# EXPLORING FEMINISM IN AMA ATA ADOO'S CHANGES AND ANOWA: A SYSTEMIC FUNCTIONAL APPROACH

THESE DE DOCTORAT DE L'UNIVERSITE D'ABOMEY-CALAVI

Issa DJIMET

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# For citation purposes, cite as indicated below:

Issa DJIMET. Exploring Feminism in Ama Ata Aidoo's Changes and Anowa: a Systemic Functional Approach: Thesis. – New York, USA, «Liberty Publisher Of Books Ltd.» 2022 y. -251 p.

ISBN: 978-1-955094-40-5



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**Cover design by Andrew Singh** 

ISBN: 978-1-955094-40-5





### UNIVERSITÉ D'ABOMEY-CALAVI

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#### ECOLE DOCTORALE PLURIDISCIPLINAIRE (EDP)

« Espaces, Cultures et Developpement »

**FORMATION: ETUDES ANGLOPHONES** 

**OPTION: LINGUISTIQUE ANGLAISE APPLIQUEE A LA LITTERATURE** 

# THESE DE DOCTORAT DE L'UNIVERSITE D'ABOMEY-CALAVI

# Exploring Feminism in Ama Ata Aidoo's *Changes* and *Anowa*: a Systemic Functional Approach

# Présentée et soutenue publiquement le 22 mars 2019 par : Issa DJIMET

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Mention très honorable à l'unanimité des membres du jury

Année Académique 2017-2018

# **ABSTRACT**

This study aims at exploring Aidoo's feminist ideology as regards the role and place of African women in society through the analysis of eight (08) extracts: four (04) extracts from *Changes* and four (04) from *Anowa*. The analysis is based on Systemic Functional Linguistics, a theory mainly developed by Halliday (1973, 1978; 1985a). Actually, the task consists in finding out how the author's claims for women's freedom are encoded at the experiential and interpersonal level of language use. Transitivity patterns explored through a thorough description and interpretation revealed that Aidoo's redefinition of women's roles is reflected in the way she describes female participants or their inner world and concrete actions in which they are involved. And the exploration of Mood patterns exuded that feminism takes the form of exchange between characters through which various judgments are expressed and tenor dimensions are clarified. It comes out from the analysis that Aidoo urges afrocentric feminism.

**Key words**: feminist ideology, afrocentric feminism, Systemic Functional Linguistics, transitivity, mood.

# **RESUME**

Cette étude vise à comprendre l'idéologie féministe d'Aidoo en ce qui concerne le rôle et la place des femmes africaines dans la société à travers l'analyse de huit (08) extraits: quatre (04) extraits de Changes et quatre (04) d'Anowa.L'analyse est basée sur la linguistique systémique functionnelle, une théorie principalement développée par Halliday (1973, 1978; 1985a). En fait, la tâche consiste à essayer de déterminer comment les revendications de l'auteur pour la liberté des femmes sont codifiées aux niveaux expérientiel et interpersonnel de la langue. En ce qui concerne la transitivité, l'analyse et la description meticuleuses des types de procès a révélé que la redéfinition des rôles de la femme par Aidoo se refléte dans la manière dont elle décrit les actrices feminines ou ce qui se passe au niveau de leur conscience ainsi que les actions concrètes dans lesquelles elles sont impliquées. Au niveau interpersonal, il ressort que le féminisme est vehiculé à travers les échanges entre les interlocoteurs au moyen desquels des jugements et des appreciations divers sont exprimés et les dimensions de la teneur clarifiées. Il ressort de l'analyse qu'Aidoo prone un féminisme afrocentrique.

Mots clés: Idéologie féministe, feminisme afrocentrique, Linguistique Systémique Fonctionnelle, transitivité, mode.

# **DEDICATION**

I gratefully dedicate this research work to my God, my protector, in the Name of Jesus. May his name be glorified through it.

# **ACKNOWLEDGMENTS**

My heartfelt thanks go to all my professors who have in one way or another contributed to the achievement of this research work. I am especially grateful to my supervisor Professor Leonard Koussouhon, who not only encouraged me to enroll for doctoral studies but also contributed in various ways to the writing and completion of this dissertation. Equally, my sincere gratitude is due to Professor Augustin Ainamon (Benin), Professor Guelmbaye Ndoutamia Anaclet (Chad), Dr Dangdé laobélé (Chad), Professeur Khalil Alio (Chad), Dr Hamid Mahamat (Chad), and Professor Mbainaibeye Jerome (The Rector of the University of Doba, Chad) for their valuable support and advice.

My special thanks go to all my friends, namely Chadrac Tchang, Captaine Baba Famargué, Pastor Tao Elysé, and Guideng Kertemar Aubin for their multiple supports. I am profoundly grateful to my family: my mother Rama Look, my elder bother Emmanuel Djimet, and my uncles Abdou Fouria and Youssouf Worgué, for their indestructible love and comprehension. Likewise, I thank my wife Haoua Assoid Dassougui and my children: Harguida Sara Djimet, Winamou Ephraim Djimet, Shalom Youssouf Djimet, and Yasmine Tewa Djimet, for their patience and comprehension. Finally I am really grateful to my friend Dr Flavien D. Lanmantchion for his hospitality and intellectual contributions to this dissertation.

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# **GENERAL INTRODUCTION**

Feminism is, nowadays, a concept that is in vogue; it is used in almost all fields and particularly in literature. It has had a real and wide-ranging impact on literature over the past thirty five years. Plain and Sellers(2007) do not equivocate about this when they argue that feminism has transformed the academic study of literary texts, and it has also changed the way they are taught and profoundly influenced the parallel process of publishing, reviewing and literary reception as well. Many related disciplines have been affected by feminist literary analysis, including linguistics, philosophy, history, religious study, sociology, anthropology, film and media studies, cultural studies, musicology, geography, economics, and law.

A feminist analysis of a literary text concentrates on how women are portrayed, searches for archetypes from feminist perspective, explores female values and the sense of community, or directs its attention to the patriarchal way of subject construction and possible points of resistance (Mikulan 2009). Indeed, more and more scholars are interested in examining how feminism and its related branches such as womanism and motherism are conveyed through literature. What is the rationale for doing this? The answer lies in the fact that literature, as a culture and ideology, organizes and presents dominant world views to readers in general and that aid them in their own construction of reality. According to Vandergrift (1993) much of literature excludes or distorts experiences of female and minorities. Thus, people need to take the lead in producing literary works that are gender-fair and multicultural, a collection that introduce literature of underrepresented people like women.

Gao (2003), Sadrek (2014), Ann (2015), and Udumuku (2007) are among other researchers who have worked on women images and roles in literature, trying to figure out how feminism is encoded in female characters' actions and mentalities as they are depicted by writers. In analyzing Ngugi's works, Sadrek writes:

Ngugi is a "groundbreaking" example of the modern African male author's shift from portraying women object to that of subjects, as he wants to project the African woman as a survivor of the harshest conditions. He exposes a number of the patriarchal challenges and constraints imposed upon helpless women by society (p.170).

Some feminist literary works portray the African woman as the one who has "mountains on her back" because she has been subjected to negative stereotypes and her contributions have been most of time neglected or simply omitted (Sadrek, 2014). In such works female

characters challenge and fight against traditional norms by taking initiatives aimed at empowering themselves. Implicitly and little by little, some patriarchal values are deconstructed as women acquire new identity and move from self-ignorance to awareness, assurance and self-reliance. While depicting women in the abyss of debasement, feminist writers capture assertive heroines teaching immanent in pedagogical assets (Angela, 2016). Economic independence and education are important factors in achieving self-assertion. Self-assertion, considered as a woman's greatest weapon, serves as a pedagogical channel for equipping both sexes. By redefining themselves, female writers focus on narrative approaches that evoke images which go beyond women disparagement and marginalization to female empowerment and self-assertion.

Actually, the struggle for independence and equity or justice is one the major themes in literaty works by African women. in analyzing Adichie's *Purple Hibiscus*, Ann (2015) observes that it is a feminist work that challenges the dehumanizing tendencies of the menfolk as evident in the character of Mama (Beatrice Achike) who eventually exposed the African conception of an ideal woman, who keeps dumb even in the face of humiliation, victimization, and brutality so as to be perceived as a good woman. Achike belongs to the category of liberal feminism. However, as events unfold, she is forced by situations beyond her control to respond and become radical and fights anything that stands in her way to happiness. Ann (2015) emphasizes this situation of African women by quoting Udumukwu (2007):

There is a sharp contrast between the real woman in postcolonial Africa. Far from being the source of comfort and rest (the sweet mother as she is perceived in popular imagination), the "good" woman in sub-Saharan Africa happens to be that woman who suffers the effects of oppression, and neglect; and who must maintain a silence and passivity in order to remain good. Silence and passivity are two principal features of the good woman. In the media presentation of images from troubled regions of Africa, for instance, it is this "good" woman who bears the wicked children of war and disaster. Apart from being passive and silent in the face of radical change, she is also the embodiment of culture and tradition. The important issue, however, is that her passivity and docility have turned out to be potent fodder for her objectification by patriarchy. In other words, she is good because she naturally fits into the mould shaped for her by patriarchy. (p.3)

If there is an abundant literature on women's writing it is simply due to the fact that women themselves are more and more committed to present their view of the world. This does not mean women producing texts on women is a new or recent concern. In their book *A History of Feminist Criticsm*, Plain and Sellers, S (op.cit.) sustain that women's writing for women and by women is an old enterprise which dates back to the medieval period, the renaissance and seventeenth century. Women, both lay and religious, read and wrote in the vernacular languages (English and French in later medieval England), and some of them may have

gained sufficient education to make them litteratus – literate in Latin. In England for example, Women were seriously and pervasively involved with textual culture, as readers and owners of books, which they disseminated amongst their acquaintances; as writers and addressees of letters; as audiences of sermons, romances, and devotional and liturgical literature; and as patrons of writers or manuscripts, to list a few textual productions. Women constituted 'textual communities' through solid chains of personal relations, wherein textuality was 'of the spoken as well as the written word (Plain and Sellers, 2007).

In the African context, however, textuality on women by women is a relatively new field (Cornellissen, 1997). In fact, the production of African literature by women started growing from 1970. Flora Nwapa's Efuru (1966), Grace Ogot's (1966) The Promised Land, Charity Wacuima's (1969) Daughter of Mumbi are among other novels written by women on women's experiences, which gained widespread recognition before the mentioned period. These female writers explored themes on cultural conflict, economic changes, etc. Now, there is a teeming and rich literature created and composed by African women to voice their preoccupations as far as the role and place of the African women in the postcolonial societies is concerned. Such works include those of great female writers like Leila Aboulela's (1999) The translator, Catherine Obianuju Acholonu's (1970) In the heart of Biafra: a play in three acts, Carolyne Adalla's (1993) Confessions of an AIDS victim, Barbara Adair's (2004) In Tangier we killed the blue parrot, Remi Adedeji's (1973) The fat woman, Toyin Adewale's (1995) Naked testimonies, Chimamanda Ngozi Adichie's (2006) Purple hibiscus, etc. And of course Ama Ata Aidoo who uses the literary medium to communicate, transmit and even universalize her feminist thoughts.

This is what Helen (2003) seems to assert when she points out:

African literature has been enriched by the voices of women expressing their concerns. From 1966 to the present, various inhibitions and encumbrances of women exercising their human rights have found expression in the literature especially in fiction written by women. Generally, their output has been feministic in portraying the female characters' various reactions to a subsuming life. It is seen from their various discourses that feminism is not found only among the city-dwellers and educated women but among the rural and unlettered women. It does appear that male chauvinism makes no such distinctions, both categories of women come under the masculine yoke. The only difference is that the educated women are able to free themselves from this masculine yoke quickly because of the economic empowerment education bestows on them. So women's education and economic viability are emphasized as means of women's reification. There is need also to remove the immoral and murderous options in women's strive for rights because the presence of only two genders leaves no room for mediation so it becomes rationally expedient that both have to come together in mutuality and work out their differences (p.12).

Thus, literature provides a channel that directly links on with African women writers; their works are credible because they are increasingly using the self-referentiality techniques in their narratives, to use Kapasula's (2009) terms.

Literature, therefore, appears to be an excellent means to inform, educate and sooth the society as claimed by Da Silva (2013). It undoes stereotypes created over the course of history; it forges new myths so that people can re-imagine themselves. Literature finally provides valuable data that help understand social facts. There is an obvious and strong relationship between culture and literature. Liisa (2012) points out that literature constantly comments on cultural, historical, social and political realm, inciting readers to understand and affect changes within them. Because they are the criticism of life and they criticize every aspects of man's life, literary works enable us to comprehend man in his entirety, representing life experience and reality of the world via linguistic creativity and imagination.

Thus, one of the functions of literature is to create new values or to bring about changes (Yahya, 2012). Indeed, writers change their society through the stories they tell in the words and through the actions of their characters, by providing answers to big questions. And this helps readers understand the functioning of society; "literature is the mirror of society and a form of art" (Sheikh and Ahmad, 2015: 1). The study or analysis of African literature can allow people to develop new ideas and new way of thinking about their cultural values. It can help people in general and women in particular, to present themselves as educated members of society. Reading novels or poems is, according to Sheikh and Ahmad (2015), an efficient way to contemplate the essence of society and how individuals work within the confines of society's structure. Literary works, especially by women, should be given more attention and consideration, in that they can bring about various emotions and a real sense of well-being. Literature contributes to build a more just society, for, studying a fiction can be an eye-opening experience.

As mentioned earlier, more and more female writers are taking up their pens to fight injustice towards women favored by the patriarchal system and gender socialization. Patriarchy means, in Sultana's (2010) terms, the rule of the father or the patriarch. It was originally used to refer to a male-dominated type of family. It is a system of social structures and practices in which men dominate, oppress, and exploit women (Walby 1990). This definition contradicts the notion of biological determinism which claims that men and women are naturally different

because of their physique, and they should therefore be assigned different roles. These roles are institutionalized as Sultana (op.cit) explains:

Patriarchy, in its wider definition, means the manifestation and institutionalization of male dominance over women and children in the family and the extension of dominance over women in society in general. It implies that men hold power in all the important institutions of society and that women are deprived of access to such power (p.3)

Put another way, patriarchy defines and systematizes the relationships between men and women. It is an ideology that overstates biological differences between men and women so that men always have the masculine or dominant roles and women always have the feminine or subordination roles. The patriarchal ideology is materialized through institutions such as schools, churches, and families, which justify and reinforce the system of power, hierarchy, and dominance. Therefore, patriarchy is a system of stratification and differentiation on the basis of sex (Asiyanbola 2005). Indeed, it grants material supremacy and benefits to men while coincidently placing strict pressure on the roles and activities of women through clearly defined sex roles and various taboos, which oblige women to subordination. Men are considered as having strength, vigor, courage, self-confidence, and the ability to face the outside world whereas women should do the domestic chores, keep houses, process and cook all foods. Women should also bear and rear children.

Gender socialization is then an outcome of the patriarchal ideology in so far as it regulates the way we should be, behave and think. Isabella (2003) focuses on how family and parents attitudes transmit traditional gender roles in our society and the impact on their attitudes towards gender roles on young people. She insists that the way we are, behave, and think is the final product of socialization. This process starts since the moment we are born and we are shaped into beings the society wants us to be. Through education we learn what is appropriate and what is not, for both gender categories, that is male and female. People are categorized on the basis of race, age, religion but the most important division is in terms of gender roles, which is both habitual and automatic.

This point of view is shared by Dish (2003) when she holds:

Talking about gender for more people is the equivalent of fish talking about water...it is so much the routine ground of everyday activities that questioning its taken-for granted assumptions is like thinking about whether the sun will come up. Gender is so pervasive that in our society, we assume it is bred into our genes. Most people find hard to believe that gender is constantly created and recreated out of human interaction, out of social life, and is the texture and order of that social life. Yet gender, like culture, is human production that depends on everyone constantly doing it (p.96).

Gender is therefore something we are not born with; it is not something we have, but it is

something we do, we construct (West and Zummerman 1987)-it is something we perform (Butler 1190). Feminist theory (Facio 2003) characterises gender as a social construction, an injust social system that encourages the unequal distribution of power between men and women in important aspects of our societies.

It is not easy to tackle the issue of femininity without understanding its causes. According to Hussein (2005), when someone is oppressed it is important to examine all the bars that prevent him from escaping from the oppression. The comprehension of these bars lies in the analysis of narratives, myths, legends, proverbs, name giving, rituals, etc., which determine what it means to be a man or a woman. These cultural elements are at the basis of gender construction in Africa. It is through them that the African gender ideology shapes different beliefs for men and women. Traditionally women are portrayed as jealous, foolish, weak, evil, unfaithful, dependent, frivolous, and seductive; while men are described positively through such terms as courageous, intelligent, responsible, etc., as mentioned earlier.

Thus, feminist theory, in the final analysis, as Gao (2003) puts it, aims at achieving gender equality in all of humanity. Be it radical, liberal or womanist, the basic premise of feminism is that women in Africa, Europe, Asia, or America face oppression, discrimination and hierarchy state. He maintains that the secondary status of the female gender is so common, so lasting; and it is prevalent in the economic, political, cultural, ideological, etc.

The aim of this work is to explore feminism in Aidoo's works-at least the major ones- from a Systemic Functional perspective. Her works have received considerable attention on the part of such critics as Delia (2016), Ester (2010), Stephanie (2007), Vincent (1994), and Da Silva (2003), who have been basically interested in exploring her feminist ideology. Ester (2010: 3) states that Aidoo's literary quest is basically about "a search for a voice, an attempt to bring together the different and differing aspects that have shaped her experience as a woman in Africa". She has tackled the controversial issues of African culture about femininity in such novels as *Our Sister Killjoy*; *or, a Reflection from a Black-Eyed Squint* and *Changes*: a love story, as well as in plays, namely *the Dilemma of Ghost* and *Anowa*. She has also written some poems and many essays.

Her works are often semi-autobiographical and Azodo et al.(cited in Ester 2010) rightly states:

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The heroines embody their author's life tension, ambitions, desires, and griefs. The more public the work appears, the more indeed it calls us back to the personal basis of the fiction: the effect of exile, alienation and isolation on personal lives; the role of family and society in forging human understanding; African oral tradition as an expression of self, especially women's lives in a time of changes, conflicts, choices, crises, and the instinctual including sexuality. If we have not so far seen the journey of a woman expressed in her creative works, we prophesise here that we will not be kept long waiting (p.4)

The main concern of the present research work lies in the fact that Aidoo's feminist ideology-conveyed through her writings-has not been investigated on the basis of systemic functional linguistic principles yet. Consequently, this study aims at answering the following questions:

- How does Aidoo redefine African women's roles or image through her works (*Changes* and *Anowa*)?
- Does the author call into question every belief or tradition on African women?

There are many ways to study language: it can be examined as text and system, as sound, as writing and as wording, as structure. If language is to be considered as a text and a system then, we need, on the hand, to understand metafunction, and on the other hand, to think of Stratification, which refers to the fact that language "is a complex semiotic system, having various levels or strata" (Halliday and Matthiessen 2004:24). This characteristic of language enables us to make sense of our experience and communicate with other people. Put another way, the fundamental function of language is to express what goes on around us, and the social processes in which we are involved.

Halliday and Hasan (op.cit) summarise the ideational metafunctional property of language as follows:

...language does...construe human experience. It names things, thus construing them into categories; and then, typically, goes further and construes the categories into taxonomies, often using more names for doing so. We have houses and cottages and sheds, which are all kinds of buildings, strolling and stepping and marching and pacing, which are all kinds of walking; in, on; under; around as relative location and so on(p.29)

While making meanings about the world, we also enact our personal and social relationships with our interlocutors. Thus, language does not only serve to express some doings or happenings, saying or sensing, being or having and the related circumstances, but it is also a means of expression of propositions and proposals through which we give or ask for information, we make an offer or give an order, and express our attitudes and appraisal towards the people we talk with and what is being talked about (Halliday and Matthiessen op;cit). Systemicists call this function of language the interpersonal metafunction.

The third one is the textual metafunction or the enabling or facilitating function, which is

basically about the construction of text. Indeed, it is not possible to construct experience and enact interpersonal relationships without building up sequences of discourse, organising the discursive flow, and creating cohesion and continuity in the text. This work is only concerned with the ineterpersonal and the experiential metafunctions.

This research, therefore, aims at:

Sheding new lights on Aidoo's feminist thoughts through the analysis of these two
metafunctions.

Actually the work is based on the premise that by exploring linguistic features of language as a representation of some real facts or experiences and as an exchange the ideology of the author can be deduced inso far as the general function of language is the semantic one, for people do not just write or talk but they exchange meanings when doing so. Eggins (1991) contends:

the fundamental purpose that language has evolved to serve is to enable us ro make meanings with each other. In other words, language users do not intetact in order to exchange sounds with each other, nor even to exchange words or sentences. People interact in order to make meanings: to make sense of the world and of each other. The overall purpose of language, then, can be described as a semantic one, and each text we participate in is a record of the meanings that have been made in a particular context (p.11).

Consequently, two (02) specific objectives will be pursued in this work:

- Identifying the experiential patterns by analysing the different types of processes and their related participants and circumstances in *Changes*, and find out who is involved in which type of processes;
- Describing the functional constituents in the Mood structure of clauses so as to understand such interpersonal dimensions as: the power or solidarity of characters' relationship, the extent of their intimacy, their level of familiarity with each other, and their attitudes and judgements, in *Anowa*.

At this level of our reflection, it is important to design a methodology to achieve the above objectives. In fact, we should know the procedures by which we go about our work of describing, analyzing, and interpreting the linguistic features. The aim is to give the work plan of research. The present research work has therefore been based on both quantitative and qualitative methods, that is, the data have been collected from the novels and the play under study, described and analyzed involving quality and quantity. According to Bryman (2008), mixed method research combines qualitative and quantitative investigations. The quantitative

and qualitative data deriving from this method should be "mutually illumating" to use his term.

This dissertation is structured around four chapters. The first chapter -entitled literature review-gives a general idea on the previous research works on the feminist and the systemic functional theories. The second chapter is about the theoretical framework, and it presents Systemic Functional Linguistics, focusing on the two metafunctions, notably the ideational and the interpersonal. Furthermore, the chapter discusses feminism on the one hand, and on the other it provides an overview of quantitative and qualitative research methodologies. Chapter three deals with the analysis of four (04) selected extracts from *Changes* on the basis of transitivity while chapter four is about the Mood analysis of four (04) extracts selected from *Anowa*. Finally, the fifth chapter focuses on the analysis and interpretation of the findings as regards the two (02) metafunctions and their implications from the feminist perspective.

# **CHAPTER ONE: LITERATURE REVIEW**

## 1.0-Introduction

This literature review gives an overview of some previous works carried out in the field of Systemic Functional Linguistics (SFL) on the one hand, and on the other hand it discusses some previous research works on feminism in literature. Basically, the chapter highlights what has already been said on the theories under consideration for this dissertation, what methodologies have been used, and who are the key writers, so as to create a certain familiarity with current thinking and research in applied linguistics and the feminist theory.

# 1.1 Previous Research Works based on the Hallidayan Systemic Functional Theory

Systemic Functional Linguistics provides scholars with techniques and principles to analyse any kinds of texts. Through the theories of Mood, Transitivity, and Theme it is possible to grasp the implications of such or such linguistics tools used in a text. These three theories have received considerable attention on the part of scholars.

Key works on the three metafunctions comprise McCabe and Heilman (2007), Patpong (2008), Feng (2010), Huan (2011), Araghi and Shayegh (2011), Nur (2012), Bilul (2012), Nguyen (2012), Piziraie (2012), Arunsirot (2013), Koussouhon and Koukpossi (2013), Song (2013), Ayoola (2013), Yipei and Lingling (2013), Qianyang et.all (2014), Kondowe (2014), Afrianto et al. (2014), Mehmood et al (2014), Luciana (2015), Bo Xu (2015), Koussouhon and Akogbeto (2015), Koussouhon and Dadjo (2015), Gallardo (2016), Setyowati (2016), Koussouhon and Mehouenou (2016), etc.

McCabe and Heilman (2007) investigate textual and interpersonal differences between a news report and an editorial, arguing that these two medias can have similar meanings in terms of transitivity, but clearly they have different objectives: to inform in the case of the news report and to discuss a particular topic on an issue in the editorial. These differences can be highlighted linguistically by analyzing the textual metafunction through theme choices and through the occurrence of textual adjuncts, and by interpreting interpersonal metafunction via the system of modality or appraisal focusing on attitude and judgment. The analysis of the two metafunctions reveal, indeed, that the editorial uses more interpersonal items aimed at

conveying the writer's attitude and appraisal, whereas in the news report the use of textual device such as 'however', expresses the author's expectations from her or his readers.

Similarly, Patpong (2008) carries out a tri-stratal exploration of persuasive language illustrated through an analysis of talisman advertisements. In fact, he examines the talisman advertisements texts stratally by accentuating patterning with each content startum-context, semantics, and lexicogrammar. This somehow different approach enables Patpong to scrutinize the talisman language as persuasive discourse, for presenting, enacting, and construing the multifaceted method of persuation. Seven talisman advertisements are used as corpus taken from the best selling Thai newspaper Thaurath. What draws attention in his work is the lexicogrammatical stratum or the three modes of meaning. He finds out that the vast majority of themes are unmarked topical themes, meaning that the method of development of the texts is the selection of unmarked themes.

At the interpersonal level, the analysis shows that declarative clauses are frequently used, and this is related to the fact that the talisman advertisement is an informative text in nature, which focuses on providing information about the product attribute, production, and experiences. Imperative clauses like 'buy', 'book', 'pay', 'contact', 'phone', to list but a few, are used to transmit sale message.

Experientially, the recurrent use of material processes suggests, according to Patpong, that talisman advertisements are mostly concerned with actions and events; whereas relational processes selected in the second rank of frequency, express product attributes, product production, and habitude of believers.

Contrary to Patpong (2008), Feng (2010) works on Obama's speech, focusing only on how interpersonal meaning is achieved from the perspective of SFG with an emphasis on mood, modality, personal pronouns in pronoun system, and tense shift. Interpreting the use of declarative mood, he sustains that Obama is an information giver, who states out his opinions explicitly and expresses his ideas clearly. Indeed, the speech is given on his 100<sup>th</sup> day as president, hence the necessity for him to tell people what kinds of changes have taken place and what kind of achievements have been made to keep the promise expressed through the slogan "Yes, we can". Thus, declarative mood function as means of description, explanation, and confirmation, while also giving advice, making suggestions, and encouraging.

On the basis of a table of the frequency of modal auxiliaries, Feng (2010) affirms that 'will' is more used than the other modal operators. It is used to provide information about the changes that will take place in the future. 'Can' intensifies the firm confidence that American citizens should have for the promising future ensured by his authority and power as the president. In short the use of different mood types, modal operators, and personal pronouns and tense, enables Obama express various levels of interpersonal meanings, thus endowing him different status and purpose.

Similarly, Huen (2011) provides a thought-provoking instance of the application of the systemic functional concept by taking into account the three meanings of language use: the interpersonal, textual, and experiential. His analysis uncovers a dominant use of transitivity patterns and thematic structure. The structure of relational processes plus participants with the role of identified and identifier/attribute has a high frequency of occurrence. In addition, Huen (2011) identifies a significant amount of clauses with predicate and identificated theme in clauses. These are among other linguistic tools that enable the president to bring out a central issue, which is about the responsibility that needs to be restored by both the leaders and American people. It is a speech that aims to encourage his fellow citizens in a particularly difficult situation. The speech is long, and that is why Obama grasps the listeners' attention through specific lexicogrammatical structure by using notably several imperatives such as "But know this America... Recall that earlier generation... let it be told to the future world. Let it be said to our children" (Hueng, 2011:25)

Moreover, Koussouhon and Koukpossi (2013) apply the theory of transitivity to François Hollande's inaugural speech. They highlight three process types (material process, relational process, and mental process) and their participants. Material processes are dominant in the speech, which denotes that the French president has basically expressed a strong commitment to develop strategies and take concrete actions. This commitment is revealed in the use of such material processes as "to receive", "to rectify", "to start", etc. Koussouhon and Koukpossi (2013) note that the newly elect president uses these processes as a tool of show of force and well defined actions aimed at convincing the French people. Relational processes are used to convince the audience; for example, we are a big country.

Shakila (2012) on her part explores the mood patterns in Mandela's presidential inauguration speech (May 10<sup>th</sup> 1994), and she finds out that the use of mood and personal pronouns outweighs the use of modals and rhythmic lexical patterns. These linguistic features work

#### Exploring Feminism in Ama Ata Aidoo's Changes and Anowa: a Systemic Functional Approach

within the same architecture to convey the speaker's interpersonal metafunction or the relationship between the speaker and the audience. The analysis reveals a preeminence of declarative clauses in the speech followed by imperative clauses and then interrogatives ones. She comments:

The dominant usage of declarative clauses in Mandela's speech makes it more solemn, convincing, and persuasive and thus gives it a thriving look where he succeeded in recalling his and his countrymen's long crucial sufferings, expressing his gratitude to his co-warriors and supporters and making promises and inspiring the audience to work for the actual freedom (p.56).

Her analysis is based on such declarative clauses as:

Today, all of us do, by our presence here, and by our celebrations in other parts of our country and the world, confer glory and hope to newborn liberty.

Out of the experience of an extraordinary human disaster that lasted too long, must be born a society of which all humanity will be proud."

The time for the healing of the wounds has come.

The moment to bridge the chasms that divide us has come. The time to build is upon us. (ibid)

Using almost the same analytical principles based on the system of transitivity, Kondowe (2014) tries to grasp how the third Malawian president Bingu Wa Mutharika uses language in his inaugural address to enhance his political program. This analysis of the speech discovers 369 clauses, and material processes take a lion's share accounting for 64%, 74%, and 53% in the three extracts. This suggests that the Malawian president political ambition is based on action according to Kondowe (2014). He uses material processes to comment on his concrete achievements and challenges he has encountered in his first term. Material processes are aimed at unifying the nation torn apart during the compaign, as in the following examples:

I had made several pledges and commitments to fight poverty and take Malawi on the path to prosperity.

That our nation will produce enough food to feed themselves

That I would turn Malawi into a "hunger-free" nation

I had pledged to fight the HIV/AIDS pandemic (p.177)

Relational processes come a distant second, and help in the description of entities related to his election. Mutharika describes himself, the election, and the electoral process in such clauses as "Malawi has huge food supplies, a super hamper harvest, the people have a future of hope" (Kondowe, 2014:179). The researcher concludes that the transitivity analysis of the address of the president allows understandinghis political ideology aimed at developing his country.

Ayoola (2013), on his part, does an interpersonal metafunction analysis of selected adverts of two political parties during a general election. He aims to figure out how the politicians use language to express their viewpoint to mirror the political context through advertisement. The

analysis of the mood and modality enables him to assert that the difference in the distribution of mood types in the adverts of the two political parties as well as their interpersonal meanings are shaped by the contextual variables, notably the need to reflect the economic and socio-political situation of the country. He remarks a dominance of declarative mood throughout the adverts, which enables the speaker to express his opinion and assumption on the personality and ability of Good Luck Joanthan. The declarative clauses convey credible promise and information to the readers. The objective in using them is to persuade readers to share the point of view and beliefs about the candidate for the presidential election. As far as modality is concerned, Ayoola (2013) argues that "will" —the only modal operator found-appears two times, and it expresses the high value of certainty in the speaker's attitude while also indicating the speaker's determination to keep his promise.

Significantly, Nan Yipei and Liu Linling (2013) investigate the textual and interpersonal meaning of Job's famous Stanford speech in light of Hyland's theory of metadiscourse. They notice that the interpersonal and textual meanings are the most important linguistics elements which enable Job to project his ideas successfully, and at the same time, he builds a good relationship with the audience and achieve mutual communication. This is the factor that contributes to his greatness and worldwide reputation. They highlight specific textual tools (transition, frame markers, code glosses, and evidentials) and sustain that these linguistic tools lead to clarity, smoothness in the speech. While textual meaning help in the construction of the text through coherence and continuity, the interpersonal metafunction enables the orator to express his opinion, influence the audience's behavior, to interact and maintain relationships with them. Self mentions, attitudes markers, engagement markers, boosters, and hedges help in building the interpersonal relationship with the audience and make the speech more attractive.

#### Commenting on Job's attitude Nan Yipei and Liu Linling (2013) writre:

No matter how famous he is, what kind of achievements he has got, he acts modestly and shows much respect for those scholars and students in Stanford University. From this word, we can see his low profile in the public (p.94).

Araghi and Shayegh (2011) use the same theory (SFG) but in a somehow different style, for they go over oral form of teacher-student interaction with a fine-toothed comb in classroom context from an interpersonal perspective. Defining a clause as a unit of exchange, they record about twelve hours of oral conversations between teachers and students from eight randomly selected classrooms and transcribe them. The explication shows that the most used

type of mood is the declarative one, which expresses realities and explains mental pictures. Araghi and Shayegh (2011) conclude that males use much more clauses in comparison with females; and that this is related to social status of each gender and its effect on speech production in the context of teaching. Males have higher social and occupational positions whereas females hold less important position in the society, hence the unequal speech production which is noted in the class context.

Furthermore, Piziraie (2012) presents a careful analysis of textual metafunction on the levels of coherence and cohesion in the Iranian EFL learners' English writing competence. The study is conducted on sixty Iranian intermediate EFL learners divided into two groups: experimental and control. The students are given a pre-test then both groups attend an essay writing course for ten weeks term. While the experimental group is taught written expression principles on the basis of the textual metafunction theory, the control group is simply taught how to write a standard paragraph on a subject. The results shows that textual metafunction teaching has had a positive impact on the students' writing skills, proving that the training designed and applied in the study is valid while also demonstrating the utility of the SFG in analyzing not only literature but a diversity of texts.

Arunsirot (2013), in his paper, uses the same procedure; he focuses on the textual meaning to examine Thai students writing skills so as to underline some shortcomings in their written expression. He asserts that Thai students have five problems in terms of theme selection and thematic progression patterns: the problem of empty theme, the problem of the brand new theme, the problem of overuse of constant progression, the problem of empty rheme, and the problem of confusing selection of textual theme. As regards empty theme, for example, he holds that it occurs frequently in Thai students writing. This is linked to mother tongue interference problem. English text is produced in the same way the text in Thai is. In Thai grammatical system, the subject can be omitted; Thai students tend to apply this rule in English despite that English teachers are keen on providing information on similarities and differences of sentence structure between the two languages: English and Thai. The problem of the empty rheme is illustrated as follows: "when I feel good and relax, read the healthy poem" (Arunsirot, 2013: 170).

The most important finding of this paper is that SFG is not only useful in analyzing literary works but it can also help in solving practical problems related to language teaching in general and English teaching in particular.

Bilal's (2012) work is a typical application of Halliday's metafunctions to a literary work -the short story *Thank you M'am*-in order to understand the story better. Looking at the story from the point of view of transitivity, which is about the language and its reflection on processes, participants, and circumstantial function, he affirms that the main participant is Mrs Jones and that the majority of processes are acted by her. She is mostly the actor and sometimes the beneficiary. Considering how the main character sees the world around her, Bilal (2012) states that she can express what she believes or dislikes and talks directly and freely.

The analysis of the interpersonal level of language use reveals certain variability, which makes the text more concrete. This variability is achieved through questions-answers and imperative and declarative mood, showing that Mrs Jones is the active participants as she asks questions and Roger gives short answers. Finally, examining the textual metafunction, the researcher claims that both the narrative statement-what is portrayed by the writer and the dialogues between the participants-are involved in the story. The author of the story describes the characters feelings whereas the chain of particular events, speech, and acts are presented via characters dialogue. However, the different themes used in the text are not identified and analyzed, which makes the conclusions a little bit flimsy at this level.

Bilal (2012) remarks that the examination of linguistic features of a text not only helps in the comprehension of the structure of the text but also its meaning, revealing the hidden self of the characters and bringing out their intentions behind the expressions, which may not be understood by a superficial reader.

Another significant application of the systemic functional theory to literature is in Koussouhon and Mehounou's (2016) paper, which emphasizes the textual meaning in Akachi Ezeibo's *The Last of the Strong Ones*. Indeed, they analyze the textual elements in two extracts from the novel so as to decode the message conveyed by the author, a message which is related to the colonial women and their changing world in all aspects of social life. The thematic choices highlight the way the main characters fight against imperial progression on their land. An equal proportion of occurrences of interpersonal themes in the extracts is exuded from the analysis (05.62% and 05.94%), and this demonstrates that gender equity is respected or should be respected, even in terms of domestic chores sharing between men and women. Womanhood is no longer to be viewed as a defect or an obstacle that hinders women's professional and social promotion.

Likewise, Nguyen (2012) explores the application of Halliday's theory of transitivity in the construction of personality by explaining how the main character is depicted and represented linguistically in Hoa Pham's *Heroic Mother*. Based on the hypothesis that linguistic choices in transitivity play an important role in building up the main character of the story, he describes experiential items that shape and reinforce attitudes and beliefs. In Nguyen's (2012) view language is a means for cuing identities, activities, values, and ideologies; hence the importance of describing the processes in the texts.

He begins his analysis by looking into the frequency and the role of the main character as a participant in the processes assigned to her, and finds out that out of 25 participants in the first part, only 6 refer to the main character herself while 5 refer to the cooperation of the protagonist with the other family members or friends. The other 14 participants are the city or the environment such as the locals, the kids, the green of the lake, suggesting that the main character does not take the principal role though she is introduced right from the beginning of the story. This enables the writer to present the main character's society to the readers so that they can have a better understanding of her.

In terms of process types, Nguyen (2012) explains that the much greater proportion of relational, behavioral, and mental processes illustrates the main character's trying to sketch her relationship, behavior, and inner thought towards other members of her family or towards the society in general.

In addition, Song (2013) adopts the same theory (transitivity) to carry out a study of *A Rose for Emily*, one of William Faulkner's famous short stories. He identifies some processes in it and then explains their functions of constructing theme and molding characters. The particularity of the study lies in the way the researcher analyses mental processes. After having given the total number of mental processes (46), he notes that there are only 11 processes where Emily is the sensor. In most of the processes the sensors are people in the town, which implies that they have pity on Emily since she and her family hold themselves a little too high for what they really are; though they still respect the girl. This, according to Song (2013), mirrors people's situation after the war. They still miss the past and traditional life but understand the changes that have taken place in the city. In fact, they are simply not ready to accept the present condition.

Describing the verbal processes like say, tell, talk, etc, the scholar states that throughout the whole story there are 30 verbal processes with only two where Emily is the sayer; the other

sayers are people in the town. This portrays their concern about the young girl's life and behavior. They pity on her and always say "poor Emily". Song concludes that all the process types function well to illustrate the main theme, which is about Puritanism, patriarchy, and inhuman doctrine of woman.

Koussouhon et al. (2015) also base their research work on Halliday's systemic functional theory and provide a thorough exploration of variables such as the types of clause structure or mood types, the use of tags, adjuncts, etc. in Ama Darko's *the Housemade*. They hypothesize that a text of any kind is basically a dialogue between the author and the reader and use Eggins' (1994) procedure to ask specific questions like:

Who is doing the talk in a situation? What do speakers do when they get the speaker role? That is who gives? Who demands? And are these reciprocal rights? Who modulates? Who modulates? Are the relationship between mood choices and speech functions congruent or incongruent? (p.154)

The analysis reveals a dominance of declarative mood, which indicates that the two extracts are about giving information on something-people, actions, circumstances, etc., whereas modalization denotes that the texts message is less authoritarian. On the whole, the analysis of the linguistic features enables koussouhon et.al (2015) to conclude that Ama Darko puts in relief social practices that, one way or another, depict the relationship between men and women in current African literature. The writer challenges existing prevalent ideology as regards gender representation.

Interestingly, Afrianto et al. (2014) carry out a descriptive analysis of Shakespeare's sonnets by applying transitivity on the poem. They identify four process types: material process, mental process, relational process, and existential process. The analysis exudes a recurrent use of material processes, leading the researchers to assume that there is a relationship between the types of process used in the sonnets and the message delivered by the author. The descriptive method used in this paper is efficient in that the processes have been exhaustively described and illustrated by diagrams. However, the conclusion does not give the meaning of the sonnets. Understanding the deep meaning of a literary work would normally be the main concern of that kind of analysis.

Based on the theory of transitivity, Mehmoud et al. (2014) conduct a study of Oscar Wild's short story *The Nightingale and the Rose*. They take into account the process types associated with the protagonist and bring to limelight Wild's controversial concept of contraries. According to them, language form is not arbitrary, for it performs a communicative function. It is not simply considered as a tool for description and medium of communication but "a

social practice, a way of doing things" (Mehmoud et al. 2014: 78). Therefore, discourse is the material representation of ideology.

The principle of transitivity enable them to stress three major process types that are continuously used throughout the text, which are material, verbal, and relational. Material processes reveal a more physical characteristic of actions as compared to psychological activities undergone and carried out by the characters; whereas verbal processes represent the oral interaction and conversation that is conducted between the sayer and the recipient. It is through them that the actor expresses his state when he undergoes an action. As regards the relational processes, they create links between the actions and the actors. Mehmoud et al. (2014) finally affirm that the combination of these three process types ensures the success of Wild's signature approach of aesthetic and art for art's sake.

Basing their analysis on careful descriptions of linguistic items, the researchers have come up with valuable findings on the various texts from different sources. This shows the efficiency of SFG in the interpretation and understanding of texts. Their conclusions derive from linguistic evidence, which reinforces the validity of this thought process.

## 1.2 Previous Research works on Feminism in Literature

All representations, literature or otherwise, contributes to make construction of knowledge and subjectivity possible. Humm (2004) argues that "Through representation we shape our identities and our world" (Humm, 2004: 46). Feminism aims to centralize women's experience of sexuality, work, and the family by challenging traditional framework of knowledge. This theory incorporates diverse ideas which have three major perceptions: that gender is a social construction which oppresses woman more than men; that patriarchy shapes this construction; and that women's experimental knowledge is a basis for a future society without sexist discrimination.

For him, these assumptions are the bases of feminism double agenda: the task of critic (attacking gender stereotypes) and the task of construction. These subjects give feminism its particular concern in cultural constructions of gender, especially those in literature, in that literature plays an important role in shaping people's experience in schools, higher education and through media. It produces a representation of gender difference which accentuates the social perception that women and men are of unequal value.

This section deals with the research works carried out on feminism in literary works worldwide, of which the major ones are Strong (2001), Okafor (2002), Haile (2007), Lange (2008), Mears (2009), Sylvester (2009), Akujobi (2011), Rafapa et al (2011), Diabate (2011), Simon and Obeten (2013), Akano (2014), Akung (2014), Ann (2015), Simon (2016), etc.

Mears (2009) analyses Flora Nwapa's three best known novels from the point of view of feminism and dialogic. The researcher sustains that in *Efuru*, *Idu*, and *One is Enough*, the writer portrays women and their lives, issues, and concerns within the Igbo culture profoundly influenced by British colonization. While exploring many of the features of her society, the authors present women's aspiration for innovation, freedom of choice, and acceptance within their environment. They long for participating in the society as fully paid up members but not just as workers, wives, and mothers. Women need greater freedom than their society gives in the domestic and public sphere. Seeking love and respect, women in Nwapa's novels fight for their identity both individually and collectively. They demand respect, love, and acceptance of their decisions and preferences. In the end, the female characters become more and more independent and empowered.

In a similar vein, Rafapa et al. (2011) consider Head's novels from the Africanist, womanist, and feminist perspective; and they point out that Head's fictions highlight the plight of the

marginalized. According to them, *When Rain Clouds Gather* provides useful materials whereby the complex intersection of Head's autobiographical approach with her vision of feminism can be examined. The feminist ideology of the novel is encoded in characterization. The fact that a stranger is presented as a character of good look reflects the author's viewpoint that traditional politics and structures are out of date. They need to be destroyed by outside forces. These scholars conclude that the social and institutional rejection suffered by the author in her childhood have had an impact on her characterization. However, the paper seems to have not provided enough arguments to defend the thesis statement, which is about the feminist interpretation of the novel.

The same feminist approach is used by Diabaté (2011). She calls attention to three major contemporary texts that resist the implicit cultural taboos as regards the issues of sexuality. She analyses two novels and film by T. Obinkaram Echewa, Frieda Ekotto, and Jean Pierre Bekolo. The paper stresses women's reaction against denigrating views of their sexuality as they use it as a means of resistance. Dibaté (2011) explicates how women expose their nether parts; enjoy same-sex erotic acts, in short, how they engage in practices that are forbidden for them. For example, in Obinkaram Echewa's *I saw the sky catch fire*, the author exposes the female resistance that defies the assumption of monolithic Igbo women. The body of women reveals both limitations and possibilities, for it can be used to objectify and to control; but it can also be used to inscribe counteractions and female subjectivity.

Furthermore, Simon and Obeten (2013) base their analysis of Buchi Emecheta's *Destination Biafra* on the feminist theory, and assert that the author of this novel illustrates the changing role of the African woman in her effort to actualize self and bring her aid to the growth of nation building, as well as the education of children, women and the society at large. Women's participation in the war of Biafra highlights the importance of collective efforts which fosters female bonding and boost growth. Female characters like Debbie, Ogedemgbe, Uzoma, Babs, Dorothy, etc. contribute, during the war, in the caring and nurturing of children and the elderly. They get involved in encouraging and educating other women; they even venture into male activities such as digging grave and burring the dead.

Thus, these female characters develop self-confidence and build other women awareness. This reflects a feminist process which consists in showing what women are capable of while deconstruction the debasing image assigned to the African woman. Simon and Obeten (2013) affirm that the feminist ideology communicated through Emecha's novel is basically about

the recognition of dignity and fundamental rights of women in general, who experience marginalization, oppression and deprivation because of their gender. The main idea is that women must be given equal opportunities to express their talents instead of being tied down with the monotony of life as wives, mothers, farm hands, punching bags, and sex partners, hewers of wood and drawers of water.

Akano (2014), in his paper, adopts feminism as the theoretical framework of his analysis of *So Long a Letter*, a novella by Marima Ba, a Senegalese writer, with the view of discussing the question of polygamy. Polygamy is the theme of the novel, which unveils the devastating effects of this practice. According to Akana, Mariama Ba's *So Long a Letter* pictures a protest and a campaign by a woman who is oppressed under a polygamous set-up. The novella raises two issues: African women's freedom and rights and development.

Considering that western voice about Nigerian novels is biased, Akung (2014) re-exmines the feminist ideology in these novels using meta-criticism. He aims to put the feminist ideology in proper perspective in the Nigerian novels. He further points out that the Nigerian feminist literature is a reaction to counter the negative image of women as portrayed in novels written by men. This negative image of the African woman is dictated by male ambition. In Elechi Amadi's novel, *the Concubine* Ihuma, the female character, is presented as a woman who brings sorrow to men just like Helen of Troy, who is a source of conflict because of her beauty. Additionally, the famous novel of Chinua Achébé, *Things Fall Apart*, follows the same tone, according to Akung. Indeed, Okonkwo is an archetype of a tyrant "who rules and directs in the manner of a cattle herdsman" (Akung, 2014:28).

The Nigerian feminist novels, therefore, present a different and virtuous woman who deserves recognition and acceptance. The novels describe the female journey from mental incapacity and inexperience to maturity and self-esteem. Carving a name for herself, the female character is no longer defined by men, but rather affirms her role in the society. This image is embodied by female characters such as Amaka in Nwapa's *One is Enough*, Debbie of Emechata's *Destination Biafra* and Adah in *Second Class Citizen*, etc.

Interestingly, Ann (2015) explores the feminist issue in Adichie's novel, *Purple Hibuscus*. She starts her analysis with the premise that this novel is a feminist work that challenges the dehumanizing inclination of the men; and she investigates the two types of women in the novel: the good woman (Mama) and the real woman (Aunty Ifeoma) who represent the two trends of feminism-the radical feminism and the liberal feminism- Radical feminism is

reaction to violence or a action taken by victims to free themselves; whereas liberal or African feminism is flexible and tolerant towards men.

The character of Mama, indeed, suffers series of denigrating chagrins and dishonors from her husband, but she bears his loose living and consoles herself, so as to comply with the social norms. As for Ifeoma, she is counted among those who refuse to keep silent about the mismanagement of the vice chancellor of the school where she teaches. She rejects intimidation when she is informed that her name is on the list of those who do not approve the vice chancellor's administration of the school and who may be fired. Ann concludes that Adichie's feminist ideology is presented through the depiction of the two characters: Mama and Ifeoma.

Simon (2016) bases his investigation on the postulate that the patriarchal system does not accord important roles to women in societies; he selects some African novels and explores the thematic of education, feminist consciousness and female empowerment. He asserts that literature reflects life and society and is therefore an excellent means to educate masses. In this respects, Kain Agary's *Yellow Yellow* is an example of such a literary work the aim of which is to educate and raise awareness. The novel narrates the young girls' life in the Delta Region in Nigeria, where they are exposed to a deleterious environment-lack of social amenities like electricity, pipe-born water, schools, roads, hospitals- and cannot be schooled. They are obliged to prostitute themselves in order to earn a living. Agary's *Yellow Yellow* is therefore a protest literature.

The scholar contends that women's education appears as an efficient tool of empowerment, the protagonist, Li, attends school in a hostile environment. She gets an education that is not only beneficial to her and her family but also her extended community. The setting of the novel is the northern Moslem part of Nigeria where women rarely attend schools. The success of Li and her determination to achieve her ambition is a plea for girls' personal freedom. Li's story is a demonstration that the place of women is no longer in the kitchen.

Furthermore, Akujobi (2011) examines the role and place of African women in African religion and tradition while interrogating the importance of motherhood in African societies. She puts an emphasis on literary discourses in which motherhood is the dominant theme. She argues that the woman caries a lot of power within her as shown in Chinua Achébé novel, *Things Fall Apart*. Chielo, the priestess, demonstrates her power by curing Ezimma, or by mastering domains that even Okonkwo the hero cannot clear.

By the same token, Nwapa depicts the spiritual powers of the woman by assigning her to the task of teaching the child about the culture of his society; and about the society's ways of knowing and doing things. In this way, motherhood plays an important role in the progress and survival of the community. Akujobi (2011) holds that Nwapa presents a subversive discourse about motherhood in *Efuru* in the sense that the author stresses the main character's (Efuru) wealth rather than her role as a mother.

Sylvester (2009) provides an interesting application of the feminist theory to literature and hypothesizes that in the nationalist pre-independent African literature, there were two representations of African women: woman as mother and as beauty. The literature of negritude has many examples of such models. For example, Senghor, in his poem *The Black Woman*, praises the African woman. Camara Laye's poem, *To my mother*, which introduces his novel *The African Child*, reveals the cultural role of the African woman as an educator. The woman is then judged on her role as a mother who must be resigned but not as an actor in the development of Africa.

This representation of the African woman is also found in the male authored African novels. Male African novelists are inclined to assign their female characters traditional demeaning roles. This tendency is exemplified in Mongo Beti's *Mission to Kala* the main issue of which is bride price. The novel portrays Niam as a male chauvinist who applies tough principles of patriarchy over his wife, believing that because of the bride price he has paid, he is entitled to exploit, subordinate, and even consider her as his property.

Sylvester (2009) highlights the other recurrent image of women that is presented in African men's novels, which is that of a prostitute as shown in Mongo Beti's *Poor Christ of Bomba*. The novel exposes some catholic missionaries' practices in colonial Cameroon, notably the misery, exploitation and oppression suffered by young women. They are forced to work in construction and do domestic chores for free.

On his part, Lange (2008) studies the representation of women in four novels: two African novels and two US novels by male and female writers from the two societies, that is, Africa and the US. He aims at finding out if male authors can write from a feminist perspective. In fact, Lange (2008) theorizes: many critics think that men's experience differs from women's experience, and consequently their writings are different, as well.

His corpus comprises she's come undone by Wally Lamb, The Wife of the Unknown Husband, a short story by Edgard Okiki Zinzou, Joy Luck Club by Amy Tan, and So Long a Letter by

Mariama Ba. These works narrate tragic events that occur in women's life, which include rape, abandonment, divorce, forced marriage, etc. Lange (2008) remarks that in the end of the stories related in the above works, the female characters regain hopes and find life worth living again.

The analysis also underlines generational differences as regards women's issues. The older women are disposed to accept the traditional ideas of gender while younger women adopt more modern behaviors. All of the authors demonstrate a kind of sympathy towards female characters through their depiction of these characters conditions. Lange (2008) notes that male authors can validly portray life from a feminist perspective; he states, however, that male authors have not written many novels about women.

Significantly, Okafor (2002) uses Simone de Beauvoir's concept of otherness in *The second Sex*, a concept which is fundamental in gender and feminist discourse. Otherness is a theory of objectivation of the female gender in a society where men dominate women in all domains. The researcher thinks that language and literature are symbolically connected and are major mediums for the transmission of gender norms. On the basis of this feminist concept, he has selected some female writers' works and analyzed them.

According to Okafor (2002), Beauvoir's theory of otherness helps to clarify Nwapa's combat "to destroy the relegated space of the woman and place her at the centre" (Okafor, 2002:10). Nwapa deconstructs the myths that cover the African women through the character of Efuru, who explores women's plight using a feminine lens. In so doing, the author creates a subversive literature that criticizes the male centric view of women as inferior beings. It is a subtle attack which is expressed in the act of contradiction and which is represented through the positive and the negative and the submissive and the powerful.

Efuru, the protagonist, goes through oppressions that marginalize her. She experiences marriage and bareness and many other conflicts but does not allow all these sufferings to deter her from pursuing her goals. Nwapa's vision of the role of women is also expressed in *Cassava Song and Rice Song*. Okafor (2002) demonstrates that in this work, Nwapa increases the value of cassava (women's crop) by relocating it from the margins to the centre. Normally it is Yam (men's crop) which is celebrated. This denotes, according to Okafor, the writer's intention to praise womanhood by providing a positive description of cassava through poetic details of its versatility and prestige, which overshadows all other crops, even yam, the symbol of masculinity in the Igbo culture.

Moreover, Okafor (2002) adopts the same feminist theory to study *Zimbabwean Woman: My Own Story*, written by Sekai Nzenza Shand; and the researcher considers that Shand develops the themes of women's plight in that the writer explores the joys, fears, trials, failures, and success of a young woman in a traditional setting. Adopting an autobiographical approach, she describes women's life by exploring ceremonies, church and farm activities, so as to highlight the public and the private, the overt and the covert in the life of women. Shand's feminism is then conveyed through this panoramic view that enables her to delineate a multiplicity of situations.

In addition, Strong-Leek (2001) caries out a feminist analysis of Chinua Achébé's *Things Fall Apart*. She situates the novel in its historical context, which is a colonial one. The novel is written in response to the biased vision of Europeans about the African continent as described in Joyce Cary's Mister Johnson. This novel presents Africans as individuals without reasons or knowledge other than simple response to their environment. The African continent is an uncontrollable, unattainable, and chaotic world. It is then against these stereotypes that Achébé has written Things Fall Apart to show his version of the African world.

The specialty of Strong-Leek work is that she does not focus her analysis on the main character Okonkwo as it is often the case in many research works; but she concentrates her investigation on the female characters like ezimma, Ekwefi, and Ojiugo. The researcher underlines these characters actions to demonstrate their participation in social life. For instance, Ezimma calls her mother by her name; this indicates Ezimma's autonomy and boldness. The same attitude is noted in Ekwefi's behavior when she disobeys her husband and goes out after Ezimma is carried off by the priestess. These are, according to Strong-leek (2011), among others, elements of emancipation or empowerment.

Haile (2007) does a similar analysis by stressing on trends of feminism in the three novels of Achébé: A Man of the People, No Longer at Ease, and Anthills of Savannah. According to Haile (2007) feminist literary criticism is the application of the theory of feminism to the analysis of literature. It is necessary to examine the ways in which literary texts reinforce gender issues or gender inequality; it is important to see when and how gender roles operate in literature given that literature reflects cultural values.

Analyzing the three novels, he points out that women are increasingly empowered and endowed with the ability to get involved in the social and political issues as illustrated through the characterization of Beatrice who denies and ignores the traditional norms. In

Anthills of the Savannah, for example, the writer creates strong willed characters who are decision makers and politicians. This characterization enables Achébé to voice his criticism of the male dominated world.

Thus, female characters' portrayal is given preeminence in the feminist literary works analysed by the researchers. This section on feminism in African literature has enabled us to get familiar with the common themes dealt with as far as the exploration of feminism in literature is concerned. However, the analyses would be more relevant if based on verifiable linguistic data or tools.

## 1.3-Summary

This chapter has been aimed at examining how the theories of SFG on the one hand and the feminist theory on the other hand, have been applied to literature so as to grasp the techniques that have been used and the main concepts that should be taken into account in carrying out such a research work. These two theories have been therefore reviewed as regards their adequacy and relevance in the analysis of literary works. While drawing on the techniques and principles used by pioneers for their analysis and interpretation, the current research work seeks to improve the revelence of the thought process by adding a somehow new orientation which consists in analyzing a text from a specific perspective. The feminist perspective used here not only enriches the reflection but also focuses it. The particularity of this work lies in this.

# CHAPTER TWO: THEORETICAL FRAMEWORK AND THE METHODOLOGY OF THE STUDY

## 2.0-Introduction

This chapter explores, in section 2-1, the fundamental concepts of Systemic Functional Linguistics, with an emphasis on the two Hallidayan metafunctions-experiential and interpersonal- which are used in the analysis of the works under study. In section 2-2 the chapter provides an overview of feminism and its variants. Finally, the chapter discusses the quantitative and qualitative research methodology in section 2-3.

## 2.1-Systemic Functional Linguistics

Systemic Functional Linguistics is a branch of linguistics which regards language as a social semiotic system. This approach is developed by Halliday (1978, 1985a, 2004) and the others like Eggins (1994), Fowler (1986), Hasan (1985, 1989), etc. The approach espouses the paradigmatic axis as its main principle, that is, it focuses on how language works. In fact, Halliday theorizes that in any communication situation there is a notion of choice because language is a system. Explaining this notion of system, Eggins (1994) rightly puts it:

The distinctive feature of a semiotic system is that each choice in the system acquires its meaning against the background of the other choices which could have been made. This semiotic of the system of language allows us to consider the appropriacy or inappropriacy of different linguistic choices in relation to their contexts of use, and to view language as a resource which we use by choosing to make meanings in contexts (p.3).

Systemic Functional Linguistics is also functional. Systemicists think that language has evolved and adapted itself to the various functions it has to satisfy. These functions are encoded in language at various levels that Halliday and Matthiessen (2004) call metafunctions. According to them, there are two basic functions of language in relation to our ecological and social environment. First, language renders human experience by naming things, that is, it construes things into categories and then construes categories into taxonomies. In short, language "provides a theory of human experience, and certain of the resources of the lexicogrammar are dedicated to that function" (Halliday and Matthiessen, 2004:29). This function of language is called the ideational metafunction which is split into two components: the experiential and the logical

The other function of language is to enact our personal and social relationship with the society (Halliday and Matthiessen, 2004). While expressing some doing or happening, saying or sensing, being or having, with their various participants and circumstance, the clause of the grammar is also a proposition or a proposal through which we inform or ask question, give an order or make an offer, and voice our appraisal or attitude towards our interlocutors or what is being talked about. Here language is not considered as a reflection of our experience but as an action, and Halliday and Matthiessen call this function the interpersonal metafunction.

Halliday and Matthiessen (op.cit) argue that every text is both about something and addressing someone, but there is a third element which is about the construction of text. This function is referred to as the enabling function that is basically concerned with building up sequences of discourse, organizing the discourse so as to ensure cohesion and continuity as the text moves along. As for Eggins (1994), the textual meaning is about the organization of the text as a piece of writing. This function of language is called the textual metafunction.

These three metafunctions are realized at the lexico-grammatical level through the words and structure used by speakers:

- the experiential metafunction is related downwards to the transitivity patterns of the grammar and upwards to field or what the language is being used to talk about;
- the textual metafunction is related downwards to the theme patterns of the grammar and upwards to mode or the role language is playing in the interaction;
- the interpersonal metafunction is related downwards to the Mood patterns of the grammar and upwards to tenor or the role relationships between the interactants.

# 2.1.1-Language use and contexts

According to Eggins (op cit.) language use is context dependent, that is, linguistic behaviors are not only goal oriented but occur within both a situation and culture which determine their appropriateness or inappropriateness. This principle is shared by Shen (2012) when he points out: "Text is produced and interpreted between two people in certain context, because human beings use language to communicate with others" (Shen, 2012:2663). He goes on and adds that language helps people to organize common activities. Therefore, they need to know how to say and what to say in order to communicate efficiently. It is necessary to understand why people say what they say and how they say it in a particular situation depending on various aspects in the cognitive context. The production and interpretation of a text is influenced by some external factors.

Eggins (1994) identifies two factors which influence language use: the context of culture or genre and the context of situation or register. Genre or the context of culture is defined by Eggins (op.cit) as a staged, goal oriented and purposeful activity in which we engage as members of our culture. In other words genre refers to how things get done when language is used to achieve them. Accordingly, they are various kinds of genres:

- Literary genres: short stories, romantic novels, whodunits, autobiographies, ballads, sonnets, fables, tragedies, sitcoms,
- Popular written genres: institutional manuals, newspaper articles, magazine reports, recipes,
- Educational genres: lectures, tutorials, report or essay writing, leading seminars, examinations, text-book writing.

Eggins also provides a list of what she calls everyday genres in which we take part in daily life like: buying and selling things, seeking and supplying information, telling stories, gossiping, making appointments, exchanging opinions, going to interviews, and chatting with friends.

As said earlier the other important factor that permits us to make sense of a text is the context of situation or register. Halliday and Matthiessen (2004) defines the context of situation as "some sort of environment; it's what's going on around, where language is somehow involved" (p. 269). It is then the second level of situation, which is different from the cultural context and which allows us to understand such dimensions as who is involved in producing the text, what the text is about, and what role language is playing in the situation.

The researcher most responsible for the analysis of this concept is the anthropologist Branislaw Malinowski (Cited in Eggins, 1994). As an anthropologist, he had to transcribe the daily life and events of the Trobriand Islanders. He found it extremely difficult to make sense of literal translation of their language into English and held that this was due to his not understanding the cultural context in which the linguistic events took place. According to him, language becomes understandable when it is placed within its context of situation.

Based on Malinowski's theory, J.R, Firth (1935, 1950, 1951) and Halliday pursued the reflection and worked on the aspects of the context which are important for the comprehension of any linguistic event. They identified three aspects or register variables which are field, mode, and tenor as discussed earlier.

Shen (2012) defines the field of discourse as the environment in which the speech event takes place, and it comprises the topic, participants and the whole process of the interaction. It mirrors the social function of the text. Field can be called the topic of the situation, which is affected by the factor of technicality dimensions. Tenor is the reflection of the relationship between participants based on their social status and role. It influences directly the way language is used. Mode is the conduit through which a language is used; "it gives us an indication of what part the language is playing in the interaction and what form it takes: written or spoken" (Almurashi, 2016:70)

Martin (1984), cited in Eggins (1994), pointed out that this role of language takes into account two synchronic continua which illustrate two different kinds of distance as far as the relationship between language and situation is concerned. The spatial or interpersonal distance continuum organizes situations in terms of the possibility of instant feedback between the interactants. In fact, language can be used in situations where feedbacks are possible; for instance, the situation of sitting round a table and discussing something over a drink or speaking on the phone where there is oral contact but not visual.

The experiential distance continuum, on the other hand, describes the situations according to the distance between language and the social process that is carried out. The experiential distance illustrates the difference between writing and speaking.

These three register variables reflect the three functions of langue which are a function of relating experience, a function of creating interpersonal relationships, and a function of organizing information; and these functions are achieved via lexico-grammatical patterns or the words and structures used by speakers: the theme, the experiential, and the mood patterns of grammar.

## 2.1.2-The Experiential Metafunction

According to Mehmood et al. (2014) we often use language to speak of something or someone doing something. Thus, the experiential metafunction is also referred to as the experiential meaning which defines clause as representation of our experience. And Halliday and Matthiessen (2004) explain:

Our most powerful impression of experience is that it consists of a flow of events or goings-on. This flow of events is chunked into quanta of change by the grammar of the clause: each quantum of change is modeled as a figure-a figure of happening, doing, sensing, saying, being or having. All figures consist of a process unfolding through time and of participants being directly involved in this in some way; and in addition there may be circumstances of time, space, cause, manner, or one of a few other types (p.170)

Language enables us to name things, transforming our experience into meaning; it gives us a foundation of human experience that can be analyzed through the resources of lexicogrammar. Eggins (1994) suggests that a clause is not simply a piece of information but it is giving information on some concrete thing. This is the feeling of Kondowe (2014) when he sustains that the clause represents both the outer and the inner world of human beings. The representation of reality is achieved through a set of processes along with their participants and the circumstances in which they take place.

## 2.1.2.1 Transitivity Theory

The theory of transitivity provides efficient method and principles to tackle human experience, for it deals with the meanings about the world, about how we discern what is going on. Thus, this theory specifies the process types with their functional participants and the related circumstances. In analyzing the transitivity of a text, we perceive how the field of the situation is shaped. Halliday and Matthiessen (op.cit) clarify:

The transitivity system construes the world of experience into a manageable set of process types. Each process provides its own model or schema for construing a particular domain of experience as a figure of a particular kind (p.170)

They divide human experience into two categories: inner and outer experience. Outer experience refers to what we experience as going on there or in the world around us whereas inner experience is about what we experience as going on inside ourselves, in the world of consciousness, that is, perception, emotion, and imagination. There are six (06) process types which reflect these two aspects of human experience: material, mental, behavioural, verbal, existential, and relational processes. The relational processes comprise six (05) sub-types of processes which are intensive attributive processes, intensive identifying processes,

circumstantial relational processes, possessive relational processes, and causative relational

processes.

Human experience consists not only of process but also of participants and (optionally) of

circumstantial elements, as noted earlier. According to Halliday (op.cit), participants are

directly associated with the process. Either they cause the occurrence of the process or they

are affected by it in some way. They are realized by nominal groups. On the other hand,

circumstantial elements contribute in the construction of human experience by specifying the

conditions and facts that are connected with the processes. Circumstances are realized by

prepositional or adverbial phrases.

2.1.2.1.1 Material Processes and their Associated Participants

Material processes are about doing and happening. They "construe a quantum of change in

the flow of events as taking place through some input of energy" (Halliday and

Matthiessen, 2004:179). According to Eggins (op.cit), the real meaning of material processes

is that some being does or undertakes something. There are two types of material processes:

transitive or effective and intransitive or middle. Intransitive processes are processes in

which there is only one participant. In these kinds of processes someone does something; they

are verified by asking "what did x do". On the other hand, transitive processes are processes

in which there are two participants with the idea that "someone does something and the doing

involves another entity" (Eggins, 1994:231). Transitive are probed by "what did x did to y"

There are often two participants in material processes: actor and goal. The actor is the

constituent of the clause who performs the action or the subject (older terminology) whereas

the goal is the constituent of the clause for whom the process is intended, or to whom the

action is extended.

Below is an example of intransitive material process clause in active voice:

Mandela

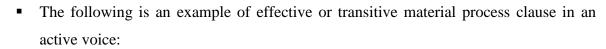
died

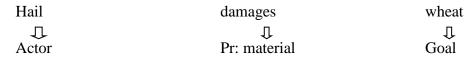
on the 5<sup>th</sup> of December 2013

↓ Actor Pr: material

Cir:location

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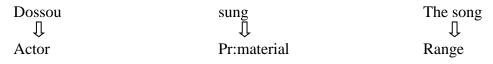


In the passive voice the goal becomes the subject as shown below:

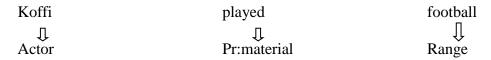
Wheat	is damaged	by hail
$\Box$	Û	$\mathfrak{T}$
Actor	Pr: material	Goal

We must distinguish Goal from Range (Halliday 1985:134-7). Ranges cannot be probed using the Goal probe of "what did x do to y", for they are a restatement or continuation of the process itself; or they express the extent or "range" of the process. there is a third class of Range which is created by the use of dummy verbs like do, have, give, take, and make.

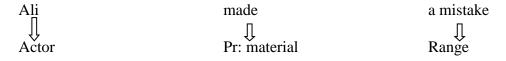
• Range as restatement or continuation of the process:



Range as the extent of the process



• Range created by the use of dummy verbs:



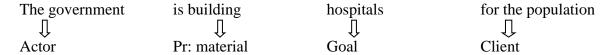
Eggins (1994) identifies another type of participant referred to as the Beneficiary, which benefits from the process. There are two kinds of Beneficiary: a Recipient or the one to whom something is given; and a client or the one for whom something is done.

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Beneficiary as a Recipient:



Beneficiaryas Client:



As said earlier, circumstances can occur not only with material processes but with all types of processes. Here is an example of circumstances with material process clause:



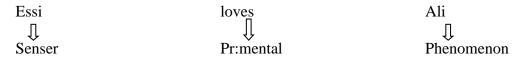
## 2.1.2.1.2-Mental Processes and their Associated Participants

While material processes are concerned with our experience of the real, physical world, mental processes are concerned with our experience of the world of our own consciousness, to use Halliday and Matthiessen's (2004) terms. These processes are about thoughts, feelings, and perceptions. They can be divided into three categories:

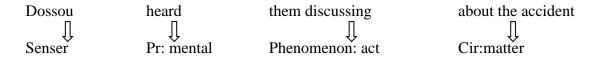
- cognition: verbs of thinking, knowing, and understanding;
- perception: verbs of seeing and hearing;
- and affection: verbs of liking and fearing.

Mental processes always require two participants. The senser, who feels, thinks or perceives is either to be human or anthropomorphized non-human. It is always a conscious being. The Phenomenon is, on the other hand, that which is felt, thought, wanted or perceived by the conscious senser. Halliday and Matthiessen (op.cit) distinguishes two types of embedded Phenomena: Acts and Facts. Acts occur with verbs of perception like seeing, hearing, noticing, discerning, etc.; whereas Facts is an embedded clause, most of the time finite and introduced by "that", operating as a simple noun.

• An example of a clause with a Senser and a Phenomenon:

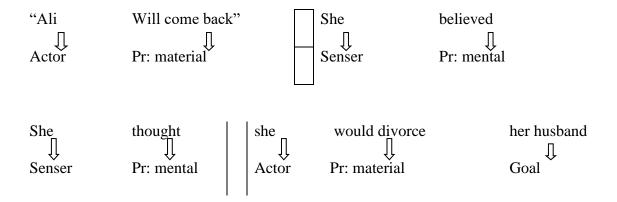


• An instance of Phenomenon as Act



Eggins (1994) highlights a further difference between material and mental processes in terms of projection. Mental processes (excluding verbs of perception) can project but material ones cannot. Projection is usually called reported thought, or direct or quoted thought. It is basically about reporting or quoting ideas.

Here are examples of projections:



# 2.1.2.1.3-Behavioural Processes and their Associated Participants

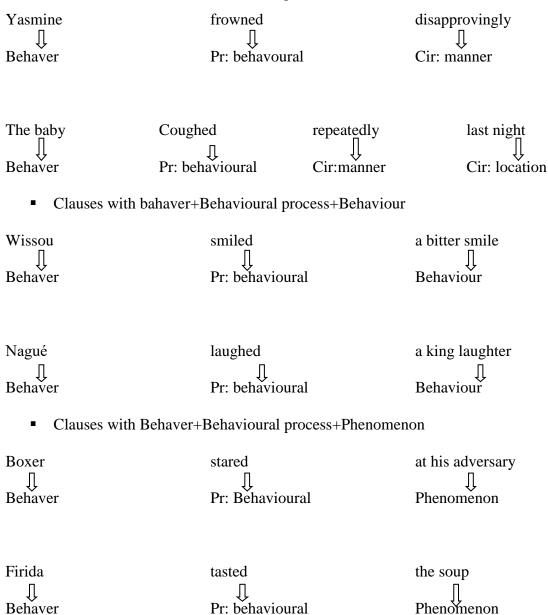
Behavioural processes are located between the boundary of material and mental processes (Halliday and Matthiessen, 2004). Behavioural processes are typically human, that is, they are about actions that must be felt by a conscious being, like breathing, coughing, smiling, dreaming, etc. Usually they have only one participant called the behaver, but they can also carry two other participants: the Behavior and the Phenomenon. The Phenomenon is that participant which is not the restatement of the process. It should be noted that behavioural

#### Exploring Feminism in Ama Ata Aidoo's Changes and Anowa: a Systemic Functional Approach

processes, contrary to mental ones, cannot project; and that they are often accompanied by circumstantial elements, especially of manner and cause.

Below are some examples of beharioural processes in clauses:

Clauses with Behaver+Behavioural process+circumstance

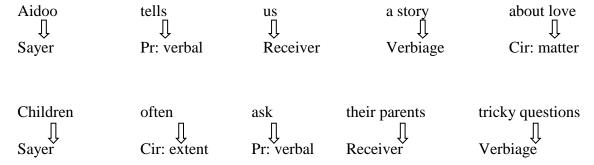


## 2.1.2.1.4-Verbal Processes and their Associated Participants

Eggins (1994) defines verbal processes as processes of verbal actions, which are important for the creation of discourse. This aspect of human experience is expressed through the verb "to say" and its various synonyms like "point out", "suggest", "claim", "assert", "talk", "speak", etc. mostly used in reported speech and quotation. Characteristically, a verbal process has three participants: Sayer, Reciver, and Verbiage. The Sayer, which is the participant accountable for the verbal process, does not necessarily need to be a conscious being but anything that can utter a signal. As regards the Receiver, it is the participant to whom the verbal process is addressed. The Verbiage is what is said or the name of the saying, for example story, question, statement, truth, version, etc. It is worth noting that like all processes, verbal processes can also contain circumstantial elements, notably manner and matter circumstantials.

Verbal processes are exemplified in the following clauses:

Clause with sayer+Verbal process+Reciver+Verbiage+ Circumstance (Optional)



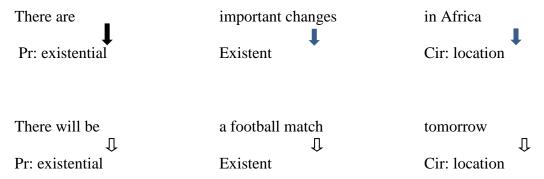
## 2.1.2.1.5-Existential Processes and their Associated Participant

Existential processes are situated between Relational and Material processes, and they prove states of being, existing, and happening. Characteristically, Existential processes utilize the verb be or its synonyms like exist, arise, occur. They have only one participant: the Existent which follows the *there is /are* sequences. "There" does not have any experiential meaning. Its presence in the clause is simply due to the fact all English clauses need a subject.

A difference should be made between structural "there" in existential processes and circumstantial "there". Structural "there" is most of the time unstressed whereas circumstantial "there" is usually stressed.

### Examples:

Clauses with unstressed there+Existential process+Existent+Circimstances



## 2.1.2.1.6-Relational Processes and their Associated Participants

In addition to material and mental processes which represent-the inner and outer aspect of our experience, there is a third aspect of our experience, as stated earlier. Here, we talk of processes of identifying and classifying, which relate one fragment of experience to another. There are two types of relational processes: intensive attributive processes and intensive identifying processes. These two categories of relational processes have three other sub-types, which are circumstantial relational processes, possessive relational processes, and causative relational processes. Eggins (1994) defines relational processes and their sub-categories as follows:

- Intensive attributive process: it creates a relationship between two items (the Attribute and Carrier), the process being realized by the verb be and its synonyms like become, stand, feel, remain, turn out, grow, end up, sound, taste, smell, etc. The Attribute is an adjective or an indefinite nominal group introduced by a/an, which is assigned to the Carrier (always realized by a noun or nominal group);
- Intensive identifying processes: they are not only semantically different from attributive ones but they also differ grammatically from them, in the sense that, semantically, they are not concerned with ascribing or classifying but defining; and that grammatically, defining includes two participants: a Token (what is defined) and a Value (what defines). Identifying processes are realized by the verb be or other verbs like equal, make, mean, stand for, represent, exemplify, indicate, etc;
- Circumstantial relational processes: this category of relational processes encodes circumstantial meaning in the process itself, that is, the circumstances (location, manner, cause, extent, etc.) are expressed through the verb. With Attributive

Circumstantials, the circumstance is frequently realized through the attribute- adverb of location, manner, cause, etc; or a prepositional phrase-while the process is intensive. As far as Identifying Circumstantials are concerned, the circumstantial meaning may be either expressed through the participants or the processes like take up, follow, cross, resemble, accompany, and the like.

