

TRANSITIVITY AND CHARACTERIZATION: A

STYLISTIC ANALYSIS OF ELECHI AMADI'S

THE CONCUBINE

BY

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DECLARATION

I hereby declare that this research is my work and it has not been submitted prior to this for the award of any degree. All the sources of information quoted in this work have been properly acknowledged at the reference section.

Kabiru Sulaiman Ja'afar

CERTIFICATION

This thesis entitled "Transitivity and Characterization; a stylistic analysis of Elechi Amadi's *The Concubine*" by Kabiru Sulaiman Ja'afar, meets the regulations governing the award of the degree of master of Arts in English language of Bayero university, Kano, Nigeria, is approved for its contribution to knowledge.

Supervisor

Date

Internal examiner

Date

External examiner

Date

Head of Department

Date

DEDICATION

To my late obedient wife, Mariya Kabir Ahmad.

Lessen And Lighten

If dying during childbirth and postnatal era is martyrdom
Then I'm optimistic thou art serenely in heavenly kingdom
If my pearl's modesty is enough to shame a day-old bride
Then no wonder she would forever and ever tarry my pride

If the smile on thy dimpled cheeks lingers in my memory
Then I can proclaim having priceless treasure and savoury
If virtue and kindness are thy saccharine purity and gore
Then may the Merciful join us in paradise to part no more

If "Never show thy mug" was imperative to repentant Wahshi
Then shan't be nostalgic or bump into her old crony if I foresee
If those who are colossally blessed are prodigiously envied
Then their trial must be devastating and immensely pitied

If someone deems my condition is rueful but lugubrious
Then he must be heartless, malevolent and cantankerous
If he's fond of summer, florets or to gander at the twilight
Then let him now never stares cum admires the starry night

If Allah the Originator of heavens and earth is the Sustainer
Please! forgive Myreal who had erred, was weak and a sinner
If Thy compassion and mercy have no restriction nor boundary
Then prayer and hope are what lessen and lighten my misery

If I would have to do it again for a thousand times
Then I would choose Maria to be the one by my sides

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ABSTRACT

This dissertation is a stylistic analysis of transitivity and characterization in Elechi Amadi's *The Concubine*. It examines the possibility that the author biases in his characterization technique, particularly in portraying the four influential characters; Ihuoma, Ekwueme, Madume and Emenike. Ihuoma who is not only the central character, but also the concubine of the title, is presented as an innocent observer of the tragic events that claim the lives of the three young men around her. The Transitivity model proposed by M.A.K. Halliday was used as a theoretical framework to understand the influence of point of view on character construction. The research used qualitative research methodology with the clause as the unit of analysis. Participant roles and the Cline of dynamism from the most to the least dynamic (1-14) (Hasan, 1989) are the key features of the analysis. The excerpts analyzed consist of the clauses where Ihuoma and one of the three men interact. The study finds that Ihuoma is the source of all the misfortunes that bedevil the novel, and also responsible for the death of the three men. By stylistic analysis of linguistic aspects in the text, the research finds elements of bias in the characterization techniques of the writer.

Chapter One

Introduction

1.0. Background to the study

This chapter presents an introductory part of an analysis conducted on Elechi Amadi's novel *The Concubine*. It is the study of his style in construction and presentation of his characters, and transitivity theory is used in exploring the characterization technique employed in the text. The research examines the possibility that the author biases in portraying the central character, Ihuoma, as innocent concerning the disasters that claim the lives of three young men around her. He also depicts the three men in a light that makes readers always sympathise with Ihuoma and blame the victims for their downfalls.

Among the texts studied by literary students for over thirty years, *The Concubine* is one of the most enjoyable literary pieces for its remarkable plot and unforgettable characters. Readers always have contrasting images of a beautiful young widow on the one hand and her tragic suitors on the other. Although Ihuoma is the source of the tragic ends of her lovers, still she enjoys the pity of the readers and the lovers get their blame. Ihuoma is the source of all the misfortunes in the text and the death of the three young men in her surrounding. Even though she is beautiful, level-headed, liberal-minded and finickily decent, her godly virtues are extraordinary baits to lure men to their death.

Ihuoma, wife of a sea-god before her reincarnation into human form, becomes the unconscious tool of a man-killing god. She has all the qualities to attract men to her, and through her to their death.

Osundare (1980)

After several readings of *The Concubine*, and extensive reading on the studies conducted on it, the researcher remains perplexed by the uniqueness of the author's style, in subtly presenting the central character, Ihuoma, and the blunt portrayal of the three men in her life. The researcher feels more sympathetic towards Ihuoma instead of the three men, despite the claim made by some critics that she is the source of the tragedies in the text. A review of Simpson (2004) titled "transitivity and characterization" explains the possible trick in transitivity choice that might have been employed by the author. Amadi portrays Ihuoma, the central character in the text, as a helpless passive observer of the tragic events that happen around her. She is not only the central, most important character in the novel, but the concubine of the title; the pivot upon which the plot is built. Notwithstanding, she was depicted as a detached character - as far as the tragic incidents are concerned- therefore, not responsible for the demise of the victims, and innocent concerning the misfortunes bedeviling the text. The victims also are presented as if they are to blame for their misfortunes when their actions are observed. This is done through the author's craftsmanship in transitivity choice.

The transitivity profile embodied by a text is a generally useful indicator of character in prose fiction. (see Simpson 2004). Selection of transitivity types has a great effect on the character, and the light in which the author wants the character to be seen. Authors have the power to make events, States, and actions more or less connected to particular characters and create the impression of the faultiness of the victim and helplessness of the attacker. The choice of transitivity type is well known to have an effect on the way in which an occurrence is constructed, so that a text producer can make someone seem more or less responsible for their actions through the choice of

intentional material actions. Characterization is heavily influenced by transitivity choice. An Author can be biased or manipulate the character to the level of making a bad look like a good one, and vice versa.

The destructive ability of Ihuoma to the men in her circle is rather apparent. What is more ironic is the meaning of Ihuoma's name "goodluck", yet, she is the death carier or a femme fatale in the text. According to Niven "It is only with the revelations of Ayinka and Agwoturumbe about Ihuoma, that by hindsight, one realizes that Eminike is indeed the first victim of his beautiful and dutiful wife through her jealous husband". Niven (1981: p. 53). He further argues that no man who calls himself a man would tolerate adultery from a wife, especially a favorite one. Ikwere gods shared human passions (a village where Amadi was born). And that passion is rather a way of maintaining their own integrity and authority to merit worship from humans.

It was the adultery of his favourite wife that angered the sea-king and makes him destructive towards any man who loves or is loved by Ihuoma. Yet the author tries to portray an innocent and passive observer image of the central character and blame the three young victims for their demise. On this issue of bias by the writer or rather the authorial voice in presenting the character of Ihuoma, Niven asserts, the authorial voice can indeed be an evidence of bias or eagerness to teach or effect a change in the reader's opinion. " (1981, p. 49).

1.1 Statement of the Problem

Although some scholars have explored characterization in Amadi's *The Concubine*, the studies have mainly focused on using characters to illustrate a thematic interpretation of the novel.

Besides, studies on *The Concubine* are primarily limited to critical perspective; giving it interpretation that is always open for further interpretation. However, a close study of the linguistic organization of a novel will provide a greater insight into its style and the content. To the best of the knowledge of this researcher no study has focused on *The Concubine* from a stylistic perspective, particularly in transitivity and characterization. As the elements of narration through which an author projects his ideologies and point of views, characters are also the devices that reflect material and experiential worlds created in a text. It is probably impossible to effectively interpret the text when one does not fully understand the characters. In addition, since the inception of Halliday's (2004 [1976]) SLF, many researchers have applied the transitivity model to the study of style and characterization e.g Halliday's analysis of William Golding's *The Inheritors* (Halliday [1973]), Kennedy's analysis of Conrad's *The Secret Agent* and Joy's *Two Gallants* (1982), Hubbard's A functional-syntactic perspective on gender stereotyping in popular fiction (Hubbard 1994). These researches have proved that, transitivity framework is a viable tool in revealing information about character which in turn has an influence on point of view. Therefore, an investigation of the influence of point of view on character construction through transitivity patterning has the potential to reveal the characterization technique and style of Amadi in the text. It is in view of this that, the present study explores transitivity patterns and its influence on characterization in Amadi's *The Concubine*.

1.2 Aim and Objectives

The aim of this study is to investigate the stylistic significance of transitivity patterns in Amadi's *The Concubine* with particular focus on characterization. Specifically, the study's aim will be achieved through the following objectives:

1. To explore the choices made by the writer in transitivity patterns, to construct characters.
2. To investigate how the author employs particular kinds of transitivity patterns to encode meaning.
3. To examine the interaction of transitivity patterns and point of view in character construction.

1.3 Research Questions

The following research questions are set to guide the study:

1. What types of transitivity patterns are chosen by the writer in character construction?
2. How does the author use particular types of transitivity patterns to encode meaning?
3. How do transitivity patterns and point of view interact in character construction?

1.4 Significance of the Study

Since its first publication in 1966, a lot of researches have been conducted on *The Concubine* but most of them from a critical perspective. Studying it from the stylistic perspective will

contribute to the growing interest in stylistic studies by demonstrating how a linguistic framework can help in understanding literary texts. The findings of the study will also reveal the interaction between point of view and linguistic choices to portray characters. In studying a literary text, linguistic analysis cannot be overlooked as they both (literature and linguistics) complement each other.

1.5 Justification of the Study

The Concubine is a debut novel by Amadi as part of the protest against colonial prejudice of *tabula rasa* - Africa is a dark continent and Africans are ignorant. As Abdou (1988) states "Amadi's novel reinforced the idea that African communities were not mindless before the coming of the white man. They were well organized and their culture among the best". A stylistic study of the clauses in the text will clearly reveal the characters' mind-styles, point of view, as well as the author's ideologies.

1.6 Scope and Delimitations

Since the aim of the study is to explore the author's presentation of characters through transitivity patterns, the study focuses on narratorial voice. The study focuses on four characters: Ihuoma, Emenike her husband, Madume and Ekweme. The basis of selecting these four is that, they are the major characters in the text. Ihuoma is the source of disasters while the other three, her victims. The study does not touch other aspects or characters in the text. It is also outside the scope of this research to study other texts, either by the author- Amadi - or any other writer.

1.7 Organization of the Study

The research is written in five chapters. Chapter One consists of an introduction, statement of the problem, aim and objectives, research questions, significance of the study, justification of the study, scope and delimitation, and research methodology. Chapter Two comprises review of related literature, and theoretical framework. Chapter Three contains the presentation of participant roles and degree of dynamism of the four characters. Chapter Four is data analysis (of how transitivity helps in shaping the character or analyzing the character), findings, and discussion. Lastly, Chapter Five presents the summary of the entire work, conclusion and recommendations for further studies.

1.8 Plot of the Text

The Concubine is about Ihuoma, the most beautiful young woman in the village of Omokachi even though she is from Omigwe. She got married to Emenike, but later he was killed by his friend Madume, over a piece of land. She is the central character and married to the sea-king who does not want her get marry to any man on earth. She is hardworking and elegantly behaved woman in the village. Two men have already been killed by the wrath of the sea-king. When the best dibia in the village tells the third young suitor the truth of the matter, the young man vows that if he married Ihuoma for only a day and then died, his soul would travel away happily. It happens that he is struck just a little before marrying Ihuoma proving that she is indeed a goddess and therefore a god's concubine.

After the fight that claimed the life of his opponent, Madume feels guilty of manslaughter, though, after few days he feels less responsible as it was related to chest lock. Beside, he suffers more than the deceased during the dual. The following dialogue took place between Ihuoma and her mother, "he worked too hard in the rain. Was this the first time he had worked in the rain? No my child! We know what happened to him. Amadioha will kill them one by one." (page 21). However, he offered certain sacrifice to abet the wrath and retribution of the gods, as required by tradition. But soon after he starts thinking of marrying the widow, for he was among the suitors before she was married to Emenike, her late husband. In fact, it was one of the reasons he hated him. One day Madume tries to stop Ihuoma from cutting a plantain from the disputed land that the elders ruled in favour of her husband. The incident brought her brother-in-law fast to the scene and if some of the village people had not intervened, the situation would have got out of hand. Madume mockingly went ahead to cut the plantain when its leaves covered his head and a serpent spits in his eyes. Consequently, he became blind and harassed his wife and children so often. One day, when he threatens to give her a hiding for exchanging words with him, his wife ran away with the children, and eventually, frustrated Madume committed suicide.

After the mysterious death of her husband which was attributed to the chest lock and the fight with Madume, Ihuoma intends to remain a widow until her children become of age. But immediately after the second burial festival Ekwueme started wooing her and she found it inappropriate due to their social differences; she is a widow with three children while Ekwueme never marries before. Besides, he was engaged to a girl, in the name of Ahurole from Omigwe (a village where Ihuoma comes from) when she was seven days old.

