx) (Vb) **15.said (Pv)** the female one (Sy) again. (Cx)

16. Like lightning, Olu (A) **leapt (Pm)** **17.andmade (Pm)** for the room, (Cl) **18.rushed (Pm)** into his trousers, (G) **19.andmade (Pm)** for the academic area, (Cl) [**running (Pm)**// and **trekking. (Pm)**] (Cm) **20.** The pair of Nda and the female one (A) **ran (Pm)** after him. (Cl) **21.** He (S) **would believe (Pme)** nobody. (Ph) **22.** He (S) **must see (Pme)** things for himself. (Cc) **23.** He (A) **elbowed (Pm)** his way (G) [through [the crowd of anxious students] (A) **checking out (Pm)** their results.] (Cm) **24.** There he (A) **stood (Pm)** face to face with the results. (Cm) **25.** He (A) **had not failed (Pm)** any course! (G) **26.** What more, he (A) **had made (Pm)** a second class upper division. (G)

27. 'I (A) **have made (Pm)** it!' (G) **28.** He (Sy) **roared (Pv)** in joy mixed with excitement. (Cm) **29.** A sweet sensation (A) **ran (Pm)** through him. (Cm) **30.** He (Cr) **stood (Pi)** motionless (At) **31.and** [the memories of how it (A) **had all begun (Pm)**] (At) **flooded (Pm)** his mind. (G) **32.** What a glorious end! (Vb) **33.** Suddenly, floods of tears (A) **streamed down (Pm)** his eyes. (G) **34.** For him, the journey (Cr) **had been (Pi)** rough, very rough. (At) **35.** He (A) **had indeed passed (Pm)** through the eye of a needle. (Cm) **36.** He (T) **had been (Pi)** [through it with dogged determination coupled with the grace of the Almighty.] (Cm) **37.** There **had been (Pe)** no financial backing (X) as such. **38.** He (A) **had leaned on (Pm)** the goodwill of a number of trusted friends (G) after the death of his cousin. (Cl) **39.** Hunger (T) **has been (Pi)** his close companion (V) on the journey. (Cl) **40.** He (A) **had used (Pm)** the same few shirts and trousers (G) for four years. (Cx) **41.** For the four years, (Cx) he (A) never **fed (Pm)** three times a day (Cx) like many other students. (Cm) **42.** And usually, toward the end of the session, (Cx) there **was (Pe)** no money (X) in his pocket at all. (Cl) **43.** At such a time, he (A) **sneaked (Pm)** into the café (Cl) **44.after** his colleagues (A) **had left, (Pm)** **45.to feed (Pm)** on the leftovers. **46.** Many of the café staff (A) **made (Pm)** fun (G) of him **47.while** quite a number (Be) **sympathised (Pb)** with him (Ph) **48.and** often **kept (Pm)** something (G) for him. (Ce) **49.** Quite often, the sympathising ones (A) **would not allow (Pm)** him (G) **50.feed (Pm)** on the leftovers. **51.** They (Sy) **would call (Pv)** him into a hidden corner (Cl) **52.and** **give (Pm)** him (B) food (G) from their reserve. (Cl)

53. Shameful, you (Sy) **might say**, (Pv) 54. but it (A) **kept (Pm)** him (G) going. 55. He (A) **had always borrowed (Pm)** money (G) 56. **to travel back (Pm)** home during holidays. (Cx) 57. It (Cr) **was (Pi)** as bad as that. (At)

Extract 2: Thrills and Trials (2006) (PP. 341-343)

1. 'So you (T) **are (Pi)** a murder?' (V) 2. the regional Commissioner of Police (Sy) **had asked (Pv)** Olu (Rv) during the interrogation. (Cx)

3. 'No, sir, I (T) **am (Pi)** a corps member, sir,' (V) 4. Olu (Sy) **replied (Pv)** in a matter of fact tone. (Cm)

5. 'Corps member my foot! (Cm) 6. You (Sy) **had better tell (Pv)** the truth (Rv) now. (Cx) 7. How (Cm) **did you (A) get (Pm)** the job done?' (G)

8. 'Sir, I (S) **can't understand (Pme)** you. (Ph) 9. Which job (Ca) **are you talking about (Pv)**, sir..?'