- Possessive relational processes: they are concerned with meanings in terms of ownership and possession between participants in clauses. In Attributive possessives, possession is realized via the participants (Carrier and Possessor) or the process itself (usually the verb to have and to belong). Likewise in Identifying possessives, possession can be expressed either through the process (to own) or the participants. In the case possession is encoded through the participants, the verb to be is usually accompanied by the Token and Value as the possessed and possessor, respectively.
- Causative relational processes: they are realized both through Attributive and identifying construction to express causation by employing a make +be structure, most of the time. They involve an agent or an Attributor in attributive relationals or an Assigner with identifying relationals, who is responsible for the causation.

Examples:

An intensive attributive clause

An intensive identifying clause

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 An attributive circumstantial encoded in the process itself The earthquake lasted five minutes Ú Л Carrier Pr: circumstantial Attribute An attribute circumstantial encoded in the Attribute The book on the table was Û Л Carrier Pr: intensive Attribute/Cir: location • Identifying *circumstantial* realized through the *Token* and the *Value*: Tomorrow Christmas Day  $\mathbf{1}$ Value/Cir: time Token/Cir: time Pr: intensive • An Identifying circumstantial expressed through the process itself: The presentation several hours IJ Û Pr: circumstantial Token Value An attributive possessive realized through the *Carrier* and the *Attribute* (with an intensive process): This document mine is Л Pr: intensive Attribute/Possessor Carrier An attributive possessive expressed in the Carrier and the Attribute (with the possessive process have): My father has a big car Û Carrier/Possessor Pr: possession Attribute: possessed • An identifying possessive expressed in the Token and the Value (with an intensive process): The northern part of Nigeria terrorists' bastion is

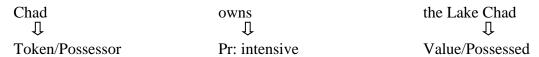
Pr: intensive

Token/Possessed

Value/Possessor

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• An Identifying possessive realized through the *Token* and the *Value* (with the possessive process own):



A causative relational clause involving the Agent or Assigner

Laida's repeated failures	made	her	(become)		skeptical
Û	$\mathbb{T}$	$\hat{\mathbb{T}}$		$\mathbb{T}$	$\mathbb{I}$
Agent/Attributor	Pr: causative	Carrier	Pr: intensiv	e	Attribute

• A causative relational clause involving the Agent or Assigner :

The president	make	Dossou	The prime minister
Û	$\mathbb{I}$	Û	$\mathbb{T}$
Agent/Assigner	Pr: causative	Token	Value

## 2.1.2.1.6-Circumstances

The last concept that needs to be clarified as far as the theory of transitivity is concerned is *circumstance*. Circumstantial participants can occur with all process types and are optional elements in a clause. However, they play an important role by providing information with regard to the cause, the manner, the time, matter, etc. related to our experiences. They are realized through adverbial groups or prepositional phrases, and play an important role. Eggins (1994) defines them as follows:

- © Circumstance of *Extent*: it responds to the question: *how long* (duration); *how far* (spatial distance). For example, "I worked all night long". *All night long* is a circumstance of extent;
- © Circumstance of *Location*: it situates the process by responding to the questions: when? (temporal), and where (spatial). For instance, in the clause "Dossou went to Ghana last month", Ghana and last month are circumstance of location;
- Circumstance of *Manner*: it elucidates the clause as regards the manner in which the process is realized by responding to the questions: *how?*, *with what?* (means); how, how-ly (quality); *what...like?* (comparison). In the clause "She speaks English perfectly", for instance, *perfectly* is a circumstance of manner;

- © Circumstance of *Cause*: it provides additional clarification to the clause by answering the question of *why*? (cause), *what for*? (reason), *who for*? (behalf). As an example, in the clause "he died of AIDS", *of AIDS* is a circumstance of cause.
- © Circumstance of *Accompaniment*: it specifies the process by answering the question: with whom? It occurs as exemplified in the clause "Djendé went to America with her husband". With her husband is a circumstance of accompaniment.
- © Circumstance of *Matter*: it describes the situation the process is connected with by responding to the question: *what about* (matter)? For instance, in the clause "they discussed about the lection", *about the election* is a circumstance of matter;
- © Circumstance of *Role:* it adds an experiential meaning to the clause by answering the question of *what as?* In the clause the clause "as a good leader, Mandela fought for the unity of his country", *as a good leader* is a circumstance of role.

## **2.1.3-The Interpersonal Metafunction**

At this level, a clause is considered as an exchange, a means to enact our personal and social relationship with people with whom we communicate. Halliday and Matthiessen (2004) explain:

The clause of the grammar is not only a figure, representing some process-some doing or happening, saying or sensing, being or having-with its various participants and circumstances; it is also a proposition, or a proposal, whereby we inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about (p.31).

In fact, the interpersonal meaning is concerned with language as action because it is both interactive and personal. Put another way, a text is both about something and addressing someone.

# **2.1.3.1 Mood Theory**

The Mood theory enables us to perceive how the clause is structured to realize interpersonal meanings. Indeed, when we carry out a Mood analysis of a text, we describe how language is used to make meanings about interpersonal dimensions such as power or solidarity, extent of intimacy, level of familiarity, attitudes and judgments. These dimensions are realized through the different Mood types with their various constituents, and the system of modality. Here are the five major Mood types (Eggins, 1994: 153):

- ✓ The declarative Mood: it is used to make statements;
- ✓ The interrogative Mood: we use it to ask questions;
- ✓ The imperative Mood: this Mood types is used to make commands;

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✓ The Modulated interrogative Mood: it is used to offer something;

✓ Modulated imperative Mood: used to get something done by somebody.

These five Mood types correspond to specific speech roles and functions as explained by Eggins (1994)

## 2.1.3.2-Semantics of Interaction

Halliday (1985) tackles the grammar of interaction semantically and sustains that whenever we use language to interact, we create a relationship between us -among other things- by taking on different speech roles such as giving, demanding. At the same time, we also choose a commodity to exchange, which may be either information or goods and services. He defines four basic speech functions or moves types of *statement* and *question* to exchange information and *offer* and *command* to exchange goods and services.

There is an interdependence between the semantic choice of speech function and the grammatical structure that is selected to express it. Thus, statement, command, offer, and question are characteristically realized by declarative, imperative, modulated interrogative and interrogative respectively.

## 2.1.3.3 Constituents of the MOOD

The MOOD component of the clause has two main constituents: the Subject and the Finite. According to Halliday and Matthiessen (2004) "the Subject supplies the rest of what it takes to form a proposition: namely something by reference to which the proposition can be affirmed or denied" (p.117). It is the thing or person who is responsible for the success or failure of the proposition. It is identified through a tag test and is usually a noun or a pronoun. Concerning the Finite, Halliday cited in Eggins (1994) says that it is the constituent that makes the proposition definite, or the element of the clause that anchors the proposition so that we can argue about it. In other words, it connects the proposition to its frame of reference, namely the time of speaking and the judgment of the speaker.

Example:

Essi Didn't understand Ali

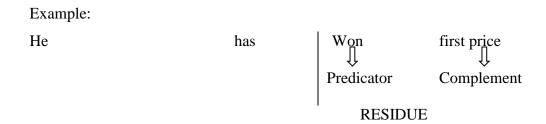
 $\begin{picture}(100,0) \put(0,0){\line(0,0){100}} \put(0,0){\line(0,0){10$ 

## 2.1.3.4- Constituents of the Residue

The Residue component of clause is the part of the clause which is not indispensable, so to speak, as far as the arguability of the clause is concerned. It contains three functional elements: Predicator, Complement, and Adjunct. The Predicator: it is the lexical or content part of the verbal group. "It is realized by the verbal group minus the temporal or modal operator" (Halliday and Matthiessen, 2004: 121). The Predicator has four functions:

- ✓ It determines time reference other than reference to the time of the speech event, for example secondary tense: past, present or future corresponding to the primary tense;
- ✓ It specifies different other aspects and phases like seeming, dancing, looking;
- ✓ It specifies the voice which may be active or passive;
- ✓ and finally, it specifies the process (action, event, mental process, relation) that is predicated of the Subject (Halliday and Matthiessen, 2004).

The Complement is a non-essential component of the clause, which has the potential to be the Subject but is not. In the passive voice the Complement becomes the Subject.



# **2.1.3.5- Adjuncts**

Adjuncts are adverbial or prepositional elements which supply some additional information (but not indispensable) to the clause, and which do not have the possibility to become subject. Put differently, Adjuncts "cannot be elevated to the interpersonal status of modal responsibility". (Halliday and Matthiessen, 2004: 123). They fall into three subgroups: Circumstantial Adjuncts, modal Adjuncts, and textual Adjuncts, which contribute experiential, interpersonal, and textual meanings respectively.

Circumstantial Adjuncts: they contribute experiential meaning to the clause as mentioned earlier. They specify some circumstance related to the process realized in

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the clause, in regard to time (when), place (where), cause (why), matter (about what), accompaniment (with who), beneficiary (to whom), agent (by whom).

Example:

The second world war

↓
Subject

Finite

Predicator

RESIDUE

in 1945

↓
J
Adjunct: circumstantial

- Modal Adjuncts: they add interpersonal meaning to the clause, meanings that are connected to the generation and maintenance of the dialogue. This can be directly done through the MOOD element, or indirectly by contributing an expression of attitude by impacting the interaction itself. Basically, there are four types of Modal Adjuncts: mood Adjuncts, polarity Adjuncts, comments Adjuncts, and vocative Adjuncts.
- ✓ Mood Adjuncts are directly related to the Modal operators, and they serve in the expression of probability (perhaps, maybe, probably, etc), usuality (sometimes, usually), intensification or minimization (really, absolutely, just, somewhat), and inclination (happily, willingly).
- ✓ Polarity Adjuncts comprises *yes* and *No* and their variants such as *yea*, *yep*, *na*, *nope*, etc, when standing in for an ellipsed clause. They are considered as textual Adjuncts in unstressed position, introducing a clause.
- ✓ Comment Adjuncts realize an assessment about the whole clause contrary to the mood and polarity Adjuncts which closely related to the arguable core of the clause. They are expressed through items such as frankly, honestly, broadly speaking, etc.
- ✓ Vocative Adjuncts are realized by names which do not function as Subject or Complement, but are used to directly address the interactant named. They do not influence directly on the nub of the clause, but on the clause as a whole, typically occurring in initial position.

Example:

The constitutions	<u>is usually</u>	<u>modified</u>	in Africa
↓ Subject	↓ ↓ ↓ Finite Adjunct: mood	① Complement: attributive	↓ Adjunct: cir.
Subject	rime Adjunct. mood	Complement, attributive	Aujunet. en.
MOOD		RESIDUE	

The final adjuncts types we need to define are textual Adjuncts which fall into two groups: Conjunctive and Continuity Adjuncts. Conjunctive Adjuncts ensure connection between clauses, occurring usually at the beginning of the clause to realize logical meanings with regard elaboration, extension, and enhancement. As for continuity Adjuncts, they are expressed through continuative and continuity elements like well, yea, oh etc. which introduce the clause. Like conjunctive Adjuncts, they belong neither to the MOOD box, nor to the RESIDUE box.

#### Examples:

a clause with a conjunctive Adjunct:

But n	Alididn't		show his fa	<u>ce</u>	at her place
$\mathbb{I}$	Û	$\hat{\mathbb{T}}$	$\hat{\mathbb{T}}$	Û	$\mathbf{I}$
Adjunct: conjunctive	Subject	Finite:neg	Predicate C	omplement	Adjunct: cir
	MOOD		RE	ESIDUE	

• A clause with a continuity Adjunct:

Yea,	you are	right I
Adjunct: continuity	Subject Finite	Complement: attributive
	MOOD	RESIDUE

# **2.1.3.6-Modality**

The system of modality enables us to express various kinds of indeterminacy or uncertainty that lies between *yes* and *no*, such as *sometimes*, *maybe*, *often*, etc. Modality refers to these intermediate degrees between the positive and the negative, and Halliday and Matthiessen (2004) point out:

In between the certainties of 'it is' and 'it isn't'lie the relative probabilities of 'it must be', 'it will be', 'it may be'. Similarly, in between the definitive 'do'! and 'don't'! lie the discretionary options 'you must do', 'you should do', 'you may do'. The space between yes and no has difference significance for propositions and for proposals. (p.147)

When modality is used in proposition,-to exchange information- it is referred to as modalization. According to Eggins (1994), it is a complex area of the English grammar which concerns the various ways in which we express our attitudes and judgments of different types, as regards probability and usuality. As a matter of fact, this area of grammar is the means through which the speaker gets into the text by expressing his judgment concerning the likelihood, the certainty, or frequency of what happens or what is.

This judgment can be realized through modal operator such as *must, may, can, might, will* etc. (e.g. he must be sick).; or through mood adjuncts of probability like *perhaps, maybe*, or usuality such as *sometime, usually, often*, etc (e.g. hurricane *always* causes considerable structural damages). Eggins (1994) holds that modalisation can be expressed explicitly by what Halliday (1985a: 334-40) calls grammatical metaphors (I am sure, I think, I suppose,) which realize speakers judgments. For example: I am sure, Koffi is going to pass his exam.

As for modulation, it is, as said earlier, the other aspect of modality, which deals with obligation and inclination and which is realized through items like *must* or *required to*, *should* or *supposed* to, *may* or *allowed to*. In fact, modulation can either be expressed by means of verbal operators (e.g. you must come tomorrow); or through an adjectival item followed by an infinitive clause (e.g. the president is determined to carry on with the reforms); or through a passive expansion of the Predicator: e.g. you are obliged to finish your work.

These two dimensions of modality have a common denominator in that they are complementary linguistic tools that speakers can use in exchanging information and goods and services. Eggins (1994) remarks that they are "grammatical resources for 'tempering' what we say" (p.190).

## 2.2-What is Feminism?

Feminism is often seen from a historical perspective. Indeed, depending on time, culture and country, feminists worldwide have had different goals and causes. Simon (2013) states that feminism started in Europe in the 17th century when women in the aristocratic class started to demand for improved rights and opportunities. Thus, the feminist struggle has taken various forms in different periods. The history of the modern western feminist movements is divided into three "waves, each wave dealing with different aspects of the same feminist concerns.

The first wave refers to the movement of the 19<sup>th</sup> through early 20<sup>th</sup> centuries, and it was concerned notably with the right to vote, working conditions and educational rights for women and girls. The second wave (1960s-1980s) dealt with the inequality of laws, as well as cultural inequalities and the role of women in society. The third wave of feminism (late 1980s-early 2000s (decade)), is considered as both a continuation of the second wave and a response to the perceived failures.

Regardless of time, country, and culture, feminism is an ideology which advocates changes as regards women's plight all over the world as explained by Ann (2015):

Feminism is derived from the word "femina" which means woman. Therefore, it will be pertinent to state that feminism is women-oriented and concentrates on issues that concerns women. It is a literary movement that tends to bring about a change in the society especially on how women are treated; it tries to discourage discrimination and humiliation on women; it focuses its attention on emancipation of women (p.427).

According the Stanford Encyclopedia of Philosophy (2003) Feminism is both an intellectual commitment and a political movement which fights for justice for women. Feminists do not always share the same views about what it means to be a feminist or what is feminism. Indeed, they disagree about such questions as what sexism consists in, and what exactly ought to be done about it; what it means to be a woman or a man; and what social and political implications gender has or should have. This is the reason why there are many trends of the feminist theory based on one principle: the quest for social justice from which derive a wide range of perspectives on social, cultural, economic, and political phenomena. Important issues for feminist theory and politics include: the body, class and work, disability, the family, globalization, human rights, popular culture, race and racism, reproduction, science, the self, sex work, human trafficking, and sexuality.

Offen (1988) offers a succinct definition which takes into account all this areas of claims when she asserts that feminism is a movement and/or a theory which is concerned with advancing the position of women through such means as the achievement of political, legal or economic rights equal to those granted men. As for Hooks (2000), she tackles the feminist ideology from a social perspective: "since our society continues to be primarily a "Christian" culture, masses of people continue to believe that God has ordained that women be subordinate to men in the domestic household" (p.2). An increasing number of women are holding important position at labor market and many families are led by women who are the sole breadwinners, but despite this fact, the logic of male domination has not changed.

Akung (2013) argues that emancipation or empowerment is the main thrust of the feminist theory. It begins with the abolition of roles according to sex. He gives an example of a discriminating factor: height is used as a criterion for enlisting people into the force, because biologically it favors men. This kind of situation prompts Abbas and Mama (2014) to claim that systemic oppression (based on gender) still continues. The main goal of feminists consists in questioning the legitimacy of the existing structures which do not favor women and which keep them subjugated to men, according to Ahikire (2014). To achieve this goal, it is necessary to develop tools for transformatory analysis and actions. Feminist actions are aimed at changing situations like those described by Osman (2014):

The Islamic regime proceeded to oppress women and to limit their role in the public sphere with legislation and policies that contradicted both the Sudanese Constitution and pan-African values. These included the PublicOrder Act (POA), and the institution of a moral police force to control the way women dressed and behaved in public. The POA states that all women, regardless of their cultural background, should wear full Islamic dress that covers their bodies, in flagrant suppression of the majority of Sudan's rich cultures and women's rights. The POA provided a pretext for detaining, beating and otherwise humiliating, large numbers of women and girls, particularly those identifiably as "non-Arab", mostly by skin tone and dress (p.52)

Similarly, Mekgwe (2008) defines feminism as an activist movement, a body of ideas that focus on the need for a positive transformation of society in such a way that women are not marginalized but are treated as full citizens in all spheres of life. A feminist is then any woman or man who believes in the feminist ideology and who express his thoughts through art (literature, music, painting) or through activities such as conferences, debates, etc. In other words, a feminist is a person who supports the idea that women should have the same rights and opportunities as men. (*Oxford Advanced Learners Dictionary* 7<sup>th</sup> Edition, 2005).

Haile (2007) explores the diversity of forms of the feminist thoughts and says that it reflects a complex historical development which has been especially important as feminists try more and more to examine the experience of women from all races and classes and cultures, including, for example, black, Hispanic, Asian, Lesbian, handicapped, elderly and Third World Women, etc.

Likewise Waught (1989: 143) quoted by Haile (2007) writes:

Virtually all feminists agree that women should not be underpaid relative to men, and thus they support equal pay for equal work.... Similarly, feminists universally or nearly universally oppose preferential hiring or promotion for men based on sex. They also oppose the unequal division of housework between men and women, at least when the spouses work the same amount of time outside of the home (p.15).

It is not superfluous to take a look at Pewissi's (2017) clarification about the difference between feminism and womanism. Indeed, in his books titled *Rethinking Womanism: when Difference Maps Chaos*, the researcher provides a clear ethymological definition of the two

concepts which allows understanding the ideology related to them. As regrads womanism he points out:

...in the African context, feminism still raises suspicion because of the way men are treated. Womanism is not radicalism. It intends to create a context for both male and female values to meet and exchange for the growth of the community that does not identify itself with sex. Womanism is the literary movement that seeks to unite men and woman for the integrated and advancing societies (p.59)

Morphologically three components can be identified: "wo" the woman, "man" the male, and "ism" the philosophy related to the concept. According Pewissi the first two components convey an idea of wholeness which takes into account the man and the woman in that a womanist struggle is attached to survival and wholeness of entire people. By contrast, feminism advoacates individualism and personal growth, which, in the African context, is simply immoral. But as mentioned earlier, within the framework of this dissertation, feminism is dealt with as an ideology that aims at freeing women from the yoke of the patriarchal system.

## 2.3- Quantitative and Qualitative Research

Quantitative and qualitative research are the main two types of research methods and both are appropriate for conducting this research efficiently. Though Allwood (2001) argues that the distinction between these two approaches is abstract, very general, they do not mean the same thing. His arguments are based on some difficulties as regards, for example, the presence of substantial overlap between many features of qualitative and quantitative research; hence the necessity of providing a precise definition of these two research principles.

Creswell (1994) defines a quantitative research as "an inquiry into a social problem, based on testing a theory composed of variables, measured with numbers, and analyzed with statistical procedures, in order to determine whether the predictive generalizations of the theory hold true" and a qualitative research as "an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting" (p.1-2).

The difference between the two methods is shown in a simplistic manner by Punch (1998) who defines quantitative research as an "empirical research where the data are in the form of numbers" and qualitative research as an "empirical research where the data are not in the form of numbers" (p.4). Quantitative research is therefore considered as a collection of numerical data aimed at explaining, predicting, and/or controlling phenomena of interest, whereas

qualitative research is the collection of extensive data on many variables over an extended period of time in a natural setting so as to gain an insights not possible applying other methods. The basic differences between the two approaches are in the collection of data insofar as quantitative research relies essentially on numerical data and statistical analysis while qualitative research makes little use of numbers or statistics but instead focuses on verbal data and subjective analysis.

Interestingly, Tuli (2010) explores the difference between quantitative and qualitative research from ontological, epistemological, and methodological perspectives. In fact, he reflects on the basis of the distinction between the two research methodology by using current literature and his own experience of how research is conducted and constructed in social sciences. He explains:

Social scientists study diverse and complex phenomenon: from census data derived from hundreds of thousands of human beings, to the in-depth analysis of one individual social life; from monitoring what is happening on a street today, to the historical analysis of what was happening hundreds of years ago. In order to describe, explore and understand these social phenomena, researchers within social science use different research methodologies, which can generally be subdivided into quantitative and qualitative research methodology (p.98)

Tolley (2004) cited by Tuly (2010) gives a precise definition of qualitative research methodology and states that this approach often relies on personal contact over some period of time between the researcher and the group being studied. Building a partnership with study participants can result in deeper insight into the context under study, adding richness and depth to the data. Thus, qualitative methodologies are inductive, that is, oriented toward discovery and process, have high validity, are less concerned with generalizability, and are more concerned with deeper understanding of the research problem in its unique context. In contrast, quantitative research uses deductive reasoning, starting with a generalization, stating a related fact, and drawing a conclusion based on the premises (major and minor).

According to Jensen and Jankowski (2002: 6), "the relevance of a specific methodology depends, above all, on the particular purpose and area of inquiry". As far as discourse is concerned they avow:

...today much qualitative work employs the concept of discourse to refer to any use of language, or other semiotic systems, in social context. Crucially, discourse now is said to include everyday interaction and its categories of consciousness, thus constituting the medium of the social construction of reality [...]. Through language, reality becomes social. Equally, it is through language that reality becomes intersubjective and accessible for analysis. Hence, for the purpose of qualitative research language and other semiotic systems represent both an analytical object and a central tool of analysis (p.19).

Furthermore, Burck (2005) contends that discourse analysis provides a different focus from grounded theory analysis for examining meanings in texts. It presents a way to scrutinize the

'orderlyways of talking' with which individuals account for and make sense of themselves and their environment. The main principle of discourse analysis is that "people use language to construct versions of the social world; that language is not a neutral and transparent medium through which people are able to express themselves, but is constitutive" (Burck 2005:248). Thus, identity is not considered as a fixed entity, but as something that is constituted and reconstituted via discourses and descriptions although there is an important link between material and discursive aspects. A discourse analyst aims to identify the discourses and interpretive repertoires that people draw on to comprehend their world, and to explore their consequences and limitations. Consequently, discourse can be defined as a set of meanings, metaphors, representations, images and stories and as an institutionalized use of language which produces particular versions of events and the social world.

In the current research, we use a mixed-method approach which, in Creswell's (2014) terms, involves combining or integration of qualitative and quantitative research and data in a research study. Qualitative data tends to be open-ended without predetermined responses while quantitative data usually includes closed-ended responses such as found on questionnaires or psychological instruments" (p.43). For him, the importance of this method resides in the idea that all methods have bias and weaknesses, and the collection of both quantitative and qualitative data minimizes the weaknesses of each form of them.

# 2.4 -Summary

This chapter has been concerned with the examination of Systemic Functional Linguistics (or the systemic functional approach to language developed by Halliday (1973; 1978; 1985a; 2004) whose works were influenced by Firth (1957)). The three metafunctions as described by Halliday and Matthiessen (2004) have been dealt with in the first section. The second section has provided a thorough definition of feminism, which constitutes an essential element in the analysis of the linguistics items within the framework of this study. The quantitative and qualitative methods have been discussed in the last section. As noted earlier, this dissertation combines the two methods so as to carry out a systemic functional analysis of Aidoo's works from a feminist perspective. The next chapter analyses the selected extracts from the writer's novels practically.

CHAPTER THREE: TRANSITIVITY ANALYSIS OF THE SELECTED FROM CHANGES

3.0 Introduction

This chapter deals with the metafunctional analysis of four (08) selected extracts from Adoo's works: *Changes*. Indeed, it provides a description or an analysis of transitivity patterns in four (04) extracts from *Changes*. The qualitative method is used for the selection of the extracts, taking into account the revelence of the extracts in terms of the involvement of the protagonists in the extracts in question. The extracts are long enough-at least four pages in font 10-to account for this involvement. Both quantitative and qualitative methods are used for the analysis of transitivity items in the selected extracts.

3.1 Transitivity Analysis of Extract 1

3.1.1 Process Identification in Extract 1

The analysis is concerned with the quantitative identification of the different process types and their related participants and circumstances. The aim of this analysis is to demonstrate how transitivity patterns can be related to Aidoo's feminist ideology insofar as discourse, as stated earlier, is a set of meanings, metaphors, representations, images etc. It produces particular versions of events and the social world.

The following keys are used in the labeling of the transitivity features:

[] (square brackets): to show clause boundaries.

Keys:

**TMP** (Transitive Material Process)

**IMP** (Intransitive Material Process)

**BeP** (Behavioural Process)

MeP (Mental Process)

**EP** (Existential Process)

**RP** (Relational Process)

**VP** (Verbal Process)

**CP** (Causative Process)

**EP** (Existential Process)

#### Extract 1 (Changes, 1991: 01-12)

Consciously charming men.] Occasion of the series of the statistics, she began very and the evening.] Occasion of the series of consciously charming men.] <sup>0028</sup>[In front the Department of Urban Statistics,' she **began** <sup>VP</sup><sub>3</sub>, trying not to let her irritation show.] <sup>0029</sup>[Two of my colleagues and I are **attending** <sup>RP(cir)</sup><sub>10</sub> conference in Lusaka on Thursday] <sup>0030</sup>['Eh,' she **continued** <sup>VP</sup><sub>4</sub>,] <sup>0031</sup>['I **understand** <sup>MeP(cog)</sup><sub>9</sub>] <sup>0032</sup>[that normally this agency **handles** <sup>TMP</sup><sub>8</sub> all travel arrangements for our office.] <sup>0033</sup>[But our secretary **reported** <sup>RP(at)</sup><sub>11</sub> sick this morning,] <sup>0034</sup>[and since we Irritation show.] 1050 [Two of my colleagues and I are attending. The continued.] 1050 [Two of my colleagues and I are attending.] 2051 [The control of the continued.] 1053 [Two of my colleagues and I are attending.] 2051 [Two of my colleagues and I are attending.] 2051 [Two of my colleagues and I are attending.] 2051 [Two of my colleagues and I are attending.] 2051 [Two of my colleagues and I are attending.] 2051 [Two of my colleagues and I are attending.] 2051 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2052 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2054 [Two of my colleagues and I are attending.] 2055 [Two of my

words.] <sup>0144</sup>['You see<sup>MeP(cog)</sup><sub>31</sub>,'] <sup>0145</sup> [Esi went<sup>VP</sup><sub>27</sub> on] <sup>0146</sup>['my car is<sup>RP(cir)</sup><sub>42</sub> here.] <sup>0147</sup>[Except that it isn't<sup>RP(at)</sup><sub>43</sub> too good.] <sup>0148</sup>[In fact, it stopped<sup>RP(cir)</sup><sub>44</sub> a couple of times on the road.] <sup>0149</sup>[But...' 'Ah...said<sup>VP</sup><sub>28</sub> Ali] <sup>0150</sup>[who had been struggling <sup>MP</sup><sub>19</sub> to deal with a solid feeling of disappointment,] <sup>0151</sup>['in that case, leave <sup>TMP</sup><sub>22</sub> it here,] <sup>0152</sup>[and come <sup>IMP</sup><sub>20</sub> with me in my car.] <sup>0153</sup> [I shall get <sup>TMP</sup><sub>23</sub> it to your house for you early in the morning.'] <sup>0154</sup>[What an alarming proposal, Esi was thinking <sup>MeP(cog)</sup><sub>32.</sub>] <sup>0155</sup>['No, thank <sup>VP</sup><sub>29</sub> you again, Mr.Kondey,] <sup>0156</sup>[but that would just be <sup>RP(at)</sup><sub>45</sub> too complicated,'] <sup>0157</sup>[she said <sup>VP</sup><sub>30</sub> aloud] <sup>0158</sup>[But now they were <sup>RP(cir)</sup><sub>46</sub> out of this office and in the main office of the agency and business arena.] <sup>0159</sup>[They came <sup>IMP</sup><sub>21</sub> straight out into the open] <sup>0160</sup>[and he locked <sup>TMP</sup><sub>24</sub> the office.] <sup>0161</sup>[Ali recognized <sup>MeP(cog)</sup><sub>33</sub>] <sup>0162</sup>[what for Esi passed <sup>RP(at)</sup><sub>47</sub> for a car,] <sup>0163</sup>[and a tiny smile came <sup>RP(cir)</sup><sub>48</sub> playing around his lip.] <sup>0164</sup>[He killed <sup>VP</sup><sub>31</sub> a comment.] <sup>0165</sup>[And in any case Esi was talking <sup>VP</sup><sub>32</sub>, with an extended hand.] <sup>0166</sup>['Bye Mr.Kondey...thank <sup>VP</sup><sub>33</sub> you very much...] <sup>0167</sup>[and I hope <sup>MeP(cog)</sup><sub>34</sub>] <sup>0168</sup>[your people will get <sup>RP(at)</sup><sub>49</sub> in touch.'] <sup>0169</sup>[Then she was opening <sup>TMP</sup><sub>25</sub> the door of her car sitting before the wheel, putting it into motion.] <sup>0176</sup> [and with the old machine coughing like some asthmatic, she was gone <sup>IMP</sup><sub>22</sub>.] <sup>0171</sup>[Ali, <sup>0172</sup>[who was <sup>RP(at)</sup><sub>50</sub> completely fascinated with the sheer swiftness of her performance,] caught <sup>MeP(cog)</sup><sub>35</sub> himself <sup>0173</sup>[saying <sup>VP</sup><sub>34</sub>, But of course...but of course.'] <sup>0174</sup>[Then there was <sup>PP</sup><sub>22</sub> really nothing else for him to do] <sup>0175</sup>[but get <sup>MP</sup><sub>23</sub> himself home.] <sup>0176</sup>[This was <sup>RP(id)</sup><sub>51</sub> a Friday evening.] <sup>0177</sup>[As a strictly brought-up Muslim who had actually gone <sup>IMP</sup><sub>24</sub> to the mosque earlier in the afternoon,] <sup>0178</sup>[there was was<sup>EP</sup><sub>3</sub> only one way to interpret his encounter with this fascinating woman: a gift from Allah.] 0179[So he was a gift from Allah.] <sup>617</sup>[So he should not let CP<sub>5</sub> himself feel MeP(af) 36 too bad about] <sup>6180</sup>[the way the encounter had ended IMP<sub>25</sub>.] <sup>6181</sup>[If it was RP(id) 52 His will,] <sup>6182</sup>[things would right RP(at) 53 themselves in the end.] <sup>6183</sup>[At that moment, the southern sky was RP(at) 54 ripped by massive lightning, followed by a heavy boom of thunder.] <sup>6184</sup>[As he got into IMP<sub>26</sub> his solid and luxurious vehicle,] <sup>6185</sup>[Ali had RP(p)<sub>55</sub> only one fear:] <sup>6186</sup>[that the threatening storm might sweep IMP<sub>26</sub> that woman and her car away.] <sup>6187</sup>[They both looked RP(at)<sub>56</sub> so frail.] <sup>6188</sup>[Later, when she was RP(at)<sub>57</sub> much much grown,] <sup>6189</sup>[Ogyaanowa was to ask VP<sub>35</sub> herself] <sup>6190</sup>[what she would have preferred MeP(at)<sub>37</sub>] <sup>6191</sup>[if she had been consulted IMP<sub>27</sub>. Staying in their room and watching her parents fight, or sitting outside at the dining table woman and her car away.] <sup>0187</sup>[They both looked <sup>RPC00</sup><sub>45</sub>, so frail.] <sup>0188</sup>[Later, when she was <sup>RPC00</sup><sub>47</sub> symuch much grown.] <sup>0189</sup>[Ogyaanowa was to ask <sup>VP</sup><sub>28</sub> herself] <sup>0190</sup>[what she would have preferred <sup>MePC01</sup><sub>47</sub>] <sup>0191</sup>[if she had been consulted <sup>TMP</sup><sub>27</sub>; Staying in their room and watching her parents fight; or sitting outside at the dining table, pretending to eat porridge and hearing them quarrel.] <sup>0192</sup>[Actually, this morning, none had consulted <sup>MPC</sup><sub>39</sub>, her.] <sup>0193</sup>[She had had to eat <sup>TMP</sup><sub>29</sub> the porridge as part of having to get ready to go to school.] <sup>0194</sup>[She wished <sup>MePC00</sup><sub>38</sub>, 19<sup>195</sup>[she didn't have to go <sup>MPC</sup><sub>37</sub> to school.] <sup>0196</sup>[She wished <sup>MePC00</sup><sub>48</sub>, maybed,] <sup>0196</sup>[she hadn't had even to wake up <sup>RPCero</sup><sub>58</sub>, 10<sup>205</sup>[She didn't have to go <sup>MPC</sup><sub>48</sub> to school.] <sup>0196</sup>[She wished <sup>MePC00</sup><sub>48</sub>, maybed,] <sup>0196</sup>[she hadn't had even to wake up <sup>RPCero</sup><sub>58</sub>, 10<sup>205</sup>[She didn't have to go <sup>MPC</sup><sub>48</sub> to school.] <sup>0196</sup>[She wished <sup>MePC00</sup><sub>48</sub>, 10<sup>205</sup>[she hadn't had even to wake up <sup>RPCero</sup><sub>58</sub>, 10<sup>205</sup>[She didn't have to go <sup>MPC</sup><sub>48</sub> to school.] <sup>0196</sup>[She wished <sup>MePC00</sup><sub>49</sub>, 10<sup>205</sup>[she hadn't had even to wake up <sup>RPCero</sup><sub>58</sub>, 10<sup>205</sup>[She didn't have up <sup>RPCero</sup><sub>48</sub> and the ven to wake up <sup>RPCero</sup><sub>58</sub>, 10<sup>205</sup>[She didn't have up <sup>RPCero</sup><sub>68</sub>, 10<sup>205</sup>[which was <sup>RPC00</sup><sub>68</sub>, 20<sup>207</sup>[which was <sup>RPC00</sup><sub>68</sub>, 20<sup>207</sup>[which was <sup>RPC00</sup><sub>68</sub>, 20<sup>207</sup>[which was <sup>RPC00</sup><sub>68</sub>, 20<sup>208</sup>[she was <sup>RPC00</sup><sub>68</sub>], 10<sup>208</sup>[she was <sup>RPC00</sup> schoolgirl ways.] <sup>0258</sup> [For a teacher in a co-educational school, and soon to be a headmaster of one, this <u>is RP(id)</u> <sub>76</sub> a very dangerous thought indeed.] <sup>0259</sup> [He <u>scolded VP</u> <sub>39</sub> himself.] <sup>0260</sup> [Esi <u>was RP(id)</u> <sub>77</sub> a tall woman.] <sup>0261</sup> [That fact <u>made RP(id)</u> <sub>78</sub> a short man of Oko,] <sup>0262</sup> [since people mostly <u>expect MeP(p)</u> <sub>57</sub> any man to be taller than his wife,] <sup>0263</sup> [and he <u>was RP(id)</u> <sub>79</sub> the same height as her.] <sup>0264</sup> [She <u>was RP(id)</u> <sub>80</sub> quite thin too,] <sup>0265</sup> [which <u>gave RP(id)</u> <sub>81</sub> her an elegance] <sup>0266</sup> [that was <u>recognized MeP(cos)</u> <sub>58</sub> by all except members of her own family.] <sup>0267</sup> [When she <u>was RP(id)</u> <sub>82</sub> younger]  $^{0268}$ [and **growing** $^{IMP}$  $_{37}$  up in the big compound with her cousins and other members of the extended family,]  $^{0269}$ [she had to  $\frac{\mathbf{be}^{\mathbf{RP}(\mathbf{at})}}{\mathbf{s_3}}$  extremely careful about starting a quarrel with anyone.]  $^{0270}$ [Because no one  $\frac{\mathbf{lost}^{\mathbf{MeP}(\mathbf{p})}}{\mathbf{s_9}}$ the chance]  $^{0271}$ [to  $\frac{\mathbf{call}^{\mathbf{VP}}}{\mathbf{40}}$  her, beanpole, bamboo, pestle or any such name]  $^{0272}$ [which in their

language **described**<sup>RP(at)</sup><sub>84</sub> tall, thin, and uncurved.] <sup>0273</sup>[But it **is**<sup>RP(id)</sup><sub>85</sub> the sassy navel] <sup>0274</sup>[that **kills**<sup>RP(at)</sup><sub>86</sub> me,] <sup>0275</sup>[I **love** <sup>MeP(af)</sup><sub>60</sub>this body.] <sup>0276</sup>[**thought** <sup>MeP(cog)</sup><sub>61</sub>Oko, watching the little protrusion, and feeling some heating up at the base of his own belly.] <sup>0277</sup>[If Esi's mother could have **read** <sup>MeP(cog)</sup><sub>62</sub>this thought,] <sup>0278</sup>[she would have **told** <sup>VP</sup><sub>41</sub> him] <sup>0279</sup>[that the dainty affair had nearly **killed** <sup>TMP</sup><sub>41</sub> her daughter.] <sup>0280</sup>[For, instead of healing after a couple of weeks, like any baby's, Esi's had **taken** <sup>RP(cir)</sup><sub>87</sub> its time, going almost septic at one point.] <sup>0281</sup>[Meanwhile, as every old lady in the village **reminded** <sup>VP</sup><sub>42</sub> her throughout her childhood.] <sup>0282</sup>[Esi **had been** <sup>RP(id)</sup><sub>88</sub> such a grouchy, wailing infant,] <sup>0283</sup>[her tummy had normally **looked like** <sup>RP(id)</sup><sub>89</sub> a pumped balloon.] <sup>0284</sup>[So that even when the navel **healed** <sup>RP(at)</sup><sub>90</sub>,] <sup>0285</sup>[it still **stuck out** <sup>RP(at)</sup><sub>91</sub>.] <sup>0286</sup>[Soon, the bedroom **filled** <sup>RP(id)</sup><sub>92</sub> out with a mixture of scents.] <sup>0287</sup>['Aren't you **getting** <sup>IMP</sup><sub>38</sub> up at all this morning?'] <sup>0288</sup>[Esi finally **asked** <sup>VP</sup><sub>43</sub>.] <sup>0289</sup>[Following question, relief **flooded** <sup>RP(at)</sup><sub>93</sub> through her like the effect of a good drink.] <sup>0290</sup>[For these days communication between them had ground to a **halt** <sup>RP(cir)</sup><sub>94</sub>, each of them virtually afraid of saving anything] trying the performance of the problem of the proble trying IMP 47 so hard to impress: leaving the house virtually at dawn. Returning home at dusk: often bringing

you or]  $^{0395}[do^{TMP}_{57}$  to you.]  $^{0396}['I]$   $\underline{need}^{MeP(af)}_{87}$  my friends',]  $^{0397}[he]$   $\underline{said}^{VP}_{60}]$   $^{0398}['I]$  also  $\underline{need}^{MeP(af)}_{88}$  mine',]  $^{0399}[she]$   $\underline{said}^{VP}_{61}]$   $^{0402}[she]$   $\underline{said}^{VP}_{61}]$   $^{0402}[she]$   $\underline{said}^{VP}_{62}]$   $\underline{said}^{VP}_{62$ spoke \$\frac{V\_{64}}{2}\$, odd | \$\frac{\text{sav} V\_{66}}{2}\$, at least, not for a while.] \$\frac{\text{odd} \text{sav} V\_{66}}{2}\$, at least, not for a while.] \$\frac{\text{odd} \text{sav} V\_{66}}{2}\$, at least, not for a while.] \$\frac{\text{odd} \text{odd} V\_{66}}{2}\$, at least, not for a while.] \$\frac{\text{odd} \text{odd} V\_{66}}{2}\$, at least, not for a while.] \$\frac{\text{odd} V\_{66}}{2}\$, with this much rage? This much frustration? This much deliberate provocation so early in the morning, and early in the week?] \$\frac{\text{odd} V\_{65}}{2}\$ | Sec could \$\frac{\text{go IMP}}{2}\$ odd | \$\frac{\text{odd} V\_{65}}{2}\$ | \$\text{odd} V\_{65}\$ | \$\text{o characteristic haste,] <sup>04/6</sup>[and literally <u>ran<sup>IMP</sup>(sep</u> to her office on the third floor of the building.] <sup>047/6</sup>[This morning, she did not even <u>bother</u> <sup>MeP(cog)</sup> <sub>97</sub> find out] <sup>047/8</sup>[whether the lift was <u>working</u> <sup>RP(at)</sup> <sub>150</sub>] <sup>0479</sup>[Since if it <u>was</u> <sup>RP(at)</sup> <sub>151</sub>] <sup>0480</sup>[it would <u>have been</u> <sup>RP(at)</sup> <sub>152</sub> maybe only the sixth or seventh time the whole year, and most probably the last lime before the end of the century.] <sup>0481</sup>[Once in her office, she <u>sat down</u> <sup>RP(cir)</sup> <sub>153</sub>, first to get her breath back.] <sup>0482</sup>[Then she just <u>sat</u> <sup>RP(cit)</sup> <sub>154</sub>, uncharacteristically doing nothing at all.] <sup>0483</sup>[She <u>became</u> <sup>RP(cit)</sup> <sub>155</sub> saware] <sup>0484</sup>[that she <u>was</u> <sup>RP(cit)</sup> <sub>155</sub>, in no hurry] <sup>0485</sup>[to <u>do</u> <sup>TMP</sup> <sub>82</sub> any work inside her office,] <sup>0486</sup> [or <u>go</u> <sup>0MP</sup> <sub>90</sub> out] <sup>0487</sup>[and <u>meet</u> <sup>TMP</sup> <sub>83</sub> any body.] <sup>0489</sup>[In fact, she <u>was</u> <sup>RP(cit)</sup> <sub>157</sub> rather surprised at the degree of lethargy] <sup>0489</sup>[she was <u>feeling</u> <sup>MeP(cit)</sup> <sub>98</sub>.] <sup>0490</sup>[She could not <u>remember</u> <sup>MeP(cog)</sup> <sub>99</sub>] <sup>0491</sup>[when last had she <u>feeltrell</u> <sub>158</sub> so clearly unwilling to face the world...] <sup>0492</sup>[and then with a kind of shock, she <u>realized</u> <sup>MeP(cog)</sup> <sub>100</sub>] <sup>0493</sup>[that in spite of the second bath she had had <sup>TMP</sup> <sub>84</sub> before leaving home,] <sup>0494</sup> [she was still not <u>feeling</u> <sup>RP(at)</sup> <sub>159</sub> fresh or clean.] <sup>0495</sup>[Clean? It all <u>came</u> <sup>MeP(cog)</sup> <sub>101</sub> to her then.] <sup>0496</sup>[That <sup>0497</sup>[what she had <u>gone through</u> <sup>TMP</sup> <sub>85</sub> with Oko] had <u>been</u> <sup>RP(at)</sup> <sub>160</sub> marital rape. 'Marital rape?!'] <sup>0498</sup>[She began to <u>laugh</u> <sup>BeP</sup> <sub>14</sub> rather uncontrollably.] <sup>0499</sup>[and <u>managed</u> <sup>MeP(ci)</sup> <sub>160</sub> to stop herself] <sup>0500</sup>[only when it <u>occurred</u> <sup>MeP(cio)</sup> <sub>102</sub> to her] <sup>0501</sup>[that anyone coming upon her that minute would <u>think</u> <sup>MeP(cio)</sup> <sub>103</sub>] <sup>0502</sup>[she had <u>lost</u> <sup>RP(cir)</sup> <sub>161</sub> her mind,] <sup>0503</sup>[which would not have <u>been</u> <sup>RP(cir)</sup> <sub>162</sub> too far from the door.] <sup>0504</sup>[She could hardly <u>remember</u> <sup>MeP(cog)</sup> <sub>104</sub>] <sup>0510</sup>[what commitments <u>were</u> <sup>RP(cir)</sup> <sub>163</sub> so hysterical.] <sup>0516</sup>[And <u>ish</u> the time almost making disapproval,] 0518 [while the other- a kind of brand new self- could not have <u>cared MeP(af)</u> 105 less. Marital rape.] Os19 [Suddenly, she could see MeP(p)] 106 herself or some other woman sociologist presenting a paper on: 'The Prevalence of Marital Rape in the Urban African Environmen to a packed audience of academics. Overwhelmingly male, of course. A few women.]  $^{0520}$ [As the presentation progresses, there  $\underline{\mathbf{are}}_{11}^{\mathbf{EP}}$  boos from the men, and uncomfortable titters from the women.]  $^{0521}$ [At the end of it, there  $\underline{\mathbf{is}}_{12}^{\mathbf{EP}}$  predictable hostile

outrage.'] os22 [Yes, we told ve told

Table 3.1 provides the statistics of the different process types in extract 1.

PT	Number	Percentage
TMP	90	15.95%
IMP	64	11.34%
MeP	111	19.68%
BeP	15	2.65%
RP	183	32.44%
СР	9	1.59%
EP	15	2.65%
VP	77	13.65%
Total	564	100%

Table 3.1-Process types statistics in extract 1.

As shown in the table above, relational processes are predominant with a figure of [183/564] (32.44%), which proves that the extract is basically concerned with meanings about state of being, that is, it describes and defines participants. MePs rank second with a number of 111/564, representing 19.68%. This implies that the participants are quite active intellectually, cognitively or affectively. The relatively low occurrence of BePs [15/564] (2.65%), however, confirms this fact inso far as behavioral processes are closely related to mental ones. There is a significant proportion of transitive material processes [90/564] (15.95%) and intransitive material ones [64/564] (11.34%), meaning that participants also take physical or tangible

actions in the exract. Furthermore, the table displays an important use of verbal processes [77/564], representing 13.65%. It can be inferred that a quite signicant number of actions are expressed verbally rather than really performed, that is, some meanings are exchanged through dialogues. As for EPs [15/564] (2.66%) they are less predominant. This may suggest that a few experiences are represented as simply existing. Likewise, CPs [09/563] (1.59) are fewest in number, meaning that participants are caused to take some actions or have some feelings in a sense.

The table above gives a general idea about the transitivity patterns in the extract under study; it is necessary to carry out a detailed qualitative analysis so as to perceive what characters experience as going on in the world around them and what they experience as going on inside themselves or in the world of consciousness, which includes perception, emotion, and imagination (Halliday and Matthiessen 2004).

# 3.1.2 Qualitative and Quantitative Transitivity Analysis of Extract 1

### 3.1.2.1Transitive Material Processes in Extract 1

Transitive material processes in extract 1 are summarized in table 3.2 below.

Actors	Process Number	Total actors
They	<b>0005</b> (speculative)	01
She (Esi)	0008 (speculative), 0010 (speculative), 0011 (speculative), 0014, 0015, (projected), 0169, 0237, 0239, 0241, 0243, 0249, 0250, 0251, 0333 (ineffectual), 0348, 0360, 0433 (speculative), 0435 (speculative), 0436 (speculative), 0438 (speculative), 0470, 0472, 0473, 0474, 0485 (ineffectual), 0487 (ineffectual), 0493, 0497, 0546 (speculative)	29
I(Ali)	0012 (ineffectual), 0130 (speculative), 0131 (speculative),	03
I (Esi)	0032 (projected), 0038 speculative, 0108 (projected),	03
He (Ali)	<b>0050</b> , <b>0064</b> (speculative), 0095, 0160	03
They (Esi and Ali)	0062	01
Colonial experiences	0094	01
You (Esi)	0099 (projected )	01
She (secretary)	0105 (projected)	01
Wich of them	0113 (speculative),	01
They (my people)	0118	01
Ali	0151 (requesting through imperative), 0153 (requesting through imperative)	02
The storm	0186 (speculative)	01
She (Ogyaanowa)	0191 (passive), 0193	02
No one	0192 (ineffectual)	01
They (Ogyaanowa's parents)	0218,	01
The noise	0219 (projected)	01
It (the noise)	0220 (ineffectual)	01
Esi	0232, 0347, 0367, 0403	04
The dainty affair	0279 (speculative)	01
You (oko)	0299 (projected), 0407	02
These men and their kind	0318	01
They (these men their kind)	0319 (passive), 0321 (passive)	02
He (Oko)	0339 (speculative), 0341 (speculative), 0346 (ineffectual), 0416, 0417, 0418, 0419, 0425, 0443 (speculative), 0464	10
Their home	0352 (passive)	01
Oko's voice	0368	01
We	0390 (speculative)	01
Your friends	0395 (projected)	01
Oko	0405, 0406, 0409, 0411, 0412,	05
One	0431 (ineffectual)	01
Her eyes	0460	01
She and her colleagues	0512 (ineffectual)	01
The state	0515 (speculative)	01
All these imported feminists ideas	0524 (speculative)	01
The slaves	0537 (speculative)	01 (6)

Table 3.2-Transitive Material Processes in Extract 1

Table 3.2 shows that Esi is involved in 37/90 (41.11%) processes out of 90, and only 10 of them are speculative (0008, 0010, 0011, 0038, 0433, 0435, 0436, 0438, 0546,) 04 projected (0015, 0032, 0099, 0108) and 03 ineffectual (0333,0485,0487). Thus, 21 MPs (0014, 0169, 0232, 0237, 0239, 0241, 0243, 0249, 0250, 0251, 0347, 0348, 0360, 0367, 0403, 0470, 0472, 0473, 0474, 0493, 0497) are actualized by Esi, indicating that she is the most active or the central character of the novel. Her experiences as a housewife and a civil servant are depicted through tangible actions. She struggles to get free from patriarchal norms while striving to fulfil her duties with regard to her occupations. Actually, most of MPs actualize her reaction after the rape. This situation is portayed through material processes which seem not to represent some relevant actions but which are crucial in understanding her philosopy: "She turned off the engine, removed the keys from the ignition, dumped them irritably into her handbag..." (p.10). She is visibly upset and terribly furious. By going to her work place she pursues three goals. First, she wants to avoid a defeatist attitude which would consist in whining and moping, hoping that things would right themselves in the end; second, she needs time and some peace and quiet in order to reflect on the issue; and finally, it is not safe for a woman in her kind of job to be absent at work on Monday. In order to survive in a maledominated world she does not have any other choice than taking her destiny in hand. The projected MPs have contributed in clarifying the intellectual part of these goals whereas the speculative ones actually describe the desired part of this experience.

There is also a significant number MPs in which Oko (Esi's husband) participates as an actor. In fact, he is involved in 18/90 (representing 20%) MPs of which 13 are effectively realized in (0368, 0405, 0406, 0407, 0409, 0411, 0412, 0416, 0417, 0418, 0419, 0425, 0426) and the others are either ineffectual, speculative or projected in (0299, 0339, 0341, 046, 0443). It is therefore safe to reason that OKo also plays an important role in the extract. The majority of MPs in which he is involved are really realized. In fact, they are used to depict his male chauvinist ideology. He thinks that Esi does not behave like a normal woman or an "African woman". All his actions are therefore directed at making her change her way of thinking or simply her feminist thoughts, hence the rape. The majority of the MPs of which Oko is the actor clearly show his determination to domineer over his wife either through violent actions or othewize. 35/90 (38%) of MPs are authored by minor characters such as *Ali*, *Secretary*, *They* who in one way or another influence Esi destiny. For instance, *These men and their kind* in (0318, 0319, 0321), *Ali* in (0050, 0064, 0095, 0160) are among other actors whose actions directly or indirectly shape Esi's reality as she courageously deconstruct the prejudices

concerning women in general. They remind Esi about what a woman should or should not do, think, say, etc.

### 3.1.2.2 IntransitiveMaterial Processes in Extract 1

The distribution of Insitive material processes by actor in extract 1 is summarized in table 3.3 below.

Actors	Process Number	Total actors
The car	0003	01
I (Esi)	0037 (speculative), 0107 (projected), 0135	03
Ali	0044(request through imperative), 0051, 0077	06
	(ineffectual), 0150, 0152 (request through	
	imperative), 0175 (ineffectual)	
She (Esi)	0049, 0070, (projected), 0071 (projected) 0072	23
	(projected), 0122, 0124 (speculative), 0170, 0238,	
	0268, 0332, 0351(speculative), 0361(speculative),	
	0432 (speculative) 0434 (speculative), 0447	
	(ineffectual), 0469 (speculative),0475, 0476, 0486	
	(ineffectual), 0499, 0507, 0508, 0549 (projected)	0.1
You (Ali)	0086 (speculative)	01
You (Esi)	0101 (ineffectual), 0103 (ineffectual), 0132	03
	(ineffectual)	0.0
He (Ali)	0129, 0184	02
They	0159	01
Who (Ali)	0177	01
The encounter	0180 (projected)	01
She (Ogyaanowa)	0195 (ineffectual), 0197 (speculative)	02
An accident	0211	01
The bowl of porridge	0212, 0213	02
The commotion	0217	01
You	0221 (speculative), 0529 (speculative)	02
Something	0225 (projected)	01
The breeze	0246	01
You (Oko)	0287 (ineffectual)	01
He (Oko)	0301, 0302, 0328 (speculative), 0414, 0424, 0456	06
His penis (Ali)	0304	01
The things (his penis; Ali)	0307	01
The bungalow	0354	01
Esi	0366, 0413	02

Table 3.3-Intransitive Material Processes in Extract 1

As shown in table 3.3 Esi authors a great proportion of IMPs in extract 1. Indeed, she is involved in 31/64 of them, representing 48%. 14 ou of 31 MPs in (0049, 0122, 0135, 0170, 0238, 0268, 0332, 0366, 0413; 0475, 0476, 0449, 0507, 0508) are effectively realized; 08 ou of 31(0037, 0107, 0124, 0351, 0361, 0432, 0434, 0469) are simply speculative; 05 out of 31(0447, 0486, 0101, 0103, 0132) are ineffectual; and 04 out of 31(0070, 0071, 0072, 0549) are projected. This demonstrates, once more, that she is the character around whom everything revolves. Here her experience as a woman or a female gender is not represented in terms of "what she did to somebody or some entity or what somebody or some entity did to her"; but it is represented in terms of "what she did" simply. Actually, Esi is depicted as a woman who

takes action, a woman who is determined to take part not only in household tasks but also in all aspects of social life. She is professionally and intellectually active.

Moreover, the table displays a significant number of IMPs in which Ali and OKo are involved. Ali realizes [10/64] (15%) whereas Oko is the actor of [09/64] (14%) of the processes. In fact, these characters play a decisive role in Esi's life inso far as they embody the patriarchal authority against which Esi seems to revolt. The rest of the IMPs are authored by minor actors in clauses (0180, 0212, 0213, 046, 0354, etc). The presence of these actors somehow contributes in clarifying Esi's complex reality as she tries to overcome some existential problems.

### 3.1.2.3 Relational Process Analysiis

Table 3.4 below recapitulates the Relational Processes in Extract 1

Token	Process Number	Value	Function
It	0119	Okay	Attributive
All the other drivers	0004	unsympathetic	Attributive
The office secretary	0009	Away	Attributive
She	0013	Startled	Attributive
She	0016	sueprised	Attributive
The office	0021	to be open	Attributive
It	0026	Handsome	Attributive
Our secretary	0033	reported sick	Attributive
She	0035	Well	Attributive
She	0046	Awate	Attributive
The chair	0048	looked high	Attributive
I	0054	Ali Kondey, the Managing	Attributive
I	0059	Sorry	Attributive
She	0065	almost tempted	Attributive
She	0069	too late	Attributive
Who	0074	somewhat disppointed	Attributive
That	0081	Funny	Attributive
Не	0091	Sad	Attributive
You	0102	Likely	Attributive
Everything	0114	ready, prompt	Attributive
It	0127	Unbelievable	Attributive
Ali	0128	Finished	Attributive
You	0134	very kind	attributive
Esi	0136	Aware	Attributive
She	0138	not quite sure	Attributive
It	0147	not too good	Attributive
That	0156	too complicated	Attributive
What	0162	for a car	Attributive
your people	0168	in touch	Attributive
Who	0172	completely fascinated	Attributive
Things	0182	right themselves	Attributive
the southern sky	0183	Ripped	Attributive
They both	0187	so frail	Attributive
She	0188	much much grown up	Attributive
She	0203	very unhappy	Attributive
We	0207	not aware of	Attributive

Petalog	Feelings	0209	even worse	Attributive
The commotion				
That				
This         0227         quite regular         Attributive           She         0233         quite surprised         Attributive           As for the day, it         0244         very young         Attributive           the breeze         0245         maturely hot         attributive           She         0264         quite thin too         Attributive           She         0269         extremely careful         Attributive           Which         0272         tall, thin, and uncurved         Attributive           the navel         0284         Healed         Attributive           the navel         0284         Healed         Attributive           the navel         0285         stack out         Attributive           Relief         0289         through her         Attributive           That         0291         potentially explosive         Attributive           Feverything         0292         potentially explosive         Attributive           Freatly big and hard         Attributive         Attributive           Which         0305         realty big and hard         Attributive           What         0309         Wrong with that         Attributive           Wh				
She			1	l .
As for the day, it  the breeze  0.245  maturely hot  attributive  the breeze  0.245  maturely hot  attributive  She  0.267  Younger  Attributive  She  0.267  Younger  Attributive  Which  0.272  tall, thin, and uncurved  Attributive  the navel  0.284  Healed  Attributive  the navel  1.0285  Stuck out  Attributive  Attributive  Relief  0.289  through her  Attributive  Relief  0.289  through her  Attributive  Relief  0.289  through her  Attributive  Relief  0.291  potentially explosive  Attributive  No  Attributive  Attributive  No  No  0.297  Honest  Attributive  Which  0.305  really big and hard  Attributive  Rel  0.3009  Wrong with that  Attributive  No  No  No  No  No  No  No  No  No  N				
the breze				
She         0264         quite thin too         Attributive           She         0267         Younger         Attributive           She         0269         extremely careful         Attributive           Which         0272         tall, thin, and uncurved         Attributive           That         0274         Me         Attributive           the navel         0284         Healed         Attributive           Relief         0289         through her         Attributive           Relief         0289         through lex polosive         Attributive           That         0291         potentially explosive         Attributive           Everything         0292         potentially explosive         Attributive           Which         0305         really big and hard         Attributive           What         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           He         0310         not safe         Attributive           He         0316         Sure         Attributive           He         0316         Wrong         Attributive           the day         0335	· ·			
She         0267         Younger         Attributive           She         0269         extremely careful         Attributive           Which         0272         tall, thin, and uncurved         Attributive           That         0274         Me         Attributive           That         0284         Healed         Attributive           It         0285         stuck out         Attributive           Relief         0289         through her         Attributive           That         0291         potentially explosive         Attributive           Everything         0292         potentially explosive         Attributive           Word         0297         Honest         Attributive           Which         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           It         0310         not safe         Attributive           It         0316         Sure         Attributive           They         0326         Wrong         Attributive           Very         0326         Wrong         Attributive           Whe         0335         Welcome         Attributive </td <td></td> <td></td> <td>· ·</td> <td></td>			· ·	
She			1	
Whitch				
That			· ·	Attributive
the mavel	Which	0272	tall, thin, and uncurved	Attributive
Relief	That	0274	Me	Attributive
Relief         0289         through her         Attributive           That         0291         potentially explosive         Attributive           Everything         0292         potentially explosive         Attributive           Whol         0297         Honest         Attributive           Which         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           It         0310         not safe         Attributive           He         0316         Sure         Attributive           They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           the fe         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           she         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           the irritation         0383         Out, strong, and breathing         Attributive	the navel	0284	Healed	Attributive
That	It	0285	stuck out	Attributive
Everything         0292         potentially explosive         Attributive           You         0297         Honest         Attributive           What         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           He         0310         not safe         Attributive           He         0316         Sure         Attributive           They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           It         0448         bad enough         Attributive           A woman	Relief	0289	through her	Attributive
Everything         0292         potentially explosive         Attributive           You         0297         Honest         Attributive           What         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           He         0310         not safe         Attributive           He         0316         Sure         Attributive           They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           It         0448         bad enough         Attributive           A woman	That	0291	potentially explosive	Attributive
You         0297         Honest         Attributive           Which         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           It         0310         not safe         Attributive           He         0316         Sure         Attributive           They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           She         0449         Late         Attributive           A ward         Attributi	Everything	0292		Attributive
Which         0305         really big and hard         Attributive           What         0309         Wrong with that         Attributive           It         0310         not safe         Attributive           He         0316         Sure         Attributive           They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         03383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           It         0448         bad enough         Attributive           We woman in her kind of job         0450         Careful         Attributive           He         0453         Sorry         Attributive           He <td>· C</td> <td></td> <td></td> <td></td>	· C			
What         0309         Wrong with that         Attributive           It         0310         not safe         Attributive           He         0316         Sure         Attributive           They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the day         0343         quite cold         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           It         0429         all over         Attributive           It         0448         bad enough         Attributive           It         0448         bad enough         Attributive           A woman in her kind of job         0450         Careful         Attributive           He         0453         Sorry         Attributive           He         0454         Convinced				
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They         0326         Wrong         Attributive           even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           Whe         Dada enough         Attributive           She         0449         Late         Attributive           A woman in her kind of job         0450         Careful         Attributive           He         0453         Sorry         Attributive           He         0453         Sorry         Attributive           He         0454         Convinced         Attributive           He         0458         completely naked         Attributive           She         0459				
even one more girl         0335         Welcome         Attributive           He         0340         interested in other women         Attributive           the thought of sleeping         0343         quite cold         Attributive           the day         0345         Hot         Attributive           She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           It         0448         bad enough         Attributive           She         0449         Late         Attributive           He         0450         Careful         Attributive           He         0453         Sorry         Attributive           Her         0454         Convinced         Attributive           Her         0458         completely naked         Attributive           She         0459         Uncomfortably wet between         Attributive           It         0468         thin, but loud and very long         Attributive			ł	
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She         0358         very much respected         Attributive           the irritation         0383         Out, strong, and breathing         Attributive           It         0420         all over         Attributive           She         0439         only a little late for work         Attributive           It         0448         bad enough         Attributive           She         0449         Late         Attributive           A woman in her kind of job         0450         Careful         Attributive           He         0453         Sorry         Attributive           He         0454         Convinced         Attributive           He         0454         Convinced         Attributive           She         0459         Uncomfortably wet between         Attributive           It         0468         thin, but loud and very long         Attributive           It         0479         Working         Attributive           She         0483         Aware         Attributive           She         0483         Aware         Attributive           She         0491         so clearly unwilling         Attributive           She         0502				
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She         0449         Late         Attributive           A woman in her kind of job         0450         Careful         Attributive           He         0453         Sorry         Attributive           He         0454         Convinced         Attributive           Her         0458         completely naked         Attributive           She         0459         Uncomfortably wet between         Attributive           It         0468         thin, but loud and very long         Attributive           the lifth         0478         Working         Attributive           She         0483         Aware         Attributive           She         0483         Aware         Attributive           She         0491         so clearly unwilling         Attributive           She         0494         not fresh or clean         Attributive           She         0502         her mind         Attributive           Which         0503         too far from the truth         Attributive           She         0505         Hysterical         Attributive           She         0505         Hysterical         Attributive           She         0550         so			· ·	
A woman in her kind of job         0450         Careful         Attributive           He         0453         Sorry         Attributive           He         0454         Convinced         Attributive           Her         0458         completely naked         Attributive           She         0459         Uncomfortably wet between.         Attributive           It         0468         thin, but loud and very long         Attributive           the lifth         0478         Working         Attributive           It         0479         Working         Attributive           She         0483         Aware         Attributive           She         0488         rather surprised         Attributive           She         0491         so clearly unwilling         Attributive           She         0494         not fresh or clean         Attributive           Which         0502         her mind         Attributive           Which         0503         too far from the truth         Attributive           She         0505         Hysterical         Attributive           She         0505         Hysterical         Attributive           She         0550			č	
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It 0148 a couple of times on the road Circumstantial				
They 0158 out of the office and Circumstantial				
	They	0158	out of the office and	Circumstantial

a tiny smile	0163	around his lip	Circumstantial
She	0199	wake up	Circumstantial
That	0206	into our minds	Circumstantial
Ogyaanowa	0222	from where	Circumstantial
She	0242	sat down	Circumstantial
Esi's	0280	its time	Circumstantial
Communication	0290	for these days	Circumstantial
the months of frustration	0295	behind them	Circumstantial
his eyes	0306	on Esi's navel	Circumstantial
the sun	0344	Shining	Circumstantial
whether we keep them or	0391	on each one of us	Circumstantial
Oko	0410	sat up	Circumstantial
He	0422	Her	Circumstantial
She	0437	of the house	Circumstantial
She	0441	until	Circumstantial
Oko	0442	got himself up	Circumstantial
The car	0471	a standstill	Circumstantial
She	0481	in her office	Circumstantial
She	0482	Sat	Circumstantial
Commitments	0510	on her schedule for the day	Circumstantial
She	0514	sat down	Circumstantial
Her	0516	in her office	Circumstantial
She	0527	in her own trap	Circumstantial
'plantain', cassava, and	0536	from asia or the americas	Circumstantial
She	0551	Here	Circumstantial
the word	0552	Out	Circumstantial
She	0553	her head on her desk	Circumstantial
She	0555	Woke up	Circumstantial
What is burying us now	0525	all these imported feminists	Insentive
It	0019	Long past five	Intensive
Esi	0027	not in any mood	Intensive
It	0058	Esi's turn to feel apologetic	Intensive
My name	0061	Esi	Intensive
It	0083	your office	Intensive
It	0084	your chair	Intensive
One area of communication	0092	these walls	Intensive
the different colonial	0093	these walls	Intensive
What I don't know	0117	which of them	Intensive
It	0133	a pleasure	Intensive
This	0176	a Friday evening	intensive
It	0181	Hid will	intensive
That	0228	what she might have said	Intensive
Lying down and watching	0253	a pleasure	Intensive
Esi	0257	a bit of her school girl	Intensive
This	0258	a very dangerous thought	Intensive
Esi	0260	a tall woman	Intensive
that fact	0261	a short man of Oko	Intensive
He	0263	the heith as her	Intensive
Which	0265	an elegance	Intensive
It	0273	the sassy navel	intensive
Esi	0282	such a grounchy, wailing	Intensive
her tummy	0283	a pumped balloon	Intensive
the bedroom	0286	with a mixture of scents	Intensive
That	0313	Voice Voice	intensive
That	0314	his father's	Intensive
That	0314	His uncle Amoa's	
	0315	one of his friends	Intensive
It Shawing a waman			Intensive
Showing a woman	0325 0331	askin her to walk over you on those dreadful birth	Intensive intensive
She			INTARCIVA

She	0349	a great cook	Intensive
That	0355	its urban department	Intensive
That	0356	What	Intensive
Esi	0363	an African woman?	Intensive
She	0364	an African woman	Intensive
Oko's voice	0376	full of pleading	Intensive
We	0388	What	Intensive
Opokuya	0400	a good woman	Intensive
Esi's anger	0457	to an exploding pich	Intensive
what finished her	0461	her eyes catching sight	intensive
Who	0463	some arrogant king	Intensive
Which	0467	as a sucking of the teeth	intensive
It	0480	The six or seven time	Intensive
What she had gone through	0496	marital rape	Intensive
It	0506	not hysteria a form of	Intensive
One part of her	0517	full of disapproval	Intensive
It	0539	poor history getting	Intensive
Sex	0542	Something	Intensive
her husband	0545	his head like that	Intensive
It	0547	a new product from europe	Intensive
She	0002	No business	possessive
I	0056	the pleasure	Possessive
She	0110	distinct impression	Possessive
Silences	0142	a way of screaming	Possessive
Ali	0185	one fear	Possessive
She	0231	more grown- up language	Possessive
any of those two	0317	the voice	Possessive
we all	0386	Friends	Possessive
The society	0541	an indigenous word or phrase	Possessive

Table 3.4-Relational Processes in Extract 1

As can be noticed, attributive and intensive processes are dominant in the extract, with a figure of 88/183 (48.08%) and 51/183 (27.86%) respectively. They are followed by circumstantial processes which occur 35 (35/183) times, representing 19.12%. As regards possessive processes, they are less predominant in the extract. The predominance of attributive and intensive processes indicates that the participants are ascribed certain qualifications or simply defined. The use of circumstantial processes, though relatively few in number, proves that human condition in terms of how, when, where, etc. is dealt with in the extract under consideration. The fewness of possessive processes means that the participants are more described physically and intellectually than otherwise. They are rarely represented as possessors or possessed.

# **3.1.2.4 Mental Processes Analysis**

Details of participants involved in mental processes are displayed in table 3.5 below

Sensers	ESi	She, you, I(Esi), her	We, you, No one,	Ali	I ,He, You	OKo	A man, He, I,	Ogyaanowa	She
		eyes, the other part of	people, memebers of				you		
		her, her mind	her family, Esi's						
			mother, they, my						
			friends, your						
			friends, anyone, any						
			sane person						
Processes Number	1, 42, 79,	7, 17, 18, 20, 22, 24, 25,	34, 36, 208, 223, 224,	31, 75, 111,	40, 89, 116,	252, 276,	235, 236, 254,	210	190, 194, 196,
	137, 154,	52, 62, 87, 98, 100, 104,	248, 262, 266, 270,	161, 172,	144, 167, 179,	294, 296,	255, 256, 275,		198, 200, 201,
	330, 404	106, 125, 139, 140, 141,	277, 311, 320, 325,			451	298, 303, 308,		202
		234, 240, 374, 379, 392,	327, 359, 371, 380,				334, 337, 342,		
		398, 440, 445, 446, 462,	387, 389, 394,501,				357, 380, 396,		
		477, 489, 490, 492, 495,	544, 548				415, 452		
		500, 509, 518, 519, 556,							
		557, 558							
Total/	7	40	23	5	6	5	17	1	7
Senser									

Table 3.5-Mental Processes in Extract 1

Table 3.5 reveals that Esi is the senser for the majority of mental processes [47/111] (42.34%), followed by *people* (we, you, no one, anyone, any sane person, etc) who actualize 23/111, representing 20.72%, and OKo who is the senser for 22/111, representing 19.81%. The other participants appear in lower proportion: Ali is senser for 11/111 corresponding to 9.90%; and Ogyaanowa actualizes 8/111 mental processes, representing 7.20%. Thus, this confirms what has been said earlier regarding IMPs, MPs, and RPs, that is, Esi is the central character of the novel. Indeed, she has to contend with some difficulties as she tries to achieve her feminist goals. Esi seems unable to combine her traditional marital obligations and her professional ambitions. It is food for thought. Actually, she does a lot of thinking after being raped by her husband. The reflection is basically about the right attitude to adopt in such a situation. Though sex is something a husband does not negotiate traditionally, Esi considers OKo's attitude as old-fashioned and surely humiliating. The society's perception of women's role is reflected through mental processes realized by sensors such as people, anyone, no one, we, you, my friends, who express sterotypes about women. Through the mental processes for which they are sensers, we can notice a kind of reluctance towards and even rejection of new ideas concerning women as will be developed in the section on interpretation.

### 3.1.2.5 Behavioral Processes Analysis

Table 3.6 below	presents the	behavioral	processes 11	n extract 1:
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Behavers	Esi	She,	My friends,	Ogyaanowa
			I, he	
<b>Processes Number</b>	43, 80,	293(speculative),	369, 372,	215
	112, 121,	444 (speculative),	421	
	402	465, 466, 498,		
		554		
Total/	5	6	3	1
Senser				

Table 3.6-Behavioral Processes in Extract 1

As shown in the table, Esi is the behaver for the majority of the processes realted to the physiological matters. Indeed, she is involved in 11/15, corresponding to 73.33%, which means that, as a human being, she reacts to certain realities. Though some of the processes are simply speculative (293, 444), they reveal a certain confusion, a kind of concern as she faces existential challenges. A few of the processes are realized by OKo and people around him (369, 372, 421). Clause (372) expresses a normal physiological behavior after a physical effort (the rape), whereas clause (369) "my friends are laughing at me" (p.8) emphasizes

### Exploring Feminism in Ama Ata Aidoo's Changes and Anowa: a Systemic Functional Approach

what happens generally whent it comes to women emancipation. This aspect will be elaborated in chapter four.

# **3.1.2.6 Verbal Processes Analysis**

Details of verbal processes are presented in table 3.7 below:

Sayers	Esi	she, I, you, her	Ali	The voice,	Some taxi drivers, you,	He (Ali)	Ogyaanowa	She
		professional self		he, the	anyone, no one, she,			
				man, I,	everybody, some male			
					voice, they, his mother and			
					sister, one of them, they			
					both, we, your friends,			
					neither of them, which,			
Processes	109, 145,	28, 30, 60, 66, 67,	63, 149,	23, 41, 45,	6, 204, 230,271, 278, 281,	259, 300, 370,	189,	229
Number	165, 288,	73, 85, 97, 123, 143,	164, 173,	47, 53, 55,	312, 323, 336, 338, 353,	381, 397, 401,		
	329, 408	155, 157, 166, 350,		57, 76, 78,	385,393, 426, 522, 523,	428, 455,		
		375, 377, 378, 382,		82, 88, 96,	526, 531, 534,535, 543			
		399, 430, 504, 528,		115,				
		538,						
Total/ Sayer	6	23	4	13	21	8	1	1

Table 3.7 – Verbal Processes in Extract 1

It comes out from table 3.7 that Esi is the sayer for the majority of the verbal processes; she is involved in 29 out of 77 verbal processes, corresponding to 37.66% whereas Ali and OKo are involved in 17 out of 77 (22.07%) and 08 out of 77 (10.38%), respectively. As for people around Esi (the main character), they intervene in 21 out of 77 processes, representing 27.27%. Esi's daughter Ogyaanowa is the sayer for only 2 processes out of 77 (2.59%). This implies that a lot of facts are expressed verbally. Esi exteriorizes her concerns through verbal processes and these concerns might be transformed into actions. What the society demands or requires from her takes the form of verbal processes for which sayers are people around her: taxi drivers, Oko's friends, one of them, everbody, etc. Ali and Oko also belong to that category. Thus, verbal processes can be considered as instruments that are used by the society to pressurize her into conforming with gender norms.

### 3.1.2.7 Existential Causative Processes Analysis

As stated earlier, existential processes appear fewest in the extract under analysis; indeed, they occur 15/564 (39, 174, 178, 205, 247, 362, 365, 427, 429,511, 520, 521, 532, 533, 540). Here, things are said to exist, simply; though they might determine the characters' decision or prompt them to react in a sense. Actually, existential processes serve to insist on some realities or even changes that are somehow unavoidable as regards women's roles. The existence (362, 365) or the non existence (427, 429) of certain facts is of paramount importance to understand Esi's struggle for freedom and justice given that feminism is about this.

