

UNIVERSITY OF EDUCATION, WINNEBA

**ANALYSIS OF TRANSITIVITY IN AWOONOR'S *JUST TO BUY*
CORN AND YEBOAH-AFARI'S *THE SOUND OF PESTLES***



ERNEST ENYAN

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ERNEST ENYAN

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**A THESIS IN THE DEPARTMENT OF ENGLISH EDUCATION, FACULTY
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REQUIREMENTS FOR AWARD OF THE MASTER OF PHILOSOPHY
DEGREE IN ENGLISH.**

OCTOBER, 2017

DECLARATION

STUDENT'S DECLARATION

I, ERNEST ENYAN, declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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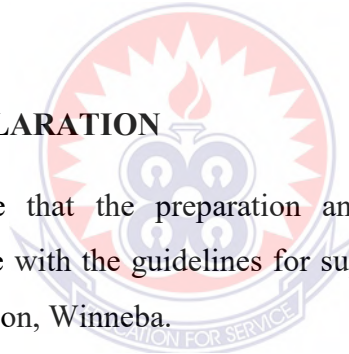
SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: Dr. Amma Abrafi Adjei

SIGNATURE:

DATE:



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DEDICATION

This work is dedicated to my parents: the Late Frank Ocran Enyan, and Elizabeth Gyamfi as well as my siblings: Evelyn, Evans, Elizabeth and Emmanuel.



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ABBREVIATIONS AND SYMBOLS

SFG: Systemic Functional Grammar

SFL: Systemic Functional Linguistics

NATO: North Atlantic Treaty Organisation

TRC: Truth and Reconciliation Commission

Mt: Clause that Contains a Material Process

Rp: Clause Having a Relational Process

Mp: Clause With a Mental Process

Bp: Clause With a Behavioural Process

Vp: Clause that Has a Verbal Process

Exp: Existential Process



ABSTRACT

The study uses Halliday's transitivity theory as a framework to analyse how language has been used by Kofi Awoonor and Adjoa Yeboah-Afari to reveal how the African experience is represented from the Ghanaian perspective in their respective stories *Just to Buy Corn* and *The Sound of Pestles*. The primary focus is on the analysis of transitivity in the selected stories and how the interplay between processes, participants and circumstances is used as representation of the author's perception of the Ghanaian experience. Using the qualitative design and the interpretative content analysis, the study finds that material processes abound in both texts analysed. The dominance of material processes in the stories indicates the existence of a lot of physical actions in the African experience. The existential process types are used in the stories to describe the places where the setting of each story is set. They are also used to point to some of the challenges the characters face as well as their conditions before the narrative time to make readers fully appreciate their problems. The conclusion drawn from the study is that the selected stories use more primary process types than secondary types. The study confirms that the transitivity system can help in analysing clauses effectively and also helps us encode our experiences of the world. The study recommends that Systemic Functional Grammar is made an integral part of the English curriculum so that students will be abreast of the requisite skills for textual analysis.



CHAPTER ONE

INTRODUCTION

1.0 Introduction

A general framework for the study is given in this chapter. The chapter examines the background of the study, the statement of the research problem, the purpose of the study, the research questions and the objectives for the study. Also discussed are the significance and the delimitation of the study. The chapter ends with a chapter summary.

1.1 Background to the Study

Language is vital to our existence. As individuals, our ability to function effectively and efficiently in almost all spheres of life depends fundamentally on our language skills. Writing is one of the mediums of communication. Language in discourse is primarily a social interactional phenomenon, so discourse analysis studies the language of utterances in relation to its function in social interaction. When writers write, readers have to devise their means of interpreting what they want to say. As a result of this, many readers have devised various ways of understanding the messages that writers encode in their writings.

What most readers usually do is to apply their linguistic competence in the interpretation of words to enable them to get into the world of the writer. The question will however remain as to whether this reliance on interpretation using one's linguistic competence is enough for one to fully understand literary texts. As readers strive to understand the writer's thoughts, they more often than not rely on only their linguistic competence but also look at the forms and structures used in the writer's language to uncover the meanings embedded in the use of the various forms. This is

done with respect to the context of each linguistic form. By so doing, readers are able to understand the thoughts and perceptions of writers.

1.1.1 Language and Communication

Every aspect of life depends on effective communication. It is widely believed that people who study and use a language are interested in how they can do things with language, how they can make meanings build up and be understood through the choices of linguistic resources (Nguyen, 2012). Bloor and Bloor (2004) thus claim that when people use language, their language acts construct meaning.

Language is central to the ways of thinking, feeling, and interacting with others. As humans, we need it to express our emotions, ideas, feelings, and thoughts to other people by using sound, gestures, and signals. Communication exists because of language and that is why human beings cannot be separated from language. It is the main medium to form and maintain relationships with one another and the medium through which experiences are shaped and exchanged. The investigation of languages always comes to the conclusion that the function of language is to combine human ideas and experiences into verbal and written expressions so that people can convey meaning to one another and create communication. As a device for communication therefore, language is an effective means of expressing ideas and feelings in both spoken and written form.

When people speak or write, they produce text. The term „text“ refers to any instance of language (Halliday, 2004). Language by itself has a magical property. As such, when we speak or write, we tend to design what we want to say to fit the situation in which we are communicating. At the same time, the situation of communication is also created by how we speak or write (Gee, 2005). According to David et al (1995), whenever we speak or write, we make selections from the entire

lexical and grammatical systems of English to choose appropriate meanings for the field, tenor, and mode of a context of situation. This implies that language shapes and reinforces our attitudes and beliefs and it is a medium for communicating our identities, activities, values and ideologies.

It can be said that language is a heavily loaded vehicle. The words that we use are never neutral, transparent or innocent. They always carry the power and ideologies that reflect the interests of those who speak or write them (Taiwo, 2007). We have several words at our disposal to choose from as language users when producing a text. The choice of certain words over others may reflect conscious and unconscious ideologies held by those who produce them. The kind of language we use when we describe our experience is very influential in shaping how we view the world. Our choice of words not only reinforces our attitudes and shapes our behavior but we also use words to express our ideas and values. At the same time, they may shape the meanings of a text towards certain preferred ideologies. Therefore, as observed by van Dijk (2006), the analysis of language is a critical component in discovering and understanding particular ideologies. Language is thus a fundamental tool for conveying desired messages.

1.1.2 Language as a Tool for Communication

Fairclough (1989) states that using language is the most common form of social behavior as we depend on language in our public and private interactions to determine our relationships with other individuals and the society we inhabit. The experience of individuals is encoded in the language they use as sets of ideas (Fowler, 1979). This means that users of any language see it as a medium to present their experiences of the world. It also tells us that language is the expression of a user's thoughts, feelings and worldview.

The language used in any form of social discourse is representational (Fairclough, 2001). According to Halliday (1973) and Halliday and Matthiessen (2004), an author's linguistic and functional choices are results of social influences and their influences on the author's perception. Linguistic choices should therefore be highlighted at the discourse level. For Halliday (1985), a language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realised and answer the question, „how are these meanings expressed?“ This puts the forms and units of a language in a different perspective: as means to an end (a writer's goal) rather than as an end in themselves.

If a text is to mean something to someone, there has to be some linguistic means that will make it possible. To understand text, we need to draw on linguistic resources such as the construction of the grammar and the blending of words. This is because linguistic choices made by writers bear their message, engage our minds and also create meaning. Language and stories are related as language serves as the medium for the transmission of the thoughts and perceptions of writers. Writers thus use and manipulate language to communicate their experiences to readers through their stories.

1.1.3 Stories as Representation of Experience

Stories can be seen as very effective tools for communication. Human beings often put our experiences and thoughts into stories (Iwamoto, 2008). It is common for people to feel that stories are in no way related to the real world. What many fail to realize is that most stories are borne out of the daily experiences of people. Discourse which is the linguistic, cognitive and social processes whereby meanings are expressed and intentions interpreted in human interaction forms an integral part of human communication. It must be noted that discourse is a powerful vehicle in the

construction of social reality, a vehicle that shapes points of views through dominant ideologies and constructs the realities of living and being (Fairclough, 2003). In this sense, stories may be seen as products of discourse.

Halliday and Matthiessen (2004) further argue that a story as a product of discourse also embodies the same kind of structure as found in grammar. From this point of view, we can say that while interpreting or producing text, we have to be concerned about grammar. This is because the individual units of grammar play an important role when writers are describing or explaining the language phenomenon as well as their experiences.

