

Transitivity Analysis of Two Stretches of Narrated Mental Discourse from Ngũgĩ's *Wizard of the Crow*

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Abstract - This paper analyses the transitivity patterns in two extracts from Ngũgĩ's novel *Wizard of the Crow* (2006) in order to show the role of context not only in the identification of process-types but also in the interpretation of literary discourse. It comes to two broad recommendations: that a quantitative transitivity analysis could be complemented with a qualitative one to check the validity or not of the suspicions raised from the former and, that the nature of a particular fictional discourse should always be called to mind before any pronouncement be made on findings of this kind of analysis.

Key words: transitivity, processes, participants, discourse, narrated monologue.

Résumé - Cet article étudie les modes de transitivité dans deux extraits du roman *Wizard of the Crow* (2006) de l'écrivain kényan Ngũgĩ Wa Thiong'o aux fins de démontrer à quel point le contexte linguistique est important pour l'identification des types de procès et pour l'interprétation du discours littéraire. Deux recommandations majeures ont été faites: que l'analyse quantitative des types de procès soit complétée par celle qualitative digne du nom en vue de valider les soupçons suscités par la première, et qu'il soit tenu grand compte de la nature de la séquence de discours narratif avant toute déclaration 'définitive' sur les résultats de l'analyse.

Mots Clés: transitivité, procès, participants, discours, monologue narré.

1. Introduction

There is a prevailing assumption among some scholars and junior researchers that material processes always dominate in transitivity analyses (Hasan, 1985/89; Chabi, 2004; Yokossi, 2005; Agbachi & Egouleti, 2007; Ahouanvoedo & Gbékpodé, 2009, etc). While this might be true in some cases, it is very true that any other process-type can be dominant depending on the nature of the text and the writer's concern in characters in his/her literary composition. This paper analyses the transitivity system of two discourse-stretches from Ngũgĩ's *Wizard of the Crow* (2006) and comes to the conclusion that the claimed dominance of these processes may be an impression from a first-level quantitative analysis. On the qualitative level, the ineffectuality of many such processes can be proved, with the effect that other process-types will take precedence over them (Koussouhon and Amoussou, 2007). In addition, narratological devices such as modes of focalisation must be taken into account before any conclusion on transitivity should be validated (Amoussou, 2011.)

Unlike other systemic linguistics-oriented analyses that break into three major sections -theoretical background, analysis and interpretation, this one is made up of two major sections because the interpretation is partially carried out at each level of analysis.

2. An overview of the Grammar of Transitivity.

The difference between the use of the term '*transitivity*' in traditional grammar and in systemic functional linguistics (SFL) needs clarifying, beforehand. The former uses it to relate to the feature which indicates whether or not a given verb takes a direct object. In that respect, some verbs are transitive or mono-transitive, i.e., they accept a direct object; others are '*ditransitive*', i.e., they take a direct and an indirect object; and still others are intransitive, i.e., they do not at all accept an object. In SFL, however, such a notion appears too simplistic as Halliday, the leading figure in this approach, sees '*transitivity*' as:

The set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances; and it embodies a very basic distinction of processes into two types: those that are regarded as due to an external cause, an agency other than the person or participant involved, and those that are not" (1971:354).

Later, Halliday (1973) sees it simply as "*the grammar of the clause in its ideational aspect*" (p.39) while Eggins (1994) views it, similarly, as "*the description of the clause as a representation of experience*" (p.99). Fowler (1986) argues that transitivity choices can indicate a certain mind-set, a world view framed by authorial ideology: "*linguistic codes do not reflect reality neutrally; they interpret, organise, and classify the subject of discourse. They embody theories of how the world is arranged: world-views or ideologies*" (p.58.) This other definition by Halliday (1985a) can serve as the stepping stone for a transitivity analysis:

Our most powerful conception of reality is that it consists of 'goings-on': of doing, happening, feeling, being. These goings-on are stored out in the semantic system of the language, and expressed through the grammar of the clause....the clause evolved simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning. This is the system of TRANSITIVITY (p.101) (author's capitals).

Briefly, '*transitivity*' is "*the linguistic expression of processes, participants and circumstances*" (Lyons, 1970; Halliday, 1985a; Eggins, 1994): who does what to whom under what circumstances?

The various processes a character can perform are of six broad types: **(1)** transitive material processes (=TMP), that is, non-verbal physical actions, **(2)** intransitive material processes (=IMP), also called middle transitive processes, that is, verbs denoting physical movements, **(3)** mental processes (=MeP), i.e., verbs of perception, affection and cognition; **(4)** behavioural processes (=BeP), i.e., verbs denoting physiological and psychological actions or reactions), **(5)** verbal processes (=VP), and **(6)** existential being processes(=EBP), and relational being processes (=RBP) which can be attributive/identifying, intensive, circumstantial or possessive (Eggins, 1994; Halliday, 2004.)

3. Analysis of Transitivity Patterns in the two extracts.

3.1. Quantitative Analysis: Process-Type Identification and Quantification.

For the purpose of this analysis, I have identified, categorised and counted all the processes in the extracts. The results of this exercise, which is the backbone of the study, and thus should be displayed in the body of the analysis, is appended at the end for the extracts are a bit long and their display at this point might bore those not accustomed to systemic grammar analysis. Nevertheless, it is important to highlight some of the unusual parameters that have guided the process-identification procedure.

It can be noticed in the appendix that some combinations of '*be/feel+ feeling/attitude denoting adjectives*' are taken as either mental or behavioural processes due to the import they convey. Out of context, such combinations would be taken as '*intensive relational processes*', a phrase which does not fully reflect their experiential meaning in context. So "*be + hungry*" is taken as a **BeP** due to its semantic closeness with "*to hunger for, to eat*" and "*be + angry*" as an **MeP** as a result of its semantic proximity with "*to anger, to like, to hate, to please, to disgust*", etc (Amoussou, 2011). In addition, as a clear-cut distinction between mental and behavioural processes is hard to make at times (Eggins, 1994; Halliday, 2004), some of such processes can be treated as mental/behavioural or now mental, then behavioural. What is more, combinations like '*said to himself, told himself, heard himself say*', etc, are considered as '**MePs**' as they are similar in meanings to processes like '*to wonder, to mutter, etc,*' which are mental. Furthermore such combinations signal interior monologue or soliloquy, and Fowler (1986) sees spoken monologue and stream of consciousness somewhat as a "*directly experienced mental process*" (p. 137). Combinations like "*to be familiar, to be unfamiliar, to be sure, to be/become aware, to be joyful, to be delirious with joy, etc*" are similarly taken for their semantic similarity with "*to know, to doubt, to realise, to enjoy, to rejoice, etc,*" which are truly mental processes. It must also be called to mind that processes like "*to smell, to taste, to sound, to feel, etc*" can be either relational (e.g.: the soup **smelled** delicious) or mental (e.g.: he **smelled** the soup) or otherwise (e.g.: he **sounded** the drum) . So, the transitivity analyst need be context-aware on these aspects before any categorisation of a process. In extract two, for example, '*to read*' (Ex₂, 56, 121) is considered as an **MeP** because in this context it is silent reading, not loud one, which would be a verbal process. The process '*can't do*' (Ex₂, 44) is viewed as verb because the nucleus '**do**' is a reference to '*warning*' which is a verbal process.

All these considered, I have come up with this statistic table to sum up the counts of the process-type identification exercise. Here '*Ex_{1/2}*' stands for '*Extract1/2*'.

Table 1. Process-type statistics (drawn from the process identification in the appendix)

<i>PT</i>	<i>Extract One: Number & %</i>	<i>Extract Two: Number & %</i>
<i>TMP</i>	43 [=21.29%]	23 [=12.23%]
<i>IMP</i>	33[=16.34%]	29 [=15.42%]
<i>MeP</i>	45[=22.28%]	57 [=30.32%]
<i>BeP</i>	28 [=13.86%]	29 [=15.42%]

<i>VP</i>	07 [=03.46%]	11 [=05.85%]
<i>RBP</i>	42 [=20.79]	36 [=19.15%]
<i>EBP</i>	04 [=01.98]	3 [=1.60%]
<i>total</i>	202 [100%]	188 [100%]

The data from the table are graphically represented on the distribution histogram (Figure 1) below for a clearer readability and comparison of the features of the two extracts.