## 3.1.2.8 Causative Processes Analysis

The last linguistic items that need to be taken into accound within the framework of this analysis are causative processes. Just like EPs, they occur in a lower proportion in the extract. Instances of EPs are in clauses (90, 120, 130, 137, 179, 303, 333, 337, 545). Esi is the carrier for clauses (120, 137, 333,) and the agent for clauses (130, 545). This means that either she causes some people to have some attribute ascribed to them or she, herself, is caused to have some attributes ascribed to her. In any case, she seems to draw people's attention, for she falls short of the society's expectations. The other participants are Ali and Oko. Contrary to Esi, Oko's acts and attitudes seem to be dictated by certain things existing or not. He is the carrier for clauses (303, 337) in which the agents are some facts or certain things on which he does not have any control. As for Ali, he plays a minor role at that level.

### 3.2 Transitivity Analysis of Extract 2

### 3.2.1 Process Identification in Extract 2

The quantitative identification of process types is carried out here on the basis of the keys used in Extract 1.

Extract 2 (Changes, 1991: 133-42)

Extract 3 (Changes, 1991: 133-42)

Extract 6 (Changes, 1991: 133-42)

Extract 9 (Changes, 1991: 136-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Changes, 1991: 136-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Changes, 1991: 100-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Changes, 1991: 100-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Changes, 100-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Changes, 100-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Changes, 100-14 | 100-14 | 100-14 | 100-14 |

Extract 9 (Extraction of correct on correct or correct she could never have foreseen"<sup>1,0</sup> | 30 | 50 | for thought" the almost falling in love with him all over again.] <sup>10615</sup>[Besides, after the introduction to his roots, she felt<sup>Mer(a)</sup> | 1 | 10616 | 51 | 616 | 51 | 616 | 51 | 616 | 51 | 617 | 617 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 | 618 unbelievably charming ways.] <sup>0662</sup>[The first time she had **gone**<sup>IMP</sup><sub>15</sub> to Ali's office and seen this new secretary,] <sup>0663</sup>[she had been **reminded**<sup>MeP(cog)</sup><sub>28</sub> of a kitten.] <sup>0664</sup>[and she had **returned**<sup>MP</sup><sub>16</sub> from there feeling quite disturbed.] <sup>0665</sup>[she had been **reminded**<sup>MeP(cog)</sup><sub>28</sub> of a kitten.] <sup>0664</sup>[and she had **returned**<sup>MP</sup><sub>16</sub> from there feeling quite disturbed.] <sup>0665</sup>[Later that evening. Ali had **gone**<sup>MP</sup><sub>17</sub> to Esi's,] <sup>0666</sup>[which got her **wondering**<sup>MeP(cog)</sup><sub>29</sub>] <sup>0667</sup>[whether he had **sensed**<sup>MeP(cog)</sup><sub>38</sub>] <sup>0668</sup>[that something **was**<sup>RP(0)</sup><sub>10</sub> wrong.] <sup>0669</sup>[One newer **knew**<sup>MeP(cog)</sup><sub>38</sub>] <sup>0679</sup>[that he had **got**<sup>RP(0)</sup><sub>42</sub> a new secretary.] <sup>0673</sup>[But she had **bitten back her words**<sup>VP</sup><sub>4</sub>.] <sup>0674</sup>[knowing she would have **sounded**<sup>VP</sup><sub>5</sub> very foolish.] <sup>0673</sup>[If that girl **was**<sup>RP(0)</sup><sub>44</sub> day the new secretary.] <sup>0676</sup>[Also from this time, Esi **noticed**<sup>MeP(cog)</sup><sub>32</sub>] <sup>0678</sup>[that sign **were**<sup>RP(0)</sup><sub>44</sub> bad.] <sup>0679</sup>[Also from this time, Esi **noticed**<sup>MeP(cog)</sup><sub>32</sub>] <sup>0686</sup>[and would **complain**<sup>VP</sup><sub>6</sub> of being 'really worn-out', 'exhausted', 'justa little tired'.] <sup>0685</sup>[and did she **mind**<sup>MeP(cog)</sup><sub>34</sub>] <sup>0686</sup>[if he **phoned**<sup>TMP</sup><sub>19-1</sub>] <sup>0687</sup>[really worn-out', 'exhausted', 'justa little tired'.] <sup>0688</sup>[and did she **mind**<sup>MeP(cog)</sup><sub>34</sub>] <sup>0688</sup>[if he **phoned**<sup>TMP</sup><sub>19-1</sub>] <sup>0697</sup>[or **saw**<sup>MeP(p)</sup><sub>35</sub> her later?] <sup>0688</sup>[At other end of the lintah the **was**<sup>RP(01)</sup><sub>47</sub> "just this minute leaving the office to catch a plane'.] <sup>0698</sup> [On such occasions, he **was**<sup>RP(01)</sup><sub>48</sub> "terribly rushed'.] <sup>0696</sup>[he 'simply had to **run**<sup>MP</sup><sub>19-1</sub>] <sup>0697</sup>[or **saw**<sup>MeP(p)</sup><sub>35</sub> her later?] <sup>0698</sup>[and see<sup>MeP(p)</sup><sub>36</sub> her 'straight from the airport.] <sup>0698</sup>[til **became**<sup>RP(01)</sup><sub>49</sub> a pattern.] <sup>0697</sup>[Sometimes he **remembered**<sup>MeP(cog)</sup><sub>37</sub> to phone.] <sup>0698</sup>[as soon as I **land**<sup>1MP(P)</sup><sub>41</sub>] <sup>0698</sup>[ab variet of a totally stunning effect.] <sup>0706</sup>[oa day around this time, Esi and Opokuya bumped<sup>MP(P)</sup><sub>35</sub> into one another at the market.] <sup>0709</sup>[Fon day around this time, Esi and Opokuya had **guessed**<sup>MeP(cog</sup> stay for a reasonable length of time:] O726 [during which they could decide of December, she do of December, she saw of December.] O728 [But in all the six weeks between the end of October and the middle of December, she saw of December.] O730 [He would promise of December.] O730 [He would promise of December.] O731 [Ithat when he returned of December.] O732 [Wherever he was going of December.] O733 [He would come of December.] O734 [Ithat when he returned of December.] O735 [He readily admitted of December.] O736 [Ithat they had of December.] O736 [Ithat they had of December.] O737 [But he never came of December.] O738 [By the twenty-third of December.] O739 [She had only half-heartedly done of D739 [She had O739 [She h number of invitations though;] 0744[but she was Perion of invitations though;] 0744[but she was Perion of invitations though;] 0744[but she was Perion of invitations though;] 0746[Even her attempt to have her own daughter with her for the festive season had not only run anywhere.] 0746[Even her attempt to have her own daughter with her for the festive season had not only run anywhere.] 0746[Even her attempt to have her own daughter with her for the festive season had not only run anywhere.] 0746[Even her attempt to have her own daughter with her for the festive season had not only run anywhere.] 0746[Even her attempt to have her own daughter with her for the festive season had not only run anywhere.] 0746[Even her attempt to have her own daughter with her for the festive season had not only run anywhere.] 0746[Even her for?] 0746[Even her for for festive season had not only run anywhere.] 0746[Even her for festive season had not only run anywhere.] 0746[Even her for festive season had not only run anywhere.] 0746[Even her for festive season had not only run anywhere.] 0746[Even her for festive season had not only run anywhere.] 0746[Even her for festive season had not only run fisher.] 0746[Even her festive season had not only run fisher.] 0746[Even her festive season had not only run fisher.] 0746[Even festive season had not only fisher. revolted RP(at) 78 at the mere thought] O788 [Besides, she <u>had</u> RP(p) 79 a secret fear] O789 [that Oko and his family were working TMP 27 the child against her any way.,] O780 [she also knew MeP(cog) 58] O781 [her mother and grandmother would not <u>let TMP 28</u> her do that.] O782 [They had already scolded PP 18 her for agreeing to let the child go to Oko's people.] O783 [She would only make TMP 29 things worse for herself] O784 [if she cut TMP 30 even her occasional visits

to that house.] Or85 [Already, she had noticed MeP(cog) so] Or86 [that the child never showed BeP 1 any desire to go away with her.] Or87 [Of course Ogyaanowa was PeP(at) so always happy to see her;] Or88 [however, Esi thought MeP(cog) so] Or89 [she had dragged Imp 31 her feet a bit] Or99 [any time she had taken Imp 32 her to go spend the odd weekend at the bungalow.] In the end, Esi had had to agree MeP(cog) so sense in taking a child from a house and neighborhood full of children to the 'cemetery'] Or93 [that was PeP(cir) sold weekend at the lived PeP(cir) sold over the lived PeP(cir) sold over the lived PeP(cog) so  $\frac{\text{Was}^{\text{RP(id)}}_{86}}{\text{Wed}^{\text{MeP(cog)}}_{64}}$  taking her daughter's present of new clothes and sweets to her.] (Meanwhile, she had also  $\frac{\text{Toved}^{\text{MeP(cog)}}_{64}}{\text{With the idea of just packing up on Christmas Eve and going to the village to be with her people.)}$ was taking her daughter's present of new clothes and sweets to her.] [Meanwhile, she had also toved MePicog) 64 with the idea of just packing up on Christmas Eve and going to the village to be with her people.] [She would return [MP] 35 to Accra for the two or three working days between Christmas and the New Year,] [So805 [Ithen return [MP] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 37 the through the rest of the holidays.] [So806 [and stav RP(cir)] 38 sure] [So806 [and stav RP(cir)] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 36 to the village for the New Year weekend,] [So806 [and stav RP(cir)] 38 sure] [So806 [and stav RP(cir)] 39 sure and not being sure.] [So816 [and started [MP] 38 sure] [So816 [and started [MP] 38 sure] [So816 [and started [MP] 38 sure] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 sure and not being sure.] [So816 [and started [MP] 38 late-twentieth-century African and other world female élite and neo-élite, she had always known MeP(cog) 74 of tranquillizers.] O843 [At least since she was RP(cir) 99 at the university.] Was about everything in this life ruined TMP 41 nerves:] Elike any member of the late-twentieth-century African and other world female élite and neo-élite, she had always known MeP(cog) 74 of tranquillizers.] O843 [At least since she was RP(cir) 99 at the university.] O844 [After all, you were supposed to become RP(at) 100 aware from your first year on campus] O845 [that just about everything in this life ruined TMP 41 nerves:] O846 [telephone calls that never came IMP 43;] O847 [cosy weekends that never materialized IMP 44;] O848 [knowing your best friend wanted MeP(cog) 75 your boyfriend] O849 [instead of theone sale was going out IMP 45] O848 [instead of theone sale was going out IMP 45] your best friend wanted Price of your bosy friend of theone she was going out MP 45 with; 10850 [knowing your best friend's date was RP(at) 101 so much smarter than theinarticulate somebody] with; 10850 [knowing your best friend's date was RP(at) 102 a woman; 10854 [wanting MeP(cog) 76 to be a nuclear physicist] obstitute or read your essays properly] obstitute or [After all, ne was was was was was was was was made and good-natured lecture about the need to guard against addiction,] of the second responsible of the radio and failed.] of the radio and energy of the radio and wide-eyed.] of the radio and wide-eyed.

was<sup>RP(id)</sup><sub>117</sub> of course the thirty-first and the last day and night of the old year.] <sup>0901</sup>[It was<sup>RP(id)</sup><sub>118</sub> also a Thursday] <sup>0902</sup>[which meant RP(id)</sup><sub>119</sub>] <sup>0903</sup> [that the first day of the new year <sup>0904</sup>[which was RP(id)</sup><sub>120</sub> a holiday] would be RP(id)</sup><sub>121</sub> a Friday.] <sup>0905</sup>[She could see MeP(p)</sup><sub>83</sub> the weekend stretching ahead like the Yendi-Tamale road] <sup>0906</sup>[when it was first constructed TMP</sup><sub>56</sub>: straight, flat and endless.] <sup>0907</sup>[At about nine in the evening, and absolutely convinced it was RP(id)</sup><sub>122</sub> a bad omen for the corning year,] <sup>0908</sup>[she took TMP]<sub>57</sub> the prescribed milligrams.] <sup>0909</sup>[After some initial restlessness she fell asleep BeP]<sub>4</sub>.] <sup>0910</sup>[She slept BeP]<sub>5</sub> through the midnight and early morning racket] <sup>0911</sup> [that normally sent off TMP]<sub>58</sub> the old year and ushered in the new - the ships' sirens booming in from Tema harbour;] <sup>0912</sup>[the bells of the different Christian churches ringing IMP]<sub>54</sub> to the accompaniment of penny crackers cracking:] <sup>0913</sup>[and the earliest of the various tin-drum medicants already out  present.'] <sup>1043</sup> ['But it <u>is</u><sup>RP(at)</sup><sub>166</sub> too much!'] <sup>1044</sup>['Is<sup>RP(at)</sup><sub>167</sub> it?] <sup>1045</sup>[Well, I don't <u>think</u><sup>MeP(cog)</sup><sub>109</sub> so.'] <sup>1046</sup>[Then Esi was <u>touching</u> <sup>TMP</sup><sub>83</sub> the car.] <sup>1047</sup>[<u>opening</u> <sup>TMP</sup><sub>84</sub> its doors.] <sup>1048</sup>[<u>examining</u> <sup>MeP(cog)</sup><sub>110</sub> the upholstery, the dashboard, its space-age headlamps.] <sup>1049</sup>[She obviously couldn't <u>believe</u> <sup>MeP(D)</sup><sub>111</sub> her eyes or him.] <sup>1050</sup>[They <u>were</u> <sup>RP(at)</sup><sub>168</sub> both quiet for a little while.] <sup>1051</sup>[and then she <u>faced</u> <sup>TMP</sup><sub>85</sub> him fully:] <sup>1052</sup>[But what will your wife <u>sav</u> <sup>VP</sup><sub>31</sub>?] <sup>1053</sup>[she <u>asked</u> <sup>VP</sup><sub>32.</sub>] <sup>1054</sup>[Please Esi, don't <u>make</u> <sup>CP</sup><sub>7</sub> me angry.] <sup>1055</sup>[he <u>said</u> <sup>VP</sup><sub>32.</sub>] <sup>1056</sup>[ne <u>was</u> <sup>RP(at)</sup><sub>169</sub> laready angry.] <sup>1058</sup>['Well?' 'Well what' She <u>sopped</u> <sup>TMP</sup><sub>86</sub> examining the car completely, her eyes on his face.] <sup>1059</sup>['I <u>know</u> <sup>MeP(cog)</sup><sub>113</sub>] <sup>1060</sup> [I have got some explaining <u>to</u> **do** <sup>VP</sup><sub>34.</sub>] <sup>1061</sup>[But please, let's not <u>fight</u> <sup>MP</sup><sub>74.</sub>] <sup>1062</sup>[It <u>is</u> <sup>RP(dd)</sup><sub>179</sub> New Years Dav.] <sup>1063</sup>['It <u>is</u> <sup>RP(dd)</sup><sub>173</sub> New Year's Dav) was <sup>RP(at)</sup><sub>genuine.</sub>] <sup>1066</sup>[She could not <u>understand</u> <sup>MeP(cog)</sup><sub>114</sub> her lack of excitement. A brand new car?] <sup>1069</sup>[Considering the state her car <u>was</u> <sup>RP(etr)</sup><sub>175</sub> in?] <sup>1070</sup>[considering that new cars had completely <u>disappeared</u> <sup>RP(etr)</sup><sub>176</sub> from the streets of the city?] <sup>1071</sup>[And <u>vanished</u> <sup>RP(etr)</sup><sub>177</sub> from roads of the country?] <sup>1072</sup>[Couldn't she <u>whip</u> <u>up</u> <sup>TMP</sup><sub>37</sub> a little enthusiasm at such an incredible present?] <sup>1073</sup>[Esi <u>tried</u> <sup>MP</sup><sub>75.</sub>] <sup>1074</sup>[but she could not <u>experience</u> <sup>BeP</sup><sub>13</sub> any joy. Surprise, yes. Amazement even.] <sup>1075</sup>[Then she secretly <u>admitted</u> <sup>MeP(cog)</sup><sub>115</sub>] <sup>1076</sup>[that she had <u>know</u> <sup>MeP(cog)</sup><sub>176</sub> any joy. Surprise, yes. Amazement even.] <sup>1075</sup>[Then she secretly <u>admitted</u> <sup>MeP(cog)</sup><sub>178</sub>] <sup>1076</sup>[that she had <u>know</u> <sup>MeP(cog)</sup><sub>179</sub> any joy. Surprise, yes. Amazement even.] <sup>1075</sup>[Then she secretly admitted <sup>MeP(cog)</sup><sub>178</sub>] <sup>1076</sup>[that she had <u>know</u> <sup>MeP(cog)</sup><sub>179</sub> any her.] <sup>1078</sup>[that he had <u>brought</u> <sup>TMP</sup><sub>38</sub> the car for her.] <sup>1079</sup>

Table 3.8 displays the statistics of the different process types in extract 2.

PT	Number	Percentage
TMP	96	17.39%
IMP	77	13.94%
MeP	126	22.82%
BeP	14	2.53%
RP	182	32.97%
СР	7	1.26%
EP	8	1.44%
VP	39	7.06%
Total	552	100%

Table 3.8-Process Types Statistics in Extract 2

As can be checked in the table above, relational processes rank first with a figure of [182/552] (32.97%). This means that the extract is more concerned with meanings about various kinds of state of being; thus, participants are defined or ascribed some attributes. MePs occupy the second place with a figure of 126/552, corresponding to 22.82%. So just like in extract 1, the participants are involved in intellectual and cognitive or affective issues. As regards BePs, they occur rarely in the extract under consideration [14/552] (2.53%). However, their use implies that some physiological experiences are dealt with. TMPs occur in 96/552 clauses

(17.39%) and occupy the third position. Their relatively important number signifies that tangible and concrete actions are taken by participants. They are either mobile or they do participate actively in everything related to their lifes. IMPs confirm this tendancy [77/552] (13.94%), occupying the fourth position. As far as the other process types are concerned, they are used in a little proportion: VPs occur 39 (38/552) times, corresponding to 7.06%; EPs are used 8 (8/552) times, representing 1.44%; and CPs occur 7 (7/552) times, with the percentage of 1.26%. Whereas the use of CPs suggests that participants are caused to feel something or to have attribute ascribed to them, the EPs account for the existence of some experiences that are surely important in understanding what goes on around the participants. Regarding VPs, their occurrence shows that the same experiences are also expressed through words rather than really carried out.

Just like in extract 1, a detailed qualitative analysis is needed in order to comprehend the full implication of these data.

# 3.2.2 Qualitative and Quantitative Transitivity Analysis of Extract 2

### 3.2.2.1 Transitive Material Processes Analysis

Details of the participants in extract 2 are presented in table 3.9 below:

Actors	Process Number	Total actors
She	567, 578,584 (ineffectual), 591, 595, 597, 607, 608, 630 (ineffectual), 631 (ineffectual) 633(prjected), 682, 707, 722 (speculative), 739, 741 (speculative), 743, 774, 783 (speculative), 784 (speculative), 790, 802, 815, 816, 823, 828, 829, 830, 866 (speculative) 867(speculative), 869, (speculative), 878, 890, 891, 896, 897 (ineffectual), 908, 925, 926 (ineffectual), 940, 941, 944, 955, 985, 987, 988, 996, 997 (speculative)1017 (ineffectual), 1020 (speculative), 1027, 1046, 1047, 1051, 1058, 1072 (speculative), 1090,	57
Esi	860	1
Ali	676, 990, 994,	3
He, whoever, you (Ali)	686, 973, 983 (speculative) 929, 932, 1026, 1040, 1078 (speculative),1080, 1103, 1104, 1105, 1106,	13
She (Ogyaanowa	789	1
That (the harassed feeling)	582	1
He, who (cousin)	592, 593	2
The encounter	611	1
The children	625 (passive)	1
They (Ali and Esi)	727 (speculative)	1
Oko and his family	779	1
Her mother and grandmother	781 (speculative)	1
Oko's mother	796	1
<b>Everything in this life</b>	845	1
Who (somebody)	851, 852	2
He (doctor)	875, 886, 887	3
What	880	1
It (The Yendi-Tamale road)	906 (passive)	1
That (the midnight and early .)	911	1
Which (a persistent car horn)	923	1
This	1094	1
It	1107 (passive)	1
It	1107 (passive)	1

Table 3.9-Transitive Material in Extract 2

Table 3.9 demonstrates that Esi is the most active participants; indeed, she actualizes 58 TMPs ou of 96 (60.41%) of which 41 (70.68) are effectively carried out in (567, 578, 591, 595,597, 607, 608, 682, 707, 739, 743, 774, 790, 802, 815, 816, 823, 828, 829, 830, 860, 878, 890, 891, 896, 908, 925, 940, 941, 944, 955, 985, 987, 988, 996, 1027, 1046, 1047, 1051, 1058, 1090), 10 (17.24%) are speculative (722, 741, 783, 784, 866, 867, 869, 997, 1020, 1072), 6 (10.34%) are ineffectual (584, 630, 631, 897, 926, 1017), and 1 (1.72%) is projected. The rareness of projected TMPs suggests that actions are really taken rather than simply

thought of whereas the occurrence of speculatives expresses some desired things. Actually, Esi tries to change the way people think of women and treat them. To some extent she has succeeded in achieving her goal by divorcing her husband and carrying on with her struggle for promotion and other benefits (travelling opportunities). However, this takes place in an exhausting context where almost the whole society seems to reject her ideas. This state of affairs is shown through the processes realized by people around her like Oko's mother, her mother and grandmother, Ali, and even the doctor. These participants are the actors for 38 out of 96 TMPs, corresponding to 39.58% most of which are effectively realized.

### 3.2.2.2 Intransitive Material Processes Analysis

Intransitive material processes are recapitulated in table 3.10 below:

Actors	Process Number	Total actors :77
Esi	560, 578,	2
She (Esi)	583, 596 (speculative), 598, 600, 604, 634, 662, 664, 745 (speculative), 748, 749 (speculative), 804 (speculative), 805 (speculative), 813 (speculative), 814 (speculative), 831, 832, 864, 871, 890 (ineffectual), 892, 893, 894, 898, 924, 938, 939, 954, 956 (ineffectual), 963, 1003 (ineffectual), 1004 (ineffectual), 1018 (speculative), 1073, 1089,	35
The change	603	1
They (Ali and Esi), she and Ali, us	614, 626, 650, 651, 998 (speculative), 1061	6
Something	656	1
Ali	665, 959, 981, 989, 993,	5
He (Ali)	683 (speculative), 690, (speculative), 729, 731 (speculative), 732 (speculative), 733 (speculative), 737, 1102	8
I (Ali)	691(speculative), 692 (speculative), 693 (speculative), 694 (speculative),	4
Esi and Opokuya, they	700, 716,	2
Oko's mother	758,	1
Her car	821 (speculative), 822,	2
Telephone	846 (speculative)	1
Cosy weekends	847 (speculative)	1
She (your best friend)	849 (speculative)	1
He (the doctor)	882	1
The bells	912	1
Their raucous discords	913	1
The troups	920, 921	2
The horn	927, 953,	2

Table 3.10-Intransitive Material in Extract 2

Table 3.10 reveals that Esi is the author of an important proportion of the IMPs [37/77] (48.05%) of which 25 are really actualized (560, 578, 583, 598, 600, 604, 634, 662, 664, 748, 831, 832, 864, 871, 892, 893, 894, 898, 924, 938, 939, 954, 963, 1073, 1089), representing 67.56%; 8/37 speculative (596, 745, 749, 804, 805, 813, 814, 1018), that is, 21.62%; and

4/37 ineffectual (890, 956, 1003, 1004). This indicates that Esi plays a crucial role in the extract under analysis, and, by extension, in the novel. She is confronted with issues that need actions, determination and reflection. Firstly, her second marriage to Ali seems not functioning well, at least falls short of her expectations. Secondly, as a woman combatting in a male dominated environments (work place, schools), she faces tricky situations; thus, she has to be active and to have character.

Ali is involved in 17/77 IMPs, corresponding to 22.07% of which 8 are realized in (665, 959, 981, 989, 993, 1102) and 9 speculative in (683, 690, 691, 692, 693, 694, 731, 732, 733). Though he does not really seem to take actions which impact Esi's experience as a woman negatively, his absence is a real concern for her. He tries to compensate this by offering her a car as a gift for the New Year, which reflects a certain domination and control over her. The other participants' actions (Opokuya, the car, Oko's mother, the doctor, cosy weekends, etc.) have clarified the whys and the hows as regards Esi's soul-searching.

## 3.2.2.3 Relational Process Analysiis

Relational processes in extract 2 are summarized in Table 3.11 below:

Token	Process Number	Value	Function
Esi	659	even more uncomfortable	Attributable
She	565	was free	Attributive
She	589	free to attend all the conferences	Attributive
Ali	606	a little more concrete	Attributive
Ali	609	not less more charming	Attributive
This	618	not conscious	Attributive
It	619	Subconscious	Attributive
She	621	keen on the idea	Attributive
She	623	not keen	Attributive
The comparison	642	worked for her	Attributive
They	652	so busy	Attributive
Something	668	Wrong	Attributive
the signs	678	Bad	Attributive
Не	689	terribly rushed	Attributive
It	709	Pretty	Attributive
Esi	711	Flattered and almost stimpered	Attributive
She	720	Tired	Attributive
She	721	also restless and lonely	Attributive
She	744	almost sure	Attributive
She	772	married to Oko	Attributive
She	775	aware	Attributive
her own mothering instinct	777	Revolted	Attributive
Ogyaanowa	787	Нарру	Attributive
She	808	Sure	Attributive
She	809	Depressed	Attributive

She	812	Sure	Attributive
She	817	Overwhelmed	Attributive
It	825	too late	Attributive
You	844	Aware	Attributive
your best friend's date	850	so much smarter	Attributive
It	856	safer to go into teaching	Attributive
It	857	to much for a woman	Attributive
That	859	too exotic any way for Africa	Attributive
the doctor	872	surprised	Attributive
Не	876	not surprised	Attributive
The songs	895	Juvenile and the news gossipy	Attributive
She	936	Decent	Attributive
It	943	okay but particularly puffy	Attributive
She	947	Alarmed	Attributive
The car	957	familiar at all	Attributive
Esi	961	fully awake	Attributive
She	962	not awake before	Attributive
The car	966	bran new	Attributive
It	968	quite small and very expensive	Attributive
Не	970	so handsome	Attributive
she herself	979	not sure	Attributive
the old car	991	Weather-beaten	Attributive
All the plans	995	Vanished	Attributive
She	999	noticeably cold	Attributive
the plans	1005	Many	Attributive
She	1003	not only fed up	Attributive
	1008	Finished	Attributive
the relationship his heart	1009	Sank	Attributive
	1024	Free	Attributive
her mouth			
I	1032	Glad	Attributive
Esi	1039	Aghast	Attributive
It	1043	too much!	Attributive
It	1044	Too much?	Attributive
They	1050	Quiet	Attributive
He	1057	Angry	Attributive
Her surprise	1066	Genuine	Attributive
I	1087	Sorry	Attributive
It	1091	Beautiful	Attributive
She	601	a child	circumatantial
It	559	nearly a year	Circumstantial
She	561	into her new life	Circumstantial
hopes for marrying	562	fulfilled	Circumstantial
Ali	563	not on her back	Circumstantial
Не	564	hardly near ever near her at all	Circumstantial
It	568	at this time	Circumstantial
She	576	to be present at nearly all	Circumstantial
She	577	sitting attentively	Circumstantial
all this	579	different from nwo	Circumstantial
Things	580	in the past	Circumstantial
She	590	inside the country out outside	Circumstantial
It	599	before she had got married	Circumstantial
She	629	not at work	Circumstantial
It	645	a short while	Circumstantial
	-		-

He	She	648	in the kind of marriage	Circumstantial
Ali         658         a bit habit         Circumstantial           It         670         on her tongue         Circumstantial           He         688         Just this minute leaving         Circumstantial           The slightly look         717         her friend's eyes         Circumstantial           Esi         719         in all her flief         Circumstantial           This         723         because she kept hoping         Circumstantial           Ali         725         For a reasonable lengh of time         Circumstantial           He         734         properply here         Circumstantial           Her attemps to have         746         run into snags         Circumstantial           Her attemps to have         747         in a fasco         Circumstantial           Tha         793         Where she lived         Circumstantial           She         806         There         Circumstantial           She         806         There         Circumstantial           She         834         In         Circumstantial           She         835         Sit         Circumstantial           She         835         Sit         Circumstantial				
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The slightly look         717         her friend's eyes         Circumstantial           Esi         719         in all her life         Circumstantial           This         723         because she kept hoping         Circumstantial           Ali         725         For a reasonable lengh of time         Circumstantial           He         734         properply here         Circumstantial           Who (extended family)         742         in the city         Circumstantial           Her attemps to have         746         run into snags         Circumstantial           Her attemps to have         747         in a fiasco         Circumstantial           She         794         the cimetry         Circumstantial           She         806         There         Circumstantial           She         806         There         Circumstantial           She         834         In         Circumstantial           She         835         Sit         Circumstantial           She         843         at the university         Circumstantial           She         843         at the university         Circumstantial           She         861         to the group around         Circumstant			ÿ	
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7	Which	702	for a totally stunning effect	Identifying
1t a close friend like Opokuya Identifying	It	703	a close friend like Opokuya	Identifying
That year's end 718 the most desolate time Identifying	That year's end	718	the most desolate time	Identifying

Esi	738	a nervous wreck	Identifying
Ogyaanowa	752	her daughter or not	Identifying
She	753	Her daughter	identifying
It	761	New year	Identifying
the chaos	765	not her creation, but her son's	Identifying
What	768	the point	Identifying
Christmas	795	for children	Identifying
other festivals	798	for children	Identifying
all this	799	why was later to think that	Identifying
the only positive thing	801	taking her daughter's present	Identifying
That	811	An easy decision	Identifying
It	818	almost like nasea	Identifying
They	827	Muslim	identifying
You	853	a woman	Identifying
taking any such thing	863	a sign of weakness	Identifying
her life	868	the muddle	Identifying
He	873	no stranger	identifying
Esi Sekyi	874	a real tough bird	Identifying
The next day	900	the thirty first and the last day	Identifying
It	901	a Thursday	Identifying
Which	902	the first of the new year	identifying
The first day	903	a Friday	Identifying
Which	904	a holiday	identifying
It	907	a bad omen	Identifying
This	917	that even if she had	Identifying
It	922	a persistent car horn	Identifying
the exclamation	980	as an acknowledgment	Identifying
It	992	a tired human reaction	Identifying
It	1022	Quiet reserve	Identifying
It	1034	Yours	Identifying
It	1034	whose?	Identifying
This	1037	your car	Identifying
It	1042	Your new year present	Identifying
It	1062	New Years Day	Identifying
It	1063	(New Years Day)	Identifying
It	1064	New Years Day? (tag question)	Identifying
It	1067	New Years Day: (tag question)	identifying
They	1081	Substitute for his presence	Identifying
all he could say	1100	I understand	Identifying
She	575	had more time	Possessive
She	647	the kind of relationship	Possessive
Ali	661	-	Possessive
He	672	a new secretary	Possessive
She	714	a new secretary  It	Possessive
	736	a few things to sort out	Possessive
They She	740	not the courage	Possessive
She	740	a secret fear	Possessive
	967		
It		a marron exterieur	Possessive
He	977	It no wron	Possessive
She	1015	no urge	Possessive
Ι	1098	anything like this	Possessive

Table 3.11-Relational Processes in Extract 1

Tabele 3.10 shows that attributive, intensive and circumstantial processes are predominant in the extract with almost the same figures: 63/182 attributives (34.61%); 54/182 intensives (29.67%); and 53/182 circumstantials (29.12%). As for possessives, they appear fewest with a figure of 12/182 corresponding to 6.59%. Whereas the occurrence of attributive and intensive processes highlights definitions and description of participants, the use of circumstantial processes means that various circumstances as regards time, place, condition, cause, etc. are dealt with in the extract. Esi's divorce and remarriage create a lot of changes in her life. She is freer and to some extent happier because she is no more obliged to do certain things in relation to her roles as a wife. But this happiness seems to be transitory or short-lived, for circumstances are unfavorable. She seems to be unable to cope with all the society's requirements. Possessive processes have also demonstrated this reality. Now she does or does not possess this or that. If she can use her time as she pleases, she cannot for example have her daughter around because of traditional norms. The daughter is to live with Oko's parents, for, culturally, children belong to the husband; and Esi seems powerless regarding this fact.

# **3.2.2.4 Mental Processes Analysis**

Details of mental processes used in extract 2 are presented in table 3.12 below:

Sensers	She, Esi, you, I	God	He, who, Ali, I	One, no one, they,	Opokuya,	they	Oko's
				your best friend, a	who		mother, she
				woman, you, who, he,			
				whoever, who			
Processes	566, 569, 570, 571, 573, 574, 581, 585, 586, 588,	622,	667, 687, 695, 697, 698,	669, 769, 771, 773,	704, 713,	726	757, 759,
Number	610, 612,613, 615, 632, 636, 637, 639, 641, 643,	1092,	972, 975, 976, 1001,	848, 854, 858, 862,	715,		797,
	646, 653, 655, 657, 660, 663, 666, 685, 699, 724,		1007, 1021, 1023, 1045,	879, 930, 1031,			
	728, 754, 755, 760, 762, 602, 677, 679, 751, 763,		1059, 1083, 1085, 1099				
	776, 780, 785, 788, 791, 800, 803, 810, 819, 824,						
	833, 836, 837, 838, 840, 841, 842, 865, 888, 889,						
	905, 914, 919, 928, 934, 937, 942, 945, 949, 950,						
	951, 958, 1010, 1011, 1013, 1030, 1035, 1048,						
	1049, 1056, 1068, 1075, 1076, 1079, 1082, 1084,						
	1086, 1093, 1095						
Total/	89	02	17	11	03	01	03
Senser							

Table 3.12-Mental Processes in Extract 2

It comes out from table 3.12 that mental processes are basically realized by Esi the main character. She is the sensor for 89 ou of 126 processes, that is, 70.63%. Ali authors 17/126, representing 13.49% whereas people around Esi (Oko's mother, unnamed people, God, Opokuya, etc.) are rarely involved in the processes. Such an intense mental activity denotes profound preoccupations about life constraints. Esi seems to be confused; she has to tackle many issues at the same time. Firstly, she must handle the situation of her daughter afer the divorce. Traditionally, the daughter should stay with Oko's parents, and Esi is appearently unable to change anything about it. She is somehow obliged to cope with her daughter's absence. Secondly, she gets involved in a polygamous marriage but seems to ignore what it implies to be a second or third wife. Thirdly, she recalls all that she has experienced as a woman since the high school, the injustice she has undergone through her schoolgirl or student life. She ends up taking tranquilizers out of despair. As will be explained later on, this highlights how African women are treated as they strive to claim their rights.

### 3.2.2.5 Behavioral Processes Analysis

Table 3.13 below summarizes the behavioral processes in extract 2:

Behavers	The child	She, Esi	Ali, he,
Processes Number	786	839, 899, 909, 910, 915, 918, 948, 960,1019,1074, 1097	971, 1033,
Total/ Senser	01	11	2

Table 3.13-Behavioral Processes in Extract 2

The details as regards BePs confirm what has been said earlier. Esi is very anxious and this is described through specific BePs. Actually, she authors the majority of the processes in (839, 899, 909, 910, 915, 918, 948, 960, 1019, 1074, 1097), that is, 11/14, representing 78.57%. They basically deal with sleeping which is defined by Carskadon, M.A., & Dement, W.C. (2011) as a reversible behavioral state of perceptual disengagement from and unresponsiveness to the environment. It is a complex mixture of physiological and behavioral processes usually accompanied by postural recumbence, behavioral quiescence, closed eyes, and all the other signs that are commonly associated with sleeping. Esi takes tranquilizers, which means she has a sleep disorder or insomnia caused by anxiety. Some of the processes describe physiological reaction caused by joy "scream, smile," or some other feelings.

### 3.2.2.6 Verbal Processes Analysis

Table 3.14 repitulates verbal processes in extract 2:

Sayers	It	She, Esi, I	He, Ali, your wife, I	Opokuya, she	Oko's mother, she, they	He (the docteur)	Her people, everyone
Processes Number	59 4	624, 673, 674, 712,764, 767, 770, 877, 885, 978, 1000, 1002, 1029, 1041, 1053, 1065, 1088, 1096, 1101		706, 708,	750, 756, 766,	782, 883,	809, 855
Total/ Senser	01	19	10	02	03	02	02

Table 3.14 – Verbal Processes in Extract 2

As can be noticed, Esi is more involved in the verbal processes than the other participants are. Indeed, she is the sayer for 20 out of 38 processes in (624, 673, 674, 712,764, 767, 770, 877, 885, 978, 1000, 1002, 1029, 1041, 1053, 1065, 1088, 1096, 1101), representing 48.71%. This suggests that she voices some meanings through exchange and that these are not really actualized. Some of her concerns and confusions are expressed verbally. As far as Ali is concerned, it can be noted that he tries to convince Esi his own way, through the verbal processes in which he is involved in (671, 684, 730, 735, 982, 1025, 1052, 1055, 1060, 1077) [25.64%]. Oko's mother, Esi's granadmother and mother express the usual stereotypes about women to remind Esi that she has gone astrey, and she needs to reconsider her decisions as regards the divrorce.

### 3.2.2.7 Existential Processes Analysis

There are only 8 existential processes in the extract. They occur in (587, 620, 628, 705, 792, 969, 1012, 1014,). Thus, certain aspects of experiences are simply said to exist. The existents are some facts such as *this talk of having children*, *many weeks in in a row followed by weekends, something slightly lost in her eyes*, etc., which, among other things, make her feel disappointed and tired of having to struggle all the time. Actually, the existential processes reflect the obstacle women have to overcome as a group that faces discrimination owing to cultural norms.

### 3.2.2.8 Causative Processes Analysis

Just like existential processes, causative processes appear in a very limited proportion in extract 2. They are used in clauses (617, 627, 649, 710, 820, 1006, 1054). Esi is the carrier in clauses (617, 710) and the agent in clauses (1006, 1054). This means that she does not only undergo things but at times act on them. Ali is the carrier for the processes in which Esi is involved as an agent in (1006, 1054), meaning that she shows a determination to change her situation. In clauses (627, 649), the agents are facts that cause some other facts, which clarifies some difficult circumstances that shape the main character's experiences.

### 3.3 Transitivity Analysis of Extract 3

#### 3.3.1 Process Identification in Extract 3

The identification of process types is carried out here on the basis of the same keys used in Extract 1 and 2. The quantitative method is used for the analysis of process types.

Extract 3 (Changes, 1991;59-70)

1111 [Towards the end of their third year of teaching at Tamale, Ali informed VP Towards the end of their third year of teaching at Tamale, Ali informed VP Towards the end of their third year of teaching at Tamale, Ali informed VP Towards the end of their third year of teaching at Tamale, Ali informed VP Towards the end of their third year of teaching at Tamale, Ali informed VP Towards the end of their third year of teaching at Tamale, Ali informed VP Towards the end of their displand. Overseas, I III Was Nergion of all sorts of assignments, IIII Was Nergion of a second news, definitely, IIII Was Nergion of a long parting, IIII [The scholdraship were Nergion of all sorts of assignments, IIII Was Nergion of a good news, definitely, IIII Was Nergion of them was willing Mercion of them was the ready of the control of the was parting, IIII [Was Nergion of the work with the predicted of the was parting, IIII] [Was Nergion of the work with the predicted of the was parting, IIII] [Was Nergion of the work with the predicted of the was parting, IIII] [Was Nergion of the work with the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergion of the work of the was parting, IIII] [Was Nergion of the work of the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergion of the work of the work of the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergion of the work of the was parting, IIII] [Was Nergion of the work of the was parting, IIII] [Was Nergion of the was parting, IIII] [Was Nergio

witness,] <sup>1178</sup>[I <u>was<sup>RP(at)</sup></u><sub>20</sub> not busy leaning all the book knowledge in the world,] <sup>1179</sup>[like Ali is <u>doing<sup>IMP</sup></u><sub>13</sub>.'] <sup>1180</sup>[And now all the arguments <u>were<sup>RP(at)</sup></u><sub>21</sub> over.] <sup>1181</sup>[There <u>were<sup>EP</sup></u><sub>3</sub> only discussions] <sup>1182</sup>[which <u>were<sup>RP(at)</sup></u><sub>22</sub> almost non-stop] <sup>1183</sup>[and which <u>lasted<sup>RP(cir)</sup></u><sub>23</sub> through the next two nights and two days.] <sup>1184</sup>[At dawn on the third day Mma <u>took<sup>TMP</sup></u><sub>9</sub> the once-a-day bus south to Ghana.] <sup>1185</sup>[Her immediate destination <u>was<sup>RP(cir)</sup></u><sub>24</sub> the witness, 170 Mas was the arguments were more and the book knowledge in the world, 170 Milke All is doing "1, 180 All now all the arguments were more and the second property of the second of All and 180 Milke Market Mark | Exploring Feminism in Ama Ata Aidoo's Changes and Anowa: a Systemic Functional Approach
| Language | Languag

Fusena, teaching is Protection, 1 is control of question, 1 is control of question, 1 is control of question, 1 is question, 1 history of nations,] 1507[the morning 1508[when Oko jumped TMP 79 on Esi] became RP(id) 141 a landmark in their relationship: referred to thereafter by both of them as 'That Morning'.] 1509[Well, "that Morning' had been RP(id) 142 the first day of the secondary school holidays] 1510[which was RP(id) 143] 1511 [why he was able to linger RP(cir) 144 in bed.] 1512[It was RP(cir) 145 now about a year] 1513[since Esi and Opokuya had met Morning Oko blamed 1514 [mas now about a year] 1515[since Esi and Opokuya had met Morning Oko blamed 1515] [he could not stop thinking MeP(cog) 59] 1516 [that perhaps if he had got MeP(as) 8] himself up at his usual Carly hour] 1517[he would later have found MeP(cog) 59] 1516 [that perhaps if he had got MeP(as) 8] his determination] 1519[to give Me 1517] [he would later have found MeP(as) 1520[It was RP(at) 146 always possible] 1521[that some alternative existed 151] 1522[which would have been RP(at) 147 more acceptable to Esi,] 1523[rather than the one he had chosen Me 1524] [which had had RP(p) 148 such unfortunate repercussions.] 1525[Alter each trip, he had returned Me 1520 [the long vacation] 1526[checking Me 1520] [The school was RP(at) 150] [the grounds were RP(at) 151 well kept. Neat.] 1530[The headmaster's office was RP(at) 1521 impressive.] 1531[It wouldn't be RP(id) 153 a bad idea for Esi and Ogyaanowa] 1533[to get out Me 1535[they really had RP(p) 154 a house in the country and a house in town, no? For two people in public service a rather luxurious had RP(p) 154 a house in the country and a house in town, no? For two people in public service a rather luxurious the weekend.] <sup>1534</sup>[In fact, as things were **working out** <sup>IMP</sup><sub>55</sub>, with his place and her place,] <sup>T535</sup>[they really **had** <sup>RP(p)</sup><sub>154</sub> a house in the country and a house in town, no? For two people in public service a rather luxurious prospect, no?] <sup>1536</sup>[Esi had refused **to be** <sup>RP(at)</sup><sub>155</sub> in any way impressed.] <sup>1537</sup>[Gradually his enthusiasm began to **die** <sup>RP(at)</sup><sub>156</sub> down.] <sup>1538</sup>[Esi had **thought** <sup>MeP(cog)</sup><sub>60</sub>] <sup>1539</sup>[he didn't't **know** <sup>MeP(cog)</sup><sub>61</sub> her,] <sup>1540</sup> [but he **did** <sup>MeP(cog)</sup><sub>62</sub>.] <sup>1541</sup>[Events of That Morning might have **outraged** <sup>MeP(cog)</sup><sub>63</sub> her,] <sup>1542</sup>[but it could not **be** <sup>RP(at)</sup><sub>157</sub> the whole story.] <sup>1543</sup>[She was just **using** <sup>TMP</sup><sub>86</sub> it.] <sup>1544</sup>[This **was** <sup>RP(cir)</sup><sub>158</sub> the point] <sup>1545</sup>[from which he had begun **to feel** <sup>MeP(at)</sup><sub>64</sub> genuinely baffled.] <sup>1546</sup>[**To think** <sup>MeP(cog)</sup><sub>65</sub>] <sup>1547</sup>[that your woman is **being** <sup>RP(at)</sup><sub>159</sub> cold to you] <sup>1548</sup>[because of another man **is** <sup>RP(at)</sup><sub>160</sub> almost ennobing.] <sup>1549</sup>[Maybe he is **throwing** <sup>TMP</sup><sub>87</sub> money at her.] <sup>1550</sup>[Maybe he **is s RP(at)**<sub>161</sub> more good-looking than you.] <sup>1551</sup>[Women **seem** <sup>RP(at)</sup><sub>162</sub> neverable] <sup>1552</sup>[**to resist** <sup>TMP</sup><sub>89</sub> shows...] <sup>1553</sup>[But to have **to fight** <sup>TMP</sup><sub>89</sub> with your woman's career for her attention] <sup>1554</sup>[**is** <sup>RP(at)</sup><sub>163</sub> not only new in the history of the world, but completely humiliating.] <sup>1555</sup>[In any case, how does one **go about** <sup>TMP</sup><sub>90</sub> it?] <sup>1556</sup>[By the time Oko finally **left** <sup>TMP</sup><sub>91</sub> Esi's place] <sup>1557</sup>[**to take up** <sup>TMP</sup><sub>92</sub> his new post] <sup>1558</sup>[he **was** <sup>RP(at)</sup><sub>164</sub> tired and bitter,] <sup>1559</sup>[and it all **showed** <sup>IMP</sup><sub>56</sub>.] <sup>1560</sup>[His people had of course **learned** <sup>MeP(cog)</sup><sub>66</sub> of] <sup>1561</sup>[what had been **going on** <sup>RP(cir)</sup><sub>165</sub> between him and his wife.] <sup>1562</sup>[One day, one of his mothers and two of his sisters had

marched TMP 93 on Esi,] 1563 [demanding VP 46] 1564 [what right she thought MeP(cog) 67] 1565 [she had RP(p) 166] 1566 [to start TMP 94] him on a new job with such bad luck?] 1567 [They had gone on to call VP 47] her a semi-barren witch] 1568 [and told VP 48] her] 1569 [that they thought MeP(cog) 68] 1570 [their son and brother was RP(at) 47] her a semi-barren witch] 1568 [and told VP 48] her] 1569 [that they thought MeP(cog) 68] 1570 [their son and brother was RP(at) 167] her each, even the particularities of leaving a man 1573 [who shared TMP 95] her accommodation] had not proved RP(at) 168 too difficult for Esi] 1574 [to over-come TMP 96]. 1575 [Especially since Oko had been RP(at) 169] only recently promoted - out of the classroom-] 1576 [to go IMP 97] 1577 [and head TMP 97] a big secondary school in me mid-central region.] 1578 [She had made CP 10] it clear to him] 1579 [that when he finally left TMP 98] Accral 1580 [to go IMP 98] 1581 [and assume TMP 99] duty in late August,] 1582 [she would not go IMP 97] swith him then,] 1583 [and she would not join TMP 99] that is RP(at) 1783 [she would not join TMP 99] 1587 [that Esi was RP(at) 178] 1588 [until she smubbed TMP 101] 1885 [and had tatempts] 1589 [to get CP 11] her to see] 1590 [how his promotion would add TMP 102] some new advantages, and even glamour to their lives.] 1591 [Esi had carried out TMP 103] her determination] 1592 [to leave TMP 104] Oko] 1593 [and even asked VP 50] for a divorce.] 1594 [This development had so startled MeP(at) 71] him] 1595 [that for a day or two he had almost become RP(at) 72] disorientated.] 1596 [and had taken MP 60] to drinking a little more than usual.] 1597 [In fact, he was RP(at) 73] later aware] 1598 [th school.] 1601 [It demanded RP(cir) 75] so much of him] 1602 [he could not possibly have indulged MP 603] him] 1604 [from thinking MeP(cog) 72] about his broken marriage every now and then.] 1605 [He did MeP(cog) 73], sepecially in the very late hours of the night.] 1606 [when he could finally leave TMP 106] And 1060  $\underline{marched^{TMP}_{93}} \text{ on Esi,} \quad ^{1563}[\underline{demanding^{VP}_{46}}] \quad ^{1564}[\text{what right she } \underline{thought^{MeP(cog)}_{67}}] \quad ^{1565}[\text{she } \underline{had^{RP(p)}_{166}}] \quad ^{1566}[\underline{to}] \quad ^{1564}[\underline{to}] \quad ^{1564}$ that for any consistent period for nearly ten years.] [16] But that was \$^{10}\_{17}\$, nothing compared to the real strangeness of not having the usual reminders of Esi around:] [16] [It was \$^{10}\_{17}\$, nothing compared to the real strangeness of not having the usual reminders of Esi around:] [16] [It was \$^{10}\_{17}\$, nothing compared to the real strangeness of not having the usual reminders of Esi around:] [16] [It was \$^{10}\_{17}\$, nothing compared to the real strangeness of not having the usual reminders of Esi around:] [16] [It was \$^{10}\_{17}\$, nothing compared to the real strangeness of nothaving the usual reminders of Esi around:] [16] [It was \$^{10}\_{17}\$, nothing compared to the real strangeness of nothaving the usual reminders of Esi around:] [16] [It was \$^{10}\_{17}\$, nothing compared to the real strangeness of nothaving the usual reminders of the real strangeness of not having the usual reminders of Esi around:]  $^{1611}$ [the subtle aroma that  $\frac{\text{was}^{\text{RP(id)}}}{\text{178}}$  the

Table 3.15 displays the statistics of the different process types in extract 3.

PT	Number	Percentage
TMP	120	20.79%
IMP	74	12.82%
MeP	90	15.59%
BeP	07	1.21%
RP	201	34.83%
CP	12	2.07%
EP	15	2.59%
VP	58	10.05%
Total	577	100%

Table 3.15-Process Types Statistics in Extract 3

The statistics in table 3.15 reveal that relational processes are predominant [201/574] (34.83%), followed by transitive material processes [120/577] (20.79%), mental processes [90/574] (15.59%), and intransitive material processes. Regarding verbal processes, they rank fifth, with a figure of 58/574, representing 10.05%. Existential processes [15/574] (2.59%), causative processes [12/574] (2.07%), and behavioral processes [7/574] (1.21%) are few in number. The high occurrence of RPs implies that qualifications and definition are ascribed to participants. Regarding the TMPs, their use means that some concrete and tangible actions are carried out by participants. Though fewer in number in comparison with TMPs, the use of IMPs confirms that participants are involved in some movements. The occurrence of MePs is an indication that a lot of thinking is done whereas the use of verbal processes suggests that some of experiences are simply expressed through words. The table also displays some EPs, BePs, and CPs. They are less predominant; however, their occurrence means that certain causations are carried; that some experiences are said to exist; and that physiological behaviors are dealt with in the extract.

On the basis of these data, a thourough analysis is needed so as to figure out "who does what to whom, who thinks of what and under what circumstances".

# **3.3.2** Qualitative and Quantitative Transitivity Analysis of Extract 3

# 3.3.2.1 Transitive Material Processes Analysis

Table 3.16 summarizes TMPs in extract 3.

Actors	Process Number	<b>Total actors</b>
Ali and Fusena	1110 (ineffectual,1133 (ineffectual), 1134(ineffectual)	03
He (Ali), his normally	1112(passive), 1238 (speculative), 1244 (speculative), 1278	17
dancing eyes	(ineffectual), 1283, 1287, 1294, 1297, 1302, 1305, 1306, 1334, 1428	17
during cycs	(speculative), 1429 (ineffectual), 1430, 1444, 1549 (speculative),	
His elders	1137	01
He (Musa Musa), you	1163, 1174, 1175	03
Mma	1184, 1191 (ineffectual), 1192 (ineffectual), 1266	04
It	1195 (speculative), 1196 (ineffectual)	02
Any wanderer	1201(ineffectual)	01
They	1212(passive), 1213 (passive), 1214 (ineffectual), 1215 (ineffectual),	05
11103	1219,	
The kondeys	1218	01
Fusena	1235 (speculative), 1258 (speculative), 1274 (ineffectual), 1339, 1347,	06
	1348,	
She (fusena), fusena's	1368 (ineffectual), 1370, 1377, 1379 (speculative), 1387 (speculative),	16
mind, you	1390 (speculative), 1394 (speculative), 1413, 1414, 1415 (ineffectual),	
	1417, 1432(passive), 1441 (speculative), 1443 (ineffectual), 1450	
	(speculative), 1457 (ineffectual),	
Fusena's kiosk	1447	01
They	1252 (passive)	01
He and others	1313,	01
That (the programs)	1322 (passive), 1323 (passive), 1324 (passive)	03
You	1362, 1363	02
Life	1374 (speculative)	01
It	1395 (speculative)	01
The older woman,	1465 (ineffectual), 1466 (ineffectual), 1486, 1487 (ineffectual), 1629,	05
Oko's mother		
Ogyaanowa	1473 (ineffectual),	01
We	1483 (ineffectual),	01
Esi	1484, 1574 (ineffectual), 1591, 1592 (ineffectual),	04
She (Esi)	1499, 1503, 1504, 1523 (speculative), 1543(speculatve), 1566	09
	(ineffectual), 1583 (speculative), 1588, 1620 (projected),	
Oko	1508, 1553 (ineffectual), 1556, 1557 (ineffectual), 1577 (ineffectual),	07
	1631, 1635 (ineffectual)	
He (Oko)	1516 (speculative), 1517 (speculative), 1518 (ineffectual), 1519	10
	(ineffectual), 1526, 1579, 1581 (ineffectual), 1600 , 1606	
	(speculative), 1672 (speculative)	
Women	1552 (ineffectual)	01
One	1555 (speculative)	01
One of his mothers	1562	01
and two	1570	0.1
Who (a man)	1573,	01
His promotion	1590 (speculative),	01
The new job	1603 (speculative),	01
The absence of that	1614, 1615,	02
Who (a woman), she,	1637 (ineffectual), 1638, 1647(ineffectual), 1655	04
this specimen		
His mother	1642 (ineffectual),	01

Who 1660 (ineffectual) 01

Table 3.16-Transitive Material in Extract 2

As can be noticed, Fusena is the most active participant in the extract; she is the actor for 22 TMPs out of 120 (18.33%), of which 08 are really carried out in (1339, 1347, 1348, 1370, 1377, 1413, 1414, 1417), 08 are speculative in (1235, 1258, 1379, 1387, 1390, 1394, 1441, 1450), 05 are ineffectual in (1274, 1368, 1415, 1443, 1457,), and 01 is passive in (1432). However, her activities are limited to domestic shores; they are concerned with women's traditional occupations: nursing children, doing the washing-up, helping Ali to find a house, managing her kiosk, etc. Speculative TMPs are used to describe her desire, what she would have preferred to do. Actually, she resigns herself to being a support to Ali while he makes progress in all respects. Indeed, he actualizes 17 out of 120 (14.16%). 05 of them are speculative in (1238, 1244, 1428, 1549), 02 ineffectual in (1278, 1429). Thus, 10 of the processes in which Ali is involved are realized in (1283, 1287, 1294, 1297, 1302, 1305, 1306, 1334, 1430, 1444). In fact, Ali is active in image-enhancing matters. He sends the ticket to his wife and child, finishes his degree examinations, finds a full-time job, etc. Esi is the participants for 13 out of 120 TMPs (10.83) of which 06 are really actualized in clauses (1484, 1591, 1499, 1503, 1588, 1504), 03 are ineffectual in clauses (1574, 1592, 1566), 03 are speculative in clauses (1523, 1543, 1583). Contrary to Fusena, Esi shows her determination to fulfill her dreams of freedom, for example by throwing Oko out (1504), snubbing all his attemps in clause (1588), and carrying out her determination to to leave him in clauses (1591, 1592). The society is represented through the IMPs realized by Ali's parents who are the actors for a significant number of TMPs, as they organize Ali and Fusena's marriage. Likewise Oko's mother takes some actions in clauses (1465, 1466, 1486, 1487, 1629) aimed at finding traditional solution to her son's loneliness as the latter struggles vainly to make Esi listen to reason or see reason.

## 3.3.2.2 Intransitive Material Processes Analysis

Intransitive material processes are epistmozed in table 3.17 below:

Actors	Process Number	Total actors :77
Ali	1135, 1141 (projected), 1162 (ineffectual), 1179, 1236	15
	(speculative), 1237 (speculative), 1250, 1251, 1254	
TT- T (A19)	(projected), 1259, 1263, 1268, 1280, 1281, 1282,	00
He, I (Ali)	1121, 1122 (ineffectual), 1124, 1125, 1307 (speculative), 1311, 1336, 1337,	08
You (Fusena)	1128, 1335,	02
She	1393 (speculative),	01
They (Ali and Fusena)	1131	01
We	1152 (ineffectual)	01
Mma dajuma	1153, 1190	02
He (Musa Musa)	1167	01
Who	1198	01
She and her cousin	1209, 1210	02
The kondeys	1124	01
Fusena	1260, 1273 (ineffectual), 1341, 1343, 1344	05
A cable	1271	01
They (Fusena and	1276	01
Adam)		
We	1291, 1310 (speculative)	02
They	1300	01
The gunn	1303, 1330 1365,	02
The sun	1434 (speculative)	01
Who (women) She (Ogyaanowa)	1460	01
Esi and Opokuya	1513	01
Oko	1576 (ineffectual)	01
He (Oko)	1527, 1531, 1580 , 1596, 1602 (speculative), 1607	10
III (OHO)	(speculative), 1645, 1664, 1666 (speculative), 1685	10
Esi and Ogyaanowa	1533 (ineffectual	01
Things	1534	01
It	1559	01
She, you (Esi)	1582 (speculative), 1622 (speculative), 1623 (speculative),	05
	1669 (speculative), 1683,	
The newest challenge	1598,	01
Oko's mother	1628,	01
Th matter	1659 (speculative)	01
A letter	1662	01

Table 3.17-Intransitive Material in Extract 3

As shown through statistics in table 3.17, male partcipipants are more active than female participants. Indeed, Ali is the actor for 23 IMPs out of 74, corresponding to 31.08%; and OKo is involved in 11 IMPs out of 74, that is, 14.86%. 16 out of 23 IMPs actualized by Ali are carried out in (1135, 1179, 1250, 1251, 1259, 1263, 1268, 1280, 1281, 1282, 1121, 1124, 1125, 1311, 1336, 1337) whereas 02 are projected in (1141, 1254), 03 are speculative in (1237, 1236, 1307), and 02 are ineffectual (1162, 1122). As for Oko, 07 IMPs in which he is involed are realized in (1527, 1531, 1580, 1596, 1645, 1664, 1685) while 03 are speculative in

(1602, 1607, 1666) and 01 ineffectual in (1576). This implies that Ali and Oko are somehow mobile. In fact, Ali has to travel to England to pursue his studies and the majority of IMPs are related to the preparation for the trip. Once in England, his wife and child have to join him there, where she takes care of the house and the child, as shown through the IMPs in which she is involved in (1260, 1273, 1341, 1343, 1344, 1128, 1335, 1393). As far as Oko is concerned, he strives to cope with his wife's absence after the divorce, with certain guilt. Some of the processes describe his new occupation as the headmaster in (1580, 1596, 1598). The other participants are not active though their actions clarify the context of situation and culture.

# 3.3.2.3 Relational Process Analysiis

Table 3.18 below displays the relational processes in extract 3.

Token	<b>Process Number</b>	Value	Function
It	1490	True	Attribtutive
The scholarship	1114	tenable in England	Attributive
It	1115	News	Attributive
You	1126	my wife	Attributive
It	1142	Good	Attributive
any of us	1148	Old	Attributive
Не	1155	Mad	Attributive
Musa Musa	1160	pleased ate the news	Attributive
Не	1166	Worried	Attributive
Ali	1172	much much younger	Attributive
he himself	1173	Younger	Attributive
I	1178	busy learning	Attributive
all the arguments	1180	Over	Attributive
Which	1182	almost non-stop	Attributive
It	1187	Unforgivable	Attributive
marriage	1200	not a bad piece of news	Attributive
Things	1204	quite well	Attributive
Two	1208	Enough	Attributive
It	1221	Quite usual	Attributive
their circumstanaces	1222	Not at all normal	Attributive
All the Al-Hassans	1228	Powerful	Attributive
It	1239	all rather ideal	Attributive
Ali	1242	Sure	Attributive
Fusena	1243	Pregnant	Attributive
It	1246	always best	Attributive
Ali	1249	careful with money	Attributive
The scholarship	1255	quite generous	Attributive
She	1262	expecting their first child	Attributive
Her	1289	to see to it	Attributive
That	1292	a lot of sense	Attributive
what they offered	1301	closer to the food at home	Attributive
the world at home	1321	completely crazy	Attributive
They	1325	persishable goods	Attributive

her eyres	1326	full of unshed tears	Attributive
It	1331	Clear	Attributive
more half their appetite	1332	Gone	Attributive
She	1345	Pregnant	Attributive
It	1346	Pregnant	Attributive
That	1350	hard: the rain	Attributive
Anyone	1354	tired of waters rain	Attributive
She	1355	tired and very quickly too	Attributive
London	1556	Still very english	Attributive
That	1558	for granted	Attributive
the sun	1566	Shone	Attributive
She	1369	often busy	Attributive
Grief	1381	Great	Attributive
Leaving Ali	1388	not only possible	Attributive
She	1397	rather married than not	Attributive
She	1411		Attributive
		Pregnant	
She	1412	Pregnant	Attributive
to go back to teaching	1420	hard enough	Attributive
It	1423	not really necessary	Attributive
The hours	1426	Long	Attributive
the pay	1427	Terrible	Attributive
Teaching	1437	out of question	Attributive
the marriage	1461	fall aprt	Attributive
Oko's mother	1462	just a little nasty	Attributive
the older woman	1464	Ready	Attributive
The bungalow	1471	too lonely	Attributive
her child	1498	happy in any environment	Attributive
It	1520	always possible	Attributive
Which	1522	more acceptable	Attributive
The school	1528	Big	Attributive
the grounds	1529	well kept	Attributive
The headmaster's office	1530	Impressive	Attributive
Esi	1536	in any way impressed	Attributive
this enthusiasm	1537	die down	Attributive
because of another man	1548	almost ennobling	Attributive
Не	1550	more good-looking than you	Attributive
Women	1551	never able	Attributive
But to have to fight	1554	not only new, but	Attributive
He	1558	tired and bitter	Attributive
their son and brother	1570	well rid of her	Attributive
even the particularities	1572	not too difficult	Attributive
Oko	1575	only recently promoted	Attributive
Esi	1587	Serious	Attributive
He	1595	Disoriented	Attributive
Не	1597	later aware	Attributive
Sleeping alone	1608	Right	Attributive
They	1621	only separated	Attributive
That	1627	all over	Attributive
Oko	1630	absolutely certain	Attributive
It	1634	still possible	Attributive
Не	1639	Aware	Attributive
Не	1640	too flattered	Attributive
110	1040	too Hattereu	Autounve

the young girl	1643	so sotf and so easy	Attributive
He	1653	Convinced	Attributive
She	1654	not good for him	Attributive
Не	1663	so mad	Attributive
Her or she	1680	not to be ridiculous	Attributive
your woman	1547	Cold	Attrivutive
It	1108	Circumstances	Circumstantial
It	1116	Then	Circumstantial
Them	1120	One evening	Circumstantial
It	1151	Today or in another one hundred	Circumstantial
Which	1183	Lasted	Circumstantial
her immediate destination	1185	the old homestead	Circumstantial
her mind	1203	stop just there	Circumstantial
such research	1220	Took time	Circumstantial
They	1223	Only onde day and one night	Circumstantial
Не	1265	away for a total of half-a dozen	Circumstantial
Fusena	1270	involved in	Circumstantial
Ali	1277	at the airport	Circumstantial
Fusena	1286	besides herself with joy	Circumstantial
They	1319	On	Circumstantial
Fosena	1338	Home	Circumstantial
the daughter of the dary	1352	in such a rain-socked hole	Circumstantial
London	1557	An absence of the technological	Circumstantial
She	1383	actually sat down	Circumstantial
She	1402	at home	Circumstantial
She	1405	The wetness of London	Circumstantial
They	1406	back home	Circumstantial
She	1408	with her	Circumstantial
They	1409	back home	Circumstantial
for them	1416	Somewhere	Circumstantial
But Fusena's disafaction	1431	go away	Circumstantial
what Fusena's kioske	1446	not anywhere in the country	Circumstantial
Ali	1452	Here	Circumstantial
Ogyaanowa	1458	with her grandmother	Circumstantial
Ogyaanowa	1470	stay on	Circumstantial
Ogyaanowa	1488	at her grandmother's	Circumstantial
the arrangement	1494	all parties concerned	Circumstantial
It	1495	all parties concerned	Circumstantial
Ogyaanowa	1501	still at the bangalow	Circumstantial
Guilg	1505	in the same hour with pleasure	Circumstantial
Не	1511	in bed	Circumstantial
It	1512	now about a year	Circumstantial
Не	1525	a good deal of the long	Circumstantial
What	1561	between him and his wife	Circumstantial
It	1601	so much of him	Circumstantial
the school	1617	some distance away from Accra	Circumstantial
Не	1644	himself struggling	Circumstantial

Не	1648	himself comparing	Circumstantial
a lawyer	1673	on his beahalf	Circumstantial
This	1118	a long parting	Intensive
Who	1139	a man of few words	Intensive
It	1145	one of the few things	Intensive
You	1176	ten years older than Ali	Intensive
ordinary people	1177	my witness	Intensive
a man	1211	a well known transporter	Intensive
These	1226	Tamale-Al-hassans	Intensive
Who	1231	Fusena's people	Intensive
The understanding	1234	Fusena would continue	Intensive
one thing both families	1241	Ali should make sure	Intensive
It	1247	all anyone would tell	Intensive
It	1269	a real marriage	Intensive
Whom	1275	Adam	Intensive
that day	1279	an unbelievable coincidence	Intensive
That	1293	her Ali	Intensive
the restaurant	1296	one of the best in the city	Intensive
It	1299	Chinese place	Intensive
It	1342	to shop or to window-shop	Intensive
The rain	1371	not the only problem	Intensive
That	1375	Life	Intensive
the life she was leading	1376	in fact marriage	Intensive
leaving Ali	1389	not an answer to anything	Intensive
It	1401	this business of Ali	Intensive
It	1424	a waste of time	Intensive
Her husband's wealth	1435	a matter of only mild	Intensive
the understanding	1459	she would return	Intensive
It	1463	to Esi that the older woman	Intensive
They	1477	her cousins	Intensive
Oko's siter children	1480	Ogyaanowa's sisters and brothers	Intensive
We	1481	Europeans	Intensive
the truth of the matter	1500	that if Ogyaanowa	Intensive
just as earthquakes and	1506	landmarks in the history of	Intensive
the morning when OKo	1507	a landmark in their relationship	Intensive
that morning	1509	The first day of the secondary	Intensive
Which	1510	why we was able to linger	Intensive
It	1532	a bad idea	Intensive
It	1542	the whole story	Intensive
This	1544	the point	Intensive
That	1584	what she had thought	Intensive
what had really saved	1599	the newest challenge	Intensive
That	1610	nothing compared to	Intensive
the suttle aroma that	1611	the sum total of her clothes	Intensive
It	1612	the absence of that	Intensive
the only feeling	1632	extreme surprise	Intensive
Esi	1650	Liquor	Intensive
this young girl	1651	fruit juice	Intensive

Being with Esi	1652	being for ever drunk	Intensive
turning down an offer	1657	that anyone is going to	Intensive
what he has asked	1679	not to be ridiculous	Intensive
She	1205	even more volunteers	Possessive
Ali and Fusena	1233	a proper muslim wedding	Possessive
Не	1264	Both his bachelor 's and master's	Possessive
Не	1284	news. Great news	Possessive
Не	1285	his degree	Possessive
Ι	1309	you and Adam	Possessive
Ali	1333	a full-time job	Possessive
Fusena	1372	the rain	Possessive
She	1391	a husband	Possessive
She	1400	another problem	Possessive
those years	1421		Possessive
That	1433	no patience with a woman	Possessive
They	1439	regular discussion	Possessive
You	1442	Time	Possessive
Which	1524	such unfortunate repercussions	Possessive
They	1535	a house in the country	Possessive
She	1565	Right	Possessive
other aspects of his job	1616	in-built help for him	Possessive

Table 3.18-Relational Processes in Extract 3.

Table 3.18 shows that attributive RPs are dominant [91/201] (45.27%), followed by intensive RPs [49/201] (24.37%), and circumstantial RPs [43/201] (21.39%); whereas possessives are very few in number [18/201] (8.95%). This demonstrates that the extract is really concerned with descriptions. These descriptions are basically about what women should be or should not be; about what is appropriate or not; and about what the society approves or disapproves of. Actually the RPs portray the society's traditional beliefs about women through the description and identification of characters themselves or certain realities. For example, the attributive processes ascribed to Fusena depict her as a woman who is not happy, a woman who is tired of doing the same things while Ali becomes more and more qualified or educated. Regarding the circumstantial RPs, they serve to explain the circumstances in which certain things happen, what make them to be the way they are, when and how they occur. In other words, the participants' actions would not be understood if the circumstances related to them are not described. Despite their very fewness, the possessive RPs reveal that Ali is the possessor of very valuable things such as both his bachelor, news. Great news, his degree, you and Adam, a full-time job (1264, 1284, 1285, 1309, 1333, 1372) whereas Fusena is the possessor of almost nothing at all except a husband, another problem in clauses (1391, 1400). This emphasizes the position of inferiority assigned to women in general.

## 3.3.2.4 Mental Processes Analysis

Table 3.19 displays MePs and their participants in extract 3.

Sensers	Process Number	Total senser
Fusena, you	1257, 1295, 1328, 1329,1340, 1349, 1353, 1367, 1373,	22
	1378, 1380, 1382, 1385, 1398, 1399, 1403, 1404, 1407,	
	1410, 1418, 1419, 1448,	
They, neither of them	1117, 1119, 1130	03
He	1140,	01
That	1146	01
They, who, custom, you, I, the	1113, 1193, 1199, 1217, 1227, 1229, 1230, 1315, 1316,	12
central government, the new	1482, 1658, 1186	
government, we, anyone		
Mma, she	1147, 1154, 1157, 1171, 1206, 1207,	06
Ali, I, he	1161, 1253, 1308,1454	04
He	1165	01
They	1317	01
She, you, Esi, you	1478, 1485, 1492, 1493, 1496,1497, 1502, 1538, 1541,	15
	1564, 1585, 1670, 1677, 1681, 1682	
Oko, he	1514, 1515, 1539, 1540, 1545, 1546, 1586, 1594, 1604,	21
	1605, 1613, 1618, 1619, 1624, 1625, 1626, 1633, 1646,	
	1649, 1667, 1668,	
His people, they	1560, 1569,	02
Who	1636,	01

Table 3.19-Mental Processes in Extract 3

Table 3.19 reveals that Fusena realizes most of the MePs in (1257, 1295, 1328, 1329,1340, 1349, 1353, 1367, 1373, 1378, 1380, 1382, 1385, 1398, 1399, 1403, 1404, 1407, 1410, 1418, 1419, 1448, ), that is, 22 out of 90 (24.44%); followed by Oko who is the senser for 21 MePs out of 90 (1514, 1515, 1539, 1540, 1545, 1546, 1586, 1594, 1604, 1605, 1613, 1618, 1619, 1624, 1625, 1626, 1633, 1646, 1649, 1667, 1668,), representing 23.33%; Esi who is involved in 15 MePs out 90 (1478, 1485, 1492, 1493, 1496,1497, 1502, 1538, 1541, 1564, 1585, 1670, 1677, 1681, 1682), corresponding to 16.66%; and other people who actualizes 28 MePs out of 90, that is, 31.11%. Thus, the characters' inner world is depicted. These characters have the same experience: love or marital issue. Fusena is more and more aware of what it means to be married to a man like Ali who has a Muslim conception of the role of women; but she is definitely unable to make any useful decision to achieve her own goals. In fact, as said earlier, her role is to help her husband as he takes care of the family financially. As regards Oko, he seems to be shocked by the fact that his wife has left him because of another man. His selfesteem is injured. And Esi faces some odd situations; she cannot have her daughter around owing to traditional norms. The table also displays some MePs in which participants are we, they, the new government, custom, etc. This gives an idea about the society's accepted beliefs, basically about marriage. MePs in which Mma Danjuma is involved stress the consideration for marriage in Africa, as will be discussed in the section on interpretation of the findings.

## 3.3.2.5 Behavioral Processes Analysis

Table 3.20 below recapitulates the behavioral processes in extract 3:

Behavers	Musa Musa	they	She (Fusena)	He (Oko
Processes Number	1169	1216	1290, 1384, 1451,	1609, 1675
Total/				
Senser				

Table 3.20-Behavioral Processes in Extract 3

As can be verified, there are only 07 behavioral processes in the extract under analysis, 03 of which are realized by Fusena in (1290, 1384, 1451), 02 by Oko (1609, 1675), 01 by Ali's father Musa Musa in (1169), and 01 by Mma Danjuma and her guests. The physiological behaviors ascribed to Fusena are *laughing*, *weeping*, *rest*, which confirm what has been said earlier with regard to her concerns about married life she seems to regret. Contrary to Esi who does not hesitate to throw Oko out, Fusena tries to comply with the Muslim definition of marriage. It should be noted that laughing in this context does not actually mean an expression of joy but a kind of weariness. Likewise, Oko seems to express his lassitude through behavioral processes.

# 3.3.2.6 Verbal Processes Analysis

Table 3.21 below displays the verbal processes in extract 3:

Sayors	Process Number	Total sayors
Ali, I, he	1111, 1123, 1127, 1136, 1245, 1288, 1298, 1312,	13
	1327, 1422, 1425, 1438, 1453,	
I, Fusena, she	1129, 1261, 1304, 1320, 1351, 1360, 1396, 1456,	08
Baba Danjuma, you	1138, 1144, 1149,	03
Ali Baba	1150, 1170	02
Mma Dajuma	1156, 1168, 1202,	03
People	1158,	01
They	1194,	01
You	1225	01
I	1232	01
Both families	1240	01
Anyone	1248	01
Mma Abu	1267	01
A cable	1272	01
Letters from the castle	1314,	01
They	1445, 1449,	
She, you, Esi	1467, 1469, 1474, 1476, 1571, 1593, 1674,	07
Her mother-in –law	1475	01
One of his mothers and twothey	1563, 1567, 1568	03
He (Oko)	1641, 1665, 1671, 1676, 1678, 1684	06
Ancestor	1656,	01

Table 3.21-Verbal Processes in Extract 3

As can be checked, the major proportion of verbal processes are actualized by Ali [13/58] (22.41%), Fusena [8/58] (13.79%), Esi [7/58] (12.06%), and Oko [6/58] (10.34%). This suggests that the characters exchange certain facts or meanings through words and that these meanings are simply expressed but not really carried out. Ali is the participant in clauses (1111, 1123, 1127, 1136, 1245, 1288, 1298, 1312, 1327, 1422, 1425, 1438, 1453) which denotes his willingness to control everything, making sure that his wife does what she is required to. In fact, he is the one iniating all the important projects for his family. As for fusena, she keeps on wondering what is the real meaning of marriage or whether she must divorce or not. As mentioned earlier, Esi struggles to cope with her in-laws "anger" after the divorce in clauses (1467, 1469, 1474, 1476, 1571, 1593, 1674), and this is reflected through the dialogue with her mother- in law and other members of the family, including Oko himself.

# 3.3.2.7 Existential Processes Analysis

Just like in extract 2, extract 3 displays very few existential processes. They are used in clauses (1132, 1159, 1181, 1197, 1256, 1359, 1361, 1364, 1386, 1392, 1440, 1472, 1479, 1491, 1521). The existents are so *many things, no doubt at all, discussions, the usual recitation, lucrative job, nothing like that in our custom,* etc. which deal with some facts related to the wedding ceremony on the one hand, and Fusena's attempts to voice her claims on the other hand. In addition, they describe certain realities which do not favor women.