Language in its ideational function represents patterns of experience of the world and it enables human beings to build a mental picture of reality and to make sense of their experience of what goes on around and inside them. This reflective experiential aspect of meaning is called transitivity (Hu and Jiang, 2002). From this, discourse analysis ought to be seen as being concerned with the lexico-grammatical aspects of the language of a text in the social, physical, cognitive, cultural, interpersonal and situational context. By studying language in circumstances where all its functions and variations are taken into consideration, it is possible to learn more about how perceptions, convictions, and identities are influenced by language.

It must be understood that a story is a complexly structured text and its structural form, by social semiotic processes, constitutes a representation of a world, characterized by activities, states and values. Text is a communicative interaction between its producer and its consumers, within relevant social and institutional contexts (Fowler, 1979). These characteristics are what functional linguistics looks for in studying text such as stories, conversations or letters or official documents.

1.1.4 Transitivity Analysis of Stories

The linguistic study of African literary texts has become a fertile ground for researchers in both Applied Linguistics and Literary Studies (Mwinlaaru, 2012). Halliday's (1973) systemic functional linguistics and transitivity, where linguistic wording and the socio culturally constructed meaning meet in texts, attempts to demonstrate that underlying ideology in the texts should be probed beyond the linguistic surface (Fairclough, 1989, 1995; Fowler, 1977, 1986; Fowler et al, 1979). Halliday's (1973) transitivity theory according to Iwamoto (2008) provides a useful linguistic framework for uncovering the main linguistic features of literary discourse.

Transitivity is a semantic system to analyse representations of reality in text and create the same experience through various lexico-grammatical options influenced by different mind styles or authorial ideology (Fowler, 1986). It manifests how certain choices encode a writer's ideological stance which is affected by social and cultural institutions because according to Fowler (1986), these linguistic codes cannot reflect reality neutrally, and definitely embody ideologies. It also functions as a rich analytic tool utilized in critical discourse analysis, dealing with "who or what does what to whom or what?" where actor, action and goal as affected are highlighted. Halliday's (1973) theory that transitivity is measurable is used to study the clausal structure which is based on the main verb of the clause. According to this theory, in transitivity different processes are distinguished according to whether they represent actions, speech, states of mind or states of being. These are identified, classified and known as Material processes, Relational processes, Mental processes, Behavioural processes, Verbal processes and Existential processes. Carrying out a transitivity analysis involves determining the process type, participants and circumstances realized in clauses found in the text.

Before analysing the text, one should note that transitivity analysis requires that complex sentences in the text be divided into simple clauses. Though the analysis covers the whole story, this will make it easier for the analysis to be done. The clauses are then numbered in the order of the story and the processes, participants and circumstances identified. Transitivity analysis gives a more detailed and nuanced support to the reader's responses to the text. It provides linguistic evidence to support the interpretation of the story so readers, having been shown what/who does what to whom/what in the character's world, are better equipped to decide on the story's meaning.

Transitivity analysis has been used to understand the language of speakers and writers (Nguyen, 2012). It studies the structure of sentences which are represented by processes, the participants involved in these processes, and the circumstances in which the processes and participants are involved. The main aim of transitivity is to connect the semantic and grammatical dots to extract the meaning through language stylistically (Mehmood et al, 2014).

Using transitivity analysis, studies such as (Halliday, 1971; Mwinlaaru, 2014; Mehmood et al, 2014; Darani, 2014; Song, 2013) have tried to stress the fact that language structures can produce certain meanings and ideologies which are not always overt for readers. In other words, the task of functional analysis particularly transitivity analysis, is to discover the relation between meanings and wordings that account for the organization of linguistic features in a text (Nguyen, 2012). The understanding of stories rests on a context of situation/background and this study aims at showing how it is realised through the clauses as representation of experience.

1.2 Statement of the Problem

A short story is basically a short narrative prose that is usually centred on one single event. Short stories are limited in scope and as such authors write them with much greater precision so as to provide adequate details to aid in their comprehension. A point needs to be made here that grammatical choices made in stories can also reveal meanings.

The transitivity system is known to facilitate the interpretation of language in action and context and portrays how the clause and its parts are potential sources of information which can go a long way to aid the understanding and interpretation of stories (Opara, 2012). Language is a means of expressing and transferring ideas or experiences among people. It is used to indicate that one is doing something or something is happening or how someone does something in a text and people can know these by concentrating on the clause (Afrianto et al, 2014). This implies that the clause can form a basis for textual analysis.

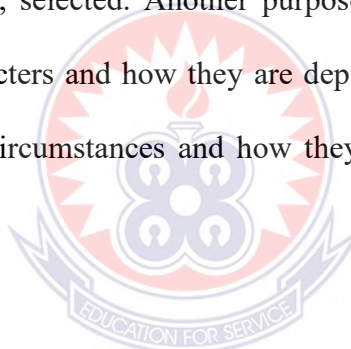
Stories are an integral part of the life of every person and for that matter the Ghanaian. Short stories are part of every society in formal as well as informal contexts because they are used to mirror the society. This makes stories an essential part of societies including the Ghanaian society since societies are built around human experiences. A few Ghanaian literary texts such as Armah's *The Beautiful Ones Are Not Yet Born* have been studied in terms of transitivity. Much of the literature available concentrates on literary texts from Europe, America and some African countries such as Nigeria and Kenya with works like (Halliday, 1971; Mwinlaaru, 2014; Mehmood et al, 2014; Darani, 2014; Song, 2013). It will therefore be worthwhile to engage in studies that involve the transitivity analyses of Ghanaian literary texts to find out whether the African experience is similar in terms of

transitivity and also to find out if language has been appropriately employed to function as a system of coding the Ghanaian experience and perception about the world.

1.3 Purpose of the Study

This study examines the function of language as a useful tool in the short stories, *Just to Buy Corn* by Awoonor and *The Sound of Pestles* by Yeboah-Afari in the light of Halliday's (1973) and Halliday and Matthiessen's (2004) theoretical framework on transitivity. The aim is to show how the authors portray their respective perceptions of the Ghanaian society in their stories.

The study seeks to identify the process types, participants and circumstances found in the two stories, selected. Another purpose of the study is to examine the experiences of the characters and how they are depicted through the various process types, participants and circumstances and how they aid in the understanding of the Ghanaian experience.



1.4 Objectives

The study has the following objectives:

- To identify the process types, participants and circumstances found in the two selected Ghanaian stories.
- To examine how the interplay between processes, participants and circumstances is used as representation of the author's perception of the Ghanaian experience in the selected stories.

1.5 Research Questions

This study will find answers to the following questions:

- What are the process types found in the selected texts?
- Who are the participants and the circumstances involved in the two stories?

- How does the interplay between processes, participants and circumstances depict the Ghanaian experience in the selected stories?

1.6 Significance of the Study

The study will be useful and helpful in language teaching, research and theory because it will help scholars to appreciate that the language used in the two stories functions to help in the creation of meaning from the systemic point of view. It will show how the transitivity model can greatly facilitate a systematic analysis of a writer's verbal choices. This will enable for acknowledgement of the assertion that writers and speakers encode in language their mental picture of reality and how they account for their experience of the world around them. A new element of meaning will thus be opened to people who want to analyse stories through the exploration of processes and their meanings.

Since the study uses transitivity in the analysis of literary texts, it can contribute to the debate on the differences and similarities between literary analysis and stylistic analysis. It can also be used as an additional reference in teaching functional grammar especially transitivity analysis of stories. This study can be used as a contribution for further studies concerning the functional meaning of language.

1.7 Delimitation of the Study

The study will focus on only Ghanaian short stories specifically *Just to Buy Corn* by Awoonor and *The Sound of Pestles* by Yeboah-Afari. In the study, the concentration on transitivity in the clauses in the two stories will be the primary focus. All other issues pertaining to textual analysis will be put aside. The processes in the two stories will also be compared to see the similarities as well as the differences.

1.8 Summary of Chapter

This first chapter which is the opening chapter has provided a general background to the study. In the chapter, the background leading to the study has been discussed. The statement of the research problem, the purpose of the study, the research questions and the objectives for the study are mentioned in the chapter. Again the significance and the delimitation of the study were stated. The chapter has established that transitivity can serve as a tool for the analysis and interpretation of stories. It has also established that work needs to be done in terms of the analysis of Ghanaian stories using the theory of transitivity. The next chapter will discuss the theoretical framework for the study and review related literature on the topic of study.



CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter contains a review of related literature on the topic of study. There is a discussion of the conceptual framework of the study which comprises the transitivity framework as well as other major concepts that are of significance to the study. The chapter also examines studies that have applied the transitivity framework in analyzing discourse especially literary works and how they are useful to this study.

2.1 Systemic Functional Grammar

The study employs the transitivity theory which is rooted in M.A.K Halliday's Systemic Functional Grammar (henceforth SFG) as its theoretical framework. One of the first things that needs to be done in a study of this nature is to explore what is meant by the term grammar. Butt et al (1996) state that it is true that the word grammar can mean something like a grammar book or set of grammatical rules, particularly rules that people will keep breaking unless such rules are firmly taught them. They also propose another sense of the word that grammar refers to the way in which a language is organized. In this second sense, people have a command of the grammar of a language, once they speak that language. Such people may have never even consciously learned any grammatical rules of the language they speak.

The grammar of a language can be described in many ways. The traditional grammar approach views language as a set of rules which allow or disallow certain sentence structures. In this approach, a clear distinction is usually made between grammatical or well-formed sentences and ungrammatical sentences. Functional grammar sees language as a system of communication and analyses grammar to

discover how it is organized to allow speakers and writers to make and exchange meanings.

The former approach to grammatical analysis is often called formal. Formal grammar primarily concerns itself with the forms or grammatical structures and their relationship to one another, rather than with their meanings or their uses in different contexts. The central question formal grammars attempt to address is: „How is this sentence structure?

The primary concern of the latter approach is with the function of structures and their constituents and with their meanings in context. The focus of this kind of grammars is usually on the appropriateness of a form for a particular communicative purpose in a particular context. Functional grammars work with the question, „How are the meanings of this text realized?

Gerot and Wignell (1995) set a clear distinction between formal and functional grammar as illustrated in the following examples. Clauses will be analysed as follows in formal or traditional grammar:

Noun	Verb	Prepositional Phrase
Peter	danced	like a king.

Pronoun	Verb	Noun Phrase
She	understands	the question.

Subject	Verb	Adjunct
Ernest	arrived	yesterday.

Subject	Verb	Complement
Emma	is	a teacher.

Functional grammar on the other hand, labels elements of the clauses in terms of the function each is playing rather than by respective word classes.

Participant: Actor	Process: Material	Circumstance: Manner
Peter	danced	like a king.

Participant: Sensor	Process: Mental	Phenomenon
She	understands	the question.

In the last two clauses, the participant (doer) roles are realized by noun forms, the processes (doing) are realized by verbs and the circumstances are realized by a prepositional phrase and a noun phrase. “Danced” and “understand” however, are two quite different orders of “doing”. For “danced” the order of “doing” entails the performance of an action thus it is a verb which depicts physical action. The order of “doing” in “understands” entails a mental action so in the above clauses “like a king” tells us how Peter “danced” while “the question” tells what she “understands”. We thus cannot put the two verbs under the same category when they have different implications.

From this analysis, we may say that word class labels do not account for differences or similarities in meaning to any extent. They are certainly not useless. Functional grammarians do not reject, discard, or replace the terminology of traditional or formal grammar but to capture what goes on in language. Functional grammar guides us to recognize that words have functions as well as classes, and that how a word functions can tell us as much more about the piece of language where it occurs, about the person who chose to use it in that function and about the culture that

surrounds the person and the message, than any description of words in terms of class can do.

To Halliday (1985) a language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized and answer the question, “how are these meanings expressed?” This puts the forms of a language in a different perspective: as means to an end, rather than as an end in themselves. It is from this point of view of language that systemic functional linguistics was developed by Halliday and his associates during the 1960s. Halliday’s (1961) article, *Categories of the Theory of Grammar*, is generally landmarked as the founding paper for what evolved as systemic functional linguistics (SFL).

Systemic Functional Grammar is the grammar that has been developed by systemic functional linguists. SFG is a way of describing lexical and grammatical choices from the system of wording so people are always aware of how language is being used to realize meaning. This grammar attempts to describe language in actual use and focus on text and their context (Gerot and Wignell, 1995). In short, it views language as a resource for making meaning through understanding how text works.

According to Halliday (1994: 25), there are two significant ways of labelling a linguistic unit, one is to assign it to a class; the other is to assign a function to it. Most of the familiar linguistic terms are either class names or function names. Terms such as verb, noun and adjective are names of classes, and terms such as subject, object and complement are names of functions. Halliday (1985; 1994) calls this approach to grammar functional because “it is designed to account for how the language is used”. This includes trying to find out the purposes which the language serves for us and how we are able to achieve these purposes through language use.

SFG is called systemic because it is established that individuals have alternative choices available to produce linguistic utterances and texts. The system is what integrates the notion of choice in language, and the system network is the grammar, which offers a variety of options that, once chosen, involves other particular structured and lexical choices. It is called functional because there exists a variety of purposes which language is used for (Halliday, 1994). As Eggins (1994) puts it, the function of language is to “make meanings; that these meanings are influenced by the social and cultural context in which they are exchanged; and that the processes of using language is a semiotic process, a process of making meanings by choosing”(p. 2).

SFG approaches language, texts, and analysis on the basis of language being a social process and a system of meanings. The key resources available for making meaning are the lexico-grammar, or the set of patterning and wording that language consists of. This system offers the language user different choices from which the user selects options to create the kind of meaning that is desired and to suit the context in which the language is used. It is generally regarded as a good model of grammar for the analysis of texts (Simpson 1993).

2.1.1 Metafunctions in Systemic Functional Grammar

In order to think about grammar as a resource for making and exchanging meaning, it is necessary to explore what might be meant by meanings. Three types of meaning within grammatical structures can be identified: ideational or experiential meaning, interpersonal meaning, and textual meaning. Halliday (1973) refers to these as metafunctions. The systemic functional grammar approach recognises these three main social functions (metafunctions) for which language is used and which are

realised simultaneously in any text. Each metafunction has its own system of lexico-grammar.

Halliday (1985) states that the context of a situation is arranged in three categories: field, tenor and mode. Analyzing these categories semantically, they correspond to the ideational, interpersonal and textual components. Clauses represent meaning through ideational, interpersonal and textual functions together. The ideational function allows users of language to present their world experience through the lexico-grammatical choices they make, which are part of the transitivity system.

2.1.1.1 Textual Metafunction

The textual function is concerned with the organizations and cohesion of situations. According to Fairclough (1992), it is Halliday's (1985) textual function that enables a coherent linkage of parts of texts, taking situations as given or presented as new, picking them out „as „topic“ or „theme““ (p. 65). The textual metafunction refers to the use of language to organise texts to fit particular contexts and is associated with the grammatical system of theme. Textual functions are therefore identified through the analysis of thematic structures.

2.1.1.2 Ideational Metafunction

The ideational function refers to the clause's function in representing “patterns of experience” (Halliday, 1985:101) or how we “represent reality in language” (Eggins, 2004:206). Halliday (1985) explains that the ideational metafunction involves two components, namely the experiential meaning, which builds a picture of what is the “goings-on” in the clause, and the logical meaning, which analyses the meaning between clauses and clause complexes and how they are structured to form the text (Halliday, 1985: 101). The „goings-on“ in the clause are represented by the semantic system of the language and expressed in the grammar of the language. The

flow of events or the „goings-on“ is realised by the process which unfolds with the participants who or which are directly involved in the process which may or may not occur under certain circumstances. “The flow of events consists of three components:

- the process unfolding through time
- the participants involved in the process
- circumstances associated with the process (Halliday & Matthiessen, 2004:175).

The above mentioned components represent the goings-on in a clause using linguistic structures. Traditional grammar uses word classes such as verbs, nouns and prepositions to express these elements. Halliday and Matthiessen (2004) depict the different elements realised by the different group and phrase classes as shown in the table below:

Type of Element	Realisation
Process	Verbal group
Participant	Nominal group
Circumstance	Adverbial group or prepositional group

“Ideational meaning is meaning about phenomena, about things (living and non-living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happenings and doings. This meaning is realized in wordings through participant, process and circumstance”. (Gerot and Wignell, 1995:12)

2.1.1.3 Interpersonal Metafunction

Interpersonal meanings, according to Gerot and Wignell (1995), are meanings which express a speaker's attitudes and judgments. Lock (1996) states that it has to do with the ways in which we act upon one another through language – giving and requesting information, getting people to do things, and offering to do things ourselves – and the ways in which we express our judgment and attitudes about such things as likelihood, necessity, and desirability. These meanings are realized by mood and modality.