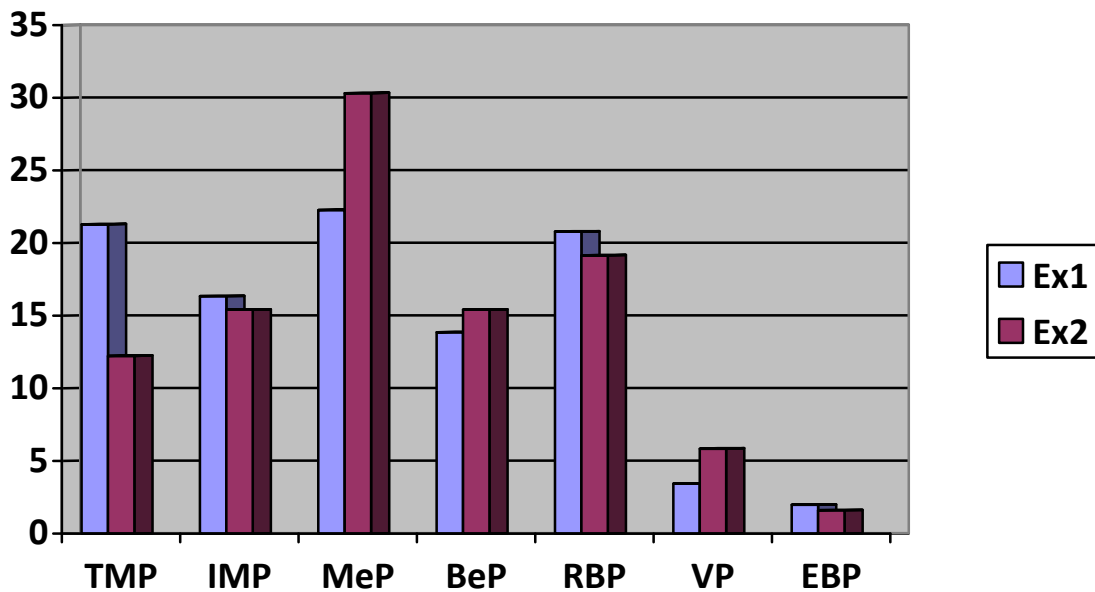


Figure 1. Distribution Histogram of Process Types in the two Extracts

From both the table and histogram, it can be seen that *MePs* dominate in both texts [45/202] (22.28%) in Ex₁ and [57/188] (30.32%) in Ex₂; this suggests that both significantly deal with participants who are more intellectually, consciously and cognitively or affectively involved than otherwise. This is complemented by the significant proportion of *BePs* [28/202] (13.86%) in Ex₁ and [29/188 (15.42%)] in Ex₂; suggesting that both texts almost equally concerned with the physiological and psychological moods of the participants. Transitive material processes rank quite high in Ex₁ [43/202 (21.29 %)] while they are about half that number [23/188 (12.23% %)] in Ex₂. This means that Ex₁ is more about tangible physical or effect-full actions than Ex₂. There also is a significant proportion of *IMPs* in both extracts - [33/202 (16.34%)] in Ex₁.and [29/188 (15.42%)] in Ex₂. This may suggest that there are real physical movements in both. There is a significant proportion of *RBP*s- [42/202 (20.79%)] in Ex₁. and [36/188 (19.15%)] in Ex₂. This suggests that both texts are as much concerned with description of participants as with defining them. As for *EBPs* they rank lowest, [04/202 (01.98%)] in Ex₁. And [03/188 (1.60%)] in Ex₂. The near absence of these processes suggests that the actions are taking place, not in actually

existing settings, but just in mental or imaginative ones. There are few verbal processes - [07/202 (**03.46%**)] in Ex₁ and [11/188 (**05.85%**)] in Ex₂, which means that little verbalisation is taking place, that is, the facts are not expressed verbally as much.

This brief quantitative analysis shows that the two extracts are predominantly about mental, psychological and physiological actions first, then physical actions, and relational ones. However, a qualitative analysis is required to see the reality and effectuality of these types of actions. To that effect, each process-type is considered in turn.

3.2. Qualitative Transitivity Analysis of the Extracts.

As the analysis aims to be both qualitative and comparative, it has simultaneously considered each process type in the two extracts.

3.2.1. Transitive Material Process Analysis

Tables **2a** and **2b** below recapitulate the transitive material processes in each extract.

Table 2a. TMPs in extract 1

actors	Kamiti	His body/ corpse/I	His soul/ bird/ you/I	Garbage men	People/ they	Dogs & boys	Wonder
Process N°	12 (object), 21, 24 (projected), 40 (passive), 42 (unachieved), 68 (projected), 82(speculative)	122, 125, 133, 142 (speculative), 144 (speculative), 153 (passive), 181,183.	83,158, 163, 185, 194, 195	91,98, 104,106(passive), 110(p assive), 111, 11 2, 113, 118, 127, 128, 1 45; 149, 151, 159, 187, 188	50, 53; 63 (passive)	16	40 (passive)
Total/actor	07	08	06	16	03	01	01

Table 2b. TMPs in extract 2

actors	Kamiti	Buddha	saints	lives	piece of paper	peels	Some-thing	Ruler's head	Macho -kali	others
Process N° and nature	16 (passive), 33, 49, 50, 53, 54, 75 (ineffectua l), 132 (projected), 133 (projected, speculativ e)	156,158	23	22 (pas sive)	46 (passive) 77 (passive)	135 (passive, speculat ive)	33 (projected)	59 (passive)	68	21(law) 161 (project), 137 (passive, speculativ e), 146 (passive, speculativ e),
Total/ actor	09	02	01	01	02	01	01	01	01	04

It is noticed that **06** of the processes in which Kamiti is involved in Ex₁ are either passive or projected, and he is ‘the goal/object’ for one. This means that he is a passive character, a victim of some sort, whose actions are planned or intended without ever taking place. Of the **08** processes in which Kamiti’s body/corpse is

involved as 'actor', **01** ($n^{\circ}154$) is passive and the other **07** ($n^{\circ}s122, 125, 135, 143, 145, 154, 182, 184$) have objects like 'it/a bag, rags, clothes, a suit, the bus, school fees' as 'goals'. As for the **06** processes of which his soul/bird form is 'actor' only **01** ($N^{\circ}83$) is realised while the other **05** ($n^{\circ}s 162, 163, 185, 194, \text{ and } 195$) are projected or speculative as they appear in a soliloquy. The garbage men have played the actor-function in **16** processes, which may portray them as the most materially active participants in the extract. A closer look however reveals that **10** of the actions are projected and/or speculative ($n^{\circ}s 91, 98, 104, 106, 110, 111, 112, 158, 163, 144$), and **03** of these ($n^{\circ}s 106, 110, \text{ and } 144$) are passive in addition. Of the remaining processes, **07**($n^{\circ}s 127, 128, 139, 149, 151, 153, \text{ and } 159$) have the noun phrase "the corpse/body" as "the goal" while **145** and **164** have respectively 'the suit' and 'Kamiti' as 'goal'.

It must be noticed that while Kamiti authors **09** actions ($n^{\circ}s 16, 33, 49, 50, 53, 54, 75, 132, 133$) in *Ex₂*, **04** of them are either passive or projected, which means they are more or less seen as results or states or are intended without taking place. In addition, of the remaining **05** actions, **04** ($n^{\circ}s 49, 50, 53, 54$) have 'a floating piece of paper' for 'goal', which means they bear on no real human beings with a change-operating effect. And while this paper is goal for the just-mentioned processes, it is 'actor' for $n^{\circ}s 46$ and 77 , with the same effect. Most of the others ($n^{\circ}s 22, 33, 59, 135, 133, 146, 161$) are projected or speculative.