# 3.3.2.8 Causative Processes Analysis

As shown in table 3.15, causative processes are rarely used in extract 3. The table displays 12 CPs used in clauses (1109, 1143, 1164, 1188, 1189, 1436, 1455, 1468, 1489, 1578, 1589, 1661). This means that some people are caused to have some feelings or attributes ascribed or some facts are caused to happen by some attributors or agent. Ali is the agent in clause (1455), Ali and Fusena are the carriers in clause (1109), the younger generation is the carrier in clause (1143), etc.

# 3.4 Transitivity Analysis of Extract 4

#### 3.4.1 Process Identification in Extract 4

The identification of process types is carried out here with the same keys, on the basis of the quantitative method.

#### Extract 4 (Changes 1991, p.13-20)

1686[Compared to Esi, Opokuya was<sup>RP(at)</sup> 1 definitely fat.] 1687[Not that she cared MeP(cog)] 1.] 1688[She moved IMP] 1 like lightning] 1689[and laughed BeP] through the days of the year.] 1690[Any time the question of her obesity cropped up RP(cir)] 1691[she made CP] it quite clear] 1692[that the fact that she was RP(at)] 3 fat] 1693 [had RP(p)] 4 nothing to do with not knowing what to do about it.] 1694[She had been RP(dd)] 5 a state registered nurse and a qualified midwife for nearly fifteen years.] 1695[In those years, she had concluded MeP(cog)] 1696[that those who are RP(at)] 6 interested in women, especially African women, weight] 1697[must be RP(dd)] 7 the same ones] 1698[who are RP(at)] 8 interested in women, especially African women, cutting down their birth rate.] 1699['You Opokuya. As for you Opokuya,' her listeners would protest VP].] 1700['I could be RP(at)] 9 wrong,'] 1701[she would make an attempt to concede VP].] 1702[and then move VP] 3 straight on,] 1703['totherwise how is RP(dd)] 10 it] 1704[that no matter how remote and hidden a rural clinic is RP(cir)] 11,] 1705[two items 1706[you are bound to find TMP] in great amounts] are RP(dd) 12 pamphlets and samples for losing weight and contraception?] 1707[Eh?' she would ask VP] 4 her bemused listeners, her hands akimbo '...] 1708[And as for hospitals like this one, you know MeP(cog)] 1709[we would never run out PP(cir)] 3 of the routine drugs] 1710[if they were RP(id)] 4 also contraceptive] 1711[and we gave TMP] 2 them to all patients, including men and children,] 1712[and asked VP] 5 them] 1713[to take TMP] 3 them three times a day before meals.'] 1714[She would glare 4 around, her eyes blazing in a most unnatural way.] 1715[When she got VP] 6 into patients, including men and children,] <sup>1712</sup>[and **asked**<sup>VP</sup><sub>5</sub> them] <sup>1713</sup>[**to take**<sup>TMP</sup><sub>3</sub> them three times a day before meals.] <sup>1714</sup>[She would **glare**<sup>MeP(p)</sup><sub>4</sub> around, her eyes blazing in a most unnatural way.] <sup>1715</sup>[When she **got**<sup>VP</sup><sub>6</sub> into such deep areas,] <sup>1716</sup>[people normally **kept**<sup>RP(at)</sup><sub>15</sub> quiet] <sup>1717</sup>[and **listened**<sup>MeP(cog)</sup><sub>5</sub> to her.] <sup>1718</sup>[Meanwhile, our governments are **behaving**<sup>BeP</sup><sub>2</sub> like all professional beggars.] <sup>1719</sup>[They have **learned**<sup>MeP(cog)</sup><sub>6</sub> the rules of effective begging,] <sup>1720</sup>[one of them being that you never **object** <sup>TMP</sup><sub>4</sub> to anything] <sup>1721</sup>[the giver **likes** <sup>MeP(at)</sup><sub>7</sub>,] <sup>1722</sup>[And they **know** <sup>MeP(cog)</sup><sub>8</sub>] <sup>1723</sup>[the givers **like** <sup>MeP(at)</sup><sub>9</sub> one thing very much now:] <sup>1724</sup>[that there should not **be** <sup>EP</sup><sub>1</sub> too many or us.] <sup>1725</sup>[Under such circumstances, how does the beggar **tell** <sup>VP</sup><sub>7</sub> the giver] <sup>1726</sup>[**to go** <sup>TMP</sup><sub>5</sub>] <sup>1727</sup>[and **stuff** <sup>TMP</sup><sub>6</sub> his dangerous and experimental contraceptive pills, capsules and injections? Yes injections.] <sup>1728</sup>[And they **call** <sup>VP</sup><sub>8</sub> their murderous programmes such beautiful names: "family planning" and "mother health"...] <sup>1729</sup>[all **to cover up** <sup>IMP</sup><sub>2</sub> ...] <sup>1730</sup>[her listeners **were** <sup>RP(id)</sup><sub>16</sub> nearly always hospital personnel.] <sup>1731</sup>[Some **thought** <sup>MeP(cog)</sup><sub>10</sub>] <sup>1732</sup>[they **recognized** <sup>MeP(cog)</sup><sub>11</sub> the truth of] <sup>1733</sup>[what she was **saving** <sup>VP</sup><sub>9</sub>.] <sup>1734</sup> [Others simply **felt** <sup>MeP(at)</sup><sub>12</sub> embarrassed,] <sup>1735</sup>[Some of them would **turn away** <sup>IMP</sup><sub>3</sub>] <sup>1738</sup>[when she was **carrying on** <sup>VP</sup><sub>11</sub>.] <sup>1739</sup>[Some would **keep** <sup>RP(at)</sup><sub>17</sub> quiet.] <sup>1740</sup>[But there **were** <sup>EP</sup><sub>2</sub> always others] <sup>1741</sup>[who **staved** <sup>RP(cir)</sup><sub>18</sub>] <sup>1742</sup>[and continued **to argue** <sup>VP</sup><sub>12</sub> with her] <sup>1743</sup>[in an effort **to get** <sup>CP</sup><sub>2</sub> her **to see** <sup>MeP(p)</sup><sub>13</sub> modem and civilized reason.] <sup>1746</sup>[that the way population, especially, was being **handled** <sup>TMP</sup><sub>8</sub> in relation to Africans] <sup>1747</sup>[left <sup>CP</sup><sub>3</sub> her frightened.] <sup>1748</sup>[that the way population, hard about the politics of population and fat.] <sup>1745</sup>[She had **concluded** <sup>MeP(cog)</sup><sub>1s</sub>] <sup>1746</sup>[Ithat the way population, especially, was being **handled** <sup>TMP</sup><sub>8</sub> in relation to Africans] <sup>1747</sup>[**left** <sup>C</sup><sub>7</sub> her frightened.] <sup>1748</sup>[It **seemed** <sup>RP(cir)</sup><sub>19</sub> to her] <sup>1749</sup>[that any time someon else **showed** <sup>TMP</sup><sub>9</sub> such a keen interest in your not making children.] <sup>1750</sup>[then for sure, he **is** <sup>RP(at)</sup><sub>20</sub> not just interested in your good health, your prosperity, and the good health and prosperity of your children.] <sup>1751</sup>[For herself, Opokuya had **decided** <sup>MeP(cog)</sup><sub>16</sub>] <sup>1752</sup>[she **wanted** <sup>MeP(cog)</sup><sub>17</sub> four children.] <sup>1753</sup>[She had **had** <sup>RP(p)</sup><sub>21</sub> them,] <sup>1754</sup>[and then **brought** <sup>TMP</sup><sub>10</sub> the matter out in the open] <sup>1755</sup>[to **discuss** <sup>PP</sup><sub>13</sub> with her husband, Kubi.] <sup>1756</sup>[After they had **agreed** <sup>MeP(cog)</sup><sub>18</sub>] <sup>1757</sup>[that, indeed, four **were** <sup>RP(at)</sup><sub>22</sub> enough,] <sup>1758</sup>[she had **gone** <sup>IMP</sup><sub>4</sub> to one of the gynaecologists] <sup>1759</sup>[she **respected** <sup>MeP(at)</sup><sub>19</sub>,] <sup>1760</sup>[**sorted** <sup>VP</sup><sub>14</sub> things out with him,] <sup>1761</sup>[**booked** <sup>TMP</sup><sub>11</sub> herself on to his surgery schedule, and for a bed in the gynae ward.] <sup>1762</sup>[She had then **gone** in <sup>IMP</sup><sub>1</sub>] <sup>1763</sup>[to **have** <sup>CP</sup><sub>4</sub> the ends of her fallopian tubes tied or singed, whatever. Finish!] <sup>1764</sup>[She had then **gone** in <sup>IMP</sup><sub>1</sub>] <sup>1763</sup>[to sort **out** <sup>TMP</sup><sub>12</sub> the weight issue that neatly, even in relation to herself.] <sup>1766</sup>[She would **admit** <sup>MeP(cog)</sup><sub>20</sub> once in a while] <sup>1767</sup>[that she **was** <sup>RP(at)</sup><sub>24</sub> a little bothered about the possibility of a heart complication.] <sup>1768</sup> [She routinely **took** <sup>TMP</sup><sub>13</sub> her blood pressure,] <sup>1769</sup>[which **remained** <sup>RP(at)</sup><sub>25</sub> remarkably normal.] <sup>1770</sup>[Besides, since she didn't **know** <sup>MeP(cog)</sup><sub>21</sub> the extent] <sup>1771</sup>[to which her body **was** <sup>RP(at)</sup><sub>26</sub> capable of expanding,] <sup>1772</sup>[she had a long time ago **taught** <sup>MeP(cog)</sup><sub>21</sub> that knowledge and this discipline] <sup>1775</sup>[which **gave** <sup>TMP</sup><sub>15</sub> her the confidence] <sup>1776</sup> **[to argue** <sup>VP</sup><sub>15</sub> so hotty.] <sup>1777</sup>[Sometimes she truly **felt** <sup>MeP(at)</sup><sub>29</sub> like a

1785[and they had **got married**<sup>IMP</sup><sub>7</sub>] 1786[the year she had **graduated**<sup>IMP</sup><sub>8</sub> from nursing school.] 1787 [Her midwifery qualification was **to come**<sup>RP(cir)</sup><sub>33</sub> later.] 1788[Their oldest child, a girl, **was**<sup>RP(at)</sup><sub>34</sub> just a little younger than her mother's first professional certificate.] 1789[She and the next child after her, a boy, **were**<sup>RP(cir)</sup><sub>35</sub> in secondary boarding schools.] 1790[The two youngest, also boys, **were**<sup>RP(cir)</sup><sub>36</sub> still in primary school,] 1791[and **lived**<sup>RP(cir)</sup><sub>37</sub> with their parents.] 1792[Opokuya and Kubi **lived**<sup>RP(cir)</sup><sub>38</sub> on Sweet Breezes Hill.] 1793[It had **been**<sup>RP(id)</sup><sub>39</sub> the most prestigious of the colonial residential areas.] 1794[They **occupied**<sup>TMP</sup><sub>16</sub> the same old colonial surveyor's bungalow built in the 1930s,] 1795[and Opokuya **was**<sup>RP(at)</sup><sub>40</sub> always quite aware of the different spirits] 1796[who also **inhabited**<sup>RP(cir)</sup><sub>41</sub> the house.] 1797[There **was**<sup>EP</sup><sub>3</sub> that of the first surveyor] 1798[who had probably **selected**<sup>TMP</sup><sub>17</sub> the hill as the site most suitable for occupation by them,] 1799[the English civil servants who were **sent**<sup>TMP</sup><sub>18</sub> to these deadly mosquito-infested regions] 1800 [**to administer**<sup>TMP</sup><sub>19</sub> the territories on behalf of their royal majesties,] 1801[and generally **civilise**<sup>TMP</sup><sub>20</sub> the natives.] 1802[These natives, both the groups on this part of the Guinea coast, and in the interior of the country, were reputed **to be**<sup>RP(id)</sup><sub>42</sub> some of the rudest and most untameable throughout the whole of the British Empire.] 1803[Why this **was**<sup>RP(id)</sup><sub>43</sub> soo,] 1804[no one **knew**<sup>MeP(cog)</sup><sub>25</sub>,] 1805[but it **was**<sup>RP(id)</sup><sub>44</sub> definitely so.] 1806[In time, quite a sizeable group of Englishmen had **come**<sup>IMP</sup><sub>9</sub>] 1807[**bringing**<sup>TMP</sup><sub>21</sub> their women with them.] 1808[They had **lived**<sup>RP(cir)</sup><sub>45</sub> close to one another] 1809[so that they would **be**<sup>RP(a)</sup><sub>44</sub> well-placed] 1810[to **fight**<sup>TMP</sup><sub>22</sub> those natives with guns, the mosquitoes with alcohol, and general boredom with women.] 1811[Of course, they always **could**<sup>TMP</sup><sub>23</sub>] 1812 [and t Jassi [but it was being, definitely so.] [Jassi [They had lived being a size able group of Englishmen had come.] [Jassi [bring man, and ma Exploring Feminism in Ama Ata Aidoo's Changes and Anowa: a Systemic Functional Approach

say\*\*\*\*\_at\*\*\* | \*\*\*\*| with all the affection she felt\*\*\*\*\*\* | \*\*\*| fire who was a special profile of the profile

you from there then?'] <sup>2053</sup>['You don't have to bother MP 31, ] <sup>2054</sup>[she said P 13 again, barely managing to suppress her fury.] <sup>2055</sup>['You know MeP(cog) 62] <sup>2056</sup>[it] to far out.] <sup>2057</sup>[And you should be feeling MeP(af) 63 tired] <sup>2058</sup>[if] it's going to be RP(id) 110 one of your exhausting meetings.'] <sup>2059</sup>['So how are going to get back MP 32 home?'] <sup>2060</sup>[said VP 56 Kubi, genuine concern joining guilt, and neither escaping Opokuya's notice.] <sup>2061</sup>['I could come MP 33 into town with the bus,] <sup>2062</sup>[and wait RP(cir) 111 at the Hotel Twentieth Century for you...'] <sup>2063</sup>['Okay', said VP 57 Kubi.] <sup>2064</sup>[He hated MeP(af) 64] <sup>2065</sup>[having to stop RP(cir) 112 in town after work.] <sup>2066</sup>[But he was RP(at) 113 aware] <sup>2067</sup>[that he has to make TMP 90 some concessions.] <sup>2068</sup>['From about half past five,' Opokuya reminded MeP(cog) 65 him.] <sup>2069</sup>[They both knew MeP(cog) 66] <sup>2070</sup>[what she was talking VP 58 about.] <sup>2071</sup>[Opokuya was RP(cir) 114 already out of the car.] <sup>2072</sup>[In fact, the last bit of the exchange was done VP 59 with her holding the door of the car.] <sup>2073</sup>[ready to hand it shut CP 9.] <sup>2074</sup>[She now shut TMP 91 it] <sup>2075</sup>[and turned to walk MMP 34 towards the hospital.] <sup>2076</sup>[Kubi reversed MMP 35 left.] <sup>2077</sup>[turned MMP 36 right to face the road] <sup>2078</sup>[and then turned MMP 37 right again.] <sup>2079</sup>[He was on his way MMP 38 to work.] <sup>2080</sup>[Whistling MeP 88 of course.] <sup>2081</sup>[How people described VP 66 the stature of Ali Kondey] <sup>2082</sup>[depended MeP(cog) 115 entirely on] <sup>2083</sup>[where they stood MeP(cir) 116 in relation to the Gulf of Guinea.] <sup>2084</sup>[Right on the coast and in the forest regions he was PR(at) 117 considered as tall.] <sup>2085</sup>[In the upper regions and Sub-Sahel, he was seen MeP(P) 68] <sup>2087</sup>[as not being RP(at) 118 so tall.] <sup>2088</sup>[In fact, in such areas some could say VP 61] <sup>2089</sup>[he was RP(at) 119 short.] <sup>2080</sup>[But there was EP 14 no such doubt anywhere about his skin.] <sup>2091</sup>[His teeth, <sup>2093</sup>[which he occasionally, delicently a store TMP 18 to the MeP 18 to the MeP 18 to t grasslands of the middle belt, they though Mercong of his height as "medium".] <sup>3086</sup>[In the upper regions and Sub-Sahel, he was seem-Mercong all say of the being ereal into soil all.] <sup>3086</sup>[In text, in such areas some could say <sup>NP</sup><sub>11</sub>] <sup>3080</sup> [the was <sup>3080</sup><sub>115</sub>] short.] <sup>3080</sup>[But there was <sup>3181</sup><sub>125</sub>] a ho such doubt anywhere about his skin; <sup>3081</sup>[It was <sup>3081</sup><sub>125</sub>] smooth and black, and not a layer of fat between that skin and his flesh.] <sup>3092</sup>[His texth. <sup>3092</sup>[Mich he occasionally discolored <sup>3092</sup><sub>205</sub>] which was a such areas some could say <sup>3092</sup><sub>205</sub> [His was <sup>3092</sup><sub>205</sub>] keep and was <sup>3092</sup><sub>205</sub>] the was <sup>3092</sup><sub>205</sub> [Mich and he should he s was<sup>RP(d)</sup><sub>164</sub> Upper Volta, and even earlier from the days of 'French West Africa'.] <sup>2189</sup> [He had **gone**<sup>IMP</sup><sub>49</sub> on horseback; camels;] <sup>2199</sup>[deathtraps that **called**<sup>VP</sup><sub>64</sub> themselves taxis;] <sup>2191</sup>[the back of ancient lorries and all other things that **moved**<sup>IMP</sup><sub>50</sub>] <sup>2192</sup>[and could **carry**<sup>TMP</sup><sub>111</sub> a fully-grown man-including his own two feet.] <sup>2193</sup>['My father **bought**<sup>TMP</sup><sub>112</sub> everything from everybody,] <sup>2194</sup>[and could **sell**<sup>TMP</sup><sub>113</sub> anything to anybhody,'] <sup>2195</sup> [**boasted**<sup>VP</sup><sub>65</sub> Ali.] <sup>2196</sup>[**laughing**<sup>BeP</sup><sub>13</sub>] <sup>2197</sup>[and **touching**<sup>TMP</sup><sub>114</sub> his his heart,] <sup>2198</sup>[while his eyes **dance**<sup>IMP</sup><sub>125</sub> so easily] <sup>2201</sup>[**fell**<sup>MeP(a)</sup><sub>67</sub> more in love with the picture] <sup>2202</sup>[he **painted**<sup>VP</sup><sub>66</sub> of his father for them, and not so much for himself.] <sup>2203</sup>[it didn't **bother**<sup>TMP</sup><sub>114</sub> him too much.] <sup>2203</sup>[Ali **loved**<sup>MeP(a)</sup><sub>68</sub> his father completely,] <sup>2205</sup>[and **was**<sup>RP(a)</sup><sub>165</sub> very proud of the part of himself] <sup>2206</sup>[6that **met**<sup>MeP(a)</sup><sub>68</sub> his father's approval,] <sup>2207</sup>[as well as that part of himself which he **knew**<sup>MeP(a)</sup><sub>690,9</sub>] <sup>2208</sup> [secretly, **resembled**<sup>RP(id)</sup><sub>166</sub> his father.] <sup>2209</sup>[Above all he **was**<sup>RP(a)</sup><sub>167</sub> aware] <sup>2210</sup>[that establishing Linga was <sup>RP(a)</sup><sub>168</sub> just continuing the family trade, with a little more organization, modernization and a whole lot of elegance.] <sup>2211</sup>[Of course, he **had**<sup>RP(i)</sup><sub>169</sub> offices in all these countries, with headquarters in Accra.] <sup>2212</sup>[The only way in which Ali **was**<sup>RP(id)</sup><sub>170</sub> not like his father.] <sup>2213</sup>[and did not seem **to care**<sup>MeP(cog)</sup><sub>91,1</sub> <sup>2214</sup>[**was**<sup>RP(cir)</sup><sub>171</sub> in the area of women.] <sup>2215</sup>[Ali **liked**<sup>MeP(a)</sup><sub>169</sub> phis women mature.] <sup>2216</sup>[and he **had**<sup>RP(io)</sup><sub>172</sub> no special use for virginity, especially in very young girls.] <sup>2217</sup>[Musa Musa had **been**<sup>RP(id)</sup><sub>173</sub> the name] <sup>2218</sup>[Ali's father had been **know**<sup>MeP(cog)</sup><sub>94</sub> by throughout the whole of West Africal <sup>2219</sup>[before Ali was **born**<sup>RP(cir)</sup><sub>171,1</sub>] <sup>2220</sup>[Of course, after Ali was **born**<sup>RP(cir)</sup><sub>175,1</sub>] <sup>2221</sup>[and **becam**<sup>RP(cir)</sup><sub>176</sub> ayas 'Ali

Table 3.22 presents the process types statistics in extract 4

<b>Process Types</b>	Number	Percentage
TMP	116	20.93%
IMP	52	9.38%
MeP	94	16.96%
BeP	12	2.16%
RP	189	34.11%
CP	10	1.80%
EP	15	2.70%
VP	66	11.91%
Total	554	100%

Table 3.22-Process Types Statistics in Extract 4

It comes out from table 3.22 that RPs occupy the first position [189/554] (34.11%); TMPs rank second [116/554] (20.93%); MePs rank third [94/554] (16.96%); VPs occupy the fourth position [66/554] (11.91%); and IMPs rank fifth [52/554] (9.38%). The other processes are very few in number: EPs occur 15 times (2.70%); BePs occur 12 times (2.16%); and CPs occur 10 times (1.80%). The occurrence of RPs implies that the extract really deals with description, that is, characters and some realities are ascribed certain qualifications; whereas the use of TMPs and IMPs means that some tangible actions are carried by participants. Regrading the MePs, their use exudes that characters' thoughts are depicted. The table also displays a significant number of VPs, meaning that certain facts are verbalized. A few experiences are said to exist through the occurence of EPs and some causations are depicted

as well. It is, then, necessary to carried out a detailed analysis regarding each process so as to identify who uses which type of process and why.

# 3.4.2 Qualitative and Quantitative Transitivity Analysis of Extract 4

# 3.4.2.1 Transitive Material Processes Analysis

Table 3.23 presents the dealis of TMPs in extract 4.

Actors	Process Number	<b>Total actors</b>
You	1706 (speculative), 1720 (speculative	02
We	1711(speculative), 1713 (ineffectual)	02
the giver	1726 (ineffectual), 1727 (ineffectual)	02
a married woman	1736 (speculative)	01
Population	1746 (passive)	01
Someone else	1749 (speculative)	01
She (Opokuya), one, you, I	1754, 1761, 1768, 1773 (ineffectual), 1876 (speculative), 1878	29
	(ineffectual), 1879 (ineffectual), 1880 (ineffectual), 1888	
	(ineffectual), 1897 (speculative), 1906 (ineffectual), 1911, 1920	
	(speculative), 1921 (ineffectual), 1950, 1951, 1953, 1957, 1960	
	(ineffectual), 1961, 1962, 1976, 1984 (ineffectual), 1992	
	(speculative), 2005 (ineffectual), 2034, 2038, 2050 (speculative),	
	2074,	0.4
Opokuya	1765, 1981, 2016, 2020 (speculative),	04
Which (this knowledge)	1775	01
They (Opokuya and Kubi)	1794	01
Who (the first surveyor)	1798	
Who (the english civil)	1799, 1800 (ineffectual),1801	03
a group of English men	1807, 1810 (ineffectual),)	02
They (a goup of English)	1811(speculative), 1812, 1814, 1815 (ineffectual), 1816	06
** 11	(ineffectual), 1817	0.2
Kubi	1829, 1830, 1845 (ineffectual)	03
he (Kubi), I, you	1853 (speculative), 1858 (speculative), 1860 (speculative),	15
	1861(speculative), 1869 (speculative), 1886, 1900 (ineffectual), 1907 (ineffectual), 1946, 1947, 2006, 2014 (speculative), 2015	
	(speculative), 2052 (speculative), 2067 (speculative),	
the government	1854	01
a car	1874 (passive)	01
Everyone	1889	01
We (Oppkuya and Kubi),	1891 (speculative), 1908 (speculative), 1965, 1966, 1967, 1973,	08
they	1974, 1996 (speculative), 1908 (speculative), 1903, 1907, 1973, 1974, 1996 (speculative),	00
who (women)	1930	01
Their husbands	1931, 1932,	02
he (husband)	1936 (speculative)	01
The winner	1943	01
her sister	2023	01
he (Ali)	2093, 2099, 2105, 2168, 2182, 2183 (ineffectual), 2200,	07
Ali	2197,	01
Allah	2123 (speculative)	01
the commotion	2126	01
Someone	2133, 2134, 2135,	03
he (Ali's father), my father	2143, 2147, 2151, 2152, 2153, 2193, 2194 (speculative),	07
Ali's father	2158,	01
0 10001101		

Mma Dajuma	2159	01
all other things	2192 (speculative),	01
It	2203	01

Table 3.23-Transitive Material in Extract 4

The statistics of the IMPs show that Opokuya is the most active character in the extract. Indeed, she is involved in 33 out of 115 TMPs (28.69%) most of which are realized, notably 17 of them in (1754, 1765, 1761, 1768, 1911, 1950, 1951, 1953, 1957, 1961, 1962, 1976, 1981, 2016, 2034, 2038, 2074), 10 are ineffectual in (1773, 1878, 1879, 1880, 1888, 1906, 1921, 1960, 1984, 2005), and are 06 speculative in (1876, 1897, 1920, 1922, 2050, 220). Actually, these processes depict Opokuya's daily activities as a wife, notably looking after her family, feeding and clothing it. She seems to comply with these roles while trying to get some compromises with her husbands, especially as regards the use of the car. This is described through the use of processes in which both of them are involved in (1891, 1908, 1965, 1966, 1967, 1973, 1974, 1996). Thus, Opokuya uses a less radical feminist approach which consists in changing things with more tact. It should be noted, here, that the car is a symbol of power an emancipation as shown through Oko's attitude in clauses (1829, 1830, 1845, 1853, 1858, 1860, 1861, 1869, 1886, 1900, 1907, 1946, 1947, 2006, 2014, 2015, 2052, 2067,). As can be verified, 09 of the TMPs actualized by Kubi are speculative in (1853, 1858, 1860, 1861, 1869, 2014, 2015, 2052, 2067), 06 of them are really carried out in (1886, 1946, 1947, 2006, 1829, 1930), and 03 of them are ineffectual. The speculative IMPs describe Kubi's desiderata, how he would want to use the car. Actually, he does not like sharing his car with his wife. Ali is the actor for 07 TMPs. Ali and his father are the actors for 08 and 07 TMPs, respectively. Ali is the actor for clauses (2023, 2093, 2099, 2105, 2168, 2182, 2183, 2200) and his father is involved in clauses (2143, 2147, 2151, 2152, 2153, 2193, 2194). It is through these clauses that Ali's attitudes towards women can be understood. The table also displays some minor participants whose actions make it easy to understand the cultural context in which the female characters' struggle for emancipation takes place, as will be dealth with in chapter four.

## 3.4.2.2 Intransitive Material Processes Analysis

The details of intransitive material processes are displayed in table 3.24 below:

Actors	Process Number	Total actors :77
She (Ookuya), I , you	1688, 1738, 1762, 1786, 1895, 1954 (speculative), 1997 (speculative), 2011 (speculative), 2017 (speculative), 2028, 2059 (speculative), 2061 (speculative), 2075,	13
Opokuya	1870 (speculative), 1871 (speculative), 1875 (speculative), 1949 (speculative),	04
they	1729 ineffectual)	01
some of them (listners)	1737	01
Opokuya and Kubi	1783	01
they (Opokuya and Kubi)	1785	01
goup of English men	1806	01
Kubi	2076, 2077, 2078, 2079,	04
he (Kubi), you	1828, 1859 (ineffectual), 1864 (ineffectual), 1868 (ineffectual), 1899 (speculative), 2045,	06
the children	1969, 1993 (speculative),	02
we (Opokuya and Kubi)	1995, 2047 (speculative), 2051 (speculative), 2053 (speculative),	04
he (Ali), his eyes	2095, 2103, 2104, 2176, 2198, 2222	06
Something	2122,	01
Ali's father	2185, 2186,	02
(he) Ali's father	2145, 2189,	02
her (through causation)	2146	01
People	2161(speculative)	01
other things	2191	01

Table 3.24-Intransitive Material in Extract 4

As can be verified, Opouya is the actor for the majority of IMPs [17/52] (32.69%). They are mostly speculative, exactly 11 out of 17 in (1954, 1997, 2011, 2017, 2059, 2061, 2075, 1870, 1871, 1875, 1949). 06 ou 17 IMPs are carried out. It is therefore safe to state that most of the actions are simply desired. Actually these IMPs are related to the use of the car and how it can help her in her activities as she strives to keep the family going. She is ready to play her role without equivocating, but she needs her husband's collaboration and understanding. As for Kubi, her husband, he actualizes 10/52 (19.23%) of which 06 are realized in (2076, 2077, 2078, 2079, 1828, 2045), 03 are ineffectual in (1859, 1864, 1868), and 01 is speculative in (1899). They describe the way he wants the car to be used. He seems to insinuate that the use of the car is his privilege as the head of the family and that by contending with him for this Opokuya is trying to trepass on his territory. Some other participants are involved in some IMPs: Ali's father, Ali, people, whose actions contribute in clarifying some beliefs about women.

# 3.4.2.3 Relational Process Analysiis

Table 3.25 below presents the details of the relational processes in extract 4.

Token	<b>Process Number</b>	Value	Function
Opokuya	1686	Fat	Attributive
She	1692	Fat	Attributive
Who	1696	Interested	Attributive
Who	1698	interested in women	Attributive
I	1700	Wrong	Attributive
People	1716	Quiet	Attributive
Some	1739	Quiet	Attributive
Не	1750	not just interested in	Attributive
Four	1757	Enough	Attributive
Opokuya	1764	not able	Attributive
She	1767	little bothered	Attributive
Which	1769	remarquably normal	Attributive
her body	1771	capable of expanding	Attributive
No two humans	1778	Different	Attributive
They	1781	so close	Attributive
their oldest child	1788	just a little younger	Attributive
It	1793	the most prestigious	Attributive
Opokuya	1795	quite aware	Attributive
They	1809	well placed	Attributive
Which	1819	perhaps more kindred	Attributive
They	1822	more benovolent	Attributive
They	1823	African	Attributive
Kubi	1835	Sensitive	Attributive
I	1836	not sure myself	Attributive
Не	1856	Convinced	Attributive
Не	1863	Ready	Attributive
This	1873	absolutely ridiculous	Attributive
Не	1877	Aware	Attributive
You	1916	Unfair	Attributive
They	1925	Concerned	Attributive
Who	1927	unreasonable or mad	Attributive
Opokuya	1937	just spoilt	Attributive
She	1938	just spoilt	Attributive
She	1940	just spoilt	Attributive
It	1970	Different	Attributive
I	1978	Sensible	Attributive
You	1979	Sensible	Attributive
It	1998	not right	Attributive
Connie	1999	most responsible	Attributive
Kubi	2001	more and more cautious	Attributive
It	2003	necessary for her	Attributive
I	2026	late for our budget meeting	Attributive
She	2041	Sure	Attributive
they both	2044	Quiet	Attributive
It	2056	toot far out	Attributive
Не	2066	Aware	Attributive
Не	2084	Tall	Attributive
Не	2087	not so tall	Attributive
Не	2089	Short	Attributive

It	2091	smooth and black	Attributive
His teeth	2092	beautifully even and white	Attributive
Не	2096	very good looking	Attributive
his country	2100	Independent	Attributive
The burden of	2108	too much for his mother	Attributive
She	2109	Fifteen	Attributive
She	2120	Sure	Attributive
everything	2121	fine with him	Attributive
She	2149	Pregnant	Attributive
what they heard	2165	True	Attributive
Ali	2205	very proud of the part of	Attributive
Не	2209	Aware	Attributive
Ali	2221	old enough	Attributive
Who	2226	long dead	Attributive
Musa Kondey	2228	quite rich	Attributive
Не	2234	much wealthier	Attributive
Who	2235	not princes	Attributive
the question of her obesity	1690	any time	Circumstantial
rural clinic	1704	remote and hidden	Circumstantial
We	1709	of the routine drugs	Circumstantial
Who	1741	Stayed	Circumstantial
It	1748	to her	Circumstantial
They	1782	in different parts of the country	Circumstantial
her midwife qualification	1787	Later	Circumstantial
she and the next child	1789	in secondary boarding school	Circumstantial
the two youngest	1790	in primary school	Circumstantial
the two youngest	1791	with their parents	Circumstantial
Opokuya and Kubi	1792	on Sweet Breezes Hill	Circumstantial
Who	1796	the house	Circumstantial
They	1808	close to one another	Circumstantial
other spirits	1818	the Dakwa's house	Circumstantial
It	1824	up to them	Circumstantial
Which	1839	on my lips	Circumstantial
the car	1857	there all day	Circumstantial
It	1862	for the rest of the day	Circumstantial
the car	1867	on its spot the whole day	Circumstantial
Each morning's argument	1942	with one of them giving in	Circumstantial
She	1955	in the car	Circumstantial
Children	1968	in nurseries and kindergartens	Circumstantial
the bus	1971	broke down	Circumstantial
Which	1972	uncomfortably often	Circumstantial
I	1991	Away	Circumstantial
She	2035	in the car	Circumstantial
Kubi	2036	in the driving seat	Circumstantial
I	2062	at the Hotel	Circumstantial
He	2065	in town after work	Circumstantial
Opokuya	2071	out of the car	Circumstantial
How people described Ali	2082	where they stood	Circumstantial
They	2083	Where	Circumstantial
He	2094	around his eyes	Circumstantial
Ali	2110	Born	Circumstantial
She	2113	How	Circumstantial
She	2114	not live	Circumstantial
<del></del>			

She	2115	not live	Circumstantial
She	2124	sat quietly	Circumstantial
She	2125	to death	Circumstantial
Who	2129	Remembered	Circumstantial
Who	2154	in Bamako	Circumstantial
Ali	2157	Born	Circumstantial
That	2170	where	Circumstantial
Не	2172	Born	Circumstantial
That	2173	where	Circumstantial
Mma	2174	Lived	Circumstantial
Bamako	2175	Home	Circumstantial
his grandfather's house	2179	on the exact spot	Circumstantial
Burkinafaso, Ghana, and	2180	Where	Circumstantial
Ali's father	2184		
	2214	through them all in the area of women	Circumstantial Circumstantial
the only way was like			
Ali	2219	Before	Circumstantial
Ali's	2220	After	Circumstantial
That	2224	Stuck	Circumstantial
Ali	2227	by the time	Circumstantial
She	1694	a state registered nurse	Intensive
those who are interested	1697	the same ones	Intensive
It	1703	How	Intensive
two items	1705	pamphlets and samples for	Intensive
They	1710	Contraceptive	Intensive
her listeners	1730	hospital personnel	Intensive
It	1774	that knowledge and this	Intensive
They	1780	friend for so long	Intensive
She	1784	a student nurse	Intensive
these natives	1802	some of the rudest and most	Intensive
This	1803	So	Intensive
It	1805	quite definitely so	Intensive
What	1834	the problem	Intensive
What	1842	it this morning?	Intensive
Which	1844	how to coordinate the car's	Intensive
It	1847	one of the few areas	Intensive
It	1881	a question of ethics	Intensive
It	1882	a question of ethics	Intensive
It	1883	common sense	Intensive
You	1884	Common sense	Intensive
the fact everyone does	1890	we should do it too?	Intensive
I	1901	senior civil servant	Intensive
Car maintenance	1902	an approved fringe benefit	Intensive
what I am trying to say	1904	that since I also need the car	Intensive
You	1913	the only salaru earner	Intensive
It	1926	Opokuya Opokuya	Intensive
It	1944	Kubi	Intensive
Which	1945	most days	Intensive
One area of relief for	1963	the result of a decision	Intensive
It	1975	What	Intensive
It	2025	I am already	Intensive
It	2025	that the Regional Survey	Intensive
It	2058	one of your exhausting meetings	Intensive
Не	2098	the most effective advertisement	Intensive

which one	2101	That?	Intensive
Ali	2102	a son of the world	Intensive
That	2111	all she was	Intensive
She	2112	All	Intensive
The only one	2128	Himself	Intensive
They	2142	Virgins	Intensive
Ali's mother	2144	his youngest and his current	Intensive
She	2148	the last	Intensive
Who (her son)	2156	two years old	Intensive
Не	2163	her son	Intensive
Ali's	2166	Mma's child	Intensive
That was why	2167	why when he	Intensive
It	2187	Goald Coast	Intensive
Burkina	2188	Upper Volta	Intensive
That part of himself	2208	his father	Intensive
Establishing	2210	continuing the family tarde	Intensive
Ali	2212	not like his father	Intensive
Musa Musa	2217	the name	Intensive
That	2225	Ali's grandfather	Intensive
Не	2230	not the head of the clan	Intensive
Не	2232	a minor prince	Intensive
Which	2233	he would have been much	Intensive
Musa Musa	2236	one of the several children	Intensive
the fact that she was	1693	nothing with knowing	Possessive
She	1753	Them	Possessive
the conversation	1840	anything with	Possessive
Ι	2010	the car for today	Possessive
The Regional Department	2032	a budget meeting	Possessive
They	2107	the chance	Possessive
Не	2181	the nationality of Ghana,	Possessive
Не	2211	offices in all these coountries	Possessive
Не	2216	no special use for virginity	Possessive
Не	2229	an impressive number of	Possessive
Не	2231	not the largest number of any of	Possessive

Table 3.25-Relational Processes in Extract 4.

Table 3.25 reveals that attributive RPs rank first with a number of 66 out of 189 (34.92%); intensive RPs rank second, with a figure of 57 out 189 (30.15%); circumstantial RPs occupy the third position, with a number of 55 out of 189 (29.10%); and possessive RPs rank last, with a number of 11 out of 189 (5.82%). This indicates that the extract is more concerned with description and definition but with less possession. Actually, the description and definitions are basically about social construction. Indeed, the society ascribes certain ideas to some facts and these facts become culturally accepted norms. These are mostly about women. By claiming her right to use the car, Opokuya is considered as a spoilt woman. The circumstantial elements make it clear that she cannot win, at least not often in a context of male domination favored by the whole society. Ali's perception about women and himself is

based in his cultural beliefs. His is proud of his grandfather and father, ignoring or trying to ignore that the burden of bringing him into this world costed his mother's life. She is too young, below the age of marriage, only fifteen when she gets pregnant. The possessive RPs emphasize the role of inferiority that is ascribed to women in genereal. Ali's grandfather's women are counted among his belongings and they occupy a less enviable position, after the "commodities" such as sons, cattle, horses, sheep, and goats. The implication of such a classification of possessions will be explained in the section on interpretation.

# 3.4.2.4 Mental Processes Analysis

Below (Table 3.26) is the summary of the MePs and their participants in extract 4.

sensers	Process Number	Total senser
Opokuya	1744, 1751, 1848, 1872, 1939, 1988, 2027,	07
She , I, you (Opokuya)	1687, 1695, 1714, 1745, 1752, 1759, 1766, 1770, 1772, 1777, 1820, 1837, 1887, 1905, 1915, 1928, 1929, 1941, 1956, 1958, 1980, 2009, 2021, 2024, 2039, 2055, 2057, 2139,	28
You, people, they, some, others, the whole world	1708, 1717, 1719, 1722, 1731, 1732, 1734, 1743, 1933, 1934, 2085, 2086, 2106, 2118, 2127, 2155, 2160, 2162, 2164, 2218, 2223	21
the giver	1721, 1723,	02
they, you and I (Opokuya and Kubi), any of us	1756, 1851, 1910, 1964, 1990, 2069,	06
They (Esi and Opokuya)	1779	01
no one	1804	01
Kubi	1852, 1892, 1994,	03
You, he (Kubi)	1894, 1917, 1982, 1989, 2202, 2007, 2064, 2068,	08
their husbands	1935,	01
Ali	2204, 2213, 2215,	03
He, who(Ali)	2097, 2130, 2136, 2169, 2178, 2199, 2207	07
I (his other mother)	2116,	01
she (his mother)	2117, 2119,	02
Ali's father, his father	2141, 2206,	02
the women	2201,	01

Table 3.26-Mental Processes in Extract 4

The table above shows that Opokuya is the sensor for 35 MePs out of 94 in (1687, 1695, 1714, 1745, 1752, 1759, 1766, 1770, 1772, 1777, 1820, 1837, 1887, 1905, 1915, 1928, 1929, 1941, 1956, 1958, 1980, 2009, 2021, 2024, 2039, 2055, 2057, 2139, 1744, 1751, 1848, 1872, 1939, 1988, 2027) corresponding to 37.23%. Thus, she is involved in more MePs than the other characters are. This confirms what has been said earlier in the section on RPs. Actually, she reflects on the appriopriate ways to get Kubi accept her ideas as regards the management of their household. She seems not in a logic of confrontation but that of negociation and compromise. Carefully, she sometimes convinces him in adopting her ideas of change. This is reflected through the MePs for which she and her husband are the sensors in (1756, 1851,

1910, 1964, 1990, 2069) .There is also an important number of MePs carried out by *people*, *they, the whole world, etc.* which demonstrates the society's influence on women's condition. When the ideals of justice and ethics about women's are mentioned, people react either through actions or mentally.

# 3.4.2.5 Behavioral Processes Analysis

The behavioral processes in extract 4 are summarized in Table 3.27 below:

Behavers	She	Our	they	He (Kubi)	Kubi	he (Ali)	Ali
	(Opokuya)	government					
Processes	1689, 1952,	1718	1923,	1948, 2080	2013	2132,	2196
Number			1924			2137, 2138	
Total/							
Senser							

Table 3.27-Behavioral Processes in Extract 4

As can verified, Ali is the behaver for 04 BePs ou of 12 (33.33%), and Kubi actualizes 03 BePs out of 12 (25%). Opokuya is involved in 02 out of 12 (16.66%). 02 (16.66%) of the BePs are carried out by *they* (the government). While Ali and Kubi express some kind of assurance and satisfaction through laughter and whisling, Opokuya's mood seems to depend on some circumstances, for, when she gets the use of the car, she realizes the amount of running around she has to do in order to take care of the family and work as a state registered nurse.

## 3.4.2.6 Verbal Processes Analysis

Table 3.28 below presents the verbal processes in extract 4:

Sayors	Process Number	Total sayors
her listeners, others, people, some	1699, 1735, 1742, 2081, 2088,	05
Opokuya	1831, 1922, 1986, 2008	04
She, you, I	1701, 1702, 1707, 1715, 1733, 1738, 1755, 1760, 1776,	36
	1821, 1825, 1826, 1832, 1833, 1838, 1846, 1849, 1850, 1885, 1893, 1896, 1898, 1903, 1912, 1914, 1918, 1919, 1985, 2012, 2022, 2030, 2033, 2040, 2042, 2048, 2070,	
We	1712	01
the begger	1725,	01
They	1728	01
Kubi	1827, 1843, 1977, 2043, 2060, 2063,	06
you, he (Kubi)	1841, 1866, 1987, 2046,	04
we, they (Kubi and Opokuya)	2000, 2037, 2072,	03
he (Ali)	2171, 2177, 2195, 2202	04
Deathtraps	2190,	01

Table 3.28-Verbal Processes in Extract 4

The table shows clearly that Opokuya is very active verbally; she is the sayor for 40 VPs out of 66 in (1831, 1922, 1986, 2008,1701, 1702, 1707, 1715, 1733, 1738, 1755, 1760, 1776, 1821, 1825, 1826, 1832, 1833, 1838, 1846, 1849, 1850, 1885, 1893, 1896, 1898, 1903, 1912, 1914, 1918, 1919, 1985, 2012, 2022, 2030, 2033, 2040, 2042, 2048, 2070,) that is, 60.60%; whereas Kubi is involved in 10 VPs out of 66 in (1827, 1843, 1977, 2043, 2060, 2063,1841, 1866, 1987, 2046), representing 15.15%. She tries to change her husband mentality as regards the use of the car, and beyond his perception of the role of women, certainely. However, she seems to be limited to expressing her desires through words and hoping that the situation might change. As for Kubi, he verbalizes some facts which describe his opposition or reluctance in accepting his wife conception of married life which should be based on mutual comprehension and respect. A few VPs are actualized by Ali and people around Opokuya through which some facts are expressed.

## 3.4.2.7 Existential Processes Analysis

Here too, EPs are few in number: 15/554 in (1724, 1740, 1797, 1813, 1855, 1865, 1909, 1959, 1983, 2018, 2019, 2029, 2054, 2090, 2150). They describe some facts related to colonization, or some realities –cultural realities-which condition Opokuya's experiences as an educated woman. As discussed earlier, the use of the car is the central issue. The existence or non existence of some realities determines everything pertaining to it. The fact that she does not often "win" to convince Kubi to let her use the car means that things are still complex and somehow complicated concerning women's emancipation as will be demonstrated later on. It should be stated colonization might be equated to women plight inso far as it is based on injustice, vilolence, marginalization, etc.

# 3.4.2.8 Causative Processes Analysis

The table about the general statistics of process types displays 10/554 CPs, which occur in clauses (1691, 1743, 1747, 1763, 1862, 1888, 1897, 1899, 2073, 2146). Opokuya is the carrier in clauses (1743, 1747, 1763, 1888, 1897, 1899), and Ali's mother is the carrier for clause (2146); wheras Kubi is the attributor in clauses (862, 1888, 1897, 1899, 2073). This suggests that Opokuya seems to undergo things rather than really acting on them despite her constant efforts to correct certain beliefs and facts. This goes for Ali's mother who must follow her husband throughout West Africa as he travels for his businesses.

# CHAPTER FOUR: MOOD ANALYSIS OF THE SELECTED FROM ANOWA

#### 4.0 Introduction

As stated in the section on the theoretical framework, language does not only serve to construe human experiences but it is also a means of enacting personal and social relationships between interlocutors; thus, here, the task consists in analyzing linguistic features which convey this meaning, that is, the interpersonal meaning. Therefore, the extract has been split into clauses and numbers and labels have been ascribed to each interpersonal interpersonal item taken into account in the analysis. It is worth mentioning that the analysis is focused on mood types, modality, and adjuncts.

## 4.1 Mood Analysis of Extract 5

# 4.1.1 Clause and Mood, and Modality and Adjuncts Identification

This section is concerned with the quantitative analysis of mood and adjuncts types on the one hand, and modal items on the other hand.

The following keys have been used:

DM Declarative Mood

ImpM Imperative Mood

IntM Interrogative Mood

EX Exclamative Mood

MC Minor Clause

M<sup>+</sup> DM Modulated declarative Mood

M<sup>+</sup>ImpM Modulated Imperative Mood

M<sup>\*</sup>DM Modalized Declarative Mood

M<sup>-</sup>ImpM Modlaized Imperative Mood

M<sup>+</sup>IntM Modulated Interrogative Mood

M<sup>-</sup>IntM Modlaized Interrogative Mood

M<sup>+</sup> Modulator

M<sup>-</sup> Modalizer

MA Mood Adjunct

PA Polarity Adjunct

CA Cicumstantial Adjunct

Co-A Comment Adjunct

VA Vocative Adjunct

Cont-A Continuity Adjunct

Conj-A Conjunctive Adjunct

#### Extract 5 (Anowa, 1970: 103-107)

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BADUA<sup>(1)</sup>[Any mother <sup>(M-1</sup>] would be concerned] <sup>M-DM</sup><sub>full</sub> <sup>(2)</sup>[ <sup>(M-2)</sup>If her daughter refused to get married six years after her puberty.] <sup>M-DM</sup><sub>full</sub> <sup>(3)</sup>[<sup>(M-3)</sup>II I do not worry about this,] <sup>M-DM</sup><sub>full</sub> <sup>(4)</sup>[what <sup>(M+1)</sup>shall I worry about?] <sup>M+DM</sup><sub>full</sub> <sup>(5)</sup>[Conj-A] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Shall I worry about?] <sup>M+DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Shall I worry about?] <sup>M+DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Shall I worry about?] <sup>M+DM</sup><sub>full</sub> <sup>(6)</sup>[Shall I worry about?] <sup>M+DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>(6)</sup>[Shall I worry about?] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Shall I worry about?] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>(6)</sup>[Mall did worry about?] <sup>M-DM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>(6)</sup>[Mall did you say, <sup>(7)</sup>A] <sup>(7)</sup>Common <sup>(6)</sup>[Mall Has shut sfaction.) <sup>(6)</sup>[Are you trying to send me insane?] <sup>Mn</sup><sub>full</sub> <sup>(6)</sup>[Mall Has shut you up?] <sup>M-IntM</sup><sub>full</sub> <sup>(6)</sup>[Conj-A] <sup>(6)</sup>[Mall Has shut you up?] <sup>M-IntM</sup><sub>full</sub> <sup>(7)</sup>[Yes, <sup>(7)</sup>[Mall Has shut you up?] <sup>M-IntM</sup><sub>full</sub> <sup>(8)</sup>[Conj-A] <sup>(8)</sup>[Mall Has you hall Has shut you up?] <sup>M-IntM</sup><sub>full</sub> <sup>(8)</sup>[Mal
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*She stands musing by the hearth.)* 

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 \mathbf{OSAM}^{(32)}[^{(Conj-A}{}_{10}]\underline{\mathbf{As}} \text{ for her wildness, what do you want me to say again about that?}]^{\mathbf{IntM}}_{\mathit{full}}{}^{(33)}[I] \text{ have } {}^{(M-8)}\underline{\mathbf{always}} \text{ asked you to apprentice her to a priestess to quieten her down.}]^{\mathbf{M-DM}}_{\mathit{full}}{}^{(34)}[^{(Conj-A}{}_{11}]\underline{\mathbf{But}}_{\mathit{ellipt}}]^{\mathbf{DM}}_{\mathit{ellipt}} 
      (Roused again, BADUA moves quickly back to where he is and, meanwhile, corks both her ears with two fingers
   OSAM(chuckles) (35)[(Interigation of the control of
 priestess.] The priestess of the priestess.] The priestess of the priestess of the priestess of the priestess.] The priestess of the priestess of the priestess of the priestess.] The priestess of the priestess of the priestess of the priestess of the priestess.] The priestess of t
a priestess.] M+DM full

OSAM (S2) [They have (CA2) so much glory (Conj-A18) and dignity ... ] DM full

BADUA (S3) [Conj-A2] But (Conj-A2) in the end, they are not people.] DM full (S4) [They become (CA3) too much like the gods] DM full (S5) [they interpret.] DM full (As she enumerates the attributes of priesthood, her voice grows hysterical and her face terror-stricken. OSAM removes his pipe, and stares at her, his mouth open with amazement.)

(S6) [They counsel with spirits;] DM full (S7) [They read into other men's souls;] DM full (S8) [They swallow dogs' eyes] DM full (S9) [Jump fires] DM full (S9) [Jump fires] DM full (S9) [Interpretation of full (S6) [They do not feel As you (Conj-A2) OT yound full (S6) [They have no shame.] DM full (S6) [They do not feel As you (Conj-A2) OT yound full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [They have no shame.] DM full (S6) [Marry a man,] DM full (S6) [Marry
    OSAM(sighing again) (78) [ (VA<sub>8</sub>)My wife, people with better vision than yours or mine have seen that] [ (Conj-A<sub>32</sub>) [ (Conj-A<sub>32</sub>) or me.] [ (Conj-A<sub>33</sub>) And a prophet with a locked mouth is neither a prophet nor a man.] [ (Conj-A<sub>34</sub>) [ (Conj-A<sub>34</sub>) (Paul) (M-13) will burn,] [ (M-13) will burn,] [ (M-14) (M-13) will burn,] [ (M-14) (M-14)
    boiled or roasted.]<sup>M+DM</sup>
      BADUA(She picks up the ladle but does not stir the pot. She throws her arms about.) (83) [(Conj-A<sub>35</sub>)Since you
      (M+<sub>11</sub>) want to see Nkomfo and Nsofo, seers and dancers ...] M+DM full ANOWA(from the distance) (84)[(VA)/9] Mother!] MC<sub>ex</sub>
   (VA<sub>15</sub>)Mother ... ] MC decl
       (OSAM jumps up and, confused, he and BADUA keep bumping into each other as each moves without knowing
       whyor where he or she is moving BADUA still has the ladle in her hands.)
      BADUA<sup>(94)</sup>[Why do you keep hitting at me?] IntM full
   ANOWA (95) [ (VA 16) Mother! ] MC ex

OSAM (96) [Sorry, ] MC dec! (17) [I did not mean to. ] MG dec!

OSAM (96) [Sorry, ] MC dec! (17) Father! ] MC dec!

OSAM (100) [ (Conj-A 39) And where is she?] IntM full (ANOWA runs in, lower right, with her empty water-pot.)

BADUA (101) [ (Interj 7) Hei. ] MC dec! (102) [Why do you frighten me (Conj-A 40) SO?] IntM full (103) [ (Conj-A 41) And where is she?] IntM where is she?] IntM dec! (102) [Why do you frighten me (Conj-A 40) SO?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] IntM full (103) [ (Conj-A 41) And where is she?] 
      the water?] full ANOWA<sup>(104)</sup>[ (Interigon 18) Mother.] MC decl (She stops running and stays on the lower stage.)
      OSAM<sup>(105)</sup>[What is it?]<sup>IntM</sup>
                                                                                                                                                                                                                                           full
      ANOWA(her eyes swerving from the face of one to the other) (106) [(Interigonal (Interigonal (Interigona) (Interigona) (Interigona) (Interigonal (Interigona) (Interigona) (Interigona) (Int
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\mathbf{OSAM}^{(107)}[\mathbf{Say} \ \ \mathbf{whatever}]^{\mathbf{ImpM}} \mathbf{full}^{(108)}[\mathbf{you} \ \ \mathbf{full}^{(M+1)} \mathbf{\underline{have}} \ \ \mathbf{got} \ \ \mathbf{to} \ \ \mathbf{say}]^{\mathbf{M+DM}} \mathbf{full}^{(109)}[\ \ \mathbf{(Conj-A}_{42})} \mathbf{\underline{and}} \ \ \mathbf{stop}
        behaving like a child.] IntM full
  behaving like a child.] ^{IntM}_{full} BADUA^{(110)} [Calling us from the street!] ^{EX}_{full} OSAM^{(111)} [What ^{(M+}_{14}] ^{have} you got to tell us] ^{M+IntM}_{full} (112) [that ^{(M-}_{15}] ^{couldn't} wait] ^{DM}_{full} (113) [ ^{(Conj-A_3)}_{43}] until you reached here?] ^{DM}_{full} ANOWA^{(114)} [^{(VA_2)}_{20}] ^{Father}_{full} ^{DM}_{decl} BADUA^{(115)} [^{(Conj-A_4)}_{full}] dook at her.] ^{ImpM}_{full} [See here,] ^{ImpM}_{full} (117) [ ^{(M+}_{15}] it is time you realized] ^{M+DM}_{full} (118) [you have grown up.] ^{M+DM}_{full} ^{full} ANOWA(moving a step or two forward) ^{(119)} [^{(VA_2)}_{21}] Mother ... ] ^{MC}_{decl} BADUA^{(120)} [^{(Conj-A_4)}_{45}] And now what is it?] ^{IntM}_{full} [^{(121)} [^{(Conj-A_4)}_{46}] Besides, where is the water?] ^{IntM}_{full} [^{(122)} [^{(M-1)}_{16}] I am sure this household ^{(M-1)}_{17} will go to bed to count the beams tonight] ^{M-DM}_{full} [^{(Conj-A_4)}_{47}] since there is no water to cook with ^{DM}_{10}...
  sure this household 17 will go to bed to count the beams tonight | full | full | full | 17 will | full | ANOWA | 124 | [VA 23] Mother, | (VA 23] Father | have met the man | DM full | full | (125) | [I | (M+16)] want to marry.] | M+DM full | BADUA | (126) | [What is she saying?] | IntM full | ANOWA | (127) | [I say] | DM full | full | full | (128) | [I have found the man | DM full | (129) | (M+17) | I would like to marry.] | M+DM full | OSAM | (130) | (Conj-A 48) | And | MC full | MC full | (Interi 10) | M
      (Long pause during which BADUA stares at ANOW A with her head tilted to one side.) 

ANOWA (132) [Kofi Ako asked me to marry him] ^{\text{DM}}_{full} (Conj-A<sub>49</sub>) and I said] ^{\text{DM}}_{full} (M+<sub>18</sub>) I will, (Conj-A<sub>19</sub>)
        ^{A}_{50} too.] ^{M+DM}_{1}
     \begin{array}{c} {}^{A}{}_{50}\underline{\text{too}}.]^{\text{M+DM}}{}_{\textit{full}} \\ \textbf{BADUA}^{(135)}[\overset{(\text{Interj}}{11}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{OSAM}^{(136)}[\overset{(\text{Interj}}{12}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(137)}[\overset{(\text{Interj}}{13}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{OSAM}^{(138)}[\overset{(\text{Interj}}{14}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}?]^{\text{MC}}{}_{\textit{int}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}] \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}] \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}}?]^{\text{MC}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}?}]^{\text{MC}} \\ \textbf{BADUA}^{(139)}[\overset{(\text{Interj}}{15}]\underline{\textbf{Eh}?}]^{\text{MC}} \\ \textbf{BADU
    OSAM<sup>(140)</sup>[ (Conj-A 51) And 1 MC int BADUA<sup>(141)</sup>[ (Interj 16 Eh-eh! 1 1 MC (Light dies on all 1 MC ex
        (Light dies on all three and comes on again almost immediately. OSAM is sitting in his chair. ANOWA hovers
        around and she has a chewing-stick in her mouth with which she scrapes her teeth when she is not speaking
BADUA is sitting by the hearth doing nothing.)

ANOWA (142) [(VA_{24}) Mother, you have been at me for a long time to get married.] (143) [(Conj-A_{52}) And now that I have found someone] (144) [I like (CA_5) very much ...] (146) [Shut up] (147) [Push your tongue into your mouth ] (148) [(Conj-A_{52}) Anowa, shut up.] (146) [Shut up] (146) [Shut up] [146] [Shut up] [147] [Push your tongue into your mouth ] (148) [(Conj-A_5) and close it.] (149) [Shut up] (149) [Shut up] [150] [(Conj-A_5) because I never counted Kofi Ako among my sons-in-law.] (151) [(VA_26) Anowa, why Kofi Ako?] (151) [(MA_26) Anowa, why Kofi Ako?] (152) [Of all the mothers that are here in Yebi,] (153) [(M+19) Should I be the one whose] (148) [Mall (154) [Mall (155) [Mall (155) [This-I-am-the-handsome-one-with-a-stickbetween-my-teeth-in-the-market-place...] (156) [This ... this ...] (156) [This ... this ...] (157) [(Interj._26) (VA_26) Mother (158) [Mall (156) [This ... this ...] (156) [This ... this ...] (157) [(Interj._26) (VA_26) Mother (158) [Mall (156) [This ... this ...] (156) [This ... this ...] (157) [(Interj._26) (VA_26) Mother (158) [Mall (156) [This ... this ...] (156) [This ... this ...] (158) [Mall (157) [(Interj._26) (VA_26) Mother (158) [Mall (156) [This ... this ...] (158) [Mall (15
  with-a-stickbetween-my-teeth-in-the-market-place...] ^{M}_{full}^{(CO)} [This ... this ... ] ^{M}_{decl} ANOWA ^{(157)} [(Inter]<sub>17</sub>) ^{O}_{27} Mother ...] ^{M}_{decl}^{decl} BADUA(^{O}_{28} Anowa, ] ^{O}_{28} Anowa, ] ^{O}_{full}^{M} [159] [why did you not wait for a day] ^{O}_{full}^{M} [(Conj-A ^{55}_{50} when I was cooking banku] ^{O}_{full}^{M} [(Conj-A ^{56}_{56} and your father was drinking palm-wine in the market place with his friends?] ^{O}_{full}^{M} (Conj-A ^{57}_{58} when you ^{O}_{18} you ^{O}_{18} (Conj-A ^{58}_{38} and hit me with it ] ^{M-DM}_{full}^{M} (164) [(Conj-A ^{59}_{59} and taken your father's wine from his hands] ^{M-DM}_{full}^{M} (164) [(Conj-A ^{60}_{59} and thrown it in his face?] ^{M-DM}_{full}^{M} (165) [(Va ^{29}_{29} Anowa, why did you not wait for a day like that,] ^{IntM}_{full}^{M} (166) [(Conj-A ^{60}_{51} since your ^{O}_{48} (When ^{O}_{48} ) want to behave like the cirl in the folk tale?] ^{M+DM}_{6.01}
    you ^{(M_{+}_{2l})} want to behave like the girl in the folk tale?] ^{M_{+}DM} full ^{(VA_{30})} Mother?] ^{IntM} full ^{IntM} ANOWA ^{(167)} [^{(Conj-A_{62})} But what are you talking about, ^{(VA_{30})} Mother?] ^{IntM} full ^{IntM} BADUA ^{(168)} [^{(Conj-A_{63})} And you ^{(VA_{31})} Kobina Sam, ^{(M_{-19})} will you not say anything?] ^{M_{-}IntM} full ^{(I70)} [^{(VA_{32})} AbenaBadua, leave me out of this.] ^{ImpM} full ^{(170)} [^{(M_{-20})} You know ^{IM} ] ^{IM} It is so much as whisper anything to do with Anowa,] ^{M_{-}DM} full ^{(I72)} [you ^{(Conj-A_{64})} and your brothers ^{(Conj-A_{65})} and uncles ^{(M_{-22})} will the to go ^{(Conj-A_{66})} and straighten out the lives of my nieces.] ^{DM} full ^{(I73)} [This is your family drum;] ^{DM} full ^{(I74)} [beat ^{(I74)}] beat ^{(I74)} [beat ^{(I74)}] ^{(I74)} [beat ^
      it, (VA<sub>33</sub>)my wife.] ImpM full
      BADUA<sup>(175)</sup>[I did not ask for any riddles.]<sup>DM</sup><sub>full</sub>
OSAM<sup>(176)</sup>[Cont-A<sub>3</sub>]<u>Mm</u> ... just remember ]<sup>DM</sup><sub>full</sub>(177)[I was smoking my pipe.]<sup>DM</sup><sub>full</sub>
BADUA<sup>(178)</sup>[Cont-A<sub>3</sub>]<u>If</u> you had been any other father,] M-DM <sub>full</sub>(179)[you M-24] would have known what to do (Conj-
    A 67 and what not to do. ] M-DM full What not to do. ] M-D
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\frac{^{\text{DM}}_{full}(^{186})[\text{you} \ ^{(\text{M-}}_{32})\underline{\text{would}}_{\text{sucrifice an elephant.}]} \text{spread rich cloth before her to walk on.}] \ ^{\text{M-DM}}_{full}(^{187})[\ ^{(\text{Conj-A}}_{70})\underline{\text{And}}^{(\text{M-}}_{33})\underline{\text{probably}}_{\text{probably}}]
      \begin{array}{ll} \textbf{BADUA}^{(188)}[^{\text{Conj-A}}_{71}] \underbrace{^{\textit{full}}_{\text{NOWA}}}_{\text{full}} \text{ you} \overset{(\text{M-}_{34})}{\text{do not know}} \text{ what this Kofi Ako is like?}]^{\text{M-IntM}}_{\text{full}} \\ \textbf{ANOWA}^{(189)}[\text{What is he like?}]^{\text{IntM}}_{\text{full}} \end{array}
        BADUA<sup>(190)</sup>[(VA<sub>34</sub>)My lady, I have not asked you a question.] DM<sub>full</sub> (ANOWA retires into sullenness. She scrapes
  her teeth noisily.)

OSAM<sup>(191)</sup>[How M<sub>35</sub> could I know] M-IntM full (192) [what he is like?] M<sub>11</sub> (193) [Does he not come from Nsona House?] M<sub>11</sub> (194) [Conj-A<sub>72</sub> And is not that one of the best houses] M<sub>11</sub> (195) [that is here in Yebi?] M<sub>12</sub> (196) [Has he an ancestor] M<sub>12</sub> [197) [who unclothed himself to nakedness,] M<sub>12</sub> (198) [had the Unmentionable, killed himself (Conj-A<sub>73</sub> Or another man?] M<sub>12</sub> [Conj-A<sub>74</sub> And M<sub>36</sub> if all that there is to a young man] M-DM M<sub>12</sub> (200) [is that] M-DM M<sub>12</sub> (201) [his family has an unspoiled name,] M-IntM M<sub>12</sub> (202) [Conj-A<sub>75</sub> then what kind of man is he?] M-IntM M<sub>12</sub> (203) [M-37] Are he and his wife going to feed on stones] M-IntM M<sub>12</sub> (204) [Conj-A<sub>76</sub> when he (M-38) will not put a blow into a thicket] M-DM M<sub>12</sub> (205) [Conj-A<sub>77</sub> or at least learn a trade?] M-DM M<sub>12</sub> [M-DM M<sub>12</sub> (205) [M-37] Or at least learn a trade?] M-DM M<sub>12</sub> [M-DM M<sub>12</sub> (205) [M-37] Or at least learn a trade?] M-DM M<sub>12</sub> [M-DM M<sub>12</sub> (205) [M-DM
feed on stones] M-Internal ("Conj-A" of when he ("M-38" will not put a blow into a thicket] ("Conj-A" of when he ("M-38" will not put a blow into a thicket] ("Conj-A" of when he ("M-38" will not put a blow into a thicket] ("Conj-A" of when he ("M-38" will not put a blow into a thicket] ("Conj-A" of when he ("M-38" will not allow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow herself to be married to any man] M-10M ("M-10" put a blow hers
        (Light dies on them and comes on a little later. ANOWA is seen dressed in a two-pieced cloth. She darts in and
        out of upper right, with very quick movements. She is packing her belongings into a little basket. Every now and
        then, she pauses, looks at her mother and sucks her teeth. BADUA complains as before, but this time tearfully.
  OSAM is lying in his chair smoking.)

BADUA<sup>(258)</sup>[I am in disgrace]<sup>DM</sup><sub>full</sub><sup>(259)</sup>[Conj-A<sub>93</sub>) so suck your teeth at me.]<sup>DM</sup><sub>full</sub>(Silence.) (260)[Other women (M-52) certainly have happier tales to tell about motherhood.] (Silence.) (261)[M-53] think | DM <sub>full</sub> (262)[I am just an unlucky woman.] (M-DM <sub>full</sub> (M-53) (N-53) (M-54) (M-55) (M-54) (M-54) (M-55) (M-54) (M
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BADUA<sup>(282)</sup>[M-<sub>56</sub>] fyou like him.] M-DM (283) [do like him.] M-ImpM (284) [The men of his house do not make good husbands;] M-<sub>full</sub> (285) [ask older women] M-<sub>full</sub> (286) [who are married to Nsona men.] M-<sub>full</sub> (290) [M-<sub>57</sub>] know what] M-<sub>full</sub> (288) [you are saying] M-DM (289) [is not true.] M-<sub>full</sub> (290) [M-<sub>58</sub>] Indeed from the beginning of time Nsona men make the best of husbands.] M-DM (281) [is not true.] M-<sub>full</sub> (BADUA glares at him.)

ANOWA<sup>(291)</sup>[This does not even worry me] M-<sub>full</sub> (292) [Conj-A <sub>100</sub>] and it (M+<sub>30</sub>) should not worry you, (VA <sub>41</sub>) Mother.] M-<sub>full</sub> M-<sub>full</sub> M-<sub>full</sub> (294) [who knows everything.] M-<sub>full</sub> (295) [Conj-A <sub>101</sub>] But remember, (VA <sub>43</sub>) my lady.] M-<sub>full</sub> (296) [Conj-A <sub>102</sub>] when I am too old to move, M-<sub>full</sub> (297) [I (M+<sub>31</sub>) shall still be sitting by these walls waiting for you to come back with your rags and nakedness.] M-<sub>full</sub> M-<sub>full</sub> ANOWA<sup>(298)</sup>[You (M+<sub>32</sub>) do not have to wait] M-<sub>full</sub> M-<sub>full</sub> M-<sub>full</sub> (299) [Conj-A <sub>103</sub>] because we (M+<sub>33</sub>) shall not be coming back here to Yebi.] M-<sub>full</sub> M-<sub>full</sub> (300) [Not for a long long time, (VA <sub>44</sub>) Mother, not for a long long time.] M-<sub>full</sub> BADUA<sup>(301)</sup>[M-<sub>59</sub>) Of course, if I were you] M-<sub>full</sub> (302) [I (M+<sub>34</sub>) wouldn't want to come back with my shame either.] M-<sub>full</sub> M-
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The different Mood types analyzed in extract 5 are summarized in table 4.1 below:

Mood types	Full	Minor	Elliptical	Total	Percentage
DM	182	12	05	199	68.15%
IntM	55	00	02	57	19.52%
ImpM	20	00	00	20	6.84%
EX	03	13	00	16	5.47%
Total	163	24	06	292	100%

Table 4.1-Mood Types Statistics in Extract 5

The above table shows that declarative mood type is the most predominant [199/292] (68.15%), followed by interrogative moods [57/292] (19.52%), and imperative moods [20/292] (6.84%). Exclamative moods occur rarely [16/292] (5.47%). There is also a significant percentage of minor clauses [24/292] (8.21%) in the extract, denoting the spoken nature of the text and enabling the realization of interpersonal meanings. The frequent use of declarative mood and interrogive ones implies that the text is basically concerned with information giving and demanding; the characters make statements and argue about them. some proposals are also dealt with through the use of imperative moods. It is then necessary to carry out a thorough analysis of each mood type used by each interactant so as to grasp who uses which mood type and why. The interpersonal implication of these items can be linked to the feminist significance of the play.

# 4.1.2 Qualitative and Quantitative Analysis of Mood Types in the Extract

Table 4.2 below displays the distributions of mood types among the interactants:

Participans	$\mathrm{DM}_{\mathrm{full}}$	$\mathbf{DM}_{\mathbf{minor}}$	DM <sub>ellipt</sub>	Ex <sub>full</sub>	Ex <sub>minor</sub>	Ex <sub>ellip</sub>	$IntM_{full}$	IntM <sub>minor</sub>	IntM <sub>ellip</sub>	$ImpM_{full}$	$ImpM_{minor}$	$ImpM_{ellip}$	Total
Badua	44	03	00	02	07	00	15	00	01	10	00	00	82
													43.85%
Osam	42	02	03	00	01	00	16	00	01	07	00	00	72
													38.50%
Anowa	17	07	01	00	05	00	03	00	00	00	00	00	33
													17.64%
Total	103	12	04	02	13	00	34	00	02	17	00	00	187

Table 4.2-Distributions of Mood Types among the Participants in Extract 5

As can be noticed in the table above, the exchange is dominated by Badua, Osam's wife; she utters 43.85% of the moods whereas her husband (Osam) actualizes 38.50% of the utterance. Indeed, she utters 43 DMs out of 119 (36.13%), 16 IntM out of 36 (44.44%), 10 ImpMs out of 17 (58.82%), and 09 Exs out of 15 (60%). Thus, she verbalizes more ImpMs than her husband does. As regards Osam, he uses 45 DMs out 119 (37.81%), 17 IntMs out of 36 (47.22%), and 01 EX out of 15 (6.66%). Concerning Anowa, she is involved in 24 DMs out of 119 (20.16%) and 05 EXs out of 15 (33.33%). Despite the slighness of this domination of the talk by Badua, it shows some kind of self-assertion. This reflects what might rightly be viewed as the deconstruction of the sterotypes according to which women are inferior, and therefore they should behave and act as such. Through the conversation, Badua seems to be determined to get involved in the decisions concerning her daughter's marriage, which is the subject of the conversation. It might be asserted that Osam plays a secondary role. His attitude contrasts with what is traditionally believed as normal. Actually, he must be the one deciding everything as required by culture. As regards Anowa, the daughter in question, she seems to be playing her role; for she does not monopolize the turn-takings. She voices her reflection through some exclamative and decalarative moods. By trying to ignore her presence, Badua and Osam affirm their authority and clearly mean that marriage is an issue that cannot be treated by a young girl even if she was the most bold and courageous.

# 4.1.3 Qualitative and Quantitative Analysis of Modality

The statistics of modulators and modalizers is summarized in table 4.3. The table also presents the distributions of these items among the interactants.

Participants	Modalizers	Percentage	Modulators	Percentage	Total	
Badua	20	33.33%	18	51.42%	38	40%
Osam	38	63.33%	09	25.71%	47	49.47%
Anowa	02	3.33%	08	22.85%	10	10.52%
Total	60	100%	35	100%	95	100%

Table 4.3-Distributions of Modalizers and Modulators Among participants in Extract 5

The table above shows that there is a predominant use of modalizers (60) in the extract in comparaison with modulators (35). This implies that meanings about possibility, frequency or usuality are expressed by the interactants, and attention is given to inclination, permission, and obligation, as well. As can be verified, Osam authors the majority of modalizers [38/60] (63.33%) whereas his wife Badua predominates in the use of modulators [18/35] (51.42%).

Actually, it is through such items that she verbalizes her concerns about her daughter's "antisocial" behavior while trying to convince her husband to support her. She and her husband seem to have divergent opinions about the implications of their daughter's attitude. Osam focuses on what would have happened or what will happen, trying somehow to shift the blame on his wife. As far as Anowa is concerned, she is the participant for only 02/60 modalizers (3.33%) and 08/35 modulators through which she shows her determination to go against culturally accepted norms at the risk of being rejected by her family or the whole of the society. An analysis of the mdoalized and modulated clauses is needed in order to understand the meaning of modality deeper.

Table 4.4 below presents the statistics of the distributions of the modalized and modulated clauses in the extract.

Participants	M <sup>-</sup> DM	M <sup>+</sup> DM	M <sup>+</sup> DM <sub>ellip</sub>	M <sup>-</sup> IntM	M <sup>+</sup> IntM	M <sup>+</sup> EX	M <sup>+</sup> ImP	Total	
Badua	18	14	01	05	08	01	01	48	45.71%
Osam	32	05	00	06	02	00	02	47	44.76%
Anowa	02	08	00	00	00	00	00	10	9.52%
Total	52	27	01	11	10	01	03	105	100%

Table 4.4-The Distributions of Modulated and Modalized Clauses among the Participants in Extract 5

It comes out from table 3.31 that Badua is very active in terms of the use of modalily in general [48/105] (45.71%), modulated and modalized clauses having almost the same number. Osam is involved in almost the same number of modalized and modulated clauses, with a slight predominance of modalized clauses: 38 out of 47 are modalized clauses, representing 80.85%. Two things can be noted. First, Osam expresses meanings that are concerned with possibility or probability and usuality, that is, what could have been appropriate and what could have been avoided. In fact, he does not act as a "normal father" who should be preoccupied by how to solve the problem of his daughter's marriage. Actually, he does not play a determining role in that matter. Secondly, by expressing her judgements through modulated clauses, Badua shows her desires to play a determining role as regards the issues related to not only to the marriage of her daughter but surely everything concerning married life. Anowa is almost absent in the exchange, but she defends her choice clearly through the utterance of modalized clauses (125, 129, 134, 275, 292, 298, 299, 304).

## **4.1.4** Qualitative and Quantitative Analysis of Adjuncts Types

The analysis does not take into account mood adjuncts, for they have been discussed in the section about modality. Table 4.5 below presents the distributions of adjuncts types among the interactants.