The marriage didn't workout well because of the constant nagging and unprovoked weeping of Ahurole the young wife, which was related to her personal "agwu". One moonlit night Ekwueme entered Ihuoma's compound in search of his wife goat and was seen by his wife on his way out. She complained that instead of looking for her goat, he was there having a good time with another woman. On her mother's instruction, she added a love potion to his soup, so as to have the attention of her husband turn away from Ihuoma to herself. Consequently, Ekwueme becomes insane whereas, the guilty conscience young wife fled away and that marks the end of their marriage, but not before her parent paid all the money spent during the negotiation.

Having recovered from the madness, Ekwueme returned to his former lover Ihuoma, though, this time has the blessings of his parents, who were influenced by the roles played by Ihuoma in his recovery from mental breakdown. The two lovers also was no longer be seen as an odd couple by the entire village as they were before the incident that, had all the young able bodied men searching the surrounding bushes for the runaway Ekwueme for three days. As the tradition of the village, his father consulted the dibia Ayinka over the proposed marriage and Ayinka told him that Ihuoma is the concubine of the sea-god.

They consulted another dibia who claims the power of the sea-king could be checked if they offer certain sacrifice. It happens that among the items required for the sacrifice was a lizard and Ihuoma's first son Nwonna was assigned the responsibility of catching one. On the evening the sacrifice was to be carried out after midnight, Nwonna's barbed eared arrow aimed at but missed a redheaded lizard and shot through upper part of Ekwueme's stomach. " The Spirit of

Death was known to take away people's souls shortly after midnight. That was when Ekwueme died." (page 216).

The text is set in a remote village in Eastern Nigeria, an area yet to be affected by European values. The novel portrays a society that is orderly and predictable, still ruled by traditional gods, offering a glimpse into the human relationships that such society creates. "The concubine" is the debut novel and was hailed as "most accomplished first performance." Palmer (1969:56). Rooted firmly among the hunting and fishing villages, the text nevertheless possesses the timelessness and universality of a major novel. Niven (1981:7).

Chapter Two

Literature Review

2.0 Introduction:

This chapter reviews several texts written, and works conducted in relation to the present research. The texts deal with the concepts and information units of the title of the research, while the works are those studies carried out on the text, *The Concubine*. Stylistics is a sub discipline which started in the second half of the 20th century, (Freeman, 1971). Therefore, a lot of studies have been carried out in the field. This chapter cannot cover all of them, but some of the relevant ones to the development of this research, are reviewed. The chapter reviews the concepts of transitivity and characterization, and a heading where the two are discussed in relation to each other, is presented. Similarly, the concepts of stylistics and style; style's theory and domains are highlighted. Finally, the plot of the text, biography of the author, and theoretical framework are presented.

2.1 Transitivity

Transitivity system is a grammatical facility used for capturing experience in language. It is a model in Systemic Functional Linguistics (SFL) developed by M.A.K. Halliday. Halliday (1994) differentiate between the purely systemic aspects of language, which he called textual meta-function; the uses of language to represent a view of the world, which he called ideational meta-function; and the effect of language use on relationships, which he called interpersonal meta-function. These three headings – clause as a message, clause as an exchange, and clause

as a representation – refer to three distinct kinds of meaning that are embodied in the structure of a clause. Each of these three strands of meaning is construed by configurations of certain particular functions. The ideational metafunction engenders resources for construing our experience of the world around us and inside us; the ideational system at clause rank is transitivity. Transitivity is concerned with construing one particular domain of our experience.

According to Halliday (1985), in systemic functional linguistics (SFL), transitivity is an experiential function of the clauses as it deals with the transmission of ideas, representing processes or experiences: actions, events, relations and cognitive processes. Simpson (1993 : 88) defines transitivity as how meaning is represented in the clause. It shows how speakers encode in language their mental pictures of reality and how they account for their experience of the world around them. Transitivity is concerned with the transmission of ideas and therefore, is part of the ideational function of language. To Fowler (1996), transitivity manifests how certain choices encode the author's certain ideological stance affected by social and cultural institutions. The axiom that encompasses the transitivity processes is "who or what does what to whom or what?". Simpson (1993).

The 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 modelled as a figure – a figure of happening, doing, sensing, saying,

being or having (see Halliday & Matthiessen, 1999). All figures consist of a process unfolding through time and of participants being directly involved in this process in some way; and in addition there may be circumstances of time, space, cause, manner or one of a few other types. These circumstances are not directly involved in the process; rather they are attendant on it. All such figures are sorted out in the grammar of the clause. Thus as well as being a mode of action – or rather of interaction: of giving and demanding goods-and-services and information, the clause is also a mode of reflection, of imposing linguistic order on our experience of the endless variation and flow of events. The grammatical system by which this is achieved is that of TRANSITIVITY (cf. Halliday, 1967/8). The system of TRANSITIVITY provides the lexicogrammatical resources for construing a quantum of change in the flow of events as a figure – as a configuration of elements centred on a process. Processes are construed into a manageable set of PROCESS TYPES. Each process type constitutes a distinct model or schema for construing a particular domain of experience as a figure of

a particular kind – a model such as the one illustrated above for construing signification:

Token (usually)+ Process (means) + Value (mostly); and for construing wanting to shower:
[Senser:] I +[Process:] don' t want + [Phenomenon:] a shower, and showering: [Actor:] I +
[Process:] had + [Scope:] one + [Time:] yesterday.

According to Martin and Rose (2003), showing how simultaneously strands of meanings are expressed in clause structures is Michael Halliday's major contributions to linguistics. Experiential strand of meaning is expressed through the system of transitivity or process type (see 2.4 for details of the six processes type). It has three basic elements:

- (i) a process unfolding through time.
- (ii) the participants involved in the process.
- (iii) circumstances associated with the process.

However, the concept of transitivity is used in an expanded semantic sense, much more than in traditional grammars where it simply serves to identify verbs which take direct objects while intransitive identify verbs with no direct objects. Transitivity in modern grammars refer to the way meanings are encoded in the clauses and to the way different types of processes are presented in language. The participant roles in six types of processes identified by Halliday had later been divided and ranged into fourteen roles; from most active to most passive role (see 3.5 in Chapter three).

2.2 Transitivity and Characterization

What is character but the determination of incident?

What is incident but the illustration of character?

Henry James (2001)

Characters are the most important elements of narration through which an author projects his ideological point of view. In any type of narration technique, whether first, second or eye-of-God style, characters are the Instrument via which the experiential and material worlds created in the text are observed. Characters are of different categories; major (central) and minor characters. In either case, character is crucial element that a text or narration cannot be well embellished

without. Simpson (2004: 74) observes "Character may be determined by degree of influence on narrative incidents, by degree of active involvement in the forward momentum of the plot. Alternatively, character may be determined by detachment from narrative incidents, by positioning, say, of an individual as a passive observer of the events that unfold around them".

According to (Simpson 2004),"The transitivity profile embodied by a text is generally useful indicator of character in prose fiction". Selection of transitivity types has a great effect on the character, and the light in which the author wants the character to be seen. Authors have the power to make events, states, and actions more or less connected to particular characters and create the impression of the faultiness of the victim and helplessness of the attacker. Jeffries (2013) argues that the choice of transitivity type is well known to have an effect on the way in which an occurrence is constructed, so that a text producer can make someone seem more or less responsible for their actions through the choice of intentional material actions. Characterization is heavily influenced by transitivity choice. An author can be biased or manipulate the character to the level of making a bad guy look like a good one, and vice versa. According to Montgomery (1993), "If the character is the 'major totalizing force in fiction', then it is important to discover how characters are constructed and on the basis of what linguistic choices."

According to Halliday (1994: 106), indeed there are often several ways of using the resources of language system to capture the same event in textual representation. What is of interest to stylisticians is why one type of structure should be preferred to another, or why, from possible several ways of representing the same "happening", one particular type of depiction should be privileged over another. Simpson (2004) asserts that, choices in style are motivated, even if unconsciously, and these choices have a profound impact on the way texts are structured and interpreted. The way we arrange our clauses in a narrative incident has impact on the way events are perceived, understood and interpreted. He further argues that, in its most minimal form, a narrative comprises two clauses which are temporally ordered such that a change in their order will result in a change in the way we interpret the assumed chronology of the narrative events.

2.3 Characterization

Characterization can be defined as any action by the author or taking place within a work that is used to give description of a character. In general, it is divided into direct and indirect characterization. Direct characterization is anything that the author tells directly to the reader. Indirect characterization is anything that is shown to the reader by another source. Taking it one step further, characterization can be conveniently separated into five primary categories: Physical description, Actions, Reactions, Thoughts, and Speech (Shlomith 2002).

1. Physical Description

Physical description is a necessary part of creating any character. When we first see a person in real life, we take in their appearance as a sort of preliminary evaluation. We take in everything from how they are dressed to the appearance of their skin, whether they are males or females and facial expression in order to form a quick, rough estimate of who this person is.¹⁷ Shlomith (2002)

2. Action

In the real world, our actions reveal who we are. In the same way, a character's actions inside a story reveal who they are. Action here would be defined as anything a character does as a primary act. In other words, a character's actions are the cause, not the effect. While no action is truly independent of context, a person's actions reflect a conscious or unconscious decision. A person may say something, or think something, but it lacks the solid significance of

an action performed. Actions cannot be undone, and therefore are often the most reliable and concrete proof of what kind of person a character truly is. A character's actions are typically considered indirect characterization because what they signify is not given directly to the reader. Shlomith (2002).

3. Reaction

The physical and emotional reactions of a character to the external, and the external's corresponding reactions to the character both communicate an immense amount of information to the reader. Most importantly, they give the reader a sense of context. Some reactions are expected. When sad news is given, we expect sadness. When harm is done, we might expect revenge as a natural reaction. An expected reaction serves to humanize a character – to make them relatable. But occasionally, we can be surprised by a reaction. For example, when someone chooses to turn the other cheek rather than fight back, it can convey the shocking depth of his or her resolve to avoid violence. Surprising reactions serve to make the character stand out. Shlomith (2002).

4. Thought

Thought is a method of characterization that varies by story and point of view. Some stories allow access to only one character's (usually the protagonist's) thoughts; some allow those of several characters. Some stories don't allow access to any character's thoughts at all. Ultimately, it affects the reader's relationship with the character; direct access to the thoughts and inner emotions of a character allows the reader to identify with them at their most personal level. Connecting to only a single character in that way

makes that particular character more relatable and adds depth to their personality, while also binding the reader strongly to that individual. Access to the thoughts of multiple characters results in a looser individual connection to the reader, but provides a rich amount of depth to the story by providing several points of view. How a character thinks can also be highly significant. As in psychology, the way that a character's mind works reveals a lot about who they are. Shlomith (2002).

5. Speech

A character's speech or the dialogue between characters forms a medium between their actions and thoughts. How they communicate with other characters can establish not only how they feel, but also descriptors such as where they come from and their relationship with the character to whom they are speaking. A character who speaks softly and kindly to the narrator is obviously perceived as gentle. One who speaks very eloquently, with formal grammar and carefully chosen words, will come across as scholarly and possibly distant. Loud or coarse speech conveys just the opposite; that a character is aggressive and probably unintelligent. An accent can serve as a distinctive feature, just like any physical trait. Dialogue, much like thought, allows an author to develop their character organically within the story.¹⁹Shlomith (2002).

According to Greimas (1973) there are basically two types of characterization, namely direct and indirect characterization techniques:

1. Direct Characterization

Direct characterization is defined as any act performed by the author/narrator that develops the reader's understanding of the character. It has the primary benefit of being, well, direct. There is no subtle twisting or sewing necessary to tie in the element an author wants to convey about a character when using direct characterization; the author simply states it as fact: the character is XYZ. Because of this, direct characterization is best used in identifying the core characteristics of an individual—the most important facets of who they are. Small nuances and deep underlying features of a person require careful examination, as they can be easily misinterpreted, but the facts of a character form the foundation on which the rest of the character is built. A direct statement about a character does not need to be stated more than once. It can be alluded to, certainly; his or her appearance and manner can be hinted at in small adjectives before an action, but a repetition of the character's full description will likely come across as redundant. This does not apply if a new or unobserved aspect of a character is being stated. If, for example, the detailed features of a character's hands suddenly become relevant within the story, the author can describe them without seeming out of place or redundant. The key in all of it is necessity. (Greimas (1973)).

2. Indirect Characterization

Indirect characterization is really a blanket term for the many different ways in which a feature of a character can be expressed or confirmed in the mind of the reader without stating it directly. Actions, reactions, thoughts, speech, and to a degree even the situation of the character can all be used to shape the image constructed in the reader's mind. An author

should use all of these to mold their character in small ways; subtly tying the traits together and binding them to the base set down at first contact with the character. Greimas (1973).