On the whole, it can rightly be contended that *Ex₂*, just like *Ex₁*, is about no concrete actions with change-significant effect. This material ineffectuality may be due to the fact that the extracts are predominantly internally focalised. This interpretation does do some justice to Rimmon-Kenan (1983: 81,) who, drawing on Uspensky (1973), observes : " When the focalized is seen from within, especially by an external focaliser, indicators such as 'he thought', 'he felt', 'it seemed to him', 'he knew', 'he recognized' often appear in the text" (1973:p.75.) Indeed, such processes are what Uspensky calls *verba sentiendi*, that is, "words denoting feelings, and perceptions (and serving as) primary signals of a subjective view point" (p.136). This seems to be what the high prevalence of mental and behavioural processes in both extracts reflects. Before turning to them however, let us see if the passivity/ineffectuality revealed by the transitive processes extends to the intransitive ones.

3.2.2. Intransitive Material Process Analysis.

Tables **3a** and **3b** below give details of the participants in the two extracts, the processes in which each is involved and the effectuality or not of their movements.

Table 3a. IMPs in Extract One

actor	Kamiti	his body /corpse	his soul/ bird form	Garbage men	People	police	cows	a person	others
Process N ^o	6 (projected) 8(passive)	15, 22, 123, 18 6	13, 23, 31, 35, 36,37,70,79,84,85,8 7,89,168, 169, 201, 202	92,109, 146	52, 54	102	65	75	11 (breeze)7 3 (a whiff)
Total/actor	03	04	15	03	02	01	01	01	02

Table 3b. IMPs in Extract Two

actors	Kamiti	creatures	saints	piece of paper	Global Bank mission	a person	rot	an Indian	followers	things
<i>Process N°</i>	3, 6, 12, 15, 30,39,82, 113, 128 (projected), 165 (projected),	42, 43	19	48, 76, 78	66	89	108	123, 125	147	178
<i>Total/actor</i>	10	02	01	03	01	01		02	01	01

It comes out from table *3a* that Kamiti in full (body+ soul) performs only **02** movements, which are either passive or projected, while his body apparently does **04**. A closer look however shows that **01** of the processes (n°187) is speculative while the other **03** (n°s 15, 22, 123) involve the verb 'to lie' (*lying, lie, lay*) which is more about a state or position rather than a movement. Kamiti's soul or bird form is definitely the most mobile actor in the extract as it performs **15**, almost half of the actions. Of these, **09** (n°s 13, 23, 31, 70, 84, 85, 87, 89, 200) are really realised while the remaining **06** (n°s 35, 36, 37, 79, 168, 169) are projected or speculative. While the dominance of achieved moves shows the mobility of the human soul/spirit, the significant number of speculative actions stresses the creative side of it. The point, it seems to me, is that the body, because of its material needs, may be passivised and immobilised but the soul or spirit cannot. The other real movements in this extract are carried out by the garbage men, who need to make collection from house to house and go to the dump site, by people, cows, a breeze and a whiff, etc, while the projected or speculative ones involve the indefinite noun phrases "a person" and "the police".

In *Ex2*, Kamiti performs a significant proportion IMPs (10/29), which somewhat reflect his condition as a job-seeker moving from office to office. However, closer scrutiny helps the reader to notice that most of these IMPs do not function as actually exerted movements: n°s 3 and 82 relate states rather than movements, n°s 6 and 39 are projections, n°s 12, 30, and 129 are speculations, and n° 185 is figurative. Of the remaining, **05** are made by inanimate objects (*a piece of paper, the rot, things*), **02** by an Indian shop-owner, **01** by an indefinite noun phrase 'a person', etc.

On the whole the IMP analysis reveals that Kamiti is spiritually more active than physically. Indeed, though he plans and relives movements in his mind, those actions rarely take place in the physical form because the body is deprived of its basic necessities: food, drink, shelter, etc. The character's spiritual activeness seems to be reflected in the high proportion of behavioural and mental processes in both texts.

3.2.3. Behavioural Process Analysis

The behavioural processes in the two extracts are reported in Tables *4a* and *4b* below.

Table 4a. BePs in Extract One

Behavers	<i>Kamiti</i>	<i>His body/ corpse/I</i>	<i>His soul/ bird/ you/I</i>	<i>Voice within</i>	<i>Garbage men</i>	<i>People/they</i>	<i>Cows</i>	<i>Police</i>
<i>Process N°</i>	1, 2, 3, 10, 45	17, 135, 172, 171, 173, 174, 179, 180, 190.	18, 71, 72, 78,	190	93, 95, 131	51, 56, 57, 154	64	157
<i>Total/behaver</i>	05	09	04	01	03	04	01	01

Table 4b. BePs in Extract Two

Behavers	<i>Kamiti</i>	<i>God</i>	<i>Buddha</i>	<i>people</i>	<i>the Indian</i>
<i>Process N°</i>	1, 2, 4, 13, 28, 29, 33, 47, 52, 55, 56, 63, 73, 81, 83, 84, 110, 111, 112, 117, 139, 140, 170, 172, 173, 179.	41	157	71	126
<i>Total/behaver</i>	25	01	01	01	01

In *Ex₁*, it appears that *Kamiti*'s body is involved in a significant number of physiology-related actions, which is normal because the body has such needs as food, drink, shelter, clothes, sanitation, etc. His soul ranks equally second with the people in performance of *BePs*. This means on the one hand that both the body and spirit have physiological or psychological needs, doing justice to the Latin saying "*mens sana in corpore sano*", and on the other hand, that it is not only *Kamiti*, representative of the jobless graduates and beggars, who suffers from basic physiological needs, but the people at large. His whole (body +soul) performs **05** such actions while the garbage men do **03**. On the whole, in this extract, it is *Kamiti* as a whole who performs **67.86%** (19/28) of the *BePs*, followed by the people, **14.29%** (04/28) and the garbage men, **10.71%** (03/28). In *Ex₂*, *Kamiti* monopolises the performance of *BePs* with **86.21 %** (25/29) of such processes identified. The analysis of mental processes does confirm the writer's concern, at least in these extracts, with the physiological and psychological needs of the most deprived of the Aburirian society: the jobless and beggars.

3.2.4. Mental Process Analysis.

Details of participants in mental processes are presented in tables *5a* and *5b* below:

Table 5a. Mental Processes in Extract One

Sensers	<i>Kamiti</i>	<i>His soul/ bird/ you/I</i>	<i>Garbage men</i>
<i>Process N°</i>	4, 5, 7, 9	14, 19, 20, 25, 26, 28, 29, 32, 33, 34, 38, 39, 46, 60, 67, 76, 77, 80, 81, 88, 90, 143, 160, 170, 180, 187, 190, 199.	99, 105, 119, 121, 126, 129, 132, 133, 137, 147, 150.
<i>Total/senser</i>	04	28	11

Table 5b. Mental Processes in Extract Two

<i>Sensers</i>	<i>Kamiti</i>	<i>God</i>	<i>followers</i>
<i>Process N°</i>	1, 5, 7, 10, 11, 14, 17, 18, 20, 25, 27, 32, 34, 35, 36, 37, 38, 45, 55, 62, 79, 85, 86, 88, 90, 91, 92, 93, 97, 98, 99, 101, 103, 104, 106, 107, 114, 115, 116, 118, 120, 121, 133, 136, 138, 143, 164, 166, 169, 172, 177, 180, 184.	150	153
<i>Total/senser</i>	53	01	01

As we can see, Kamiti somehow is the dominant senser in both extracts as he performs the majority of MePs. In *Ex₁* he is senser for **71.11%** (32/45) of the 45 MePs, against 24.44% for the garbage men, while 02 MePs have unnamed sensers. In *Ex₂*, he almost monopolises the performance of MePs as he authors 53/57 *MePs* (**92.98%**). The high density of *BePs* and *MePs* seems to result from the nature of the texts under study and the writer's concern in his characters.