Lock (1996:10) states that “to get the meaning of a text, one needs to look at the ways in which the stretches of language in that text are organized in relation to their contexts”. The meaning is thus realized through patterns of theme and cohesion. The interpersonal function represents “the way listener and speaker interact” (Halliday, 1994). It is through the interpersonal function that users of language establish, negotiate and assume their position in social relationships. These relational functions are identified through the analysis of mood and modality patterns used by members of social interactions.

In this case, writers concern themselves with ideational meaning. The writer works with linguistic features that realize this meaning. These linguistic features are process, participant, and circumstance. The combination of these features is called transitivity.

2.1.2 Transitivity Framework

In Halliday's (1985) terms, transitivity is a part of the ideational function of the clause. The ideational function of the clause is concerned with the “transmission of ideas.” Its function is that of “representing „processes“ or „experiences“: actions, events, processes of consciousness and relations” (1985: 53). The term “process” is

used in an extended sense, “to cover all phenomena...and anything that can be expressed by a verb: event, whether physical or not, state, or relation” (Halliday 1976: 159). Halliday further notes that the “processes” expressed through language are the product of our conception of the world or point of view. He notes:

Our most powerful conception of reality is that it consists of “goings-on”: of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause...The clause evolved simultaneously in another grammatical function expressing the reflective, experiential aspect of meaning. This...is the system of TRANSITIVITY. Transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed (Halliday 1985: 101).

The lexico-grammatical category of transitivity, which is part of Halliday’s systemic-functional grammar (1985; 1994), enables the analysis of the experiential function of people’s perception of the world through the way they use language. As Halliday puts it, „language enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them“ (1994: 106).

The transitivity system studies the structure of sentences, which is represented by processes (realized by types of verbs), the participants involved in these processes (which are part of the nominal group), and the circumstances (realized by the adverbial and prepositional phrase) in which they (participants and processes) are involved. It is part of the ideational function, represented in the clause, which, according to Downing and Locke, “permits us to encode, both semantically and syntactically, our mental picture of the physical world and the worlds of our imagination” (1992:110).

The term transitivity is probably familiar as a way of distinguishing between verbs according to whether they have an object or not. Here, it is used in a much broader sense. Thompson (1996:78) states that „transitivity refers to a system for describing the whole clauses, rather than just the verb and its object“. Martin et al (1997:102) thus describe transitivity as “a resource for construing our experience in terms of configurations of a process, participant, and circumstances”.

The system allows an analysis of the meaning of clauses through the study of “choice of process types and participant roles seen as realizing interactants, encoding of their experimental reality: the world of action, relation, participants and circumstances that give context to their talk” (Eggins, 1994:220). The main argument of the transitivity system is that the experiences we go through life consist of “goings-on – happening, doing, sensing, meaning, being and becoming” (Halliday, 1994:106), which are shared by people through clauses that constitute the language they use to communicate. This communication is done in accordance with the way people view the world (due to experiences they go through). Based on these experiences, they will express themselves in particular ways, which in the transitivity system are called processes.

Transitivity, then, as the above descriptions show, is concerned with configurations of processes and accompanying participants and circumstances. Differences in process type often also result in differences in transitivity, with each different process type being associated with different functional participant roles. Furthermore, choices in transitivity patterns reveal the speaker's way of construing experience.

Doing transitivity analysis starts from a classification of the different kinds of processes. Butt et al (1995:44) state that most English clauses have a constituent

structure that can be described functionally in terms of participant, process, and circumstance with process being the essential ingredient. They agree with Gerot and Wignell (1995:54) who state that “process is central to transitivity”. Participant and circumstance are incumbent upon process. It indicates different processes suggest different participants in varying circumstances.

Processes are realized by verbs. Traditionally verbs have been defined as “doing words”. Actually some verbs are not doing words at all, but rather express states of being and having. Further, the term “process” refers in general to goings-on, like doing, happening, seeing, feeling, thinking, as well as being and having. Processes can be classified according to whether they represent actions, speech, states of mind or simply states of being. Here, Halliday & Matthiessen (2004) divide the system of transitivity or process types into six processes, namely: material, mental, relational, behavioural, verbal, and existential. Martin et al (1997:102) also discriminate six different process types in English. They see three major ones as material, mental, and relational and three further process types: behavioural, verbal, and existential.

2.1.2.1 Material processes

One of the most salient types of processes in the transitivity system is those involving physical actions: cooking, writing, running, and so on. These are called material processes. Traditionally, they are defined as “doing words”. The basic meaning of material processes is that some entities do something or undertake some actions that may be done to some other entities.

Example: *The predator eats large prey.*

Further, Halliday and Matthiessen (2004:196) affirm that material processes are not necessarily concrete, physical events; they may be abstract doings and happenings.

Example: *Our athletes quit the race.*

One identification criteria for material process is that they can be probed by asking “what did A do? or what happened to A?” The entry for A in “what did A do?” is considered to be the participant (doer) while it is considered as circumstance in “what happened to A?” The material process is the activity of „doing” or “happening”.

2.1.2.2 Mental processes

The simple description of a verb as “a doing word” does not by any means fit to all processes, which suggest that it is imperative to establish other categories apart from material processes because people are not always talking about concrete processes of doing. They often talk about what they think or feel. Halliday (1973) calls processes which encode meanings of thinking and feeling as mental processes.

Egins (1994:241) proposes one thing that makes mental processes look different from materials. It is the way they are probed. When they are probed, it is found that people are not asking about actions or doings in a tangible, physical sense; but about mental reactions: about thoughts, feeling, and perceptions. With mental processes, it no longer makes sense to ask „what did A do?” However, it makes more sense to ask „what do you think/ feel/ know about A?”

Halliday (1994:114-117) as quoted by Thompson (1996: 82-85) gives five criteria for distinguishing between material and mental processes, which in fact help us to understand more fully how this area of language works as enumerated below:

- Mental processes always involve at least one human participant: the participant who serves as the mind in which the process occurs. Even if an inanimate participant is represented as undergoing a mental process, a degree of humanness is bestowed on that participant by its involvement in the process, *e.g. the sleeping village pondered over the incident in its dreams*. In a material process no participant is required to be human, and the distinction between conscious and non-conscious being simply plays no part. With regard to the other main element in a clause of mental process, namely that which is felt, thought about or perceived, the position is in a sense reversed. That is to say, the set of things that can take on this role in the clause is not only restricted to any particular semantic or grammatical category; it is actually wider than the set of possible participants in a material process. It may be not only a „thing“, but also a „fact“.
- In a material process, every participant is a „thing“: that is, it is a phenomenon of our experience, including of course our inner experience or imagination—some entity (person, creature, object, institution or abstraction), or some process (action, event, quality, state or relation). Any of these „things“ may also, of course, be the object of consciousness in a mental process; we can say *Frank hated mice* where *mice* which is the „thing“ could appear in a material process also. But we can also say *Frank is unhappy that you came late*. In this example, what is being „sensed“ is not a thing but a fact which, in this sense, can never be a participant in a clause of material process. Grammatically speaking, facts can be sensed—seen, felt, or thought; but they cannot do anything, nor can they have anything done to them.

- The third reason for differentiating between mental and material processes is tense. For mental processes, the most natural present tense is the simple form, *e.g. I abhor gossips* not *I am abhorring gossips*. For material processes, on the other hand, the most natural present tense is the continuous form.
E.g. They are working late not *they work late*.
- The fourth reason is that many (though not all) mental processes are reversible. They can be realized in either direction; that is, in talking about mental processes it is equally possible to have the subject role filled by either sener or phenomenon and still keep the clause in the active voice, *e.g. John detests it and it pleases John*. In material processes, there is no parallel to this bi-directionality. The second participant, the Goal, can be the subject, but only in a passive clause. It is hard to find any convincing pairs of reversibility. A possible example might be *I take the train-the train conveys me*, but this does not seem to be an instance of any general pattern. Note that word pairs like *buy/sell, give/receive. Borrow/lend* are not of this kind; they do not yield pairs of related clauses such as *I buy it/it sells me* or *I borrow it /it lends me*.
- We can also refer above to the fact that material processes are „doing“ processes, which can be probed and substituted by the verb *do*; for example: *What did Grace do? She ate my food. What Grace did was eat my food*. Mental processes, on the other hand, are processes of feeling, thinking and seeing. They are not kinds of doing, and cannot be probed or substituted by *do*. We cannot say *What Grace did was ponder the question*.