2.4 The Concept of Stylistics

Stylistics is a branch of linguistics which deals with the study of styles. It refers to the study of variation in the use of language or in a written text. Widowson (1975) defines stylistics as "the study of literary discourse from a linguistic orientation." He explains that the link between literary criticism and linguistics is stylistics. Short and Candlin (1989) further explain that stylistics is a linguistic approach to the study of literary texts. According to Carter (1988) stylistics is a bridge (link) discipline between linguistics and literature. Stylistics is the science of style. In other words, it is the scientific study of style. Michael Toolan defines it as "the study of the language in literature" (1996:viii). It is basically concerned with the understanding of technique or the craft of writing. A stylistician brings to the close examination of the linguistic particularities of a literary work, an understanding of the anatomy and functions of the language (Toolan). Ofuani and Longe see it as "solely concerned with the investigation of the artistry of language usage in literature" (1996:359). Ndimele (2001:15) defines stylistics as "a branch of linguistics which studies the application of linguistics to the study of literature". Stylistics takes a close look at the text and analyzes its significant language forms for the sake of interpretation, it comes very close to practical criticism. Even in the reader response theory criticism or reception theory stylistics has a role to play. Stylistics, in fact, has a great effect in almost every kind of critical approach. According to various dictionaries, the term —stylistics means —the science of literary style or the —art of forming good style in writing. Leech and

Short (1981:13) also define it as —the linguistic study of style. Widdowson (1975:4) defines stylistics as follows:"By stylistics ‘ I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two. stylistics, however, involves both literary criticism and linguistics, as its morphological make-up suggests: the style component relating it to the former and the linguistics ‘ component to the later."

Stylistics is a method of practical criticism to help explain intuitive reader responses to a work of literature without any criticism of badness or goodness of the writing (Asher and Simpson 4378). Leech (2008:1) defines it as “the linguistic study of literary texts” . Enkvist (1973:11) regards it as a discipline “concerned with the theory and analysis of style” (qtd. in Asher and Simpson 4378).But these definitions are too eclectic.Leech and Short (2007:11) see it as “the linguistic study of style” or “the study of language as used in literary texts, with the aim of relating it to its artistic functions” . Literary work is the field par excellence of stylistics. So, stylistics is a bridge science, creating a bond between linguistics and literature. Conversely, the mastery of the various levels of linguistics – phonetics/phonology, syntax, semantics and morphology would be unnecessary if the person cannot make a resourceful or creative use of the levels of linguistics mastered. Hence stylistics comes to create a symbiotic relation between language and literature so as to be competent in both of them.

Linguistics which represents the broader discipline and of which stylistics is a part, helps readers to discover the hidden clues about the language. It can act as the screw that dismantles

the pieces of the whole text into smaller understandable parts. It can be a great help to interpret the meaning of a certain literary work. Carter and Stockwell (2008: 39) point out that linguistics can give readers a point of view, a way of looking at a text that helps readers to develop a consistent analysis, and urges them to ask questions about the language of the text that they come through.

One of the contributions of stylistics, apart from linguistic insights and linguistic tools of modern criticism, is its objective way of analysis. —Language oriented theories try to develop an objective methodology of analysis and interpretation by focusing on the literature entity independent of an author 's intentions (Kumar, 1987:40). Verdonk(2002:4) defines stylistics as —the analysis of distinctive expression in language and the description of its purpose and effect. Bradford (1997:1) says that stylistics is —an elusive and slippery topic every contribution to the vast, multifaceted discipline of literary studies will involve an engagement with style. With its objectivity, insights from linguistics and useful terminology, stylistics makes our interpretation valid and enhances our enjoyment of literature. Since stylistics has become an inseparable part of contemporary criticism, no serious student can simply ignore it. This is one of the reasons why literary critics do not always separate stylistic study from a wider theory of literature. The fabrication of situations and resulting moral evaluation are the writer 's purpose and this purpose cannot be entirely separated from style which is its means and its fine texture. The linguistic and literary patterns fuse as color and compositions in a painting (Carter & Stockwell, 2008: 44). The linguistic analysis of literary language is known as stylistics. This is a somewhat misleading term: the word 'style' was once applied to different varieties of language,

such as the language of religion, or of legal documents. Both these varieties are now known as registers. Meanwhile, the words style and stylistics have acquired the somewhat specialized, narrow usage of linguistics applied to literature. Literary language is often deviant. Typically, certain features have been highlighted, or foregrounded, often by making them strange. Writers are like knitters trying to invent new patterns. They avoid obvious sequences such as "black despair", "blue sky" and device new, original combinations,²⁴ which attract readers and listeners. They try to compose unusual phrases, like Dylan Thomas 's phrase —a grief ago || astonishes the readers (Aitchison,1999:141).

2.5 The Concept of Style

Style is a primary aspect of any literary piece of writing. It is the basic thing which gives uniqueness to every writer. Haynes (1989) argues that the study of style is the study of distinctions; looking at what was said against what might have been said. Style is the trademark of an author. Every writer has a unique way of expressing himself/herself through writing. In order to determine an author's style in writing, one needs stylistic analysis. According to Wales (1989:435), the word style is quite difficult to define. The reason behind this difficulty is related to the way how can readers understand it. This might affect the features related to stylistics, which is part of linguistics. Moreover, she has listed the most common features of the term style which are summarized below:

1-Style means the way of expressing oneself in writing and speaking, putting it in a similar way, there is a distinctive style for every person in doing things such as in playing games or thinking

in a special way of a solution for a certain problem. There are also styles in speaking one can make jokes, and the other may be more serious. Also style can be good or bad.

2- Wales (1989:435) points out that each person has his own way of doing an action or writing about the same theme or even describing the same painting. She ascertains that style can be different in various situations and according to the degree of formality what she called "style shifting". Furthermore, the genres of literature also differ in their style whether fiction, poetry or any other type of literature. Wales (ibid) also mentions that style can vary through time, for example, the style of modern and metaphysical poetry is quite different.

3- Another important point mentioned in Wales' dictionary is that style is measured by the number of linguistic features. The personality of each writer, for instance, can be reflected in his works. His way of choosing words and combining them is really distinguished. If a keen reader reads Jane Austen's novels, e.g. *Persuasion* and *Pride and Prejudice* he can notice the similarity in the style of the writer of the two texts (Wales, 1989:435). According to Carter and Stockwell (2008: 44) there are many different styles according to the style of the author e.g. racy, formal and colloquial one. Further, they defined Style as:

"A choice of certain structures over others available in the language. To claim that style is a choice is not, of course, to claim that it is always a conscious choice. Indeed, if one had to make all phonological, syntactic, semantic and pragmatic choices consciously, it would take a very long time to say anything at all. In literature, as in all discourse, a sense of the best way of putting something can be intuitive or conscious; the result as far as the reader is concerned will be much the same".

Enkvist (1973:11) sees style as “a common and elusive” concept as it appears to be simple but technical as it means different things to different people (qtd. in Asher and Simpson 4375). For instance, the critics see it as “individuality” , rhetoricians as “the speaker” , the philologists as “the latent” , the linguists as “formal structures in function” , the psychologists as “a form of behaviour” (Ogum 2002:22). The Latin word “stilus” meaning “a pointed instrument used for writing” , is what the concept “style” meant 2000 years ago. But nowadays, definitions of style do not point to the instrument used by the writer but to characteristics of the writing itself. Enkvist further defines it as the “sum of linguistic features which distinguish one text from another” (1973:11) in Asher and Simpson. This implies that “style” is the whole gestalt or oeuvre of a person’s use of language which identifies him. Buffon gave a phrase to describe style: “Style C’est l’homme meme” meaning the style is the man (Asher and Simpson 4377).

Therefore, a person can write in an ornate style, or speak in a comic style, good, bad, turgid styles respectively. While Osundare considers it as “that set of propensities that define an author's "voice” .

This string of definitions of style implies that style is something that has to do with individuality and personality. The style of an author is the image of his mind. It is an emanation from his being. In other words, the definitions suggest that the style is the man as it reveals the inner man, personality and thought process of the writer and it is individualistic. This simply means the linguistic choice or habit of an individual writer and no two people or writers write or speak exactly the same way as it is individualistic. It is a conscious and careful selection of words for

effective communication or stylistic effect. Literary style is characterized by elegance, beauty in form and language.

2.5.1 Domain of Style

Although style is a universal term cutting across all spheres of human life and endeavour, it has been narrowed down to the study of literature. According to Asher and Simpson, “Western culture has tended to study literary writing more than any other form of language” (4377). Style refers to the whole gestalt of a person’s use of language, whether written or spoken, or whether the language user is a literary figure or not. It is as individual as his fingerprints. Although, style is individualistic or personal, it is sometimes grouped in line with Hendricks (1976:101-172). Hendricks maps out group style for a group of writers with the same world-view or outlook, or of the same era or period of time. So, we can talk of Elizabethan style, Classical style, 18th century style, and so on.

2.5.2 Style Theory

Osundare (13) identifies three different but connected concepts to discuss style. They are: choice, difference and iteration. The concept of choice is the most author-oriented style as it is the linguistic thumbprint of the writer that identifies or distinguishes him from others. In other words, style is the alternative ways employed by the writer to express the same content. Osundare further identifies two categories of the concept of choice in style-study: preverbal choice and verbal choice. The preverbal choice is an epistemic or a thought-oriented choice as it is concerned with intuition or thinking made by the writer prior to verbal choice. It is

psychological, or cultural but the verbal choice is the alternative or option of linguistic features made by the writer. The concept of style as difference is the linguistic variation and deviation a writer makes on the language to achieve his objectives. Style primarily comes into being in literature. Style as iteration, on the other hand, is concerned with repetition on regularity of striking linguistic features or choices in the text for stylistic effects. It is more or less a habitualization. According to Asher and Simpson (1976), “for a style to exist, the same sort of linguistic choice must be repeated in a reasonably consistent, iterative basis” . It is a statistical and mathematical approach to the study of literature and often criticized by language and literary analysts and students as being “unsuited to the humanist discussion of literature” . This statistical and mathematical approach of identifying regular and habitual linguistic features in texts gives birth to stylometry or stylostatistics in style study.

2.6 A Review of *The Concubine*

Many studies have been conducted on *The Concubine* especially from the literary perspective. One of them is Osundare (1980), " As Grasshoppers to wanton Boys: the Role of the Gods in the novels of Elechi Amadi". The critique maintains that fatalism and its episodic surrogates of coincidence, omens, premonitions and disasters loom large in the narrative. Like most of the critical works on *The Concubine*, it asserts that Ihuoma is the source of all the misfortunes and responsible for the death of the three young men in her surrounding in the text. The writer totally refutes the opinions some scholars have concerning *The*

Concubine. E.g Taiwo (1976, p. 204) and Bolaji (1978, p. 2), who tried to attribute human tragedy in the text to a kind of hamartia. The former concludes that the text is "concerned with the circumstances of a marriage which ends in disaster for reasons which are deeply human and universally valid" while the latter traces the source of the tragedy to " an attempt by individuals and communities to pervert the course of order and accepted norms in the society ".

Osundare questions what is the crimes of Ekwueme in his madness and eventually painful death he least expects. Bolaji asserts that Ekwueme's madness and subsequent death are necessary punishments for his attempt to upset social order. Though it is hard, according to Osundare, to see what aspect of social order Ekwueme has upset to warrant his death; marrying a widow is not the crime that Bolaji makes it out to be. Ekwueme's other "offence", his divorce from Ahurole , is nothing of his own making; the erring woman runs off after her attempt to win Ekwueme's love by supernatural means has failed.

The opinions of both Bolaji and Taiwo that human greed, graft and bestiality justifiably precipitate hardship and death are thoroughly castigated in this work. The characters in *The Concubine* have few flaws. In fact, they are, with the exception of Madume, so good that gods look bad for causing them unnecessary

suffering. The storyline is pegged with omens, premonitions, and ostensibly inconsequential episodes that later turn into vital ingredients of tragedy, with Ihuoma at its peak.

Of all the critiques on *The Concubine*, "as grasshoppers to wanton boys" laid it bare the most. This may somehow be attributed to its wide range in scope; it does not only appraise the text alone but goes further to cite several critical works on it, analyzes and attacks their findings and resolutions based on sound reasons and valued judgment. This kind of appraisal proves to be a viable tool in highlighting and explicating a text for vivid and lurid presentation to the reader.

The work helps greatly in shaping the current research and even supported one of its claims that Ihuoma is the source of the tragic incidences in the text. Its treatment of the text is remarkably unique from similar attempts by other writers. Though its major concern is with the supernatural presence and dominance in the text, it explicitly dissects every aspect of the novel to the extent one could say that no stone was left unturned. It has, more than any other critical work consulted a bearing on the current research and would definitely reflect it.

