

A Transitivity Analysis of Ngugi Wa Thiong'o's Opening paragraph of the Novel *A Grain of Wheat*

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Abstract

This article examines the opening paragraph of Ngũgĩ wa Thiong'o's novel *A Grain of Wheat* through the theoretical framework of Halliday's Systemic Functional Linguistics, with particular emphasis on the transitivity system. The study aims to investigate how grammatical choices contribute to the construction of meaning and how language is used to represent the protagonist's psychological state and lived experience within a context of colonial oppression. By analyzing the types of processes, participants, and circumstances realized in the selected passage, the article demonstrates how linguistic patterns reflect both physical confinement and inner turmoil. The findings reveal that Ngũgĩ predominantly employs material and mental processes, while relational processes appear to a lesser extent, and behavioral and verbal processes are almost entirely absent. This distribution foregrounds action, attempted movement, and internal sensation, thereby reinforcing themes of fear, paralysis, and powerlessness. In addition, the analysis highlights the frequent use of circumstantial elements of location, manner, and time, with spatial circumstances playing a particularly significant role in establishing a claustrophobic narrative setting. The dominance of material processes, often realized through negation or failed action, further emphasizes the character's lack of agency and reinforces the oppressive atmosphere of the scene. By applying Halliday's transitivity model to a literary text, this study illustrates the usefulness of systemic functional linguistics as an analytical tool for uncovering ideological, stylistic, and thematic dimensions of narrative discourse. Ultimately, the article shows that transitivity analysis provides valuable insights into Ngũgĩ wa Thiong'o's linguistic craftsmanship and deepens our understanding of how grammar functions as a resource for meaning-making in postcolonial fiction.

Keywords: Analysis; Circumstances; Processes; SFL; Transitivity.

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Introduction

The introduction should not be numbered. It should be presented in one block paragraph. The purpose of the introduction should be to supply sufficient background information to allow the reader to understand and evaluate the results of the present study without needing to refer to previous publication on the topic. The introduction should also provide the rationale for the present study. Above all, you should state briefly and clearly your purpose in writing the paper including a clear review of the pertinent literature and the method of investigation (12 point font (Bodoni Bk BT) 1 line spacing. Kenyan novelist and playwright Ngũgĩ wa Thiong'o is one of the most famous surviving African writers. He is world-renowned for his reputation as a post-colonial academic and has taught at universities throughout the world. The novel selected for the purpose of stylistic analysis is *A Grain of Wheat* (1967/ 1986), commonly held to be creatively more artistic, gives deep attention to the numerous societal, ethical, along with ethnic difficulties of the fight in support of Kenyans' freedom and its consequences². The reasons behind the choice for a "functional" grammar for this article are that the thesis is based on meaning and that it is an analysis of linguistic forms (see appendix 2). In the same line of thought, Halliday (2000: 41) points that "the aim has been to construct a grammar for purposes of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written, in modern English." This, in fact, allows one to show how, and why, the text means what it does. Halliday's systemic-functional linguistics (henceforth, SFL) is a theory of language that explores how language works inside public contexts. SFL considers language as a tool to generate meaning, not just reproduce it. People make use of language in order to construct knowledge of the world and interact with others. To give an explanation for how the language is used, Halliday's SFL proposes three meta-functions of language that fulfill three main aims: the ideational function, the interpersonal function, and the textural function.

- A) The ideational function helps us explain experience, both realistic (for e.g., describing an incident) and theoretical (such as stating a view).
- B) The interpersonal function refers to the way we use language to deal with social interactions and construct associations. For instance, by way of politeness markers or offering orders.
- C) The textual function guarantees that the text itself is coherent and well thought-out. It consists of features like exploiting cohesive devices along with organizing sentences.

The context is vital because it concentrates on the comprehension of the context of particular situation, which is crucial for comprehending meaning inside SFL. In other words, the same words can have special meanings depending on the situation.

1. Halliday's Theory of Transitivity

Before dealing with Halliday's Theory of Transitivity³, it is worth defining the term transitivity. Very briefly, transitivity stems from grammar, where it classifies verbs based on their relationship with other sentence elements. Its major focus is to look at how a verb (on behalf of an action/process) relates with participants (characters/objects) and circumstantial elements (time/place/manner) in a clause.