Halliday (2004:208) divides mental process verbs into three classes: cognition (verbs of thinking, knowing, understanding, for example *I don’t understand his*

question.), affection (verbs of liking, fearing, e.g. *I love politics*), and perception (verbs of seeing, hearing, e.g. *we heard it on the news.*).

2.1.2.3 Relational processes

If material process is that of doing, and mental process is that of sensing, the third main process type, that is relational process can be said to be that of being, including having. Butt et al (1996:49) state that “the main characteristic of relational processes is that they relate a participant to its identity or description”. In essence, they state that something is/was/will be and hence relational processes are often described as processes of being. But other verbs may relate a participant to a description, for example seem, become, look, appear, remain, have, feel, etc.

Relational processes come in two modes: attributive and identifying. In the attributive mode, an entity has some quality ascribed or attributed to it. Meanwhile in identifying mode some entities have an identity assigned to them.

Halliday and Matthiessen (2004:219-220) propose four characteristics of attributive clauses which distinguish them from identifying ones.

- The nominal group functioning as the attribute does not construe a closed thing and is typically indefinite.
- The verb realizing the process is one of the „ascriptive“ classes: become, turn, grow, get, remain, seem, sound, look, smell, etc.
- The interrogative probe for such clauses is what? How? or what ... like?
- These clauses are not reversible. They have no passive forms.

Example: *The film is exciting.*

They also enumerate the characteristics of identifying clauses in contrast with those of attributive clauses listed above.

- The nominal group realizing the function of identifier is typically definite.
- The verb realizing the process is one of the „equative“ classes: play, act as, mean, indicate, suggest, represent, illustrate, realize, etc.
- The interrogative probe for such clauses is which? Who? Which/who...as?
- These clauses are reversible.

Example: *Scorpions are the deadliest inhabitants of the Sahara.*

2.1.2.4 Behavioural processes

Behavioural process is a process of physiological and psychological behaviour, like treating, dreaming, smiling, and coughing. The boundaries of behavioural processes are indefinite; they are partly material and partly mental (Halliday & Matthiessen, 2004). Halliday (1985) describes this process semantically as a “half-way house between mental and material process”. It is for this reason that the meanings they realize are midway between materials on one hand and mentals on the other.

Lock (1996:116) calls these kinds of processes “mental-action processes” because these kinds of processes share the characteristics of both mental and material processes. Behavioural processes represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states. The participant who is behaving is called Behavior. As a rule, a Behavioural Process verb is intransitive (it has only one *participant*) and indicates an activity in which both the physical and mental aspects are inseparable and indispensable to it. In this process, there is only one participant, namely: behavior (the agent who behaves).

The majority of Behavioural Processes of clauses have one participant only. The Participant who is behaving, called Behavior, is typically a conscious being like Senser, but the process functions more like the one of doing. Rarely, a further

Participant occurs named Behavior, as with *salty tears* in *cry salty tears*, *a sigh* in *breathe a sigh*, *blood* in *sweat blood*, *sweet dreams* in *dream sweet dreams*.

Halliday (2004:251) states that the boundaries of Behavioural Processes are indeterminate; but they can be recognized from the following kinds as typical:

- (Near mental) processes of consciousness represented as forms of behaviour, e.g. look, watch, stare, listen, think, worry, dream.
- (Near verbal) verbal processes of behaviour, e.g. cry, laugh, smile, frown, sigh, snarl, whine.
- Physiological process, e.g. breathe, cough, faint, shit, yawn, sleep.
- Other psychological processes e.g. breathe, sneeze, cough, hiccup, burp, faint, shit, yawn, sleep.
- (Near material) bodily postures and pastimes, e.g. sing, dance, lie (down), sit, (up, down).

Behavioural processes thus enable us to see what is done mentally, physiologically, psychologically, our interjections as well as the various postures assumed when expressing emotions.

2.1.2.5 Verbal processes

Verbal process represents process of „saying“. Saying here has to be interpreted in a rather broad sense; it covers any kind of symbolic exchange of meaning such as in:

The signpost says danger.

Some verbs used to express the verbal processes include *talk*, *say*, *ask*, *reply*, *suggest*, *praise*, *insult*, *slander*, and *flatter*. It has a participant named Sayer, who is the doer of

the process of verbalization. Halliday (1985: 240-241) categorizes the projection of verbal processes as follows:

- Stating: statement, report, news, rumour, claims, assertion, argument, insistence, proposition, assurance, and imitation.
- Questioning: question, query, inquiry argument.
- Offering: offer, suggestion, proposal, threat, promise.
- Commanding: order, command, instruction, demand, and request.

Bloor and Bloor (2004: 124) say that “sometimes, the Sayer uses some extra element of meaning related to the speech act is which realized through the usage of some verbs as *urge, explain, remind, challenge, beg, promise, grumble, agree, report, lisped, growled, whisper, sneer, snarled, barked, bawled, babbled on, gasped*”. The process also has other Participants named Receiver, Verbiage, and Target. Receiver is the person to whom the verbalization is addressed. Verbiage represents what the Sayer says but instead of representing it as a quotation of what the actual words used (Quoted) or the proposition expressed in those words (Reported), it is rather used to refer to what is said by classifying it in terms of its character as an expression. But, Quoted and Reported are not participants in the clause because they are separate clauses from the clause containing Sayer and Process (Bloor and Bloor 2004: 122). This is illustrated in the table below.

Sayer	Verbal Process	Receiver	Verbiage
I	asked	her	if she had heard him.

Verbiage can be seen in such expressions as *ask a question, state your case, talk my language, speak English, and tell the facts*. It can also be a clause that is not a

projection of speech or thought as found in the sentence, “He told me *what I want to know*”. There are two kinds of Verbiage, that which refers to the content, as in *describe the apartment*, and that which specifies the nature of verbal process, such as *tell a story*, and these are analogous respectively to the material entity „Scope“ and process „Scope“.

Target is a fairly peripheral participant and does not occur with direct or indirect speech, except incidentally. It is the person or thing which is targeted by the process as in the sentence, “Former party officials criticized *party leadership*”. Lexical verbs which accept a Target include: *describe, explain, praise, flatter, blame, condemn, castigate*. The commonest Circumstance in verbal process is manner (Egins 2004: 235) which refers to how the verbal action is performed.

Examples:

Sayer	Verbal Process	Verbiage	Receiver
Abraham	whispered	something	to Kennedy

Sayer	Circumstance	Verbal Process	Target	Receiver
Ernest	sometimes	condemns	me	to the other teachers

2.1.2.6 Existential processes

The final process type is one that expresses the mere existence of an entity without predicating anything else of it. It is Existential Process. Existential Process has only a participant named Existent. The process has two main forms of grammatical relation, with a copular verb and an empty *there* as Subject and usually a circumstantial adjunct. This is easy to be identified as the structure involves the use of the word *there*.

In the existential clause, the *there* signals the process type but does not function as a location circumstance, nor does it represent a participant. Halliday and Matthiessen (2004: 257) says “the word *there* in such clauses has no representational function; but it is needed as a subject”. It is structurally placed to provide proof of existence. Further Eggins (1994:254-255) says “the structural *there* in an existential process does not receive any functional label, as it is not encoding any representational meaning. It is left unanalyzed for transitivity, although in mood analysis it is of course assigned the subject role”.

Examples:

Existent	Existential Process	Circumstantial Adjunct
The books	are	on the table.

Dummy subject	Existential Process	Existent
There	will be	a fight.

It is important to distinguish between *there* used as an existential Subject, and *there* used as a circumstance of location. While structure *there* is usually unstressed, circumstantial *there* is usually stressed and often carries an intonation contour:

Structural *there*: *There is a book on the table, and a bag on the chair.*

Circumstantial *there*: *There is your book-on the table.*

In the above sentences, the structural *there* indicates the existence of a book on the table while the circumstantial indicates the location of the book.

2.2 Relevance of Transitivity

A text in Halliday's terminology is a chunk of language that is actually spoken or written for the purposes of communication by real people in actual circumstances (Bloor, 1995:4). The Hallidayan theory of transitivity suits this study well because an important feature of transitivity is its insistence on studying actual instances of language that has been used by speakers and writers. Language is a means of representing the world or more specifically a means of representing „worlds“ perceived or imagined (Bloor, 1995:105).