Indeed, some of the sections of the extracts are included in a bracket pair ([...]) preceded with the symbol (*); this means that the concerned stretch is a spoken monologue or stream of consciousness. It entails that the whole range, though there are many other process-types within it, should be regarded as a mental process (Fowler, 1986: 137). As such, in *Ex₁*, the ranges (*) ([14...45]) (*soul flight*), (*) ([46...65]) (*perceptual focalisation*), and (*) ([66...82]) (*soliloquy & stream of thought*) should be seen as *MePs*. In addition, (*) ([86...157]) is the sequence of perceptual focalisation; it represents what Kamiti sees, overhears and interprets of what the garbage men do, say and think. As a result, this section contains three subsections of stream of thought representing the garbage men's thought line: (*) [99-113], (*) [121-126] and (*) [147-157]. The last section of this extract, (*) [158-199] is made up of interior monologue/soliloquy, and should be similarly regarded as the preceding ones. Likewise, *Ex₂* can be divided into four stretches of almost-internally focalised discourse: (*) ([5...44]) (*stream of thought*), (*) ([55...74]) (*perceptual focalisation*), (*) ([85...119]) (*predominantly a flashback*), (*) ([120...136]) (*perceptual focalisation, it represents what the character sees and watches*), (*) ([137...186]) (*interior monologue & stream of thought*).

It becomes clear that the form of focalisation opted for by the writer can have great impact on the transitivity grammar and should be taken into account while interpreting the results of such an analysis. Indeed, each extract under scrutiny is made up of five extended mental processes within which the other types of nuclear processes fall, and this may account for the dominance of mental and behavioural processes in both. All this entails that both foreground the mental or psychological and physiological actions of the central character more than his physical ones. In addition, the form of focalisation seems to be linked with what the writer looks for in his characters.

As a matter of fact, though Ngũgĩ has used the third-person narration in these extracts, which can give the impression of an external approach or perspective to character, such uses are especially found in narrated monologues in which the

character's thought-lines and physiological states are exposed to reveal his inner thoughts, conflicts, struggles and relationships with other characters. This mode of characterisation seems to turn more towards impressionism, that is, the revelation of his characters' emotional reactions to the external world, and is generally viewed as a much more internal perspective to character, which agrees to a claim Ngūgĩ (1972: 12) made: "I write about people. I am interested in their hidden lives, their fears and hopes and how the very tension in their hearts affects their daily contact with other men, how in other words, the emotional stream of the man within interacts with social reality". The concern with his protagonists' interaction with other people can be felt in the significant proportion of relational processes, as the next section shows.

3.2.5. Being Process Analysis.

Relational processes are found to be dominant in this category and the identified processes in this category in *Ex1* are distributed functionally in Table 6a below.

Table 6a. relational processes in Extract One

<i>token</i>	<i>Process N°</i>	<i>Value</i>	<i>function</i>
this	27	Funny	intensive
He/soul	30	a bird	attributive
What/song	43	a whistling reminiscent...	attributive
The landscape	47	from the coastal regions.....	circumstantial
People	48	In the language.....	circumstantial
Life contours	55	the same as	attributive
shelters	58	home to.....	attributive
shacks	61	side by side with.....	circumstantial
Huge plantations	62	borders with.....	attributive
I	66	Alone	circumstantial
I	69	a bird	attributive
It	101	a whole day	circumstantial
they	103	work to do	possessive
To leave the corpse	114	in as much trouble	circumstantial
The corpse	115	in a somewhat threadbare suit	circumstantial
All fears	117	at the thought	circumstantial
It/the bag	124	something important	attributive
The bag	130	full of money	intensive
It/the corpse	135	Alive	circumstantial
you	136(elliptical)	a stupid liar	attributive
These rags	138	your real clothes	attributive
you	139	a suit	possessive
suit	140	stolen property	attributive
you	141	no shame	possessive
their fingerprints	148	all over the corpse	circumstantial
the police	156	no reason to search for.....	possessive
I	161	what use	attributive
the body	162	a prison for the soul	attributive/metaphorical
The soul	167	free to.....	intensive
I/body	175	Naked	intensive

<i>I/body</i>	177	<i>out in the rain</i>	<i>circumstantial</i>
<i>I</i>	183	<i>no money</i>	<i>possessive</i>
<i>It</i>	187	<i>not simpler</i>	<i>Intensive intensive</i>
<i>The body</i>	191	<i>the temple of God</i>	<i>Attributive/metaphorical</i>
<i>The soul</i>	192	<i>no right to cut.....</i>	<i>possessive</i>
<i>I</i>	195	<i>a human</i>	<i>attributive</i>
<i>I</i>	196	<i>a human being</i>	<i>attributive</i>
<i>I</i>	197	<i>how poor and ragged</i>	<i>intensive</i>
<i>I</i>	198	<i>Respect</i>	<i>possessive</i>

As can be checked, **15** of them are *attributive*, **11** *circumstantial*, **07** *possessive* and **06** *intensive*. The dominance of attributive processes means the participants are being identified/defined, at times metaphorically, with/as what they are really not, in equations such as : (*body =the temple of God, Kamiti/I= a bird, the body= a prison for the soul etc.*) The circumstantial processes do prove, as suspected earlier, that the extract is essentially about the human condition, while the intensive ones help to qualify this condition. It must be noticed that almost all the possessive processes (N^{os} 141, 156, 183,192) are negated. This absence of possession seems to be reinforced by the existential processes. Indeed, the 04 existential processes in *Ex*₁ can be summed in these equations: 74 (*there -no money*); 107 (*there -a possibility: mental speculation*); 116 (*there -money: mental speculation*); 120 (*there -no money*). As the second terms of the bracketed equations show, this text portrays a human suffering from starvation, deprivation and humiliation as he is denied the basic necessities of life: no money, no house, no clothes, no food, and no job.

The **34** relational processes identified in *Ex*₂ are functionally distributed in table 8b below.

Table 6b. relational processes in Extract One

<i>token</i>	<i>Process N°</i>	<i>Value</i>	<i>function</i>
<i>What (be buried ...)</i>	8	<i>(to him)</i>	<i>circumstantial</i>
<i>he</i>	48	<i>with whatever energy</i>	<i>circumstantial</i>
<i>It</i>	51	<i>a piece of paper</i>	<i>attributive</i>
<i>A picture of the Ruler</i>	58	<i>on one side</i>	<i>circumstantial</i>
<i>Only the headless torso.....</i>	60	<i>(on the paper)</i>	<i>circumstantial</i>
<i>It/the picture</i>	61	<i>a little grotesque</i>	<i>intensive</i>
<i>That/laughing</i>	64	<i>Energy</i>	<i>attributive</i>
<i>A 4-man ...mission</i>	65	<i>on the other side</i>	<i>circumstantial</i>
<i>Who/people</i>	70	<i>food to eat</i>	<i>possessive</i>
<i>diner</i>	72	<i>Where</i>	<i>circumstantial</i>
<i>The words</i>	74	<i>Missing</i>	<i>intensive</i>
<i>Him</i>	80	<i>a Tantalus</i>	<i>attributive/metaphorical</i>
<i>The smell</i>	94	<i>Different</i>	<i>intensive</i>
<i>He</i>	95	<i>in contact with before</i>	<i>circumstantial</i>
<i>It/the smell</i>	96	<i>only a whiff</i>	<i>attributive</i>
<i>It/the smell</i>	102	<i>the stink of rotting flesh..</i>	<i>attributive/metaphorical</i>
<i>The rot</i>	105	<i>stronger.....</i>	<i>intensive</i>

<i>The smell</i>	109	<i>absent.....</i>	<i>intensive</i>
<i>The nausea</i>	117	<i>an illusion</i>	<i>attributive</i>
<i>They/the ads</i>	123	<i>in Hindi.....</i>	<i>circumstantial</i>
<i>The debate</i>	142	<i>with fury</i>	<i>circumstantial</i>
<i>Which</i>	143	<i>less contemptible</i>	<i>intensive</i>
<i>Prayer</i>	145	<i>a form of begging</i>	<i>attributive</i>
<i>It/ Prayer</i>	146	<i>the cornerstone of all religions</i>	<i>attributive</i>
<i>Nirvana</i>	159	<i>forty-nine days of struggle</i>	<i>circumstantial</i>
<i>Bhikkus</i>	160	<i>after his Nirvana</i>	<i>circumstantial</i>
<i>What Kamiti had</i>	163	<i>a clear sign that.....</i>	<i>attributive</i>
<i>He</i>	168	<i>the grey suit</i>	<i>possessive</i>
<i>Asking for job</i>	175	<i>a form of begging</i>	<i>attributive</i>
<i>begging</i>	176	<i>Its time, place...</i>	<i>possessive</i>
<i>Evening begging</i>	177	<i>some time away</i>	<i>circumstantial</i>
<i>he</i>	181	<i>a Buddhist monk</i>	<i>Attributive/comparative</i>
<i>A signboard</i>	183	<i>right across the street</i>	<i>circumstantial</i>
<i>The word</i>	184	<i>of all the others around it</i>	<i>circumstantial</i>