Similarly, Oladele (1976) *Culture and the Nigerian novel* is another important work that appraises *The Concubine* in its last chapter. Oladele, the writer, critically

analyses two Nigerian novelists works, among which is Amadi's *The Concubine*. According to the author, religion is presented as an all pervading aspect of social, cultural and commercial life. " It is not just an important aspect of life, but an essential quality of life without which man loses the protection of the gods so vital for his survival " (p. 182). The work asserts that, *The Concubine* is a text in which individuals tend to be either agents of the gods or little more than symbols of the collective will of the people. Like most of the critiques, it maintains that Ihuoma, despite all her smooth manners and good looks is the source of the tragedy in the text.

It is important to note that, this text is one of the best critical analyses ever written on *The Concubine*. One cannot read anything worth reading on *The Concubine* without coming across several citations or being referred to this work. The chapter analyzes the text inside-out and its uniqueness lies in its attempt to prove the text as a major novel thereby explicating locality of the setting, reality of the contents and universality of the theme/message. According to Oladele, the novel is concern with circumstances of a marriage which ends in disaster for various reasons which are deeply human and universally valid (p. 204). It is the situation also in which the gods are presented as an essentially part of an organic whole that makes them carry conviction in the novel. The text is woven in such a

way that, every detailed description of village life is relevant to the main theme of the novel. The analysis further expresses that, the society presented in the novel is in no any other way sentimentalised; in the village are good people like Ihuoma and Nnadi, clowns like Wakiri, bullies like Madume and Mmam, and morally, Ahurole was contrasted to Ihuoma. Even dibias, their position as intermediaries between man and gods notwithstanding, are not put altogether above suspicion: Ekweume's parents were obliged to confirm what Ayinka said from another dibia, Agwoturumbe. The writer argues that, it is from such a balanced picture of village life that the reader is able to infer the achievement of the text in its portrayal of the characters. They are displayed as rational human beings, capable of love and hate, friendliness and conciet- in short, like all other human beings, a mixture of good and bad.

Another point to prove the reality of the novel is its fidelity to the period in which it was written about. The medium of monetary exchange is the Manilla or by exchanging the commodities. Characters in the village tell time by cockcrows, crying of cuckoos and the length of the shadows. When the sun is setting, it is going to Chiolu and rain falls only after the clouds had hung darkly over the shrines of Amadioha for several days in succession. Distance is measured either by the length of the finger or by the range of an arrow. Ihuoma's complexion is

compared with that of the anthill and her age is arrived at in an interesting manner which gives us some information about village life; every farmland was used once in seven years. The farm on which her father worked on the year of her birth was farmed for the fourth time the year before. As such she was just about twenty two years old. Images and allusions are consistent throughout with the village setting. Oladele maintains that it is such fidelity to time and place, communicated in appropriate language and setting that gives the novel timelessness and universality. The period it is written about, instead of being pre-colonial, might have been prehistoric. The setting would still be adequate and appropriate.

Furthermore, the many detailed descriptions of funerals, marriages, sacrifices and dances in the text help to establish the feeling of reality. The dialogue in the text is natural and convincing. The sea-king himself, like many other gods, is made real; he is known to possess the human feelings of jealousy. The figure of Ihuoma as an elegant, beautiful almost perfect, village woman, greatly respected by all, but, like every other person, capable of hopes and fears, has been fully established. The realistic domestic situation which develops between Ahurole and her younger brother, Odum, over the dregs of ordinary pepper-soup have also a straight function as effective rural realism. The last one is how a love scene is reflected

between Ekwueme and Ihuoma when, after long period of uncertainty and hesitation, goes to confess his love for her. In the scene every action and reaction of the lovers is given - his clumsiness and initial failure to speak, Ihuoma's external composure contrasted with her internal confusion and the sincerity of her reply to his proclamation of love. Her speech carries conviction mainly because of its openness, a quality usually associated with rural characters. Oladele hails the *The Concubine* for its locality of the setting, reality of the content, universality of the theme and the artistic way it was written. According to him, Amadi handles every event in the text in such a convincing way that gives it life, aesthetics and universality, therefore, it is a major novel.

Moreover, Niven (1981) "A critical view on Elechi Amadi's *The Concubine* " is another important work studied and definitely one of the major works that appraises the text to its very basis. It supports some conclusions made by other critiques on the text; like "as grasshoppers to wanton boys" by Osundare, that Ihuoma is the death career or a femme fatale in the text. In Niven words, " It is only with the revelations of Ayinka and Agwoturumbe about Ihuoma, that by hindsight, one realizes that Eminike is indeed the first victim of his beautiful and dutiful wife through her jealous husband (P. 53). He further stresses that, it is not only the physical or mental maturity of Ihuoma that makes her dangerous but

rather her alluring and compelling ", as in Amadi's words, features. These are powerful and suggestive words implying conscious or unconscious power of attracting the male to herself. It is this very quality, according to him, suggests in these carefully chosen adjectives, that makes Ihuoma a concubine, a woman with compelling sexual attraction and power over men outside marriage. (1981, p. 46).

One of the most important qualities of the work is its ability to bring to light something none of the other critics ever mention in their works. It has looked deeply beyond the seemingly apparent themes of rivalry, myths and supernatural to "theme of love" which, according to Niven , the romance between Ekwueme and Ihuoma make "love" the actual central theme of the concubine (1981, p. 47).

In his exact words, " the concubine is no doubt one of the greatest love stories of the African novel: the beautiful love of Eminike, a husband, for his wife Ihuoma; the jealous love of a rejected suitor, Madume, the passionate love of a couple mutually in love, and the murderous jealousy of a betrayed spirit husband against his helpless human wife and all the men in her life". (1981, p. 51).

Like all other critiques, it believes that there is, to some extent, supernatural intervention in the novel. It is only the presence of supernatural will explain a waking up " crazy " of Ekwueme after eating a love potion that is supposed to

make him soft and loving. Ekwueme once confessed to his father: " I really cannot help wanting to marry Ihuoma ". No doubt many things appear to be beyond the control of Ekwueme, as if pushed by a stronger external force. It asserts also that, the text is full of warnings and premonitions from unknown and sensitive spirit. For instance, Ahurole's unprovoked burst of tears which were attributed to her " agwu" is as a result of subconscious premonition of disaster. The tenacity of Ekwueme's love for Ihuoma to the level of blinding him to all warnings both from Ayinka the dibia and his more cautious parent. Even Agwoturumbe's false hope " and boasting is in itself a serious warning that Ekwueme ignores to his hurt. Another one is the dream Ekwueme had of Ihuoma's dead husband which might seem a coincidence but strange enough to convince the reader that a malignant supernatural force is at work. The timing of the dream is crystal clear warning of a looming disaster. It occurs only after Ekwueme fails in his first bid to propose to Ihuoma. The fact that he wakes up with an aching hand and sweating body ought to make him see the reality and seriousness of the threat.

The Concubine however, is not totally dominated by the issue of supernatural presence as most critics make it to be. The traditional religion of Omokachi people is highly and cleverly introduced by the author. The importance of all the gods is boldly reflected; what could anger the gods and spirit of ancestors, how the gods

messages are interpreted through divination, the privileges those intermediators - e.g Ayinka and Agwoturumbe - enjoyed in the villages, how complying with religious expectations is highly considered in their cultural milieu, the retribution of the people when such decorum is not observed, the possible wrath and punishment one attracts from the gods when the orders are violated, the importance of sacrifice in appeasing the angered gods and the dangers pose when the sacrifices are not dully met, all are reasons that African religion is one of the major concern of the text.

2.7 Elechi Amadi

Elechi Amadi was born on May 12, 1934, in the area of Aluu, near Port Harcourt, in Delta region of Eastern Nigeria into an Igbo family. Nigerian novelist and playwright best known for fictional works that are generally about African village life, customs, beliefs, and religious practices prior to contact with the Western world. He is best known for his debut novel, *The Concubine*, which has been hailed as an outstanding work of pure fiction. He attended the government college Umuahia. He also graduated from the University College where he graduated with a degree in physics and mathematics. He writes with speed and sharpness and exhilaration. Scholars praise his texts for its simplicity and easy to be responded. Amadi's texts presented the exact copy of the African culture "The Village Life". Palmer (1969).

Amadi, however, excels for his historical trilogy about traditional life in Nigerian villages; *The Concubine* (1966), *The Great Ponds* (1969), and *The Slave* (1978). These novels concern human destiny and the extent to which it can be changed; the relationship between people and their gods is the central issue explored. Amadi was a keen observer of details of daily life and religious rituals, which he unobtrusively described in his dramatic stories. Similar emphases are found in his verse play, *Isiburu* (1973), about a champion wrestler who is ultimately defeated by the supernatural power of his enemy. Among his other works are *Pepper Soup* (1977) and the *Road to Ibadan* (1977), *Estrangement* (1986), the play *The Woman of Calabar* (2001), and the science-fiction book *When God Come* (2013). *Sunset in Biafra* (1973), his only work of nonfiction, recount his experiences as a soldier and civilian during the Biafra conflict. He also authored the book *Ethnics in Nigerian Culture* (Hernemann). Niven (1981).

His native language was Ekwerri but he published his writings in English. In 1957 he married Dorah Ohale; they had eight children. He worked in 1959-60 as a land surveyor in Enugu and then as a science teacher in Protestant mission schools in Oba and Ahoada. In 1963 Amadi joined the Nigerian Army, the former 3rd Marine Commandos with the rank of captain. He was assigned to teach at the military school in Zaria. After resigning, he worked as a teacher at the Anglican Grammar School in Port Harcourt. During the Nigerian civil war (1966-1970) Amadi was twice arrested and detained by the Biafran army.

When the war ended, Amadi worked for the government of the newly constituted Rivers State, later becoming Head of the Ministry of Education and the Ministry of Information. From 1984 to 1987 he was the writer-in-residence and Dean of the Faculty of Arts at the College of

Education in Port Harcourt. In 1989-90 he served as commissioner of Lands and Housing. Amadi was awarded in 1973 the International Writers Program grant, and 1992 he received the Rivers State Silver Jubilee Merit award. passed away June 29, 2016.

2.8 Theoretical Framework

In the early 20th century a number of theories were established, one of which is the Systemic Functional Linguistics popularly known as SFL by Halliday. It is an approach to language studies developed by M.A.K. Halliday and his followers during the 1960s in the United Kingdom, and later in Australia, (O'Donnell 2012). It is built on previous works of some influential linguists such as Bonislaw Malinowski and J.R. Firth (O'Donnell 2012). SFL is used worldwide, especially in language education, for a number of purposes like discourse analysis. It has continued to be associated with sociology even when a number of linguistic theories deal with language in the form of mental practice. The theory is more interested in the manner by which language is utilized in social setting so as to attain a specific target (O'Donnell 2012). SFL does not tackle the manner of language representation, or process in the human brain, but would rather try to see discourses produced in the form of written or oral language and what is contained in the texts that are produced. Because of the concern of SFL with the use of language, great importance is placed on the function of language, what language is used for, what language structure is all about and the manner by which it is composed (Matthiessen & Halliday 1997).

2.2.2 The Key Elements of SFL

The text is analyzed in four ways under SFL approach: context, semantics, lexicogrammer and phonology.

1. Context: is classified as one of the central concerns, because it is integral to the overall process of making meaning. In fact, when language occurs in a context, it will relate to or is linked to a number of contexts (Matthiessen & Halliday 1997). The contexts are:

(A) The context of culture (genre).

(B). The context of situation (register).

Halliday models the context of situation where the aspects of the context relate intimately to the language used to create text, in terms of three important strands:

1. Field: gives us an indication of the topic, or what is being talked about.
2. Tenor: gives us an indication of who is/are involved in the communication and the relationship between them.
3. Mode: gives us an indication of what part the language is playing in the interaction and what form it takes (written or spoken).

These three register variables are used to explain people's intuitive understanding that individuals use different resources (the words used differ depending on the topic of discussion, field of discussion, or what is being discussed), different kinds (different tone depending on the person involved or person they are addressing) and different parts (written or spoken language) from the system of language (Matthiessen & Halliday 1997).

2. Discourse-semantics: this has three metafunctions; interpersonal metafunction, ideational metafunction, and textual metafunction.

3. Lexico grammar: includes both grammar and vocabulary in one stratum and represents the view of language in both grammar and lexis.

4. Phonology and Orthography: this includes the sound system, the writing system and the wording system (Egins 2004).

SFL describes distinctive subsystems of both the lexicogrammar and discourse-semantics which shapes the contextual variables in order to make the generalized meanings or metafunctions. Therefore, SFL model proposes that human language has evolved to make three generalized kinds of meanings. They are: Experiential meaning (clause as representation), interpersonal meaning (clause as exchange), and textual meaning (clause as message). Egins (2004).

Experiential Meanings: the ideational meaning (IM) are the meanings about how we represent experience in language. Ideation is concerned with how people's experience of reality, material and symbolic is construed in discourse. It focuses on the content of a discourse; what types of activities took place and how participants in these activities are described, how they are classified and what they are made up of. Experiential meaning is expressed through the system of transitivity (Matthiessen & Halliday 1997). Transitivity includes a number of aspects:

A. Processes (in the verbal group).

B. Participants (human/non-human) who are participating in these processes (in the noun group).

C. Circumstances in which the processes occur and the when, where, and how they take place (in the prepositional phrase and adverbial group).