Transitivity must be seen as a good framework for the analysis of literary text. Simpson (1994: 104) describes its usage in the following:

It has been employed to uncover how certain meanings are foregrounded while others are suppressed or obfuscated. In this way, the transitivity model provides one means of investigating how a reader's or listener's perception of the meaning of a text is pushed in a particular direction and how the linguistics structure of a text effectively encodes a particular „world-view“.

A text in systemic functional grammar is an instantiation of the system. This means that the text is studied as a process or as a product. “In this case interpreting a text means showing how it derives from the system and employing structural notations, with brief discussion of some of the options from which the structural functions are derived” (van Dijk, 1985: 30). The theory of transitivity can therefore function as a useful tool in revealing the process of a character's mental transformation, participants' classes, participants' activities sequence and building up a picture of the participant and their world.

“Linguistic codes do not reflect reality neutrally; they interpret, organise and classify the subjects of discourse. They embody theories of how the world is arranged:

world-views or ideologies” (Fowler, 1986: 27). As Fowler notes, the transitivity model offers a means of discovering how particular linguistic structures of a text encode the particular worldview and ideological stance of a writer. The transitivity analysis may thus give fresh light on the interpretation of the text.

An important point this study hopes to make is that linguistic, stylistic, or interdisciplinary analysis of a text should not always be oriented towards uncovering examples of deviant linguistic patterns; it can be used beneficially for clarifying characteristics and meanings in any text whether conventional or nonconventional including literary and non-literary ones.

In summary, transitivity patterns represent the encoding of experiential meanings: meanings about the world, about experience, about how we perceive and experience what is going on. By using transitivity analysis to examine the transitivity patterns in a literary text, one can explain how the field of situation is constructed. By so doing, one can describe what is being talked about in the text.

2.3 Transitivity Analysis of Texts

This section looks at how some researchers have used the transitivity framework to analyse various kinds of text.

2.3.1 Transitivity Analysis of Literary Texts

The analysis of transitivity in stories is an area which many researchers (Halliday, 1971; Mwinlaaru, 2012:2014; Mehmood et al, 2014; Darani, 2014; Song, 2013) have delved into. The reason is that now many researchers are beginning to understand that stories are indeed recollections of life experiences and the use of some language resources can unravel to the reader the world view of the persona or the writer in a literary work (Cunanan, 2014).

Halliday's (1971) article "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*" is the pioneering work on the use of transitivity as a literary analysis tool. In this work, Halliday discusses the patterns of transitivity, including the types of processes, participants, and circumstances that occur in the clause or sentence. He proceeds to illustrate how they are used by Golding to imply cognitive limitation, a decreased sense of causation and an incomplete recognition of how human beings can control the world, as experienced by the main character, Lok, a Neanderthal man whose world is controlled by the people of a more advanced world.

A study by Mwinlaaru (2012) applies transitivity in analysing the narrative style adopted in a key passage in Ngugi's *Weep Not, Child*. The study reveals that the transitivity patterns in which the happenings, actions and inactions of characters are inscribed functions to determine the psychological viewpoint from which the narrator relates the story. Specifically, he argues that the writer tends to absolve victimisers from being responsible for their actions in order to focus readers' attention on the victims of the political conflict presented in the novel. This stylistic strategy foregrounds the universal theme of suffering in the novel. The study has implications for explorations on the interface between language and literature and further research. These findings confirm that a systematic analysis of linguistic choices in a literary text could reveal information on creative techniques and the meanings engendered by the text.

Mwinlaaru (2014) sheds new meaning on the thematic concern of the novel by exploring the interaction between narrative situation, transitivity patterning, and symbolism, on the one hand, and the characterization of Chris, one of the protagonists and the themes of struggle and change, on the other hand in Achebe's *Anthills of the*

Savannah. The study demonstrates that the systematic variation in narrative situations and transitivity patterns in which Chris is cast across key passages in the plot of the narrative shows a transformation in his character, from powerlessness and ineffectiveness through perplexity, and fear, to self-reformation and bravery. This narrative and linguistic configuration of Chris' characterization, together with the symbolic intervention he makes in saving a girl from abuse towards the end of the novel, realizes the theme of struggle and change. Through Chris, Achebe urges the enlightened but apathetic citizen to rise up and transform his society through struggle. The transitivity patterns associated with Chris in the passages analyzed are consciously selected by the writer to create patterns of narrative situations that enact his development from ineffectiveness and despair to activeness and then from fear and perplexity to bravery and struggle.

Mehmood et al (2014) in their study reorient representation of love in Oscar Wilde's short story *The Nightingale and the Rose* by subjecting it to Halliday's transitivity model of text analysis. The transitivity analysis shows how Wilde balances the concept of love which, upon cursory glance, appears to tilt towards the protagonist, the nightingale, with the arousal of sympathy. Transitivity analysis of the short story by way of the processes associated with the main characters enabled Mehmood et al to bring to attention Wilde's widely acknowledged and debated view of contraries by presenting the nightingale and the young student of philosophy as two contrary views of love balancing each other. The finding through the linguistic tool of transitivity for Mehmood et al is based on the assumption that language form is not fortuitous, but performs a communicative function.

Darani (2014) explores the relationship between linguistic structures and socially constructed meaning in a literary text. Drawing on Halliday's transitivity

framework rooted in Systemic Functional Linguistics (Halliday 1985, 1994; Matthiessen, 1995; Martin & Rose, 2003), she attempts to reveal the persuasive style of the popular story *Animal Farm* by George Orwell (1945) from a semantic-grammatical point of view. In the study, Darani examines how the persuasive style is realized through the process types: material, mental, verbal, existential, relational, and behavioural which are part of the ideational function. To this end, the verbal phrases (process types) of this story are analyzed and the results show that the material process was the most frequent one among the processes. The mental, verbal, existential, behavioral, and relational processes respectively follow the material process. Following the persuasive style of this story, the characters are assumed to be convinced to choose some actions and avoid others. The high frequency of the material process types revealed that they certainly do what they are told to; in other words, their persuasion is expressed through acting upon what they were asked to. The conclusion drawn is that to persuade others, confronting them with the possibilities and expanding their understanding of themselves and their lives by way of asking them to act upon the advice and make the changes themselves (the material process) prove to be effective than involving their emotions (the mental process) and pushing certain words into their minds (the verbal process). The reason why existential, relational and behavioural processes are rarely used in the novel compared to material, mental and verbal processes, in this short novel is that the novel is predominantly concerned with the tangible or physical actions of the participants.

Song (2013) adopts the transitivity theory of SFL to study Faulkner's *A Rose for Emily* by analysing some processes in it and then explaining their functions of constructing theme and shaping characters. In this study, several examples of the six processes are analysed in *A Rose for Emily* and it is found that they function well to

illustrate the theme. In the story, Emily, the embodiment of the past tradition in all people's eyes, tries to break the constraint and seeks for her own happiness. Her love for Homer is so fervent, especially before the strong interference of people in her town. They place their hope on Emily, which can be concluded from the numerous mental processes and verbal processes. The experience of Emily is clearly deduced from the analysis of the various material and relational processes.

Nguyen (2012) investigates the application of Halliday's theory of transitivity in the construction of personality. Her article aims to identify and explain how the main character's personality is portrayed and represented through language use in Pham's short story *Heroic Mother*. The findings prove that linguistic choices in transitivity play an important role in building up the main character of the story. The analysis in this study provides linguistic evidence to support the interpretation of the story so readers, having been shown what/who does what to whom/what in the main character's world, are better equipped to decide on the story's meaning. The study of transitivity through the analysis of processes and the participants involved in these processes shows that the main character, known as a heroic mother, is suffering from loneliness, boredom, and inadequate consideration from her family.

Cunanan (2011) shows how the use of some language resources can unravel to the reader the world view of the persona or the writer in a literary work. Drawing on systemic functional grammar he aims to raise one's awareness on the confluence of language structures in Woolf's "*Old Mrs Grey*". Also, his paper shows the connection between linguistics and literature by using an alternative framework within the context of a literature-based language program. Cunanan's article is a step toward helping students understand how the language of a given text creates authenticity in fiction. It aims to illustrate how a reader can capture the elusive and

subjective mind style of the author or the persona by attending to the author's linguistic choices. To Cunanan (2011), using transitivity as a framework can help the reader to unlock and probe what flows directly through the mind of the persona. By using this framework, the sensations and thought impressions of Mrs. Grey become the reader's, making the bond between linguistic choices and enjoyment of the literary text less impressionistic, reinforced, and more appreciated.