According to Halliday's model, transitivity is considered as the footing of understanding. Halliday (1967: 38) argues that "transitivity is the name given to a network of system whose point of origin is the 'major' clause, the clause containing a predication" and "the transitivity systems are concerned with the types of

² Ngũgĩ wa Thiong'o's *A Grain of Wheat* stands as a seminal work in African literature, offering a profound exploration of the Kenyan struggle for independence. Its narrative, set against the backdrop of the Mau Mau uprising, delves into the complexities of colonialism, resistance, and the aftermath of liberation.

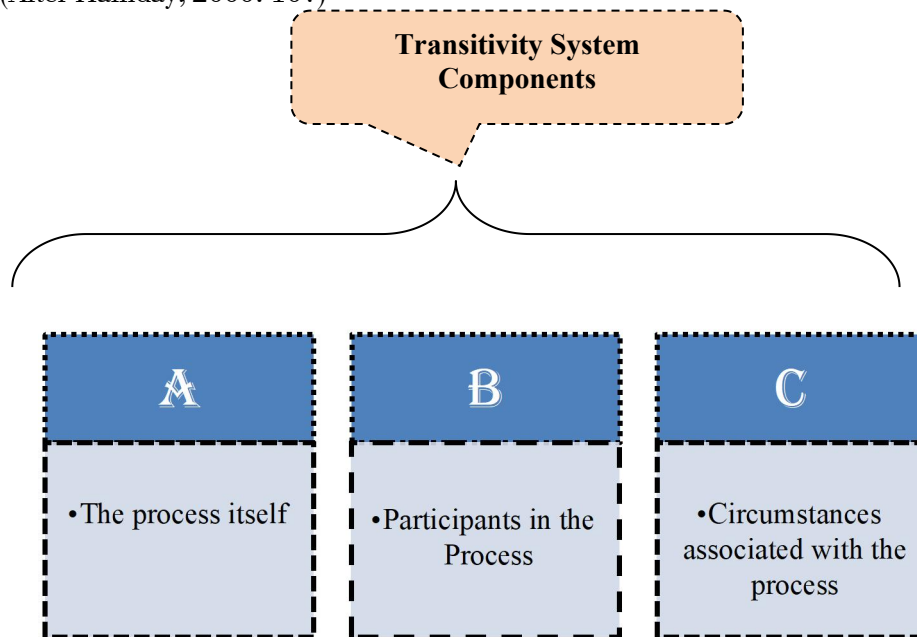
³ Very briefly, transitivity stems from grammar, where it classifies verbs based on their relationship with other sentence elements. Its major focus is to look at how a verb (on behalf of an action/process) relates with participants (characters/objects) and circumstantial elements (time/place/manner) in a clause. (Halliday, *ibid*)

process expressed in the clause, with the participants in this process, [living/non-living], and with various attributes and circumstances of the process and participants". Primarily, transitivity refers to a system meant for giving details about the entire clause, instead of the verb and its object simply (Thompson, 2000). It does, in spite of this, support by means of the common habit, an attention on the verbal group, as long as it is the type of process that decides on how the participants are considered.

Transitivity system (Halliday, 2000:107) involves three basic elements of what he regards as a 'transitivity process', namely:

- A. The process itself; (representing verbs and verbal groups),
- B. Participants within the process; (which embrace both the 'doer' of the process in addition to the 'done-tos' who are at the getting end of action),
- C. Circumstances combined with the process; (i.e., adverbial groups or prepositional phrase, stating how, when, and where something has happened) (see figure 1 below).

