
| RESEARCH ARTICLE

Transitivity of Proverbs in *Things Fall Apart*

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| ABSTRACT

The aim of this study is to investigate transitivity in proverbs in Achebe's *Things Fall Apart*. It explores the relationship between linguistic structures in proverbs by critically examining the processes, participants, and circumstantials as used by Achebe in his work. The analysis reveals that Achebe uses more material processes, followed by relational, and then verbal, behavioural, and mental. Achebe mostly uses actors, goals, carriers, attributes, identified, identifier, sayers, verbiage, and behavior to convey the message of his novel and the behaviours of the characters he used in his book. He mostly uses circumstances of location and manner to show that actions of the novel take place in a certain place, time, and manner. The study is anchored on Halliday's Systemic Functional Grammar Transitivity. The types of transitivity systems utilized by the writer contribute to the construction of themes reflected in the novel. The paper concludes that Achebe's use of varieties of processes, participants, and circumstances has made his novel interesting and readable. As a result, objective interpretations of texts can be reached by conducting transitivity analyses.

| KEYWORDS

Transitivity, proverbs, process, participants, circumstantial, transitivity

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1. Introduction

There are various types of meanings in language use: lexical, grammatical, discourse, and pragmatic meanings (Poedjosoedarmo, 2000 cited in Arinalsti'anah 2015). Language users are free to choose words in order to convey meaning. In order to have appropriate interpretation and truth comprehension, word choice is necessary for the writing of literature. Here, the study wants to look at how Achebe has utilized transitivity in presenting proverbs and how proverbs have contributed to the meaning of colonization as portrayed by Achebe. A proverb is the palm oil with which words are eaten (Achebe, 2008). Literary texts become a magnet not only for people who love literature but also for linguistics. Transitivity is included as the ideational function of language to observe what happens in the text, meaning to see the relation among words in a clause. Words are looking at here are processes, participants, and circumstantial. The choice of verbs, for example, determines the type of process in a clause. As a result, a different process appears. The choice itself is not without purpose. In the literary text, the writer has a purpose why a character is described in the material process. In transitivity, a clause is a grammatical unit that can show what happens in a text. Dijk (2008) adds that analyzing the action-process of discourse is one of the ways of doing CDA. In the transitivity system, the meaningful grammatical unit is the clause since it expresses what is happening, what is being done, what is felt and what the state is, and so on (Wang, 2010 cited in Arinalsti'anah 2015). There are six processes in the ideational function, namely material, mental, verbal, relational, behavioral, and existential processes. In other to achieve the aim, the study intends to categorize the proverbs into clauses and determine through detailed analysis how Achebe has tried to use transitivity to portray the meaning of the story.

1.1 Brief Story of *Things Fall Apart*

The novel chronicles the life of Okonkwo, the leader of an Igbo community, from the events leading up to his banishment from the community for accidentally killing a clansman, through the seven years of his exile, to his return, and it addresses a particular problem of emergent Africa—the intrusion in the 1890s of white missionaries and colonial government into tribal Igbo society.

Traditionally structured and peppered with Igbo proverbs, it describes the simultaneous disintegration of its protagonist Okonkwo and Igbo culture.

Okonkwo is a respected and influential leader within the Igbo community of Umuofia in eastern Nigeria. He first earns personal fame and distinction; and brings honor to his village when he defeats Amalinze the Cat in a wrestling contest. Okonkwo determines to gain titles for himself and become a powerful and wealthy man in spite of his father's weaknesses. Moreover, he is haunted by the actions of Unoka, his cowardly and spendthrift father, who died in disrepute, leaving many village debts unsettled. In response, Okonkwo became a clansman, warrior, farmer, and family provider. He has a twelve-year-old son named Nwoye, whom he finds lazy; Okonkwo worries that Nwoye will end up a failure like Unoka.

In a settlement with a neighboring tribe, Umuofia wins a virgin and a fifteen-year-old boy. Okonkwo takes charge of the boy, Ikemefuna, and finds an ideal son in him. Nwoye likewise forms a strong attachment to the newcomer. Despite his fondness for Ikemefuna and despite the fact that the boy begins to call him "father," Okonkwo does not let himself show any affection for him when a decision is made by the clan to kill the boy. The boy's death is like a bad omen. After the boy dies, Okonkwo accidentally kills Ezeudu's son. For his crime, the village determines he must spend seven years in exile to appease the gods.

During his exile, white missionaries arrive in the village. When Okonkwo finally returns, the white men have thoroughly infiltrated his village. Okonkwo helps destroy a Christian church, only to be arrested by the white government.