2. Interpersonal Meanings: are concerned with the interaction between speakers and addressee(s). It is used to establish the speaker's role in the speech situation and relationship with others. One of its grammatical system is Mood and Modality (Matthiessen & Halliday 1997).

3. The Textual Meanings: are concerned with the creation of text and the way we organize our meanings into the text that makes sense. The systems under textual are Theme and Rheme. Matthiessen & Halliday (1997).

2.2.3. SFL as an Applicable Theory

SFL can be characterized as an applicable linguistic theory, which means it is designed to have the potential to be applied to solve problems that arise in community around the world (Matthiessen & Halliday 1997). Halliday (1994:41) asserts that, the aim of systemic functional grammar has been to construct a grammar for the purpose of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written in modern English (valued and reasonable interpretations on any given text). SFL is well-known for its application in different fields such as healthcare, computational linguistics, translation, multimodal studies, Education etc. Scholars are always discovering new areas of application (Matthiessen 2010). In addition, it is renowned especially for the work on genre, cohesion, discourse analysis, register, and appraisal and so on, which have been taken up by scholars working in the humanities and social sciences.

It has also been useful and helpful in fields such as linguistics, language education (Christie & Martin 1997), child language development (Paint 1999), media discourse (Ledema 2003), history (Ledema 2003), educational linguistics (Christ Martin 1997), critical discourse analysis (Bloor & Bloor 2007), and administrative language (Ledema 2003). Furthermore, SFL has been used to interpret the grammar of other semiotic models such as art (Ballantyre 1996) and visuals (Kress & Leeuwen 2001). Consequently, SFL is an international approach, since it can be seen by the number of publications and conferences in it, worldwide. The theory can be applied in so many fields.

2.2.4. Transitivity Model

According to Martin and Rose (2003), showing how simultaneously strands of meanings are expressed in clause structures is Michael Halliday's major contributions to linguistics. Experiential strand of meaning is expressed through the system of transitivity or process type.

There are six processes:

Material Pr: material; + Actor; (+goal) (+Range)(+Beneficiary)

E.g. Aminu kicked the ball to the goalkeeper.

Aminu (Actor), kicked (Material), ball (goal), goalkeeper (beneficiary).

Mental Pr: mental; + Senser ; +Phenomenon

E.g. Then he thought of his wife.

He (Senser), thought (Mental process), wife (Phenomenon).

Verbal Pr: verbal + Sayer; (+Receiver) (+Verbiage)

E.g. The president addressed the public on economic hardship.

President (Sayer), addressed (verbal process), public (receiver),
economic hardship (verbiage).

Behavioral Pr: behavioural; + Behaver; (+Behaviour)(+Phenomenon)

E.g. The farmer beamed with satisfaction.

Farmer (behavior), beamed (behavioural), satisfaction (phenomenon).

Existential Pr: existential; + Existent

E.g. There are some tulips in the garden.

There are (existential process), tulips (existent).

Relational a. identifying: Pr: identifying: + Token; + Value

E.g. Moses is the best student.

Moses (Token) is (Identifying) best student (Value).

b. attributive: Pr: attributive: + Carrier;+ Attribute

E.g. Salim had hopes of passing the exam before.

Salim (carrier), hopes (attributive relational process), passing (attribute).

1. Material Processes are processes of "doing" or actions, usually concrete, tangible actions. Eggins(2004). They express the notion that an entity does something which may be done to some other entity.

2. Mental Processes are meanings of thinking, feeling or perceiving. Halliday (1994) divides mental processes into three classes: affection (verbs of liking, fearing), cognition (verbs of thinking, knowing, understanding), and perception (verbs of seeing, hearing).

3. Behavioural Processes are mid-way between materials and mental processes. They are typically processes of physiological and psychological behaviour E.g satisfaction, greediness etc

4. Verbal Processes contain sayer, receiver and verbiage. Sayer is responsible for the verbal process, receiver is to whom the verbal process is directed, and verbiage is a nominalized statement of the verbal process. I.e a noun expressing some kind of verbal behaviour.

5. Existential Processes encode meanings about state of being. They are processes that express how things are simply state to exist. They are easy to identify as the structure involves the use of the word "there" (Eggins, 2004). According to him " when "there" is used in existential processes, has no representational meaning: it does not refer to a location " (p. 214).

6. Relational Processes are processes where things are stated to exist in relation to other things. Beside attributive and identifying processes, there are other kinds of relational processes, possessives and circumstantial. Possessives encode meanings of ownership and possession between clausal participants (Eggins 2004).

CHAPTER THREE

Research Methodology

3.1 Introduction:

This chapter presents the methodology applied in the investigation carried out in this study. It explains how the data for the study is collected and the procedure in doing so. It also consists of the sampling technique employed by the researcher. Then there is the method of data analysis which explains how the data extracted were analyzed. The last aspect in this chapter is the list of 14 graded and coded participant roles as proposed by Hasan (1989).

3.2 Research Design:

The study is designed within the framework of qualitative research methodology. The analysis was carried out using "transitivity model" as theoretical framework. The unit of analysis was the clause while the participant roles and the cline of dynamism are the key features of the analysis. The roles were coded accordingly in order of dynamism, from most to least dynamic (the coding is from 1 to 14). Hasan extends the stylistic potential of the transitivity system by positioning a cline of dynamism along which the various participant roles can be ranged from most active to most passive (Hasan 1989: 46). The raw data were entirely be collected from the relevant parts of the text that are related to the four characters in question: Ihuoma, Emenike, Madume and Ekweme.

In order to examine the participant roles and degree of dynamism shown by the four characters in the novel with respect to one another, all clauses in passages where Ihuoma and one of her

victims were present and interacting were analyzed. Then after were the extracts that consist the participant roles of the four characters; in which Ihuoma and one of the three men are present and interacting. The processes in the extracts are capitalized, whereas Ihuoma's roles bolded and the three men's are italicized. And where Ihuoma and one of them shared the same process, are bolded and italicized alike. The excerpts were extracted from narratorial voice discussing each character. The frequent participant roles and effectuality or dynamism of the roles for each character are indicated. The choice of a certain transitivity patterns to a particular character in construction are also highlighted.

3.3 Data:

The data for this study were sourced from the primary text, *The Concubine*. It is drawn from the passages in which Ihuoma and one of the three men are present, interacting or described by the narratorial voice in the novel. The extracts are numbered from one to three. The extracts vary in terms of size and topic of discussion. Table and interpretation of the contents are also provided under each extract.

3.4 Sampling Technique:

The data in this study are collected using qualitative research methods. Qualitative sampling is characterized by its aims which relate understanding some aspects of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis. It generally aims to understand the experiences and attitudes of the population. Its methods aim to answer questions about the "what", "how" and or "why" of a phenomenon rather than

how many" or "how much" which are answered by quantitative methods. Therefore, if the aim is to understand how a community or individuals within it perceive a particular issue, then qualitative methods are often appropriate.

Samples in qualitative research are usually purposive. This means participants are selected because they are likely to generate useful data for the project. To ensure that this sample is credible, and covers the main groups you are interested in, one strategy is "maximum variation sampling", which involves selecting demographic variables. The sampling grid of this research that reflects various combinations of variables is male and female. The novel is written in thirty 30 chapters and has a total number of two hundred and sixteen 216 pages.

3.5 Method of Data Analysis:

As stated earlier, the clauses where Ihuoma and other three men interact are analyzed. It is presented in five (5) extracts: extract one is between Ihuoma and Emenike, Ihuoma and Madume in extract two, while Ihuoma and Ekwueme in the remaining three extracts. Immediately below each extract, its contents were analyzed in terms of its plot, the processes, participant roles and the cline of dynamism. At the foot of each extract and its analysis, there is also a table that highlights the figures of the processes, participant roles and Cline of dynamism for Ihuoma and the other male character in it. Then discussion follows the analysis before the findings of the study.

3.6 List of the Graded and Coded Processes/Roles:

A1 Actor (+ Animated Goal)

The participant role of actor has been defined as "logical subject" who means the one that does the deed. The process in which participant performs as an actor is termed a material process (Halliday 1985: 103). It is seen as the most dynamic "deed" as it directly affects animate participants (as Goals).

A2 Actor (+ Goal)

In this category the Goal is usually an inanimate entity, though it includes cases where Actor acts on his/her own body as Goal.

S3 Sayer (+ Recipient or Verbiage)

Sayer is seen as a relatively dynamic role, involved in verbal process clauses. It is defined as anything that puts out a signal, like the notice or my watch. And it includes human speakers (Halliday 1985:129).

A4 Actor

This is the standard role found in intransitive clauses.

P5 Phenomenon (+ Senser)

Phenomenon and Senser are the main participants in mental process clauses, where the senser is "the conscious being that is feeling, thinking or seeing", while the phenomenon is "that which is sensed, felt, thought or seen" (Halliday 1985:111). The role of phenomenon is more dynamic as it trigger relevant mental process.

S6 Sayer

The role of Sayer is seen as less dynamic when there is no Recipient:

Note: The above six roles are considered as active while the eight that follow as passive.

S7 Senser

This is the conscious being that is feeling, thinking or seeing.

A8 Actor (involuntary)

This is the role of Actor in involuntary processes.

B9 Behavior

Behavioural processes are processes of physiological and psychological behaviour, like breathing, dreaming, smiling, coughing (Halliday 1985:128). Halliday admits there is fuzziness between this category of processes and material processes. Behavioural processes could be seen as less under voluntary control than material processes.

C10 Carrier

This is the entity to which some attribute is ascribed- participant in relational process (Halliday 1985:113).

B11 Beneficiary

The Beneficiary is the one to whom or for whom the process is said to take place (Halliday 1985:132).

R12 Recipient

This is the role of the receiving entity in verbal process clauses

G13 Goal

The Goal is the role of the one to which the process is extended (Halliday 1985:103).

C14 Circumstance

The Circumstance role carries the background information of the clause, describing aspects such as time, manner and place. This role is usually realized within a prepositional phrase.

CHAPTER FOUR

Data Analysis and Discussion

4.1. Introduction:

This chapter presents the analysis of the data collected from the relevant passages of the novel, *The Concubine*. It consists of five extracts, tables and their interpretations. Afterwards, discussion on the research outcome and analyzed data are presented therein. Each of the five extracts presents the data between Ihuoma and one of her victims; the first one is Ihuoma and her husband Emenike. The second is Ihuoma and Madume while the last three extracts comprises the participant roles between Ihuoma and Ekwueme's early romance, during his mental breakdown and after he fully recovered from the mental illness, respectively.

4.2. Extract 1. Participant Roles For Ihuoma And Emenike

(P. 2 -195)

His tired look and dishellved hair covered with burr [P5]

FRIGHTENED his wife Ihuoma [S7] when he [A2] ENTERED his compound.

She [A1] HELPED him [G13] and [S6] WHISPERED fearfully.....

... when later Emenike [A1] MARRIED Ihuoma [G13].....

Ihuoma [A2] SAT on the couch, her husband's head [C14]

RESTING on her lap.

Ihuoma [P5] SHOWED her great devotion to her [S7] husband in

every way she [C10] COULD think of. She [A2] PREPARED

dish after dish to tempt him [B11]. She [A2] BROUGHT out

new wrapper and **[A1]** CUSHIONED his head *[G13]*.

... in his fevered brain Emenike *[P5]* BLESSED his wife **[B11]**.

Emenike *[B9]* LAUGHED mischievously and Ihuoma **[B9]** POUTED and **[B9]** SMILED at the same time.

[C14] UNKNOWN to her Emenike, who *[A4]* WAS just Coming back, *[A2]* STOOD at the entrance to the compound *[S7]* WATCHING her **[B11]**].

She **[A4]** DANCED less seriously now, her cheeks **[B9]** DIMPLED with suppressed laughter. Her husband *[A1]* EMBRACED her **[G13]** in the traditional way and *[A1]* GAVE her **[G13]** the money.

Unconsciously she **[S3]** CALLED him *[R12]* by name several times a day and sometimes actually **[B9]** WAITED for him *[B11]* to turn up. She **[S7]** SAW *[P5]* him *[A2]* COMING into the compound slowly.

She **[S6]** CALLED and **[S6]** CALLED and **[S7]** LOOKED everywhere for him *[P5]* in vain.

During her days of mourning Ihuoma **[B9]** WEPT when she **[A2]** PLASTERED her husband's grave and **[S7]** THOUGHT of him *[P5]* as she **[A2]** GATHERED one item after the other for his second burial. She **[S7]** THOUGHT her *[P5]* husband's death was incomparably more honorable.

As soon as Emenike *[A1]* MARRIED Ihuoma **[G13]** his life *[C10]* WAS forfeited and nothing would save him.