Figure 1: The Components of Transitivity Process
(After Halliday, 2000: 107)

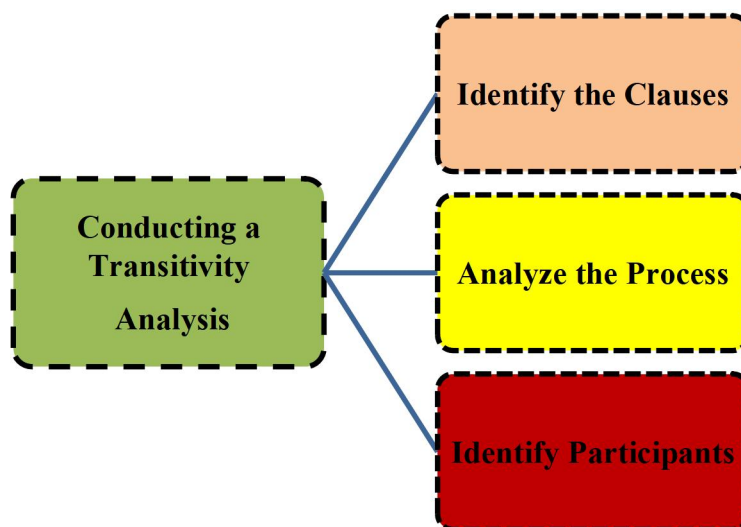


Taking into account still another point, Halliday (1994: 107) sees transitivity as a means to interpret the world of experience into a convenient set of process types. He additionally, (ibid.) divides the diagram of transitivity system of English or process types within six key processes, namely: material, mental, relational, behavioral, verbal, and existential (see table below). These provide the frame of direction meant for interpreting our experience of what keeps going since it not only helps to appreciate but also expose human events of the world. The concepts of process, participants and circumstance are semantic groupings which make clear, how events of the real-world match linguistic arrangements. Being the basic part inside transitivity, the Process can be linked with one or more elements and situations. It is the action and is understood in the role of a main verb.

2. Conducting a Transitivity Analysis with Hallidayan Model

Here is how you can conduct a transitivity analysis using the Hallidayan model⁴:

Figure 1: Doing a Transitivity Analysis Using Hallidayan Model



2.1. Identify the Clauses

Begin by segmenting your text into clauses. A clause typically contains a subject and a verb and expresses a complete thought. However, I can illustrate the process using a hypothetical example:

Example Text: "The cat chased the mouse across the room."

In this sentence, we can identify two clauses:

1. "The cat chased the mouse." This is the main clause, expressing the primary action.

Subject: The cat

Verb: chased

Object: the mouse

2. "across the room." This is a prepositional phrase, which functions as an adjunct modifying the verb "chased." While it doesn't contain a subject and verb on its own, it's often considered part of the main clause.

2.2. Analyze the Process

For each clause, identify the type of process being represented by the verb. Halliday's model categorizes these processes into six main types:

Material: These are physical actions (e.g., "The cat **chased** the mouse").

Mental: These involve mental states or activities (e.g., "I **think** it's raining").

⁴ In Hallidayan transitivity analysis, a clause is the fundamental unit of grammatical structure. It typically consists of a subject and a verb, but can also include other elements like objects, complements, and adjuncts. A clause expresses a complete thought or proposition.

Tips for Identifying Clauses:

- **Look for subjects and verbs:** A clause usually has a subject (the entity performing the action) and a verb (the action itself).
- **Consider complete thoughts:** A clause should express a complete idea.
- **Watch for conjunctions:** Words like "and," "but," "or," and "because" often connect clauses.

Once you've identified the clauses in your text, you can proceed to the next step of transitivity analysis, which involves analyzing the roles of the participants (subject, object, etc.) and the processes (actions or states) involved in each clause.

Relational: These establish relationships between participants (e.g., “She **became** Head of Department”).

Verbal: These involve communication (e.g., “He **said** hello”).

Behavioral: These express behavior or habits (e.g., “She **smiled** warmly”).

Existential: These introduce participants or states of being (e.g., “**There is a book** on the table”).

2.3. Identify Participants

Determine who or what is involved in the process. There can be three main participants:

Actor: The one who performs the action (e.g., The cat (Actor) chased the mouse).

Goal: The recipient of the action (e.g., She gave the flowers (Goal) to him).

Senser: The experiencer in a mental process (e.g., I (Senser) saw the accident).

Not all processes will have all three participants; therefore it is necessary to identify the relevant ones for each clause.

Consistent with Halliday Material, Mental and Relational are major processes while the remaining ones are minor.