Participants	Conj-A	Perc.	VA	Perc.	Cont-A	Perc.	CA	Perc.	PA	Perc.	Total	
Badua	53	51.45%	13	29.54%	01	33.33%	04	40%	02	50%	73	44.51%
Osam	41	39.80%	08	18.18%	02	66.66%	05	50%	02	50%	58	35.36%
Anowa	09	8.73%	23	52.27%	00	00%	01	10%	00	00%	33	20.12%
Total	103	100%	44	100%	03	100%	10	100%	04	100%	164	100%

Table 4.5-Distributions of Adjuncts Types among the Participants in Ectract 5

The statistics related to the distribution of adjuncts types among the inetractants exude that Badua authors the majority of adjuncts: 73 out of 164, representing 44.51%. She utters 53 conjunctive adjuncts out of 103, corresponding to 51.45%; 13 vocative adjuncts out 44, that is, 29.54%; 04 circumstantial adjuncts out of 10, corresponding to 40%. This emphasizes the predominant roles she intends to play in her daughters's life. Moreover, she addresses her husband with the vocative adjunct "my husband, Osam, and Kobina Sam", which denotes certain freedom or precisely a friendly tenor. He does the same thing, addressing her with the vocative adjunct "my wife and Badua". Both of them use each other's real names when they feel annoyed or when they have conflicting opinions. The majority of vocative [23/44] (52.27%) adjuncts are uttered by Anowa, showing some kind of respect which is different from submission or obedience. On the whole, conjunctive adjuncts are used for providing "linking relations between one clause and another" (Eggins 1994: 169). As a matter of fact, they ensure coherence and cohesion in the extract. This includes elaboration, enhancement, and extension.

#### 4.2 Mood Analysis of Extract 6

### 4.2.1 Clause and Mood, and Modality and Adjuncts **Identification**

#### Extract 6 (Anowa, 1970: 108-111)

The identification of mood patterns is carried out according to the keys used in extract 5. The linguistic items are identified quantitatively.

(She exits lower left. OSAM spits with disdain, then stares at BADUA for a long time. She slowly bows her head in the folds ofher cloth and begins to weep quietly as the lights die on them. Enter THE MOUTH-THAT-EATS-SALTAND-PEPPER.)

SALTAND-PEPPER.)

OLDWOMAN<sup>(1)</sup>[Hei, hei, hei!] MC ex (2)[ (Conj-A<sub>1</sub>) And what do the children of today (M+<sub>1</sub>) want?] M+IntM full (3)[Eh, what (M-<sub>1</sub>) would the children of today have us do?] M-IntM full (4)[Parenthood was (M-<sub>2</sub>) always a very expensive affair.] M-MD full (5)[(Conj-A<sub>2</sub>) But it seems now] M full (6)[there is no man or woman created in nature] M full (7)[who is endowed with enough powers to be a mother or father.] M full (OLD MAN enters and walks up to the middle of the lower stage passing OLD WOMAN on the way.) (8)[Listen, listen.] M-DM full (11)[he (M-<sub>4</sub>) will surely step backwards.] M-DM full (12)[ (Conj-A<sub>3</sub>) And (M-<sub>5</sub>) if you ask him to move back a pace.] M-DM full (13) [Ho.(M-<sub>1</sub>) would run ten leagues.] M-DM full [he<sup>(M-6)</sup>would run ten leagues.]<sup>M-DM</sup> full

will surely step backwards.] \*\*M\*\* full \*\*[\*] \*\*S\*\* And \*\*s\*\* full \*\*[\*] \*\*Jand \*\*s\*\* full \*\*[\*] \*\*Jand \*\*J

OLDMAN <sup>(52)</sup> [Tell me] <sup>DM</sup> full <sup>(53)</sup> [what is wrong in that?] <sup>IntM</sup> full OLDWOMAN <sup>(54)</sup> [(M-1<sub>3</sub>) Certainly.] <sup>MC</sup> <sup>(55)</sup> [(M-1<sub>4</sub>) Some of us thought] <sup>DM</sup> full <sup>(56)</sup> [she had ordered a completely new man from the heavens.] <sup>M-DM</sup> full OLDMAN <sup>(57)</sup> [Are people angry] <sup>IntM</sup> <sup>(58)</sup> [(Conj-A<sub>1</sub>) because she chose her own husband;] <sup>DM</sup> full <sup>(59)</sup> [(Conj-A<sub>17</sub>) or

is there something wrong with the boy? ]<sup>IntM</sup> full

OLDWOMAN (60)[(CA<sub>1</sub>) As for that Kofi Ako, they say]<sup>DM</sup> full (61)[he combs his hair (M-15) too often] M-DM full

(62) [(Conj-A<sub>18</sub>) and stays (CA<sub>6</sub>) too long at the Nteh games.]<sup>DM</sup> full

OLDMAN (63) [Who judges a man of name by his humble beginnings?] IntM full OLDWOMAN (64) [Don't ask me.] ImpM full (65) [They say] ImpM full (66) [Badua (M+11) does not want him for a son-in-law.] M+DM full

OLDMAN <sup>(67)</sup>[She <sup>(M+</sup><sub>12</sub>) should thank her god] <sup>M+DM</sup> full <sup>(68)</sup> [that Anowa <sup>(M+</sup><sub>13</sub>) has decided to settle down at all.] <sup>M+DM</sup> full <sup>(69)</sup> [VA<sub>1</sub>] But then, we all talk too much about those two.] <sup>DM</sup> full <sup>(70)</sup> [Conj-A<sub>19</sub>] And vet this is not the first time] <sup>DM</sup> full <sup>(71)</sup> [Conj-A<sub>19</sub>] since the world began] <sup>DM</sup> full <sup>(72)</sup> [that a man and a woman <sup>(M+</sup><sub>14</sub>) have decided to be together against the advice of grey-haired crows.] <sup>M+DM</sup> full OLDWOMAN <sup>(73)</sup> [What foolish words!] <sup>EX</sup> full <sup>(74)</sup> [Some people babble] <sup>DM</sup> full <sup>(75)</sup> [Conj-A<sub>20</sub>] as though they borrowed their grey hairs] <sup>DM</sup> full <sup>(76)</sup> [Conj-A<sub>21</sub>] and did not grow them on] <sup>DM</sup> full

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The road is represented by the lower stage.
   A dark night. Wind, thunder and lightning. KOFI AKO enters from lower left. He is carrying a huge load of
   monkey skins and other hides. He looks exhausted and he is extremely wet from the rain.
  KOFI AKO(softly and without turning round) Anowa (Silence.) (79) [(VA<sub>2</sub>)] Anowa, are you coming?] IntM full (There is no response from anywhere. Then, frenziedly) (78) [(VA<sub>3</sub>)] Anowa,ei, (VA<sub>4</sub>)] Anowa!] ^{MC} ex ANOWA(also entering from lower left and carrying basket) (79) [O, (Conj-A<sub>2</sub>)] and what is wrong with you?] ^{IntM}
  full (80) [Why are you so afraid?] IntM full (KOFI AKO turns round to look at her.)

KOFI AKO(breathing loudly with relief) (81) [It is a fearful night.] IM full
  ANOWA (82) [^{(\text{Conj-A}_{23})}] But you ^{(\text{M+}_{15})} do not have to fear so much for me.] ^{\text{M+DM}} full (83) [\text{Why}]^{(\text{VA}_{5})} Kofi, see
 how your great chest heaves up and down even through the folds of your cloth!] Ex full (Laughs.)

KOFI AKO (84) [You just let it be then] DM full . (She giggles more.) (85) [(Conj-A) And I (M+16) can't see] M+DM full (86) [that there is anything to laugh at ...] DM full (87) [Look at the lightning!] ImpM full (88) [(M+17) Shall we sit
   here in this thicket?] M+IntM full
   ANOWA<sup>(89)</sup> [(PA<sub>1</sub>)Yes.]<sup>DM</sup> ellipt
   (They move to upper stage, and stay in the central area. KOFI AKO puts his own load down with difficulty. He
   then helps ANOWA to unload hers and sits down immediately.)
ANOWA <sup>(90)</sup> [Hei, you <sup>(M+</sup><sub>18</sub>'should not have sat down in the mud just like that.] <sup>M+DM</sup> full KOFI AKO <sup>(91)</sup> (Conj-A<sub>25</sub>) [As if it matters.] <sup>DM</sup> full <sup>(92)</sup> [Now sit here] <sup>ImpM</sup> full <sup>(93)</sup> [Conj-A<sub>26</sub>] and move nearer.] <sup>ImpM</sup> full (He pulls ANOWA, shivering, down by him.) <sup>(94)</sup> [(VA<sub>6</sub>) Anowa, see how you shiver!] <sup>EX</sup> full <sup>(95)</sup> [(Conj-A<sub>27</sub>) And yet my tongue <sup>(M+</sup><sub>19</sub>) cannot match yours.] <sup>M+DM</sup> full (Mocking her) <sup>(96)</sup> ['I am strong... O ... O ... ] <sup>DM</sup> full <sup>(97)</sup> [It is not heavy.] <sup>DM</sup> full <sup>(98)</sup> [My body is small] <sup>(99)</sup> [(Conj-A<sub>28</sub>) but I am strong!] <sup>EX</sup> full <sup>(100)</sup> [Ei, <sup>(VA)</sup> Anowa!] <sup>MC</sup>
  ANOWA ^{(101)} [^{(Conj-A}_{29}] But I am strong.] ^{DM} full KOFI AKO ^{(102)} [We ^{(M+)}_{20}] can see that.] ^{M+DM} full ^{(103)} [You know what?] ^{IntM} full ^{(104)} [Shivering like this, with all your colones wet, you look like a chick in a puddle.] ^{DM} full
   ANOWA (105) [(Conj-A<sub>30</sub>)] And how about you?] IntM full (Beginning to rummage through her basket as though
   KOFI AKO (106) [ Do you compare yourself to me?] IntM full (107) [See how big I am.] ImpM full (He bares his
chest and spreads out his arms.)
  (ANOWA fishes out a miserable looking packet of food from the basket.)

ANOWA (128) [Are you hungry?] [IntM full (129) [Here is ] [IntM full (130) [What is left of the food.] [IntM full (131) [Oh, (Conj-A<sub>36</sub>) but it is so wet.] [IntM full (She giggles but gives it to him.)

KOFI AKO(He clutches hungrily at the bundle.) (132) [They are good.] [IntM full (133) [How about you?] [IntM full (133) [
KOFI AKO(He clutches hungrily at the bundle.) (133) [They are good.] bit full (133) [How about you?] [Image of the shape of the stuff o
  KOF IAKO (146) [ Is that it?] IntM full (147) [M-21] Do you know how many days] [M-1ntM] full (148) [we have been walking?] [M-1ntM] [M-1ntM]
  ANOWA (149) [^{(PA_4)} No, I have not been counting the days.] ^{DM} full (150) [All ^{(M-2)} I know is] ^{DM} full (151) [that we have been on the highway for about two weeks now.] ^{DM} full (Fights sleep.)
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**KOFI AKO** (152) [The ghost of my fathers!] EX full

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 \begin{array}{l} \textbf{ANOWA} \stackrel{(153)}{\sim} [\stackrel{(\text{Conj-A}_{38})}{\sim} \underbrace{\textbf{But}}_{23} \stackrel{(\text{M}-}{\sim}_{23}) \underbrace{\textbf{think}}_{23} \text{ of it,}]^{\text{DM}} \textit{full} \stackrel{(154)}{\sim} [\stackrel{(\text{M}-}{\sim}_{24})] \underbrace{\textbf{if}}_{24} \text{ we are not too tired to go a little further,}]^{\text{M-DM}} \textit{full} \\ \textbf{KOFI AKO} \stackrel{(156)}{\sim} [\text{Ei,} \stackrel{(\text{VA}_{23})}{\sim} \underbrace{\textbf{Anowa}}_{26}]^{\text{MC}} \textit{decl} \stackrel{(157)}{\sim} [\text{You} \stackrel{(\text{M}+}{\sim}_{27})] \underbrace{\textbf{ought to}}_{27} \text{ have been born a man.}]^{\text{M+DM}} \\ \textbf{C. H.} \end{array} 
     ANOWA (158) [Kofi.]MC
   KOFI AKO (159) [Hmm ... hmm?]<sup>MC</sup> Int
   ANOWA (160) [Why don't you marry another woman?] IntM full (KOFI AKO registers alarm.) (161) [(CA<sub>2</sub>)] At
  least she (M+28) could help us.] M+DM full. (162) [I (M+29) could find a good one too.] M+DM full (Throws up her head to think.) (163) [Let me see.] impM full (164) [There is a girl in one of the villages] DM full (165) [we go to e ...
 head to think.) (as) [Let me see.] Itali (as) [There is a girl in one of the villages] as full (as) [we go to e ... h ...] Itali (as) [what is the name?] Intim full (as) [wha
  KOFI AKO (175) [What medicine are you talking about?] IntM full (176) [What taboo?] Int ANOWA (177) [What provided are you talking about?] IntM full (176) [What taboo?] IntM ANOWA (177) [What provided are you talking about?] IntM full (179) [What taboo?] IntM full (179) [What taboo?] IntM full (179) [Which I don't understand.] IntM full (180) [What taboo?] IntM full (181) [Who said] IntM full (182) [Which I don't need taboos.] IntM full (181) [Who said] IntM full (182) [Which I don't need taboos.] IntM full (181) [Who said] IntM full (182) [Who said] [Who said] IntM full (182) [Who said] [
understand.] <sup>DM</sup> full <sup>(180)</sup> Were you not the same person] <sup>IntM</sup> full <sup>(181)</sup> [who said] <sup>DM</sup> full <sup>(182)</sup> [we didn't need anything of that kind?] <sup>IntM</sup> full <sup>(183)</sup> [Conj-A<sub>42</sub>] (Conj-A<sub>42</sub>) (And <sup>(M-27)</sup> if I said that,] <sup>M-DM</sup> full <sup>(183)</sup> [Conj-A<sub>44</sub>] (Conj-A<sub>44</sub>) then it means from now on] <sup>DM</sup> full <sup>(185)</sup> [I <sup>(M+1)</sup> (180)] [Who is interested in harming you or me?] <sup>M-IntM</sup> full <sup>(188)</sup> [Two lonely people who are only trying something] <sup>DM</sup> full <sup>(180)</sup> [Conj-A<sub>44</sub>] iust because the bowels are not as wise as the mind;] <sup>DM</sup> full <sup>(191)</sup> [Conj-A<sub>45</sub>] (Conj-A<sub>46</sub>] (Conj-A<sub>46</sub>) even while their mother's body is cold with death ...] <sup>DM</sup> full <sup>(193)</sup> [Who is interested in harming you or me?] <sup>(100)</sup> [Conj-A<sub>46</sub>] (Conj-A<sub>46</sub>) even while their mother's body is cold with death ...] <sup>DM</sup> full <sup>(193)</sup> [Conj-A<sub>46</sub>] (Conj-A<sub>46</sub>) (Conj-A<sub>46</sub>
 ANOWA (198) [(Conj-A<sub>49</sub>) <u>But</u> who hates us?] IntM full KOFI AKO (199) [(YA<sub>15</sub>) <u>My wife</u>, you speak] DM full (200) [(Conj-A<sub>50</sub>) <u>as if</u> we left Yebi with the town singing and dancing our praises.] DM full (201) [(M-40) Was not everyone saying something unkind about us?] IntM full (202) [Led by your mother?] IntM full (203) [(YA<sub>16</sub>) <u>Anowa</u>, we did not run away from home to go mushroom-hunting or fish-
  trapping.] <sup>DM</sup> full

ANOWA (204) [I heard you, (VA<sub>17</sub>) my husband.] (205) [(Conj-A<sub>51</sub>) But I (M+<sub>32</sub>) do not want us to be caught up in medicines or any of those things.] <sup>M+DM</sup> full

KOFI AKO (206) [I too have heard you, (VA<sub>18</sub>) my wife.] <sup>DM</sup> full (207) [(CA<sub>3</sub>) Meanwhile, I am eating all the food ...]
      ANOWA (208) [Set your mouth free.] ImpM full (209) [Mine feels] DM full (210) [(Conj-A<sub>52</sub>)although it (M+<sub>33</sub>)could not
     stand the smell of anything.]^{M+DM} full
 KOFI AKO (putting his hand on her forehead) (211) [(VA<sub>19</sub>) Anowa, (M-<sub>32</sub>) please, don't be ill.] ImpM full

ANOWA (212) [My mother has (M-<sub>33</sub>) often told me] M-DM full (213) [that except for the normal gripes and fevers, my body has (M-<sub>34</sub>) never known real illness.] M-DM full

KOFI AKO (214) [Ah, (Conj-A<sub>53</sub>) but my wife seems to be extraordinary in more things than one.] DM full (215) [
   Anowa ...] MC ellipt
   ANOWA (216) [Yes?] MC Int
ANOWA (216) [Yes?] MC Int

KOF AKO (217) [We do need something to protect us.] DM full (218) [(Conj-A<sub>54</sub>) Even though no one dislikes us enough now] DM full (219) [to (M+<sub>34</sub>) want to destroy us.] M+DM full (220) [how about when we begin to do well?] IntM

full (221) [(M+<sub>35</sub>) Shall we not get hosts of enemies then?] M+DM full

ANOWA (trying to keep her voice light) (222) [(Conj-A<sub>55</sub>) But (VA<sub>20</sub>) my husband, why (M+<sub>36</sub>) should we begin to take to our sick-beds now with illnesses] M+IntM full (223) [that (M-<sub>34</sub>) may affect us in our old age?] M-IntM full (224) [(VA<sub>21</sub>) Kofi, I just don't like the idea of using medicines.] DM full

KOFI AKO (225) [(Conj-A<sub>56</sub>) But there are many things] DM full (226) [we do in life] DM full [which we do not like] DM full (228) [-which we even hate ...] DM full (229) [(Conj-A<sub>57</sub>) and we only need a bead or two.] DM full ANOWA (230) [(Conj-A<sub>58</sub>) But a shrine has to be worshipped however small its size.] DM full (231) [(Conj-A<sub>59</sub>) And a kind god angered is a thousand times more evil than a mean god unknown.] DM full (232) [To have a little something to eat and a rag on our back] DM full (233) [is not a matter to approach a god about 1 DM full]
   to eat and a rag on our back] DM full (233) is not a matter to approach a god about.] DM full
  KOFI AKO <sup>(234)</sup>[ <sup>(M-36)</sup> Maybe you feel confident enough to trust yourself in dealing with all the problems of life.] M-DM full <sup>(235)</sup>[ <sup>(M-36)</sup> I think ] <sup>(234)</sup>[I am different, <sup>(VA)</sup> my wife.] M-DM full
   (For some time ANOWA quietly looks down while he eats.)
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ANOWA (236) [(VA<sub>23</sub>) <u>Kofi</u>, that was unkindly said.] DM full (237) [(Conj-A<sub>60</sub>) <u>Because</u> (M-<sub>37</sub>) <u>you know</u>] DM full (238) [that I am already worried about not seeing signs of a baby yet.] M-DM full (MOFI AKO (239) [It is quite clear] DM full (240) [that neither of us knows too much about these things.] DM full (Pause.) (241) [(M-<sub>38</sub>) <u>Perhaps</u> it is too early to worry about such a problem.] DM full (242) [We (M+<sub>37</sub>) <u>can</u> consult a more grown-up person.] DM full (Conj-A<sub>61</sub>) Dut (M-<sub>39</sub>) I know] DM full (244) [you (M-<sub>40</sub>) would not like us to do anything like that.] DM full (246) [what he is saying!] DM full (247) [Is it the same thing to ask an older person about a woman's womb] DM full (248) [(Conj-A<sub>62</sub>) as it is to contract medicines in pots and potions] DM full (249) [which (M-<sub>42</sub>) would attract good fortune] DM full (250) [(Conj-A<sub>63</sub>) and ward off evil?] DM full (251) [I swear by everything] DM full (252) [that it is the same.] DM full (253) [(Conj-A<sub>64</sub>) And (VA<sub>2</sub>) Anowa, it is too fearful a night to go screaming into the woods.] DM full (DM full (DM full) [NO 
     ANOWA (254) [That is true.] DM full
     (More thunder and lightning. ANOWA begins to nod sleepily, Having finished eating, KOFI AKO throws the
    food wrappers into the woods behind him. Then he notices ANOWA nodding.)

KOFI AKO (255) [(VA<sub>25</sub>)] Anowa, you are very tired.] DM full (aumping up)(256) [Let me prepare somewhere for
     you to sleep.] ImpM full (He goes off stage by upper right. ANOWA goes on nodding. Meanwhile the storm
 ANOWA (startled awake by a peal of thunder) [What I am worried about] 
     continues convulsively.)
    preparing the mat. ANOWA starts nodding again.)

KOFI AKO (272) [Eh?] MC Int (He turns round and sees her.)

ANOWA (mumbling) (273) [The storm has ruined the whole corn field,] M full (274) [Every stalk is down.] M
KOFI AKO (Moving with urgency, he picks her up in his arms.) (275) [Come Anowa,] ImpM full (276) [you are dreaming.] DM full (277) [Come to sleep.] ImpM full (Carries her to the leafy bed.) (278) [(PA o Yes, (VA o Yes) Anowa, sleep well.] ImpM full (279) [Sleep well.] ImpM full (Carries her to the leafy bed.) (278) [(PA o Yes, (VA o Yes) Anowa, sleep well.] ImpM full (279) [Sleep well.] ImpM full (Carries her to the leafy bed.) (278) [(PA o Yes, (VA o Yes) Anowa, sleep well.] ImpM full (279) [Sleep well.] ImpM full (Conj. 68) and let every corn stalk go down.] ImpM full (281) [We(M+4) shall not return to see the ruin.] M+DM full (Pacing up and down the length of lower stage.) (282) (M-4) Sometimes, I do not understand.] M+DM full (Pacing up and down the length of lower stage.) (282) (M-4) Sometimes, I do not understand.] M+DM full (Pacing up and down the length of lower stage.) (282) (M-4) Sometimes, I do not understand.] M+DM full (286) [they have (M-4) never heard of a woman] M+DM full (287) [who helped her husband so.] DM full (288) [Your wife is good.] DM full (289) [they say.] DM full (290) ['for your sisters are the only women] DM full (291) [you (M+42) can force to toil like this for you.] M+DM full (290) [They say.] DM full (293) [that however good for licking the back of your hand is,] DM full (294) [it (M-5) would (M-5) mever be like your palms.] M-DM full (Pause.) (295) [(M-52) Perhaps (M-53) if (M-54) they knew] M-DM full (294) [it (M-5) would (M-51) never be like your palms.] M-DM full (297) [they (M-56) would not say so so much.] M-DM full (298) [(Conj-69) And proverbs do not (M-57) always describe the truth of reality.] M-DM full (His face acquires new determination.) (299) [Anowa truly has a few strong ideas.] DM full (300) [(Conj-69) Anowa full has a few strong ideas.] DM full (300) [(Conj-69) Anowa full has a few strong ideas.] DM full (300) [(Conj-69) Anowa full has a few strong ideas.] M+DM full (Addressing the sleeping woman) (302) [(M-48) Anowa.] Implied to the new husband and you the new 
    KOFI AKO (306)[Nowhere indeed.]MC decl
     ANOWA (looking into one of the baskets and picking it up) (307) [About two of them in here are too
    rotten to do anything with.]<sup>DM</sup> full (She makes a movement of wiping sweat off her face, then yawns.)

KOFI AKO (308) [Come out of the sun.]<sup>ImpM</sup> full (He takes the basket from her and places it away from them.) (309) [Come,]<sup>ImpM</sup> full (310) [let's sit down in the shade.] full (They go and sit near one end of the lower
     ANOWA (breathing audibly) (M-72) Did your friend the doctor tell you M-IntM full (312) [what is wrong with
     KOFI AKO (313) [ (PA<sub>7</sub>) Yes.] MC decl
     ANOWA (314) [What did he say?] IntM full
     KOFI AKO (315)[I (M+45) should have asked him] M+DM full (316)[ (M-73) whether I'm to let you know or not.] M-DM
    full
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KOFI AKO (quietly and with a frown) (324) [He says] M full (320) [there is nothing wrong with you.] M full
 KOFI AKO (quietly and with a frown) (324) [He says] M full (320) [there is nothing wrong with you.] M full ANOWA (325) [Conj-A, 3] Then why ...?] MC Int

KOFI AKO (326) [Let me finish.] ImpM full (327) [He says] M full (328) [there is nothing wrong with your womb.] M full (329) [Conj-A, 4] But your soul is too restless.] M full (330) [You (M-68) always seem to be looking for things;] M full (331) [Conj-A, 5] and that prevents your blood from settling.] M full

ANOWA (332) [Oh!] M ex

KOFI AKO (333) [(N-29) Anowa, are you unhappy?] IntM full (334) [Do I make you unhappy?] IntM full

ANOWA (with surprise) (335) [(N-8) No.] M full (336) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [I have (M-1) always been like that M-DM full (339) [M-78] I think] M full (339) [M-78] I
   KOFI AKO (337) [PA<sub>9</sub>] No.] MC decl (338) [M-7<sub>0</sub>] I think] DM full (339) [I have (M-7<sub>1</sub>) always been like that.] M-DM full (KOFI AKO (alarmed) (340) [Like what?] MC Int ANOWA (341) [I don't know.] DM full (342) [I (M+4<sub>8</sub>) can't describe it.] M+DM full (M-7<sub>2</sub>) Maybe you (M+4<sub>9</sub>) should stop coming on the roads.] M+DM full ANOWA (alarmed) (344) [PA<sub>10</sub>] No.] MC decl (345) [Why?] MC Int KOFI AKO (346) [Why not?] MC Int ANOWA (347) [Like this world by M full (348) [Why?] MC Int
KOFI AKO (346) [Why not?] MC Int

ANOWA (347) [I like this work.] M full (348) [I like being on the roads.] M full

KOFI AKO (349) [VA 30] MV wife, (M-73) sometimes you talk strangely.] (350) [I don't see] M full (351) [What is so pleasing on these highways.] M-DM full (352) [The storms?] M Int (353) [The wild animals or bad men that we (M-74) often meet?] M-IntM full

ANOWA (354) [There are worse things in villages and towns.] M full (M-74) M Int (M-75) M
    help us.] M-DM full

ANOWA (373) [What men?] MC Int

KOFI AKO (374) [I hear] M full [they are not expensive ...] M full (375) [(Conj-A)] and if ...] M ellipt
 KOFI AKO

(374) [I hear] [I he
    [(Conj-A<sub>79</sub>)] and at the end of these two years, we (M-<sub>85</sub>) may not be able to say yet] (M-DM) full (395) [that we are the richest people in the world] (Conj-A<sub>80</sub>) but we (M-<sub>86</sub>) certainly are not starving.] (Conj-A<sub>81</sub>) And so? [(Conj-A<sub>81</sub>)] And so? [(Conj-A<sub>81</sub>)] (Conj-A<sub>81</sub>) (Conj-A
      ANOWA (398) [Ah, is there any need then to go behaving] IntM full (399) [(Conj-A<sub>82</sub>) as though we are richer] IntM full (400) [than we are?] IntM fill (400)
    KOFI AKO (401) [What (M+) 56) do you want to say?] M+IntM full (402) [I am not buying these men to come and
    carry me.] DM full (403) [They are coming to help us in our work.] DM full (404) [We do not need them.] DM full (406) [We do not need them.] M-DM full (406) [M-87] If you don't,] M-DM full (406) [I do.] DM full (407) [Conj-A 83] Besides you are only
    talking like a woman.] <sup>DM</sup> full

ANOWA (408) [(Conj-A<sub>84</sub>) And (M-<sub>88</sub>) please, how does a woman talk?] IntM full (409) [I had as much a mouth in the idea of beginning this trade] DM full (410) [(Conj-A<sub>85</sub>) as you had.] DM full (411) [(Conj-A<sub>86</sub>) And as much
      head! ]EX full
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KOFI AKO (412)[(Conj-A<sub>S</sub>) And I am getting tired now.] M full (413)[(You (M+<sub>S</sub>) shall not consult a priest ...] M+DM full (414)[(You (M+<sub>S</sub>) shall marry again ...] M+DM full (415)[(W+ do not need medicines ...] DM full (416)[(Yoa, Anowa, listen.] ImpM full (417)[(Now here is something] DM full (418)[(I (M+<sub>S</sub>) am going to do (M+DM full (419) (M+<sub>S</sub>) whether you like it or not.] M+DM full (420)[(I do not even understand] DM full (421)[(Why you (M+<sub>6</sub>) want to make so much noise about something like this.] M+DM full (422)[(What is wrong with buying one or two people to help us?] ImmM full (423)[(They are cheap ...] DM full (Pause. ANOWA walks around in great agitation.

KOFI AKO continues in a strangely loud voice.) (424) [Everyone does it ...] DM full (425)[(does not everyone do it?] ImmM full (426)[(Conj-A<sub>S</sub>) And things (M-<sub>9</sub>) would be easier for us.] M+DM full (427)[(We (M+<sub>6</sub>) shall not be alone ...] M+DM full (428)[(Now you (M+<sub>6</sub>) have decided to say nothing, eh?] M+DM full (430)[(Wa<sub>3</sub>) Anowa, who told you] DM full (430)[(that buying men is wrong?] ImmM full (431)[(You know what?] ImmM full (432)[(like you] DM full (433)[(Conj-A<sub>9</sub>) and the way you are different.] DM full (M+<sub>9</sub>) (M+<sub>9</sub>) I know] DM full (M+<sub>9</sub>) (M+<sub>9</sub>) sometimes, you are too different.] DM full (M+<sub>9</sub>) (M+<sub>9</sub>) Late all know] DM full (M+<sub>9</sub>) (M+<sub>9</sub>) sometimes, you are too different.] DM full (M+<sub>9</sub>) (Conj-A<sub>9</sub>) DM full (M+<sub>9</sub>) (M+<sub>9</sub>

#### The different Mood types analyzed in extract 6 are summarized in table 4.6 below:

Mood types	Full	Minor	Elliptical	Total	Percentage
DM	306	12	02	320	70.02%
IntM	85	08	01	94	20.56%
ImpM	25	00	00	25	5.48%
EX	10	07	01	18	3.94%
Total	426	27	04	457	100%

Table 4.6 Mood Types Statistics in Extract 6

The table above shows that declarative moods rank first [320/457] (70.02%), followed by interrogative moods [94/457] (20.56%), and imperative moods [25/457] (5.48%). Exclamative moods occur fewest [18/457] (3.94%). Moreover, the table displays an important occurrence of minor clauses in the extract, and this characterizes casual exchanges among interlocutors. The use of declarative moods and interrogative ones shows that participants give and demand information. The extract is also concerned with proposals, that, is goods and services are also exchanged through the use of imperative moods [25/457] (5.48%). Thus, a meticulous analysis is necessary, for this will enable us to identify the types of moods used by each participant and the statistics related to this will be provided as well.

## 4.2.2 Qualitative and Quantitative Analysis of Mood Types in the Extract

Table 4.7 below displays the distributions of mood types among the interactants:

Participans	$\mathrm{DM}_{\mathrm{full}}$	$\mathrm{DM}_{\mathrm{minor}}$	$\mathbf{DM}_{\mathrm{ellipt}}$	$\mathbf{E}\mathbf{x}_{\mathrm{full}}$	Exminor	Ex <sub>ellip</sub>	$IntM_{full}$	$IntM_{minor}$	IntM <sub>ellip</sub>	$ImP_{full}$	ImP <sub>minor</sub>	$IntM_{ellip}$	Total
Old Woman	23	01	00	01	02	00	10	00	00	02	00	00	39
													8.55%
Old Man	25	01	00	00	00	00	11	00	00	00	00	00	37
													8.11%
Kofi Ako	151	03	02	04	01	01	35	05	00	17	00	00	219
													48.03%
Anowa	106	07	00	05	04	00	29	03	01	06	00	00	161
													35.31%
Total	305	12	02	10	07	01	85	08	01	25	00	00	456

Table 4.7-Distributions of Mood Types among the Participants in Extract 6

It is worth mentioning that the conversation can be divided into two (02) sections. Section 1 concerns the exchange between Old Man and Old Woman who voice their concerned about Anowa's stubbornness, for she decides to marry without the consent of her parents and by extension the society's consent. Their opinions are verbalized mostly through declarative clauses. Indeed, Old Woman utters 23/319 declarative moods (7.21%) whereas Old Man uses 25/319 decalratives (7.83%). Concerning interrogatives, Old Woman realizes 10 out of 94 (10.63%) whereas Old Man utters 11 out of 94 (11.70%). Thus, the conversation is slightly dominated by Old Man, which shows that the exchange is carried out in a familiar tenor context. Both of them argue freely while expressing strong opinions about the real meanings of Anowa's behavior. As regards the section of the exchange between Kofi and Anowa, it is dominated by Kofi Ako, Onowa's husband; he utters 48.03% of the moods whereas his wife (Onawa) actualizes 35.31% of the utterance. Indeed, 156 out 319 (48.90%) DMs are used by Kofi in comparison with 113 ou of 319 (35.42%) uttered by Anowa; he realizes 40 imperatives out 94 (42.55%) wheras his wife is involved in 33 imperatives out of 94 (35.10%). 17 impertaives out 26 are uttered by Kofi, corresponding to 68% whereas Anowa verbalizes 06 ou of 25, that is, 24%. But Anowa urtters more exclamatives than her husband does: she realizes 09 exclamatives out of 18 (50%) while her husband actualizes 06 out of 18 (33.33%). This finding shows that Kofi Ako has some kind of domination over his wife. It can be deduced that, though Anowa tries to show that she is a responsible woman, there is still a long way to go in terms of reducing men's influence in African society, especially when it comes to some roles, as will be discussed in the section on interpretation.

### 4.2.3 Qualitative and Quantitative Analysis of Modality

The statistics of modulators and modalizers is recapitulated in table 4.8. The table also presents the distributions of these items among the interactants.

Participants	Modalizers	Percentage	Modulators	Percentage	Total	
Old Woman	10	11.49%	06	9.23%	16	10.53%
Old Man	05	5.75%	08	12.30	13	8.56%
Kofi Ako	49	56.32%	29	44.62	68	44.73%
Anowa	23	26.44%	22	33.85	55	36.18%
Total	87	100%	65	100%	152	100%

Table 4.8-Distributions of Modalizers and Modulators among the participants in Extract 6

The table above reveals that there is a predominant use of modalizers (87) in the extract in comparison with modulators (65). This implies that meanings about possibility, frequency or usuality are expressed by the interactants, and that the participants also express meanings related to necessity, obligation, inclination, and permission. As can be checked in the table, Kofi Ako authors the majority of modalizers [49/87] (56.3%). While most people would expect him to use fewer modulated clauses, he employs more modulated clauses than his wife does. This implies, to some extent, that he shows respect and care for his wife (22/33.84). It must be highlighted that Anowa's use of modalized clauses is almost the same as her employment of modulated clauses. She tries to balance her meanings, making her a responsible woman who knows what she wants from life though she is permanently recalled she is "only" a woman and therefore she must not say, do, or think of certain things related to freedom especially. Table 4.9 recapitulates the occurrence of modalized and modulated clauses in the extract and the distributions of these clauses among the interactants.

Participants	M <sup>-</sup> DM	M <sup>+</sup> DM	$M^{+}DM_{ellip}$	M⁻IntM	M <sup>+</sup> IntM	M <sup>+</sup> EX	M <sup>-</sup> ImpM	Total	
Oldwoman	07	00	00	01	04	00	00	12	9.38%
Oldman	05	07	00	00	01	00	00	13	10.16%
Kof Ako	33	23	00	02	06	00	02	60	46.87%
Anowa	15	19	00	05	00	00	01	43	33.59%
Total	60	49	00	08	11	00	03	128	100%

Table 4.9-Distributions of Modalized and Modulated Clauses among the Participants in Extract 6.

Table 3.31 exudes that Kofi Ako is very active in terms of the use of modalily in general [60/105] (46.87%). Indeed, he utters 33 ou 60 modalized declarative clauses (55%) and 23 out 49 modulated decalarative clauses (46.93%). It might be inferred that he is inclined, in a manner of speaking, to take his wife's opinion into account. He seems to have any other choice than caring about what Anowa thinks, for he knows she is a woman of spirit. This attitude is also reflected in the modulated imperatives used by him (02 out of 3 imperative exactly, representing 66.66%). As for Anowa, she is the participant for 19 modulated declarative clauses out of 49, representing 38%; for 15 modalized delaratives out 60, corresponding to 25%; and for 5 modalized imperatives out 8, that is, 62.50%. Thus, Anowa's contribution in the issues related to her household is made with some prudence. On the whole the modal items enable her to express some feelings and worries about certain decision. These are among other things what makes Old Woman and Old Man consider her as a spoilt child, a

child who wants to do things her own way. This attitude is shown through the questions (modulated or modalized) they raise or through the rare modal items for which they are participants.

## **4.2.4** Qualitative and Quantitative Analysis of Adjuncts Types

Just like in extract 1, mood adjuncts are not taken into account in the analysis. These have been analyzed in the section about modality. Table 4.10 below presents the distributions of adjuncts types among the interactants.

Participants	Conj-A	Perc.	VA	Perc.	CA	Perc.	PA	Perc.	Total	
Oldwoman	10	10.53%	00	00%	01	25%	00	00%	12	7.34%
Oldman	11	11.58%	01	2.56%	00	00%	00	00%	11	8%
Kofi Ako	32	33.68%	24	61.54%	01	25%	05	41.67.%	62	41.33%
Anawo	42	44.21%	14	35.90%	02	50%	07	58.33%	65	43.33%
Total	95	100%	39	100%	04	100%	12	100%	150	100%

Table 4.10-Distributions of Adjunct Types among the Participants in Extract 6

The statistics related to the distributions of adjuncts types among the interactants reveal that Anowa employs the majority of adjuncts: 65 out of 150, representing 43.33%. She utters 42 conjunctive adjuncts out of 95, corresponding to 44.21%; 14 vocative adjuncts out 39, that is, 35.90%; 02 circumstantial adjuncts out of 04, corresponding to 50%. This shows her active participation in the exchange between her and Kofi. Besides, she addresses her husband either as "my husband" or "Kofi Ako", denoting a kind of freedom she enjoys in her household, or a friendly tenor. The same applies to her husband, "Kofi Ako", who addresses her, either as "Anowa" or as "my wife". As can be seen, both of them use each other's real name when they feel annoyed or when they have conflicting opinions. The majority of vocative [24/39] (61.54%) adjuncts are uttered by Kofi Ako, showing some kind of respect he has for his wife. It should, therefore, be noted that the conversation is carried out in the context of equal power and high intimacy. On the whole, conjunctive adjuncts are used for providing "linking relations between one clause and another" (Eggins 1994: 169). As a matter of fact, they ensure coherence and cohesion in the extract in terms of elaboration, enhancement, and extension.

#### **4.3 Mood Analysis of Extract 7**

## 4.3.1 Clause and Mood, Modality and Adjuncts Identification

The identification of mood patterns is carried on the basis of the keys used in extract 6. Here too, the analysis is carried out on the quantitative basis.

#### Extract 7 (Anowa, 1970: p.112-114)

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BADUA (1)[I haven't heard the like of this before.] DM full (2)[A human being, and (Conj-A.]. a woman too (Conj-A.]. preferring to (M+1) remain a stranger in other people's lands?] DM full (Shamefaced, BADUA sits down.) (T)[MinpM full (Shamefaced, BADUA (Inter).) (Inter). (Inter
     BADUA (1)[I haven't heard the like of this before.] DM full (2)[A human being, and (Conj-A<sub>1</sub>) a woman too (Conj-A<sub>2</sub>),
  BADUA (40) [Yes (A)], it is strange,] [MI] (41) [but (Conj-A] (A)] that does not make me say] [MI] (42) [I fear her.] [MI] (She takes the bowl to the hearth, and returns it to him after she has filled it.)

OSAM (43) [But (Conj-A] (Conj-A] (Conj-A] (A)] don't other women leave their homes to go [MI] (44) [and (Conj-A] (Conj-A] (A)] marry?] [MI] (45) [And (Conj-A] (A)] do they stay away forever?] [MI] (46) [Do they not return with their children to the old homestead to attend funerals,] (47) [pay death debts,] [MI] (48) [return for the feeding of their family stools?] [MI] (49) [And (Conj-A] (A)] [MI] (50) [if (M)] (50) [if (
     clans.,] M-DM full
     BADUA (58)[Anowa has not yet had children.] DM full (59)[There you are.] DM full (60)[And (Conj-A<sub>10</sub>) is not that too (CA<sub>5</sub>) strange?] IntM full (61)[She has not had children.] DM full (62)[And (Conj-A<sub>20</sub>) barrenness is not such a common affliction in your family,] DM full (63)[is it?]
     BADUA <sup>(64)</sup>[No (PA<sub>2</sub>), they have been saying it for a long time around here that] DM <sub>full</sub> (65)[she <u>and</u> (Conj-A<sub>21</sub>) her husband sold her birth-seeds to acquire their wealth.] DM <sub>full</sub> <sub>full</sub> <sub>full</sub> (Conj-A<sub>21</sub>) here husband sold here birth-seeds to acquire their wealth.] DM <sub>full</sub> <sub>full</sub>
   OSAM (66) Of course (M-12), women have mouths to talk with.] M-DM full (67) [And (Conj-A<sub>22</sub>) indeed (M-13) they open them anyhow] (68) [and (Conj-A<sub>23</sub>) much of the time what comes out is nothing (M-13) they open take seriously.] DM full (70) [Still (Conj-A<sub>24</sub>), something tells me (M-14) that] DM full (71) [this time she has given them cause.] (71) [This time she has given them cause.]
     cause.] ^{\text{M-DM}}_{\text{full}} BADUA ^{(72)}[\underline{O}^{(\text{Intej}_{6})}_{6}] Kofi Sam^{(\text{VA}_{4})}\underline{!}] ^{\text{MC}}_{\text{ex}}
   (She returns to her seat and places her bowl on her knee again.)

OSAM (73)[What have I done?] \frac{\text{IntM}}{\text{full}} (74)[I am not saying that] \frac{\text{DM}}{\text{full}} (75)[they are right.] \frac{\text{DM}}{\text{full}} (76)[\frac{\text{But}}{\text{Conj-A}_{25}} it \frac{\text{certainly}^{(M-1_5)}}{\text{looks}} blooks] \frac{\text{M-DM}}{\text{full}} (77)[\frac{\text{as if}}{\text{full}} (78)[\frac{\text{and}}{\text{full}} (78)[\frac{\text{Conj-A}_{26}}{\text{cure}}] have no time to find out] \frac{\text{DM}}{\text{full}} (79)[\frac{\text{and}}{\text{full}} (79)[\frac{\text{Conj-A}_{28}}{\text{full}} cure] \frac{\text{DM}}{\text{full}} (80)[what is wrong with her womb.] \frac{\text{DM}}{\text{full}} (78)[\frac{\text{DM}}{\text{full}} (78)[\frac{\text{DM}}{\text{full}} (79)[\frac{\text{DM}}{\text{full}} (79)[\frac{\text{DM}}{\text{full}} (79)[\frac{\text{DM}}{\text{full}} (79)[\frac{\text{DM}}{\text{full}} (80)[what is wrong with her womb.]
     BADUA (81) [Perhaps (M-7)] I should go] M-DM (82) [and (Conj-A 29)] look for her.] M-DM ellin
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 \begin{array}{c} \textbf{OSAM} \ ^{(83)}[Go]^{\text{IntM}} \ _{\text{ellip}} \ ^{(84)}[\underbrace{\textbf{and}}^{(\text{Conj-A}}_{31}] \ \text{look for her?}]^{\text{IntM}} \ _{\text{ellip}} \ ^{(85)}[How?]^{\text{IntM}} \ _{\text{ellip}} \ ^{(86)}[\text{Where?}]^{\text{IntM}} \ _{\text{full}} \ ^{(86)}[\text{Where}]^{\text{IntM}} \ _{\text{full}} \ ^{(86)}[\text{Where}]^{\text{IntM}} \ _{\text{full}} \ ^{(86)}[\text{Where}]^{\text{IntM}} \ _{\text{full}} \ ^{(96)}[\text{Moval}]^{\text{IntM}} \ _{\text{full}} \ ^{(96)}[\text{Moval}]^{\text{IntM}} \ _{\text{full}} \ ^{(96)}[\text{Moval}]^{\text{IntM}} \ _{\text{full}} \ ^{(95)}[\text{Mere}^{(CA)}_{7}]^{\text{A nowa is concerned?}]^{\text{IntM}} \ _{\text{full}} \ ^{(95)}[\text{Mere}^{(CA)}_{7}]^{\text{A nowa is concerned?}]^{\text{IntM}} \ _{\text{full}} \ _{\text{full}} \ ^{(96)}[\text{Where}^{(CA)}_{7}]^{\text{A nowa is concerned?}]^{\text{IntM}} \ _{\text{full}} \ _{\text{full}} \ _{\text{full}} \ ^{(96)}[\text{Mere}^{(CA)}_{7}]^{\text{A nowa is concerned?}]^{\text{IntM}} \ _{\text{full}} \ _{\text{ful
   \mathbf{OSAM}^{\;(83)}[\mathrm{Go}]^{\mathbf{IntM}}{}_{ellip}^{\;(84)}[\underline{and}^{(\mathrm{Conj-A}_{30})} \;\; look \; for \; her?]^{\mathbf{IntM}}{}_{ellip}^{\;(85)}[\mathrm{How}?]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}?]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM}}{}_{ellip}^{\;(86)}[\mathrm{Where}]^{\mathbf{IntM
      A<sub>39</sub> I do not know what! EX full
 BADUA (quietly) (114) [I don't know (M-25)] what] DM full (115) [you mean by all this.] M-DM full (116) [Who is not searching in life?] IntM full (118) [You have just made up your mind never to understand me.] M-DM full (119) [Besides (Conj-A 40)], that daughter of ours is doing well (M-11), DM full (120) [I hear (M-27)] M-DM full (121) [Yes (Cont-A 2)], for someone whose soul is wandering, DM full (122) [our daughter is prospering, DM full (123) [Have you heard (M-28)] from the blowing winds IntM full (124) [how their trade with the white men is growing?] M-IntM full (125) [And (Conj-A 41)] how they are buying men and (Conj-A 42) women?] M-IntM full (DSAM (126) [Yes (Cont-A)], and (Conj-A 43) also (Conj-A 44) how unhappy she is about those slaves, DM full (127) [and (Conj-A 45)] M-DM full (132) [I didn't know (M-29)] DM full (130) [she was a fool too (Conj-A 47)] M-DM full (131) [She thought (M-30)] DM full (132) [it is enough just to be headstrong.] M-DM full (Laughing dryly) (133) [Before (Conj-A 48)] she walked out that noon-day, DM full (134) [she should (M+8)] have waited for me to tell her how to marry a man ...]
   OSAM (135) [Hmm (Intej 7)] MC dec
BADUA (136) [A good woman does not have a brain or (Conj-A 49) mouth.] DM full
   OSAM (137) [Hmm (Integ)] MC dec (He coughs.)

BADUA (138) [And (Conj-S<sub>0</sub>)] if (M-3<sub>1</sub>) there is something wrong with their slaves,] M-DM full (139) [why don't they sell
   them?] IntM
  them?] IntM
OSAM (140)[That is not the problem.] IntM
full (141)[They say (M-32)] (142)[she just does not like the idea of buying men and (143)[What foolishness.] MC
dec (144)[People like (Conj-A 52)] her are not content to have life cheap,] IntM
(145)[they always (M-33)] want it cheaper.] M-DM
full (146)[Which woman in the land would not (M-34)] wish to be in her
  place?] M-IntM ful

OSAM (147) [Anowa is not every woman.] DM full

BADUA (148) [Tchiaa (Intej 9)!] M-E (149) [And (Conj-A 53) who does she think (M-35)] IntM full (150) [She is?] M-IntM full (151) [A goddess] DM ellip (152) [Let me (M+9) eat my food.] M+ImpM full (She goes to sit down and places the food back on her
  OSAM (153)[And (Conj-A<sub>54</sub>) can (M+<sub>10</sub>) I have some soup?] M+IntM full

BADUA (154)[Yes (PA<sub>3</sub>).] DM ellip (As she gets up again, the lights die on the courtyard.)

KOFI AKO (155)[What is the matter?] IntM full

ANOWA (156)[Oh (Intej 10) I just want you to (M+<sub>11</sub>) wait for me.] M+DM full

KOFI AKO (157)[Anowa (VA<sub>6</sub>), you walked faster] DM full (158)[when (Conj-A<sub>55</sub>) you carried loads] (159)[which were
  heavier than mine.] \frac{DM}{full} [which were heavier than mine.] \frac{DM}{full} [well \frac{DM}{full} [which were heavier than mine.] \frac{DM}{full} [well \frac{DM}{full} [which were heavier than mine.] \frac{
   KOFI AKO (smiles.) (164)[Is that it? (M-38)] M-IntM full (165)[You know what?] IntM (166)[Let us (M+3) sit down.]
      M+ImpM (They move to their position of the previous scene. Then as If he has remembered something, he moves
     some steps up towards the left and calls) (167) [Bov (VA)!] MC ex
   BOY (running in) ^{(168)}[Father ^{(VA}_8]!] ^{MC} ex KOFI AKO ^{(169)}[Tell the others] ^{ImpM} full ^{(170)}[that you are to ^{(M+_{14})} sit down] ^{M+DM} full ^{(171)}[and ^{(Conj-A_5)} rest a little.]
   BOY (172)[Is our Mother coming to give us the food?] IntM full KOFI AKO (173)[You can (M-39)] share it among yourselves,] M-DM full (174)[can (M-40)] you not?] M-IntM full
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 \begin{array}{c} \textbf{BOY}^{(175)}[\textbf{We}\, \underline{\textbf{can}}^{(M_{-41})}, \underline{\textbf{Father}}^{(VA_{-9})}]^{\textbf{M-DM}} \\ \textbf{KOFI}\, \textbf{AKO}^{(176)}[\underline{\textbf{Then}}^{(\overline{\textbf{Conj-A}}_{58})}\, \underline{\textbf{gol}}^{\textbf{ImpM}} \\ \textbf{Full}^{(177)}[\underline{\textbf{and}}^{(\overline{\textbf{Conj-A}}_{59})} \\ \textbf{BOY}^{(178)}[\underline{\textbf{Yes}}^{(PA_{-4})}, \underline{\textbf{Father}}^{(VA_{-10})}]^{\textbf{DM}} \\ \textbf{EVALUE } \\ \textbf{BOY}^{(178)}[\underline{\textbf{Yes}}^{(PA_{-4})}, \underline{\textbf{Father}}^{(VA_{-10})}]^{\textbf{DM}} \\ \textbf{BOY}^{(178)}[\underline{\textbf{Ithink}}^{(M_{-42})}]^{\textbf{DM}} \\ \textbf{KOFI}\, \textbf{AKO}\, (Goes\, back\, to\, sit\, by\, \textbf{ANOWA}.)^{(179)}[\underline{\textbf{Ithink}}^{(M_{-42})}]^{\textbf{DM}} \\ \textbf{Ithink}^{(180)}[\underline{\textbf{we}\, \textbf{should}\, \textbf{not}}^{(M_{+15})}]^{\textbf{Conj-A}} \\ \textbf{SOELANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Full}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Int}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Is\, that}\, so?]^{\textbf{IntM}} \\ \textbf{Int}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Int}^{\textbf{DM}}] \\ \textbf{Int}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Int}^{\textbf{DM}}] \\ \textbf{Int}^{\textbf{DM}} \\ \textbf{ANOWA}\, (quietly)^{(183)}[\textbf{Int}^{\textbf{DM}}] \\ \textbf{Int}^{\textbf{DM}} \\ \textbf{Int}^{\textbf{
  KOFI AKO (184) [<u>I feel</u> (M-44) so.] M-DM fu
ANOWA (quietly) (185) [Yes (PA<sub>5</sub>)] DM ellip
ANOWA (quietly) (188) [Yes (PA 5 1)] M ellip

KOFI AKO (186) [Why do you say that so sadly (CA 14 2]] IntM

ANOWA (187) [Did I say that sadly (CA 15 2]] IntM full (188) [Mavbe (M-45 1 am sad.] M-DM full (189) [And (Conj-A 62 2)] how not?] IntM ellip (190) [I cannot (M-46 2)] be happy] M-DM full (191) [if (M-7 1 am going to stop working.] M-DM full

KOFI AKO (192) [But (Conj-A 63 2)] why, Anowa (VA 11 2)] IntM ellip

ANOWA (193) [Men whom Odomankoma creates] DM full (194) [do not stop working ...] DM full (195) [ves (Cont-A 4 2)] they do] [190 [but (Conj-A 64 2)] mellip (196) [but (Conj-A 64 2)] mellip (196) [but (Conj-A 64 2)] mellip (197) [when (Conj-A 65 2)] mellip (197) [when (Conj-A 65 2)] mellip (198) [Anowa (VA 12 2)], the farmer goes home from the farm (CA 17 2)] DM full (NOWA (Gets up and starts walking before KOFI AKO.) (199) [And (Conj-A 68 2)] the fisherman brings his boat and (Conj-A 17 2) nets to the shore 1 DM nets
  and (Conj-A 69) nets to the shore ...] DM full
  KOFI AKO (200)[And if(M-48) you know this already.] M-DM full (201)[then(Conj-A<sub>70</sub>) why?] IntM ellip
  ANOWA ^{(202)}[They return in the morning. ^{(CA}_{18}] ] ^{DM}_{full} ^{(204)}[that needs to ^{(M+)}_{16}] be done by us.] ^{M+DM}_{full} ANOWA ^{(205)}[Kofi VA<sub>13</sub>], one stops wearing a hat] ^{DM}_{full} ^{(206)}[only? ^{(CA}_{19}] when ^{(Conj-A}_{72}] the head has fallen off.]
    KOFI AKO (irritably) (207) [Anowa (VA<sub>14</sub>), can (M-<sub>49</sub>) one not rest a tired neck?] M-intM full
    ANOWA (208) [Are we coming back after some time? (CA<sub>20</sub>)] IntM full
 ANOWA [Are we coming back after some time: 20 | 1 tun KOFI AKO [209] [No [PA 6.] Dellip ellip anowal [M-50] we be doing?] M-IntM full KOFI AKO [210] [Nothing.] DM ellip [212] [We shall [M-51] be resting.] M-DM full ANOWA [213] [How can [M-52] a human being rest all the time?] M-IntM [11 cannot [M-53].] M-IntM [1214] [I cannot [M-53].] M-IntM [III] [III] [III] [III] M-IntM [III] [III] [III] [III] [III] M-IntM [III] [III]
   KOFI AKO (215) [I can (M-54).] M-DM ellip
 ANOWA (216) [I shall not (M-55) know] M-DM full (217) [what to do with myself] DM full (218) [as each day breaks.] DM full (219) [You will (M-56) look after the house.] M-DM full (222) [No (PA)] DM full (222) [No (PA)] DM full (222) [Who shall (M-58) do M DM M DM full (222) [who shall (M-58) do M DM M DM full (222) [who shall (M-58) do M DM M DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM DM full (222) [Who shall (M-58) do M DM full (M-58
   KOFI AKO (223)[You will (M-59)] not marry me to any woman.] M-DM (224)[I am not sending you on that
  ANOWA ^{(225)}[See] ^{\text{ImpM}}_{\text{full}} ^{(226)}[\underline{i}\underline{f}^{(M-_{60})} I don't.] ^{\text{M-DM}}_{\text{ellip}} ^{(227)}[One of these plump Oguaa mulatto women.] ^{\text{MC}}_{\text{dec}} ^{(228)}[With a skin as smooth as shea-butter \underline{\text{and}}^{(\text{Conj-A})}_{\text{73}} golden like fresh palm-oil on yam ...] ^{\text{DM}}_{\text{dec}}
   KOFI AKO (jumping up and showing undue irritation) (229) [Anowa (VA 15), stop that!] EX full
  ANOWA (230) [Stop what?] IntM ellip KOFI AKO (231) [What are you doing!] EX full
   ANOWA (232)[What am I doing?] \frac{\text{Infin}}{\text{full}} (Pause.) (233)[\underline{\text{Ei}}^{(\text{Intej}_{11})}, \underline{\text{master}}^{(\text{VA}_{16})}, \underline{\text{let}}^{(\text{M+}_{17})} your heart lie cool in your
  chest.] M+ImpM full (Haven't I told you several times (CA<sub>21</sub>) not to talk to me about marrying other women?] IntM full not to talk to me about marrying other women?
  ANOWA (235) [\underline{\mathbf{Hmm}}^{(\text{Intej}_{12})}, I am quiet.] \underline{\mathbf{DM}}_{\text{full}} (pause.) KOFI AKO (cooling down) (236) [\underline{\mathbf{And}}^{(\text{Conj-A}_{74})} \underline{\mathbf{if}}^{(\text{M-}_{61})} I marry again] \underline{\mathbf{M-DM}}_{\text{full}} (237) [what \underline{\mathbf{will}}^{(\text{M-}_{62})} become of you?]
KOFI AKO (250)[Your mood is on.] DM full (He stretches his left arm forward and looks at it intently.)
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ANOWA (giggling)^{(251)}[What mood?] ^{IntM}_{ellip}^{(252)}[You are ^{\underline{always}^{(M-}}_{64}^{A}) funny.] ^{\underline{M-DM}}_{full}^{(253)}[My nothing is on.] ^{\underline{DM}}_{full}^{(254)}[It is just that] ^{\underline{DM}}_{full}^{(255)}[\underline{when}^{(Conj-A}_{83}^{A}) I throw my eyes into the future,] ^{\underline{DM}}_{full}^{(256)}[I do not see myself \underline{there}^{(CA_2)}_{22}.] ^{\underline{DM}}_{full}^{(258)}[\underline{because}^{(Conj-A}_{84}^{A}) you have no children.] ^{\underline{DM}}_{full}^{(259)}[Women who have children] ^{\underline{DM}}_{full}^{(260)}[\underline{can}_{13}^{\underline{always}^{(M-}}_{65}^{A}) see themselves in the future.] ^{\underline{M-DM}}_{full}^{(260)}[\underline{\underline{Mm}}^{(Intej)}_{13}^{A}... children.] ^{\underline{MC}}_{dec}^{(262)}[It \underline{\underline{would}}^{(M-}_{66}^{A}) be good to have them.] ^{\underline{M-DM}}_{full}^{(263)}[\underline{\underline{\underline{But}}}^{(Conj-A)}_{85} it \underline{\underline{seems}}^{(M-}_{67}^{A})^{1}[^{\underline{DM}}_{full}^{(264)}[I'm not woman \underline{\underline{enough}}^{(CA_2)}.] ^{\underline{M-DM}}_{full}^{(265)}[\underline{\underline{And}}^{(Conj-A)}_{86}^{A} this is another reason] ^{\underline{DM}}_{full}^{(1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(10)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}[^{\underline{Cae}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-DM}}_{10}^{(M-1)}] ^{\underline{M-
  people!] ^{\text{EX}}_{\text{full}} ^{\text{Q74}}_{\text{Full}} ^{\text{QNOWA}}_{\text{C76}} ^{\text{Q80}}_{\text{Full}} ^{\text{Q80}}_{
occupies you?] IntM full

ANOWA (288)[Nothing.] DM ellip (289)[Nothing at all.] DM ellip

KOFI AKO (walking away from her) (290)[Anowa (VA 19), is it true that (M-72)] DM full (291)[you should (M+20)] have been a priestess?] M-IntM full

ANOWA (292)[O(Intej 16) yes (PA 10)?] IntM ellip (293)[But (Conj-A 95) how would I (M-73) know.] M-DM full (294)[And (Conj-A 96)] where (CA 29) did you hear that from?] IntM full (Looks genuinely lost.)

KOFI AKO (295)[Don't think about that one then.] ImpM full (296)[It doesn't matter.] DM full (297)[Still (M-74), there is too much (CA 30) restlessness in you] M-DM full (298)[which is frightening.] DM full (299)[I think (M-75)] DM full (300)[mavbe (M-76)] you are too lonely (CA 31) with only (CA 32) us men around.] M-DM full (Pause.) (301)[I have decided to (M+21) procure one or (Conj-A97) two women, not many.] M-DM full (302)[Just one or (Conj-A98) two,] DM ellip (303)[so that (Conj-A99) you will (M-77) have companionship of your kind.] M-DM full (Anowa (almost hysterical) (304)[No (PA 1), no (PA 1)] EX ellip (305)[I don't want them.] DM full (306)[I don't need them.]
       occupies you?] IntM full
them.] DM (Conj-A (10) why not?] IntM (Long pause.) (S10) [People Can (M-79) be very (CA (33) unkind.] M-DM (311) [A wayfarer is a traveller.] DM (312) [Therefore (Conj-A (10)), to call someone a wayfarer] DM (313) [Is a painless way of saying] DM (314) [he does not belong.] DM (315) [That he has no home.] DM (316) [no family,] DM (317) [no village.] DM (318) [no stool of his own;] DM (319) [has no feast days,] DM (320) [no holidays.] DM (321) [no state.] DM (322) [no territory.] DM (320) [no holidays.] DM (325) [Why, what have I done wrong?] IntM (326) [Why, what have I done wrong?] IntM (327) [Why, what have I done wrong?] DM (327) [No what is wrong with you?] DM (328) [M (328) [M (329) [M (329) [M (327) [M (327) [M (327) [M (327) [M (327) [M (327) [M (10) [M (327) [M (10) [M (
          them.] DM full
     KOFI AKO (334) [About slaves and (Conj-A<sub>104</sub>) all such unpleasant affairs?] IntM<sub>ellip</sub>
ANOWA (335) [They are part of our lives now.] M<sub>full</sub>
KOFI AKO (shaking his head) (336) [But (Conj-A<sub>105</sub>) is it necessary (M+<sub>25</sub>) to eat your insides out because (Conj-A<sub>106</sub>) of them?] M+IntM<sub>full</sub> (Then with extreme intensity) (337) [Why are you like this?] IntM<sub>full</sub> (338) [What evil lies in having bonded men?] IntM<sub>full</sub> (339) [Perhaps (M-<sub>83</sub>), ves (Cont-A<sub>5</sub>) (getting expansive) in other lands (CA<sub>34</sub>). Among other less (Conj-A<sub>106</sub>) (Conj-A<sub>106</sub>)
  of them?] M+IntM full (Then with extreme intensity) (337) [Why are you like this?] IntM full (338) [What evil lies in having bonded men?] IntM full (339) [Perhaps (M-83), yes (Cont-A5) (getting expansive) in other lands (CA34). Among other less kindly people. A meaner race of men. Men who by other men are worse treated than dogs.] M-DM (340) [But (Conj-A107) here (CA35), have you looked around (CA36)?] IntM full (341) [Yes (Cont-A6). The wayfarer here (CA37) belongs where (CA38) he is.] M [342) [Consorts freely (CA39) with free-born nephews and (Conj-A108) nieces.] M [50] full (343) [Eats out of the same vessel, and (Conj-A109) drinks so as well (Conj-A10).] M [60] [And (Conj-A111) those who have the brains are more listened to than are babbling nobility.] M [60] (345) [They fight in armies (CA40).] M [60] (346) [Where the valiant and (Conj-A112) well-proven can (M-84) become a captain just as quickly as (Conj-A113) anyone.] M-DM (347) full (CA41) to serve?] M-IntM (CA41) [M-IntM (CA41) to serve?] M-IntM (CA41) [M-IntM (CA41) to serve?] M-IntM (CA41) to s
       serve?] M-IntM full

ANOWA (348) [But (Conj-A 114) in all this, they are of account] DM full (349) [only (CA 42) when (Conj-A 115) there are no free-born people around (CA 43).] DM full (350) [And (Conj-A 116) if (M-86) they fare well among us (CA 44), it is not so among all
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peoples.] M-DM fall (351)[And (Conj-A 117) even here, who knows (M-s/)] DM fall (352)[what strange happenings go on behind doors (CA3/)?] M-Inth fall (SA3/) [M-Inth fall (SA3/)] M-Inth fall (SA3/)?] M-Inth fall (SA3/) [M-Inth fall (SA3/)] M-Inth fall (SA3/)] M-Inth fall (SA3/) [M-Inth fall (SA3/)] M-Inth fall (SA3/)] M-Inth fall (SA3/) [M-Inth fall (SA3/)] M-Inth fall (SA3/)] M-Inth fall (SA3/) [M-Inth fall (SA3/)] M-Inth fall (SA3/)] M-Inth fall (SA3/) [M-Inth fall (SA3/)] M-Inth fall (SA3/)] M-Inth

Table 4.11 below presents the details of mood types in extact 7:

Mood types	Full	Minor	Elliptical	Total	Percentage
DM	209	12	29	250	63.61%
IntM	89	00	17	106	26.97%
ImpM	21	00	00	21	5.34%
EX	06	08	02	16	4.07%
Total	163	24	06	393	100%

Table 4.11-Mood Types Statistics in Extract 7

As can be noted in table 3.32, declarative moods rank first with a figure of 209, corresponding to 63.61%; and interrogative moods rank second with a number of 106, representing 26.97%. As regrads Exclamative and imperative moods, they occur in a few proportion, that is, 21 times (5.34%); whereas exclamatives occur 16 times with a percentage of 4.07%. Thus, the extract is more concerned with proposition rather than with proposal. However, the occurrence of imperative moods suggests that some goods or services are demanded as well. The table also displays a few exclamative moods, meaning that emotions, surprises, and even anger are expressed through the exchanges among the characters. The distributions of the

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different mood types among the interactants will be the focus of our attention in the following section.

## 4.3.2 Qualitative and Quantitative Analysis of Mood Types in the Extract

Table 4.12 displays the distributions of the different mood types among the participants in extract 7.

Participans	$\mathrm{DM}_{\mathrm{full}}$	$\mathbf{DM}_{\mathbf{minor}}$	$\mathrm{DM}_{\mathrm{ellip}}$	Ex <sub>full</sub>	Exminor	Ex <sub>ellip</sub>	$IntM_{full}$	IntM <sub>minor</sub>	IntM <sub>ellip</sub>	$ImpM_{full}$	$ImpM_{minor}$	$ImpM_{ellip}$	Total
Badua	22	02	03	00	04	00	12	00	02	00	00	00	45
													16.91%
Osam	32	03	02	02	00	00	17	00	04	05	00	00	65
													24.43%
Anowa	34	03	14	00	00	02	11	00	05	02	00	00	71
													26.69%
Kofi Ako	34	03	03	04	03	00	20	00	06	09	00	00	82
													30.82%
Boy	00	00	01	00	01	00	01	00	00	00	00	00	03
													1.12%
Total	122	11	23	06	08	02	61	00	17	16	00	00	266
													100%

Table 4.12-Distributions of Mood Types among the Participants in Extract 7

The exchange can be divided into two (02) sections. Section 1: exchange between Anowa's father and mother (Badua and Osan) and section 2: the exchange between Anowa herself and her husband Kofi Ako. In the section between Osam and Badua, the turn-taking is dominated by Osam who authors 65 clauses out 266 (24.43%) whereas Badua is the participant for 45 clauses out of 266 (16.91%). Thus, here Osam really intends to make himself understood and to express his vision about his daughter's suberversive attitude. This domination is also shown through the use of the imperative mood in which he is involved. He utters five (05) out of sixteen (16) ImpMs used in the extract, representing 31.25% compared to two (02) used by his wife, that is, 12.5%. 21 questions are asked by him in comparison with 14 utterd by his wife. Similarly, Kofi Ako plays a central role in the exchange between him and his wife; he is involved in 81 clauses out of 266, representing 30.82% whereas Anowa is the participant for 71 clauses out of 266, that is, 26.69%. Also, the majority of questions in the conversation between him and his wife are utterd by him, for he authors 26 questions; wheras Anowa is involved in 16 questions. Though the exchange is carried out in an informal tenor context and opinions are freely expressed by female charactes, the statistics highlight the efforts made by male characters to have a preeminentce over their wives.

### 4.3.3 Qualitative and Quantitative Analysis of Modality

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The	etatietice	of modalas	ers and modi	ilators are	summarized	in table 4	13 below:

Participants	Modalizers	Percentage	Modulators	Percentage	Total	
Badua	16	15.38%	06	20.68%	22	16.54%
Osam	19	18.26%	04	13.79%	23	17.29%
Anowa	24	23.07%	04	13.79%	28	21.05%
Kofi	44	42.30%	15	51.72%	59	44.36%
Boy	01	0.96%	00	00	01	0.75%
Total	104	100%	29	100%	133	100%

Table 4.13-Distributions of Modalizers and Modulators among the participants in extract 7

As appears from the statistics, there is a predominance of modalisation over modulation in the extract, for the able displays 104 modalizers but only 29 mdulators, meaning that the interactant express their judgements concerning probability, possibility and usuality. The use of modulators implies that judgements with regard to necessity and obligation are also expressed. The majority of modalizers are actualized by male characters: Osam utters 19 modalizers out of 104 (18.26%); Kofi authors 44 modalizers out 104 (42.30%). As far as

modulators are concerned, they are essentially verbalized by Kofi, who shows his determination to change Anowa's mentality or vision about life or especially women's role. On the whole, modality have served to highlight the interactants beiliefs about some facts related to marriage on the one hand, and on the other they have served to denounce the evils of slavery through Anowa's utterances. She voices 24/104 modalizers (23.07%) and 04/29 modulators (13.79%) through which she rejects her husband idea of living on slaves' labour. As will be demonstrated later on, slavery can be considered as a metaphor of women's plight. The boy, who is one of the slaves, is the participant for 03 clauses out of 393 (0.76%). He uses only 01 modalizer to answer obediently his master's question.

A thourough analysis of the modalized and modulated clauses is needed so as to comprehend the meanings of modality in the extract. Table 4.14 below displays the distributions of the modalized and modulated clauses among the interactants in the extract.

Participants	M <sup>-</sup> DM	$M^{+}DM$	M-DM <sub>ellip</sub>	M-MC	M <sup>-</sup> IntM	M <sup>+</sup> IntM	M <sup>+</sup> EX	$M^{+}ImP$	To	otal
Badua	09	03	01	01	04	03	00	01	22	17.32%
Osam	14	03	00	00	03	03	00	00	23	18.11%
Anowa	18	03	03	00	04	00	00	01	28	22.04%
Kofi	29	09	01	00	09	02	00	03	53	40.94%
Boy	00	00	01	00	00	00	00	00	01	0.78%
Total	70	17	06	01	20	08	00	05	127	100%

Table 4.14-Distributions of Modalized and modulated Clauses among the Interactants in Extrcat 7

The statistics confirm what has been noted earlier as regards modalizers and modulators. Here, the statistics of the different modalized and modulated mood types are provided, and they give a clear idea about who uses which modulated or modalized mood types. There are four main participants in the interaction, which can be divided into two (02) sections. Section one is an exchange between Osam his wife who discuss about the future of their daughter. On the whole there seems to be an equal turn-taking in terms of the use of modal elements in ths section of the conversation, for Badua is involved in 22 of the modal items used in the extract (17.32%) whereas Osam authors 23 modal items (18.11%). By contrast, in the section of the dialogue between Anowa and her husband the majority of modal elements are actualized by Kofi. He utters 53 modalized and modulated clauses, representing 41.73% whereas Anowa uses 29 modal clauses, corresponding to 22.04%. Thus, it is through modal elements that Kofi

tries to deter his wife from pursuing her dreams of liberty and emancipation, which are expressed through her attitude toward cultural norms regarding marriage, the role of a woman in society, etc.

## **4.3.4** Qualitative and Quantitative Analysis of Adjuncts Types

Table 4.15 displays the distributions of the adjuncts types among the interactants in Extract 7.

Participants	Conj-A	Perc.	VA	Perc.	Cont-A	Perc.	CA	Perc.	PA	Perc.	Total	
Badua	24	18.18%	02	7.40%	01	16.66%	04	8.16%	03	20%	34	14.84%
Osam	30	22.72%	03	11.11%	02	33.33%	07	14.28%	00	00	42	18.34%
Anowa	31	23.48%	02	7.40%	01	16.66%	17	34.69%	09	60%	60	26.20%
Kofi	47	35.60%	16	59.25%	02	33.33%	21	42.85%	02	13.33%	88	38.42%
Boy	00	00	04	14.81%	00	00	00	00	01	6.66%	05	2.18%
Total	132	100%	27	100%	06	100%	49	100%	15	100%	229	100%

Table 4.15-Distributions of Adjuncts Types among the Participants in Extract 7

It comes out from the table that conjunctive adjuncts predominate in the extract and are mostly used by male characters to build up their arguments in a logic manner. Indeed, Osam utters 30 of them (22.72%) and Kofi verbalizes 47 (35.60%). While textual adjuncts contribute in creating coherence in the reasoning of the characters, vocative and polarity adjuncts connote meanings related to power, familiary, and intimacy among the participants. Kofi utters 16 of the 27 vocative adjuncts, corresponding to 59.25%. He addresses his wife as "woman, Anowa" in clauses (192, 198, 207, 229, 324) whereas she calls him "my master". He seems to affirm his power and authority as he realizes that these are trampled on by Anowa. Likewise, Osam addresses his wife as "woman, Badua, Nana" in (105, 409, 16) to voice his exasperation as Badua contradicts him about the decision they have to make regarding Anowa's barreness or her refusal to comply with social norms. Most of the PAs are used by Anowa to show her disagreement with her husband concerning the issue of slaves as said earlier. She utters 09 out of 15 PAs (60%), which shows her rebellious spirit or character. Actually, she answers by saying "no" in (275, 304, 308) without any form of modalisation or modulation to express her opinion in clauses (275, 304, 308). Even the "yes" in clause (244) may mean "no" in the context of the exchange. Circumstantial adjuncts have shown the context in which the exchange is carried out.

#### 4.4 Mood Analysis of Extract 8

## 4.4.1 Clause and Mood, and Modality and Adjuncts Identification

The same keys are used for identification of the mood patterns, and the analysis is done on the basis of the quantitative method.

#### Extract 8 (Anowa, 170: 122-126)

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 \begin{array}{l} \textbf{BOY} \stackrel{(1)}{=} \stackrel{(VA_1)}{=} \underline{\textbf{Father}}, \stackrel{(M_1)}{=} \text{shall I go and fetch Nana the priest?} ] \stackrel{\textbf{M+IntM}}{=} \underline{\textbf{KOFI AKO}} \stackrel{(M_1)}{=} \underbrace{\textbf{Not}} \stackrel{(PA_1)}{=} \underbrace{\textbf{Not}} \underbrace{\textbf{yet.}} ] \stackrel{\textbf{MC}}{=} \underbrace{\textbf{ois}} \stackrel{(3)}{=} \underbrace{\textbf{full}} \stackrel{\textbf{M+DM}}{=} \underbrace{\textbf{call you}} \stackrel{\textbf{M+DM}}{=} \underbrace{\textbf{full}} \stackrel{\textbf{(Conj-A_1)}}{=} \underline{\textbf{and}} \\ \textbf{send you with a} \\ \end{array} 
   message for him.] DM full
   BOY (5) [Yes, (VA<sub>2</sub>) Father.] MC<sub>decl</sub> (He retires,)
    (Awkward silence.)
   ANOWA <sup>(6)</sup> [I was told] <sup>DM</sup><sub>full</sub> <sup>(7)</sup>[that you wanted to speak to me.] <sup>DM</sup><sub>full</sub> KOFl AKO <sup>(8)</sup> [All I want to say <sup>(VA</sup><sub>3</sub>) Anowa,] <sup>DM</sup><sub>full</sub> <sup>(9)</sup>[is that] <sup>DM</sup><sub>full</sub> <sup>(10)</sup> [I do not like seeing you walking around
   the house like this.] <sup>DM</sup><sub>full</sub>
ANOWA <sup>(11)</sup> [You don't like seeing me walk around the house like what?] <sup>IntM</sup><sub>ellipt</sub>
   KOFI AKO (12) [M-1] Please, stop asking me annoying questions.] I_{full}^{ImpM}

ANOWA (13) [Don't shout.] I_{full}^{ImpM} (14) [(CA<sub>1</sub>) After all, it is you] I_{full}^{ImpM} (15) [who are anxious] I_{full}^{ImpM} (16) [that the slaves 2) should not hear us.] I_{full}^{ImpM} (16) [who are anxious] I_{full}^{ImpM} (16) [that the slaves 2) should not hear us.] I_{full}^{ImpM} (16) [that the slaves 2) should not hear us.]
 (M) should not hear us.] M-DM full (17) [What I don't understand, (VA) Kofi, is] DM full (18) [Why you want to have so many things your own way.] DM full (NOWA full) [Conj-A) And I don't think] DM full (20) [There is a single woman in the land] DM full (21) [The way you do to me.] DM ellipt (Sighs and relaxes,) (23) [Why are you like this, (VA) Anowa?] IntM full (24) [Why?] MC int (ANOWA laughs,) (25) [M] (26) [Other normal people?] MC int (ANOWA continues laughing, then stops abruptly.)