Extract 1 portrays Ihuoma's devotion towards her husband Emenike and how she took good care of him after his unprecedented dual with Madume. The couple's joyful moments are included for instance when Ihuoma danced in a traditional way and Emenike watched her with keen interest and affection before giving her some manillas to complement his appreciation. There is also the time after Emenike's death when grief stricken Ihuoma is depicted doing nothing but weeping and staring at her husband's fresh grave brooding.

In terms of transitivity relations and relative dynamism, it represents the total data of 485 participant roles analyzed (230 for Ihuoma and 255 for her victims). Out of the 56 relevant participant roles, Ihuoma features in 32 and Emenike in 24, and the imbalance in the order of dynamism is apparent. Emenike participates more as an A1 Category Actor than Ihuoma and she is the animate Goal of all his actions. As a Senser in five participant roles, Emenike is Ihuoma's Phenomenon. In the other essentially passive roles (S7- C14) Ihuoma is the dominant participant with about 18 roles and Emenike 11. They each have one role in (A4, C10 and C14). Ihuoma has no role in (A8 and R12) and Emenike in (A8 and S6), respectively.

Table 1 Participant Roles Statistics For Ihuoma And Emenike

Ihuoma. Number.	Ekwueme Number.		
A1 - Actor.	2	4	
A2 - Actor.	6	2	
S3 - Sayer.	1	0	
A4 - Actor	1	1	
P5 - Phenomenon	1	6	
S6 - Sayer	3	0	
S7 - Senser	5	2	
A8 - Actor	0	0	
B9 - Behaver	5	1	
C10 - Carrier	1	1	
B11 - Beneficiary.	2	3	
R12 - Recipient	0	1	
G13 - Goal	4	2	
C14 - Circumstance.	1	1	
Total	32	24	

4. 3. Extract 2 Participant Roles For Ihuoma And Madume

(P. 5- 195)

Madume [C10] HAD hopes of [A1] MARRYING [G13] Ihuoma. However, on second [S7] THOUGHTS, he [C10] HAD to admit that Ihuoma [S7] ENJOYED tremendous goodwill from the whole village.

With confidence he [S7] DECIDED to [A1] MAKE passes at Ihuoma [G13] and to [A1] MARRY her [G13] if possible.

Madume [S7] LOOKED ahead and [S7] SAW [P5] Ihuoma [A2] CARRYING a pot of water from her brothers in-laws well.

He [C14] PRETENDED not have heard and [A1] FOLLOWED her [G13] into the compound. But before he [A1] COULD GET to her [G13] she [A2] HAD PUT the pot down. [C14] EMBARRASSED, Madume [A4] TURNED to go and [A2] CAUGHT his right foot toe.....

He [A1] MOVED towards [G13] her, a nasty smile on his face. Ihuoma [A2] PUT down the basket quietly, [A2] REMOVED the plantain and [A4] BEGAN to move away. As she [A2] TURNED her back on him [B11] she [S7] FELT a grip on her arm and she [A2] TURNED to face him [B11] her chest and breasts [C14] HEAVING in anger, unable to speak. [R12] her assailant [S3] SPOKE.

With an effort which [S7] SURPRIZED Madume the woman [A2] WRESTLED her arm from [B11] his grip and [A4] TRIED to move away. But Madume [C10] WAS quick. He [A1] GRIPPED her [G13] two

shoulders and [A1] FORCED her [G13] to face him. Too full for words she [B9] LOOKED down and her tears [A4] FLOWED fast.

He [S7] THOUGHT of [P5] Ihuoma.

Quickening his [A4] PACE he [A4] REACHED the tree and [S7] SAW [P5] Ihuoma.

Unconsciously, Ihuoma [A2] STOPPED her cracking [B9] BEGAN to [S7] THINK of Madume's death.

Madume's real trouble began after he [A1] HAD ASSAULTED [G13] Ihuoma while she [A2] WAS HARVESTING plantains. Added to this he [C10] HAD a secret desire to [A1] MAKE [G13] Ihuoma his lover or maybe [A1] MARRY her [G13].

Extract 2 is about Madume's misadventures when he tries to woo Ihuoma- a woman he more or less makes a widow after a gruesome fight with her late husband. He tries to help her with a pot of water which she politely rejects. Yet he pursues the idea by holding her arms when she turns to go after he stops her from cutting plantains from her husband piece of land, which is one of the sources of misunderstanding between her late husband and himself. The extract consists of all the interactions between the two; Ihuoma and the big-eyed Madume.

In terms of transitivity and relative dynamism, it represents the total data of 485 participant roles analyzed (230 for Ihuoma and 255 for her victims). Out of the total 69 participant roles, Ihuoma features in 32 while Madume in 37 and the unfairness in the order of dynamism is clear. Madume participates more as an Actor and Sayer in the most dynamic roles than Ihuoma. In all the A1 Category that he features as an Actor, Ihuoma was the Animate Goal (G13) of his actions.

Although Madume has more passive roles, he was featured more as a Senser (S7) and Behaver (B9) with 7 roles in each, and Ihuoma was his three times Phenomenon. Still he has no participant role in (A8, B6, R12, G13 and C14), and Ihuoma too has no participant role in (A1, S3, S6, C10 and B11).

Table 2 Participant Roles Statistics For Ihuoma And Madume

Ihuoma.	Ekwueme
Number.	Number.
A1 - Actor.	0
A2 - Actor.	10
S3 - Sayer.	9
A4 - Actor	0
P5 - Phenomenon	1
S6 - Sayer	3
S7 - Senser	3
A8 - Actor	7
B9 - Behaver	0
	2
	7

C10 - Carrier	0	4
B11 - Beneficiary.	0	3
R12 - Recipient	1	0
G13 - Goal	10	0
C14 - Circumstance.	1	0
Total	32	37

4.4.1 Extract 3. Participant Roles For Ihuoma And Ekwueme

Early Romance Between Ihuoma And Ekwueme

(P. 21-215)

He [A1] HAD CALLED on Ihuoma [G13] before, immediately after Emenike's death.

When Ekwueme [A4] ROSE to go, Ihuoma [S7] WAS SURPRISED to find the evening shadow.....

Again and again [P5] Ihuoma's picture [S7] FLASHED through his mind.

Ekwueme [B9] LAUGHED too but rather absentmindedly; he [S7] WAS WATCHING Ihuoma [P5] keenly.

Ihuoma and Nwonna were still busy [A2] TIDYING up the mess the roof repairers had made when Ekwueme [A4] RETURNED. Ihuoma

[A4] LOOKED up and **[S7]** SAW him *[P5]* and something **[S7]** TICKED inside her.

Ekwueme *[A2]* PICKED it up and *[A4]* STOOD still *[S7]* LOOKING intently at Ihuoma **[P5]**.

Ekwueme *[S7]* FELT that somehow the woman **[C14]** SITTING in front of him **[C14]** HAD suddenly GROWN a little detached.

... She **[S3]** DID not PRESS him *[R12]* to unburden his mind.

Ekwueme *[S7]* STUDIED her **[P5]** for a moment.

Ekwueme *[S7]* THOUGHT that perhaps *[A4]* SITTING beside her **[B11]** might help him *[A2]* MAKE his point. He *[S7]* MADE up his mind to cross over to her. As he *[A2]* DREW in one leg preparatory to rising, Ihuoma **[A2]** RAISED her head and **[S7]** LOOKED at him *[P5]* fully in the face. Clumsily he *[A1]* STRETCHED out his hands to hold her **[G13]** but in his confusion he *[A4]* MISJUDGED the distance and his hands *[A1]* FAILED to reach her **[G13]**.

Why then *[B9]* DID he BEHAVE like a carved wooden figure before **[B11]** her? He *[S7]* HAD been irresistibly DRAWN to her **[P5]** and that was all there was to it.

In one particular vivid dream he *[C14]* WAS at Ihuoma's house *[S7]* CHATTING with her **[R12]**,.....

While Ihuoma **[S7]** WAS CONCENTRATING on her kernels Ekwueme *[S7]* GAVE his friend a knowing look.

He *[S7]* WAS conscious of Ihuoma's **[S7]** eyes on him as he *[A4]* WALKED away. He *[A4]* LOOKED back, Ihuoma **[A1]** WAS CARESSING

her baby, apparently not **[S7]** LOOKING at him *[P5]* at all.

He *[S7]* THOUGHT of Ihuoma **[P5]** . Once again he *[B9]* HAD FAILED to unburden his mind to this woman **[B11]** . Still he *[S7]* CHERISHED every moment *[A1]* SPENT with her **[G13]** . There was no doubt she **[C14]** WAS WARMING to him *[B11]* .

He *[S7]* GLANCED at the reception hall and *[S7]* GUESSED that Ihuoma **[C10]** WAS busy on her palm nuts. But as he *[A2]* PASSED by Ihuoma's compound again he *[S7]* SAW her **[P5]** in the reception hall **[A2]** working at her kernels.

But he himself *[C10]* HAD no hopes of *[A1]* MARRYING her **[G13]**.

He *[C10]* HAD not had any chance of really *[S3]* TALKING to Ihuoma **[R12]** but she **[C10]** HAD been near him *[B11]* all through the day. They **[S7]** HAD EXCHANGE glances once or twice and this made him *[S7]* FEEL good and a little *[S7]* DROWSY.

Ekwueme *[A2]* HAD TRIED hard to place himself immediately behind Ihuoma **[B11]** along the path, but somehow she **[S7]** HAD SENSED his intention and **[A2]** HAD MANOEUVRED herself into a position two places behind him *[B11]* .

Ekwueme and Ihuoma **[S3]** CONVERSED **[R12]** aimlessly on different topics.

Ekwueme *[S7]* WATCHED every movement she **[A4]** MADE *[C14]* TRYING to guess her reactions before she **[S3]** SAID anything. For answer Ihuoma **[B9]** SIGHTED and **[S7]** LOOKED squarely at him *[P5]* . He *[S7]* GAZED back at her **[P5]**. He *[A4]* DID not

[S7] WANT to falter at this critical moment.

Ekwueme [A2] FOLDED his arms across his chest,[A4] LEANED back on his chair and [S7] GAVE her [P5] a long accusing look, then he [B9] SIGHED.

Ekwueme [S7] STARED at her [P5].

Ekwueme [S7] WAS MOVED and [S7] FELT his love grow even stronger for this woman [P5].

Then he [S7] THOUGHT of Ihuoma [P5] .

She [B9] HAD REFUSED him [B11] once and with good reasons.

She [A8] MIGHT DO it again and [P5] MAKE him [S7] look childish.

The only way [A4] WAS to go and [S3] PLEAD with her [R12] .

When he [A4] CAME back he [A1] WENT straight to Ihuoma [G13].

In her absence he [A2] MADE for Ihuoma's farm.

Nnenda was sure Ekwueme [A2] HAD GONE to the farm specially to [B9] LOOK for Ihuoma [B11].

Ihuoma [S7] PONDERED over Ekwueme's [P5] search for her at the farm. As she [A1] PUT the children to bed she [A4] TRIED to puzzle out the reasons behind his [C10] movements. She [S3] HAD TOLD him [R12] in fairly plain terms that marriage between them was impossible.

Her mind [S7] FLASHED back to [P5] Ekwueme's movements as related by Nnenda.... When she [S7] SAW [P5] Ekwueme by his father's side her perplexity [C14] BECOME noticeable.

Ekwueme [A2] SHUFFLED his legs to attract her [B11] attention.

She **[S7]** LOOKED up and **[S7]** SAW the awful plea in his *[P5]* eyes.

He had come to find out from Ihuoma whether his son *[S3]* HAD PROPOSED to her **[R12]** and if so, what her answer **[C14]** WAS.

Ekwueme *[A4]* STRODE ahead of his father, *[B9]* BOILING with indignation not against Ihuoma, but against his father.

Ekwueme now *[C10]* HAD no reasons for insisting on *[A1]* MARRYING Ihuoma **[G13]**. She **[S3]** HAD REJECTED him *[R12]*. Although he *[B9]* WAS CONVINCED that she **[A8]** WOULD willingly marry him under normal circumstances. The piece of meat he *[A1]* SENT her **[G13]** was meant to *[A1]* CONVEY to her **[G13]** the fact that he fully *[S7]* GRASPED the situation and *[C10]* HAD no ill feelings whatsoever against her **[B11]**.

She **[C10]** DID not find it particularly difficult to talk to Ekwueme when they **[A4]** MET.

Ihuoma's image gradually sank into his subconsciousness but after a hard *[S7]* STRUGGLE. Perhaps what made his *[S7]* STRUGGLE easier was Ihuoma's **[C10]** attitude towards the whole thing.

The only woman he ever *[S7]* LIKED apart from his mother was Ihuoma **[P5]**.

With cry he *[A2]* CLUTCHED the air and *[S6]* GASPED "Ihuoma!"