Some of the villagers, including Okonkwo, want to stage an uprising against the village. He even kills one of the white men. After he does so, he realizes that the other villages have changed too much. They will not fight the white men off. Unable to live with his revelation, Okonkwo kills himself. This is a very important moment in the novel because, according to Okonkwo's traditional beliefs, suicide is not allowed. Okonkwo's desperation about his changing village is staggering if it can outweigh his strict adherence to the traditional ways.

2. Theoretical Framework

2.1 Halliday's Systemic Functional Grammar Transitivity

Systemic Functional Grammar (SFG) is an effective framework for describing and modelling language as a resource for making meaning and discourse choices (Emodi, 2021). The framework treats language beyond its former structure and takes the context of culture and the context of the situation into consideration (Martin & Rose, 2003). SFG was propounded by Halliday in the 1960s. According to him, meaning in texts is determined by the context of culture, the context of the situation, and metafunctions. The metafunctions include ideational, interpersonal, and textual. Transitivity is an aspect of ideational, which is a system of the clause, affecting not only the verb serving as a process but also participants and circumstances (Halliday & Mathiessen, 2004). The concepts process, participant, and circumstance are semantic categories that explain in the most general way how phenomena of our experience of the whole world are construed as linguistic structures. According to Halliday and Mathiessen (2004), reality is made up of processes of going on, happening, doing, sensing, saying, being, and having. Transitivity focuses on each clause in the text, "asking, who are the actors, who are acted upon, and what processes are involved in those actions?"

The transitivity system proposed by Halliday is composed of six processes: material, mental, relational, behavioural, verbal, and existential processes. According to Halliday and Mathiessen (2004), each situation type is made up of three components: 'the process unfolding through time, the participants involved in the process, and the circumstances associated with the process.' The process is realized by a verb, and it is the central part of the situation. Participants are realized by a nominal group, and circumstances are realized by adverbial groups or prepositional phrases.

The presence and type of processes depend mainly on the participants involved, their number and type, as well as on the process itself. Halliday distinguishes six different types of processes. **The Material Process** includes clauses of doing and happening. In a material process, there is always one participant- the actor. The material process could be transitive or intransitive. It is intransitive when the outcome is confined to the actor itself. Such a material clause represents a happening. Alternatively, the unfolding of a process may extend to another participant, the goal; such material process represents a doing and is called a transitive verb. The two main participants associated with this process are; the Actor (the doer of the process) and the Goal (the entity affected by the process). Example: The lion caught the tourist; Here, 'the lion' is an actor, 'caught' is a material process, while the tourist is the goal. **The Mental Process** is concerned with our experience of the world of our consciousness (Halliday & Mathiessen, 2004). In a mental clause, the subject is the speaker, which is a nominal group denoting a conscious being such as 'I', but the complement is realized by a nominal group that can denote entities of any kind – animals, objects, abstractions, such as greed. Mental processes are grouped into four subtypes which are perception (see, hear, feel), cognition (know, understand, believe), affection (like, love), and desire (hope, want, wish). Within this process, there is always a conscious participant known as the sensor: the one who

perceives, knows, likes, etc. In addition to the sensor, there is another participant involved in the mental processes, which is the phenomenon that is felt, perceived, known, thought, or wanted. **The Relational Process** occurs outside and inside a human being. This means that clauses can construe experience of the material world and experience of the world of our own consciousness, but they model this experience as being rather than doing or sensing. Relational processes are typically realized by the verb 'be' or some verbs of the same class (known as copular verbs); for example, seem, become, appear, etc., or sometimes by verbs such as have, own, and possess. Halliday and Mathiessen (2004) state that the relational process is divided into two modes: identifying the relational process and the attributive relational process. The participants for attributive clauses are carrier and attribute, while that for identifying clauses are identified and identifier. The behavioural process lies between the material and mental processes. It characterizes the outer expression of inner working and reflects physiological and psychological behaviours. This type of process usually has one participant who is typically a conscious one, called the Behaver. Verbal processes represent the act of saying. Usually, three participants are involved in Verbal processes: the Sayer is responsible for the verbal process, the Receiver is the person to whom the verbal process is directed, and the Verbiage is the nominalized statement of the verbal process. Existential processes prove states of being, existing, and happening. It is concerned with existence by which phenomena of all kinds are simply recognized to be – to exist or to happen. Existential processes typically employ the verb be or its synonyms such as *exist*, *arise* and *occur*. The only participant in this process is Existent, which follows the *there is /are* sequences (a non participant) as a subject of the clause.

Circumstantial is an element of transitivity that answers the questions when, where, how, what frequency, and so on, and the grammatical realization is an adverb and prepositional phrases. In the words of Bloor and Bloor (2007):

Circumstantial is the name given to those elements which carry a semantic load but are neither process nor participant. It is more concerned with matters such as the setting, temporal and physical, the manner in which the process is implemented, and the people or other entities accompanying the process rather than directly engaged in it. Circumstance conflates with adjunct, and the grammatical realization is an adverb or prepositional phrase, 134.