ANOWA (27) [I still don't know] DM full (28) [What you mean by normal.] DM full (29) [Is it abnormal to want to
 ANOWA <sup>(2)</sup>[I still don't know] <sup>(3)</sup> [what you mean by normal.] <sup>(3)</sup> [Is it abnormal to want to continue working?] <sup>IntM</sup> full KOFI AKO <sup>(30)</sup>[ (PA) Yes, <sup>(M-)</sup> 4 if there is no need to.] <sup>M-DM</sup> full ANOWA <sup>(31)</sup>[ (Conj-A) But (VA) my husband, is there a time when there is no need for a human being to work?] IntM (32)[ (CA) After all, our elders said that] <sup>DM</sup> full <sup>(33)</sup>[one never stops wearing hats on a head] <sup>DM</sup> full <sup>(34)</sup>[which still stands on its shoulders.] <sup>DM</sup> full <sup>(36)</sup>[why I (M-5) should go walking through forests, climbing mountains and crossing rivers to buy skins] <sup>M-DM</sup> full <sup>(37)</sup>[ (Conj-A) when I have bought slaves to do just that for me.]
   \begin{array}{l} \begin{array}{l} \text{DM} \\ \text{full} \end{array} \\ \text{ANOWA} \end{array} \stackrel{(38)}{\overset{(\text{Conj-A}_5)}{\overset{\text{A}}{\text{nud}}}} \text{ so we come back} \end{array} \stackrel{\text{DM}}{\overset{\text{full}}{\overset{\text{(39)}}{\text{lower}}}} \text{[to where we have been for a long time now.]} \stackrel{\text{DM}}{\overset{\text{full}}{\overset{\text{(40)}}{\overset{\text{(40)}}{\text{lower}}}}} \stackrel{\text{(VA}_7)}{\overset{\text{My}}{\overset{\text{husband}}{\overset{\text{My}}{\text{lower}}}}}, \text{ we did not have to put the strength of our bodies into others.]} \stackrel{\text{DM}}{\overset{\text{full}}{\overset{\text{(41)}}{\text{lower}}}} \stackrel{\text{(41)}}{\overset{\text{(41)}}{\overset{\text{(41)}}{\text{lower}}}} \stackrel{\text{(41)}}{\overset{\text{(41)}}{\overset{\text{(41)}}{\text{lower}}}} \text{ not} \end{array}
    have bought the slaves ...] M-DM full
   KOFI AKO ^{(42)}[^{(Conj-A_6)} But we needed them to do the work for us.] ^{DM}_{full}
    (ANOWA begins to pace up and down and from side to side and never stops for too long any time during the
rest of the scene,)

ANOWA (43) [(Conj-A) As though other people are horses!] EX full (44) [(Conj-A) And now look at us.] ImpM full (45) [We do nothing from the crowing of the cock to the setting of the sun.] ImpM full (46) [I wander around like a ghost] ImpM full (47) [(Conj-A) and you sit, washed and oiled like a ... bride on show or a god being celebrated.] ImpM full (48) [Is this what we left Yebi for?] IntM full (49) [(Cont-A) Ah, (VA) my husband, where did our young lives go?] IntM full (50) [Stop it, (VA) Anowa, stop it.] ImpM full (51) [(Conj-A) And what is the meaning of all this strange talk?] IntM full (52) [(M-7) If you feel old] M-DM full (53) [that is your own affair.] ImpM full (54) [I (M-8) feel perfectly god for the scene.]
  young,] <sup>IntM</sup>
ANOWA (55) [Do you?] <sup>IntM</sup>
KOFI AKO (fiercely) (56) [PA 2 Yes, I do.] <sup>DM</sup>
ellipt (57) [Conj-A]
hand you stop creeping around the house the way you do.] <sup>DM</sup>
ellipt (58) [Like some beggar.] <sup>MC</sup>
full (60) [Making yourself a laughing stock.] <sup>DM</sup>
full (60) [M-9 Can't you do anything to yourself?] M-IntM
full (61) [CA 3 Afuter all, you are my wife.] <sup>DM</sup>
full (63) [Am I your wife?] IntM
full (63) [What is there to prove it?] IntM
full (64) [I don't understand you.] <sup>DM</sup>
full (65) [Making yourself?] IntM
full (66) [M-9 Can't you do
full (66) [
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ANOWA (65)[Don't you?] IntM ellipt (66)[I am asking you] _{full}^{DM} (67)[what I do] _{full}^{DM} (68)[(Conj-A 12) or what there is about me] _{full}^{DM} (69)[that shows] _{full}^{DM} (70)[I am your wife,] _{full}^{DM} (71)[I do not think putting on fine clothes is enough.] _{full}^{DM} (71)[Are you referring to the fact that we have not had children?] _{full}^{IntM} (72)[Are you referring to the fact that we have not had children?] _{full}^{IntM}
 ANOWA (73) [An adopted child is always an adopted child and a slave child, a slave ...] [Mathematical or slave of the slav
  ANOWA (79) [Conj-A<sub>15</sub>] Besides, such women are more civilised than I,] DM full (80) [Who only come from Yebi.] DM full (81) [They, like you, have learned the ways of the white people.] DM full (82) [Conj-A<sub>16</sub>] And a woman like that (M-15) [Conj-A<sub>16</sub>] And [Conj-A<sub>16</sub>] 
  have learned the ways of the winter people.]

full [12] may be attractive enough to be allowed into your bed ...]

KOFI AKO (83) [(VA 12)] Anowa stop that! Stop it, stop it!] MC imp

ANOWA (laughing) (84) [Stop what? Stop what?] MC int (KOFI AKO sighs again and relaxes. He begins to
     examine his limbs as the funeral music or drums rise and fall, and ANOWA plays at digging her toes into the
    skins or re-arranging the plates on the sideboard.)
  (88] (Conj-A<sub>17</sub>) And what did the priest say the last time he was here?] IntM<sub>full</sub>

KOFI AKO (86) [What do you mean?] IntM<sub>full</sub> (87) ["What has that to do with you?] IntM<sub>full</sub>

ANOWA (88) [Too much.] MC dect (89) [I know all this has something to do with] DM full (90) [what he has been telling
  KOFI AKO <sup>(91)</sup>[You are speaking] <sup>DM</sup><sub>full</sub> <sup>(92)</sup>[( <sup>(M-</sup><sub>13</sub>) <u>as if</u> your head is not there.] <sup>M-DM</sup><sub>full</sub> ANOWA (screaming) <sup>(93)</sup>[What did his divination say about me?] <sup>IntM</sup><sub>full</sub>
KOFI AKO (94)[I don't know.] DM full (95)[(Conj-A 18) And anyway, listen.] ImpM full (96)[I thought] DM full (97)[you were (M-14) iust as good at this sort of thing as he is.] DM full (98)[You (M+3) should know, should you not?] M+DM full (99)[Why don't you go and wash your mouth] IntM full (100)[(Conj-A 19) so you can be a priestess at last.] DM full (101)[I (M+4) can't stand any more of your strange ways.] M+DM full (100)[(M+4) full (100)[(M+
  stand any more of your strange ways.] M+DM full

ANOWA (voice betraying nervousness) (102) [What are you talking about?] IntM full

KOFI AKO (laughing bitterly) (103) [""what am I talking about!] Ex full (Another awkward pause.)
ANOWA (104) [PA] Yes, what are you talking about?] IntM full

KOFI AKO (with an almost feigned fatigue) (105) [M-15] Please, just leave me alone.] ImpM full (106) [M-16] OGO, (VA 13) Anowa did you have to destroy me too?] IntM full (107) [What does someone like you want from life?] IntM full (108) [(VA 14) Anowa, did you ... I mean did you make me (M-16) just to destroy me?] IntM full (109) [(VA 15) Kofi, what are you saying?] IntM full (109) [(VA 16) Anowa, Anowa, o, Anowa.] MC MC (100) [(VA 16) Anowa, Anowa, o, Anowa.] MC MC (110) [(VA 16) Anowa, Anowa, o, Anowa.] MC MC (110) [(VA 16) Anowa, Anowa, o, Anowa.] MC MC (110) [(VA 16) Anowa, Anowa, o, Anowa.] IntM MC (110) [(VA 16) Anowa, Anowa, o, Anowa.] IntM MC (110) [(VA 16) Anowa, Anowa, o, Anowa.] IntM MC (110) [(VA 16) Anowa, Anowa, o, Anowa.] IntM
ANOWA (111) [So what did the priest say the last time he was here?] IntM full

KOFI AKO (112) [That has nothing to do with you.] IntM full

ANOWA (113) [I think it has.] Interpretation of the priest say the last time he was here?] IntM full

ANOWA (113) [I think it has.] Interpretation of the priest say the last time he was here?] IntM full

ANOWA (113) [I think it has.] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (114) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (114) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

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KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (119) [""what mad talk!] Interpretation of the priest say the last time he was here?] IntM full

KOFI AKO (
  KOFI AKO (121) [Why are you sending me away from you?] IntM full

KOFI AKO (121) [Why are you sending me away from you?] IntM full

KOFI AKO (122) [Who are you sending me away from you?] IntM full

KOFI AKO (122) [Who are you sending me alone.] ImpM full
  ANOWA (123) [What have I done wrong?] Interpreted to the diology of the KOFI AKO (124) [Nothing.] MC decl
  ANOWA (125) [Is it because I did not give you children?] IntM _{full} (Silence. She moves up to him and changes her attitude to one of supplication.) (126) [Do you want to take a new wife who _{19}^{(M-}) would not like to see me around?]
    KOFI AKO (127)[(VA<sub>17</sub>)Anowa, why do you want to go on asking foolish questions to which you know I cannot
give you answers?] Interpolation for the properties of the propert
    give you answers?] IntM
  KOFI AKO (140) [Conj-A<sub>2</sub>) And by that you mean, as always, that you have a right to do what you like and as always I am to sit by and watch?] Interpretable ANOWA (She throws up her hands in despair.) (141) [Cinterj O the god of our fathers!] Ex full (142) [Is there nothing I
    (M-24) can say which M-25 cannot be twisted around my own neck to choke me?] M-IntM
    (Music or drums as KOFI AKO examines his limbs. ANOWA paces up and down. Then she speaks, almost to
    herself)
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ANOWA (143)[Did the priest say ... what is there about me which he thinks (M-26) will not bring you blessings now?] M-IntM full (144)[I (M-27) must have done something wrong.] M-DM full (145)[I (M-28) must have done something.] M-DM full (146)[I'm not a child.] M-full (147)[(VA 19) Kofi, I know they say a man whose wife is constantly sleeping with other men does not prosper.] M-full (148)[Did the priest say I am doing something like that?] M-M-10 [(Conj-A 26) Or anything as evil as that?] M-M-10 [(M-10) [
ANOWA (sadly) (151) [I (M+7) cannot, (VA 20) my husband.] M+DM full (152) [(Conj-A 28) Because I have nowhere to go.] DM full (153) [I swore] DM full (156) [I (M-30) would not go back to Yebi.] M-DM full (155) [(Conj-A 29) And I (M-31) can still live here, can I not?] M-DM full (156) [I (M-32) would not disturb you.] M-DM full (157) [I (M-33) can stay in my part of the house.] M-DM full (158) [Just don't send me away,] ImpM full (159) [we have not seen each other's beds for far too long for it to matter] DM full (160) [(M-34) if we don't any more ...] M-DM ellipt (She stares at him and utters her next words as though she has just made a discovery.) (161) [(Cont-A) A-h-h full (163) [Listen, (VA 21) my husband,] ImpM full (164) [did the priest say you are dying,] I am dying, we are dying?] IntM full (165) [Value and A CO (165)
         dying?] full full KOFI AKO (165) [You are mad,] M (166) [I am very alive.] M (166) [I am very alive.] M (166) [I am very alive.] M (167) [VA (168) [Why are you calling him?] M (168) [Why are 
         ANOWA (169) [It has nothing to do with you.] DM full
   ANOWA (171) [(VA<sub>24</sub>) Boy, I am going to ask you a question.] DM full (She resumes pacing up and down.) (172) [(VA<sub>24</sub>) Boy, you know your master says] DM full (173) [I (M+<sub>8</sub>) must go away from here] DM full (174) [(Conj-A<sub>31</sub>) and never come back.] DM full (BOY hangs his head down with embarrassment.) (175) [My feet are on the road already] DM full (176) [(Conj-A<sub>32</sub>) and (M-<sub>35</sub>) if it were not that] DM full (177) [he has not yet told me] DM full (178) [what he has found wrong with me] DM full (179) [(Conj-A<sub>33</sub>) or what I have done wrong,] DM full (180) [I (M-<sub>36</sub>) would already be gone.] DM full (181) [(VA<sub>26</sub>) Boy, do you know why?] DM full (181) [(VA<sub>26</sub>) Boy, have you heard of a man who seeks to divorce his wife and will not say why?] DM full (184) [(VA<sub>27</sub>) Mother.] DM full (184) [(VA<sub>29</sub>) Mother, I have never known the customs of this land well] DM full (185) [What about where you came from?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (185) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?] DM full (186) [Did you hear of such a case before you were taken away?]
away?] Inth full BOY (187)[I do not remember] By full (188)[that I did.] BOY (187)[I do not remember] By full (190)[Go] ImpM full (191)[Call for me as many of the older men and women as are around ...] ImpM full (192)[Bring everybody on whom your eyes fall.] ImpM full BOY (193)[Yes, (VA_31) Mother] Model. (He leaves.)

KOFI AKO (furiously) (194)[VA_32) nowa, what are you doing?] Inth full (195)[Why (M+5) must they know about this?] Inth full (196)[You have never behaved like a child before] Inth full (197)[-why are you behaving like one now?] Inth full (198)[I do not know] Model (199)[why we (M+6) must not bring them in.] M+DM full (200)[I need their help] Model (190)[(Conj-A_34) and they also came from places] Model (202)[where men live, eat and die.] Model (203)[(M-37) Perhaps one is among them] M-DM full (204)[who (M-38) can help me.] M-DM full (205)[(Conj-A_35) And I am behaving like a child now] Model (206)[(Conj-A_36) because I have gained nothing from behaving like a grown-up all my life.] Model (209)[You are mad (VA_33) Anowa.] Model (200)[Are they to come?] Inth full (201)[Let them come.] ImpM full (201)[Inth full (201)[Let them come.] ImpM full (201)[Inth full (201)[Let them come.] Inth full (201)[Let them come.] Int
BOY (from doorway) (209) [Are they to come?] IntM full ANOWA (210) [Let them come.] ImpM full ALL (211) [(VA_34) Mother, we are here.] ImpM full (214) [Has any of you heard of a woman whose husband wanted to divorce her but would not tell her why?] IntM full (They look bewildered and answer 'No' as if it were a line in a musical round, sung softly: No, no, no, no, no, no, no ... They all whisper aloud to each other.) (215) [Then please you (M-39) may go ...] ImpM full (They all tum round at once.) (216) [No wait ... (Cont-A_3) Eh -eh ...] ImpM full (217) [I (M-40) would like to send some of you.] M-DM full (218) [I am sending you to the oldest and wisest people on this land; ImpM full (219) [go] ImpM full (220) [ask them] ImpM full (221) [(M-4) if they have ever heard of a man] M-DM full (222) [who sought to divorce his wife] ImpM full (223) [(Conj-A_37) and (M-42) would not tell her why.] ImpM full (Points at random to different people.) (224) [You go to the bearded woman of Kwaakrom] ImpM full (225) [(Conj-A_38) and you to the old priests of Nanaam Mpow.] ImpM full (226) [You over there to Bekoe,] ImpM full (230) [(Conj-A_4) and come back today] ImpM full (231) [(Conj-A_4) and walk as you have never walked before.] ImpM full (230) [(Conj-A_4) and come back today] ImpM full (231) [(Conj-A_4) and walk as you have never walked before.] ImpM full (230) [(Conj-A_4) and come back loday] ImpM full (231) [(Conj-A_4) and walk as you have never walked before.] ImpM full (230) [(Conj-A_4) and come back loday] ImpM full (231) [(Conj-A_4) and you (M+7) must come back] ImpM full (235) [before my mind flies] ImpM full (236) [(Conj-A_4) and gets lost.] (The crowd disperses through all available exits. Ei<:hausted but still
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eJCCited, \  \, ANOWA\ paces\ around\  \, KOFI\  \, AKO\  \, who\  \, is\  \, now\  \, very\  \, silent.)\ ^{(237)}[I\  \, have\  \, known]^{DM}_{\  \, full}\ ^{(238)}[this\  \, was\  \, coming\  \, for\  \, weeks]^{DM}_{\  \, full}\ ^{(239)}[\  \, (Conj-A_4)\  \, and\  \, I\  \, have\  \, feared.]^{DM}_{\  \, full}\ ^{(240)}[An\  \, old\  \, man\  \, said,]^{DM}_{\  \, full}\ ^{(241)}[Fear\  \, "it-is-coming"\  \, but\  \, not\  \, "It-has-come"\  \, has\  \, brought\  \, me\  \, no\  \, peace.]^{DM}_{\  \, full}\ ^{(243)}[Perhaps\  \, ...\  \, ]^{DM}_{\  
     \frac{^{(VA}_{35})Boy!}{BOY} [^{MC}_{decl}]^{decl}
BOY (running)^{(244)} [^{(VA}_{36}] \underline{Mother}, I am here.]^{DM}_{full}
   ANOWA (245) [I hear Nana Abakirampahene Kokroko is here.] [ImpM] full (246) [He and the other chiefs are meeting with the Governor.] [ImpM] full (247) [Go.] [ImpM] full (248) [Whisper in his ears] [ImpM] full (249) [that he is to come to me.] [ImpM] full (250) [Tell him it is urgent] [ImpM] full (251) [(Conj-A] he is to pardon us for not going to him ourselves.] [All (M+8) shall be explained in time.] [M+DM] (253) [He is to come but without his retinue.] [ImpM] full (253) [Whisper in his ears] [Who is to going to him ourselves.] [All (M+8) shall be explained in time.] [M+DM] (253) [He is to come but without his retinue.] [ImpM] full (253) [Whisper in his ears] [Who is to going to him ourselves.] [M+DM] (254) [Who is to going all this for?] [IntM] full (255) [The times are past] [Who is more individual actions had to be explained to each other.] [M+DM] (254) [Who is no urindividual actions had to be explained to each other.] [M+DM] (254) [Who is no urindividual actions had to be explained to each other.] [M+DM] (254) [Who is no urindividual actions had to be explained to each other.] [M+DM] (254) [Who is no urindividual actions had to be explained to each other.] [M+DM] (254) [Who is no urindividual actions had to be explained to each other.] [M+DM] (255) [Who is no urindividual actions had to be explained to each other.]
     other.]DM full
       (BOY looks away with embarrassment.)
     KOFI AKO (257) [M-44] Perhaps you are going out of your senses.] M-DM full ANOWA (258) [That (M-45) should not mean anything to you.] M-DM full KOFI AKO (259) [That is not what concerns me,] DM full (260) [(Conj-A47) but you (M-46) shall not let this out before
       (He stamps his feet.)
     ANOWA (261) [(M-47) Just sit there and look at me.] M-ImpM full KOFI AKO (shouts) (262) [You (M-48) may go away, (VA 38) Boy.] M-DM full (263) [Forget what your Mother told
     you.]<sup>DM</sup><sub>full</sub>
BOY <sup>(264)</sup>[Yes, <sup>(VA</sup><sub>39</sub>)Father.]<sup>MC</sup><sub>decl</sub> (He retires.)
     ANOWA (265) [Who are you to say what you shall allow and what you (M-49) shall not allow me?] [ImpM] full KOFI AKO (loud with anger) (266) [Nana is my friend and not yours.] [DM] full
 KOFI AKO (loud with anger) (2009) [Nana is my friend and not yours.] [Name of the common of the comm
     honour.] hon
consult him too.] DM full KOFI AKO (281) [I (M-51) should have known] M-DM full (282) [that you were always that clever.] DM full ANOWA (283) [(Conj-A 49) And certain things have shown] DM full (284) [that cleverness is not a bad thing.] DM full KOFI AKO (285) [Everyone said] DM full (286) [you were a witch.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M-52) should have believed them.] DM full (287) [I (M
     KOFI AKO (brought suddenly to life by her exclamation) (298)[ (Conj-A<sub>53</sub>)And (M-<sub>56</sub>)if I do,] (299)[ you know] (300)[ there is more than one person in the world] (301)[ who (M-<sub>57</sub>) would believe me.] (410) believe me.] (410) full (101)[ (Conj-A<sub>54</sub>)And there (M-<sub>58</sub>) will be those] (101) full (101)[ (M-<sub>57</sub>) would be prepared to furnish proof.] (101) full (101)[ (M-<sub>57</sub>) would be prepared to furnish proof.] (101)
     ANOWA (^{304)}[Kofi, I am not hearing you right.]^{DM}_{full} (^{306}[What (^{305})[Conj-A_{55}] And then you know]^{DM}_{full} (^{306}[What (^{305})[Conj-A_{59}] could happen.]^{M-DM}_{full} (^{307})[Conj-A_{50}] But, that (^{M-}_{60}) should not make much difference to you.]^{M-DM}_{full} (^{308})[Conj-A_{57}) Since you do not care to live or behave like
 everybody else ...] PM full ANOWA (309) [Conj-A<sub>58</sub>] But what have I done?] PM full KOFI AKO (310) [I just want you to leave me,] PM full (311) [that's all.] PM full (313) [What is it?] IntM full (313) [What is it?] IntM full (314) [Conj-A<sub>60</sub>] but in Yebi ...] MC (Conj-A<sub>60</sub>] but in Yebi ...] MC ANOWA (317) [Conj-A<sub>61</sub>] But I (M-61) cannot go and live there.] M+DM full KOFI AKO (318) [I (M-62)] Will give you half of the trade and half of the slaves,] M-DM full (319) [M-63] if you want them IM-DM full (318) [Conj-A<sub>61</sub>] but in Yebi ...] M-DM full (319) [Conj-A<sub>62</sub>] but in Yebi ...] M-DM full (319) [Conj-A<sub>61</sub>] bu
       them.] M-DM full
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ANOWA (320) [I don't want anything from you.] [I don't want anything from you.] [I full KOFI AKO (321) [Take away with you all the jewelry.] [I mpM full ANOWA (322) [I say I want nothing ...] [I myself (M+10) must leave immediately.] [I myself (M-10) must leave immediately.] [I myself (M-10) myself (324) [I myself (M-10) must leave immediately.] [I myself (M-10) myself (M-10) must leave immediately.] [I myself (M-10) myself (M-10) myself (M-10) must leave immediately.] [I myself (M-10) m
     family ...] full full ANOWA (327)[^{(Interj)}_{7}No, no, no!]^{MC}_{decl}
   ANOWA (328) [... I (M-65) shall ask a few men and women to go with you now,] (Conj-A and carry your personal belongings.] (Conj-A 65) But ... MC decl KOFI AKO (331) [(VA 43) Boy!] (MC decl ANOWA (332) [Stop!] (MD decl ANOWA (333) [Stop!] (MD decl ANOWA 
     KOFI AKO (333) [What?] IntM ellipt (Unknown to the two, not only BOY but several of the slaves, men and women,
ANOWA (334)[You (M-66) cannot send me away like this.] M-DM full (335)[Not to Yebi, or anywhere.] MC dect (Not shedding a tear but her eyes shining dangerously) (339)[No, I am not in rags.] M-full (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (100) (
      (KOFI AKO looks around and sees the peeping eyes. He is horrified. He gestures to ANOWA who doesn't know
      what is happening and goes on talking. He makes an attempt to go away and then sits down again. The slaves
  ANOWA (365)[Now I know.] Mail (She giggles.) (368)[He is a corpse.] Mail (369)[He is dead wood.] Mail (370)[Conj-A 72] Mail (She giggles.) (368)[He is a corpse.] Mail (369)[He is dead wood.] Mail (370)[Conj-A 72] Mail (She giggles.) (368)[He is a corpse.] Mail (369)[He is dead wood.] Mail (370)[Conj-A 72] Mail (She giggles.) (368)[He is a corpse.] Mail (369)[He is dead wood.] Mail (370)[Conj-A 72] Mail (She giggles.) (368)[He is a corpse.] Mail (369)[He is dead wood.] Mail (370)[Why didn't you want me to know?] Mail (Long pause while they look at each other strangely. Then he gets up to leave.) (372)[Where are you going?] Mail (373)[Was you in faul (374)[Let us start from the beginning.] Mail (Long pause.) (375)[No, I (M-69] Shall leave you in peace.] Mail (Pause.) (376)[I am leaving, Was you had signed full (Mail (She watches his receding back until he disappears. She then shifts here again to the sided (Mail 
      (He exits upper left. She watches his receding back until he disappears. She then shifts her gaze to the gilded
      chair. She stares at that for some time, after which her eyes just wander in general round the room. Then at
     some point she begins to address the furniture.)
     ANOWA (379)[ (Cont-A<sub>4</sub>)-<u>AAh</u>, very soon the messengers {}^{(M^{-}}_{71}) will be coming back,] {}^{M-DM}_{full} (380)[Rugs, pictures, you, chair and you, Queen, {}^{(M^{-}}_{72})Should they ask of me from you,] {}^{M-DM}_{full} (381)[tell them] {}^{ImpM}_{full} (382) [I am
      gone,]_{full}^{\text{DM}} [it matters not]_{full}^{\text{DM}} [what the wise ones say,]_{full}^{\text{DM}} [For now, I am wiser than
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The summary of the different Mood types analyzed in Extract 8 is in the table below:

Mood types	Full	Minor	Elliptical	Total	Percentage
DM	242	21	07	270	70.49%
IntM	56	03	08	67	17.49%
IimpM	39	01	01	41	10.70%
EX	05	00	00	05	1.30%
Total	342	25	16	383	100%

Table 4.16-Mood Types Statistics in Ectract 8

they.]DM

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This table reveals that declarative moods are predominant in the extract [271/383] (70.49%), followed by interrogative moods [67/383] (17.49%), imperative moods [41/383] (10.70%). The fewest moods are the Exclamative ones [05/383] (1.30%). Minor clauses are also of a significant percentage in the extract [25/383] (6.52%), denoting the spoken nature of the text and enabling the realization of interpersonal meanings. The use of declarative moods and interrogative ones shows that the extract deals manly with information giving and demanding. Indeed, Anowa voices her perception of what it means to be a wife; also, she does not share her husband's capitalistic ambition, which conists in using slaves to grow richer. However, she is, in a manner of speaking, forced to recognize that her femininity depends on some factors on which she does not have any control. Moreover, the table displays an important number of imperative moods; thus, some goods and services are also exchanged, most of the time without the use of modalizers and modulators, which shows that the exchanges are carried in the context of equal power and familiarity, with a certain degree of intimacy.

## 4.4.2 Qualitative and Quantitative Analysis of Mood Types in the Extract

Table 4.17 below shows the distributions of mood types among the interactants:

Participans	$\mathrm{DM}_{\mathrm{full}}$	$\mathrm{DM}_{\mathrm{minor}}$	$\mathbf{DM}_{\mathrm{ellipt}}$	$\mathbf{E}\mathbf{x}_{\mathrm{full}}$	Exminor	Ex <sub>ellip</sub>	$IntM_{full}$	IntM <sub>minor</sub>	IntM <sub>ellip</sub>	ImP <sub>full</sub>	ImP <sub>minor</sub>	IntM <sub>ellip</sub>	Total
Boy	05	04	00	00	00	00	02	00	00	00	00	00	11
						2.87%							
Kofi Ako	81	07	04	02	00	00	19	02	01	15	01	00	132
													34.46%
Anowa	156	10	03	01	00	00	35	01	07	25	00	01	239
													62.40%
All	01	00	00	00	00	00	00	00	00	00	00	00	01(0.26%)
Total	243	21	07	03	00	00	56	03	08	40	01	01	383

Table 4.17-Distributions of Mood Types among the Participants in Extract 8

In the table bove, it can be noted that the exchange is dominated by Anowa, Kofi Ako's wife; she utters 62.40% of the moods whereas her husband (Kofi Ako) actualizes 34.46% of the utterance. The boy (slave) is the participant for 11 clauses out of 383 (2.87%). 169 out of 271(62.36%) declarative moods are authored by Anowa, which shows her effort to express her desires or objectices. But she seems not to be understood neither by her husband nor by her parents as said earlier. Anowa's marriage has not been appropriately organized, that is, the rituals of marriage according to the Akan culture have not been performed. She seems to face the consequences; she is not understood even by her husband despite her efforts to explain and convince. The majority of imperative moods are uttered by Anowa [26/42] (61.90%). It is through them that she vainly tries to get certain things done either by her husband or by the slaves. Actually, her orders are not acted upon, for her interlocutors seem to believe that she has gone mad. Similarly, she is the participant for most of the interrogative moods; she utters 36 (61.01%) whereas Kofi and Boys voice 21 (35.59) and 02 (3.38%), respectively. Thus, Boy (slave) is a passive pariticipant, who carefully follows out the instructions as expected from him considering his social status. He utters only 11 clauses out 383, corresponding to 2.87%. Thus, through the types of moods –or some other elements- used by a character and through the way he participates or not in an interaction, we can deduce his role or place in the society.

### 4.4.3 Qualitative and Quantitative Analysis of Modality

In the following table, the statistics of modulators and modalizers is summarized. It presents the distributions of these items among the interactants as well.

Participants	Modalizers	Percentage	Modulators	Percentage	Total	
Boy	00	00%	01	07.14%	01	01.26%
Kofi Ako	33	50.76%	07	50%	40	50.63%
Anowa	32	49.23%	06	42.85%	38	48.10%
All	00	00%	00	00%	00	00%
Total	65	100%	14	100%	79	100%

Table 4.18-Distributions of Modalizers and Modulators among the participants in extract 8

The table reveals that there is a predominant use of modalizers (65) in Extract 8 in comparaison with modulators (14). This shows that the interactants express meanings concerning possibility, frequency or usuality. The occurrence of modulators implies that some meanings related to obligation, necessity and permission are expressed as well. Most of the

modalizers [33/65] (50.76%) and modulators [7/14] (50%) are used by Kofi. He shows his disagreements and expresses his feelings of regret and discouragement about Anowa's attitude, her not complying with social norms and doing things her own way. The marriage based on love they have dreamt of proves to be impossible. He insists on the necessity to divorce and promise to compensate her. A far as Anowa is concerned, she sticks to her ideal of freedom, that is, she lives by her own principles, ignoring totally what the society considers as normal or abnormal. This is shown through the modalizers she uses in clauses (256, 258, 261, 334) and modulators in clauses (151, 173, 199, 317).

Table 4.19 shows the statistics of the distributions of the modalized and modulated clauses in the extract

Participants	M <sup>-</sup> DM	$M^{+}DM$	M <sup>+</sup> DM <sub>ellip</sub>	M <sup>-</sup> IntM	M <sup>+</sup> IntM	M <sup>+</sup> EX	M <sup>+</sup> ImP	То	otal
Boy	00	00	00	00	01	00	00	01	01.26%
Kofi Ako	30	06	00	03	01	00	00	40	50.63%
Anowa	28	06	00	04	00	00	00	38	48.10%
All	00	00	00	00	00	00	00	00	00%
Total	58	12	00	07	02	00	00	79	100%

Table 4.19-Distributions of Modalized and Modulated Clauses among the Participants in Extract 8.

The table above shows that both Kofi Ako and his wife Anowa use the modal items almost equally. Indeed, while Kofi Ako uses a total number of [40/79] (50.63%) clauses, Anowa uses [38/79] (48.10%) of them. In fact, the number of modalized clauses is higher than the number of modulated ones. This confirms the statistics on madalizers and modulators in table 3.40. Here too modal items are used by the interactants to express their opinions about what each of them thinks of married life in terms of obligations and duties. The bone of contention is the issue of slaves and by extention the issue of Anowa's place and role. She is not content with being a submissive wife who says "yes" to everything her husband decides, but rather she intends to have the ear of her husband.

## **4.4.4 Qualitative and Quantitative Analysis of Adjuncts** Types

Here, too, the analysis does not take into account mood adjuncts, for they have been analyzed in the section about modality. Table 4.20 below shows the distributions of adjuncts types among the interactants.

Participants	Conj-A	Perc.	VA	Perc.	Cont-	Perc.	CA	Perc.	PA	Perc.	Total	
					A							
Boy	00	00	08	15.68%	00	00	00	00	01	20%	09	06.87%
Kofi Ako	25	37.31%	18	35.29%	00	00	01	25%	03	60%	47	35.87%
Anowa	42	62.68%	24	47.05%	04	100%	03	75%	01	20%	74	56.48%
All	00	00	01	01.96%	00	00	00	00	00	00	01	00.76%
Total	67	100%	51	100%	04	100%	04	100%	05	100%	131	100%

Table 4.20-Distributions of Adjunct Types among The participants in Extract 8

As appears from the table above, Anowa utters more adjuncts than the other participants [74/131] (56.48%) do. Kofi authors 47 adjuncts out of 131, representing 56.48% and the Boy uses only 09 adjuncts out of 131, corresponding to 6.87%. Conjunctive adjuncts rank first with a number of 67 (51.14%), suggesting that attention is given to coherence in the extract and that the ideas or opinions are developed logically. Most of these adjuncts are actualized by Anowa. Indeed, she uses 42 (62.68%) whereas Kofi utters 25 (37.31%). Likewise, Anowa uses more VAs than Kofi; she actualizes 24 VAS out of 51 (47.05%) while Kofi is involved in 18 VAs out of 51 (35.29%). They served to expressing interpersonal meanings with regard to intimacy, familiarity with a mixture of anger and despair. Indeed, in this context they may connote some other meanings, for the way we call a person can reflect the kind of relationship between him and us. The other adjunct types aoocur fewest.

# CHAPTER FIVE: DISCUSSION AND INTERPRETATION OF FINDINGS

#### 5.0-Introduction

Chapter three has identified linguistic features as defined by Halliday and Matthiessen (2004) and Eggins (1994) in four (04) extracts from *Changes* and four (04) from *Anowa*. Now this chapter aims at discussing and interpreting the findings on the basis of the analysis carried out previously, so as to examine these findings from a feminist perspective. Once more, the aim is to understand Aidoo's ideology with regard to women's roles and place in African societies. The chapter is divided into two (02) sections: section 5-1 focuses on transitivity and section 5-2 on Mood.

### 5.1 Discussion and Interpretation of Findings in Changes

Before carrying out the actual discussion and interpretation of findings it is necessary to recapitulate them so as to have an overview of these linguistics items; talbe 5.1 below recapitulates the occurrence of the different process types in the four (04) extracts:

Process types	Extact 1	Extract 2	Extract 3	Extract 4
TMP	90 [15.95%]	96 [17.39%]	120 [20.79%]	116 [20.93%]
IMP	64 [11.34%]	77 [13.94%]	74 [12.82%]	52 [9.38%]
BeP	15 [2.65%]	14 [2.53%]	07 [1.21%]	12 [2.16%]
MeP	111 [19.68%]	126 [22.82%]	90 [15.59%]	94 [16.96%]
EP	15 [2.65%]	14 [2.53%]	15 [2.59%]	15 [2.70%]
RP	183 [32.44%]	182 [32.97%]	201 [34.83%]	189 [34.11%]
VP	77 [13.65%]	39 [7.06%]	58 [10.05%]	66 [11.91%]
СР	9 [1.59%]	7 [1.26%]	12 [2.07%]	10 [1.80%]
Total	564 [100%]	552 [100%]	577 [100%]	554 [100%]

Table 5.1-Summary of Process Types in Etract 1, 2, 3, 4.

The transitivity analysis carried out in the four (04) extracts reveals that IMPs occur 99 times in extract 1 (15.95%), 96 times in extract 2 (17.39%) -with almost the same percentage-, 120 times in extract 3 (20.79%), and 116 times in extract 4 (20.93%). Regarding IMPs, they occur 64 times in extract 1 (11.34%), 77 times in extract 2 (13.94%), 74 times in extract 3 (12.82%), and 52 times in extract 4 (9.38%). RPs are predominantly used in the four extract with a number of 183 in extract 1, corresponding to 32.44%; 182 in extract 2, that is,

32.97%; 201 in extract 3, representing 34.83%; and 189 in extract 4, corresponding to 34.11%. The analysis also exudes a significant occurrence of MePs, which are used 111 times in extract 1 (19.68%), 126 times in extract 2 (22.82%), 90 times in extract 3 (15.59%), and quite that number in extract 4: 94 (16.96%). There is also an important number of VPs in the four extracts: 77 in extract 1 (13.65%), 39 in extract 2 (7.06%), 58 in extract 3 (10.05%), and 66 in extract 4 (11.91). The other types of processes are very few in number in the extracts. EPs are almost used in the same proportion in extract 1 [15/564] (2.65%), extract 2 [08/552] (1.44%), extract 3 [15/577] (2.59%), and extract 4 [15/554] (2.70%]. The same goes for BePs, which occur 15 times in extract 1 (2.65%), 14 times in extract 2 (2.53%), 07 times in extract 3 (1.21%), and 12 times in extract 4 (2.16%); and for CP which are used 09 times in extract 1 (1.59%), 07 times in extract 2 (1.26%), 12 times in extract 3 (2.07%), and 10 times in extract 4 (1.80).

It stands therefore to reason that concrete and tangible actions are taken by characters in the four extracts. Indeed, the distributions of the IMPs and TMPs among the participants show clearly that female charaters are really active and they play dominant and determining roles in reaction against what the society think of them or want them to do. Actually, they try to redefine themselves, and this redefinition takes various forms.

As shown in the analysis, the majority of the IMP and MPs are actualized by Esi: [37/90] (41.11%) MPs and [31/64 IMPs in extract 1; and [58/96] TMPs (60.41%) and [37/77] (48.05%) IMPs in extract 2. Feminism is a reaction against concrete cultural facts that put women at a disadvantage. Esi's ambition is to compete for promotion at her work place and to benefit from all the travelling opportunities that she may have as a data analyst; but Oko, her husband considers that she must not put her career over her duties as a wife. Travelling, attending conferences, bringing works home are some of these concrete actions that are taken by Esi to express her freedom. She divorces her husband not only because of the "rape" but surely because she has another conception of her role as a wife.

Likewise, Fusena is assigned certain actions in extract 3. These are, nevertheless, related to her daily tasks or simply domestic chores, and they include: washing, taking care of Ali and the children, shoping, etc. in clauses (1339, 1340, 1347, 1348). Actually, she could enroll for a training, when she follows her husband to London, in order to pursue her studies, which would be logic because she is a trained teacher. But, definitely, Ali's needs a helper, somebody who whould take care of his household while he does "men job". This is one of the

characteristics of patriarchy. In fact, in this system some activities are reserved for men (playing football, driving cars, attending school, becoming pilots, soldiers, building houses, etc.) whereas others are exclusively feminine (of course taking care of the house, nursing children, cooking, etc.).

Contrary to Esi and Fusena, Opokuya seems to use some tacts in dealing with the realities about women. She is also involved in a significant number of IMPs and TMPs which reflect her ability to combine the quest for emancipation and the harmony and comprehension in her household as can be noted through the following material processes in (1875, 1876, 1878, 1879, 1880). This ideal of mutual comprehension is depicted through the discussions they regularly have on crucial issues concerning their couple: the number of children they need, the use of the car, the education of children. Thus, it is safe to reason that in the era of globalization and rapid change African men and women need to rethink their cultural values, adopting them to the new realities. Opokuya is surely right when she states that a car is to be used but not to serve as a sign of prestige and domination. She concludes that it is ridiculous to park the car all day while important things are to be carried out and these things need movements. Beyond the issue of the car the authors raises the questions related to all the other things that are believed and perpetuated withouth due reflection on their real meanings or importance. These things include excision, violence aginst women, forced marriage or precocious marriage, which still prevail in Burkina Faso, Chad, Senegal, etc.

Despite the fact that male characters are less involved in the processes compared to female characters, their actions are important; for it is through what they feel, believe or do that the women feminist struggle can be undeterstood. Oko's attitude exemplifies such realities in the extracts under consideration. In extract 1 the situation of violence, humiliation or injustice in which women have to survive is depicted through some TMPs and IMPs: *flung the bedcloth away, sat up, pulled her down, and moved on her, squeezed her breast, thrust his tongue into her mouth, forced her unwilling legs apart, entered her, plunging in and out of her, thrashing to the left, to the right, pounding, etc. in clauses (0409-0420).* It is almost the same situation which is described in extract 3 and 4. Indeed, in extract 3, Fusena weeps bitterly when she becomes aware of the burden of being a housewife, especially Ali's wife:

after finishing his degree examinations, and even before Fusena arrived Ali had got a full-time job. And now he began to study part-time for a Master's in Economics and Business Administration. Fusena on the other hand sat home in their one-bedroom apartment or did her homework and looked through catalogues. When she went out, it was to shop or to window-shop. Then she became pregnant with the second baby. So from then it was being pregnant, nursing the new baby, looking after Adam and Ali, and staring at London's bleak and wet views (Aidoo, 1991: 6)

Ali is an archetype of a man molded in the patriarchal system who thinks that a women place is at the kichen just like Oko. Unless serious actions are taken by women themselves first and some feminist men and unless a meticulous follow up of these actions is carried out, the situation will not change. Thus, Aidoo *changes* might be considered as being part of the various actions focused on a number of critical areas including women's access to education, health care, economic and political participation; their ability to be free from violence; etc. Through this novel Aidoo sounds the alarm as regards women plight in Africa and surely all over the world.

Women's roles are also redefined through RPs. The analysis reveals a high occurrence of attributive, intensive, and circumstantial RPs in the four extracts. In extract 1 attributive RPs occur 88 times (48.08%), intensive RPs occur 51 times (27.86%), and circumstantial RPs occur 35 times (19.12%). In fact, it is through such elements that the author deconstructs the traditions by creating new attributes or new qualitications about female characeters. Aidoo (1991) writes:

It was now nearly a year since Esi remarried, and she was settled into her new lie. In all, her basic hopes for marrying a man like Ali had been fulfilled. Ali was not on her back every one of every twenty four hours of every day. In fact, he was hardly ever near her at all, in that sense she was extremely free and extremely contended. She could concentrate on her job, and even occasionally bring work home. (....) she enjoyed working with figures-coordinating them, correlating and graphing. She also had more time to give to other aspects of her job. Like not only being able to be present at nearly all the important office meetings, but also sitting attentively through them and fully participating. Of course all this was different from how things had been in the past. Now she had almost lost the harassed feeling that had attacked her every late afternoon of every working day: that she had to hurry home, or to the market or the shops to buy something, or to something in connection with her role as a mother, a wife, and a home-maker. (p.133-134).

Actually, freedom is the key point of women's emancipation. According to Hillary Clinton (quoted in *Global Women Issues, Women in the World Today* (2012) published by United states department of state, bureau of international information programs) there is a long way yet to go. By customs, sometimes by law, millions of women worldwide are still denied their rights. They are excluded from public life in many countries. Millions of them are still subjected to violence or prevented from getting an education, taking a car, using a cell phone, etc.

Esi's physical appearance and mental state, the misunderstanding between her and her husband, what appeals to Oko in Esi's physique, and her new marriage compared to the former one, are described through RPs in extract 1 and 2. Esi is depicted as a beautiful and intelligent woman. She is the same height as her husband. She is also presented as a strong-willed woman, and she voices her beliefs freely. But the cultural or familial context in which she lives does not really enable her to achieve her dreams in spite of her determination to overcome the constraints. In the end, her friend Opokuya realizes that there is something slightly lost in Esi's eyes. This might be interpreted as a feeling of helplessness in the face of existential problems. Actually, Aidoo depicts crucial situations that are related to women's experiences as a group that faces gendered discriminations (Kent 2010).

Intensive and circumstantial processes are predominant in extract 2 with almost the same figures: 63/182 attributives (34.61%); 54/182 intensives (29.67%); and 53/182 circumstantials (29.12). As for possessives, they appear fewest with a figure of 12/182 corresponding to 6.59%. These linguistic elements have served to depict Esi's situation after her divorce. This is expressed through such RPs as: it was now nearly a year, (559); "Ali was not on her back every one of every twenty-four hours of every day (563); in that sense she was extremely free and extremely contented (565); She also had more time to give to other aspects of her job (575). Thus, Esi somehow succeeds in changing her life, changing the circumstances, and creating her own reality. Things are completely different since she has made her own choices, ignoring all the cultural considerations. She gets a kind of freedom. This of course is the outcome of her struggle and determination to pursue her personal goals. Her fate does not depend on her husband's or parents' will. She rejects all the advice her friend Opokuya, her grandmother and mother have provided her with. She takes no notice of the warnings against the risk of leaving her husband to become a second wife. Thus, she expresses a radical vision of feminism. It might therefore be inferred that the author urges African women to fight of course but to be cautious in terms of what they must claim and what they must not; how they must express their freedom. Actually, there is a clear invitation to an afrocentric feminist ideology that would take into account African conception of social life.

Similarly, the RPs have served to represent Fusena's experiences as a housewife despite her level of education. Indeed, the analysis has exuded that RPs rank first in extract 3 [201/577] (34.83%), which accounts for the high degree of description in the extract. The description is basically focused on facts rather than on Fusena herself, and those facts contribute to keep her in an uncomfortable situation. "But Fusena, teaching **is** out of question"(1437); 'It is a waste of time' (1424); "Clearly, to go back to teaching after those years and what they contained

was going to be hard enough" (1420). Actually, she complies with all the requirements of married life contrary to Esi who turns Oko's suggestions down flat despite his insistence to save the marriage. This reflects the realities of millions of African women who seem to have no choice apart from trying to survive. Most of them are not educated and therefore are excluded from the economic and polical sphere. In the introduction of a survey carried out by the European Commission in 2013 entitled *Women in Developing Countries*, it is observed:

There is broad agreement that achieving gender equality in the world remains a challenge. Of the 1.6 billion people who live in extreme poverty, the majority are women. Every day, thousands of women and girls are victims of violence, including sexual abuse, trafficking and early and forced marriage. The health of women also remains a global challenge. In 2010, 287,000 women died during or shortly after childbirth. Developing countries in sub-Saharan Africa and South Asia had the largest share of these deaths. In many developing countries, there are far fewer girls than boys to be found in secondary schools and it is therefore harder for them to find good jobs (p.3).

As mentioned in the section on the analysis (extract 4), attributive RPs occupy the first position with a number of 66 out of 189 (34.92%); intensive RPs rank second, with a figure of 57 out 189 (30.15%); circumstantial RPs occupy the third position, with a number of 55 out of 189 (29.10%); and possessive RPs rank last, with a number of 11 out of 189 (5.82%). The description concerns Opokuya's physical appearance (1686, 1690, 1771), her professional life (1694), her family (1788,1789, 1790, 1791, etc.), and some facts (1781, 1782, 1844, 1847, 1856). This helps understand her perception of marriage. She is in fact described as a happy woman not because her life as wife is perfect; she seems to cope. Thus, the redefinition of women's roles is not something which can be realized overnight but an ideal that must be constructed step by step. Furthermore, the description concerns Ali's familial backgroung (2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2120, 2121, 2124, 2125, 2128, 2129,) the circumstance of his birth. His mother is fifteen when she gets married to Ali's father, and she dies of prenatal complications; for she is too young. As said earlier, the novel raises very important issues about women. If certain beliefs cannot be deconstructed now and if the change concerning them may take time, some issues need to be dealt with urgently. Among these are the issues of rape, violence against wome, etc. In this regards Aidoo's novel is an excellent means of sensitization. The possessive RPs [18/201] (8.95%) are used to emphasize the necessity of deconstructing some realities. Through what characters possess or not their influence can be deduced. Ali's father is the owner of great riches classified in the following order: "He had owned an impressive number of sons, cattle, horses, sheep, goats, wives and daughters. All definitely in that order of value". (Aidoo, 1991: 23). Women are counted as mere commodities. It is gainst such considerations that feminist think that certain aspects of our cultural must be rethought.

Morevover, the analysis also reveals a relatively important number of mental processes in the four extracts most of which are realized by the female characters. They have served to portray the participants' inner world, the world of their consciousness. Esi's decision to divorce her husband and get married to Ali provides food for thought. First, her mother and grandmother consider that it is a mistake to leave one man, marry another. Esi is destroying a perfectly good marriage on the premise that Oko is always on her back; but this is precisely not a good reason to divorce. According to the old woman the best husband she can ever have is he who demands all of her and all of her time (Aidoo 1991):

who is a good man if not the one who eats his wife completely, and pushes her down with good gulp of alcohol? In our time, the best citizen was the man who swallowed more than one woman, and the more, the better. So our warriors and our kings married more woman than other men in their communities. To prove that they were, by that single move, the best in the land (p. 106).

Esi does not really love Oko, her first husband. In fact "what she had felt for Oko in the first years of their married life was gratitude more than anything else. Gratitude that in spite of herself he had persisted in courting her and marrying her" (Aidoo 1991: 40). But with Ali, her second husband, she seems happy, for she enjoys the fact that she has much time to give to her and she enjoys that. And "she enjoyed the fact that she was free to attend all the conferences..." (199-200). More importantly, she loves Ali. However, to some extent, her new situation is not a perfect one. She needs company, but unfortunately Ali is rarely around and she misses him. This emphasizes the complexity of the issue of women's empowerment. It cannot be achieved in haste. Religious and polical actors and intellectuals need tackle the problem head-on so as to find appropriate solutions.

In extract 1 the characters' feelings and thoughts are actualized in such MePs as "wanted" "think", "to pretend", "heard", "respect" "need", etc. Mental processes are therefore used to depict the characters' inner world insofar as feminism should be a change of mentality, the way women perceive and conceive their society and the way they express their feelings about what is going on around them. The fact that women are the participants for the majority of the MePs reflects the author's intension to reinvent positive beliefs about women's image. The most important and needed changes cannot be realized if the mentalities do not evolve as the society faces new challeneges. Esi's feelings contradict those of Oko who "wanted other children, at least one more...a boy if possible" (Aidoo, 1991: 8). While she thinks of being free to compete for promotion, her husband reminds her about her role as a mother. In extract 2 Esi's seems overwhelmed with grief when she remembers everything she goes through and has gone through as a woman trying to survive in or fight against the patriarchal system:

After all, you were supposed to become aware from your first year on campus that just about everything in this life ruined nerves: telephone calls that never came cosy weekends that never materialized; knowing your best friend wanted your boyfriend instead of the one she was going out with; knowing your best friend's date was so much smarter than theinarticulate somebody who was dating you; not knowing how to handle male-chauvinist lecturers whodidn't even make the effort to read your essays properly because you were a woman; wanting to be a nuclear physicist but everyone telling you it's much safer to go into teaching because, you know isn't that too much for a woman? ... and wouldn't that be too exotic anyway for Africa? (Aidoo, 1991: 139-140).

In trying to redefine herself or to pursue her ideal of self fulfillment she must take up enormous challenges. She realizes the toughness of her task as she attempts to "violate" the social norms. These include marriage and all the customs related to it-for example the right of custody of her child-, work and all the processes of acquiring skills (school and all kinds of trainings), daily activities like travelling, driving cars, going to a bar to relax, from which women are excluded. Thus, women's struggle for liberty is carried out in a culturally strenuous context. Here feminism means changing the way women think of themselves and the way the society conceive their roles.

In their attempt to fulfil their dreams female characters are confronted with the tough realities of life. This shown through the BePs ascribed to them and people around them: "laughter, fatigue, etc., in clauses (43, 80, 112, 121, 293, 402, 369, 372, 421, 444, 465, 466, 498, 554). They denote what might be rightly considered as a failure to change the society's perception of women's roles, for Esi ends up taking tranquilizers in order to sleep as described by the narrator:

But now, as she trudged through the twenty-seventh, twenty-eighth, twenty-ninth and thirtieth of December, she also became convinced that she had coped all she could with the muddle that her life had become. She could not cope any more. So before the second set of holidays caught her, she went to see a doctor friend for a prescription. The doctor was surprised, since he was no stranger to the belief held in their circles that Esi Sekyi was 'a real tough bird'. But then he too had been practicing medicine long enough not to be surprised any more about human beings: their minds or their bodies. To his questions, she answered simply that she couldn't cope with work and her private life. He had got an idea of what had sent even this toughest of birds to him - from the free bag of rumors that circulated around Accra but he still tried not to probe her for the details. After all, he was not exactly into psychoanalysis. Esi, too, offered nothing. So he gave her a routine and good-natured lecture about the need to guard against addiction, and prescribed her some diazepam.(Aidoo, 1991: 140)

In this regards it can be stated that Opokuya's attitude is suitable in that she adopts a "strategy" of negociation and compromise, and she seems to cope. However, some of her ideas are just rejected. When for example she discusses the issue of the use of the car with other women, they react negatively, thinking that she is just spoilt in (1925, 1926, 1927, 1928, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938). Behavioral processes have also revealed Fusena's confusion when she realizes what it means to be a wife in clauses (1290, 1384, 145). But contrary to the two characeters, that is Opokuya and Esi, Fusena adopts an

attitude of resignation as can be demonstrated through the majority of the processes in which she is involved.

Additionally, the analysis shows that verbal processes occur 77/564 times (13.65%) in extract 1; 39/552 (7.06%) times in extract 2; 58/577 (10.05%) in extract 3; and 66/554 (11.91%) times in extract 4. On the whole there is a significant quantitity of verbalization in the four (04) extracts, which suggests that some facts are simply verabalized or expressed through words. Though these are not about concrete actions, they reveal the participants desires and expectations. In extract 1, a lot of facts are voiced by people around Esi in clauses (6, 204, 230, 271, 278, 281, 312, 323, 336, 338, 353, 385, 393, 426, 522, 523, 526, 531, 534, 535, 543). The sayors are his sisters and mother, some male voice, they, one of them, etc.who expresses their expectations regarding Esi's obligation as a married woman. They are concerned about Esi's behavior, for she acts outside the domain traditionally reserved for women. She is not only educated but she is also a civil servant, and this fact complicates her relationship with her husband's relatives and by extension the whole society. They complain about her refusing to bear many children as expected from her, her not playing women's roles like cooking, washing, in short not being a submissive wife. Actually, the VPs have revealed some stereotypes about women, and these are passed down from generations to generations. In fact, through the verbal processes Aidoo expounds her conception of women's role in the context of rapid changes. These changes are mainly in terms of education, work, power and decision making, etc. Indeed, more and more women are getting educated as attested by the United Nation's report on The World's Women 2015: Trend and Statistics:

The past two decades have witnessed remarkable progress in participation in education. Enrolment of children in primary education is at present nearly universal. The gender gap has narrowed, and in some regions girls tend to perform better in school than boys and progress in a more timely manner (p.11)

The same complains are verabilzed by OKo. He does not approve the fact that the house is run by a housemaid; that Esi leaves the house virtually at dawn and returns home at dusk; that she often brings works at home; and that she attends all the conferences. And he wonders: "is Esi too an African woman? She not only is but there are plenty of them around these days" (Aidoo, 1991: 8). Thus, the author highlights the importance of women in development through Oko's statements and beliefs. The rationale for this may be that societies that discriminate by gender are likely to experience less rapid economic development and poverty reduction than those that treat men and women equally (Bradshaw, S et al. 203). African

countries have not really closed the gender gap in this respect despite the fact that considerable efforts have been made to change the situation.

In extract 2 verbal processes are mainly used by the narrator to portray Esi's feeling of concern and worry in clauses (624, 673, 674, 712,764, 767, 770, 877, 885, 978, 1000, 1002, 1029, 1041, 1053, 1065, 1088, 1088, 1096, 1101). Some usual stereotypes are also verbalized about women, especially by Oko's relatives in (750, 756, 766, 809, 855), who embody the society. All this contributes in making Esi feel confused. Indeed, after a short while of happiness in her remarriage to Ali, Esi faces the fact that there are imperfections like in all marriages or polygamous marriages in particular. Her concerns are due to Ali's absence (as said earlier) but also to a possible affair between him and the new secretary he has recently acquired. She has divorced her husband to marry a man who already has a wife, a polygamist simply. This poses a problem as regards the pertinence of such a choice. The remark has been made by both her grandmother and her friend Opokuya, but Esi has ignored it.

Esi divorces her husband because of certain things happening or not happening, especially because of a so called 'marital rape'. Though this is the main reason for the divorce, surely she would have also preferred to have a husband with an open mind or a modern husband, a husband that supports her and understands her situation as an emancipated woman with a respectable job. In such a marriage everything would be discussed and analyzed in a spirit of mutual respect. That would mean no imposition of ideas and no dictates. Esi's attitude may be explained by the fact that she is a civil servant, who earns more money that her teaching husband. Furthermore, they live in a house given to her by the government. Thus, her financial independence and social status are among other factors that have contributed to facilitate her emancipation.

The reasons for which Esi divorces her husband might be considered as trivial and cannot justify such a decision in many traditional African societies. Obviously, Aidoo highlights the significant changes that are taking place in contemporary Africa and that call for a change of mentality. Many domains that are reserved for men are now efficiently conquered by women. Esi's husband Oko, Nana her grandmother and her mother incarnate African traditions as regards the role of women. They want Esi to have children —as pointed out earlier—and to do the domestic chores despites her occupations. But this is less and less considered as the marital standards.

In extract three the verbal processes have revealed some facts about Ali's intention to dominate his wife. He is sayor for the majority of VPs through which he aims at controling everyting, deciding where, why, how things are to be organized or carried out concerning their married life in (1111, 1123, 1127, 1136, 1245, 1288, 1298, 1312, 1327, 1422, 1425, 1438, 1453,). As regrads, Fusena she gives way under the weight of her obligations as a housewife in (1129, 1261, 1304, 1320, 1351, 1360, 1396, 1456). It might be inferred that, Fusena, as said mentioned ealier, is an archetype of women who think of their roles as inevitability. Thus, Aidoo's *changes* aims at deconstruncting this perception.

Similarly, the verbal processes used in extract 4 have served to highlight Opokuya attempt to cope, particularly regarding the use of the car and some big issues such the number of children she and her husband can have, and the education of these children. She voices some facts related to these issues through specific VPs in (1701, 1702, 1707, 1715, 1733, 1738, 1755, 1760, 1776, 1821, 1825, 1826, 1832, 1833, 1838, 1846, 1849, 1850, 1885, 1893, 1896, 1898, 1903, 1912, 1914, 1918, 1919, 1985, 2012, 2022, 2030, 2033, 2040, 2042, 2048, 2070) while Kubi tries to resists but ends up accepting some ideas initiated by his wife. So men can change, provided that appropriate attitudes are adoted by women and this calls for prudence and reflection that must involve men and women. Unilateral entrepises may not bear fruits, and this is shown through Esi's experiences of failure.

BePs, CPs, and EPs occur fewest in the four (04) extracts. In extract 1, BePs are mostly actualized by Esi. She is the participant of 11 out of 15, that is, 73.33%. The behaviors ascribed to Esi include *a good cry, sack her teeth, laugh, doze*, etc. (43, 80, 112, 121, 402, 293, 444, 465, 466, 498, 554). Likewise in extract 2, Esi is the participant for the majority of BePs where she realizes 11 BePs out of 14 (78.57%). Here the behaviors attributed to her are *sleep, drift off, feel asleep, sleep*, etc. Similarly, BePs describe Fusena's conditions as wife. Indeed, she is the behaver for 03 BePs (1290, 1384, 1451) out of 07 (42.85%) through which her anxiety is depicted (*rest, weep*). This refelects the hardship they go through as they fights for their emancipation. These behaviors show some mental restleness or disturbances due to external factors. Those are definely related to the society's reluctance to accept women's empowerment, as Oko puts it: "my friends are laughing at me" (369). Put another way, people reject the idea of women operating out side the sphere reserved for them.

As regards EPs, they have served to describe certain facts which shape women experiences as a group that undergo discrimination due the patriarchal system. The existence or non

existence of some facts are important in understanding women's condition. These are depicted in such clauses as then there was all those conferences (362); but there are pleny of them around (365); there are boos from men, and uncomfortable titters from womnen (extract 1). The issues of children and women work are among other factors that determine women's wellbeing in extract 2 in (587, 620, 628, 705, 792, 1012, 1014). In extract 3, the existents are so many things, no doubt at all, discussions, the usual recitation, lucrative job (1132, 1159, 1181, 1197, 1256, 1359, 1361, 1364, 1386, 1392, 1440, which are related to Fusena's marriage and other facts about her life in Ali's family. Thus, a redefinition of certain realities is necessary if women are to play an active role in our societies.

Some CPs are also actualized in the extracts under analysis. In extact 1, Esi is the agent for clauses (130, 545) and the carrier for clauses (120, 137, 333). She is involved in 05 out of the 09 CPs, which shows that she plays the central role in the description. Actually, she shows her determination to snatch her freedom and the narrator says: "and no amount of reasoning and pleading had persuaded her to go off them". (333). This attitude is confirmed in extract 2 in which she is the carrier in clauses (617, 710) and the agent in clauses (1006, 1054). As regrads extract 3, CPs for which Fusena is the participant (1455, 1109) have reflected her submissive attitude. The society or circumstances gets her to adopt a given attitude or to behave in a certain manner. She seems to comply with the attributes ascribed to her. Similarly, it comes out from the analysis of extract 4 that Opokuya, somehow, faces the same situation as Fusena. This is shown through the CPs for which she is the participant. Indeed, she is the carrier for clauses (1743, 1747, 1763, 1888, 1899). On the whole, except Esi who shows a real assertiveness, the other female characters undergo many things owing to cultural preoccupations. They care about what people might say or belief though to somet extent Opokuya tries to cope. Thus, the changes about women's roles start with the redefinitions of their roles; and the best way to this is through literature, media, conferences, sensitization, etc.

# 5.2 Discussion and Interpretation of Findings in *Anowa*

A mood analysis of an extract is efficient if it provides accurate statistics about the occurrence of each element regarding mood patterns. Mood patterns include mood types, modalizers and modulators, and adjunct types. These are recapitulated in the table 5. 2 below:

<b>Mood Patterns</b>	Extact 5	Extract 6	Extract 7	Extract 8	Total
DM	199 [68.15%]	320 [70.02%]	250 [63.61%]	270 [70.49%]	1040
IntM	57 [19.52%]	94 [20.56%]	106 [26.97%]	67 [17.49%]	324
ImpM	20 [6.84%]	25 [5.48%]	21 [5.34%]	41 [10.70%]	108
Ex	16 [5.47%]	18 [3.94%]	16 [4.07%]	05 [1.30%]	53
Total	292 [100%]	457 [100%]	393 [100%]	383[100%]	1525
Modalizers	60 [63.15%]	87 [57.23%]	104 [78.19%]	65 [82.27%]	316
Modulators	35 [(36.84%]	65 [42.76%]	29 [21.80%]	14 [17.72%]	143
Adjuncts	164 [100%]	150 [100%]	229 [100%]	131 [100%]	674

Table 5.2-Summary of Mood Types in Extract 5, 6, 7, 8

The analysis has been carried owing to Halliday's theory of interpersonal meaning. At that level clauses have not been viewed as a representation of human experiences, that is, a configuration of processes, participants involved in them and the related circumstances; but they have been considered as interactive events involving speaker, writer, and audience. Thus, the Mood analysis of extract of the four (04) extracts reveals, as regards mood types, that declarative moods are dominant in extract 5 (68.15%%); in extract 6 (70.02%); in extract 7 (63.61%); and in extract 8 (70.75).

It can therefore be inferred that the four (04) extracts are mainly concerned with giving information. In extract 5, Anowa's parents dominate the talk and share information about their daughter's subversive attitude which consists in rejecting the socially approved suitors. In so doing Anowa does not respect traditional values associated with African marriage. Those values concern the following elements: duties, moral, obligations, etc. (Kyalo 2012). Anowa duties and obligations would be to abide by the society's standards, but Allan (Aidoo 1991, afterword by Tyzyline Jita Allan) clarifies:

Anowa does not incarnate "the feminine ideal of the "good woman" [who] does not have a brain or mouth. On the contrary, she is equipped both verbally and intellectually to do battle with her parents, husband, and community over the legitimacy of her own ideas (p.170)

Furthermore, declarative moods are used by the interlocutors to debate over the young girl's choosing her own husband of whom her parents do not approve. Kofi Ako is described as a "fool, a good-for-nothing cassava-man, a watery male of all watery males; an I-am-the-

handsome-one-with-a-stickbetween-my-teeth-in-the-market-place". It is commonly said that the men of his house do not make good husbands. As said mentioned earlier, through Anowa's story the author calls readers' attention to the necessity of taking into account not only women's claims but to be aware of the new social changes on kinship systems, gender roles and traditional customs. Of course some traditional beliefs and practices still survive, but there are many valued traditional practices that have failed to stand the test of time and others that are gravitating towards extinction like the normative marriage custom of Africa in general (Mawere and Mawere 2010). Indeed, more and more girls prioritize their studies and some other reasons to delay their marriage. Most of them do not accept to be chosen their husbands. Parents are informed about marriage when everything has been decided by girls and their boyfriends. Thus, parents are just associated to give their agreement in principle or symbolically. A lot of parents do take all these changes into account when it comes to giving their daughters in marriage. However, there are still forced marriages in some villages and even in cities in Africa. Adeola (2016) contends that next to South Asia, Africa has the highest prevalence of child early and forced marriage. The majority of the countries (fourteen out of twenty countries) where forced marriage is practiced are in sub-Saharan Africa. According to him, if nothing is done to reverse the trends Africa will surpass South-east Asia in child forced marriage by 2050. So Adoo seems to call on parents to reconsider tradional practices related to marriage

What is more, the characters exchange information about Anowa's refusal to get married six years after her puberty (in extract 6), which is contrary to culturally accepted norms. They voice their concerns through such decalarives as "Any mother would be concerned if her daughter refused to get married six years after her puberty. If I do not worry about this..." (001, 002, 003). Anowa is expected to get married in that the fundamental aim of marriage is the procreation and promotion life (Kyalo 2012). This is expressed in clauses (44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 57, 58) in extract 7. The kernel of the problem is that the young girl Anowa takes little or no account of her parents' considerations regarding culture. It can then be noted that the author underlines the changes that are taking place and are needed because "Marriage as an institution is confronted with the process of adapting to the process of modernization which inherently helps to mold modern marriage structure" (retrieved from http://www.ihmsaw.org 10 october 2017).

Anowa's spirit of revolt is also shown through the exchange between her and Kofi, her husband in extract 6. As shown in the analysis, Kofi is the participant for most of the decalarative moods, which proves that he is in a position of power. He utters 48. 03% of the declarative mood whereas his wife verbalizes 35.31%. Nevertheless, his wife clearly shows her disagreement as regards the issue of children (275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303) and the use of medicine. Kofi recognizes that his wife is different: "You ought to have been born a man" (157); "My wife, sometimes, you talk strangely". However, this sometimes bothers him because he intends to be the master in his household and wants to be listened like one. When his wife contradicts him, he surely feels that he has failed to behave like a real man. This implies that men's beliefs concerning the role and place of women in society is so fossilized that it will not be an easy task to promote women's emancipation or empowerment. Similarly, Old Man and Old Woman voice their concerns about Anowa's attitude through some decalarative moods in extract 6: "The days when children obey their elders have run out. If you tell a child to go forward, he will surely step backwards. And if you ask him to move back a pace, he would run ten leagues" (9, 10, 11, 12, 13). This emphasizes the new challenges in terms of education in the era of globalization where children learn a lot of new values through internet and other media. Thus, Anowa raises a topical issue about children's education in general and young young girls in particular. There is a necessity to adopt the paradigms to our changing environment.

In addition, the play deconstructs certain stereotypes, and this takes the form of declarative clauses used by Anowa in extract 6. When Kofi Ako tries to affirm his so-called superiority either physical or intellectual, she explicitly rejects his allegations and says what she believes as true or false. For example, she thinks (in extract 6) that being physically strong cannot be tantamount to invulnerability. She affirms: "there is too much of you. Anything can get any part of you...a branch from a falling tree...a broken splinter, and now, my mouth is at the dung heap, even lightening...But I am so little, I can escape things" (112, 113, 114, 115). Put another way, there is more to efficiency and competitiveness than just having some physical advantages. Kofi Ako incarnates the masculine view of society and Sang (2014) explains:

the way an individual is perceived by society is a product of socialelements which give the perception some power. Similarly, the individual so constructed, becomes an entity exuding and exercising the powers that the construction has bestowed upon him/her (p.216).

Kofi Ako's behavior can be explained by the fact that organization by hierarchy places men in a position of power and decision maker. Anowa attempts to act outside the general framework; she threatens the position of the male figure. That is why Kofi perceives his wife action as a contestation and a violation of the space that is socially assigned to him. Women are historically assigned less important roles and they are conditioned for that. Therefore, Anowa cannot pretend to have it her way and Kofi bawls out:"Who are you to tell me what I must do or not do?" (p.111)

Anowa does not agree to her husband's capitalist ambition which consists in living off the labor of others, especially the labor of slaves. She thinks that the limit of their wealth should be set by what their own personal effort can provide. For the young girl, life is not meaningful if she has to cross her hands and live on other people efforts. Her psychological disintegration can be explained by this fact. Human exploitation is illustrated by the dual figure of Panyin-Na-Kakra, a pair of twins whose task is to fan an empty chair so that by the time the master Kofi Ako enters, the space around it would be cool. Actually, the author draws a parallel between the patriarchal system and slavery and colonization. Gender oppression is therefore equated to slavery or colonization, a cruel and inhuman abuse justified by the search of profit. Just like slaves were sold by their relatives, so women are illtreated by their family members. It is therefore obvious that reasonable people do not harm their relatives. The message conveyed by the writer might be that women's empowerment is simply a matter of common sense.

Additionally, declarative moods are actualized by the characters in extract 7 to discuss or emphasize some considerations about women. The section of the conversation between Osam and Badua is dominated by Osam, who expresses his worries about somes facts related to his daugher's (Anowa) married life. Indeed, he utters 65 clauses out 266 (24.43%) whereas Badua realizes 45 clauses out of 266 (16.91%). While clearly trying to impose his authority over his wife-this is shown through imperative moods- he verbalizes his confusion regarding Anowa's acts. In fact, he is anxious about his daughter's refusing comfort, her not coming back to pay them a visit as is only right and proper, and her sterility. This is expressed in clauses (61, 62, extract 7) "She has not had children. And barrenness is not such a common affliction in your family..."; and in clauses (74, 75, 76, 77, 78, 79, 80, extract 7): "I am not saying that they are right. But it certainly looks as if she and her husband are too busy making money and have no time to find out and cure what is wrong with her

womb". Osam's attitude might be explained by the fact that culture prescribes some codified behaviors and when those are violated or neglected, people consciously or unconsciously react negatively. This is what makes cultural facts look like immutable. But actually, culture is human invention or creation and as such it is subject to change. New technological discoveries and inventions, travelling, cultural diffusion through media, etc. are among other factors that can cause cultural changes. Aidoo recalls us about this reality through her play.

Extract 8 summarizes the debate between Anowa and her husband in the whole play, which takes a turn for the worse, in that Osam seems to be fed up and demands divorce. In this extract Anowa is the participant for the majority of declarative clauses; she realizes 62.40% of the moods whereas her husband (Kofi Ako) participates in 34.46% of the utterance. This verbal preeminence is put into more or less concrete forms. They seem to disagree about everything: slavery, the issue of marrying another woman-- she wants him to marry a second wife so that they may have children, etc. Kofi can no more put up with such a behavior, and he asks for divorce when he says:

And I don't think there is a single woman in the land who speaks to her husband the way you do to me. Why are you like this, Anowa? Why? Can't you be like other normal women? Other normal people?" (19, 20, 21, 22, 23, 24, 25)

Kofi's exasperation reflects the attitude men in general adpot towars their wives, regardless of nationality, religious or cultural beliefs. So literarty works like that of Aidoo might be considered as a powerful means to raise people's awareness about what women face in terms of discrimination.

But Anowa's intention is neither to humiliate her husband nor to take his place as the head of family; she certainly has some beliefs, and the misunderstandung between her and her husband is due to the fact she expresses and live by them. Thus, feminism does not mean claiming blindly everything or changing completely the social order; but it means simply that women can and must contribute in one way or another to improve certain things. Women qualities and competence is no longer to be demonstrated. Examples of brilliant female politicians, scientists, athelets, businesswomen, etc. are legion.

Concerning interrogative moods, they occur frequently in the four (04) extracts as shown in the table above. In extract 5 they are used 57 times, of which 25 are realized by Osam (43.85%) and 29 by Badua (50.87%). As a matter of fact, they are addressed to Anowa not to get answers but to show disagreement and in a manner of speaking anger. Anowa's parents

are confronted with an issue they have never heard of in their life: a girl deiciding to marry a man of her choice without due ceremony or rituals, and especially a man of whom parents do not approve. This is a real scandal, and they show their amazement by asking questions in (199, 200, 201, 202, 203, 204, 205) such as: "And if all that there is to a young man is that his family has an unspoiled name, then what kind of man is he? Are he and his wife going to feed on stones when he will not put a blow into a thicket or at least learn a trade?" Badua voices more interrogative moods than her husband does, which reflects her profound disappointment. Indeed, traditionally women are responsible for making sure that their daughter are married appropriately and when they fail to do so, they are simply treated as failed mothers. This is also a kind of injustice the play aims at denouncing.

As far as Anowa is concerned, she cannot keep silent about what happens around her, and she must ask questions. She always bothers about the whys and wherefores of everything. She wants to know why her marriage should be the affair of her family and she asks: "Have I not told you that this is to be my marriage and not yours?" (Aidoo, 1971:106).

Table 4.2 also displays an important number of interrogative moods in extract 6. Out of the 94 interrogative moods 10 are uttered by Old Woman (10.63), 11 by old Man (11.70%), 33 by Anowa (35.10%), and 40 by (42.55%). Kofi uses most of the interrogative mood in the exchange, which confirms what has been mentioned earlier, that is, he dominates the talk. He expresses his concerns and warnings through such questions as: Who are you to tell me what I must do or not do? (387, 388); Anowa, are you unhappy? Do I make you unhappy? (333, 334).; Yes, so now you are saying I am a fool? (451, 452).

These questions reflect some kind of tension between the couple. Actually, Kofi is confused about his wife's reflections on the real meaning of marriage. She tries to redefine her role. She is not a passive observer but an active participant, and this is viewed by Kofi as threat of his authority. If women are to assert themselves, they must be prepared to face such reactions on the part of men. The changes as regards women's image may be interpreted in different ways and will not be accepted easily.

Old Woman remarks that Anowa has chosen to operate outside the social order by choosing her own husband and by leaving her parents' place without their consent. Children of today are different, and what makes Anowa strange is, as mentioned earlier, the fact she refuses the social constructions as regards women's roles. In an exchange with Old Man, Old Woman voices her concerns through the following questions in extract 6:

Are you saying that a good parent would not tell his child what should and should not be done?"; "Who heard the Creator tell Anowa what she was coming to do with her life here? And is that why, after all her 'I don't like this' and 'I don't like that', she has gone and married Kofi Ako? (p.108)

Just as Anowa cannot keep quiet about everything that concerns her life, especially her marriage, in the same way she cannot ignore the other injustices some of her fellow citizens are confronted with, that is, slavery. She asks her grandmother: "Where did the white men get slaves?"; "What happened to those who were taken away?"(p.119). She is called a witch by her grandmother, for she talks of things that good men and women cannot talk of. For Anowa, nothing is taboo. Actually, through Anowa's questions Aidoo raises the question with regard to the responsibility of African people in the dramas of Africa; she addresses the many struggles and obstacles that continue to affect African development. And among them is the plight of women, which is not so different from slavery. A woman is a daughter, a sister, and a wife. Thus, women are ill-treated, marginalized and neglected by those who are supposed to protect them, that is, their husbands, brothers, and fathers, as mentioned ealier.