He *[S7]* LOOKED sideways and *[A1]* FOUND Ihuoma **[G13]** WALKING **[A4]** by his side.

Ekwueme *[C10]* DID not laugh but somehow her **[B9]** LAUGHTER

made him [S7] happy.... He [A4] WALKED more jauntily now, Ihuoma [A4] SETTING the pace. Where the path was wide they [A4] WALKED side by side, and where narrow Ekwueme [A4] KEPT behind.

He found himself [S6] TALKING more easily, jokingly and his companion [B9] LAUGHED. How pleasant was it to [S7] WATCH her [B9] LAUGH, he [S7] THOUGHT. sometimes when a joke was particularly funny Ihuoma [A1] TURNED back to look at him [B11] in mock reproach. Ekwueme [A8] WOULD smile broadly and [S7] RETURN the glance.

Ekwueme [B9] FACED her [B11] suddenly.

She [S7] KNEW that Ekwueme's [C10] FEELINGS for her was as strong as ever and she [B9] TRIED to avoid arousing them. She [S7] DREADED this explosion because she [S7] KNEW instinctively that Ekwueme [C10] WAS near breaking point. She [S7] KNEW that he [C10] WAS like an animal at bay looking for a way out. If she [B9] ALLOWED him [R12] to pour his soul out to her, a sixth sense told her [S7] that it will not stop there.

Ihuoma [R12] COULD HEAR his light footsteps [A4] COMING resolutely behind her.

Ihuoma [S7] LOOKED up at him [P5] and [B9] LAUGHED lightly.

Ekwueme [A1] MOVED near her [G13] and [A2] SAT on an old fallen tree trunk.

Ekwueme [A2] LEFT the path and [A1] WALKED to where Ihuoma [G13] WAS.

But Ekwueme [A4] SAT on [S3] CONVERSING with her [R12].

He [C10] DID not leave until Ihuoma [S3] ANNOUNCED that she was about to go, which was rather earlier than she [A8] WOULD HAVE DONE otherwise.

He [A4] HOVERED around for a while to give Ihuoma [B11] time to move away and then [A2] WENT home.

"Now you see what I meant?" Ihuoma [S6] SAID when Ekwueme [C14] EMERGED once again.

She [S7] HAD HOPED that Ekwueme [A8] WOULD in time FORGET about her.

When Ekwueme eventually [A4] LEFT, Ihuoma [A2] OCCUPIED his seat on the fallen tree and [S7] THOUGHT for some time.

"May it break" Ekwueme [S6] REPLIED and [A4] TURNED to go as Ihuoma [A2] CLOSED her door.

Extract 3 covers the roles of Ihuoma and Ekwueme in his struggle to win her love immediately after her husband's death. Like the rest of the people in the village he called on her to sympathize with her as a wellwisher would. Later Ekwueme, in the company of Wakiri frequents her house to chat her up and helped her brother-in-law in mending her leaking roof and fencing her walls. Sometimes, watches her while she cracks kernels and they would chat until it is late in the night. There are also all the interactions when Ekwueme sends all the signals of affection and when he told her in person that he loves her and want to marry her.

There is how she discourages him in order not to disrupt the social order of the village thereby snatching an engaged lover of another girl from her village. Though he was engaged to Ahurole when she was seven days old, Ekwueme tried to sideline the engagement and marry the woman of his dream, Ihuoma. Ihuoma displays decorum by denying herself what she desires just to preserve the image and goodwill she enjoys from the village people. The extract portrays also, the trick of his father, after seeing the persistence of his son of marrying a widow with three kids. Late in the night, his father knocked at Ihuoma's door and asks her whether she would marry his son. After observing the situation - there was no member of her family present and in the wee hours - she rejected the proposition, bade them goodnight and weep herself to sleep over the insult. There is also the kind of relationship that erupted between them before and after Ahurole fails him as a wife.

4.4.2. Extract 4. Participant Roles During Ekwueme's Madness

Ihuoma [B9] SMILED at Ekwueme and [A2] TOOK her seat beside him [B11]. He promptly [A1] PUT his arms around her [G13].

As soon as Ihuoma [A4] ENTERED, Ekwueme's eyes [B9] LIT UP the dullness [B9] LEFT his face and he [B9] RELAXED.

Ihuoma [S7] LOOKED at him [P5] and he promptly [B9] NODDED.

Ihuoma [A4] STOOD outside while he [A2] CHANGED his clothes.

His face [B9] BROKE into a smile as she [A4] CAME in.

Ihuoma [S7] THOUGHT this was a dangerous trend in their conversation but on second [S7] THOUGHTS she [C14] LET him [S3] TALK.

Although he [S7] WAS very PLEASED to see [P5] Ihuoma he was

not as [B9] DEMONSTRATIVE as he was in the morning.

He [S3] DID not request her [R12] to sit by him. She [A4] SAT by him voluntarily and they [S6] TALKED lightheartedly. As Ihuoma [S7] WATCHED him [P5], past events looked like hallucinations.

Ekwueme [A4] CAME closer and [A1] HELD her [G13]. She [C10] DID not resist. But that was Ihuoma, always polite, never giving offence, he [S7] THOUGHT. Ekwueme [S7] KNEW her [P5] well enough and [A2] LET her [G13] hands go gently.

But she [A4] CAME often as the days went by the bond between her [S7] and Ekwueme grew strong.

Extract 4 comprises all the mayhem during Ekwueme's mental breakdown and the kind of relationship that took place between them in his insanity, after consuming a love potion added to his soup by his jealous wife in her attempt to secure his love and not lose him to Ihuoma. There is the kind of ridiculous request put forth by Ekwueme for the presence of Ihuoma before he comes down from a tall Iroko tree without his defensive club. In his request Ihuoma was sent for and she keeps him company through the evening. It depicts the way her influence helps in making him took the antidote given to him by Ayinka. She stayed with him until he took his bath and listens to his incessant talk about the plans he has for the two of them in a childish way. How she helps Ekwueme recovered thoroughly by keeping him company, strolling with him in the evening and attending the dance in the village centre. It includes all the processes right from the inception of his trial up to the time when he fully restored his sanity and his lost old identity.

4.4.3. Extract 5. Participant Roles After Ekwueme's Recovery

He [A1] KEPT her [G13] company while [A4] COOKING, while [A2] CRACKING kernels in the reception hall.

He [A1] ESCORTED her [G13] to her farm, [A2] MENDED her roof and [A1] PLAYED with her children.

When he [A2] STARTED work on his traps, Ihuoma never [C14] LACKED for meat.

He even [A1] BROUGHT her [G13] wild vegetables.

She [S3] ENCOURAGED him [R12] to [A1] STROLL with her [G13] on occasions through the village and did much to dispel his feelings of shame and humiliation over past events.

His respect for her grew daily until he [B9] CAME near to worshipping her [B11].

One day he [S3] SAID to her [R12].

Ekwueme quickly [S7] REALIZED that she [C10] SHOULD be KEPT completely ignorant of the import of Ayinka's divination, at least for the present.

He [S7] FEARED she [A8] MIGHT try to back out of their impending marriage.

Ihuoma he [S7] KNEW [A8] WOULD would not be a party to a marriage where it was believed the bridegroom [C14] WAS DOOMED to die.

....Ekwueme [S6] SAID and [S3] TOLD her [R12] the whole story.

After the dance they [A4] STROLLED home.

When they [A2] GOT to Ekwueme's compound he [A2] TRIED to lead the way inside but [A4] STOPPED when Ihuoma [A8] WOULD not follow him.

Ekwueme [A1] TICKLED her [G13] sides and she [B9] LAUGHED and [A2] TWISTED her body this way and that.

"I am sorry" she [S6] SAID and [A2] PUT her arms around him [B11].

He [A1] EMBRACED her [G13] passionately and reluctantly [A1] LET her [G13] go.

But before he [A4] WENT he [A1] MOVED over to Ihuoma [G13] to [S3] GREET her [R12].

Ekwueme [A2] WENT into the house and [A1] EMBRACED her [G13]. B9 LAUGHING Ekwueme [A2] BENT his head and she [A2] REMOVED the speck.

Ekwueme and Ihuoma [A4] CAME to greet him.

He [C10] HAD BEEN WILLING to dare the sea spirit and [A1] MARRY Ihuoma [G13].

She [A2] CARRIED it into Ekwueme's room and they both [C14] BEGAN to eat.

Ihuoma [A1] WAS WAITING for Ekwueme [G13].

Ekwueme's hands [A1] WENT round her smooth back. He [S7] GAZED at her [P5] anthill coloured skin.

Ihuoma [A4] RUSHED forward, [S7] SAW the arrow and [A1] FELL across his [G13] body with a gasp.

Extract 5 deals with mutual romance between them and how they overcome their social barrier when Ekwueme divorced his erred wife. Soon after Ekwueme's recovery Ekwueme's father asked Ihuoma, in the presence of her brother in law, Nnandi to marry his son, and Ihuoma happily accepted. There is the preparation of their marriage specially from his part. After

consulting the two dibias, he goes ahead with the idea of Agwoturumbe which is to appease the seaking. It highlights getting the list of items required for and the preparations for the midnight sacrifice. The extract portrays all the arrangements, the preparation of the happy lovers and the doting between them. There is also the disaster that befalls Ekwueme; shot with an arrow in the upper part of his stomach by Ihuoma's eldest son Nwonna while aiming at the redhead lizard; the last item in the list. There is also the crying, the rolling on the ground and the condition of the troubled black widow after her love was shot to death.

Transitivity and relative dynamism of the last three consecutive extracts (3,4, &5) represent the total data of 485 participant roles analyzed (230 for Ihuoma and 255 for her victims). Out of the total 360 participant roles of the extract, Ihuoma features in 166 while Ekwueme in 194, and the difference in the order of dynamism is obvious. In spite of the fact that the love and relationship between the lovers is reciprocal or rather mutual, yet Ekwueme was assigned Action processes more than Ihuoma. He participates more as an Actor and Sayer in the four most dynamic roles (A1, A2, S3 and A4), and in 25 out of 26 clauses where he was an A1 category Actor, the animate Goal (G13) of his actions was Ihuoma. In the eight essentially passive roles (S7 - C14) Ihuoma features more than him and she was seventeen times Ekwueme's Phenomenon where he participates as a Senser.

Table 3 Participant Roles Statistics For Ihuoma And Ekwueme

Ihuoma.	Ekwueme
Number.	Number

A1 - Actor.	5	26
A2 - Actor.	13	21
S3 - Sayer.	6	11
A4 - Actor	16	27
P5 - Phenomenon	17	11
S6 - Sayer	2	5
S7 - Senser	30	45
A8 - Actor	6	2
B9 - Behaver	10	16
C10 - Carrier	6	12
B11 - Beneficiary.	11	6
R12 - Recipient	10	4
G13 - Goal	25	3
C14 - Circumstance.	9	5
Total	166	194

4.5 Discussion

The five extracts analyzed provide a clear indication of the relationship between Ihuoma and the three male victims in her life, namely Emenike, Madume and Ekwueme. They highlight the role of transitivity system in explicating reader perceptions about those four characters as well as provide the overall participant role statistics for the relevant passages in the novel as a whole. It is pertinent to note that the general data taken as a whole in the five extracts tally with the tables presented afterwards. Ihuoma features in as much as 230 participant roles which is nearly the same in number with that of the three men. She was more passive in the most dynamic role of A1 Category Action and features 39 times as the Goal (G13) to their actions. The three men are assigned more Action, Sensing and do most of the speaking in transitive clauses. Ihuoma also appears as a Phenomenon sensed by them, more than all of them put together. She is strongly and manipulatively presented in the passive participant roles of Carrier (C10) and Circumstance (C14).

The point needs to be stressed here that the clauses analyzed for this study were taken from the passages where Ihuoma and one of the three men were present or discussed by the narratorial voice. In the passages, it is obvious that Ihuoma is made more passive and affected personality by the writer despite her active role in the demise of those three men. Many of critics believe that Ihuoma is the source and responsible for the death of the men in her circle (See Osundare 1978, Niven 1981 and Taiwo 1976). In human form, Ihuoma is the unconscious tool of a man-killing god. But this is hidden and she is shown in different lights by the author. Osundare's "As grasshoppers to wanton boys" one of the best critical works on *The Concubine*, asserts that Ihuoma is the source of all the misfortunes in the text and the death of the three

young men in her surrounding is the crux of the tragedy in the text. Even though she is beautiful, level-headed, liberal-minded and finickily decent, her godly virtues are extraordinary baits to lure men to their death. She has all the qualities to attract men to her and through her to their death. Osundare (1978).