Halliday and Mathiessen (2004) recorded nine circumstantial types: extent, location, manner, cause, contingency, accompaniment, role, matter, and angle.

Extent construes the extent of the unfolding of the process in space-time (Halliday & Matthiessen, 2004). The interrogative form for Extent is how far? How long? How many? How many times? The typical structure is a nominal group with a quantifier, either definite, e.g., five days, or indefinite, e.g., many miles, a long way. They occur either with or without prepositions. The most usual preposition is 'for'. On the other hand, location construes the location of the unfolding of the process in space-time: the place where it unfolds or the time where it unfolds. Interrogatives of location include when and where? Examples of extent include everyday, all day long, near the lamp, etc. Examples of locations include: outside the station, into the Pitt street, right again at the park street, at the George Street, to saint Andrew street. The circumstantial element of manner construes the way in which the process is actualized. Manner comprises four categories: Means, Quality, Comparison, and Degree. The circumstantial element of Cause construes the reason why the process is actualized. It includes both reasons why, purpose, and the circumstances of behalf. Circumstances of contingency specify an element on which the actualization of the process depends. Contingency involves condition, concession, and default. They are expressed by prepositional phrases like in case of, in the event of, on condition of notwithstanding, in spite of, regardless of, if not, unless, in the absence of, in default of. Accompaniment is a form of joint participation in the process and represents the meanings and, or, not as circumstantial; it corresponds to the interrogatives and who/ what else? But not who/what? It involves both comitative (positive and negative) and additive (positive and negative). The comitative, e.g., Fred and tom set out together, to others where they could not, like Jane and her umbrella set out together. In additive example, Fred came as well as Tom, not only but in collaboration. **Role** construes the meanings 'be' and 'become' circumstantially. It includes guise and product. Guise corresponds to the interrogative what as? And construe the meaning of 'be' (attribute or identity) in the form of circumstances. For example, she was installed as chancellor; I came here as a friend (she is the chancellor, and I am friendly). Prepositions are: as, by way of, in the role/shape/guise/form of. Product, on the other hand, corresponds to the interrogative what into?, with the meaning becoming, e.g., aren't you growing into a big girl, (becoming a big girl), he moulded the army into a disciplined fighting force. The matter is related to verbal processes; it is the circumstantial equivalent of the verbiage, that which is described, referred to, and narrated. The interrogative is, what about? The matter is expressed by prepositions such as about, concerning, with reference to, and sometimes of. Example: Tell me about the Paris Review. Angle is related to either the sayer of a verbal clause, with the sense of as 'say', or to the senser of a mental clause with the sense of 'as' or 'thinks'. It is expressed by such phrases as: according to him, in the word of, showing the source of and such expressions as in the view/opinion of, from the standpoint of, for example, showing view point.

3. Transitivity Analysis

Table 1 Categorization of Clauses of Proverbs Under Processes and Circumstantials in *Things Fall Apart*

S/N	PROCESS TYPE	F & %	EXAMPLE OF PROCESSES	EXAMPLE OF CIRCUMSTANTIAL
1	Material process	53 51.5%	1) Those whose palm kernel are cracked for them by their benevolent spirits 2) A chick can be spotted the very day 3) it hatches 4) That since men have learnt to shoot without missing 5) He has learnt to fly without perching 6) that the sun will shine on those 7) who stand before it 8) it shines on those 9) who kneel under them 10) I cannot watch my hand with spittle 11) he has put a knife on the things 12) that held us together 13) that as the man danced 14) so the drums were beaten for him 15) living fire begets cold impotent ash 16) that fills the mouth 17) who pays respect for his greatness 18. A man paves the way for his greatness 19) He can curse the gods of his fathers and his ancestors, like a hunter's dogs 20. that suddenly goes mad 21) the dog suddenly turns on his master 22. he never sucked at his mother's breast 23. a toad jumping on broad daylight 24. so the drums were beaten for him 25. that jumped from the high tree to the ground 26. living- fire begets cold, impotent ash 27. that burns- without- faggots. 28. if I fall down for you 29. and you fall down for me 30. let the kite perch 31. let the egret perch too 32. let the wind break 33. if a child washed his hands 34. he could eat with kings and elders 35. if one finger brought oil 36. it soiled the others 37. a toad does not run in the daytime for nothing 38. a child cannot pay for his mother's milk 39. he who brings cola 40. he brings life 41. A child's finger is not scalded by a piece of hot yam 42. which its mother puts into its palm 43. he grew rapidly like a yam tendril in the rainy season 44. it soon grew another 45. Okonkwo fame has grown like a bush fire in the harmattan	1. By their benevolent spirits 2. the very day 3. that since 4. Without missing 5. Without perching 6. Before it 7. Under them 8. On the things 9. Together (manner) 10. for him 11. Like a hunter's dog 12. On his master 13. On broad day light 14. from the high tree 15. To the ground 16. For you 17. down 18. For me 19. In the day time for nothing 20. By a piece of hot yam 21. Into its palm 22. like a yam tendril 23. in the rainy season 24. like a bush fire,