10. The commissioner (Cr) **became (Pi)** irritated. (At) 11. He (A) **rose (Pm)** in anger (Cm) 12. and with his right fist, (Ca) **hit (Pm)** Olu (G) on the face (Cl) 13. and also **jabbed (Pm)** him (G) hard on the side. (Cl)

14. Olu (Sy) **screamed (Pv)** in agony. (Cm) 15. He (A) **fell (Pm)** from the stool (Cl) 16. and **held (Pm)** to his side (Cx) 17. as though he (A) **had broken (Pm)** a rib. (G) 18. And the commissioner (A) **kicked (Pm)** him (G) again and again. (Cm)

19. 'You bloody murder,' (Vb) he (Sy) **said (Pv)** 20. as he (A) **pulled (Pm)** Olu (G) by his dense hair (Cm) back to the seat. (Cl)

21. '**Tell (Pv)** me (Rv) *the truth* (Vb) 22. before I (A) **finish (Pm)** you (G) here. (Cl)'

23. [Olu, (Sy) [now **shaking (Pm)** violently (Cm) // with blood **trickling down (Pm)** his mouth (G)] (Cm) **said (Pv)** with a plea, (Cm) 24. 'please, Sir, I (S) **know (Pme)** nothing about Mr Paulinus' death.' (Ph)

25. At this point, the commissioner (A) **brought out (Pm)** a whistle (G) from his pocket, (Cl) 26. which he (A) **blew. (Pm)** 27. Two fierce looking policemen in mufti (A) **came in. (Pm)**

28. 'He (Cr)'s **proving (Pi)** difficult. (At) 29. **Remove (Pm)** his dress (G) 30. and **lay (Pm)** him (G) on the floor for me... (Cl) 31. **let (Pm)** me (G) 32. **give (Pm)** him (B) the chicken burger... (G) 33. then he (Sy) **will tell (Pv)** us (Rv) the truth.' (Vb)

34. The men (A) **held (Pm)** Olu (G) roughly (Cm) 35. and **pull off (Pm)** his dress. (G) 36. They (A) **laid (Pm)** 37. and **held (Pm)** him (G) face down. (Cm)

38. From the in-built wardrobe at the back of his swivel chair, (Cl) the commissioner (A) **brought (Pm)** a long horsetail whip (G) with many strands. (Cm) 39. He (A) **began to**

lash (Pm) Olu (G) on the back with the whip. (Cl) **40.** And Olu (Sy) **was shouting (Pv)** his innocence. (Rv) **41.** 'I (A) **didn't kill (Pm)** him. (G) **42.** God (S) **knows. (Pme)** **43.** I (A) **didn't kill (Pm)** him (G)... **44.** I (A) **didn't kill (Pm)** him (G)...'

45. The Commissioner (Sy) too **was shouting, (Pv)** **46.** 'You (Sy)'**ve not spoken (Pv)** the truth (Vb)...**47.**you (Sy) **will say (Pv)** the truth (Vb) here today (Cl)...

48. 'Honestly, (Cm) Sir, I (S) **know (Pme)** nothing about the death.'(Ph)

49. 'You (T) **are (Pi)** a bloody corper, (V) **50.telling (Pv)** a bloody lie. (Vb) **51.** You (T) **are (Pi)** a criminal in corper's uniform...' (V)

52. And Olu (A) **was loosing (Pm)** his voice (G) gradually (Cm) **53.**until he (Sy) finally (Cm) **could not talk (Pv)** any longer. **54.** He (A) **had actually passed out. (Pm)**

55. The commissioner (S) [**realising (Pme)** that // the boy (A) **had passed out, (Pm)]** **stopped (Pm)** the whipping (G) **56.andcalled out (Pv)** in a loud voice, (Cm) **57.** '**tell (Pv)**Bature (Rv) **58.to come (Pm)** immediately (Cm) with the syringe.'(Cm)

59. A young man (A) **rushed in, (Pm)** [**holding (Pm)** in one hand (Cl) an unusually longue syringe containing violet colour liquid (Cm) and in his other hand(Cl) **was (Pi)** a swab of cotton wool. (T)] (Cm)

60. After **he (G) had been injected, (Pm)****61.** Olu (A) **jerked (Pm)** violently with a groan. (Cm) **62.** And gradually, (Cm) he (A) **came to. (Pm)****63.** When (Cl) he (Cr) **was (Pi)** fully (Cm) awake, (At) **64.**he (B) **was given (Pm)** some water (G) [**to drink. (Pm)**] (Cc) **65.** Later, food (G) **was brought (Pm)** for him (Ce) **66.**but he (A) **refused (Pm)** [**to eat. (Pm)**] (Cc) **67.** He (A) **was bleeding (Pm)** seriously. (Cm) **68.** The whipping (A) **had made (Pm)** deep lacerations (G) on his back. (Cl) **69.** His eyes (Cr) too **were (Pi)** puffy (At) **70.**and hardly (Cm) could he (S) **see (Pme)** with them. (Cm) **71.** After he (G) **had been dressed up, (Pm)** **72.**his hands (G) **were secured (Pm)** with handcuff. (Cm) **73.** He (A) **was led (Pm)** to his cell. (G)