Similarly, attributive and circumstantial processes predominate here, except that they are in reversed order this time. There are about **35** relational processes in *Ex2:14* **circumstantial**, **10** *attributive*, **06** *intensive*, **03** *possessive*, etc. While the fewness of possessives here somehow confirms the material deprivation suspected in *Ex1*, the high occurrence of circumstantial ones does similarly emphasise the concern with human condition suspected earlier. The significant presence of attributive processes also dovetails with a claim earlier made that participants are identified figuratively with entities they are really not; thus these equations: 80 (*Him/Kamiti*= *a Tantalus*), 145 (*Prayer*= *a form of begging*), 175 (*job-hunting*= *a form of begging*), 181(*he/Kamiti* = *a Buddhist monk*). Intertextually, the metaphor of '*a Tantalus*' originates from Greek Mythology. Indeed, Tantalus was a figure who was punished for his crimes by being provided with fruit and water which receded when he reached for them. As for Kamiti's self-identification with *a Buddhist Monk*, it likens him with a member of a religious community of men typically living under vows of poverty, chastity and obedience to God. These assimilations help to illustrate the despair of an MA-holder unable to secure a job in his own country because of social injustice.

4. Conclusion.

I have contended in this paper that the nature of the discourse and the writer's particular concern in his characters can greatly influence the transitivity system of that text. In addition, what is referred to as '*qualitative analysis*' in our '*Maitrise*'-level theses consists in displaying the transitivity structure of selected clauses. A proper qualitative analysis should help to validate or not the suspicions raised in the quantitative analysis. This should involve verification of the effectuality or not of the processes quantified, especially material ones that are taken to be result-full. Furthermore, students of this level do already need be equipped with working

knowledge and application of narratological devices such as focalisation and narration before venturing with the linguistics-oriented analysis of fiction which has its own principles.

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Appendix

Extract One

A-He (1) was tired (BeP-1), (2) (was) hungry (BeP-2) and (3) (was) thirsty (BeP-3) and (4) felt (MeP-1) beaten down by the sun. He (5) wanted (MeP-2) (6) to climb (IMP-1) to the top when he suddenly (7) felt (MeP-3) very weak in the knees and (8) collapsed (IMP-2) at the foot of a mountain of garbage. He (9) could not tell (MeP-4) whether he (10) was in a temporary coma or a deep sleep (BeP-4), but when a slight breeze (11) blew (IMP-3) it (12) lifted (TMP-1) him out of himself to the sky, where he now (13) floated (IMP-4). (*) He (14) could still see (MeP-5) [his own body (15) lying (IMP-5) on the ground and the mountain of garbage, where children and dogs (16) fought over (TMP-2) signs of meat on white bones. The body (17) needs (BeP-5) a rest from you and you (18) need (BeP-6) a rest from the body, he (19) heard himself saying (MeP-6) to himself]. He (20) decided (MeP-7) (21) to let (TMP) his body (22) lie (IMP-6) there in the sun, and, free of the body, he (23) wandered (IMP-7) Aburiria - (*) [why (24) leave (TMP-3) the exploration and enjoyment of our country to tourists? He (25) said with a chuckle to himself (MeP-8) - (26) comparing (MeP-9) the conditions in the different towns and regions in the country. This (27) is (RBP-1) really funny, he (28) said to himself (MeP-10) when he (29) saw (MeP-11) he (30) looked like (RBP-2) a bird and (31) floated (IMP-8) like a bird; he (32) enjoyed (MeP-12) the rush of cold air against his wings. He now (33) recalled (MeP-13) a Christian song he (34) had once heard (MeP-14): I (35) will fly (IMP-9) and (36) leave (IMP-10) the earth/I (37) will float (IMP-11) in the sky and (38) witness (MeP-15) / wonders never (39) seen (MeP-16) before/(40) Being done (TMP-4) with the earth below]. He (41) started to sing (VP-1) but because he (42) could not open (TMP-5) his beak as wide as his mouth what (43) came out (IMP-12) (44) was (RBP-3) a whistling reminiscent of the song of birds he (45) had listened to (BeP-7) in the mornings in the wilderness.

B- From his vantage point, (*) [he (46) had a bird's eye view (MeP-17) of the northern, southern, eastern, western and central regions of Aburiria. The landscape (47) ranged (RBP-4) from the coastal plains in the region of great lakes; to the arid bushlands in the east; to the central highlands and northern mountains. People (48) differed (RBP-5) much in the languages they (49) spoke (VP-2) as in the clothes they (50) wore (TMP-6) and how they (51) eked out (BeP-8) a living. Some (52) fished (IMP-13), others (53) herded (TMP-7) cattle and goats, and others (54) worked (IMP-14) on the land, but everywhere, particularly in towns, the contours of life (55) were (RBP-6) the same as those in Eldares. Everywhere people (56) were hungry (BeP-9), (57) (were) thirsty (BeP-10), and (58) (were) (RBP-7) in rags. In most cities, shelters made out of cupboard, scrap metal, old tires, and plastic (59) were (RBP-8) home to hundreds of children, and adults. He (60) found (MeP-18) it ironic that, as in Eldares, these shacks (61) stood (RBP-9) side by side with mansions of tile, stone, glass, and concrete. Similarly, in the environs of the cities and towns huge plantations of coffee, tea, cocoa, cotton, sisal, and rubber (62) shared (RBP-10) borders with exhausted strips of land (63) cultivated by (TMP-8) peasants. Cows with udders full of milk (64) grazed (BeP-11) on lush lands as scrawny others (65) ambled (IMP-15) on thorny and stony grounds].

C-(*) [So I (66) am not (RBP-11) alone, he (67) heard himself say (MeP-19) to his bird self. Maybe he (68) should abandon (TMP-9) his human form and (69) remain (RBP-12) a bird, (70) floating (IMP-16) effortlessly in the sky, (71)

breathing^(BeP-12) in the fresh air of the Skyland, but then he ⁽⁷²⁾ started sneezing^(BeP-13) as a whiff of gases from the factories below ⁽⁷³⁾ reached^(IMP-17) him. ⁽⁷⁴⁾ Is^(EBP-1) there no place on earth or in the sky where a person ⁽⁷⁵⁾ might escape^(IMP-18) this poison? A bit confused, he ⁽⁷⁶⁾ thought^(MeP-20) that before ⁽⁷⁷⁾ making any decision^(MeP-21) about the form in which he ⁽⁷⁸⁾ would lead^(BeP-14) the rest of his life he ⁽⁷⁹⁾ should return^(IMP-19) to his body lying in the sun ⁽⁸⁰⁾ to recover^(MeP-22) and ⁽⁸¹⁾ review^(MeP-23) the shocks of the day. But what if his body ⁽⁸²⁾ had been completely scorched^(TMP-10) by the sun? [At the thought he ⁽⁸³⁾ flapped^(TMP-11) his wings and ⁽⁸⁴⁾ hurried back^(IMP-20) to Eldares. He ⁽⁸⁵⁾ arrived^(IMP-21) not a minute too early. (*) [A rotation truck full of garbage ⁽⁸⁶⁾ had just pulled up^(IMP-22) at the foot of the trash mountain. He ⁽⁸⁷⁾ was about to reinter^(IMP-23) his body but he ⁽⁸⁸⁾ held himself in check^(MeP-24) and ⁽⁸⁹⁾ floated^(IMP-24) a bit longer ⁽⁹⁰⁾ to see^(MeP-25) what they ⁽⁹¹⁾ would do^(TMP-12) with his shell. The driver and two men ⁽⁹²⁾ got out^(IMP-25) and ⁽⁹³⁾ looked at^(BeP-15) the body for a few seconds. Then one of them ⁽⁹⁴⁾ bent^(IMP-26), ⁽⁹⁵⁾ put his ear to^(BeP-16) the chest, and ⁽⁹⁶⁾ proclaimed^(VP-3) the body dead, ⁽⁹⁷⁾ provoking^(VP-4) an exchange as to what they ⁽⁹⁸⁾ should do^(TMP-13) with the corpse. (*) [They ⁽⁹⁹⁾ did not want^(MeP-26) ⁽¹⁰⁰⁾ to call^(VP-5) the police; it ⁽¹⁰¹⁾ would take^(RBP-13) the cops a whole day ⁽¹⁰²⁾ to come^(IMP-27), and they ⁽¹⁰³⁾ had^(RBP-14) work ⁽¹⁰⁴⁾ to do^(TMP-14). In any case they ⁽¹⁰⁵⁾ did not want^(MeP-27) ⁽¹⁰⁶⁾ to get caught up^(TMP-15) in endless court proceedings. There ⁽¹⁰⁷⁾ was^(EBP-2) always a possibility that they ⁽¹⁰⁸⁾ might be accused of^(VP) murder and ⁽¹⁰⁹⁾ end up^(IMP-28) in prison or ⁽¹¹⁰⁾ have their heads chopped off^(TMP-16) or ⁽¹¹¹⁾ lose^(TMP-17) a lot of money ⁽¹¹²⁾ to bride^(TMP-18) their way out. But ⁽¹¹³⁾ to leave^(TMP-19) the body there ⁽¹¹⁴⁾ might result^(RBP-14) in as much.]