			<p>46. A man paves the way for his greatness 47. that will grow 48. when dry bones are mentioned in a proverb 49. that will grow into a cock 50. its younger ones watch its mouth 51. When the moon is shining 52. with which words are eating 53. but that year had been enough to break the hearth of a lion</p>	<p>25. in the harmattan 26. for his greatness 27. in a proverb 28. into a cock</p>
2	Mental Process	<p>4 3.9%</p>	<p>1) one would think 2) whenever you see a toad 3) then know that 4) he knew</p>	
3	Relational process	<p>17 16.5%</p>	<p>1) The cripple becomes hungry for a walk 2) An old woman is always uneasy 3) That something is after its life 4) He was a fierce fighter 5) The clan was like a lizard 6) Okonkwo was as slippery as a fish in water 7. I am an evil forest 8) I am dry- meat 9) Amalinze was a willy craftman 10) It is play 11. where are the young suckers? 12. and was full of sap of life 13. he was fierce fighter 15 . he was full of sap of life 16. I am fire 17. Proverbs are the palm oil</p>	<p>29. for a walk 30. Always 31. Like a lizard 32. As a fish (role) 33. In water</p>
4	Verbal process	<p>15 14.6%</p>	<p>1) When a man says yes 2) His chi says yes too 3) Eneke the bird says 4) Our elder says 5) As the saying goes 6) Said an old woman 7) As the dog says 8) If one says no to the other 9) As our people say 10. the lizard said 11. if one says no to the other 12. as the elders said 13 The elders said 14. you can tell a ripped fruit by its look 15. but the Igbo people have a saying</p>	<p>34. by its look</p>
5	Existential process	<p>1, 1%</p>	<p>1) There was a saying in Umuofia</p>	<p>35. In Umuofia</p>
6	Behavioural process	<p>13 12.6%</p>	<p>1 (you) looking at a kings mouth 2) They should not forget to be humble 3) When an old banana tree dies 4) Who wept louder than the bereaved 5) When the mother cow is chewing grass 6. I cannot live on the bank of the river 7. darkness held a vague terror for these people, even the bravest among them 8. and we have fallen apart 9. that as a man danced 10. he would praise himself</p>	<p>36. at a king's mouth 37. when the old banana tree dies 38. when mother cow is chewing grass</p>

			11. if no one else did 12. If it lost its tail 13. a man is judged by the work of his hand	39. By the works of his hand
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103/ 100%

Table 2 Frequency and Percentage of Processes in Proverbs in Achebe's Things Fall Apart

S/N	PROCESS	TFA F	TFA %	TOTAL
1	Material	53	54.59	
2	Mental	4	4.12	
3	Relational attributive	10	10.3	
4	Relational Identifying	7	7.21	
5	Verbal	15	15.45	
6	Behavioural	13	13.39	
7	Existential	1	1.03	

103

100%

Table 3 Frequency and Percentage in Participants in Proverbs in Things Fall Apart

S/N	TYPES OF PARTICIPANT	FREQUENCY	PERCENTAGE
1	Actor	50	36
2	Goal	18	13
3	Senser	4	3
4	Phenomenon	2	1.4
5	Carrier	10	7.1
6	Attribute	10	7.1
7	Identifier	7	5
8	Identified	7	5
9	Sayer	15	10.7
10	Verbiage/quoted	6	4.3
11	Existent	1	0.7
12	Behaver	10	7.1

Table 2 shows the type of processes which are categorized into six different types: material, mental, relational, verbal, existential, behavioural. In the light of the statistics, the most frequently occurring process is the material process, the highest with a frequency of 53 and a percentage of approximately 55%. This prominence of material process over other processes is understandable in so far as most clauses used in proverbs are about doing and happening. This suggests that *Things Fall Apart* is centrally about actions and events. The material process is followed by other processes such as verbal with 15(15.43%), behavioural with 13(13.39%), Relational (attributive) with 10(10.3), relational (identifying) 7(7.21), mental with 4(4.12) and existential 1(1.03).

4. Material Process

The material process as a process of doing and happening expresses the notion that an entity physically does something which may or may not be done to some entity. The participant roles may be actor and goal depending on whether the process is transitive or intransitive of the traditional grammarians. The process may also be in the passive or active voice. The following clauses in the table can be used to explain the material process.