Oladele's *Culture and the Nigerian novel* also maintains that despite her smooth manners and good looks, Ihuoma is the source of the tragedy in the text. All those qualitative manners and looks are nothing but mere traps or magnet that draws men whether knowingly or unknowingly to their doom. Two of her victims, Emenike and Madume had not a slightest inkling of the danger they were in. Even though, Madume never for once has the sympathy of the readers; most of them believe he got what was coming to him for his greediness and thus, serves him right, yet he was not aware of such supernatural rival or for that matter his immense power. Emenike was also unjustly killed. The sea-king let his wife had her way at the beginning but, later his jealousy got the better of him and started on a quest to destroy his mortal enemies, and this was accomplished through the beauty and near perfection of his wife, Ihuoma. Ekwueme on the other hand, is the only victim that was aware of the danger and that maturity and beauty of Ihuoma may be a facade. Taiwo (1976).

Niven's " A critical view on Elechi Amadi's *The Concubine* " also supports the claim that Ihuoma is the villain and no doubt her husband the first victim. After the divination and revelation of the two dibias, Ayinka and Agwoturumbe, one realizes that Ihuoma is the tool of destruction to her jealous husband. it is not only the physical or mental maturity of Ihuoma that makes her dangerous but rather her " alluring and compelling ", as in Amadi's words, features. These are

powerful and suggestive words implying conscious or unconscious power of attracting the male to herself. It is this very quality, according to him, suggests in these carefully chosen adjectives, that makes Ihuoma a concubine, a woman with compelling sexual attraction and power over men outside marriage. Niven (1981, p. 46).

The destructive ability of Ihuoma to the men in her circle is something one can not simply deny. What is more ironic is that Ihuoma's name means "goodluck", yet, she is the death carier or a femme fatale in the text. Yet the author is biased in presenting the central character thereby assigning passive participant roles rather than active to prove her innocence. This is done through the craftsmanship of the author in assigning different types of transitivity to characters in order to show the bad guy as a good one, the assailant as a victim and the villain as a hero in the text. Authors have the tendency of manipulating the actions to suit their authorial intentions. Jeffries (2013) states that the choice of transitivity type is well known to have an effect on the way in which an occurrence is constructed, so that a text producer can make someone seem more or less responsible for their actions through the choice of intentional material actions. Characterization is heavily influenced by transitivity choice. Author can be biased or manipulates the character to the level of making a bad looks like a good one, and vice versa.

Similarly, not only the actions that can be manipulative, but also the lights in which a particular character is seen. According to Simpson, "the transitivity profile embodied by a text is generally a useful indicator of character in prose fiction." Simpson (2004). Selection of transitivity types has a great effect on the character, and the light in which the author wants the character to be

seen. Authors have the power to make events, states, and actions more or less connected to particular characters and create the impression of the faultiness of the victim and helplessness of the attacker. Ihuoma, the attacker seems as it was not her fault while the three victims branded responsible for their misfortunes. There is no doubt that Amadi in *The Concubine* is biased in presentation of his characters. Niven (1981) supports this assertion and thus, it argues " The authorial voice can indeed be an evidence of bias or eagerness to teach or effect a change in the reader's opinion.(1981, p:).

The trick of the issue lies in the apparent roles played by the victims in their downfall. One could argue that Madume gets what is coming to him for his greed and his lack of respect for the fellow members of the village. He is wrong in the dispute between Emenike and himself over the piece of land though, he has another for hating him which is marrying the woman he too loves. He is quarrelsome and disrespectful towards everyone including the elders. He also assaults Ihuoma while picking plantains in the late husband land. He holds her arms after she removes the plantains from her basket to avoid further misunderstanding. Madume also starts the fight between Emenike and himself in the bush during the hunting escapade; the fight that more or less cost the opponent his life.

It can also be argued that Madume manifests his ruthlessness by threatening and harassing his family after he becomes totally blind. He threatens to give his obedient wife a hiding of her life and consequently (seeing the murderous expression on his face) she invited elders to intervene. He disrespects the elders (including Chima, the eldest person in the whole village) and his only excuse was he is blind. Knowing the hot temper of her husband, the woman takes off to her

parent's and deserts him. This angers him more; for he secures the door, ties a noose and hangs himself. This is the taboo that leaves the villagers with no option but to throw him to the bush. Madume's temper is compared with that of a man with whitlow in his ten fingers. Anger is of course, a real flaw in a character and close looking at it would definitely reveal that Madume is to blame for his subsequent misfortunes and eventual downfall.

Similarly, one can reason that Ekwueme is responsible for his downfall if one looks at his role in disrupting the social order by trying to break with his fiancée and marry a widowed mother of three almost his age. Even after the refusal of Ihuoma, the pressure of his parent and the speeding up of the marriage negotiations to bring his wife home, he kept hovering over Ihuoma. He sends her meat from his trap, walks by her side on their way back from the marketplace, and jump at every opportunity to call on her. Unlike the other two, he is clearly admonished that Ihuoma is a goddess and marrying her could cost one his life. The dream he has that he was in Ihuoma's compound when her late husband invites him for a stroll and, later tries, with the help of other unidentified faces, to drag Ekwueme across a dark stream is another premonition that he did not heed seriously. His mysterious madness to the level of running away from home as a result of a love potion that is supposed to make him loving and tender is something that needs to be taken grimly. When lastly, Ayinka unequivocally tells him that Ihuoma is the wife of a seaking who can only be concubine on this earth and whoever dares to marry her will die from the wrath of her husband, Ekwueme takes the warning lightly. Ayinka explains to him that Emenike did not die from chestlock neither was Madume killed by an ordinary cobra. Yet Ekwueme overlooks these and goes ahead with the mortal rivalry of a spirit from the sea which leads to his inevitable demise.

It is not easy to state one reason against Emenike for his downfall but, it can be argued that, challenging a man twice one's size in the bush is something one would definitely live to regret. Emenike should not have dropped his sharp-edge dagger in one to one situation with a hot tempered malicious opponent like Madume. Another fault lies in his smoothness and good qualities; he gains the confidence of the elders thereby running errands for the village. He is also a good wrestler and had a way with the girls. He is admired by everyone and what is more, he married the most beautiful maiden in the neighborhood whom Madume loves.

All these reasons one can cite to indict the three victims for their tragic end will not stand the might of Ihuoma's captivating beauty and entrancing perfection. In fact, her dangerousness lies in her innocent physical appearance and almost perfect polite manners. It is the kind, never taking offence attitude that always enslaves the young men around her and leads them to their doom. By the time Ihuoma reincarnated into the human form against her spirit husband's wish she endangered the vulnerable life of anyone who loves her or vice versa. Though the sea-king lets her have her way at the beginning, she jeopardizes the life of her husband, Emenike unnecessarily. Again she drags him into a battle unarmed, unprepared and unawared; the battle he cannot win against not her husband alone but including the fellow human to his peril. It is clearly stated that men are powerless and have no will of their own when in love with her. Ekwueme once confessed to his father that he cannot stop loving her. The sea-king and Madume team up against Emenike - unknown to the latter though - as a common enemy.

Madume suffers more than the other two because Ihuoma does not love him. Unlike Madume, they have her love in different stages of their relationship and are hailed as the tragic heroes

while Madume as the villain. It was Ihuoma's beauty that enrages Madume to the nursing of bitter grudges and hatred that turn into viciousness not only toward Emenike but also his own obedient wife. One would wonder how absurd and irresponsible Madume was by trying to woo the woman he makes widow and how vicious he becomes when she turns down his proposal. Madume's frustration is related to his dissatisfaction in his wife and totalizing rejection from Ihuoma though, he was spellbound to her. He was mercilessly used by the seaking to attack Emenike, deprived of Ihuoma's loved and brutally driven suicidal after turning him blind. His hot temper builds up to violence against his family, disrespectful towards the elders and rendered him unloved by the whole village for only having a secret intention of making Ihuoma his wife, as revealed by Ayinka. Virtually, it is Ihuoma's looks that kills poor Madume who was unmourned and unburied but rather thrown to the land he knew not.

How Ekwueme becomes engrossed and fascinated with Ihuoma is quite enough to show the helplessness of the men against her enticement. How can a mere man resist or overpower the physique and spirit of Ihuoma whose domineering "strong will" manifests itself against the powerful and mighty seaking? Her beauty and qualitative dignified manners are the lethal weapons she uses to exude manipulation over men in her circle. All the people in the village love, admire and share goodwill for her irrespective of gender or age. Prior to his death, Ekwueme declares that he could risk going to the underworld and fight the seaking over the right of ownership of Ihuoma.

It is indeed one of the paradoxes of the text that the black widow who is adding dead bodies to her list should be so shadowed in the processes presented in. But the reader is helpless and up

against a manipulative author. There is no need to argue any further that the choice of intentional transitivity types is used by the writer to eclipse the true color of the central character, and shift the blame to the victims. If the character is the 'major totalizing force in fiction', then it is important to discover how characters are constructed and on the basis of what linguistic choices " (Montgomery 1993: 141). The transitivity system proves to be, beyond any doubt, a very powerful and viable tool in underpinning this perception.

4.6 Findings

The general findings of this research reveal that the transitivity model is the most significant tool in understanding how characters are constructed by an author. Elechi Amadi uses different types of transitivity choice to express his point of view in his attempt to affect change in the mind of the reader. Based on this, the researcher is able to discover the following:

1. Ihuoma is the source of the tragedies and calamities that bedevil

The concubine.

2. She is responsible for the downfall of the three men and therefore,

is not as innocent as she seems to be.

3. The author assigns more Actions, Sensing and Speaking to three

men to shift the blame on them.

4. Ihuoma is featured more as a Phenomenon and Goal to conceal her

true color and be seen as a heroine rather than the villain.

5. Madume suffers more than the other two men because he is disliked by both Ihuoma and the sea-king.

CHAPTER FIVE

Summary and Conclusion

5.1 Introduction

This chapter presents the last segment of the work. It summarizes the entire study carried out in the last four chapters, ranging from the introductory stage, literature review, theoretical framework, method of data collection to data interpretation. There is also the references of all the materials consulted or cited in the work, including primary text, secondary texts, journals and unpublished works.

5.2 Summary

This is an analyzed stylistic study of transitivity and characterization of Amadi's *the Concubine*. It examines the possibility that the author is biased in his characterization technique, particularly in portraying the four influential characters in persons of Ihuoma, Emenike, Ekwueme and Madume. Ihuoma, who is not only the central character, but also the concubine of the tittle, is presented as an innocent observer of the tragic event that claim the lives of the three young men around her. The research is conducted on how the transitivity system helps in the construction of characters and the types of transitivity choice made by the author in presenting his own characters. Similarly, how the choice helped the author in projecting his point of view is observed and how it affects the perception of the reader concerning the light in which he wants his central character, Ihuoma, and the three men to be seen. The research proves that Ihuoma is the source of the tragedy in the text and, therefore, responsible for all the misfortunes that befell the three men in her circle.

The study reviews works carried out on the text by other researchers, though most of them from critical perspective, to have insights of arguments and counterargument on the basis of the research question. Similarly, some information units and concepts in relation to the research are reviewed. The study uses the transitivity theory under SFL proposed by M.A.K. Halliday as its theoretical framework. It was developed by Halliday and his followers during the 1960s in the United Kingdom and later in Australia. The study is designed within the framework of qualitative research methodology. Maximum variation sampling is used, and the sampling grid that reflects various combinations of variable is male and female. The analysis is carried out using "transitivity model" as the theoretical framework. The unit of analysis is clause while the participant roles and the cline of dynamism are the key features of the analysis. The data used for the analysis are extracted from the relevant parts of the primary text. All the clauses in passages where Ihuoma and one of the three men are present and interact are analyzed to understand the types of participant roles assigned to them and the cline of dynamism of the assigned roles.

The research reveals that the three men are the actual victims of the central character, Ihuoma, and she is responsible for their demise. Readers always sympathize with her and view her as the heroine due to the craftsmanship of the author in transitivity choice in the construction of his characters. Two of the victims Emenike and Ekwueme's death is more honorable than that of Madume. This is attributed to the fact that it is only the sea king who hates them but are loved by Ihuoma. In contrast, Madume suffers a lot because both Ihuoma and the sea king dislike him.

5. 3 Conclusion

It is concluded that Ihuoma is not the one who deserves the reader's sympathy, as is generally the case, but rather is the one who causes unnecessary sufferings to the men in her circle, particularly the three men, Ekwueme, Madume and Emenike. The shift of the blame is attained through the author's biased presentation, by assigning selected processes to Ihuoma and the three men accordingly. She is more presented in the most passive roles of Carrier (C10), Goal (G13) and Circumstance (C14) categories. Madume is portrayed as a villain in the text because he is disliked by Ihuoma and her husband in contrast to the other two, who are only hated by the sea king. The three men are presented in the most dynamic roles of Action (A1), Sayer (S3) and Senser (S7) Categories. Authors choose transitivity on purpose in the construction of his characters in texts. He/she uses selected transitivity to encode meanings that can only be understood when a reader reads between the lines. As such, his choice have an influence on the characters and the light in which he wants them to be viewed. The interaction between transitivity and author's point of view overshadows the true colour of the characters to the reader, or affect change in the mind of the reader.

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