Process Type	Meanings	Participants
A/ Material processes	The material process is the process of doing. It includes clauses of doing and happening.	Two participants are involved: -The actor is the one who performs the action, -The goal is the one to whom the action is done to.
B/ Mental Processes -Affection -Perception -Cognition -Desire	The mental process is the process of sensing. There are four divisions: -Affection process (of liking, hating and loving), -Cognition process (of deciding, understanding, knowing and believing) -Perception process (of seeing, feeling and hearing) and -Desire (hoping, wanting and wishing).	-The Senser is the human-like participant that can feel, think or perceive. It can be extended to any object, animate or not. -The Phenomenon refers to the thing that is sensed, felt, thought or seen.
C/ Relational process	Relational processes are typically realized by the verb ‘be’ or some copular verbs): seem, become, and appear or sometimes by verbs such as have, own, possess.	-Attributive Process: e.g., He (carrier) became (copular verb) a teacher (attribute). -Identifying Process: e.g., Peter (identifier) is (verb) his name (identified)

The minor processes include likewise behavioral process, verbal process and existential process.

Process Type	Meanings	Participants
D/ Behavioral process	Behavioral processes are concerned with such physiological or psychological behavior like breathing, coughing, smiling, dreaming and staring. They are not easy to distinguish them from other processes.	<p>There is only one participant labeled as</p> <ul style="list-style-type: none"> - Behaver (Behavior), which is typically a conscious being. <p>Kinds of participant:</p> <ul style="list-style-type: none"> -[Near mental] processes of consciousness represented as forms of behavior, e.g., look, watch, stare, listen, think, worry, dream; -[Near verbal] verbal processes as behavior, e.g., chatter, grumble, talk; -Physiological processes manifesting states of consciousness, e.g., cry, laugh, smile, frown, sigh, snarl, w0hine; -Other physiological processes, e.g., breathe, cough, faint, shit, yawn, sleep; -[Near material] bodily postures and pastimes, e.g., sing, dance, lie (down), sit (up, down). (Halliday, 2000, 139)
E/ Verbal process	A verbal process refers to the process of saying, i.e.; it refers to the use of language to convey meaning	<ul style="list-style-type: none"> -The Process: The verb in a sentence typically indicates the verbal process. Common verbs for verbal processes include "say," "tell," "ask," "report," "announce," "inquire," and so on. -The Participants: These are the elements involved in the communication. Sayer (Speaker): This is the person doing the saying, telling, asking, etc. Quoted (Reported Speech): This refers to the specific words spoken by the Sayer Reported: This term refers to the entire act of conveying what someone else said. Verbiage: This refers to the specific words used in the communication. Receiver (Listener): This is the person the message is directed towards.
F/ Existential process	The existential process represents that something exists or comes into existence.	<ul style="list-style-type: none"> - There is only one participant in existential processes: the Existent which is usually identified by the verb "be" or similar verbs like "exist" or "appear".

3. Reasons behind Transitivity Analysis in Literature

Transitivity, in literature, not only explores how verbs function within sentences but also how they shape the meaning of a text. It is a tool meant for literary analysis, especially effective for examining fiction. Among the most important reasons, one can refer to the subsequent three basics:

Unveiling the Author's Choices: By examining transitivity patterns, one can appreciate the choices an author makes in organizing sentences.

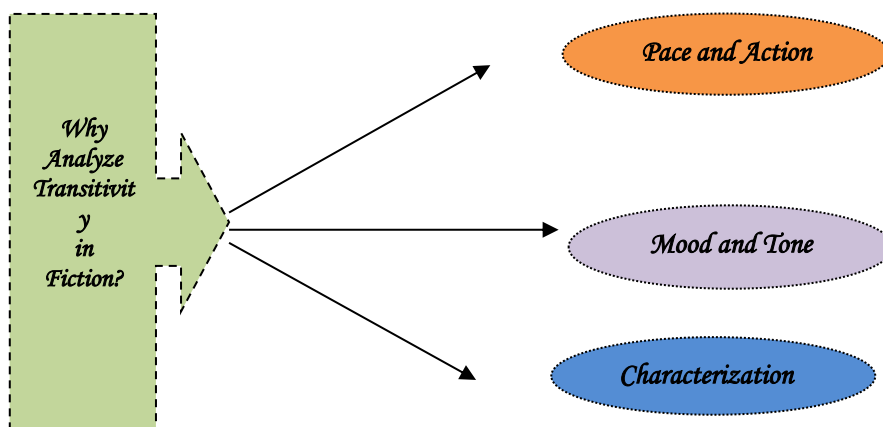
Action and involvement: It reveals how much involvement characters have (through transitive verbs acting on objects) or how passive they are (through intransitive verbs).