Gallardo (2006) examines the language used by the main male and female characters in the play *Pygmalion* by Bernard Shaw (1913) by applying the lexicogrammatical category of transitivity. The investigation is based on the idea suggested by Cameron (1995) that the play, which has been considered one about social class, may also be classified as one about gender. The results show that the male characters portray men concerned with rational matters, while the female characters represent women as being more concerned with the emotional side in their relationships. The analysis of the transitivity system investigated the instances of the material, mental and relational processes in an attempt to suggest who has more power of doing things, and how this power is accomplished and realized through the study of the processes focused. Her study ultimately aims to call people's attention to the power of language in the construction of reality, and to provoke a deeper understanding specifically in gender relations in order to contribute to a greater social awareness.

Opara (2000) contributes to the understanding of speech in Emecheta's stories using the grammatical system of transitivity. Her article applies the concept of transitivity to extracts of speech from Emecheta's stories to describe events and experiences. The data comprises extracts of speech analysed at the levels of grammar and context. The analysis foregrounds gender themes and the meaning making potentials of transitivity in systematic theory. Her conclusion after the study is that

grammatical items unravel how meanings are made through Emecheta's language use and how she uses language to focus on gender. She opines that Emecheta chooses material processes to structure groups in such a way as to insert specific meanings in the clauses with the prominence of the information falling on the event. The transitivity function of the clauses indicate action as she often chooses to make her descriptions direct and concrete rather than idealized, though the reporting clauses often reflect mental processes of thinking, perceiving and feeling. Situational clauses enable her ideas to be focused, interesting and meaningful. Emecheta also often gives the female characters positive faces in order to recreate the image of women through feminism. The analytic approach of her article makes worthy contributions to the growing research on gender by revealing how language choices bring out thematic issues in discourse. The article stresses how grammatical choices made in context reveal meanings.

Kennedy (1982) analyses a scene from Joseph Conrad's *The Secret Agent*. Kennedy analyses the verbs used, examining why the sequential murder scene in the story stylistically gives the impression of distance and detachment, as if the murderer was not responsible for what she was doing. In the same article Kennedy also analyzes Joyce's "Two Gallants" from the collection titled *Dubliners* clarifying the power relationship between the two men using some elements of systemic functional grammar.

Adika and Denkabe (1997) incorporate the transitivity framework with Grice's (1975) co-operative principle and the concept of referring terms to analyse the opening scene of Armah's *The Beautiful Ones Are Not Yet Born*. Adika and Denkabe's analysis comprises three stages. The first stage, which they term level one, is a raw analysis of the transitivity patterns which entails isolating the verbs, the

subjects and the objects in the passage. The second stage, level two, is a pragmatic analysis of the transitivity patterns. This was done by categorising and coding the verbs identified in the first stage. The third level of the analysis is an interpretation of the first two levels in an integrated manner. Their observation is that characters are labelled by reference to expressions which are determined from participant roles and also from the different processes. The study examines the pragmatic effects of lexico-grammatical resources used to realise participant roles in the transitivity patterns of a narrative discourse, thereby explaining how texts may be processed and why readers arrive at certain interpretations of the selected text.

Hubbard (1994) studies transitivity and characterization in Salman Rushdie's *The Moor's Last Sigh*. *The Moor's Last Sigh* is a most energetic piling up of different stories, but in the diversity so created there is also thematic unity, brought about most forcefully through the character of Aurora, the narrator's mother – “most sharp-tongued woman of her generation” – and through the counterpoint of her relationship with her husband, the shadowy Abraham. Hubbard thus examines transitivity patterns in certain passages of the novel, showing how these lexico-grammatical features underpin the perception that it is Aurora in particular, but other women too, who dominate the narrative and the men in their lives. More generally, the study points up the value of transitivity analysis in explicating reader responses to characters in fiction.

The transitivity framework has also been used in the analysis of poetry which is different from other previous researches which apply transitivity on other kinds of text. Khalid and Mushatq (2015) examine transitivity as a means of communication by doing a stylistic study of Langston Hughes' three early poems: *The Negro Speaks of Rivers* (1921), *Mother to Son* (1922) and *I, Too* (1926). Their goal is to analyse and

interpret the three poems which deal with the essential theme of negritude, showing Hughes' awareness of the stylistic features of simplicity, spontaneity and flexibility of poetic diction. Transitivity patterns as found in the poem are thus examined for their communication utility and their implicatures. Through the analysis of transitivity in the three poems they conclude that Hughes employs some material and mental processes as noteworthy clues to support the reader's comprehension of who/what does what, whom and when in relation to the individuals mentioned in the poems.

Afrianto et al (2014) use the descriptive analysis method, in order to study the sonnet to find out the type of processes that are found in poetry. After analyzing the data from three of Shakespeare's sonnets, they posit that there are four process types out of the six types appearing; they are material process, mental process, relational process and existential process. They indicate that material process appeared more often than others; after that, mental process, relational process and existential process. The goal of this research is to focus on identifying the types of transitivity processes in sonnets; however, Afrianto et al assumed that there is such relationship between the type of process and the ideas that the poet delivered in composing sonnets.

Research has also been conducted to support the use of transitivity as a literary analysis tool by Ji and Shen (2005) in the article "Transitivity, Indirection and Redemption" in Sheila Watson's *The Double Hook*. Their article is based on the belief that the transitivity model, like many other linguistic models employed in stylistics, can greatly facilitate a systematic analysis of the writer's verbal choices, especially when such choices constitute a sustained stylistic strategy. The article brings to light the hidden relation between transitivity patterning, indirect presentation, and the theme of redemption in Watson's *The Double*. Ji and Shen further demonstrate that the transitivity analysis of narrative texts can show how creative writers manipulate

transitivity patterns to describe the mental or physical development of a character and subsequently provide fresh insight into the thematic significance of the literary work.

2.3.2 Transitivity Analysis and Language

Not all work on transitivity studies literary texts. Other researchers have studied the application of transitivity in studies that explores language. Sabbachat et al (2014) illustrate how to use material processes in the English clause. The title of their research is “Material Process in Transitivity of the English Clauses: A Functional Grammar Approach”. One of their basic assumptions for the study is that language is a symbolic system with a certain purpose or purposes, mainly communication, although there are other possibilities too, such as the use of language as an instrument of thought. Their study helps us to understand how to use the material process in English clauses and the types of verbs that are usually found in material process. The method which they use is descriptive comparative. After collecting and analyzing data from the novel *Confession of a Shopaholic* written by Sophie Kinsella, they conclude that every material process has an actor and some processes, but not all, also have a second participant, which is called goal. In material processes, the actor is supposed to be the one who does something.

Zheng et al (2014) conduct a study where they do a corpus-based transitivity analysis on the six process types employed in realizing some stylistic features of the English-medium medical research article. By studying twenty (25) complete English-medium medical research articles from five English-medium medical journals, they find that the transitivity system plays an important role in the realization of stylistic features of the English-medium medical research article and that the application of different process types in the different sections may be associated with the purposes and style requirements of each section. Proper application of the process types from

the perspective of the different style requirements may enable non-native English speaking medical research article writers to produce stylistically appropriate medical articles, and eventually lead to the ultimate goal of successful publication. In line with the different styles as well as the goals of each section, medical writers employ different process types to objectively and accurately present detailed information to argue for explanation and justification of their observations and to persuade the readers to accept the findings and interpretations of new claims.

Bustam (2011) conducts a study on linguistic analysis and transitivity which he titles “Analysing Clause by Halliday’s Transitivity System”. In his conclusion, he states that the transitivity system can analyze clauses effectively. The transitivity theory also helps us recognize and encode our experiences of the world. The transitivity system specifies the different types of processes that are recognized in the language, and the structures by which they are expressed and also solve the case of personal reference in contexts of potential ambiguity.

2.3.3 Transitivity Analysis and the Print Media

Work has also been done on the analysis of transitivity in the print media. Tabrizi and Nabifar (2013) focus on the application of the Hallidayan metafunctional framework in both political and health texts of English newspapers. The analysis of data was conducted through a description of English newspaper texts based on ideational grammatical metaphor. To this end, the researchers conducted some statistics to this strand of meaning, including frequency and percentage of nominalization type of ideational grammatical metaphor in both genres. Finally, two genres of English newspapers were compared statistically to show in what respect they are significantly different or similar. The obtained results indicate that political and health reportage in English newspapers bear more similarities than differences in

terms of using the nominalization of ideational grammatical metaphor. In other words, while indicating genre differences between English newspapers, the study proves their functional similarities in using the material process types more than other process types to convey meaning.