Table 4 Setting the Material Process in Table

	Actor	Material	Goal	circumstance
1	he	can curse	the god of his fathers and his ancestors	like a hunter's dog
2	that	goes	mad	suddenly
3	It	turns		to his master
4	Living fire	begets	cold impotent ash	
5	A chick (Goal)	Can be spotted	by (the man) actor	the very day
6	that	will grow		into a cock
7	It	hatches		
8	A child finger	Is not scalded		by a piece of hot yam
9	Its mother	carries		into its palm
10	who	ruined	his mother's funeral	by his hands
11	A boy	Sent		by his father to steal
12	He	does not go		stealthily
13	He	Breaks	the door	with his feet
14	you	tied	the knot	
15	You	passed	the shit	
16	You	should carry	it	away
17	A child (goal)	was scalded	the piece of hot yam (actor) a child	by the piece of hot yam
17	The piece of yam	scalded		
18	Many coating of cam wood	had cracked		like red earth, in the dry season
19	That	ruined	his mother's funeral	
20	Her calves	watch	her mouth	
21	Who	brings	anti infested fagot	home

Table 4 shows examples of material process transitivity. They are indicated by the processes (can curse, goes, turns, begets, can be spotted, will grow, hatches, is scalded, carries, ruined, sent, does go, breaks, tied, passed, should carry, was scalded, had cracked, ruined, watch, bring) which are action and doing verbs. The actors he, that, it, living fire, a chick, it, a child finger, its mother, who, a boy, you, a child, many coatings of cam wood, her calves are the performers of the above actions. Some of the clauses are transitive, while some are intransitive. Examples of transitive clauses include

1. He can curse the gods of his fathers and his ancestors like a hunters dogs
2. Living fire begets cold impotent ash
3. who ruined his mother's funeral with his own hands.
4. he breaks the door with his feet
5. You tied the knot
6. you passed the shit
7. you should carry it away
8. That ruined his own mother's funeral
9. her calves watch her mouth
10. who brings home anti-infected faggots

These verbs: can curse, begets, ruined, breaks, tied, passed, should carry, watch, and brings are all transitive verbs because they have the objects the gods of his fathers, cold impotent ash, his mother's funeral, the door, the knot, the shit, it, her mouth, and anti infested faggots. It is necessary here to connect the essential linguistic features to the understanding of the message conveyed by Chinua Achebe. In fact, the predominance of material processes over other processes implies that Achebe's worldview in his novels highlights more actions than any other thing. Indeed, nearly all the actions are concrete and tangible in the processes, be they transitive or intransitive. This suggests that Achebe is writing about a real and concrete matter of his time and not about abstract issues. Actually, the novel was written during the colonial era by British government officials and Christian missionaries. In order to underscore the new changes that the new religion and the new government were bringing at that time, Chinua Achebe

makes use of some transitive processes. Such processes like 'can curse' in 'He can curse the gods of his fathers and his ancestors like a hunters dogs that suddenly goes mad and turns on his master' 134 and 'begets' in 'Living fire begets cold impotent ash.' The first proverb was made by one of Okonkwo's kinsmen from Mbanta on his last days of exile and returned to umuofia. The actor 'he' represents the entire new generation of people, especially those who have been converted into the new generation. All those who have changed to the new religion are said to continually curse the gods of the land, and they are referred to as the hunter's dog that suddenly turned against his master. 'He' represents any new converts of the new religion at that time. In fact, Okonkwo referred to himself as 'a living fire,' but he is quite unlucky as to beget 'an impotent ash' which was referred to Nwoye. As discussed earlier, transitive clauses show that actors' roles are played by human subjects acting on things external to them. They create atmospheres of physical activities and as well suggest that people are the key actors that operate changes in the world created by the novels under study. Since a transitive verb is an action verb, it shows that its relevant noun is doing something, acting on something else, which is the object. By making use of transitive verbs in proverbs, the actions portrayed by the proverbs are made clear and ideas expressed are complete by linking the meaning to its object.

Other materials possess listed are intransitive verbs because they have no objects. Intransitive processes have no goal. Examples of intransitive verbs include:

- 1 A chick can be spotted the very day
1. that will grow into a cock
2. it hatches
3. A child's finger is not scalded by a piece of hot yam
4. which its mother puts into its palm
5. that a boy sent by his father to steal
6. he does not go stealthily
7. The many coatings of cam wood had cracked like red earth in the dry season.
8. That ruined his own mother's funeral.