D- The corpse ⁽¹¹⁵⁾ was^(RBP-15) in a somewhat threadbare suit. ⁽¹¹⁶⁾ Was^(EBP-3) there money in the pocket? At the thought, all fears about touching the body ⁽¹¹⁷⁾ disappeared^(RBP-16) and the three ⁽¹¹⁸⁾ searched^(TMP-20) frantically but ⁽¹¹⁹⁾ found^(MeP-29) nothing. ⁽¹²⁰⁾ (There is)^(EBP-4) no money. (*) [They ⁽¹²¹⁾ noticed^(MeP-30) that the corpse still ⁽¹²²⁾ clutched^(TMP-21) a bag on which it partially ⁽¹²³⁾ lay^(IMP-29). It ⁽¹²⁴⁾ had to contain^(RBP-17) something important for its owner ⁽¹²⁵⁾ to cling to^(TMP-22) it so tenaciously through his death throes. The three ⁽¹²⁶⁾ read^(MeP-31) one another's minds] and unceremoniously they quickly ⁽¹²⁷⁾ turned^(TMP-23) the body over and ⁽¹²⁸⁾ searched^(TMP-24) the bag. They ⁽¹²⁹⁾ were so sure^(MeP-32) that the bag ⁽¹³⁰⁾ was^(RBP-18) full of money that they ⁽¹³¹⁾ became very angry^(MeP-33) at the corpse when they ⁽¹³²⁾ found^(MeP-34) it ⁽¹³³⁾ held^(TMP-25) nothing but rags; one of them ⁽¹³⁴⁾ started cursing^(VP-6) the corpse *as if* it ⁽¹³⁵⁾ were alive^(BeP-17),. You ⁽¹³⁶⁾ (are)^(RBP-19) a stupid liar. I ⁽¹³⁷⁾ am sure^(MeP-35) these rags ⁽¹³⁸⁾ are^(RBP-20) your real clothes and the suit you ⁽¹³⁹⁾ have on^(RBP-21) ⁽¹⁴⁰⁾ is^(RBP-22) stolen property. ⁽¹⁴¹⁾ Have^(RBP-23) you no shame, ⁽¹⁴²⁾ stealing^(TMP-26) other people's clothes? And you ⁽¹⁴³⁾ did not even have^(MeP-36) the good sense ⁽¹⁴⁴⁾ to steal^(TMP-27) a suit less worn out; at least we ⁽¹⁴⁵⁾ could have taken^(TMP-28) that.

E-They ⁽¹⁴⁶⁾ were about to go^(IMP-30) when they suddenly (*) [⁽¹⁴⁷⁾ realized^(MeP-38) that their fingerprints ⁽¹⁴⁸⁾ were^(RBP-24) all over the body. They ⁽¹⁴⁹⁾ could not leave^(TMP-29) the corpse there and ⁽¹⁵⁰⁾ decided^(MeP-40) ⁽¹⁵¹⁾ to bury^(TMP-30) the evidence of their involvement. Dead men ⁽¹⁵²⁾ do not speak^(VP-7), especially if they and their bags ⁽¹⁵³⁾ are buried^(TMP-31) in a rubbish dump. So many ⁽¹⁵⁴⁾ were dying^(BeP-18) of hunger or illness, not to mention those in despair who ⁽¹⁵⁵⁾ took^(TMP-32) their own lives, that the police ⁽¹⁵⁶⁾ would have^(RBP-25) no reason ⁽¹⁵⁷⁾ to search for^(BeP-19) yet another corpse amid the stench]. (*) [Maybe I ⁽¹⁵⁸⁾ should let^(TMP-33) them ⁽¹⁵⁹⁾ bury^(TMP-34) my body, he ⁽¹⁶⁰⁾ told himself^(MeP-41), or rather his bird self: what use ⁽¹⁶¹⁾ am^(RBP-26) I in Aburiria? The body ⁽¹⁶²⁾ is^(RBP-27) a prison for the soul. Why ⁽¹⁶³⁾ shouldn't I cut off^(TMP-35) the chains that now ⁽¹⁶⁴⁾ tie^(TMP-36) me to it, ⁽¹⁶⁵⁾ let^(TMP-37) the body and the soul ⁽¹⁶⁶⁾ say^(VP) good-bye to each other? That way my soul ⁽¹⁶⁷⁾ shall be free^(RBP-28) ⁽¹⁶⁸⁾ to roam^(IMP-28) across land over the sky. Yes, ⁽¹⁶⁹⁾ to go^(IMP-31) wherever it ⁽¹⁷⁰⁾ wishes^(MeP-42) without the endless restraining demands of the body: I ⁽¹⁷¹⁾ am thirsty^(BeP-20), I ⁽¹⁷²⁾ want water to drink^(BeP-21); I ⁽¹⁷³⁾ am hungry^(BeP-22); I ⁽¹⁷⁴⁾ want food to eat^(BeP-23); I ⁽¹⁷⁵⁾ am naked^(RBP-29), I ⁽¹⁷⁶⁾ need^(BeP-24) some clothes; I ⁽¹⁷⁷⁾ am^(RBP-30) out in the rain, I ⁽¹⁷⁸⁾ need^(BeP-25) some shelter; I ⁽¹⁷⁹⁾ am ill^(BeP-26), I ⁽¹⁸⁰⁾ must find^(BeP-27) a doctor. I ⁽¹⁸¹⁾ must catch^(TMP-38) the bus but I ⁽¹⁸²⁾ have^(RBP-31) no money. I ⁽¹⁸³⁾ must pay^(TMP-39) school fees, taxes... ⁽¹⁸⁴⁾ isn't it simpler^(RBP-32) ⁽¹⁸⁵⁾ to let^(TMP-40) everything ⁽¹⁸⁶⁾ go^(IMP-30)? But when he ⁽¹⁸⁷⁾ saw^(MeP-43) the men actually ⁽¹⁸⁸⁾ lift^(TMP-41) him, or rather his body, and ⁽¹⁸⁹⁾ throw^(TMP-42) it onto the pile of rubbish in the back of the lorry headed the dump, he ⁽¹⁹⁰⁾ heard^(MeP-44) a voice from within ⁽¹⁹¹⁾ cry out^(BeP-28) that the body ⁽¹⁹²⁾ was^(RBP-33) the temple of God and the soul ⁽¹⁹³⁾ has^(RBP-34) no right ⁽¹⁹⁴⁾ to cut down^(TMP) its connection to the world before it ⁽¹⁹⁵⁾ had

completed^(TMP-43) its sojourn on earth. I ⁽¹⁹⁶⁾am^(RBP-35) a human, I ⁽¹⁹⁷⁾ am^(RBP-36) a human being, a soul, and not a piece of garbage, no matter how poor and ragged I ⁽¹⁹⁸⁾look^(RBP-37), and I ⁽¹⁹⁹⁾deserve^(RBP-38) respect, he ⁽²⁰⁰⁾heard himself say^(MeP-45) time and time again as he ⁽²⁰¹⁾descended^(IMP-32) to and ⁽²⁰²⁾repossessed^(IMP-33) his body (pp.38-40.)