It is also through rhetorical questions that Anowa's parents express their disagreement as to their daughter's odd behavior. By turning down all the sturdy suitors that have asked for her hand in marriage, Anowa contests their authority and consequently rejects the restricting traditional norms of marriage. She does not follow in her mother's footsteps. Indeed, Badua is complacent in operating within the traditional system, so she wants her daughter to be a normal woman, bear many children, and take care of her household. Badua is therefore "a good" woman or a submissive woman whose duty is to conform to her traditional roles.

In extract 7, Kofi utters 26 out of 42 interrogative moods, representing 61.90% whereas his wife authors 16 out of 42, corresponding to 38.09%. This confirms what has been said earlier, that is, he is not ready to accept any contestation of his authority; he shows this through the following interrogative moods: *Anowa*, *Anowa*, *where else have you been but here? Why can't you live by what you know, what you see? What do you gain by dreaming up miseries that do not touch you? Just so you can have nightmares?* (353, 354, 355, 356); *About slaves and all such unpleasant affairs?*. As for Anowa, she asks embarrassing questions, which reveal her desire of changing social practices.

But in extract 8 Anowa asks more questions than the other participants do; she utters 36 (61.01%) whereas Kofi and Boys voice 21 (35.59) and 02 (3.38%), respectively. As explained earlier, the dispute or tension between Kofi and his wife culminates in extract 8. Anowa's really needs answers as her situation becomes more and more desperate because she ignores the social principles concerning women. But she does not or cannot get them and may be this is what leads her to suicide at the end of the play. Definitely she fails in convincing the society to accept her ideal of changes regarding the way women are treated by her society. It can therefore be inferred that feminism, as an ideology of women empowerment, seems not understood by African societies and that its implementation will take time and need tremendous efforts.

Concerning the imperative moods, they have revealed the authority of Osam over his wife and daughter, and the authority of Badua over her daughter in extract 5. Indeed, Badua and Osam verbalize 11(55%) and 09 (45%), respectively. Actually, Anowa's decision to marry a husband of her own choice is considered by her parents as an affront and some kind of disobedience. In fact, the imperative moods ("Anowa, shut up", "push your tongue into your mouth") are used by them to voice their anger and disagreement. For the young girl's parents it is out of question to allow their daughter do something that will bring shame on their family. In the Akan people society everything begins with family, clan, tribe, and ethnic group (Lambert 2005). Marriage unites two clans instead of two individuals. Thus, by choosing her own husband, Anowa challenges the cultural foundation of marriage.

Moreover, Osam commands that his wife consult Anowa uncles so that they may decide what is to be done as regards their niece's marriage; and he says:

Abena Badua, leave me out of this. You know that if I so much as whisper anything to do with Anowa, you and your brothers and uncles will tell me to go and straighten out the lives of my nieces. This is your family drum; beat it, my wife" (p.105).

This shows Aidoo's intention to insist on two elements. First, she emphasizes the matrilineal system of the Akans people that gives power to women rather than to men. Thus, the patriarchal system that is prevailing in the Ghanaian society in general can be considered as an imported culture. Surely, the author aims at informing readers that women had always played important roles in ancient Africa, contrary to what can be or is commonly believed. Aidoo digs deep into the past in order to question the African concept with regard femininity.

Old Man seems to have understood Anowa's struggle and the necessity to accept some new ideas about women when he wonders:

Perhaps, perhaps, perhaps. And yet no one goes mad in emptiness, unless he has the disease already in his head from the womb. No. It is men who make men mad. Who knows if Anowa would have been a better woman, a better person if we had not been what we are? They used to say here that Anowa behaved as though she Were a heroine in a story. Some of us wish she had been happier and that her life had not had so much of the familiar human scent in it. She is true to herself. She refused to come back here to Yebi, to our gossiping and our judgments. Osam and Badua have gone with the others to bring the two bodies home to Yebi. Ow, if there is life after death, Anowa's spirit will certainly have something to say about that! (p.126-127)

Second, the author wants readers to note that feminism is not in actual fact only a europeen ideology that is being reproduced by African feminists. African cultures contain the germs of feminist principles that can be explored as Africans try to implicate women in all aspects of social life. These feminist principles need to be decoded so as to remedy women's oppression. According to the United Nation report on *the World's Women 2015* women work longer hours than men, for they do unpaid work such as household chores and caring for children. And only 50 per cent of women of working age are in the labour force, in comparison with 77 per cent of men. Thus, Women are more likely than men to suffer from unemployment, so they are rarely contributing family workers. This usually means that they have no access to monetary income. These are worldwide statistics; the situation may be worse in subsaharian Africa and needs to be changed.

Moreover, the use of imperative moods in the exchange between Anowa and her husband has reveals Kofi's intention to dominate his wife (in extracts 6, 7, 8). He authors 17 (68%) imperatives out 25 whereas his wife authors 06 out of 25 (24%) and Old woman 02 out of 25. (8%). However, he does show respect and consideration towards Anowa by sometimes using politeness formula in such clauses as "Please, just leave me alone" (extract 8, clause 95); please stop asking me annoying question" (extract 8, clause 12); "just leave me alone" (extract 8, clause 122). But sometimes he sounds very authoritarian when he says: "stop, Anowa stop!" (extract 6, clause 50). This ambiguity does not alter his respect for Anowa, for he is aware that she has character. She voices her ideas and contributes physically and intellectually to the welfare of her family. It can be inferred that women should conquer their place in society. However, in the end Kofi does not bear the fact that Anowa is an argumentative woman, and he protests: "And I don't think there is a single woman in the land who speaks to her husband the way you do to me" (p.126). Kofi's reaction exemplifies the obstacles women have to overcome in their quest for emancipation.

Though exclamative moods occur in a very low proportion in the four (04) extracts, they exude anger, surprise or amazement in the extracts. Indeed, in extract 5, the exlamative moods are mostly utterd by Anowa's parents' to show their anger which takes the form of interjections or exclamative moods in clauses (135, 136, 137, 138, 139, 140, 141). Anowa's parents' voice their emotion and surpise as the young girl gives them the news about her possible marriage to Kofi. They are shocked because traditionally it is not up to her to organize her marriage. Anowa's ideas are different from everyone else's. She chooses her own husband, decides to follow him without due ceremony and rituals, asks her husband to marry a second wife, and refuses to enjoy the wealth she and her husband have made. And she commits suicide in the end, which somehow means that she has not succeeded in achieving her projects, as mentioned earlier. It can be inferred that social habits are so difficult to be changed. What is paramount for the author is to arouse a debate. Aidoo urges African people not to consider certain values as eternally immutable; for in this era of globalization the changes are inevitable (Yankuzo 2013). Cultural and linguistic diversities are being affected by the forces of globalization. Consequently, some African traditional values are progressively replaced by the global cultural norms.

Likewise, in extract 6 Old Woman voices her astonishment in clauses: *Hei, hei, hei!* (1, 73); *What foolish words!* (73). Kofi also seems to realize that things are getting too much for him with regard to his wife's behaviors, and he shouts: "Anowa, stop!" "what are you doing!" (229, 231, extract 7). Obviously, Anowa is determined to follow her ideas through when she says: "No! no! no!" (304, 304, extract 7). On the whole exclamative moods have emphasized the tenor dimension related to power. Actually, the use of exclamtive moods by Anowa's parents and husband are not as innocent as they might seem, for this clearly shows the relationship of domination between husbands and wives and parents and children.

Thus, exclamatives are basially used to actualize the society's disagreement to Anowa's revolt against social norms as regards marriage. The opposition is such that Anowa does not have any other choice than leaving the house in order to fulfill her dream of liberty. In fact, she not only faces the hostility on the part of her parents but the whole society. Old Man and Old Woman, and her husband do not tolerate the young girl's strange ideas. Thus, Anowa's struggle to vindicate her rights may be considered as that of all African women, who need to be aware about the challenges they have to take up in order to survive in a male dominated world. The prejudices that are developed about women have become so natural and banal that

it is almost impossible to think of some changes though it is absolutely necessary to take actions. And this is what the author seems to convey as message not only for women but obviously for Africa as a continent in search of solutions for its develoment. The necessity of changing the situation of women is emphasized by Hillary (Cited in Global *Women's issues: Women in the World Today* by the United Sates Deprtment of States Bureau of International Information Programs 2012) "

if there is one message that echoes forth from this conference, let it be that humanrights are women's rights and women's rights are human rights once and for all". Let us not forget that among those rights are the right to speak freely — and the right to be heard." (p.1)

As far as modality is concerned, the analysis of the four extracts reveals a predominance of modalized clauses as compared to modulated ones. In extract 5 modalzers occur 60 times, of which 20 are uttered by Badua (33.33%), 38 by Osam (63.33%), and 02 by Anowa (3.33%). Regrading modulators, they are used 35 times: 18 of them are realized by Badua (51.42%); 09 by Osam (25.71%); and 08 by Anowa (22.85%). Thus, Osam and Badua realize the majority of modal items. It is through them that Osam and Badua try to assert their authority over their daughter while expressing various judgements regarding the issue of Anowa's marriage in clauses: if you had been any other woman you would have known what to do (178); Perhaps, but this does not mean I would have done anything (180); it is time time you realize you have grown up(117). As for Badua, she voices her concerns in the following clauses: should I be the one whose daughter would want to marry this fool (153); but why should she want to do a thing like that ? (215). Similarly, Old Woman and Old Man verbalize their judgements through modality in extract 6. Four participants are involved in the exchange that can be divided, as mentioned earlier, into two (02) sections. In the section beteen Old Man and Old Woman, the majority of modlizers are realized by Old woman, 10 of them (11.49%) whereas Old Man actualizes 05 (5.75%). Ragrding modality, Old man utters 08 out 65 moldulators (12.30%) whereas Old woman uses 06 out of (9.23%). Just like in extract 5, the modal items have served to express judgements as regards Anowa's marriage in extract 7. Kofi is the participant for 49 modalized clauses (56.32%) and 29 modulated clauses (44.62%). Anowa participates in 23 modalized clauses (26.44%) and 22 modulated ones (33.85%). In extract 7, modal features have been used for the same purpose, that is, to realize various judgements as regards probability, usuality, necessity, etc. in such clauses as: a woman preferring to remain stranger in other people's lan (2); And how must a child be a child (11); perhaps, I should go and go and look for her (these clauses are uttered by Badua); and that, you will agree with me, is very strange (38); of course women have mouths to talk with (66); and indeed, the open them anyhow (67); but it ceratainely looks as if she and her husband are too busy making money (76), please, leave her live her life (93) (these clauses are uttered by Osam).

As the custodians of cultural values, Old Woman, Old Man, Osam, and Badua express their worries and desires through these modal items (modlaizers or modulators). So the system of modality has served to describe the characters judgments as to the probability or usuality of certain things happening or not. Actually, Anowa's parents try to imagine the future of their daughter in a marriage they do not approve of. A close analysis of modalisation reveals a feeling of worry insofar as it is the first time such a thing is happening in the village: a girl choses her own husband, ignoring the traditional recommendations of her parents and community in general. In the state of Abura where everything happens in moderation and unusual events are rare, it is obvious that Anowa's behavior causes a scandal. Morverover, the system of modality is used to emphasize Kofi's attitude regarding his wife's "stubbornness" in extract 8. She persists in her opinions about slavery; she considers it as crual and inhuman. Indeed, her judgements are expressed through modalized and modulated clauses. She utters 32 of modalizers out of 65 and 06 modulatrors out of 14, representing 49.23% and 42.85%, respectively. As for Kofi, he realizes 33 modalizers and 07 modulators, corresponding to 50.76% and 50%, respectively. Kofi ends up asking for dovorce or telling Anowa to go back to her parents' house in clauses: I can't stand any more of your strange ways (101); and you must leave immediately (323); your strange speeches will not persuade me" (372); perhaps you are going out of of your senses (257). Thus, most of Kofi's judgements are related to probability or usuality. On the whole, the modal elements used by him reveal his reluctantce to accept Anowa's suggestion. Kofi's attitude reflects that of the majority of men who think, a stated above, that women must not be associated in great decisions.

The last features that need to be taken into account in this reflection are adjuncts types. While continuity and conunctive adjuncts have served to ensure coherence in the extracts, vocative and polarity adjuncts have revealed interpersonal dimensions such as power, intimacy, and affective involvement among characters. In extract 5, 13 vocative adjuncts out of 44 (29.54%) are uttered by Badua, 08 out of 44 (18.18%) by Osam, and 23 out of 44 (52.27%) by Anowa. Osam addresses his wife as *woman*, *my wife*, *badua*; this expresses love but at the same authority or power. The same attitude is shown towards his daughter whom he calls my *daughter* or *Anowa* sometimes. Badua expresses her respect towards her husband by calling

him my *husband*, but when she feels annoyed she addresses him as *Kobina Sam* or *Osam*. As far as Anowa is concerned, she plays her role as daughter by calling her parents *father* or *mother*. Polar adjuncts occur only four (04) times, and they are used by Osam and badua (Anowa's parents) who seem to agree with each other on some traditinal issues concerning their family though they disagree with each other when it comes to how to handle the issue of their daughter's marriage.

The analysis also reveals a significant number of vocative adjuncts in extracts 6, most of which are verbalized by Kofi [25/39] (61.54%) whereas his wife Anowa and Boy utter 14 out of 39 (35.90) and 01 out of 39 (2.56%), respectively. As regards polar adjnucs, they are mostly used by Anowa [07.12] (58.33%). It is also through such items that Kofi voices his disagreement as he calls his wife Anowa and constantly says "stop", with a certain authority and even anger. Furthermore, Kofi's attitude of domination is revealed through the use of vocative adjuncts in extract 7. He utters 16 out of 27 vocative adjuncts (59.25%) whereas Anowa realizes 02 out of 27 vocative adjuncts (7.40%). Concerning polar adjuncs, they are mostly realized by Anowa [09/15] (60%). The same tendency can be observed in extract 8 where Anowa authors 28 vocative adjuncts out of 51 (47.05%) while Kofi participates in 18 out of 51 (35.29%). Kofi utters 03 of the 05 polar adjuncts (60%). Like all men molded in the patriarchy system, Kofi finds it very strange that his wife does not obey him or follow his inructions. Anowa's analytical mind is shown through the polar adjuucts for which she is the participant. Indeed, she actualizes the majority of these adjuncts as appears from the statistics above; and she clearly says "no" when she has to. Thus, Anowa incarnates the woman of the twentieth century who fights for her liberty and who is ready to take up the challenges related to that quest for liberty.

## **CONCLUSION**

The writing up of this dissertation has concoinded with two important events in Saoudia: first, the ultra-conservative kingdom will allow women to drive and the change will take effect in June 2018; second, women in Saudi Arabia will be allowed for the first time to attend sporting events inside stadiums alongside men, starting the preparation of three stadiums in Riyadh, Jeddah and Dammam to be ready to accommodate families from early 2018. Actually, under the country's guardianship system, a male family member – normally the father, husband or brother – must grant permission for a woman's studies, travel and other activities. But the kingdom appears to be relaxing some norms as part of its sweeping "Vision 2030" plan for economic and social reforms as it prepares for a post-oil era.

Saudi Arabia women's plight is just an example of what women in general face as a group that is assigned less important roles by the partriarchal system. It is against such kinds of situations that feminists are mobilized throughout the world. Basically, feminist actions aim at denouncing the injustices or unfair treatments faced by women, which are exposed through various means: conferences, books, etc. Actually the struggle takes many forms and varies from one country to another, from one region to another, even from one ethnic group to another. Thus, African feminism might, for example, have its realities and pecularities. It is obvious that all women in all countries or societies are not confronted with the same issues related to their roles, though the plight of women has some basic common characetristics.

Africa, as a continent, has its social, economic, and polical challenges. It might seem important, for instance, to focus on more crucial issues such as democracy, corruption, terrorism, which hinder the development of the continent. These are actually the main problems that rightly preoccupy the African intelligentsia. The debates over these major issues are so frequent that it seems not easy to make room for other subjects like the roles and place of women in society. But African scholars would be mistaken to consider that the development of Africa would be achieved without the active involvement of women. Aidoo is one of those intellectuals who are in the vanguard as regards the defense of women's rights and who obviously understands what is at stake when women are marginalised.

Aidoo's works are set in the post colonial context where women have to cope with tradition and modernity. This dissertation has, first, focused on finding out how the author redefines Afrivan women's image through her works (*Anowa* and *Changes*); and second, to find out what aspect of femininity should be called into question.

The exploration of some previous works related to the application of the systemic functional theory has revealed the revelance of such an intellectual process. Through meticulous description and analysis based on statistics, researchers have come up with valuable findings and interpretations of these findings. There has been a diversity of texts to which the theory has been applied, ranging from news papers, ploticians speeches to profoundly written literary texts. Some scholars such as Patpong (2008), Huen (2011), Ayoola (2013), to list but a few, have focused their reflection on two or three dimensions of language use —textual, inetrepersonal, and experiential- and clarified certain messages in the analysed texts; Others like Koussouhon and Koukpossi (2013), Kondowe (2014), etc. have only worked on one level—the interpersonal grammar or experiential grammar-with very interesting findings about the application of the SFG theory. Thus, the efficiency of a linguistique analysis is actually a matter of methods and process. It can also be inferred that the SFG is perfectly adapted or fit for analyzing any kinds of texts—literary, polical, journalistic, etc-

Moreover, some prevous works about feminism in literature have been reviwed. The main ones have been Strong (2001), Okafor (2002), Haile (2007), Mears (2009), etc. Basing their analysis on the postulate that literature and language go hand in hand and that they shape our behaviours and thoughts, their investigations have been aimed at attacking stereotypes encoded in texts, with the objective of building a new identity, that which would show that men and women must be treated on equal terms. Some of these scholars have laid emphasis on the literature of negritude which, according to them, praises the African woman either as a mother, a beauty, or a prostitute. They have demonstrated that even men can produce literary works that describe life from a feminist perspective though those who undertake such a project are not numerous. Therefore, it can be argued that literary works contain linguistics element that can help analysts orient their interest depending on their priorities and analytical goals. Ours have been dictated by a concern to contribute in understanding Aidoo's feminist thoughts or ideologies.

Such a project needs to be based on clear theories and methods which have to be described and defined. For this reason it has been necessary to provide an overview of the SFG on the one hand and the feminist ideology on the other hand.

Within the framework of this dissertation, not only has language been defined as a means of expressing some doings or happenings, saying or sensing, being or having, with their various participants and circumstances, but it has also been defined as a proposition or a proposal through which interpersonal relations are established. At this level, it is, indeed, used to ask aquestion, give an order or make an offer, and express an appraisal or attitude towards our interlocutors or what is discussed. The task, in this work, has consisted, therefore, to apply these two (02) theories to the major works (*Changes* and *Anowa*) of Ama Ata Aidoo from a feminist viewpoint.

As regards feminism, it has been conceived as an ideology that aims at defining, establishing, and achieving polical, economic, personal and social eauality of sexes. Usually, the main issues raised by a feminist analysis include: the representation and mis-representation of women in literary texts; the education of women; the access of women to economic means of livelihood; motherhood; women in the household; women as part of their communities; women's roles in the polical sphere, etc.

The combination of quantitative and qualitative research methods has made it easier to highlight experiential and interpersonal patterns for the understanding of Aidoo's feminist objectives conveyed through her works. Experientially, the analysis has exuded the following findings in the four (04) extracts from *Changes* as regards process types:

- ✓ A predominance of relational processes in the four (04) extracts followed by mental processes in extract 1 and 2;
- ✓ A high occurrence of material processes which rank second both in extract 3 and 4, followed by mental processes;
- ✓ Intransitive material processes rank fourth in the extracts under consideration;
- ✓ Verbal processes rank fith in the four (04) extracts;
- ✓ Existential processes, and causative processes occur fewest in the extracts;
- ✓ The analysis of the distributions of processes among participants has revealed that female characters are more active than male characters are in the four (04) extracts.

Thus, the analysis has exuded a high occurrence of relational processes in the four extracts, and they have served to describe facts about women. It is through such descriptions that Aidoo redefines women roles. The redefinition concerns facts or women themselves. Indeed, female participants are ascribed physical, intellectual, and material attributes that give them

certain preeminence and importance in society. This contrats with the traditional attributes ascribed to women. In this sense feminism might be considered as all actions taken by the female sex to change her image. But while depicting positive things about women, the author also shows some stereotypes which take the form of attributes ascribed to women: *it is not safe to show a woman you love her, beofre Ali leaves for London he has to make sure Fusena is pregnant, given the position of women in society, she would rather be married than not, etc.* These are among other stereotypes depicted by the author. The stereotypes are also expressed in terms of possession. Indeed, women are counted among Ali's father belongings and they occupy a less important position in extract 4: "he had owned an impressive number of sons, cattle, horses, sheep, goats, wives and daughters in that order of value" (2228, 2229). This implies that more actions must be taken so that women may be treated on an equal footing with men.

Futhermore, the redefinition of women's image and roles is realized through transitive and intransitive material processes. Indeed, female characters take concrete actions that show their active participation in social life. Esi takes concrete actions and get free from her husband's domination by refusing to comply with traditional roles ascribed to women such as cooking, nursing children, taking care of her husband, etc. Thus, Esi incarnates the African woman that fights for her rights in the post colonial context. However, she makes some debatable decisions by complying wiht the very cultural principles she fights against. In trying to free herself from the yokes of the the patriarchal system, she ends up by accepting polygamy, which is one of the most important symbols of men domination. She is an educated woman who not only knows her rights but also fights to get them respected at all cost. This also emphasizes the complexity of the relationship beween men and women. Despite the numerous debates on the issue, there are no definite definitions of this relationship. Many questions remain unanswered: what is the limit beween normal courtship or gallantery and sexual harassment? Is polygamy a bad thing considering the fact that women are more numerous than men? For, marriage or any other contact between a man and a woman starts with some gestures; some teasing that might not be well interpreted and considered as sexual harassement depending on some circumstances.

Contarary to Esi, Fusena is defined as a submissive woman through the IMPs and TMPs realized by her. Actually, she realizes activities that are traditionally assigned to women such as nursing babies, cleaning the house, doing the washing-up, shoping, lookings through

catalogues, etc; while her husband achieve great things. This highights the pressures under which women have to survive. Fusena's situation is an example of what women go through as they claim their rights to education, to work or employment, health, etc. As for Opokuya, she embodies a moderate version of feminism (extract 4). This is shown through the way she handles the issue of the car, the question of the number of children, the education of these children, etc. She is not engaged in a blind confronation with her husband or the society but tries to negociate and accepts compromises. Actually, she knows that it is up to her to keep the family going; she knows she must feed, cloth, four growing up children while working full-time as a nusrse. Thus, Opokuya's attitude demonstrates that though changes are needed, they must be achieved progressively. Social facts or beliefs cannot change overnight. Women's self empowerment should be conquered step by step. Trying to imitate Europeans cultural conception of the roles of women might prove to be counterproductive. This seems to be one of the messages conveyed by Aidoo through the actions of this character.

Mental processes have revealed the characters' inner world or the world of their consciousness, their anxiety, the way they perceive what goes on around them. In extract 1 and 2, Esi is the participant for most of the MePs. While Oko is preoccupied by how to convince Esi to be a normal woman, Esi thinks of her own ambition. She cannot fulfill her dream with a husband who expects too much from her. Through this dichotomy, the author aims at informing readers that it is up to women to set objectives and strive to achieve them. The current situation benefits men; consequently, unless they are convinced by facts, they will not accept any change. However, by trying to get free from the yoke of patriarchy, Esi gets herself in troubles that plunge her into a kind of lassitude. The feedom for which she has fought does have a bitter aftertertaste. It might therefore be inferred that the means employed by Esi to achieve her emancipation are not efficient. Afican women struggle for empowerment should be based on African cultural values, that is, they must use afrocentric feminist principles.

In extract 3, fusena is the sensor for the majority of mental processes. Just like Esi, Fusena is aware of her situation as a woman. But she adopts an attitude of resignation. Additionally, Opokuya's worries and preoccupations are revealed through mental processes in extract 4. Unlike Fusena, Opokuya materializes her thoughts and tries to cope. So it is important for women to redefine themselves not only through their actions but through the way they perceive themselves by changing their own mentalities.

With regard to verbal processes, they have revealed the characters desires and various considerations about femininity. These processes are basically actualized by female participants in extract 1, 2, 4 to voice or react to some facts about their roles and image whereas in extract 3, they are mostly authored by Ali Fusena's husband. Indeed, in extract 2 and 3, Esi verbalizes what she think of marriage and its implications whereas Oko and his parents and by extension the society recall her about her roles and somehow state that she is a bad woman. According to them a good woman must take care of her husband, maybe she must not travel or work or divorce, etc. This reflects the tradional beliefs about women. Moreover, in extract 3, Ali shows his male chauvinist attitude by deciding everything while Fusena strive to comply with his desires or that of the society in general. Finally, in extract 4, the nalysis of verbal processes highlights Opokuya's active participation in her household. She voices some facts and beliefs about what it means to be married and how things must be done. She shows a lot of common sense in her management of married life. This might imply, as mentioned ealier, that women must be patient in their claims for freedom and that a wife or a husband is not an adversary. Mutual comprehension and respect can help avoid conflicting relationship.

As regards existential, behavioral, and causative processes, they are few in number in the four (04) extracts. The analysis of BePs has shown that they are mostly realized by female participants. The behaviors ascribed to female characters reflect the hardship through which they go as they try to survive in or fight against the patriarchal system. Theses processes include *cry*, *weep*, *laugh*, *sack her teeth*, etc., and they depict certain lassitude or powerlessness faced with existential problems. This suggests that women's struggle for emancipation takes place in a difficult context. However, there are some realities which seem to favor women in their quest for freedom in that more and more governments, either in Africa or elsewhere, implement policies aimed at associating women in all aspects of social life.

The mood anylysis of extracts 5, 6, 7, and 8 has revealed the following findings as regrads mood types:

- ✓ A high occurrence of declarative moods in the four (04) extracts;
- ✓ Interrogative moods rank second in the four (04) extracts;
- $\checkmark$  Imperative moods rank third in extract 5, 6, 7, and 8;
- $\checkmark$  Exclamative moods occupy the fourth position in extract 5, 6, 7, and 8.

As regards modality, the following salient findings have been highlighted:

✓ A predominance of modalizers in the four (04) extracts wheras modulators occur fewest in theses extracts.

Concerning adjuncts types, the analysis revealed:

- $\checkmark$  A predominant use of conjunctive adjuncts in extract 5, 6, 7, and 8;
- ✓ Vocative adjuncts rank second in extract 5, 6 and 8 whereas in extract 7 they occupy the third position;
- ✓ Circumstantial adjuncts occur fewest in 5, 6, and 8 wheras they rank second in extract 7:
- ✓ Polarity adjuncts rank third in extract 6; they are used in a few proportion in the other extracts;
- ✓ Continuity adjuncts occur rarely in the extracts under analysis.

Thus, the four extracts are essentially concerned with giving information about three subjects basically. The first subject is Anowa's refusal to get married six year after her puberty; the second one is her rejection of socially approved suitors and the choice of her husband without her parents' consent; and the third one is the issue of slavery. The analysis of extract 5 has revealed that the talk is dominated by Anowa's parents, especially her mother; and it is carried out in a context of unequal power between Anowa and her parents. They intend to play their role as the custodians of cultural values regarding marriage or life in general. Actually, they are informations givers about what must or must not be done. Likewise, in extract 6, the talk between Old Man and Old Woman is dominated by Old Man, reflecting his preeminence over Old Woman; whereas the section of the conversation between Anowa and Kofi is dominated by Kofi her husband. The conversation between Old Woman and Old Man reveals their concerns about Anowa's spirit of revolt against the patriarchal system.

As far as Anowa is concerned, she clearly expresses what she feels or beliefs about life. She makes her own choices and rejects the social norms about women. Indeed, she is very assertive. This is shown through the exchange between her and her husband in extract 6, 7, and 8. Anowa totally rejects the capitalist system and somehow patriarchy and its principles of domaination. She is against her husband's ambitions to accumulate wealth by exploiting his fellow citizens or "brothers". It is, thus, safe to reason that declarative moods are used in the extracts to question the patriarchal system, which, according to Aidoo, is an imported culture inso far as originally the Abura society is depicted as a matrilineal one. Osam's telling his

wife to settle the matter of Anowa marriage with her uncles confirms that women played important roles before colonization in the Abura societies. Aidoo recalls Africans about feminist germs in their cultures before the advent of colonization and surely she calls on Africans to change the current situation of African women by giving them the chance to benefit from the tremendous opportunities the African continent can offer economically, polically, and socially. This means giving them the opportunity to be educated, to hold important positions, to become footballers, doctors, etc.

In regard to the interrogative moods, they are mostly uttered by Anowa's parents in extract 5 to raise some important feminist issues. Anowa's father and mother voice their concerns about their daughter's antisocial behahiors. It is also through interrogative moods that Old Man and Old Woman express their disapproval of these behaviors; whereas Anowa asks questions that ordinary people do not ask. Similarly, in extract 7, interrogatives are mostly realized by Kofi not only to get answers but also to express his miscomprehension as to his wife's behaviors. But in extract 8 the majority of interrogative moods are authored by Anowa in the conversation between her and her husband. On the whole, interrogative moods have revealed tenor dimension of unequal power between Anowa and her parents, who play their traditional roles as parents whose duty is to teach appropriate manners to their daughter. These manners include the principles related to marriage and by extension to life in general. These principles are subject to changes. Beyond the questions raised by Anowa about the relevance of such or such issue related to women's roles, the author seems to remind African people as regards the necessity of rethinking the patriarchal system, that system which marginalizes women and put them in a position of inferiority. No development is possible without the active participation of women who make up more than 50% of the world population.

Regarding imperative moods, most of them are uttered by Anowa's parents in extract 5. While showing their authority, they give commands which reflect their worries about their daughter's future. As for them, it is out of question to allow Anowa's violating social norms about marriage inso far as marriage is a serious issue that should be handled not only by the family but by the whole clan; for a girl does not belong to herself. She is the "property" of the brother, the father, or the clan. If it is not easy to change everything about this conception, it is clear that some of these beliefs must be reconsidered. Women can have other priorities than getting married and bearing children. Girls or women must be the actors of their lives,

planning it according to their own ambitions or visions. This is one of the principles of equality beteween woman and man. Moreover, it comes out from the analysis that Kofi utters more imperative moods than his wife does in extract 6, 7, and 8. It is through them that he expresses his authority while sometimes showing some respects and consideration for his wife. Culturally, he is not prepared to accept contradictions on the part of his wife, meaning that the way we perceive women depends on our cultural background. Thus, changing women's conditions starts with changing cultural considerations or deconstructing them, at least some of them, for all beliefs about women are not completely wrong. Through *Anowa* or *Changes*, Aidoo's aim is not to incite women to thoughtless revolt against the patriarchal system but to correct some of its rules.

As far as exclamative moods are concerned, they rarely occur in the extracts under analysis. In extract 5, they are mostly uttered by Anowa's parents to verbalize their anger, disagreement, and surprise. The news of Anowa's decision to marry Kofi, the 'cassava man', comes as a terrible humilations to the young girl's parents. Moreover it is the first time that a girl decides to marry a man of her own choice and joins her husband without due ceremonies and rituals. This is considered by the whole society as a scandal. Anowa's sucide, at the end of the play, is a sign that there are tremendous challenges to be taken up concerning women's empowerment. She has somehow failed to survive in this male dominated world; she has failed to vindicate her rights or live by her own ideas. This reminds us of the situation of millions of women who undergo all sorts of suffering because of their gender, because they are women. A husband has the right to insult, beat or repudiate his wife as he pleases. In this regards, *Anowa* might be considered as a tool of sensitization against such facts.

The system of modality has highlighted the participants' various judgments concerning Anowa's attitude. In extract 5, the majority of modalizers and modulators are realized by Anowa's parents who express their worries and concerns about their daughter's decision to marry without due rituals. The same attitude is oberserved through the use of modal items utterred by Old Man and Old Woman in extract 6. In extract 6, Old Man and Old Woman express their judgements concerning Anowa's subversive attitude through modalized and modulated clauses. In extract 7, modal items are mostly uttered by Kofi in the conversation between him and his wife Anowa whereas Anowa realizes more modalizers and modulators than her husband does in extract 8. Thus, here feminsism is expressed rather than represented through experiences. This expression takes the form of obligations or duties, necessities,

probility or possibilities about certain facts happening or not. Actually, it is through such elements that the author highlights cultural beliefs that hinder women's emancipation. Unless those beliefs are deconstructed the struggle of women for freedom will not be efficient.

Continuity and conjunctive adjuncts have contributed in ensuring coherence and cohesion in the extracts under analysis while vocative and polarity adjuncts have revealed tenor dimensions of unequal power between Anowa and her parens; between Anowa and her husband; and between Badua and Osam her husband. Anowa's analytical mind is reflected through the use of polar adjuncts whereby she clearly says "no" when she has to.

Taking it all round, the analysis of experiential and interpersonal meanings in *Changes* and *Anowa* has highlighted Aidoo's feminist ideology. She advocates a feminism that should be rooted in African cultural values or simply afrocentric feminism. Surely, she does not urge a radical feminism which calls into question every belief and conception about the roles of African women in society. Therefore, an African feminism would base its claims on African wisdom or philosophy.

In terms of the contribution to knowledge, this dissertation has demonstrated that a systemic functional analysis can be carried out from a specific perspective, with specific goals; that the analysis of different literary works by the same author can help understand his or her ideology; and that an author do not just write a novel or a poem but he exchanges meanings when he does so.

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### **APPENDICES**

# Extract 1 (*Changes*, 1991: 06-10)

Esi was feeling angry with herself. She had no business driving all the way to the offices of Linga Whatever. The car of course stalled more than once on the way, and of course, all the other drivers were unsympathetic. They blew their horns, and some taxi drivers shouted the usual obscenities about 'women drivers'. In spite of how strongly she felt about it all, why couldn't she ever prevent her colleagues from assuming that any time the office secretary was away, she could do the job? And better still, why couldn't she prevent herself from falling into that trap? 'Can I help you?' She was a bit startled. After she had parked her car and entered an open door, she had been quite surprised to find herself in an empty office. She had consulted her watch, and learned that in fact it was long pasl five o'ciock in îlie evening. So she was wondering how the office had come to be open, as well as silently scolding herself, when the voice spoke. She looked up into a very handsome face. Its owner knew it was handsome, too, plus one or two other flattering facts about himself. But Esi was not in any mood to notice looks or be charmed by self-consciously charming men., In from the Department of Urban Statistics,' she began, trying not to let her irritation show. Two of my colleagues and I are attending a conference in Lusaka on Thursday 'Eh,' she continued, 'I understand that normally this agency handles all travel arrangements for our office. But our secretary reported sick this morning, and since we don't know when she will be well enough to return to work, we thought maybe 1 could come and sort things out.' But there is nothing tragic about that, is there? He wanted to ask. However, aloud, he asked her to follow him to his office. Inside, Esi felt the coolness of the air-conditioning immediately, and couldn't help reacting to it. 'Please sit down', said the man, indicating a chair from a group of rather plush and low office furniture in the center of the room. She was aware of feeling grateful that he had not asked her to sit by his rather imposing desk. The chair by the desk looked high and not so comfortable. She sat down, sighing audibly with relief. He eased himself into the armchair opposite her. Then he jumped up again. 'Forgive me,' he virtually drawled. 'I'm Ali Kondey, and the managing director of Linga...I mean this agency...Please, can I have the pleasure of knowing to whom I am speaking?' It was Esi's turn to feel apologetic. 'Oh, I'm sorry, I didn't introduce myself. 'My name is Esi Sekyi.' They shook hands. Still satnding, Ali asked Esi if he could get her anything to drink. She was almost tempted to ask for water, at least, but she didn't. she was thinking that since she was too late for the trip to be useful in any way, why not just get out of that office as quickly as she could and get home before dark? She said as much to Ali, who somewhat disappointed, but didn't think he should press the invitation. 'May I sit down?' he asked Esi, who thought the request so odd she burst out laughing. 'Why is that funny?' he asked genuinely perplexed. 'It is your office, and quite obviously your chair. Why ask me if you might sit in it?". 'Well you see,' he began to explain, and then changed his mind. One area of communication that always made him feel sad were these walls which the different colonial experiences seemed to have erected between the different groups of Africans...especially when he hit them in relation to women. Already seated, he said rather lamely, 'Never mind. But about what you were saying...do you know whether your secretary had already supplied my people with any specific information, like the day you would want to travel and when you are likely to come back?' Oh yes, I believe she must have sent in everything. I just thought I should come check on the tickets and flight bookings.' Esi was talking, but she had a distinct impression that Ali was not really listening. 'Alors, Madame, don't worry about anything. They will do everything, my people, everything will be ready, prompt, for your journey, I promise. What I don't know is which of them is handling the arrangements for you and your colleagues. But it will all be okay.' His voice was virtually lulling her to sleep. When she got up to leave, saying that in that case, she better be going, she felt as if she were waking from a trance. It was unbelievable. Meanwhile, Ali was not finished with her yet. He too had already jumped up. 'In that case let me finish locking up this office and drop you where you are going, please?...It would be a pleasure.' You are very kind, Mr. Eh, Kondey, but actually I came in my car'. Esi became aware that something quite new and interesting was trying to make itself felt in that room that early evening, late in the month of june. She was not quite sure she wanted to welcome it or even identify it. Therefore, since she knew silences sometimes have a way of screaming strange messages, she spoke, to fill the air with words. 'You see,' Esi went on 'my car is here. Except that it isn't too good. In fact, it stopped a couple of times on the road. But...' 'Ah...said Ali who had been struggling to deal with a solid feeling of disappointment, 'in that case, leave it here, and come with me in my car. I shall get it to your house for you early in the morning.' What an alarming proposal, Esi was thinking. 'No, thank you again, Mr.Kondey, but that would just be too complicated,' she said aloud. But now they were out of this office and in the main office of the agency and business arena. They came straight out into the open and he locked the office. Ali recognized what for Esi passed for a car, and a tiny smile came playing aroung his lip. He killed a comment. And in any case Esi was talking, with an extended hand. 'Bye Mr.Kondey...thank you very much...and I hope your people will get in touch.' Then she was opening the door

of her car sitting before the wheel, putting it into motion, and with the old machine coughing like some asthmatic, she was gone. Ali, who was completely fascinated with the sheer swiftness of her performance, caught himself saying, 'But of course...but of course.' Then there was really nothing else for him to do but get himself home. This was a Friday evening. As a strictly brought-up Muslim who had actually gone to the mosque earlier in the afternoon, there was only one way to interpret his encounter with this fascinating woman: a gift from Allah. So he should let himself feel too bad about the way the encounter had ended. If it was His will, things would right themselves in the end. At that moment, the southern sky was ripped by massive lightning, followed by a heavy boom of thunder. As he got into his solid and luxurious vehicle, Ali had only one fear: that the threatening storm might sweep that woman and her car away. They both looked so frail. Later, when she was much much grown, Ogyaanowa was to ask herself what she would have preferred if she had been consulted: Staying in their room and watching her parents fight; or sitting outside al she dining table, pretending to eat porridge and hearing them quarrel. Actually, this morning, no one had consulted her. She had had to eat the porridge as part of having to get ready to go to school. She wished she didn't have to go to school. She wished she had already gone to school. She wished, maybe, she hadn't had even to wake up. She didn't know that morning that she was thinking of these things. All she knew was that she was very unhappy. Just ask anybody. There are many thoughts that come into our minds which we are not aware of, at the time we are doing the thinking. Feelings can be even worse. Ogyaanowa didn't feel like eating any porridge that, morning. Therefore an accident happened, and the bowl of porridge fell off the table. The bowl, which was plastic, rolled away, building a solid line of porridge on the floor. Ogyaanowa started to cry. The commotion that was corning out of her parents' room was terrible. They had turned the radio on, thinking the noise from it drowned their voices. It didn't though. True, if you were trying to listen from where Ogyaanowa was sitting, you wouldn't have been able to make out the words; although you would also have known that something was going on that was not quite normal. But for the child this had become quite regular. At least, that is what she might have said if anyone had asked her about it, and if she had had a more grown-up language. When Esi opened the door to the bedroom, she was quite surprised to see Oko still in bed. Strange, she thought, for a man who takes his work as seriously as he does. She unwrapped the cloth from her body, move to the dressing table, took what she would need and brought the thing to her side of the bed: some cream for the skin, a deodorant stick, a very mild toilet spray. She sat down, and picking these one by one, she started getting her body ready for the day. As for the day, it was very young; but already the breeze that was blowing was maturely hot, as expected. In the course of it, for the next ten hours or so, there might slight variations in temperature, a centigrade down, a few fahrenheits up. No one would take notice. As she picks this up and poured a bit of that into her palm and rubbed it on parts of her body, Oko looked at her. Lying down and watching her go through the motions of dressing was a pleasure he was fully enjoying this particular morning. It occurred to him then, as it had occurred to him on countless other mornings before, that Esi had not lost a bit of her school girl looks or schoolgirl ways. For a teacher in a co-educational school, and soon to be a headmaster of one, this is a very dangerous thought indeed. He scolded himself. Esi was a tall woman. That fact made a short man of Oko, since people mostly expect any man to be taller than his wife, and he was the same hight as her. She was quite thinh too, which gave her an elegance that was recognized by all except members of her own family. When she was younger and growing up in the big compound with her cousins and other members of the extended family, she had to be extremely careful about starting a quarrel with anyone. Because no one lost the chance to call her, beanpole, bamboo, pestle or any such name which in their language described tall, thin, and uncurved. I love this body. But it is the sassy navel that kills me, thought Oko, watching the little protrusion, and feeling some heating up at the base of his own belly. If Esi's mother could have read this thought, she would have told him that the dainty affair had nearly killed her daughter. For, insteat of healing after a couple of weeks, like any baby's, Esi's had taken its time, going almost septic at one point. Meanwhile, as every old lady in the village reminded her throughout her childhood. Esi had been such a grouchy, wailing infant, her tummy had normally looked like a pumped balloon. So that even when the navel healed, it still stuck out. Soon, the bedroom filled out with a mixture of scents. 'Aren't you getting up at all this morning?' Esi finally asked. Following question, relief flooded through her like the effect of a good drink. For these days communication between them had ground to a halt, each of them virtually afraid of saying anything that might prove to be potentially explosive. And these days nearly everything was. She needn't have worried. Oko had, on his own, decided that the months of frusrations and misunderstandings were behind them. Even hopefully behind them both. In any case, he had decided to give the relationship another chance. If you are being honest with yourself, you would admit that have always given this relationship a chance, he told himself. Thinking of how much he had invested in this marriage with Esi, and how much he had fought to keep it going made him feel a little angry and a little embarrassed. With all that going on in his head, his penis, which had by then become really big and hard, almost collapsed. But since his eyes were stll on Esi's navel, the thing jerked itself up again. He had always loved Esi. And what was wrong with that? 'it is not safe to show a woman you love her...not too much anyway' some male voice was telling him. But whose voice was that? His father's? His uncle Amoa's? He wasn't sure that the voice belonged to any of those two. Of course these men and their kind hid their hearts very well. They were brought up to know how. On the other hand they were also brought up too

well to go around saying anything crude. No, it must have been one of his friends from boarding school days. They were always saying things of that sort. 'Showing a woman you love her is like asking her to walk over you. How much of your love for how heavy her kicks'. And were they wrong? Look at Esi. Two solid years of courtship, six years of marriage. And what he got out of it? Little. Nothing. No affection. Not even plain warmth. Nothing except one little daughter! Esi had never stated it categorically that she didn't want any more children. But she was on those dreadful birth control things: pills, loops or whatever. She had gone on them soon after the child was born, and no amount of reasoning and pleading had persuaded her to go off them. He wanted other children, at leat one more...a boy if possible. But even one more girl would have been welcome. The fact that his mother and his sister were always complaining to him about the unsafety of having an only child only made him feel worse. One of them had even suggested that he himself and them the favour of trying to be interested in other women. That way, he could perhaps make some other children 'ouside'. The idea hadn't appealed to him at all. In fact, for a long time, the thought of sleeping with anyone other Esi had left him quite cold, no matter how brightly the sun was shining, or how hot the was. Yet, what was he to do? Esi definitely put her career well above any duties she owed as a wife. She was a great cook, who complained endlessly any time she had to enter the kitchen. Their home was generally run by an elderly house help, whom they both called 'Madam' behind her back. The bungalow came with her job as a data analyst with the government's statistical bureau: its urban department, that is. Good God, what on earth did that mean? He knew she was very much respected by her colleagues and other people who knew the work she did. So she should not really be trying so hard to impress: leaving the house virtually at dawn. Returning home at dusk: often bringing work home? Then there were all those conferences. Geneva, Addis, Dakar one half of the year: Rome, Lusaka, Lagos the other haf. Is Esi too an African woman? She not only is, but there are plenty of them around these days...these days...these days. rose, picked up her tubes and bottles to return them to the dressing table. Oko's voice stpped her. 'My friends are laughing at me', he said. Silence. 'They think I'm not beahing like a man'. Esi was trying to pretend she had not heard the declaration. 'Aren't you saying anything?' Oko's voice was full of pleading. 'What would you like me to say?' she spoke at last, trying very hard to keep the irritation out of her voice. 'You don't care what my friends think of me?' he pressed. When she spoke again, the irritation was out, strong and breathing. 'Oko, you know that we have been over this so many times. We all make friends. They either respect us for what we are, or they don't. And whether we keep them or not depends on each one of us. I cannot take care of what your friends say to you, think of you or do to you. 'I need my friends', he said. 'I also need mine', she said. 'Opokuya is a good woman', he said. Esi yawned, groped for her wrist-watch from the table, and looked at it. Oko snatched the watch from her, and thew it on the bedside table on his side of the bed. 'What did you do that for?' Esi demanded. For an answer, Oko flung the bedcloth away from him, sat up, pulled her down, and moved on her. Esi started to protest. But he went on doing what he had determined to do all morning. He squeezed her breast repeatedly, thrust his tongue into her mouth, forced her unwilling legs apart, enter her, plunging in and out of her, thrashing to the left, to the right, pounding and just pounding away. Then it was all over. Breathing like a marathon runner at the end of a particularly grueling race, he got off her, and fell heavily back on hs side of the bed. He tried to draw the bedcloth to cover both of them again. For some time, neither of them spoke. There was nothing else he wanted to say, and there was nothing she could say, at least, not for a while. What does one do with this much rage? This much frustration? This much deliberate provocation so early in the morning, and early in the week? She could go back to the bathroom and clean herself with a wet tower, just standing by the handbasin. She could go and run a full bath again and briefly soak her whole self up. Either way, she could be out of the house in another half-an-hour, drop Ogyaanowa at her school and be only a little late for work. Or she could forget about going to work altogether, wait until Oko had got himself up and taken the child to school, and have a good cry. She preferred the latter option, but dare not take it. Not show up at work at all the whole day? And a Monday too? Impossible. It was bad enough that was going to be late. A woman in her kind of job must be careful... In the meantime, Oko was collecting his thoughts together. He was already feeling like telling Esi that he was sorry. But he was also convinced he musn't. He got out of the bed, taking the entre sleeping cloth with him. Esi's anger rose to an exploding pitch. Not just because Oko taking the cloth left her completely naked, or because she was feeling uncomfortably wet between her thighs. What really finished her was her eyes cathing sight of the cloth trailing behind Oko who looked like some arrogant king, as he opened door to get to the bathroom before her. She sacked her teeth, or made the noise which is normally described, inadequately, in English as a sucking of the teeth. It was thin, but loud, and very long. In a contest with any of the fishwives about ten kilometres down the road from the Hotel Twentieth Century, she would have won. One full hour later, she was easing her car into the parking lot of the Department of Urban Statistics. The car came to a standstill. She turned off the engine, removed the keys from the ignition, dumped them irritably into her handbag, got out of the vehicle with an unconscious and characteristic haste, and literally ran to her office on the third floor of the building. This morning, she did not even bother to find out whether the lift was working. Since if it was, it would have been maybe only the sixth or seventh time the whole year, and most probably the last lime before the end of the century. Once in her office, she sat down, first to get her breath back. Then she just sat, uncharacteristically doing nothing at all. She became aware that she was in no hurry to do any work inside her office, or go out and

meet any body. In f act, she was rather surprised at the degree of lethargy she was feeling. She could not remember when last had she felt so clearly unwilling to face the world... and then with a kind of shock, she realized that in spite of the second bath she had had before leaving home, she was still not feeling fresh or clean. Clean? It all came to her then, That what she had gone through with Oko had been marital rape. 'Marital rape?!' \_ She began to laugh rather uncontrollably, and managed to stop herself only when it occurred to her that anyone coming upon her that minute would think she had lost her mind, which would not have been too far from the truth. In fact, her professional self was coldly telling her that she was hysterical. And isn't hysteria a form of mental derangement? At that she got up and went to lock the door. She could hardly remember what commitments were on her schedule for the day. Yes, there was some data analyzing she and her colleague had to do for the Minister. But that, mercifully, was for three o'clock that afternoon. Marital rape. She sat down again, this time almost making herself comfortable. As if the state paid her to come and sit in her office to try and sort out her personal life! One part of her was full of disapproval, while the other- a kind of brand new self- could not have cared less. Marital rape. Suddenly, she could see herself or some other woman sociologist presenting a paper on: 'The Prevalence of Marital Rape in the Urban African Environmen to a packed audience of academics. Overwhelmingly male, of course. A few women. As the presentation progresses, there are boos from the men, and uncomfortable titters from the women. At the end of it, there is predictable hostile outrage. Yes, we told you, didn't we? What is burying us now are all these imported feminists ideas... 'And, dear lady colleague, how would you describe "marital rape" in Akan?' Igbo? . . . Yoruba?' 'Wolof? ... or Temne?' 'Kikuyu? ... or Ki-Swahili?' 'Chi-Shona?' 'Zulu?...or Xhosa?' Or ... ' She was caught in her own trap, Hadn't she some long time ago said in an argument that' you cannot go around claiming that an idea or an item was imported into a given society unless you could also conclude that to the best of our knowledge, there is not, and never was any word or phrase in that society's indigenous language which describes that idea or item'? By which and other proof, the claims that 'plantain', 'cassava' and other African staples came from Asia or the Americas could only be sustained by racist historians and lazy African academics? And both suffering from the same disease; allergy to serious and honest research.... African staples coming from the Americas? ha, ha, ha! - . . And incidentally, what did the slaves take there with them by way of something to grow and eat? ... What a magnificent way to turn history on its head!... She told herself that when it came to poor history getting turned on its head, there was too much of that sort of thing going on around Africa and Africans any way . . . But marital rape? No. The society could not possibly have an indigenous word or phrase for it. Sex is something a husband claims from his wife as his right. Any time. And at his convenience. Besides, any 'sane' person, especially sane women, would consider any other woman lucky or talented or both, who can make her husband lose his head like mat. What does she use? Some well-known stuff? It must be a new product from Europe or America You know how often she travel. 'Esi, Esi Sekyi... and she always looks so busily professional... and so booklong! And here shewas,not feeling academic or intellectual at all, but angry, and sore ,.. And even after a good bath before and after, still dirty ... Dirty!... Ah-h-h, the word was out. She put her head on her desk. She must have dozed off for a minute or two. She woke up with a start, and somewhat disorientated. When her mind cleared, she realized that she had made a decision.

# Extract 2 (*Changes*, 1991: 133-42)

It was now nearly a year since Esi remarried, and she was settled into her new life. In all, er basic hopes for marrying a man like Ali had been fulfilled. Ali was not on her back every one of every twenty-four hours of every day. In fact, he was hardly ever near her at all, in that sense she was extremely free and extremely contented. She could concentrate on her job, and even occasionnally bring work home. It was at hiss time that she confirmed what she had suspected about herself all along: she not only enjoyed the job she was doing, but she actually enjoyed working. She enjoyed working with figures-co ordinating them, correlating and graphing. She also had more time to give other aspects of her job. Like not only being able to be present at narly all the important office meeting, but also sitting attentively through them and fully parcipating. Of course all this was different from how things had been in the past. Now she had almost lost the harassed feeling that had attacted her every laate afternoon of every day working: that she had to hurry home, or to to the market or the shops to buy something, or do something in connection with her role as a mother, a wife and a hom-make. Of course, when she though of her daughter, she felt a little bad too. But ther was not doubt at all that she enjoyed the fact that she was free to attend all the conferences, workshops, seminars and symposia on her shodule, whether they were held inside the country or outside. The on one of her trips abroad she had met a cousin who did her a great favour. He had helped her buy a small personal computer-for which it was agreed that she would pay the equivalent of its price in local currency to his mother when she arrived home. After she had installed the computer in her house, she virtually worked all the time. It was almost like before she had got married the first time and had a child. Esi did not know exactly when the change started taking place in her. Later she began to wonder whether it was the Bamako trip. Perhaps Ali became a little more concrete for her as a being once she had met his father, his 'mother' and the other people from his past. In Bamako, she had also met the other Ali, the French-speaking dutiful son. That Ali was not less or more charming thn the one she already knew, but the encounter had completed him or her in a way she could never have foreseen or thought possible. So they had returned south with her almostfalling in love with him all over again. Besides, after the introduction to his roots, she felt she had become more of his wife. This inevitably led her to expect him to become more of a husband. If this feeling was not conscious, it definitely was subconscious. Then there was also this talk of having children. Even if she had been keen on the idea – and God knows she was not – she know wondered how the children were going to be made when she and Ali did not seem to get togrther often enough to make even one child. Clearly, the change was due to many things happening or not happening at the same time. For instance, there were many weeks in a row followed by weekends when she did not have to stay at work and do everytime or take work home. She felt at such times that she could do with company without her having to go out and look for it. Of course she had tried at times to pretend to herself that it was just human company she missed. However, she could not also run away from the fact that Ali was supposed to be her husband, and she missed him. Just as Ogyaanowa was her daughter and she missed her. The comparison worked for her, although she knew they were not exactly the same type of relationship. But from then on, it took her only a short while before she began to wonder about the kind of relationship she had with Ali, and the kind of marriage she was involved in. in fact, the delay in her awakening had been due to the fact that, precisely because they met so seldom, when they did, they got so busy enjoying one another's company that she could hardly remember he had been away so long. Then something she couldn't find acceptable began to happen. She learnt that Ali had eveloped a habit of dropping his secretary, home at the end of the workingday. Esi became even more unconfortable when she remembered that Ali had acquired a new secretary, a rather pretty and really tiny person with big eyes and unbelievably charming ways. The first time she had gone to Ali's office and seen this new secretary, she had been reminded of a kitten, and she had returned from there feeling quite disturbed. Later that evening, Ali had gone to Esi's, which got her wondering whether he had sensed that something was wrong. One never knew with Ali. That evening it had been on her tongue to ask him why he had not told her that he had got a new secretary. But she had bitten back her words, knowing she would have sounded very foolish. If that girl was the new secretary Ali was dropping home regularly, then Esi realized the signs were bad. Also from this time, Esi noticed – or was it just her imagination? - that Ali had suddenly developed a marked tiredness and impatience in his voice any time she phoned him. He would have 'just come back from a trip', and would complain of being 'really worn-out', 'exhausted', 'justa little tired', and did she mind if he phoned... or saw her later? At other end of the line that he was 'just this minute leaving the office to catch a plane'. On such occasions, he was 'terribly rushed', he 'simply had to run', and 'darling I shall phone as soon as I land' wherever he was going, or 'backh home' or go and see her 'straight from the airport.' It became a pattern. Sometimes he remembered to phone. At other times he didn't. But she never saw him. Not much. One day around this time, Esi and Opokuya bumped into one another at the market. Esi was wearing a rather pretty boubou which combined with her figure for a totally stunning effect. So it could also have been a close and caring friend like Opokuya who could also have noticed that in fact there was something slightly lost in Esi's eyes. Opokuya didn't comment on it through. She just filed it. Instead, she commented on the boubou: how pretty it was, how becoming and feminine it made her look. Esi was flattered and almost simpered, and she confirmed what Opokuya had guessed: that she had acquired it during the trip to

Bamako. But Opokuya was to notice any time they met over the next few months that the slightly lost look never left her friend's eyes. That, year's end turned out to be perhaps the most desolate time Esi had spent in all her life. She not only felt tired like everyone else at that time of year, but she was also restless and lonely. She could not plan anything for the coming holidays. This was mainly because she kept hoping that Ali would come to stay for a reasonable length of time: during which they could decide on what they would do together. But in all the six weeks between the end of October and the middle of December, she saw him only twice, and on each occasion he was just breezing through. He would promise that when he returned from wherever he was going the following week he would come to hers, and be properly there. He readily admitted that they had a few things to sort out. But he never came. By the twenty-third of December, Esi was a nervous wreck. She had only halfheartedly done some Christma s shopping. She had -not had the courage even to plan vaguely for any gettogethers at hers lo which she would invite friends, or extended family members who lived in the city. She had received a number of invitations though; but she was almost sure that she was not going to go anywhere. Even her attempt to have her own daughter with her for the festive season had not only run into snags but eventually ended in a fiasco. She had gone over to Oko's mother at the beginning of the school holidays to tell her that she would like Ogyaanowa to come to the bungalow for the Christmas and New Year period. 'Whatever for?' Oko's mother had asked her. Esi couldn't believe her ears. Was Ogyaanowa her daughter or not? If she was, why should she need to explain to anybody why she wanted them to be together? Oko's mother had put on her 'dear-God-why-do-I-have-to-suffer-this-witch's-visits?' look, and then proceeded to talk to Esi: very slowly, like the half-wit she took the latter for. Did she remember the last Christmas? Or was it New Year? Why did she want to expose the child to her chaotic and useless life again? Esi thought she might tell the older woman that the chaos she was alluding to had not been her creation, but her son's. But then, as she had been asking herself over and over again, what was the point? No one in that household ever listened to anything she' had to say. They hadn' t when she was married to Oko and they were not about to, especially now that she had divorced him. She was aware of a strong temptation to stop going to the house and forget about Ogyaanowa. But apart from the fact that her own mothering instincts revolted at the mere thought, she also knew her mother and grandmother would not let her do that. They had already scolded her for agreeing to let the child go to Oko's people. Besides, she had a secret fear that Oko and his family were working the child against her any way. She would only make things worse for herself if she cut even her occasional visits to that house. Already, she had noticed that the child never showed any desire to go away with her. Of course Ogyaanowa was always happy to see her; however, Esi thought she had dragged her feel a bit any time she had taken her to go spend the odd weekend at the bungalow. In the end, Esi had had to agree to do without her daughter's company on the old well-beaten premise that there was no sense in taking a child from a house and neighborhood full of children to the 'cemetery' that was where she lived. 'After all, Christmas is for children,' Oko's mother had ended the discussion grandly, as if she had just discovered that other festivals were not for children. And all this was why Esi was later to think that the only positive thing she had down that whole year's Christmas period was taking her daughter's present of new clothes and sweets to her. Meanwhile, she had also toyed with the idea of just packing up on Christmas Eve and going to the village to be with her people. She would return to Accra for the two or three working days between Christmas and the New Year, then return to the village for the New Year weekend, and stay there through the rest of the holidays. But, the thought of not having decent answers for the questions she was sure her people would ask her had depressed her so much that she gave up on that idea too. That had not been an easy decision to make though. She kept being sure and not being sure. Half of one day, she was going to the village; the other half she was not. As late as Christmas morning she had packed a few things into her old car and started it. Then a feeling of despair so heavy had overwhelmed her; it was almost like nausea. Of course, she knew her unhappiness was partly caused by her suspicion that her car could break down on the road. For some time now, it had only just managed to take her to the office and back. And since she had not even planned the trip to the village properly, she had not remembered to ask her regular fitter to check on it. Now it was just too late. On Christmas morning, who would be near a workshop even if they were Muslim? In any case, she had not researched the fit ter's religion, She turned off the ignition, rolled up the car's Windows, got out and went back into the house. By now she could not believe the mess she was in. She tried to sit and think things through, but she was getting nowhere at all. She finally decided to have a drink, a fairly strong one, and slept the rest of the day through. By New Year's Eve, Esi had decided that she needed some tranquillizers for her nerves. Like any member of the late-twentieth-century African and other world female élite and neo-élite, she had always known of tranquillizer s. At least since she was at the university. After all, you were supposed to become aware from your first year on campus that just about everything in this life ruined nerves: telephone calls that never came; cosy weekends that never materialized; knowing your best friend wanted your boyfriend instead of the one she was going out with; knowing your best friend's date was so much smarter than the inarticulate somebody who was dating you; not knowing how to handle male-chauvinist lecturers who didn't even make the effort to read your essays properly because you were a woman; wanting to be a nuclear physicist but everyone telling you it's much safer to go into teaching because, you know, isn't that too much for a woman? ... and wouldn't that be too exotic anyway for Africa?

Esi had never taken any tranquillizers because she also be-longed to the group around the world who were convinced that taking any such thing was a sign of weakness. But now, as she trudged through the twentyseventh, twenty-eighth, twenty-ninth and thirtieth of December, she also became convinced that she had coped all she could with the muddle that her life had become. She could not cope any more. So before the second set of holidays caught her, she went to see a doctor friend for a prescription. The doctor was surprised, since he was no stranger to the belief held in their circles that Esi Sekyi was 'a real tough bird'. But then he too had been practicing medicine long enough not to be surprised any more about human beings: their minds or their bodies. To his questions, she answered simply that she couldn't cope with work and her private life. He had got an idea of what had sent even this toughest of birds to him - from the free bag of rumors that circulated around Accra but he still tried not to probe her for the details. After all, he was not exactly into psychoanalysis. Esi, too, offered nothing. So he gave her a routine and good-natured lecture about the need to guard against addiction, and prescribed her some diazepam. Having carried the tablets home, Esi realized that she needed courage actually to start taking them. That first night she didn't take any. She went to bed early with a novel which she soon discarded. She tried to listen to the radio and failed. The songs sounded juvenile, and the news gossipy. She could not gather enough energy to play her own music either. Eventually she lay on her back. Sweating and wide-eyed. At about three o'clock she drifted off into an uneasy sleep. The next day was of course the thirty-first and the last day and night of the old year. It was also a Thursday which meant that the first day of the new year which was a holiday would be a Friday. She could see the weekend stretching ahead like the Yendi-Tamale road when it was first constructed: straight, flat and endless. At about nine in the evening, and absolutely convinced it was a bad omen for the corning year, she took the prescribed milligrams. After some initial restlessness she fell asleep. She slept through the midnight and early morning racket that normally sent off the old year and ushered in the new - the ships' sirens booming in from Tema harbour; the bells of the different Christian churches ringing to the accompaniment of penny crackers cracking; and the earliest of the various tin-drum medicants already out on the streets, their raucous discords mixing with the singing of serious choral groups. She never heard a thing. She slept through them all: especially since she had bolted her gate the previous afternoon. This meant that even if she had not slept a drugged sleep she would only have heard the singers as the groups paused briefly outside her gate and moved on. It was a persistent car horn which woke her up. She jumped out of bed and snatched up her housecoat to put it on the rush out. But as the horn blew again it occurred to her that whoever was driving the car had already assumed that she was in, and was therefore going to keep on blowing the horn until she appeared. So she decided that she might as well take a minute to look decent. She felt like stretching. She stretched. Then she rushed to the bathroom, cleaned her mouth, washed her face and looked at it in a mirror. It looked okay but peculiarly puffy. She put on the housecoat and glanced at the clock on the wall in the sittingroom. It read some minutes after seven. She was alarmed. Slept for ten straight hours? This needs thinking about, she thought briefly. Then she was wondering who it could be at the gate as the horn blew yet again. She went to the front door and quickened her pace to get to the gate. The car did not look familiar at all. No, she had never seen it before . . . Then Ali jumped out of it. Esi screamed, 'Ali!' and was now fully awake - that is, if she had not been before. But then she went straight into another form of stupefaction as she stood staring from one side of the gate, Ali on the other, the key to the gate dangling in her hand. The car was brand new. It had a maroon exterior and a plush-looking interior. It also appeared quite small and very expensive. As for Ali, there he was, looking so handsome and smiling like a little boy who knew he had done something so fantastic that congratulations from expected quarters were going to take place in some particularly affectionate form. He was not just expecting it. He knew he would get it. 'Ali,' Esi said again and now she herself was not sure whether the exclamation was meant as an acknowledgment of the sight of him or the car or both. Ali climbed back into the driver's seat and asked if he could enter the gate. She woke up from her stupor, opened the gate and stood aside for him and his car to pass. Then she shut the gate again and followed him in, Meanwhile, Ali had already parked by Esi's car. Beside the brand new and rather posh one Ali had just brought, the old car suddenly looked weather--beaten, shrunken-and forlorn, It was almost like a tired human reaction to vigorous unfair competition. Ali jumped ont of the car again and met Esi for a greeting hug. Funnily enough, all the plans she had made over the last several days of how she was going to receive him when - if ever - they met again seemed to have simply vanished. Oh, she was going to be noticeably cold. She was also going to ask him what he wanted at her place, and order him to turn back immediately and leave her premises. The plans were many, but one way or another she was going to get him to see that she was not only fed up but for her, the relationship was finished. But now here she was feeling so relaxed from having slept so well. So that although she knew there was nothing positively wild in how she was feeling about him, there was nothing negatively wild in it either. Definitely, she had no urge to run and scratch his face. Maybe if she had done, or shown her anger in any of the other ways she had planned, Ali would have felt better. As it was, Ali noticed her quiet reserve, and his heart sank. 'Happy New Year, my dear, he said as he kissed her on the mouth. She did not reject the kiss. When her mouth was free, she said 'Happy New Year to you too, and what a lovely car!' 'You like it?' 'Of course. Who wouldn't?' 'I am glad,' he sighed with obvious relief. 'Because it's yours. ' 'W-h-a-a-at?' . 'Of course. Whose did you think it was?' 'But. . .but...' 'But nothing. This is your car, and here are the keys.' Esi was aghast. 'How can you give it to me?' she

protested. 'Why not? It's your New Year present.' 'But it is too much!' 'Is it? Well, I don't think so.' Then Esi was touching the car, opening its doors, examining the upholstery, the dashboard, its space-age headlamps. She obviously couldn't believe her eyes or him. They were both quiet for a little while, and then she faced him fully: 'But will your wife say?' she asked. 'Please Esi, don't make me angry,' he said it very quietly, and Esi knew he was already angry. 'Well?' 'Well what' She sopped examining the car completely, her eyes on his face. 'I know I have got some explaining to do. But please, let's not fight. It is New Years Day.' 'It is, isn't it?' Esi countered, as if her surprise that it should it should be her lack of excitement. A brand new car? Considering the state her car was in? considering that new cars had completely disappeared from the streets of the city? An vanished from roads of the country? Couldn't she whip up a little enthusiasm at such an incredible present? Esi tried, but she could not experience any joy. Surprise, yes. Amazement even. Then she secretly admitted that she had known even before Ali actually said the words-that he had brought the car for her, and she had understood the gesture as a bribe. A very special bribe. But a bribe all the same-like all the other things he had been giving her. They were all meant to be substitute for his presence. When she looked up, Ali was watching her. She knew he was reading her mind and she felt a little ashamed. 'Ali, I am sorry,' she offered as she moved to kiss him. Thank you so much...It is beautiful...and God knows I need a car, a good car...This has taken my speech away...I don't know what to say...I never dreamt I could ever get anything like this...' 'I understand,' was all he could say. Then, disentangling himself, he went to open the boot of the car and brought out his briefcase. He opened the case and brought out the papers on the car: licence, insurance, road-worthiness and ownership registration. It was all

# Extract 3 (*Changes*, 1991: 59-70)

In the end it was circumstances that forced Ali and Fusena to face their emotions. Towards the end of their third year of teaching at Tamale, Ali informed Fusena that he had been selected as one a group from their area for a special scholarship. The central government wanted trained personnel from the region for all sorts of assignments. The scholarship were tenable in England. Oversea. It was a good news, definitely. It was also then that they realized this meant a long parting, which privately, neither of them was willing to face. One evening found them together at Ali's, while he was getting ready to go to Bamako in the morning to tell his family the good news of the scholarship. Suddenly he straightened up and turned to face Fusena fully. Fusena? Hum...hum? 'Would you be shocked if I asked you to marry me?' 'Yes...But I would also say yes'. Later neither of them could remember just how they managed to get through the next couple of months. Suddenly there were so many things to do and hardly any time at all to do anything in. Ali had hurried home to give his two pieces of news. And his elders had welcomed both of them. Baba Danjuma who normally was a man of very few words had, for once in his life, made a speech about how he had always known Ali would make good, and how good it is to get the younger generations to marry and settle down. 'Allah be praised. It one of the few things that make one feel good about this nasty business of having to die. Mma had disapproved of that statement. 'Baba Danjuma, so how old is any of us that you should already be talking of our death?' Ali Baba had intervened on behalf of his brother-in-law, 'But my sister, whether it is today or in another one hundred years' time, die we all must'. Mma Danjuma had turned to stare at her brother as if he had gone mad. She was on the point of saying something again. Then she had remembered that somehow people always talk of death at marriages and other happy events at funerals. There was no doubt at all that Musa Musa had been extremely pleased at the news that at least Ali had decided to marry. Although for a long time he had made it a point not to let anyone know that, deep down, he was worried over his son's continued bachelorship. Anytime he had passed through Bamako and Mma had broached the subject, he had laughed and asked her to remember that in fact Ali was much much younger than he himself had been when he married Ali's mother. 'But then how many other women had you already married by the time you were ten years younger than Ali?'. A-h-h-h, but Allah and even ordinary people are my witness, I was not busy leaning all the book knowledge in the world, like Ali is doing.' And now all the arguments were over. There were only discussions which were almost non-stop and which lasted through the next two nights and two days. At dawn on the third day Mma took the once-a-day bus south to Ghana. Her immediate destination was the old homestead on the border between Burkina Faso, Ghana and Togo. It had been agreed that it would be unforgivable not to let their relatives know of such an important event; and in any case, it would make matters so much easier for Mma to go and commandeer some of those relatives and take them along with her, because they would not only know about Fusena's people, but probably spoke something of their language as well. Besides it would give Mma the perfect excuse to show her face there without having to put up with too many complains. For sure, there was going to be the usual recitation about who travelled and never looked back unless...Aha, but then, marriage is not a bad piece of news for any wanderer to bring home, is it? Unlike the 'great unmentionable'. Then Mma told her mind to please stop just there. Right from the beginning, things had gone quite well with Mma's mission. In the end she had got even more volunteers than she needed. She decided two would be enough. She and her cousins arrived in Tamale early in the afternoon of the second day. They went straight to the home of yet another distant relative, a man who was a well-known transport owner. They had been welcomed warmly and given water to wash their feet and hands, food to eat and somewhere to sleep. Custom demanded that even before the kondeys revealed themselves to Fusena's people, a great deal of research had to be done. Under normal circumstances such research took time, and a year for it was quite usual. But their circumstances were not at all normal, so they could allow themselves only one day and one night. In the evening of the travelers second day in Tamale and Mma's fourth day on the road, the kondeys went to the door of the Al-Hassans. Now please don't ask me which Tamale Al-Hassans these were. You know all the All-Hassans are powerful. I don't like trouble. So even if I knew the particular group who were Fusena's people, I would not say..... A bare two months after the negotiations, Ali and Fusena had a proper Muslim wedding. The understanding had been that Fusena would continue teaching at Tamale while Ali went overseas, settle down and sent for her. It was all rather ideal. One thing both families insisted on was that Ali should make sure that Fusena was pregnant before he left the country. 'And why?' he had wondered. 'It's always best', was all anyone would tell him. Without being an 'armstrong', Ali had always been careful with money. In fact, he had started to save from even the allowances they had been given as trainee teachers. He had also learned that he scholarship he and the others were going on was quite generous. Then there was Fusena's own salary. Maybe even with him out of the country, Fusena would not find it too difficult to look after herself and a child? Four months after he arrived in England Fusena wrote to confirm that, indeed, she was expecting their first child. Ali had sailed through his examinations like a fine skiff on a calm sea. He had both his bachelor's and master's degree in record time. He was away for a total of half-a-dozen years-the first three without Fusena. During that period, Mma Abu never lost an opportunity to remark on how long he had been gone, and whether it was a real marriage Fusena was involved in. Then

suddenly a cable had come one day from the south, asking Fusena to go and collect tickets for herself and their son, whom they had name Adam. They left for England. Ali was at the airport to meet them. That day also bore in itself and unbelievable coincidence. From the airport Ali had taken them to his one-bedroom apartment somewhere in the city of London and immediately rushed back to his university. When he returned home in the evening, his normally dancing eyes were virtually doing acrobatics. He had news. Great news. He has got his degree. Fusena was also beside herself with joy. The next day when he was leaving the apartment he told her to see to it that she had lots of rest. 'why?' 'We will be going out to celebrate. Your arrival and my degree'. That made a lot of sense, and that was her Ali. He always did the most charmingly appropriate things, she didn't know it then, but the restaurant to which he had taken her after first seeing a film was one of the best in the city. Ali had told her that it was a Chinese place, and what they offered appeared closer to the food at home than any other foreign food he had tasted in London. While they were eating, fusena asked Ali why he had sent for them just then if he had also finished his studies there. 'To begin with, even if I was going to go back home immediately I would still have liked to have you and Adam here. For a bit of a holiday for you, and maybe some shopping before we all went back together. But I am not going back just yet. 'Why?' So Ali told fusena that after the coup, he and others on the special scholarship had received letters from the Castle telling them that the new government had decided it would be needing their services. That they should consider the program they were on cancelled. 'Ei, the coup, Ali!'. Ah-hah?' Fusena could hardly speak. According to her, the world at home had turned completely crazy. All over the country the programs that had been initiated by the old regime were being wound up or sold off to private individuals. And very cheaply: as though they were perishable goods at the end of the market day. Her eyes were full of unshed tears. Ali told fusena to forget all that, and remember they had gone out to celebrate. But by then, it was clear that more half their appetites had gone. Soon after finishing his degree examinations, and even before Fusena arrived, Ali had got a full-time job. And now he began to study part-time for a Master's in Economics and Business Administration. Fusena on the other hand sat home in their one-bedroom apartment or did her homework and looked through catalogues. When she went out, it was to shop or to window-shop. Then she became pregnant with the second baby. So from then it was being pregnant, nursing the new baby, looking after Adam and Ali, and staring at London's bleak and wet views. That was hard: the rain. Fusena kept asking herself how the daughter of the dry savannas of Africa could have ended up in such a rain-soaked hole. And yet you would have thought that with her memory of perpetual drought, anyone would never get tired of waters rain. Not Fusena. She did get tired and very quickly too. In those days, London was still very English and marked by an absence of the technological conveniences that were already being taken for granted in North America and much of Europe. Were there at least neighborhood laundromats? Fusena could not have answered the question. There was none in the neighborhood. So for her, London was shopping trolleys loaded with baby food and breakfast cereals; nappies steaming around a gas fire. And other permanently wet laundry which you left out in the rain, because there was no point it in with hopes of taking it out again when the son came out. The sun never shone. As for Fusena's mind, it gradually refused to take in anything heavier than the tabloids with their sex-for-sale and other scandals. Except that she often too buy read much of even that. The rain was not the only problem Fusena had with her life as Ali's wife in London. One rainy day, it occurred to her that life should offer more than marriage. That is, if the life she was leading was in fact marriage. To begin with, she was beginning to admit to herself that by marrying Ali, she had exchanged a friend for a husband. She felt the loss implied in this admission keenly, and grief was great. The first time that this hit her, she actually sat down and wept bitterly. She also knew immediately that there was nothing she could do about her situation. Leaving Ali was not only impossible but would also not be an answer to anything. Because having married her friend and got a husband, there was no chance of her getting back her friend if she left or divorced Ali the husband. Nor did it help matters much that in the middle of all her frustrations, she kept telling herself that given the position of women in society, she would rather be married than not, and rather to Ali than anyone else. Fusena had stared hard at London and admitted that she had another problem. It was this business of Ali getting more and more educated while she stayed the same. Sometimes she truly felt desperate. For whereas she could console herself that could leave the wetness of London behind her once they were back home, she knew the other problems would stay with her. And they did. At the end of their first week back home in Ghana, Fusena knew she was pregnant with their third child. So their first couple of years back home, she was busy being pregnant, nursing another infant, helping Ali to find somewhere for them to live and making a home. By the end of those two years, she could not even remember how it felt to be in a schoolroom. Clearly, to go back to teaching after those years and what they contained was going to be hard enough even if Ali had not kept telling her that it was not really necessary. 'It is a waste of time', he said. 'The hours are long and the pay is terrible'. He would earn enough to look after all of them. Which he did. But Fusena's dissatisfaction did not go away. After all, like nearly all west African women, she had been brought up in a society that had no patience with a woman who did not work. Her husband's wealth or ability to support her was a matter of only mild importancejust something that could make life easier. 'But Fusena, teaching is out of question,' Ali would insist during the regular discussions they had on the issue. 'There should be a more lucrative job you could do and still have time to look after the children'. He bought her a massive kiosk at a strategic site in Accra. They said of it that what Fusena's Kiosk did not sell was not anywhere in the country. And when she heard they were saying that she made more money from the kiosk than the largest super market in town, she only smiled to herself. And now here was Ali telling her that he was thinking of making a woman with a university degree his second wife. So Allah, what was she supposed to say? What was she expected to do? When Ogyaanowa went to stay with her grandmother at the beginning of the long vacation, the understanding had been that she would return home to Esi and Oko for the re-opening of school. However, as the marriage began to fall apart, Oko's mother had become just a little nasty about everything. It had seemed to Esi that the older woman was getting ready to use the child as some sort of a weapon to fight her with, and she had secretly sworn not to let that happen. So one day, and much to her mother-m-law's surprise, she had suggested to her that Ogyaanowa could stay on. 'The bungalow gets too lonely for her. Here, there would be other children for her to play with. Nearly all her cousins... 'Please, don't call them her cousins,' her mother-in-law had reprimanded. 'But.. .but Maa,' Esi had virtually stammered, 'aren't they her cousins?' 'You know that in our custom, there is nothing like that. Oko's sisters' children are Ogyaanowa's sisters and brothers. Are we Europeans that we would want to show divisions among kin?' Esi had left completely ashamed. She suspected the older woman was seizing on the issue to put her in her place. So Ogyaanowahad continued to stay at her grandmother's and get completely spoilt. And it was true, there were lots of other people nearer her own age for her to play with. Esi didn't want to admit that the arrangement suited all parties concerned. But it did. Just like any mother, she found it difficult to accept that her child could be happy in any environment other than the one she had created. However, the truth of the matter was that if Ogyaanowa had been still at the bungalow, she would have felt at least a little funny bringing Ali so soon after virtually throwing Oko out. Guilt is born in the same hour with pleasure, like anything in this universe and its enemy. Just as earthquakes and floods become landmarks in the history of nations, the morning when Oko jumped on Esi became a landmark in their relationship: referred to thereafter by both of them as 'That Morning'. Well, "that Morning' had been the first day of the secondary school holidays which was why he was able to linger in bed. It was now about a year since Esi and Opokuya had met at the lobby of the Hôtel Twentieth Century, and nearly fourteen months since That Morning Oko blamed himself for overstaying in bed. He could not stop thinking that perhaps if he had got himself up at his usual Carly hour he would later have found a better way to show his determination to give their relationship another chance. It was always possible that some alternative existed which would have been more acceptable to Esi, rather than the one he had chosen which had had such unfortunate repercussions. Anyway, from That Morning, he had spent a good deal of the long vacation checking up on his new school. After each trip, he had returned with glowing reports. The school was big. The grounds were well kept. Neat. The headmaster's office was impressive. Ah, a real office of his own to work in... a lovely bungalow with at least four spacious bedrooms . . . It wouldn't be a bad idea for Esi and Ogyaanowa to get out of the city at the weekend. In fact, as things were working out, with his place and her place, they really had a house in the country and a house in town, no? For two people in public service a rather luxurious prospect, no? Esi had refused to be in any way impressed. Gradually his enthusiasm began to die down. Esi had thought he didn't' t know her, but he did., Events of That Morning might have outraged her, but it could not be the whole story. She was just using it. This was the point from which he had begun to feel genuinely baffled. To think that your woman is being cold to you because of another man is almost ennobing. Maybe he is throwing money at her. Maybe he is more good-looking than you. Women seem never able to resist shows... But to have to fight with your woman's career for her attention is not only new in the history of the world, but completely humiliating. In any case, how does one go about.it? By the time Oko finally left Esi's place to take up his new post he was tired and bitter, and it all showed. His people had of course learned of what had been going on between him and his wife. One day, one of his mothers and two of his sisters had marched on Esi, demanding what right she thought she had to start him on a new job with such bad luck? They had gone on to call her a semi-barren witch and told her that they thought their son and brother was well rid of her, thank God. Esi had not said a word during the entire performance. In the end, even the practicalities of leaving a man who shared her accommodation had not proved too difficult for Esi to over-come. Especially since Oko had been only recently promoted - out of the classroom- to go and head a big secondary school in me mid-central region. She had made it clear to him that when he finally left Accra to go and assume duty in late August, she would not go with him then, and she would not join him later, Quite simple. Or that is what she had thought. Even then Oko had not really believed that Esi was serious, until she snubbed all his attempts to get her to see how his promotion would add some new advantages, and even glamour to their lives. Esi had carried out her determination to leave Oko and even asked for a divorce. This development had so startled him that for a day or two he had almost become disorientated, and had taken to drinking a little more than usual. Ln fact, he was later aware that what had really saved him was the newest challenge in his life - going to head the school. It demanded so much of him he could not possibly have indulged in too much sorrowing after his collapsed marriage. But not even the new job could stop him from thinking about his broken marriage every now and then. He did, especially in the very late hours of the night, when he could finally leave his office arid crawl home to bed. Sleeping alone did not feel right. After all, he hadn't done that for any consistent period for nearly ten years. But that was nothing compared to the real strangeness of not having the usual reminders of Esi around: the subtle aroma that was the sum total of her

clothes, her perfumes, her powders, her body and even her briefcase and scribbling board. It was the absence of that and the sense of loss he suffered in consequence that so often assailed him mercilessly, and cruelly ruined his mornings. However, other aspects of his new job had in-built help for him. Since the school was some distance away from Accra, he was able to deceive himself into thinking that Esi had not left him. That they were only separated until she could start coming out for weekends. And he missed his daughter terribly too. Deep down in the corners of his being, he could not persuade himself Io accept that it was all over. Then Oko's mother came and deposited a breathing parcel on his doorstep in the form of a very beautiful and very young girl, Oko was absolutely certain that he had not met her before. During their first encounter the only feeling he could recognize was extreme surprise - that it was still possible in this day and age to get a young woman in this world who would agree to be carried off as a wife to a man she had never met. He was also aware that he was too flattered to ask his mother to lake her back. The young woman looked so soft and so easy, he found himself struggling not to think of her as too stupid to take Esi's place, even remotely. He soon found himself comparing the two women to beverages and concluding that if Esi had been liquor this young woman was definitely going to be fruit juice. Being with Esi was being forever drunk. But he was also becoming convinced that she was not good for him. On the other hand, this specimen had brought with her a feeling of natural wholesomeness . . . So which ancestor first warned that turning down an offer of kingship does not necessarily mean that anyone is going to think of you when the matter of who to elect as the king's spokesman comes up? Oko let the girl stay. When a letter arrived from a lawyer's office asking for a divorce for Esi, he was so mad he rushed to Accra. At first he threatened to refuse to divorce her. Then he changed his mind and talked reason. Sure, she could have a divorce if she could invent some grounds for it. He was not going to contest it. He was not even going to hire a lawyer to appear on his behalf in court. When Esi asked him about the girl, he just laughed and didn't even bother to ask how she knew. What he had asked her was not to be ridiculous. 'You know perfectly well that if ever you really want to, you can come back to me,' he said without the slightest trace of irony and cynicism, and left.