Achebe has used both transitive and intransitive verb proverbs. The intransitive verb proverbs do not have objects; therefore, the actions performed by the actors do not extend to anything but stop with the actor. For instance, the actions of can be spotted, will grow, hatches, is not scalded, puts sent, does go, had cracked and ruined ended with the actors a chick, it, a child, its mothers, he, etc. This means that those actors in the novels act not only on their world but also on themselves. We can understand through this that Achebe highlights the diverse transformations that took place in Africa as a whole and as individual life with the arrival of the British colonial government officials and Christian missionaries in Africa. Colonization has been so powerful as to bring about changes in the minds of some Africans who turn away from some of their cultures to the white men's ones. Vivid examples in these books are Oduche, Nwoye, and others.

The material process can also be passive or active. Examples of passive include:

1. A chick can be spotted the very day (here, the actor was not stated)
2. A child's finger is not scalded by a piece of hot yam
3. That a child was scalded by the piece of hot yam

The active version of the following includes:

4. (The man) can spot a chick the very day
5. A piece of hot yam scald a child's finger
6. A piece of hot yam scalded a child

The choice between active and passive voice is significant for SFPCA functions since the item which is a compliment in the active is subject to the corresponding passive, but the items retain the same functions of Actor or goal regardless of voice (Bloor and Bloor 113). This means that in nos 1,2, and 3 above, the actor of those items remains (the man) and a piece of hot yam. But in SFPCA, the subjects are 'a chick' and 'a child'. Example:

A chick	can be	spotted	the very day	
A child finger	is not	scalded	by a piece of hot yam	
S	F	P	A	
Goal	Material process	Material process	Actor	

But in their active voice, they function thus

The man	can	spot	a chick	the very day
A piece of yam		scalds	A child's finger	
Subject	Finite	predicate	complement	
Actor	Material process	Material process	goal	

Achebe has used both active voice and passive voice in writing his proverbs. Active voice means that a sentence has a subject that acts upon its verb, and the action becomes more important than the performer of the action. While writing in an active voice, he uses fewer words, making his writings more concise and efficient. In using active voice, Achebe creates faster-moving narratives that are engaging in reading. The use of active voice makes those novels to be clear to the reader, the person that is taking action in the sentence by putting emphasis on the subject. Sentences in his narratives have energy and directness; both keep his readers turning the pages. But he varies the two different types in his novel to make his prose balanced and interesting and to achieve the desired goal.

5. Relational:

Relational processes come to the second position, and it is the process of being which relates to the property of an entity or the relation between participants. The number of relational processes is 17, with 10 attributives and 7 identifying with percentages of 10.3 and 7.21, respectively. Analyzing relational process helps the reader to understand different attitudes towards some of the issues. The following are some examples of relational processes.

1. A proverb is the palm oil with which words are eaten. TFA 6
2. Amalinze was a willy craftsman, but Okonkwo was as slippery as a fish in water.TFA 3
3. Umuofia was like a startled animal with ears erect, sniffing the silent ominous air and not knowing which way to run.TFA 156
4. I am Evil forest; I am Dry meat- that-fills-the-mouth, I am Fire-that-burns-without-faggots.

Using the above four proverbs to describe the use of the relational process in *Things Fall Apart* is a good one. In the first proverb, the word 'proverb' is used to relate to 'the palm oil with which words are eaten' in "Proverbs are the palm-oil with which words are eaten."

It is essential for the reader to know that 'palm-oil' is a very important item in Igbo society and is used for cooking and as a fuel source. 'Eating the words' simply is a poetic way of saying to take them in or to gain knowledge. This means that proverbs are words of wisdom. The above quote, from the narrator's recounting of how Unoka calmly interacted with someone to whom he owed money, alludes to the highly sophisticated art of rhetoric practiced by the Igbo. This rhetorical formalness offers insight into the misunderstandings that occur between the Igbo and the Europeans. Whereas the latter value efficiency and directness in their dealings, the Igbo value adherence to their cultural traditions, which include certain patterns of dialogue considered inefficient by Western standards. The metaphor of words as food is highly appropriate, given the almost exclusively agricultural nature of Igbo society. They award the same value that they place on food, the sustenance of life, to words, the sustenance of interaction and hence community.

In no 2, 'Okonkwo was as slippery as a fish in water' means that Okonkwo was fast and agile. This particular proverb is a good example of how one is described; its intention is to give a better understanding of Okonkwo by simply giving a metaphorical saying that he could easily visualize. In that sense, Okonkwo is visualized as fish in water. It is not easy to catch fish when it is in water because of its slippery nature. Okonkwo is seen like that. In no 3, Umuofia is described as 'a startled animal' because it is a full moon, yet the children's voices are not heard on the playground. The women of Iguedo do not meet to learn their new dance, and young men who usually go abroad in moonlight stay home. Umuofia is destabilized. The community reaction was only defensive, not aggressive. They were muted only to see which way to run to. By subduing the leaders of the group, the commissioner has subdued the entire community of Umuofia.