Extract two

A- A little ⁽¹⁾dazed^(BeP-1), his belly ⁽²⁾aching^(BeP-2) with hunger, Kamiti ⁽³⁾ stood^(IMP-1) on a sidewalk ⁽⁴⁾to collect^(BeP-3) himself. (*) [He ⁽⁵⁾did not want^(MeP-1) ⁽⁶⁾to lie down^(IMP-2) because he ⁽⁷⁾feared^(MeP-2) the recurrence of what ⁽⁸⁾had happened^(RBP-1) earlier at the dumpsite. This ⁽⁹⁾was^(RBP-1) not the first time that he ⁽¹⁰⁾had felt^(MeP-3) himself ease out of his own body; he ⁽¹¹⁾had had^(MeP-4) this sensation at night in the wilderness. There, in the open, ⁽¹²⁾lying on^(IMP-3) his back, ⁽¹³⁾looking at^(BeP-4) the stars and the moon, he ⁽¹⁴⁾would see^(MeP-5) himself ⁽¹⁵⁾abandoning^(IMP-4) his body for the sky as if ⁽¹⁶⁾pulled^(TMP-1) by a force intent on ⁽¹⁷⁾impressing^(MeP-6) him on the grandeur and mystery of a universe with no beginning or end. He ⁽¹⁸⁾would think^(MeP-7) of old Confucius, Gautama Buddha, Moses, John the Baptist, Mugo wa Kibiro, who ⁽¹⁹⁾had all retreated^(IMP-5) into the wilderness ⁽²⁰⁾to commune^(MeP-8), in total silence, with the law that ⁽²¹⁾held^(TMP-2) the universe together. Were their lives not ⁽²²⁾enhanced^(TMP-2) by what they ⁽²³⁾had picked up^(TMP-3) during their pilgrimage? He ⁽²⁴⁾would roam^(IMP-6) free in the universe the whole night, endlessly ⁽²⁵⁾fascinated^(MeP-9) by the being of things, and when he ⁽²⁶⁾returned^(IMP-7) to his body in the morning he ⁽²⁷⁾would feel^(MeP-10) his spirit imbued with fresh energy, ⁽²⁸⁾ready^(BeP-5) ⁽²⁹⁾to face^(BeP-6) another day of ⁽³⁰⁾walking about^(IMP-8) the streets of Eldares, ⁽³¹⁾knocking at^(TMP-4) every door, ⁽³²⁾hoping for^(MeP-11) something that ⁽³³⁾would improve^(BeP-7) his life. Thus he ⁽³⁴⁾retained^(MeP-12) hope and even ⁽³⁵⁾looked forward to^(MeP-13) his free flights into the universe as a relief from the wounds of fruitless quests. But he ⁽³⁶⁾had never experienced^(MeP-14) in the sunlight, at the dumpsite or anywhere else for that matter, what he just ⁽³⁷⁾underwent^(MeP-15) in the noon of day; he ⁽³⁸⁾took^(MeP-16) it as a warning ⁽³⁹⁾to keep away^(IMP-9) from dumpsites and ⁽⁴⁰⁾take^(IMP-10) a different path. Surely the Universal Sharer, who ⁽⁴¹⁾looks after^(BeP-8) creatures that ⁽⁴²⁾fly^(IMP-11) and those that ⁽⁴³⁾crawl^(IMP-12), ⁽⁴⁴⁾can't do^{(VP-1)*} any less for the ones made in his own image?]

B- He ⁽⁴⁵⁾saw^(MeP-17) a piece of chapatti ⁽⁴⁶⁾carried^(TMP-5), in the air by the breeze and ⁽⁴⁷⁾followed^(BeP-9) it with his eyes. Now the bread ⁽⁴⁸⁾was floating^(IMP-13) just above his head. Instinctually, with whatever energy he still ⁽⁴⁹⁾had^(RBP), he ⁽⁵⁰⁾retrieved^(TMP-6) it and ⁽⁵¹⁾put^(TMP-7) it in his mouth. Oh, no –it ⁽⁵²⁾was^(RBP-2) only a piece of paper. He ⁽⁵³⁾felt sick^(BeP-10). He ⁽⁵⁴⁾took^(TMP-8) the paper out of his mouth hastily but instead of ⁽⁵⁵⁾throwing it away^(TMP-9) he ⁽⁵⁶⁾looked at^(BeP-11) it as if he ⁽⁵⁷⁾had intended^(MeP-18) ⁽⁵⁸⁾to read^(MeP-19) it all along. It ⁽⁵⁹⁾was^(RBP-3) a bit of newspaper. On one side ⁽⁶⁰⁾was^(RBP-4) a picture of the Ruler. His head ⁽⁶¹⁾was torn off^(TMP-10) so only the headless torso with hands holding a club and a fly whisk ⁽⁶²⁾remained^(RBP-5). It ⁽⁶³⁾was^(RBP-6) a little grotesque and he ⁽⁶⁴⁾felt like^(MeP-20) ⁽⁶⁵⁾laughing^(BeP-12), but that ⁽⁶⁶⁾required^(RBP-7) energy. On the other side ⁽⁶⁷⁾was^(RBP-8) a four-man Global Bank mission that ⁽⁶⁸⁾had come^(IMP-14) to Aburiria ⁽⁶⁹⁾to discuss^(VP-2) the proposed national project of a palace aspiring to Heaven's gate. Machokali, the Minister for Foreign Affairs, ⁽⁷⁰⁾was going to host^(TMP-11) a reception and a dinner at...Dinner? Food? Apparently there ⁽⁷¹⁾were^(EBP-1) people in this world who still ⁽⁷²⁾had^(RBP-9) food ⁽⁷³⁾to eat^(BeP-13)? Where ⁽⁷⁴⁾was^(RBP-10) this dinner? He ⁽⁷⁵⁾looked at^(BeP-14) the fragment but the words ⁽⁷⁶⁾were^(RBP-11) missing. He ⁽⁷⁷⁾threw it away^(TMP-12) but it ⁽⁷⁸⁾did not fall^(IMP-15) on the ground; it ⁽⁷⁹⁾was picked up^(TMP-13) by the breeze and ⁽⁸⁰⁾continued floating^(IMP-16) in the air; mockingly ⁽⁸¹⁾conjuring^(MeP-21) the images of food so near yet so far away, ⁽⁸²⁾making^(RBP-12) him a Tantalus in Eldares. He ⁽⁸³⁾felt dizzy^(BeP-15) again. He ⁽⁸⁴⁾leaned^(IMP-17) against a post at the nearest shop, his eyes ⁽⁸⁵⁾taking in^(BeP-16) the human masses in the streets as he ⁽⁸⁶⁾held^(BeP-17) his nose at the stench in the air.

C- Kamiti ⁽⁸⁷⁾had always had^(MeP-22) a strong sense of smell, and even as a child he ⁽⁸⁸⁾could scent^(MeP-23) things in distant places. His power of smell ⁽⁸⁹⁾was so strong^(RBP-13), animal-like, that he often ⁽⁹⁰⁾knew^(MeP-24) the identity of a person before he ⁽⁹¹⁾appeared^(IMP-18). He ⁽⁹²⁾could follow^(MeP-25), if he ⁽⁹³⁾concentrated^(MeP-26) hard enough, the trail of a person. He ⁽⁹⁴⁾was sensitive^(MeP-27) to the different smells in a crowd. But the smell he ⁽⁹⁵⁾had recently begun to detect^(MeP-28) ⁽⁹⁶⁾was^(RBP-14) very different from any he ⁽⁹⁷⁾had been^(RBP-15) in contact with before. At first it ⁽⁹⁸⁾was^(RBP-16) only a whiff among many