Mood and Focus: Transitive verbs more often than not create a more dynamic alertness mood; on the contrary intransitive verbs can make conflict or attentiveness on inner states.

By examining, for instance, the types of verbs either transitive or intransitive along with the elements involved, one can get insights into a given story's three items below (see Figure 1):

- a) **Pace and Action:** A predominance of transitive verbs creates a more dynamic and action-oriented story. Intransitive verbs can slow things down or focus on internal states.
- b) **Characterization:** Transitive verbs can focus on a character's actions and how they affect the world. They can also make known thoughts, emotions, or states of being.
- c) **Mood and Tone:** The choice of verbs can shape the setting. Transitive verbs can create a sense of activity or solution. On the other hand, intransitive verbs can call to mind a more pensive feeling.

Figure 1: Transitivity Analysis in Fiction



At this point, let us deal with an analysis related to transitivity. Transitivity as mentioned above refers to the grammatical structure of a sentence, specifically focusing on the verb and its relationship with other elements. It basically asks: does the verb have a direct object receiving its action?

- **Transitive Verbs:** These verbs have a direct object that the action affects. For example: “The boy kicked the ball.” (Kicked is transitive, affecting the ball).
- **Intransitive Verbs:** These verbs do not have a direct object. They express a state of being or an action that does not openly have an effect on another element. For example: “The leaves fell.” (Fell is intransitive; no direct object receives the falling).

At present, an example involving transitivity analysis in the introductory paragraph of the novel *A Grain of Wheat* by Ngugi is offered. Think about the following sentence in which a transitive verb (i.e., Action verb that takes a direct) is used:

“Mugo felt nervous.”

Felt (past tense): This main verb expresses Mugo's emotional state and takes the direct object “nervous” to describe his feeling. Its function is to create the emotional setting.

Now, let us consider the sentence in which an intransitive verb (i.e.; Action verb that does not take a direct object) is used:

“The drop **grew** larger”

Grew (Irregular Past Tense): This verb describes the change in the water drop and does not take a direct object. Its function is to create suspense.

4. Transitivity Analysis of the Passage (Halliday's System)

Analyzing the following passage, from Ngugi wa Thiong'o's *A Grain of Wheat*, for transitivity reveals several types:

Mugo felt nervous. He was lying on his back and looking at the roof. Sooty locks hung from the fern and grass thatch and all pointed at his heart. A clear drop of water was delicately suspended above him. The drop fattened and grew dirtier as it absorbed grains of soot. Then it started drawing towards him. He tried to shut his. They would not close. He tried to move his head: it was firmly chained to the bed-frame. The drop grew larger and larger as it drew closer and closer to his eyes. He wanted to cover his eyes with his palms; but his hands, his feet, everything refused to obey his will. In despair Mugo gathered himself for a final heave and woke up. (p.1)

To analyze the transitivity in the passage above, we can set apart the major clauses and categorize them based on the six types of processes in Halliday's transitivity system: In this way, it would be possible to identify the dominant types of processes used by the author.

Here are the main Clauses found in the passage:

Table 1: Major Clauses in the passage

Main Clauses Found in the Passage	
a)	Mugo <i>felt nervous</i> .
b)	He was <i>lying</i> on his back and <i>looking</i> at the roof.
c)	Sooty locks <i>hung</i> from the fern and grass thatch and all pointed at his heart.
d)	A clear drop of water <i>was delicately suspended</i> above him.
e)	The drop <i>fattened</i> and <i>grew dirtier</i> as it <i>absorbed</i> grains of soot.
f)	Then it <i>started drawing</i> towards him.
g)	He <i>tried</i> to shut his eyes.
h)	They <i>would not close</i> .
i)	He <i>tried</i> to move his head: it was firmly chained to the bed-frame.
j)	The drop grew larger and larger as it drew closer and closer to his eyes.
k)	He wanted to cover his eyes with his palms; but his hands, his feet, everything refused to obey his will.
l)	In despair Mugo gathered himself for a final heave and woke up.