In no 4, the main character of the novel, Okonkwo, is very suggestive. He stands for vigour, strength, anger, and destruction. It is indicated in the following sentences, for example; That seemed the most likely reason, and he was not afraid of war. He was a man of action, a man of war. Okonkwo was popularly called the "Roaring Flame". As he looked into the log fire, he recalled the name. He was flaming fire. (139-140)

6. Verbal Process

The verbal process is the process of saying, which involves all kinds of meaning exchange and includes saying and verbiage. Table 2 indicates that the verbal process was used to indicate the symbolic activities of 'saying' and encode the physical act of speaking. The verbal process occurs 15 times out of 103 processes in the entire book, making a total number of 13.39%. The verbal process is also the second most frequent process type because the voices of the participants other than the narrators are also heard. The verbal processes are encoded in such verbs as 'say' and 'tell'. The characters use proverbs freely to support one meaning or the other, as in

- 1 As our fathers said you can tell a ripped corn by its look. TFA 17
- 2 As the elders said, if one finger brought oil, it soils the other. TFA 100
- 3 As the elders said, if a child washed his hands, he could eat with kings and elders. TFA 7
- 4 As our people say, a man who pays respect for the great paves way for his greatness. TFA 15
- 5 If a man yes yes his 'chi' says yes too TFA 21

In the above proverbs, Achebe has used the verbal processes 'tell' and 'said' to introduce people's opinions, especially those of the elderly and the forefathers, by using 'as our elders said', 'as our fathers said'. By using those phrases, those opinions are not his but have been there, showing that they are words of wisdom. No 1 proverb shows that Nwakibia is aware that Okonkwo will not waste his seed yam. No 2 was said by Obierika when Okonkwo committed a female 'Oshu' by killing the son of Ezeudu. Obierika was perplexed at the calamity that had befallen his friend, and he didn't understand why such a penalty was demanded for an accidental crime, in much the same way that he couldn't understand why twins had to be abandoned. All he understood was that the earth goddess expected the payments she demanded, and if punishment were not extracted from the guilty party, the entire clan would suffer for the offense. The elders said, "if one finger brought oil, it soiled the others. It is how Obierika justifies some of the questionable aspects of their culture (throwing away twins, exiling their clansmen), as they are believed to save the clan as a whole from the gods' vengeance. Proverbs 1-3 show that the society of Umuofia holds achievement and success in high regard. Proverb 4 is a piece of advice that if one respects a great man, he is sure to be great because the great man will surely show him the way to greatness. Proverb no 5 is also about Okonkwo. The 'chi' in Ibo cosmology is the guardian spirit granted to every individual at the time of birth. It is a part of the individual's 'supreme creative essence'; the 'chi' is entirely responsible for the fortunes and misfortunes of individuals. Thus, when Okonkwo strives for prosperity, his 'chi' agrees. But when he becomes aggressive, his 'chi' disagrees and precipitates his downfall. This one shows the spiritual wisdom of the Igbo land.

7. Behavioural Process

The behavioural process ranks the 4th position. It appears 13 times. The writer used the behavioural process because he depicted the participants as physiological beings possessing species-specific responses. The coexistence of mental and behavioural processes enables them to reflect the changes in the narrator's mood and to indicate the resultant effects of material processes produced on them, as in the following proverbs from *Arrow of God*.

- 1 Looking at a king's mouth, said an old man, one would think he never sucked at his mother's breast. TFA
- 2 Those whose palm kernel were cracked for them by a benevolent spirit should not forget to be humble. TFA
- 3 The lizard that jumped from the high iroko tree to the ground said he would praise himself if no one else did. TFA
- 4 When the mother cow is chewing grass, its young ones watch its mouth. TFA
- 5 Umuofia was like a startled animal with ears erect, sniffing the silent, ominous air and not knowing which way to run. TFA

Behavioural processes have made the readers sense that the participants, although fictional in nature, are portrayed as real-life beings. The high degree of precision with which Achebe expressed his emotions and ideas is existent in the narrator's account of the behaviour of the participants because the story was told from the omniscient point of view, so the all-knowing narrator could give a pictorial representation of the participants' behaviours. By using processes like looking at, forget, praise, chewing, and sniffing, the narrator is able to portray real situations in that prose.