others, but it ⁽⁹⁹⁾ intensified ^(MeP-29) to a point at which it ⁽¹⁰⁰⁾ assaulted ^(MeP-30) him from all around. He ⁽¹⁰¹⁾ could not tell ^(MeP-31) whether it ⁽¹⁰²⁾ was coming ^(IMP-19) from the mountains of uncollected garbage, the factories in the industrial area, or simply from human sweat: It ⁽¹⁰³⁾ did not smell ^(MeP-32) quite like rotting leaves; it ⁽¹⁰⁴⁾ was more like ^(RBP-17) the stink of rotting flesh –not of dead flesh but of human body at once alive and decomposing and yet...not quite; it ⁽¹⁰⁵⁾ was intensively familiar ^(MeP-33) and ⁽¹⁰⁶⁾ (was) unfamiliar ^(MeP-34). The rot ⁽¹⁰⁷⁾ was stronger ^(RBP-18) in some people than in others. When he first ⁽¹⁰⁸⁾ became aware ^(MeP-35) of it he ⁽¹⁰⁹⁾ used to wonder ^(MeP-36) if it ⁽¹¹⁰⁾ emanated ^(IMP-20) from his own belly because of hunger or fatigue, but then, in the wilderness, deep in the forests away from Eldares, the smell ⁽¹¹¹⁾ was absent ^(RBP-19) no matter how ⁽¹¹²⁾ hungry ^(BeP-18), ⁽¹¹³⁾ thirsty ^(BeP-19), and ⁽¹¹⁴⁾ tired ^(BeP-20) he was. ⁽¹¹⁵⁾ Walking ^(IMP-21) among the people in towns and cities, Kamiti often ⁽¹¹⁶⁾ tried to suppress ^(MeP-37) his sense of smell and ⁽¹¹⁷⁾ pretend ^(MeP-38) that the nausea he ⁽¹¹⁸⁾ felt ^(MeP-39) ⁽¹¹⁹⁾ was ^(RBP-20) an illusion; that way he ⁽¹²⁰⁾ could get on with looking for ^(BeP-21) jobs without constantly ⁽¹²¹⁾ thinking about ^(MeP-40) odor. Now ⁽¹²²⁾ leaning ^(IMP-22) against the post he ⁽¹²³⁾ tried reading ^(MeP-41) the names and ads on storefronts ⁽¹²⁴⁾ to suppress ^(MeP-42) his hyperactive sense. They ⁽¹²⁵⁾ were ^(RBP-21) mostly in Hindi, Kiswahili, and English. NAMASTE, KARIBU, WELCOME, SHAH DRAPERIES, SHA KA HURI KHAN.

D- The Indian shop owner ⁽¹²⁶⁾ came out ^(IMP-23) and ⁽¹²⁷⁾ threw ^(TMP-14) orange peels, and as he ⁽¹²⁸⁾ went back ^(IMP-24) inside he ⁽¹²⁹⁾ cast an evil eye at ^(BeP-22) Kamiti, as if ⁽¹³⁰⁾ warning ^(VP-3) him that if he ⁽¹³¹⁾ did not move ^(IMP-25) from that post quickly the owner ⁽¹³²⁾ would call ^(VP-4) the police. (*) [Kamiti's eyes ⁽¹³³⁾ fixed on ^(BeP-23) the peelings that ⁽¹³⁴⁾ seemed to beckon ^(BeP-24) him ⁽¹³⁵⁾ to pick them up ^(TMP-15) and ⁽¹³⁶⁾ see ^(MeP-43) if when ⁽¹³⁷⁾ squeezed ^(TMP-16) hard enough they ⁽¹³⁸⁾ might yield ^(TMP-17) drops of sweetness. A voice within ⁽¹³⁹⁾ cautioned ^(MeP-44) him. What ⁽¹⁴⁰⁾ did you say ^(VP-5) to yourself this very morning about picking things from the rubbish? ⁽¹⁴¹⁾ Have you already forgotten ^(MeP-45) the fate you ⁽¹⁴²⁾ were about to suffer ^(BeP-25) at the dumpsite when you ⁽¹⁴³⁾ broke ^(BeP-26) the law of your own words? The earlier debate in his mind between the voice in defense of picking up garbage and the voice defending begging from strangers now ⁽¹⁴⁴⁾ resumed ^(RBP-22) with fury. Which ⁽¹⁴⁵⁾ was ^(RBP-23) less contemptible? The latter eventually ⁽¹⁴⁶⁾ overpowered ^(MeP-46) the former by numerous references to the scriptures. Prayer after all ⁽¹⁴⁷⁾ is ^(RBP-24) a form of begging and it ⁽¹⁴⁸⁾ was ^(RBP-25) the cornerstone of all religions. ⁽¹⁴⁹⁾ Ask ^(VP-6) and it ⁽¹⁵⁰⁾ shall be given ^(TMP-18) to you. Everyday followers of the different faiths, whether named after Jesus or Muhammad or Buddha, ⁽¹⁵¹⁾ get on ^(IMP-26) their knees and ⁽¹⁵²⁾ beg ^(VP-7) God for this and that. They ⁽¹⁵³⁾ pray ^(VP-8) that their Lord and Master ⁽¹⁵⁴⁾ will hear ^(MeP-47) their cry. Yes, prayers ⁽¹⁵⁵⁾ are blessed ^(VP-9). Begging ⁽¹⁵⁶⁾ is blessed ^(VP-10). Among the followers of Buddha, the holiest ⁽¹⁵⁷⁾ are known ^(MeP-48) by their vows of poverty, and they ⁽¹⁵⁸⁾ are sustained ^(TMP-19) in the path of holiness by begging. ⁽¹⁵⁹⁾ Didn't Buddha himself renounce ^(BeP-27) the trappings of wealth for a life of begging and purity? At the centre of the Sangha, the monastic community he ⁽¹⁶⁰⁾ founded ^(TMP-20) after his Nirvana that ⁽¹⁶¹⁾ followed ^(RBP-26) forty-nine days of struggle with the Tempting Mara, ⁽¹⁶²⁾ was ^(RBP-27) Bhikkhus, the order of the begging monks. Alms, ⁽¹⁶³⁾ give ^(TMP-21) me alms. Surely what Kamiti ⁽¹⁶⁴⁾ had experienced ^(MeP-49) earlier at the city dumpsite, almost being buried alive in rot, ⁽¹⁶⁵⁾ was ^(RBP-28) a clear sign that it ⁽¹⁶⁶⁾ is ^(RBP-29) better ⁽¹⁶⁷⁾ to beg ^(VP-11)] .

E- He ⁽¹⁶⁸⁾ thought ^(MeP-50) of ⁽¹⁶⁹⁾ entering ^(IMP-27) the very next shop with hands outstretched, and then he quickly ⁽¹⁷⁰⁾ realized ^(MeP-51) that the gray suit he ⁽¹⁷⁰⁾ was wearing ^(TMP) on his job hunt ⁽¹⁷²⁾ was ^(RBP-30) not the proper attire for seeking alms. He ⁽¹⁷³⁾ felt like ^(MeP-52) ⁽¹⁷⁴⁾ laughing ^(BeP-28) but ⁽¹⁷⁵⁾ held himself back ^(BeP-29) when it ⁽¹⁷⁶⁾ occurred to him ^(MeP-53) that even asking for a job ⁽¹⁷⁷⁾ is ^(RBP-31) a form of begging. Begging, like everything else in this world, ⁽¹⁷⁸⁾ has ^(RBP-32) its time, place and clothes. The evening begging ⁽¹⁷⁹⁾ was ^(RBP-33) some time away; there ⁽¹⁸⁰⁾ were ^(EBP-2) still a few hours left for job hunting. Who ⁽¹⁸¹⁾ knows ^(MeP-54) –maybe things ⁽¹⁸²⁾ would start turning ^(IMP-28) his way and he ⁽¹⁸³⁾ would not have to act like ^(RBP-34) a Buddhist monk. And then he ⁽¹⁸⁴⁾ could not believe ^(MeP-55) his eyes. Right across the street ⁽¹⁸⁵⁾ was ^(RBP-35) a signboard, ELDARES MODERN CONSTRUCTION AND REAL ESTATE, and beside it a billboard. A job! The word ⁽¹⁸⁶⁾ blotted out ^(RBP-36) of all others around it. ⁽¹⁸⁷⁾ Rising ^(IMP-29) from the dead, he ⁽¹⁸⁸⁾ was now delirious ^(MeP-56) with hope. (pp. 47-49)