4.1. Transitivity Analysis

Due to limitations in identifying key participants without more contexts, a thorough transitivity analysis is demanding. Yet, we can analyze some processes based on verb types. Here is the analysis of the major material processes of being and movement in the clauses.

4.1.1. Material processes of being

- **a) felt:** This is a mental state process, indicating Mugo's internal experience.
- **b) was lying:** This is a positional process, describing Mugo's physical state.
- **c) hung:** This is a positional process, describing the state of the sooty locks.
- **d) was suspended:** This is a positional process, describing the state of the water drop.
- **e) grew:** This is a change of state process, indicating the transformation of the water drop.
- **f) chained:** This is a positional process, describing the state of Mugo's head. (Here, "chained" functions as a copula with "firmly" describing the state)
- **g) refused:** This is a relational process, indicating the non-existent connection between Mugo's will and his body.

- **h) would not close:** Similar to (g), this is a relational process describing the non-existent action.

4.1.2. Material processes of Movement

- **b) looking:** This is a movement process, describing Mugo's visual direction.
- **f) started drawing:** This is a movement process, describing the water drop's change in position.
- **j) drew:** This is a movement process, further describing the water drop's movement.

It can further be observed that:

- **i) tried:** While "tried" suggests attempted movement, it doesn't describe an actual movement itself.
- **k) cover:** This describes a desired movement, not an actual one.
- **l) gathered:** This could be interpreted as a movement process (gathering his strength) or a change of state process (preparing himself).

4.1.3. Mental processes (Sensation)

Here's a detailed analysis of the transitivity types in the passage based on Halliday's transitivity system:

- **Main Clauses and Transitivity Types**

a) "Mugo **felt** nervous." (Material process)

-This clause has no actor (doer) but expresses Mugo's internal feeling ("felt").

b) "He **was lying** on his back and **looking** at the roof." (Relational process)

-This clause uses the copula "was" to link Mugo ("he") to the state of "lying." "Looking" functions as an attribute alongside "lying."

c) "Sooty locks **hung** from the fern and grass thatch and all **pointed** at his heart." (Material process).

-"Sooty locks" is the actor, "hung" is the action, and "fern and grass thatch" is the location (affected entity). "Pointed" is another material process with "locks" as the actor and "heart" (Mugo's) as the goal (affected entity). This clause could be interpreted as involving a slight downward movement of the locks.

c) "A clear drop of water **was** delicately suspended above him." (Relational process)

-Similar to clause (b), "was" functions as a copula linking "drop" to its state of being "**suspended.**" "Over him" indicates location.

d) The drop **fattened** and **grew dirtier** as it absorbed grains of soot. (Material process)

-"The drop" is the actor, "fattened" and "grew dirtier" are actions, and "grains of soot" are the affected entities.

e) Then it **started drawing** towards him. (Material process)

-"It" (the drop) is the actor, "started drawing" is the action, and "him" (Mugo) is the goal (affected entity).

f) He **tried** to **shut** his eyes. (Mental process)

-"He" (Mugo) is the actor, "tried" is the mental process verb, and "shut his eyes" is the action (internal).

g) They **would not close.** (Material process)

-"They" (Mugo's eyes) can be considered a pseudo-actor; "would not close" describes their action (or lack thereof).

h) He **tried** to move his head: (Mental process)

-Similar to clause (g), "He" is the actor, "tried" is the mental process, and "move his head" is the action (internal).

i) It **was** firmly **chained** to the bed-frame. (Relational process)

-"It" (Mugo's head) is linked to the state of being "chained" with "was." "Bed-frame" functions as the location.

j) The drop **grew larger** and larger as it **drew closer** and closer to his eyes. (Material process)

-“The drop” is the actor, “grew larger” and “drew closer” are actions, “eyes” (Mugo's) are the goal (affected entity). This clause focuses on the lack of intended movement despite the character's will.

k) He **wanted** to **cover** his eyes with his palms. (Mental process)

-“He” (Mugo) is the actor, “wanted” is the mental process, and “cover his eyes with his palms” is the action (internal).

l) But his hands, his feet, everything **refused** to obey his will. (Material process)

-“Hands,” “feet,” and “everything” are pseudo-actors, “refused” is the action, and “his will” is the affected entity.

m) In despair Mugo **gathered himself** for a final heave and **woke up**. (Material process)

-“Mugo” is the actor; “gathered himself” and “woke up” are actions.