8. Mental Process

The mental process is concerned with our experience of the world of our own consciousness. It formed the fifth group in the novel. The number of mental processes is 4, and the percentage of the total clause is 4.2%. Unlike the material clauses representing the doings of the participants, mental clauses are concerned with the representation of the participant's thoughts, feelings, and perceptions. Here, it is important to state that only two categories of their class, as elaborated in Halliday's framework, are found in these novels. These are cognition and perceptive processes and encoded in such verbs as know, think, knew, and see. Using perceptive processes like see suggest that Chinua Achebe, through his narratives, had dealt with actual problems which he had witnessed in the society by the time he was writing. Also, the cognitive processes encoded in the know, knew, and think, mostly with different characters playing the sensor roles, have made it possible to discover that Chinua Achebe was aware of the problems

undermining the society at the time of writing those novels. For instance, the two proverbs to use include: 'Whenever you see a toad jumping in broad day light, then know that something is after it' TFA162 and He knew he was a fierce fighter, but that year had been enough to break the heart of a lion TFA19. In number 1 above, Okika is referring to the number of people gathering for a meeting to discuss the impending sacrileges happening in their community. These sacrileges the writer has witnessed and is aware of it.

9. Existential Process

The last is the existential process. It is always the process of being which stands for the existence of an entity, in which 'there', serving as a subject, is a marked and recognizable symbol. One of the characteristics of this process is to introduce new information whose structure is clear so that it is easy to be identified. This process is sparingly used by Achebe in his writings. Only one existential process is used in *Things Fall Apart*. The insignificance of this process shows that Achebe is not interested in seeking new information. This is because he is an eyewitness to the story he has told.

10. Types of Circumstances Used by Achebe in Proverbs in Things Fall Apart And Their Frequencies

S/N	CIRCUMSTANCES	FREQUENCY
a	extent	1
b	Location (time)	10
c	Location (place)	11
d	Manner	10
e	Cause	5
f	Contingency	2
g	Role	1
h	Accompaniment, matter, angle	0

For circumstances, the story contains only one extent of frequency guise, 10 locations of time, 11 locations of place, 10 manners, 5 causes, 2 contingency, and 1 role.

Extent: Duration - always

Extent is used in *Things Fall Apart* to tell us how an event took place, as in 'always'. 'Always' tells us how events are being remembered by people in the country.

Location:

In the following examples, location tells us 'where' and 'when' certain events of colonization and culture conflicts took place in the text.

Location: Time:

The very day, that since, before it, on broad day light, in the day for nothing, in a rainy season, in the harmattan, when the old banana tree dies, when mother cow is chewing grass.

Location: Place

Under them, on the thing, on his master, from the high tree to the ground, down, into its palm, in a proverb, in water, in umuofia, at a king's mouth.

Manner:

In the following examples, the manner tells us how certain events of colonization and culture conflict took place in Nigeria.

Manner: means

By their benevolent spirit, by a piece of hot yam, by its look, by the work of his hands

Manner: quality

Together, into a cock,

Manner: comparison

Like a hunter's dog, like a yam tendril, like a bush fire, like a toad

Cause:

In the following examples, cause tells us the reasons why certain events of colonization and culture conflict in the text took place

Cause: behalf

For him, for you, for me,

Cause: reason

For his greatness

Cause: purpose

For a walk

Contingency: In the following examples, circumstances of contingency specify elements on which the actualization of the process depends.

Contingency: default

Without missing, without perching

Role: Role construes the meanings 'be' and 'become' circumstantially

Role: guise

As a fish

Extent, contingencies, and role are minute. They don't contribute much to the meaning of the text. This means that Achebe has no interest in specifying elements to actualize the process or how events took place in the text.

11. Conclusion

The material process in *Things Fall Apart* signals the actions done by the citizens of the country Nigeria to accept or resist colonization. They are used to create awareness of colonization, what the people did to fight colonization, and its effects on the country. Relational processes, as the process of being, are used to describe, define, identify, and symbolize something related to Nigeria in particular and Africa in general. Behavioural processes are used to portray real-life situations in that prose. The type of processes, participants, and circumstances contribute to the contribution of themes reflected in the novel. Verbal processes are utilized so that the voices of the participants are heard. Mental processes as the process of sensing are used by Achebe to tell the citizen to see and think of ways of solving the problem of colonization that had befallen them at the time of writing.

Based on the above result, the researcher concludes that Achebe uses a variety of processes, participants, and circumstances to write his novel. He majorly uses material, relational, verbal, and behavioural, while mental and existential processes are insignificantly used. Again he uses all kinds of characters: actors, goals, sensors, phenomenon, carriers, attributes, identified, identifiers, behavior, and existent to present the message of the novel. Achebe mostly uses circumstances of extent, location, and manner to show that all the actions took place in certain places, times, and in some manners. The only limitation we experienced was a lack of finance because we could not get funding for the publication of this study. We suggest that future researchers would handle areas like 1). Interpersonal analysis of proverbs in Achebe's works, 2). Transitivity of folktales in Achebe's works and 3). Textual analysis of folktales in Achebe's works.

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