# Extract 4 (*Changes*, 1991: 13-20)

Compared to Esi, Opokuya was definitely fat. Not that she cared. She moved like lightning, and laughed through the days of the year. Any time the question of her obesity cropped up, she made it quite clear that the fact that she was fat had nothing to do with not knowing what to do about it. She had been a state registered nurse and a qualified midwife for nearly fifteen years. In those years, she had concluded that those who are interested in women, especially African women, losing so much weight must be the same ones who are interested in women, especially African women, cutting down their birth rate. 'You Opokuya, As for you Opokuya,' her listeners would protest. 'I could be wrong,' she would make an attempt to concede, and then move straight on, 'otherwise how is it that no matter how remote and hidden a rural clinic is, two items you are bound to find in great amounts are pamphlets and samples for losing weight and contraception? Eh?' she would ask her bemused listeners, her hands akimbo '... And as for hospitals like this one, you know we would never run out of the routine drugs if they were also contraceptive and we gave them to all patients, including men and children, and asked them to take them three times a day before meals.' She would glare around, her eyes blazing in a most unnatural way. When she got into such deep areas, people normally kept quiet and listened to her. 'Meanwhile, our governments are behaving like all professional beggars. They have learned the rules of effective begging, one of them being that you never object to anything the giver likes. And they know the givers like one thing very much now: that there should not be too many or us. Under such circumstances, how does the beggar tell the giver to go and stuff his dangerous and experimental contraceptive pills, capsules and injections? Yes injections. And they calf their murderous programmes such beautiful names: "family planning" and "mother health".,. all to cover up ,..' her listeners were nearly always hospital personnel. Some thought fhey recognized the truth of what she was saying. Others simply felt embarrassed, wondering what a decently married woman was doing with such mad ideas in her head. Some of them would turn away when she was carrying on. Some would keep quiet. But there were always others who stayed and continued to argue with her in an effort to get her to see modem and civilized reason. Opokuya had thought quite hard about the politics of population and fat. She had concluded that the way population, especially, was being handled in relation to Africans left her frightened. It seemed to her that any time someone else showed such a keen interest in your not making children, then for sure, he is not just interested in your good health, your prosperity, and the good health and prosperity of your children. For herself, Opokuya had decided she wanted four children. She had had them, and then brought the matter out in the open to discuss with her husband, Kubi. After they had agreed that, indeed, four were enough, she had gone to one of the gynaecologists she respected, sorted things out with him, booked herself on to his surgery schedule, and for a bed in the gynae ward. She had then gone in to have the ends of her fallopian tubes tied or singed, whatever. Finish! Opokuya had not so far been able to sort out the weight issue that neatly, even in relation to herself. She would admit once in a while that she was a little bothered about the possibility of a heart complication. She routinely took her blood pressure, which remained remarkably normal. Besides, since she didn't know the extent to which her body was capable of expanding, she had a long time ago taught herself to do without the more obvious criminal items like sugar and fatty foods. So it was that knowledge and this discipline which gave her the confidence to argue so hotly. Sometimes she truly felt like a fraud. No two humans could have been as different, physically and temperamentally, as Opokuya and Ksi. But they also got on very very well. In fact, they had been friends for so long, and they had become so close, their mothers related to one another like friends and sisters too, in spite of the fact mat they lived in different parts of the country. Opokuya and Kubi had met when

she was a student nurse, and they had got married the year she had graduated from nursing school. Her midwifery qualification was to come later. Their oldest child, a girl, was just a little younger than her mother's first professional certificate. She and the next child after her, a boy, were in secondary boarding schools. The two youngest, also boys, were still in primary school, and lived with their parents. Opokuya and Kubi lived on Sweel Breezes Hill. It had been the most prestigious of the colonial residential areas. They occupied the same old colonial surveyor's bungalow built in the 1930s, and Opokuya was always quite aware of the different spirits who also inhabited the house. There was that of the first surveyor who had probably selected the hill as the site most suitable for occupation by them, the English civil servants who were sent to these deadly mosquito-infested regions to administer the territories on behalf of their royal majesties, and generally civilise the natives. These natives, both the groups on this part of the Guinea coast, and in the interior of the country, were reputed to be some of the rudest and most untameable throughout the whole of the British Empire. Why this was so, no one knew, but it was definitely so. In time, quite a sizeable group of Englishmen had come bringing their women with them. They had lived close to one another so that they would be well-placed to fight those natives with guns, the mosquitoes with alcohol, and general boredom with women. Of course, they always could and they often did import both alcohol and women from 'home'. But then, there had also been more than adequate local supplies of both. So in the end they banned the local liquor to force the natives to buy expensive English gin and Scottish Whisky, and then proceeded to take over the local women. Other spirits inhabited the Dakwa's house which were perhaps more kindred. Though sometimes she wondered whether they could be said to be more benevolent just because they were African. 'It's up to them,' she murmured lo herself. 'You aren't talking to yourself, are you' said Kubi, as he returned to their bedroom eating his breakfast. Oh, you frightened me so,' Opokuya protested. 'But I probably was talking to myself', she confessed. 'And what is the problem now?' Kubi was sensitive to Opokuya's mood. 'I am not sure myself. In any case, I think the conversation I hold with myself which occasionally appear on my lips don't really have anything with what you call "my problems". 'But what is it this morning?' Kubi pursued. 'Probably same as yesterday's.' 'Which is?' 'How to co-ordinate the car's movements.' The problem was out. Knowing it was one of the few areas of frictions in their otherwise good marriage, Opokuya hated bringing it up. But she had to: everymornig. Yet both of them saw the issue of the car's movements as being 'very simple'. Kubi felt that like his colleagues in the office and the civil service generally, he should be able to drive his car to his place of work. Especially since the government paid for its fuel consumption and general maintenance, and anyway, in most regional offices there was always a place in the carpark., marked out for the surveyor's car. He was convinced that the car should be parked there all day. He would move it at half past twelve to go home for lunch. Then he would drive it back at a quarter to two, park it, let it stand for the rest of the afternoon, until he was ready to drive home at the end of the working day. Whenever there was a day's field trip, he insisted that the car should on its spot the whole day, until he returned from the bush or wherever and drove it home in the evening. Opokuya should to work and return home with the hospital vans. Opokuya thought this was absolutely ridiculous and even mad. A car is to be used. How was she to work full-time, and medical at that, and look after a family as big as theirs without transportation of her own? Was he aware of the amount of running around one had to do to feed and clothe four growing children? It a question of ethics! 'W-h-a-a-a-t?' 'Yes, it a question of ethics.' 'What ethics? It's common sense.' 'What do you mean common sense? Are abusing me? I collect my full car maintenance allowance. Do you want me to let you drive it every day to the market? But'- 'Does the fact everyone else does it mean that we should do it too?' 'Please,

Kubi, listen. First of all, I am not abusing you. And you know I am not trying to say that you should let me drive the car all over the place with government maintenance.' 'Then what are you saying?' 'If you would let me finish. Please just take your car off maintenance'. 'What? What an idea! I' m a senior civil servant. Car maintenance is an approved fringe benefit! 'What I am trying is that since I also need the car in order to look after the family properly, please take the care off maintenance. With your salary and mine, we should be able to take care of the car ourselves. That way, there would no reason for any of us to feel guilty when I drive it.' 'You always carry on as if you are the only salary-earner around'. 'Oh', she would say with all the affection she felt for her husband packed into her voice, 'now you are being unfair. You know I am not talking about the money. I am just talking about the up-and-down I have to do each day to keep us going.' Whenever Opokuya complained about her husband 'unreasonable attitude' about the car to any of her female colleagues, they would nod sympathetically in front of her, and laugh at her behind her back. As far as they were concerned, was Opokuya who was unreasonable or mad. Clearly, she didn't know anything. She should listen to the stories of women who paid for cars which their husbands then took over completely. In some cases, whisking their girlfriends around town in them. for the whole world to see. 'Definitely for the whole world to see, and sometimes even refusing the wife a ride, if he should pass her on the street.' 'Opokuya is just spoilt.' 'She is just spoilt'. Opokuya didn't know that she as supposed to be spoilt. She didn't feel spoilt. Each morning's argument ended with one of them giving in. The winner drove the car. When it was Kubi, which was most days, he would deposit Opokuya at the hospital and then take the car, whistling all the way to the regional administrative offices. If Opokuya won, she would deposit Kubi in front of his office and drive away from there, humming all the way. Then once she had found a good parking place, she would park, remain seated in the car, mentally look through her day, and quickly make a list. She always knew that even in a week with car there was no chance of her being able to do half of what she had put down for the day. But she would put everything down anyway. One area of relief for both them was the result of a decision they had made quite early in their life together. They would make a habit of dropping their kids at school and bringing them home in the evening. They would do that only when children were nurseries and kindergartens. But not after. So the children daily made their way on the city buses, just like most of the other kids from the neighborhood. It was different when the bus broke down, which was uncomfortably often. On such occasions, they did take the children to school, and brought them back home at the end of the school day. 'So what is it you absolutely must do today?' Kubi asked with this 'I-am-trying-to-be-sensible-andyou-must-also' voice. Opokuya refused to take thebait. 'Kubi you know quite well that there at least dozen things I must "absolutely" do today, she replied with her, 'this morning I -don't-have-to-treat-a-fully-grownman-like-some-mother's-spoilt-boy'voice. 'Opokuya just name me one,' he commanded. Opokuya decided to comply, patiently. 'Do you remember that you and I had agreed that while I am away visiting my mother, the children would not go to your sister's? 'Yes,' Kubi agreed, rather cautiously. 'well, we cannot just go and dump the kids on her on my way to the bus depot the morning I'm leaving. It won't be right even though Connie is the most responsible of all your sisters. We have to warn her.' 'M...hm,' Kubi was getting more and more cautious. Apart from the fact that he had not really agreed with himself that it was necessary for her to go and visit her mother, years of having a clever woman in his home and an unbroken chain of rather stupid heads of department in his place of work had taught him not to take anything for granted in a discussion. 'You see,' Opokuya continued, 'I thought I would have the car for today, so that I could go by her place from the hospital and discuss it with her.' Kubi relaxed. He could win this one. In fact, he would. Opokuya was starting her

accumulated leave the next week. She was planning on going to spend the bigger portion of it visiting her family. But between that morning and the first day of her leave, there was at least a week within which there was nothing she could not do if she put her mind to it. With, or without the car: including going to ask the sister to take the kids on... 'Listen, it looks like I am already going to be late for our budget meeting.' Opokuya knew she had lost, and there no point in asking how it was that the Regional Survey Department had a budget meeting every morning of every week. Without saying another word, she picked up her handbag and her basket, and went to sit in the car. After elaborately checking on the tyres and the water level, Kubi went to sit in the driving seat. During the four good kilometers' journey from Sweet Breezes Hill to the city's main and general hospital, they did not speak to one another. Another of the patterns of the mornings when she lost the car. Since she refused to start a conversation, and she was sure she would even join in if he did, they both kept quiet. When he parked by the hospital gate, he asked a little guilty, 'we'll meet in the house this evening? 'No,' she snapped back, 'I shall not come home with the hospital van. I'll find my way to your sister's anyway.' 'Shall I come and get you from there then?' 'You don't have to bother', she said again, barely managing to suppress her fury. 'You it's too far out. And you should be feeling tired if it's going to be one of your exhausting meetings.' 'So how are going to get back home?' said Kubi, genuine concern joining guilt, and neither escaping Opokuya's notice. 'I could come into town with the bus, and wait at the Hotel Twentieth Century for you...' 'Okay', sad Kubi. He hated having to stop in town after work. But he was aware that he has to make some concessions. 'From about half past five,' Opokuya reminded him. They both knew what she was talking about. Opokuya was already out of the car. In fact, the last bit of the exchange was done with her holding the door of the car, ready to hand it shut. She now shut it and turned to walk towards the hospital. Kubi reversed left, turned right to face the road and then turned right again. He was on his way to work. Whistling of course. How people described the stature of Ali Kondey depended entirely on where they stood in relation to the Gulf of Guinea. Right on the coast and in the forest regions he was considered as tall. In the sparse grasslands of the middle belt, they thought of his height as 'medium'. In the upper regions and Sub-Sahel, he was seen as not being so tall. In fact, in such areas some could say he was short. But there was no such doubt anywhere about his skin. It was smooth and black, and not a layer of fat between that skin and his flesh. His teeth, which he occasionally, deliberately and fashionably discolored by chewing Kola, were beautifully even and white. He wore Kohl around his eyes, moved like a panther, and was very good looking. He knew all this himself, including the fact that he was the most effective advertisement for Linga Hide Aways, the travel and tourist agency he had established soon after his country became independent. Ali's Country? Which one was that? Ali was a son of the world. He had dropped out of his mother's womb absolutely determined to come and live this life. As his other mothers on both sides of his family would later let know whenever they had the chance, the burden of bringing him into this world had been too much for his mother. Poor Fatimatou. 'Was she not fifteen when Ali was born?' 'That was all she was' 'Then how could she have lived?' 'She could not live. She did not live. I saw it all. She looked at the baby Ali very well. You would have thought she just wanted to be sure that everything was fine with him.' 'Then what happened?' 'Ah my sister, may Allah preserve us. She sat quietly and bled to death.' In the commotion that had followed that catastrophe, Ali had been nearly forgotten. Indeed, the only one who seemed to have remembered his existence had been himself. He yelled and kept yelling until someone had picked him up, cleaned him and found some breasts with milk in them. He never forgot the experience ever! And for months he never really stopped crying, completely convinced that if he stopped, he would be forgotten again. Like most men

everywhere and from time immemorial-who have been able to pay for the luxury-Ali's father preferred his women young and tender. They had to be virgins, of course. And he had acquired one such woman for a wife in favorite stops on his trade routes. At the time, and at fourteen, Ali's mother had been his youngest and his current favorite. He tried to have her travelling with him, something he had done with any other woman before her, and she turned out to be the last. For, much to his disappointment, she soon became pregnant and there had been nothing he could do about it. What he had done, however, was take her to his sister, who was living in Bamako and married to a tailor. She was known as Mma Danjuma, after Danjuma, her oldest child, who was about two years old when Ali was born. Ali's father left him with Mma danjuma, and for the eight first years or so of his life, Mma Danjuma looked after the orphan so well, people did not they should even try to find out whether he really was her son, or whether what they had heard was true. Ali was Mma's child. That was why, when he had come to choose a home, he had decided on Bamako. Not just because that is where he had been told he had been born, that was where Mma lived. Bamako was home. Then, having settle that question for the convenience of his heart, he had proceeded to claim the entire Guinea Coast, its hinterland and the Sub-Sahel for his own. In any case, since he had learned that his grandfather's house had stood on the exact spot where Burkina Faso, Ghana and Togo met, he had assumed the nationalities of Ghana, Benin, Cote d'Ivoire, Burkina Faso, Niger, Mali, Nigeria and Togo. Naturally, he carried a passport to prove the genuineness of each. Ali's father had lived, travelled and traded through them all: Ghana when it was Gold Coast, Burkina when it was Upper Volta, and even earlier from the days of 'French West Africa'. He had gone on horseback; camels; deathtraps that called themselves taxis; the back of ancient lorries and all other things that moved and could carry a fully-grown man-including his own two feet. 'My father bought everything from everybody, and could sell anything to anybody,' boasted Ali, laughing and touching his heart, while his danced clear in their pools of kohl. If it ever occurred to Ali that the women he seduced so easily fell more in love with the picture he painted of his father for them, and not so much for himself, it didn't bother him too much. Ali loved his father completely, and was very proud of the part of himself that met his father's approval, as well as that part of himself which he knew, secretly, resembled his father. Above all he was aware that establishing Linga was just continuing the family trade, with a little more organization, modernization and a whole lot of elegance. Of course, he had offices in all these countries, with headquarters in Accra. The only in which Ali was not like his father, and did not seem to care, was in the area of women. Ali liked his women mature, and he had no special use for virginity, especially in very young girls. Musa Musa had been the name Ali's father had been known by throughout the whole of West Africa before Ali was born. Of course, after Ali was born, and became old enough to travel with him sometimes, Musa Musa quickly came to be known as 'Ali's Baba', and that stuck. Musa Musa's father, Musa Kondey, that is Ali's grandfather, who was long dead by the time Ali was born, had been quite rich. He had owned an impressive number of sons, cattle, horses, sheep, goats, wives and daughters. All definitely in that order of value. Since he had not been the head of his clan, he could not have owned the largest number of any of those commodities. But he had been a minor prince, which also meant he would have been much wealthier than those of his contemporaries who had not been prices. Musa Musa had been one several children from one of his father's middle wives.

# Extract 5 (Anowa, 1970: 105-107)

BADUA Any mother would be concerned ifher daughter refused to get married six years after her puberty. If I do not worry about this, what shall I worry about? (OSAM enters from upper left smoking his pipe.)

Besides, a woman is not a stone but a human being; she grows.

OSAM Woman, (BADUA tums to look at him) that does not mean you should break my ears with your complaints. (He looks very composed.)

BADUA What did you say, Osam?

OSAM I say you complain too much. (He goes to occupy the lie-in chair, and exclaims, 'Ah!' with satisfaction,)

BADUA (seriously) Are you trying to send me insane?

OSAM will that shut you up?

BADUA Kofi Sam! (*Now she really* is *angry*.)

OSAM Yes, my wife. (BADUA breathes audibly with exasperation. She begins pacing up and down the courtyard, with the ladle in her hand.)

BADUA (moving quickly up to OSAM) SO it is nothing at a-a-l-l (stretching the utterance of the last word) to you that your child is not married and goes round wild, making everyone talk about her?

OSAM Which is your headache, that she is not yet married, or that she is wild?

BADUA Hmm!

OSAM You know that I am a man and getting daughters married is not one of my duties. Getting them born, aha! But not finding them husbands.

BADUA Hmm! (Paces up and down.)

OSAM And may the ancestral spirits help me, but what man would I order from the heavens to please the difficult eye of my daughter Anowa?

BADUA Hmm! (She goes and stirs the soup and this time remembers to put the ladle down. She stands musing by the hearth.)

OSAM As for her wildness, what do you want me to say again about that? I have always asked you to apprentice her to a priestess to quieten her down. But ...

(Roused again, BADUA moves quickly back to where he is and, meanwhile, corks both her ears with two fingers and shakes her head to make sure he notices what she is doing.)

OSAM (chuckles) Hmm, play children's games with me, my wife. One day you will click your fingers with regret that you did not listen to me.

BADUA (She removes her fingers from her ears.) I have said it and I will say it again and again! I am not going to turn my only daughter into a dancer priestess.

OSAM What is wrong with priestesses?

BADUA I don't say there is anything wrong with them.

OSAM Did you not consult them over and over again when you could not get a single child from your womb to live beyond one day?

BADUA (reflectively) O yes. I respect them, I honour them ... I fear them. Yes, my husband, I fear them. But my only daughter shall not be a priestess.

OSAM They have so much glory and dignity ...

BADUA But in the end, they are not people. They become too much like the gods they interpret. (As *she enumerates the attributes ofpriesthood, her voice grows hysterical and her face terror-stricken*. OSAM *removes his pipe, and stares at her, his mouth open with amazement.*) They counsel with spirits; They read into other men's souls; They swallow dogs' eyes Jump fires Drink goats' blood Sheep milk Without flinching Or vomiting They do not feel As you or I, They have no shame.

(She relaxes, and OSAM does too, the latter sighing audibly. BADUA continues, her face slightly turned away from both her husband and the audience.) I want my child To be a human woman Marry a man, Tend a farm And be happy to see her Peppers and her onions grow. A woman like her Should bear children Many children, So she can afford to have One or two die. Should she not take Her place at meetings Among the men and women of the clan? And sit on my chair when I am gone? And a captainship in the army, Should not be beyond her When the time is ripe!

(OSAM nods his head and exclaims, 'Oh ... ohl')

BADUA But a priestess lives too much in her own and other people's minds, my husband.

OSAM (*sighing again*) My wife, people with better vision than yours or mine have seen that Anowa is not like you or me. And a prophet with a locked mouth is neither a prophet nor a man. Besides, the yam that will burn, shall burn, boiled or roasted.

BADUA (She picks up the ladle but does not stir the pot. She throws her arms about.) Since you want to see

Nkomfo and Nsofo, seers and dancers ...

ANOWA (from the distance) Mother!

BADOUA That is her corning.

ANOWA Father!

OSAM yes. Well let us keep quiet about

her affairs then. You know what heart lies in her chest.

ANOWA: Mother, Father ... Father, Mother ..., Mother ...

(OSAM jumps up and, confused, he and BADUA keep bumping into each other as each moves without knowing whyor where he or she is moving BADUA still has the ladle in her hands.)

BADUA Why do you keep hitting at me?

ANOWA Mother!

OSAM Sorry, I did not mean to. But you watch your step too.

ANOWA Father!

OSAM And where is she? (ANOWA runs in, lower right, with her empty water-pot.)

BADUA Hei. Why do you frighten me so? And where is the water?

ANOWA o Mother. (She stops running and stays on the lower stage. )

OSAM What is it?

AN OWA (her eyes swerving from the face of one to the other) o Father!

OSAM Say whatever you have got to say and stop behaving like a child.

BADUA Calling us from the street!

OSAM What have you got to tell us that couldn't wait until you reached here?

ANOWA Father.

BADUA And look at her. See here, it is time

you realised you have grown up.

ANOWA (moving a step or two forward) Mother ...

BADUA And now what is it! Besides, where is the water? I am sure this household will go to bed to count the beams tonight since there is no water to cook with.

ANOWA: Mother, Father, I have met the man I want to marry.

BADUA What is she saying?

ANOWA: I say I have found the man I would like to marry.

OSAM and BADUA: Eh?

(Long pause during which BADUA stares at

ANOW A with her head tilted to one side.)

ANOWA Kofi Ako asked me to marry him and I said I will, too. BADUA Eh?

OSAM Eh?

BADUA Eh?

OSAM Eh?

BADUA Eh?

OSAM and BADUA Eh-eh!

(Light dies on all three and comes on again almost immediately. OSAM is sitting in his chair. ANOWA hovers around and she has a cheWing-stick in her mouth with which she scrapes her teeth when she is not speaking BADUA is sitting by the hearth doing nothing.)

ANOWA Mother, you have been at me for a long time to get married. And now that I have found someone I like very much ...

BADUA Anowa, shut up. Shut up! Push your tongue into your mouth and close it. Shut up because I never counted Kofi Ako among my sons-in-law. Anowa, why Kofi Ako? Of all the mothers that are here in Yebi, should I be :the one whose daughter would want to marry this fool, this good-for-nothing cassava-man, this watery male of all watery males? This-I-am-the-handsome-one-with-a-stickbetween-my-teeth-in-the-market-place ... This ... this ...

ANOWA o Mother ...

BADUA (quietly) I say Anowa, why did you not wait for a day when I was cooking banku and your father was drinking palm-wine in the market place with his friends? When you could have snatched the ladle from my hands and hit me with it and taken your father's wine from his hands and thrown it in his face? Anowa, why did you not wait for a day like that, since you want to behave like the girl in the folk tale?

ANOWA But what are you talking about, Mother?

BADUA And you Kobina Sam, will you not say anything?

OSAM Abena Badua, leave me out of this. You know that if I so much as whisper anything to do with Anowa, you and your brothers and uncles will tell me to go and straighten out the lives of my nieces. This is your family drum; beat it, my wife.

BADUA I did not ask for any riddles.

OSAM Mm ... just remember I was smoking my pipe.

BADUA Ifyou had been any other father, you would have known what to do and what not to do.

OSAM PerhapSi but that does not mean I would have *done* anything. The way you used to talk, I thought ifAnowa came to tell you she was going to get married to Kweku Ananse, or indeed the devil himself; you would spread rich cloth before her to walk on. And probably sacrifice an elephant.

BADUA And you do not know what this Kofi Ako is like?

ANOWA What is he like?

BADUA My lady, I have not asked you a question. (ANOWA retires into sullenness. She scrapes her teeth noisily.)

OSAM How could I know what he is like? Does he not come from Nsona House? And is not that one of the best houses that is here in Yebi? Has he an ancestor who unclothed himself to nakedness, had the Unmentionable, killed himself or another man?

BADUA And if all that there is to a young man is that his family has an unspoiled name, then what kind of man is he? Are he and his wife going to feed on stones when he will not put a blow into a thicket or at least learn a trade?

OSAM Anyway, I said long ago that I was removing my mouth from my daughter Anowa's marriage. Did I not say that? She would not allow herself to be married to any man who came to ask for her hand from us and ofwhom we approved. Did you not know then that when she chose a man, it might be one ofwhom we would disapprove?

BADUA But why should she want to do a thing like that?

OSAM My wife, do remember I am a man, son of a woman who also had five sisters. It is a long time since I gave up trying to understand the human female. Besides, if you think well of it, I am not the one to decide finally whom Anowa is to marry. Her uncle, your brother is there, is he not? You'd better consult him. Because I know your family: they will say I deliberately married Anowa to a fool to spite them.

ANOWA Father, Kofi Ako is not a fool.

OSAM My daughter, please forgive me, I am sure you know him very well. And it is only by way of speaking. Kwame! Kwame! I thought the boy was around somewhere. (Moves towards lower stage and looks around.) BADUA What are you calling him here for?

OSAM To go and call us her uncle and your brother.

BADUA Could we have not waited until evening or dawn tomorrow?

OSAM For what shall we wait for the dawn?

BADUA To settle the case.

OSAM What case? Who says I want to settle cases? If there is a case to settle, that is between you and your people. It is not everything one chooses to forget, Badua. Certainly, I remember what happened in connection with Anowa's dancing. That is, if you don't. Did they not say in the end that it was I who had prevented her from going into apprenticeship with a priestess?

(Light dies on them and comes on a little later. ANOWA is seen dressed in a two-pieced cloth. She darts in and out of upper right, with very quick movements. She is packing her belongings into a little basket. Every now and then, she pauses, looks at her mother and sucks her teeth. BADUA complains as before, but this time tearfully. OSAM is lying in his chair smoking.)

BADUA I am in disgrace so suck your teeth at me. (Silence.) Other women certainly have happier tales to tell about motherhood. (Silence.) I think I amjust an unlucky woman.

ANOWA Mother, I do not know what is wrong with you.

BADUA And how would you know what is wrong with me? Look here Anowa, marriage is like a piece of cloth...

ANOWA I like mine and it is none of your business.

BADUA And like cloth, its beauty passes with wear and tear,

ANOWA I do not care, Mother. Have I not told you that this is to be my marriage and not yours?

BADUA My marriage! Why should itbe my daughter who would want to marry that good-for-nothing cassavaman?

ANOWA He is mine and I like him.

BADUA If you like him, do like him. The men ofhis house do not make good husbands; ask older women who are married to Nsona men.

OSAM You know what you are saying is not true. Indeed from the beginning of time Nsona men make the best of husbands. (BADUA *glares at him.*)

ANOWA This does not even worry me and it should not worry you, Mother.

BADUA It's up to you, my mistress who knows everything. But remember, my lady

when I am too old to move, I shall still be sitting by these walls waiting for you to come back with your rags and nakedness.

ANOWA You do not have to wait because we shall not be coming back here to Yebi. Not for a long long time, Mother, not for a long long time.

BADUA Of course, if I were you I wouldn't want to come back with my shame either.

ANOWA You will be surprised to know that I am going to help him do something with his life.

# Extract 6 (*Anowa*, 170: 108-111)

(She exits lower left. OSAM spits with disdain, then stares at BADUA for a long time. She slowly bows her head in the folds ofher cloth and begins to weep quietly as the lights die on them. Enter THE·MOUTH-THAT-EATS-SALTAND-PEPPER.)

OLD WOMAN Hei, hei! And what do the children of today want? Eh, what would the children of today have us do? Parenthood was always a very expensive affair. But it seems now there is no man or woman created in nature who is endowed with enough powers to be a mother or father. (OLD MAN *enters and walks up to the middle of the lower stage passing OLD WOMAN on the way.*) Listen, listen. The days when children obey their elders have run out. If you tell a child to go forward, he will surely step backwards. And ifyou ask him to move back a pace, he would run ten leagues.

OLD MAN But what makes your heart race itself in anger so? What disturbs you? Some of us feel the best way to sharpen a knife is not to whet one side only. And neither can you solve a riddle by considering only one end ofit. We know too well how difficult children of today are. But who begot them? Is a man a father for sleeping with a woman and making her pregnant? And does bearing a child after nine months make her a mother? Or is she the best potter who knows her clay and how it breathes?

OLD WOMAN Are you saying that a good parent would not tell his child what should and should not be done? OLD MAN How can I say a thing like that?

OLD WOMAN And must we lie down and have our children play jumping games on our bellies if this is what they want? (She spits.)

OLD MAN Oh no. No one in his rightful mind would say that babies should be free to do what they please. But Abena Badua should have known that Anowa wanted to be something else which she herself had not been ... They say from a very small age, she had the hot eyes and nimble feet of one born to dance for the gods.

OLD WOMAN Hmm. Our ears are breaking with that one. Who heard the Creator tell Anowa what she was coming to do with her life here? And is that why, after all her 'I don't like this' and 'I don't like that', she has gone and married Kofi Ako?

OLD MAN Tell me what is wrong in that?

OLD WOMAN Certainly. Some of us thought she had ordered a completely new man from the heavens.

OLD MAN Are people angry because she chose her own husband; or is there something wrong with the boy?

OLD WOMAN As for that Kofi Ako, they say he combs his hair too often and stays too long at the Nteh games.

OLD MAN Who judges a man of name by his humble beginnings?

OLD WOMAN Don't ask me. They say Badua does not want him for a son-in-law.

OLD MAN She should thank her god that Anowa has decided to settle dovm. at all. But then, we all talk too much about those two. And yet this is not the first time since the world began that a man and a woman have decided to be together against the advice of grey-haired crows.

OLD WOMAN What foolish words! Some people babble as though they borrowed their grey hairs and did not grow them on

The road is represented by the lower stage.

A dark night. Wind, thunder and lightning. KOFI AKO enters from lower left. He is carrying a huge load of monkey skins and other hides. He looks exhausted and he is extremely wet from the rain.

KOFI AKO (softly and without turning round) Anowa (Silence.) Anowa, are you coming? (There is no response from anywhere. Then, frenziedly) Anowa, ei, Anowa!

ANOWA (also entering from lower left and carrying basket) 0, and what is wrong with you? Why are you so afraid? (KOFI AKO

turns round to look at her.) KOFI AKO (breathing loudly with relief) It is a fearful night.

ANOWA But you do not have to fear so much for me. Why Kofi, see how your great chest heaves up and down even through the folds of your cloth! (*Laughs.*)

KOFI AKO You just let itbe then. (*She giggles more.*) And I can't see that there is anything to laugh at ... Look at the lightning! Shall we sit here in this thicket?

ANOWA Yes.

(They move to upper stage, and stay in the central area. KOFI AKO puts his own load down with difficulty. He then helps ANOWA to unload hers and sits down immediately.)

ANOWA Hei, you should not have sat down in the mud just like that.

KOFI AKO As if it matters. Now sit here and move nearer. (He pulls ANOWA, shivering, down by him.) Anowa, see how you shiver! And yet my tongue cannot match yours. (Mocking her) 'I am strong.. 0 ... 0 ... It is not heavy. My body is small but I am strong!' Ei, Anowa!

ANOWA But I am strong.

KOFI AKO We can see that. You know what? Shivering like this, with all your clothes wet, you look like a chick in a puddle.

ANOWA And how about you? (Beginning to rummage through her basket as though looking for something.) KOFI AKO Do you compare yourself to me? See how big I am. (He bares his chest and spreads out his arms.) ANOWA (pretending to be shocked) Ahhh! And this is why we should fear more of you. You are so tall and so broad. You really look like a huge something. There is too much of you. (Touching different parts of him) Anything can get any part ofyou ... a branch from a falling tree ... a broken splinter, and ow, my mouth is at the dung heap, even lightning ... But I am so little, I can escape things.

KOFI AKO I was not born to die in any of these ways you mention.

ANOWA 0 seasoned Priest, and how was I born to die, that you are so afraid of me?

KOFI AKO I have no idea about that one. What I know is that if you stay out longer in this weather, you are going to be ill. And I cannot afford to lose you.

ANOWA You will never lose me.

KOFI AKO I thank your mouth.

(ANOWA fishes out a miserable looking packet offood from the basket.)

ANOWA Are you hungry? Here is what is left of the food. Oh, but it is so wet. (She giggles but gives it to him.)

KOFI AKO (He clutches hungrily at the bundle.) They are good. How about you?

ANOWA No, I am not hungry.

KOFI AKO Perhaps you are ill already. (*Begins to wolfthe stuffdown.*) Mm ... This life is not good for a woman. No, not even a woman like you. It is too difficult. It is over two hundred miles to the coast and I wonder how much we have done ...

ANOWA We are near Atandasu. This

means we have only about thirty miles or more to do ...

KOFI AKO Is that it? Do you know how many days we have been walking?

ANOWA No, I have not been counting the days. All I know is that we have been on the highway for about two weeks now.

(Fights sleep.)

KOFI AKO The ghost ofmy fathers!

ANOWA But think of it, if we are not too it could not stand the smell of anything.

KOFI AKO (putting his hand on her forehead) Anowa, please, don't be ill.

ANOWA My mother has often told me that except for the normal gripes and fevers, my body has never known real illness.

KOFI AKO Ah, but my wife seems to be extraordinary in more things than one. Anowa ...

ANOWA Yes?

KOF! AKO We do need something to protect us. Even though no one dislikes us enough now to want to destroy us, how about when we begin to do well? Shall we not get hosts of enemies then?

ANOWA (trying to keep her voice light) But my husband, why should we begin to take to our sick-beds now with illnesses that may affect us in our old age? Kofi, I just don't like the idea of using medicines.

KOFI AKO But there are many things we do in life which we do not like - which we even hate ... and we only need a bead or two.

ANOWA But a shrine has to be worshipped however small its size. And a kind god angered is a thousand times more evil than a mean god unknown. To have a little something to eat and a rag on our back is not a matter to approach a god about.

KOFI AKO Maybe you feel confident enough to trust yourself in dealing with all the problems of life. I think I am different, my wife.

(For some time ANOWA quietly looks down while he eats.)

ANOWA Kofi, that was unkindly said. Because you know that I am already worried about not seeing signs of a baby yet.

KOFI AKO It is quite clear that neither of us knows too much about these things. (*Pause.*) Perhaps it is too early to worry about such a problem. We can consult a more grown-up person, but I know you would not like us to do anything like that.

ANOWA (*very loudly*) Listen to what he is saying! Is it the same thing to ask an older person about a woman's womb as it is to contract medicines in pots and potions which would attract good fortune and ward off evil?

KOFI AKO I swear by everything that it is the same. And Anowa, it is too fearful a night to go screaming into the woods.

ANOWA That is true.

(More thunder and lightning. ANOWA begins to nod sleepily, Having finished eating, KOFI AKO throws the food wrappers into the woods behind him. Then he notices ANOWA nodding.)

KOFI AKO Anowa, you are very tired. *aumping up*) Let me prepare somewhere for you to sleep. (*He goes off stage by upper right*. ANOWA *goes on nodding. Meanwhile the storm continues convulsively.*)

ANOWA (startled awake by a peal ofthunder) What I am worried about are these things. (She gropes towards the baskets and begins to feel the skins.) See how wet they are. Tomorrow, they will be heavier than sheets of rock. And if it continues like this, they will all rot. Creator, (she looks up) do as you like but please, let your sun shine tomorrow so we can dry out these skins. We must stop in the next village to dry them out. Yes, we must stop if the sun comes out.

KOFI AKO (entering with a couple of plantain or banana leaves which he spreads out to form some kind of mat in the centre of lower stage) To do what?

ANOWA To dry out the skins. They are so wet.

(KO FI AKO concentrates on preparing the

mat. ANOWA starts nodding again.)

KOFI AKO Eh? (He turns round and sees her.) ANOWA (mumbling) The storm has ruined the whole corn field, every stalk is down.

KOFI AKO (Moving with urgency, he picks her up in his arms.) Come Anowa, you are dreaming. Come to sleep. (Carries her to.the leafy bed.) Yes, Anowa, sleep well. Sleep well, and let every corn stalk go down. We shall not return to see the ruin. (Pacing up and down the length of lower stage,)

Sometimes, I do not understand. Wherever we go, people take you for my sister at first. They say they have never heard of a woman who helped her husband so. 'Your wife is good', they say, 'for your sisters are the only women you can force to toil like this for you'. They say that however good for licking the back of your hand is, it would never be like your palms. (*Pause*.) Perhaps if they knew what I am beginning

to know, they would not say so much. And proverbs do not always describe the truth of reality. (His *face acquires new determination.*) Anowa truly has a few strong ideas. But I know she will settle down. (*Addressing the sleeping woman*) Anowa, I shall be the new husband and you the new wife.

KOFI AKO Our noses are certainly suffering.

ANOWA And yet what can we do? Without them, where would we stand? KOFI AKO Nowhere indeed. AN 0 W A (looking into one ofthe baskets and

picking it up) About two of them in here are too rotten to do anything with. (She makes a movement of wiping sweat off her face, then yawns.)

KOFI AKO Come out of the sun. (He takes the basket from her and places it away from them.) Come, let's sit down in the shade. (They go and sit near one end of the lower stage.)

ANOWA (breathing audibly) Did your friend the doctor tell you what is wrong with me?

KOFI AKO Yes.

ANOW A What did he say?

KOFI AKO I should have asked him whether I'm to let you know or not.

ANOWA Ho! I think you can tell me, because he would not have forgotten to warn you, if he thought I should not know.

KOFI AKO (quietly and with a frown) He says there is nothing wrong with you.

ANOWA Then why ...?

KOFI AKO Let me finish. He says there is nothing wrong with your womb. But your soul is too restless. You always seem to be looking for things; and that prevents your blood from settling.

ANOWA Oh!

KOFI AKO Anowa, are you unhappy? Do I make you unhappy?

ANOWA (with surprise) No.

KOFI AKO Perhaps this work is too much for you.

ANOWA No. I think I have always been like that.

KOFI AKO (alarmed) Like what?

ANOWA I don't know. I can't describe it.

KOFI AKO Maybe you should stop coming on the roads. ANOWA (alarmed) No. Why?

KOFI AKO Why not? ANOWA I like this work. I like being on the

roads.

KOFI AKO My wife, sometimes you talk strangely. I don't see what is so pleasing on these highways. The storms? The wild animals or bad men that we often meet?

ANOWA There are worse things in villages and towns.

KOFI AKO Listen to her! Something tells me (he stands up) it might be better ifyou stayed at home. Indeed I have been thinking that maybe I should eh ... eh ...

ANOWA My husband, I am listening to you.

KOFI AKO You remember, you were telling me to marry another woman to help us?

ANOWA Yes. KOFI AKO Hmm, I don't want to marry again. Not yet. But I think ... I think ... I think ... that perhaps ... ANOWA Eh eh!

KOFI AKO I think the time has come for us to think oflooking for one or two men to help us. ANOWA What men? KOFI AKO . I hear they are not expensive ... and if. ..

ANOWA (getting up so slowly that every movement of her body corresponds to syllables or words in her next speech) MY hus-band! Am I hear-ing you right? Have we risen so high? (Corking her ears)

Kofi Ako, do not let me hear these words again. KOFI AKO (mimicking her) 'Do not let me hear these words again'. Anowa, do you think I am your son?

ANOWA I do not care. We shall not buy men.

KOFI AKO Anowa, look here. You are not always going to have it your way. Who are you to tell me what I must do or not do?

ANOW A Kofi, I am not telling what you must do or not do .. We were two when we left Yebi. We have been together all this time and at the end of these two years, we may not be able to say yet that we are the richest people in the world but we certainly are not starving.

KOFI AKO And so?

ANOWA Ah, is there any need then to go behaving as though we are richer than we are?

KOFI AKO What do you want to say? I am not buying these men to come and carry me. They are coming to help us in our work.

ANOWA We do not need them.

KOFI AKO If you don't, I do. Besides you are only talking like a woman.

ANOWA And please, how does a woman talk? I had as much a mouth in the idea of beginning this trade as you had. And as much head!

KOFI AKO And I am getting tired now. 'You shall not consult a priest ... you shall marry again ... we do not need medicines ... 'Anowa, listen. Now here is something I am going to do whether you like it or not. I do not even understand why you want to make so much noise about something like this. What is wrong with buying one or two people to help us? They are cheap ... (Pause. ANOWA walks around in great agitation. KOFI AKO continues in a strangely loud voice.) Everyone does it ... does not everyone do it? And things would be easier for us. We shall not be alone ... Now you have decided to say nothing, eh? Anowa, who told you that buying men is wrong? You know what? I like you and the way you are different. But Anowa, sometimes, you are too different. (ANOWA walks away from him.) I know I could not have started without you, but after all, we all know you are a woman and I am the man.

ANOWA And tell me, when **did** I enter into a discussion with you about that? I shall not feel happy with slaves around ... Kofi, no man made a slave of his friend and came to much himself. It is wrong. It is evil.

KOFI AKO (showing alarm) Hei, where did you get these ideas from? Who told you all this?

ANOWA Are there never things which one can think out for oneself?

KOFI AKO Yes, so now you are saying I am a fool?

ANOWA (collapsing) O the gods of my fathers!

KOFI AKO What shall the gods of your fathers do for you? I know you think you are the wise one of the two of us.

# Extract 7 (Anowa, 1970: 112-114)

BADUA I haven't heard the like ofthis before. A human being, and a woman too, preferring to remain a stranger in other people's lands?

OSAM (looking up from his meal) Sit down, sit down, and eat your food. (Shamefaced, BADUA sits down.) Hmmm, I was telling you. This child ofyours ... hm ... She was never even a child in the way a child must be a child.

BADUA (turning round to face him) And how must a child be a child?

OSAM Ei, are you now asking *me*? I thought this is what you too have known all along. Ah, Nana, I beg you. Maybe that was not well said. (*Pause*.)But I must say it has happened before us all. Has it not? Walked out of that door, she did, how long ago is that?

BADUA Hmmm! OSAM ... and has never been back since. I have always feared her.

BADUA (*shocked*) You have always feared her? And is that a good thing to say about your own bowel-begotten child? Ifyou fear her, then what do other people do? And if other people fear her then since a crab never fathers a bird, in their eyes, who are you yourself? After all, what has she done? She only went away with her husband and has not been back since.

OSAM And that, you will agree with me, is very strange.

BADUA Yes, it is strange, but that does not make me say I fear her. (She takes the bowl to the hearth, and returns it to him after she has filled it.)

OSAM But don't other women leave their homes to go and marry? And do they stay away forever? Do they not return with their children to the old homestead to attend funerals, pay death debts, return for the feeding of their family stools? And Badua, listen here, if they did not do that, what would homes-and-homes do? Would not the clans break up for lack of people at home? The children of women like Anowa and their childrenafter-them never find their ways back. They get lost. For they often do not know the names of the founders oftheir houses ... No, they do not know what to tell you if you asked them for just the names of their clans. BADUA Anowa has not yet had children.

OSAM There you are. And is not that too strange? She has not had children. And barrenness is not such a common affliction in your family, is it?

BADUA No, they have been saying it for a long time around here that she and her husband sold her birth-seeds to acquire their wealth.

OSAM Of course, women have mouths to talk with. And indeed they open them anyhow and much of the time what comes out is nothing any real man can take seriously. Still, something tells me that this time she has given them cause.

BADUA 0 Kofi Sam! (She returns to her seat and places her bowl on her knee again.)

OSAM What have I done? I am not saying that they are right. But it certainly looks as ifshe and her husband are too busy making money and have no time to find out and cure what is wrong with her womb.

BADUA Perhaps 1 should go and look for her. OSAM Go and look for her? How? Where? And anyway, who told you she is lost?

BADUA But she is my child.

OSAM And so what? Do you think Anowa will forgive you anymore for that? Please, leave her to live her life! BADUA Why are you always against me where Anowa is concerned?

OSAM You have been against me too. Did I not tell you to

BADUA -make her a priestess ... make her a priestess ... Always. Why? Why did everyone want me to put my only child on the dancing ground? Since you want to see possessed women so much, why didn't you ask your sisters to apprentice their daughters to oracles?

OSAM (*very angry*) Don't shout at me, woman! Who comes complaining to me about Anowa? ... They say that that would have been to the good of us all. But now there she is, as they said she might be, wandering ... her soul hovering on the outer fringes oflife and always' searching for something ... and I do not know what! BADUA (*quietly*) I don't know what you mean by all this. Who is not searching in life? OSAM I know you have just made up your mind never to understand me. BADUA (*bitterly*) Besides, that daughter of ours is doing well, I hear. Yes, for someone whose soul is wandering, our daughter is prospering. Have you heard from the blowing winds how their trade with the white men is growing? And how they are buying men and women? OSAM Yes, and also how unhappy she is about those slaves, and how they quarrel from morning till night. BADUA So! I didn't know she was a fool too. She thought it is enough just to be headstrong. (*Laughing dryly*) Before she walked out that noon-day, she should have waited for me to tell her how to marry a man ... OSAM Hmm. BADUA A good woman does not have a brain or mouth. OSAM Hmm. (*He coughs*.) BADUA And if there is something wrong with their slaves, why

don't they sell them? OSAM That is not the problem. They say she just does not like the idea ofbuying men and women. BADUA What foolishness. People like her are not content to have life cheap, they

always want it cheaper. Which woman in the land would not wish to be in her place? OSAM Anowa is not every woman. BADUA Tchiaa! And who does she think she is? A goddess? Let me eat my food. (She goes to sit down and places the food back on her lap.)

OSAM And can I have some soup?

BADUA Yes.(As she gets up again, the lights die on the courtyard.)

OSAM And can I have some soup?

BADUA Yes.(As she gets up again, the lights die on the courtyard.)

KOFI AKO What is the matter?

ANOWA Oh I just want you to wait for me.

KOFI AKO Anowa, you walked faster when you carried loads which were heavier than mine.

ANOW A Well, *you* took the load off my head. But don't you complain about my steps. I cannot keep up with you. These days you are always with your men.

KOFI AKO (smiles.) Is that it? You know what? Let us sit down. (They move to their position of the previous scene. Then as ifhe has remembered something, he moves some steps up towards the left and calls) Boy! BOY (running in) Father!

KOFI AKO Tell the others that you are to sit down and rest a little. BOY Is our Mother coming

to give us the food? KOFI AKO You can share it among yourselves, can you not?

BOY We can, Father.

KOFI AKO Thengo and tell Yaako to share it up for you.

BOY Yes, Father. (He leaves.)

KOFI AKO (Goes back to sit by ANOWA.)

I think we should not come again with them. Yaako is very good and honest and he can manage everything. ANOWA (quietly) Is that so?

KOFI AKO I feel so.

ANOWA (quietly) Yes.

KOFI AKO Why do you say that so sadly?

ANOWA Did I say that sadly? Maybe I am sad. And how not? I cannot be happy ifI am going to stop working.

KOFI AKO But why, Anowa?

ANOWA Men whom Odomankoma creates do not stop working ... yes, they do but only when they are hit by illness or some misfortune. When their bodies have grown impotent with age.

KOFI AKO Anowa, the farmer goes home from the farm ...

ANOWA (Gets up and starts walking before KOFI AKO.) And the fisherman brings his boat and nets to the shore ...

KOFI AKO And ifyou know this already, then why?

ANOWA They return in the morning.

KOFI AKO But we have finished doing all that needs to be done by us.

ANOWA Kofi, one stops wearing a hat only when the head has fallen off.

KOFI AKO (irritably) Anowa, can one not rest a tired neck? ANOWA Are we coming back after some time?

KOFI AKO No.

ANOWA What shall we be doing?

KOFI AKO Nothing. We shall be resting.

ANOWA How can a human being rest all the time? I cannot.

KOFI AKO I can.

ANOWA I shall not know what to do with myself as each day breaks.

KOFI AKO You will look after the house.

ANOWA No. I am going to marry you to a woman who shall do that.

KOFI AKO You will not marry me to any woman. I am not sending you on that errand.

ANOWA See if I don't. One of these plump Oguaa mulatto women. With a skin as smooth as shea-butter and golden like fresh palm-oil on yam ..

KOF! AKO (jumping up and showing undue irritation) Anowa, stop that!

ANOWA Stop what?

KOFI AKO What are you doing!

ANOWA What am I doing? (Pause.)Ei, master, let your heart lie cool in your chest.

KOFI AKO Haven't I told you several times not to talk to me about marrying other women?

ANOWA Hmm, I am quiet. (pause.)

KOFI AKO (cooling down) And ifI marry again what will become of you?

ANOWA Nothing that is unheard of. Ask your friends. What becomes ofother women whose husbands have one, two, or more other wives besides themselves?

KOFI AKO So what you want to be is my mother-wife?

ANOW A Yes, or your friend or your sister. Have we not enough memories to talk about from our working days until we get tired ofthem and each other, when we shall sit and wait for our skins to falloff our bones?

KOFI AKO Your mood is on. (He stretches his left arm forward and looks at it intently.)

ANOWA (giggling) What mood? You are always funny. My nothing is on. It is just that when I throw my eyes into the future, I do not see myselfthere.

KOFJ AKO This is because you have no children. Women who have children can always see themselves in the future.

ANOW A Mm ... children. It would be good to have them. But it seems I'm not woman enough. And this is another reason why you ought to marry another woman. So she can bear your children. (*Pause.*)Mm, I am only a wayfarer, with no belongings either here or there.

KOFI AKO What? What are you saying? Wayfarer, you? But are you talking about ... about slaves ... and you ... ? But, a wayfarer belongs to other people!

ANOWA Oh no, not always. One can belong to oneself without belonging to a place. What is the difference between any of your men and me? Except that they are men and I'm a woman? None of us belongs.

KOFJ AKO You are a strange woman, Anowa. Too strange. You never even show much interest in what the oracles say. But you are not at fault; they all say the same thing. Anowa, what makes you so restless? What occupies you?

ANOW A Nothing. Nothing at all.

KOFI AKO (walking away from her) Anowa, is it true that you should have been a priestess?

ANOWA O yes? But how would I know. And where did you hear that from? (Looks genuinely lost.)

KOFJ AKO Don't think about that one then. It doesn't matter. Still, there is too much restlessness in you which is frightening. I think maybe you are too lonely with only us men around. (*Pause*.)I have decided to procure one or two women, not many. Just one or two, so that you will have companionship of your kind.

ANOWA (almost hysterical) No, no, no! I don't want them. I don't need them.

KOFI AKO But why not?

ANOWA No! I just do not need them. (*Long pause*.) People can be very unkind. A wayfarer is a traveller. Therefore, to call someone a wayfarer is a painless way of saying he does not belong. That he has no home, no family, no village, no stool of his own; has no feast days, no holidays, no state, no territory.

KOFI AKO (jumping up, furious) Shut up, woman, shut up!

ANOWA Why, what have I done wrong?

KOFJ AKO Do you ask me? Yes, what is wrong with you? If you want to go and get possessed by a god, I beg you, go. So that at least I shall know that a supernatural being speaks with your lips ... (ANOWA'S *eyes widen with surprise.*) I say Anowa, why must you always bring in this ..

ANOWA What?

KOFI AKO About slaves and all such unpleasant affairs?

ANOWA They are part of our lives now.

KOFI AKO (shaking his head) But is it necessary to eat your insides out because of them? (Then with extreme intensity) Why are you like this? What evil lies in having bonded men? Perhaps, yes (getting expansive) in other lands. Among other less kindly people. A meaner race of men. Men who by other men are worse treated than dogs. But here, have you looked around? Yes. The wayfarer here belongs where he is. Consorts freely with free-born nephews and nieces. Eats out of the same vessel, and drinks so as well. And those who have the brains are more listened to than are babbling nobility. They fight in armies. Where the valiant and well-proven can become a captain just as quickly as anyone. How many wayfarers do we know who have become patriarchs of houses where they used only to serve?

ANOWA But in all this, they are of account only when there are no free-born people around. And if they fare well among us, it is not so among all peoples. And even here, who knows what strange happenings go on behind doors?

KOFI AKO (*Irritated beyond words*, *he seizes and shakes her.*) Anowa, Anowa, where else have you been but here? Why can't you live by what you know, what you see? What do you gain by dreaming up miseries that do not touch you? Just so you can have nightmares?

ANOWA (Still cool, she stares at him.) It seems this is how they created me.

KOFI AKO (letting go ofher) Hmm. How sad . . . And yet ifI gave you two good blows on your cheeks which flashed lightning across your face, all this foolishness would go out ofyour head. (To himself) And what is wrong with me? Any man married to her would have by now beaten her to a pulp, a dough. But I can never lay hands on her ... I cannot even think of marrying another woman. O it is difficult to think through anything. All these strange words! (ANOWA continues to stare at him.) Anowa, what is the difference? How is it you can't feel like everybody else does? What is the meaning ofthis strangeness? Who were you in the spirit world?

(Laughing mirthlessly) I used to like you very much. I wish I could rid you of what ails you, so I could give you peace. And give myself some. (ANOWA still only stares at him.) It is an illness, Anowa. An illness that turns to bile all the good things of here-under-thesun. Shamelessly, you rake up the dirt of life. You bare our wounds. You are too fond oflooking for the common pain and the general wrong. (ANOWA manages to look sad. She sighs audibly, then hangs down her head as ifashamed. He looks down at her.) Anowa, you are among women my one and only treasure. Beside you, all others look pale and shadowless. I have neither the desire nor wish to marry any other, though we all know I can afford dozens more. But please, bring your mind home. Have joy in our overflowing wealth. Enhance this beauty nature gave you with the best craftmanship in cloth and stone. Be happy with that which countless women would give their lives to enjoy for a day. Be happy in being my wife and maybe we shall have our own children. Be my glorious wife, Anowa, and the contented mother of my children.

# Extract 8 (Anowa, 170: 122-126)

BOY Father, shall I go and fetch Nana the priest?

KOFI AKO (hurriedly) Not yet. I shall call you and send you with a message for him.

BOY Yes, Father. (He retires,)

(Awkward silence.)

ANOWA I was told that you wanted to speak to me.

KOFI AKO All I want to say Anowa, is that I do not like seeing you walking around the house like this

ANOWA You don't like seeing me walk around the house like what? KOFl AKO Please, stop asking me annoying questions.

ANOWA Don't shout. After all, it is you who are anxious that the slaves should not hear us. What I don't understand, Kofi, is whyyou want to have so many things your own way.

KOFI AKO (very anglily) And I don't think there is a single woman in the land who speaks to her husband the way you do to me. (Sighs and relaxes,) Why are you like this, Anowa? Why? (ANOWA laughs,) Can't you be like other normal women? Other normal people? (ANOWA continues laughing, then stops abruptly.)

ANOWA I still don't know what you mean by normal. Is it abnormal to want to continue working?

KOFl AKO Yes, if there is no need to.

ANOWA But my husband, is there a time when there is no need for a human being to work? After all, our elders said that one never stops wearing hats on a head which still stands on its shoulders.

KOFI AKO I do not see the reason why I should go walking through forests, climbing mountains and crossing rivers to buy skins when I have bought slaves to do just that for me. ANOWA And so we come back to where we have been for a long time now. My husband, we did not have to put the strength of our bodies into others. We should not have bought the slaves ...

KOFl AKO But we needed them to do the work for us.

(ANOWA begins to pace up and down and from side to side and never stops for too long any time during the rest of the scene,)

ANOWA As though other people are horses! And now look at us. We do nothing from the crowing of the cock to the setting of the sun. I wander around like a ghost and you sit, washed and oiled like a ... bride on show or a god being celebrated. Is this what we left Yebi for? Ah, my husband, where did our young lives go?

KOFl AKO (angrily) Stop it, Anowa, stop it. And what is the meaning of all this strange talk? If you feel old, that is your own affair. I feel perfectly young,

ANOWA Do you?

KOFl AKO (*fiercely*) Yes, I do. And you stop creeping around the house the way you do. Like some beggar. Making yourself a laughing stock. Can't you do anything to yourself? After all, you are my wife.

ANOWA Am I your wife? What is there to prove it?

KOFl AKO I don't understand you.

ANOWA Don't you? I am asking you what I do or what there is about me that shows I am your wife, I do not think putting on fine clothes is enough.

KOFI AKO Are you referring to the fact that we have not had children?

ANOWA An adopted child is always an adopted child and a slave child, a slave ... Perhaps I am the barren one. But you deserve a son; so Kofi, I shall get you a wife. One ofthese plump mulatto women of Oguaa ...

KOFI AKO Anowa, Stop that!

ANOWA Besides, such women are more civilised than I, who only come from Yebi. They, like you, have learned the ways of the white people. And a woman like that may be attractive enough to be allowed into your bed ...

KOFI AKO Anowa stop that! Stop it, stop it!

AN OW A (laughing) Stop what? Stop what? (KOFI AKO sighs again and relaxes. He begins to examine his limbs as the funeral music or drums rise and fall, and AN OW A plays at digging her toes into the skins or rearranging the plates on the sideboard.)

And what did the priest say the last time he was here?

KOFI AKO What do you mean? "What has that to do with you?

ANOWA Too much. I know all this has something to do with what he has been telling you.

KOFI AKO You are speaking as if your head is not there.

ANOWA (screaming) What did his divination say about me?

KOFI AKO I don't know. And anyway, listen. I thought you were just as good at this sort of thing as he is. You should know, should you not? Why don't you go and wash your mouth so you can be a priestess at last. I can't stand any more of your strange ways.

ANOWA (voice betraying nervousness) What are you talking about?

KOFI AKO (laughing bitterly) ""what am I talking about! (Another awkward pause.)

ANOWA Yes, what are you talking about?

KOFI AKO (with an almost feigned fatigue) Please, just leave me alone. O God, Anowa did you have to destroy me too? What does someone like you want from life? Anowa, did you ... I mean did you make me just to destroy me?

AN OW Kofi, what are you saying?

KOFI AKO Anowa, Anowa, o, Anowa.

ANOWA So what did the priest say the last time he was here?

KOFI AKO That has nothing to do with you.

ANOWA I think it has. Too much, I feel deep inside me that all this business about me leaving you has something to do with what he told you last week.

KOFI AKO ""what mad talk!

ANOWA (hysterically) What did the priest's divination say about me?

KOFI AKO Please stop walking up and down. It irritates me.

ANOWA Why are you sending me away from you?

KOFI AKO Just leave me alone.

ANOWA What have I done wrong?

KOFI AKO Nothing.

ANOWA Is it is because I did not give you children? (Silence. She moves up to him and changes her attitude to one of supplication.) Do you want to take a new wife who would not like to see me around?

KOFI AKO Anowa, why do you want to go on asking foolish questions to which you know I cannot give you answers?

ANOWA But they are not foolish questions.

KOFI AKO (*unconcerned*) In fact, I thought you would be glad to get away. I don't know what you want, and even if I knew, I am not sure it would have been in my power to give it. And you can't give me the only thing I want from you, a child. Let us part, Anowa.

ANOWA But going away is one thing. Being sent away is another.

KOFI AKO And by that you mean, as always, that you have a right to do what you like and as always I am to sit by and watch?

ANOWA (She throws up her hands in despair.) O the god of our fathers! Is there nothing I can say which cannot be twisted around my own neck to choke me?

(Music or drums as KOFI AKO examines his limbs. ANOWA paces up and down. Then she speaks, almost to herself)

ANOWA Did the priest say ... what is there about me which he thinks will not bring you blessings now? I must have done something wrong. I must have done something. I'm not a child. Kofi, I know they say a man whose wife is constantly sleeping with other men does not prosper. Did the priest say I am doing something like that? Or anything as evil as that?

KOFI AKO (a bitter smile on his /ips) Just go away and leave me alone, woman.

ANOWA (sadly) I cannot, my husband. Because I have nowhere to go. I swore I would not go back to Yebi. And I can still live here, can I not? I would not disturb you. I can stay in my part of the house. Just don't send me away, we have not seen each other's beds for far too long for it to matter if we don't any more ... (She stares at him and utters her next words as though she has just made a discovery.) A-h-h or is it a death you are dying? We are dying. Listen, my husband, did the priest say you are dying, I am dying, we are dying?

KOFI AKo You are mad, I am very alive.

ANOWA (She gets up and raises her voice.)

Boy!

KOFI AKO Why are you calling him?

ANOWA It has nothing to do with you.

BOY (running in) Mother, I am here.

ANOWA Boy, I am going to ask you a question. (She resumes pacing up and down.) Boy, you know your master says I must go away from here and never come back. (BOY hangs his head down with embarrassment.) My feet are on the road already and if it were not that he has not yet told me what he has found wrong with me or what I have done wrong, I would already be gone. Boy, do you know why?

BOY No, Mother.

AN OWA Boy, have you heard of a man who seeks to divorce his wife and will not say why? BOY Mother, I have never known the customs of this land well

ANOWA What about where you came from? Did you hear of such a case before you were taken away?

BOY I do not remember that I did.

ANOWA Boy, I thank you. Go call for me as many of the older men and women as are around ... Bring everybody on whom your eyes fall.

BOY Yes, Mother. (He leaves.)

KOFI AKO (furiously) Anowa, what are you doing? Why must they know about this? You have never behaved like a child before -why are you behaving like one now?

ANOWA I do not know why we must not bring them in. I need their help and they also came from places where men live, eat and die. Perhaps one is among them who can help me. And I am behaving like a child now because I have gained nothing from behaving like a grown-up all my life.

KOFI AKO (surprised) You are mad Anowa.

ANOWA Not yet!

BOY (from doorway) Are they to come?

ANOWA Let them come.

ALL Mother, we are here.

ANOWA I see you. Listen. Has any of you heard of a woman whose husband wanted to divorce her but would not tell her why? (They look bewildered and answer 'No' as if it were a line in a musical round, sung softly: No, no, no, no, no, no, no ... They all whisper aloud to each other.) Then please you may go ... (They all tum round at once.) No wait ... Eh -eh ... I would like to send some of you. I am sending you to the oldest and wisest people on this land; go ask them if they have ever heard ofa man who sought to divorce his wife and would not tell her why. (Points at random to different people.) You go to the bearded woman of Kwaakrom and you to the old priests of Nanaam Mpow. You over there to Bekoe, he whom dwarfs abducted and taught the mysteries of the woods. Go quickly and come back today and walk as you have never walked before. Come quickly, fur already I hear too many noises in my head and you must come back before my mind flies and gets lost. (The crowd disperses through all available exits. Ei<:hausted but still eJCCited, ANOWA paces around KOF! AKO who is now very silent.) I have known this was coming for weeks and I have feared. An old man said, 'Fear "it-iscoming" but not "It-has-come". But for me 'It-has-come' has brought me no peace. Perhaps ... Boy! BOY (running) Mother, I am here. ANOWA I hear Nana Abakirampahene Kokroko is here. He and the other chiefs are meeting with the Governor. Go. INbisper in his ears that he is to come to me. Tell him it is urgent and he is to pardon us for not going to him ourselves. All shall be explained in time. He is to come but without his retinue.

KOF! AKO (raising himself up) Anowa, what are you doing all this for?

ANOWA The times are past when our individual actions had to be explained to each other.

(BOY looks away with embarrassment.)

KOFI AKO Perhaps you are going out of your senses.

ANOWA That should not mean anything to you.

KOFI AKO That is not what concerns me, but you shall not let this out before Nana.

(He stamps his feet.)

ANOWA Just sit there and look at me.

KOFI AKO (shouts) You may go away, Boy. Forget what your Mother told you.

BOY Yes, Father. (He retires.)

ANOWA Who are you to say what you shall allow and what you shall not allow me?

KOFI AKO (loud with anger) Nana is my friend and not yours.

ANOWA That is why I am asking him to come.

KOFl AKO Anowa, you shall not disgrace me before him.

ANOWA Darkness has overtaken us already, and does it matter if we hit each against the other? Are you not disgracing me before the whole world?

KOFl AKO Your strange speeches will not persuade me ...

ANOWA I am not trying to. It is a long time since my most ordinary words ceased to have any meaning for me.

KOFI AKO I say once more that Nana is the only man in this world I respect and honour. ANOWA My good husband, in the old days how well I knew you. That is why I want to consult him too.

KOFl AKO I should have known that you were always that clever.

ANOWA And certain things have shown that cleverness is not a bad thing.

KOFI AKO Everyone said you were a witch. I should have believed them.

ANOWA (derisively) Why, have I choked you with the bone of an infant?

KOFI AKO Stop all this show and just leave me alone, I say.

ANOWA Then I shall ask advice of whom I please.

KOFI AKO Anowa, if you do not leave me quietly, but go consulting anybody about this affair, I shall brand you a witch.

ANOWA (shocked) No!

KOFl AKO (brought suddenly to life by her exclamation) And if I do, you know there is more than one person in the world who would believe me.

ANOWA (screams) No, no, no!

KOFl AKO And there will be those who would be prepared to furnish proof.

ANOWA Kofi, I am not hearing you right.

KOFI AKO And then you know what could happen. But, that should not make much difference to you. Since you do not care to live or behave like everybody else ...

ANOWA But what have I done?

KOFI AKO I just want you to leave me, that's all.

ANOWA O the Gods of my fathers, what is it? What is it? .

KOFI AKO I shall have the little house built for you, as I promised, but in Yebi ...

ANOWA But I cannot go and live there.

KOFI AKO I will give you half of the trade and half of the slaves, if you want them. ANOWA I don't want anything from you.

KOFI AKO Take away with you all the jewelry.

ANOWA I say I want nothing ...

KOFI AKO And you must leave immediately. I myself shall come to Yebi, or send people you can respect to come and explain everything to your family ...

ANOWA No. no. no!

KOFI AKO ... I shall ask a few men and women to go with you now, and carry your personal belongings. ANOWA But ...

KOFI AKO Boy! ANOWA Stop!

KOFI AKO What? (Unknown to the two, not only BOY but several of the slaves, men and women, appear.)

ANOWA You cannot send me away like this. Not to Yebi, or anywhere. Not before you have told me why. I swore to Mother I was not returning. Not ever. (Not shedding a tear but her eyes shining dangerously) No, I am not in rags. But ... but I do not have children from this marriage. Ah! Yes, Kofi, (she moves to him and whispers hoarsely and audibly) we do not have children, Kofi, we have not got children! And for years now, I have not seen your bed. And Kofi, (getting hysterical) now that I think back on it, you have never been interested in any other woman ..

KOFI AKO What are you saying, Anowa?

ANOWA Kofi, are you dead? (Pause.) Kofi, is your manhood gone? I mean, you are like a woman. (Pause.) Kofi, there is not hope any more, is there? (Pause.) Kofi. . tell me, is that why I must leave you? That you have exhausted your masculinity acquiring slaves and wealth? (Silence.) Why didn't you want me to know? You could have told me. Because we were friends. Like brother and sister. You just did not want me to know? And the priest said it was my fault.

That I ate your manhood up? Why did he say I did it? Out of envy? Did he not tell you that perhaps you had consumed it up yourself acquiring wealth and slaves?

(KOFI AKO looks around and sees the peeping eyes. He is horrified. He gestures to ANOWA who doesn't know what is happening and goes on talking. He makes an attempt to go away and then sits down again. The slaves disappear.)

ANOWA Now I know. So that is it. My husband is a woman now. (She giggles.) He is a corpse. He isdead wood. But less than dead wood because at least that sometimes grows mushrooms ... Why didn't you want me to know? (Long pause while they look at each other strangely. Then he gets up to leave.) Where are you going? Kofi, don't leave. Let us start from the beginning. (Long pause.) No, I shall leave you in peace. (Pause.) I am leaving, Kofi. I am leaving. I shall leave you in peace.

(He exits upper left. She watches his receding back until he disappears. She then shifts her gaze to the gilded chair. She stares at that for some time, after which her eyes just wander in general round the room. Then at some point she begins to address the furniture.)

ANOWA Ah, very soon the messengers will be coming back, Rugs, pictures, you, chair and you, Queen, Should they ask of me from you, tell them

I am gone, Tell them it matters not what the wise ones say, For now, I am wiser than they.

New York
Liberty Academic Publishing