4.2. Discussion and Suggestions

To conclude, the following interpretation can be put forward concerning the analysis of processes used by the writer. The passage mostly uses material processes to give a picture of actions and events. The passage is dominated by material processes (Movement, Change) reflecting Mugo's physical experience. This analysis provides insight into the writer's stylistic choices. The focus on Material and Mental processes reflects Mugo's physical confinement and internal turmoil. The use of Action processes, even in their negated forms, creates tension and highlights his struggle for agency.

The above clauses represent states of being. Clause (b) has “*Mugo*” as the Actor (being in a position) whereas clauses (c) and (d) lack apparent Actors. We absolutely notice a focus on material processes (actions and events) describing Mugo's experience and the actions of the water droplet that create a sense of tension and helplessness for Mugo. This type describes physical actions or events that have an effect:

- A. Relational processes are used to describe states and locations.
- B. Mental processes stand for Mugo's internal thoughts and desires.

This analysis emphasizes how Halliday's transitivity system helps us understand the flow of information and the cause-effect relationships within the passage. With the help a mixture of signs, symbols, and codes to generate a feeling of fear, oppression, and weakness, it is possible to understand Mugo's state that is given a picture of one of entrapment and weakness. The semiotic elements all play a role to creating tension and prediction a possible menace to Mugo. Finally, there are no apparent examples of Behavioral or Verbal processes in this specific passage⁵. Last but not least, one can observe that this is a down-to-earth analysis, and depending on the specific framework used, interpretations may be numerous to some extent.⁶

The Transitivity System can instead also be complex, with various categories and subcategories. When applying the system consistently, novice researchers as well as teachers need practice and familiarity. It primarily focuses on grammatical choices, potentially neglecting other aspects of meaning-making like discourse context. While successful for analyzing clauses, it may not be as well-suited for analyzing larger text structures or non-prototypical clause types. In essence, the Transitivity System provides a valuable tool for clause analysis, but its effectiveness diminishes when dealing with more complex textual structures or clauses that do not conform to standard grammatical patterns.

⁵ The lack of behavioral and verbal processes is significant, as it suggests that the passage is first and foremost about internal states and external events, rather than interpersonal interactions or communication.

⁶ This is a fundamental analysis, in conjunction with the particular framework used, interpretations may differ slightly. Without a doubt, a number of clauses can show evidence of a mixture of processes.

Conclusion

The transitivity analysis of the opening paragraph in *A Grain of Wheat* clearly demonstrates the author's deliberate and strategic use of language to construct a powerful representation of oppression, powerlessness, and the continuous struggle for agency within a colonial context. The marked dominance of material processes foregrounds actions, movements, and physical states, thereby emphasizing the characters' entrapment in a world governed by external forces beyond their control. These processes not only depict concrete events but also symbolize the restrictive social and political conditions imposed on the characters, reinforcing a pervasive sense of confinement and inevitability. In contrast, the inclusion of mental processes provides insight into the characters' internal conflicts, emotional distress, and cognitive disorientation, revealing how oppression extends beyond the physical realm to shape thought, perception, and identity. The interaction between material and mental processes creates a layered narrative effect in which outward actions and inner experiences coexist, highlighting the tension between submission and resistance. This linguistic pattern suggests that the author intentionally guides the reader to perceive the characters as both acted upon and internally responsive, thereby deepening the novel's psychological realism. Consequently, the opening paragraph functions not merely as an introduction to the plot but as a microcosm of the novel's broader thematic preoccupations, foreshadowing the moral dilemmas, collective struggles, and personal sacrifices that unfold throughout the narrative.

Moreover, this analysis confirms the value of Halliday's transitivity system as a comprehensive and systematic tool for literary interpretation. By examining process types, participant roles, and circumstantial elements, the framework enables a detailed exploration of how meaning is constructed at the clause level and how linguistic choices reflect ideological positions. Such an approach allows readers and researchers to move beyond surface-level interpretation and uncover the subtle ways in which language encodes power relations, social constraints, and human agency. Ultimately, the transitivity analysis enriches our understanding of *A Grain of Wheat* by revealing how form and meaning are intricately connected, and how linguistic structure plays a crucial role in shaping the novel's thematic depth and emotional impact.

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Annexes

Annex 1: Analyzing Clauses in Transitivity Analysis

Understanding Clauses

A clause is a grammatical unit that contains a subject and a verb and expresses a complete thought. In transitivity analysis, identifying clauses is the first crucial step. Here's a breakdown of how to do it:

a) Segmentation:

- **Break down the text:** Divide the text into smaller units, focusing on where the subject and verb combination appears.
- **Look for complete thoughts:** Each clause should convey a complete idea.
 - **Subject Identification:**
- **Find the noun or pronoun:** The subject is typically the noun or pronoun that performs the action.
- **Ask "who" or "what":** To confirm, ask "who" or "what" is doing the action.
 - **Verb Identification:**
- **Locate the action word:** The verb is the word that expresses the action, state, or occurrence.
- **Consider verb phrases:** Verb phrases (combinations of verbs and other words) can also function as verbs.

Example:

Consider the sentence: "The cat chased the mouse."

- **Clause:** "The cat chased the mouse."
- **Subject:** "The cat"
- **Verb:** "chased"

Note: Some sentences may contain more than one clause, connected by conjunctions like "and," "but," or "or."

Additional Tips:

- **Pay attention to punctuation:** Commas and semicolons often indicate clause boundaries.
- **Consider dependent clauses:** Dependent clauses, while containing a subject and verb, cannot stand alone as complete sentences. They are often introduced by words like "because," "although," or "when."

Annex 2: Ngũgĩ wa Thiong'o: *A Grain of Wheat*

The novel is set against the backdrop of the Mau Mau rebellion, a violent anti-colonial movement that sought to liberate Kenya from British rule. Wa Thiong'o masterfully weaves together the stories of a diverse cast of characters, including a former collaborator with the British, a disillusioned freedom fighter, and a young woman caught between conflicting loyalties. Through their experiences, the novel illuminates the devastating impact of the war on individuals and communities, as well as the enduring legacy of colonialism.

A/ Stylistic Analysis:

- **Symbolism:** The novel employs powerful symbolism, such as the titular "grain of wheat," to represent the interconnectedness of individual lives and the collective struggle for freedom.
- **Narrative Structure:** Thiong'o uses a multi-perspectival narrative, allowing readers to experience the events from various viewpoints, including those of the colonizers, the revolutionaries, and the marginalized.
- **Language:** The language is both poetic and evocative, capturing the emotional and psychological turmoil of the characters. Thiong'o's use of dialect and colloquialisms adds authenticity to the voices of his characters.
- **Themes:** The novel explores themes of betrayal, sacrifice, identity, and the legacy of colonialism. It challenges the simplistic narratives of independence and highlights the enduring consequences of historical injustice.

B/ Societal, Ethical, and Ethnic Difficulties

- **Colonialism and Resistance:** The novel exposes the brutality of colonial rule, the psychological effects of oppression, and the complexities of resistance movements.
- **Ethnic Tensions:** The Mau Mau uprising was fueled by ethnic tensions between different Kenyan communities. Thiong'o explores how these tensions were manipulated by colonial authorities and how they continued to shape Kenyan society after independence.
- **Betrayal and Sacrifice:** The novel delves into the moral dilemmas faced by individuals caught between loyalty to their community, their personal ambitions, and the demands of the revolution.
- **The Legacy of Independence:** Ngugi suggests that the attainment of independence does not necessarily lead to freedom or equality. The novel explores the ongoing struggles for justice and the enduring effects of colonialism.