Iwamoto (2008) examines the application of transitivity in the analysis of Japanese wartime reporting in the article “The Analysis of Wartime Reporting: Patterns of Transitivity”. His article explores the relationship between linguistic structures and socially constructed meaning in a narrative text. By employing Halliday’s transitivity framework, the article attempts to reveal the ideology and power relations that underpin a literary text from a semantic-grammatical point of view. After analysing reports of Japanese defeats in the fight on Attu Island in May 1943 as reported by *The Asahi*, one of the leading Japanese newspapers, he concludes that the report is deviated in the sense that the Japanese side is presented as actively shaping reality despite the fact that they were in a passive situation on the real battlefield. What the enemy did affected nothing. Iwamoto’s study seeks common ground where systemic grammar and narrative, which have long been considered separate disciplines, can meet.

Li (2010) using *The New York Times* and *China Daily*’s reports of the NATO bombing of the Chinese Embassy in Yugoslavia in May 1999 as examples aims to unravel the processes of representing the event and its social actors in news texts. The article focuses on investigating the relations between choices of certain linguistic forms and the ideologies and power relations which underlie such forms. Guided by assumptions of critical discourse analysis and drawing on the analytical framework offered in Michael Halliday’s Systemic Functional Grammar, the article examines two dimensions of clause grammar: transitivity and lexical cohesion, which may be

respectively associated with the ideational and textual functions of language. By analyzing aspects of clause grammar related to these two dimensions of language in news texts of different ideological orientations, the article shows that interpretations of the NATO bombing and of the roles of social actors involved in the bombing event are constructed in the specific choices that each newspaper makes in the two dimensions of text organization. While *The New York Times* constructs an image of demonstrations typical of a communist country, characterized by both violent protests and orderly protests under the control of the Communist Party, *China Daily* develops a discourse of condemnation in which NATO is conceptualized as a ruthless killer, aggressor, and liar.

What this analysis of transitivity and lexical cohesion emphasizes is the multidimensionality and multifunctionality of news texts. It sees the specific linguistic choices made in the news texts as being expressive and constructive of the social and physical world in which the texts are produced and interpreted, of the events happening in the world, and of participants involved in the events (Halliday, 1994). Because the use of language necessitates choices between different forms and modes of meaning, studying how meaning is realized through metafunctions of text embodied in the grammatical choices contributes to our understanding of how language is organized not as rules, but as a „potential for meaning“ (Halliday, 1978). Such a detailed analysis reveals how the systems and structures of grammar bear on ideological understandings and consequences. With its attention to the processes of selection, categorization, and ordering of meaning at the clause level, systemic-functional grammar offers a concrete and powerful methodology for a close examination of the structural aspects of texts, yielding insights into the relationship between the covert operations of the structure of grammar and the underlying

motivations, intentions, and goals that shape the individual choices made by the language user.

2.3.4 Transitivity and Discourse Analysis

Further studies in transitivity entail how it has been used to analyse different types of discourse. Transitivity analysis according to Sasongko (2011) is an analysis-synthesis grammar based on the paradigmatic (model) notion of choice. His article, “Application of Transitivity as Discourse Analysis Instrument” discusses elements of transitivity which influence the nature of the process and participants involved in a particular discourse. The study also describes how to apply the table of transitivity distribution as an instrument in analyzing discourse in relation to the participants involved. In order to make the application of the transitivity distribution table clear, a short discourse of *Abunawas Tale* is analyzed. Sasongko’s model of transitivity may function as a useful instrument in revealing the process of a character’s mental transformation, participants’ classes, participants’ activities sequence, and building up a picture of participant, and further, the transitivity analysis may give fresh light on the interpretation of the text. By reviewing the example of applying this model of transitivity analysis, it is clear that understanding the elements of transitivity in detail is very important to get the complete characteristics of participants in a discourse.

2.3.4.1 Transitivity Analysis and Political Discourse

Political discourse has also been studied using the transitivity framework. Adjei and Ewusi-Mensah (2016) examine the use of language in President J. A. Kufour’s 2008 farewell speech to the Ghanaian parliament using Halliday’s transitivity theory. All the clauses in the address are analysed in the study using the content analysis design. The findings from the analysis are that among the six process types under the transitivity model, the material processes dominate the speech while

existential processes are used minimally. No behavioural process was identified in the address. The high use of material clauses suggest that Kufuor interprets the world in terms of his past and present “goings-on” happenings by recounting some of the concrete achievements recorded under his eight-year stewardship and making useful suggestions to the incoming government in order to ensure continuity in projects his administration has initiated. The choice of actors in the speech suggests that Kufuor attributes the achievements to himself which may be perceived as a feature of undemocratic leadership style; however his determination to share his wealth of experience with the incoming government corrects the impression that he is undemocratic. He also uses a majority of relational identifications to point out to himself and his administration as the main development players. Verbal processes have been used as markers of transition and topic shift; still, he refers to himself as the main sayer. The study concludes and affirms that material, relational and mental processes are the three primary processes often used in language since according to Halliday and Matthiessen (2004), the three add up to about 90%.

Adjei, Ewusi-Mensah and Okoh (2015) apply the transitivity model to analyse how President John Evans Atta Mills manipulates language in his first State-of-the-Nation address to express his political message to his people. Halliday’s Systemic Functional Grammar formed the basis for the study, and the qualitative research design was used for the content analysis of the text. The study applies the interpretative content analysis to investigate the communicative functions of the linguistic choices made in the address. The study concludes that language structures can produce certain meanings and ideologies which are not explicit for readers. This affirms the belief that language form is not fortuitous, but performs a communicative function.

Kondowe (2014) analyses how the third Malawian president Bingu wa Mutharika manipulated language in his second inaugural address to enhance his political ideologies by using Halliday's transitivity system as a theoretical framework. The actors that he uses imply that Bingu attributes the achievements to himself. He also uses a majority of relational identifications to point out to himself and his administration as the main development players. The speech depicts Bingu as a leader with autocratic and dictatorship leadership ideologies. The study concludes that such leadership characteristics could be possible reasons that led to his political downfall as his record on good governance, human rights, and political tolerance significantly got worsened in his second term.

Naz et al (2012) investigate the use of words as a mobilizing tool in Benazir Bhutto's political speeches. Benazir Bhutto, the former Prime Minister of Pakistan, knew how to mobilize the masses and to justify her policies through a distinct linguistic discourse. The association between her linguistic forms and function and language manipulation is explored in her speech "Democratization in Pakistan" through the use of the Hallidayan transitivity model. Political language is thought to be a mass mobilizing text. Delivering a speech is an art and it is used as a tool by the politicians to sway the minds of country men and for conveying their house policies. The analysis reveals that she was a lady who could play with words. The study shows that she could employ linguistic choices perfectly according to the situation. Her use of material processes shows her strong determination to reestablish democracy in an autocratic country; the mental processes ascertain her agony and anxiety seeing despotism. She wins the heart of people by using relational and behavioral processes. The usage of spatial and temporal circumstances and circumstances of manner give weight and objectivity to her arguments.

Alvi and Baseer (2011) examine the art of linguistic spin in three popular speeches given by Barack Obama from October 2, 2002 to February 5, 2008. Obama's linguistic spin has been approached through the model of transitivity systems proposed by Halliday. The analysis and interpretation reveal the way he became successful in persuading the people to gather around him. These linguistic features have been taken as tools for analysis as these relate closely to the ideational function of language, quite suitable for the analysis and interpretation of a political discourse since political discourse also deals with the ideational function. The results of the study show that Obama uses material processes of action and event as well as mental process of affection to physically gather the people around him. He uses relational processes as well to create his positive image in the minds of people. He seems much interested in using circumstance of location, both spatial and temporal, and circumstance of reason to make his account objective and reliable.

Wang (2010) also applies the Critical Discourse Analysis theory and Systematic Functional Linguistics to analyse Barack Obama's victory speech and inaugural address mainly from the point of transitivity and modality, in which we can learn the language how to serve the ideology and power. Their findings can be summarized as follows. Firstly, Obama used more simple words and short sentences instead of difficult ones with his language being easy and colloquial so as to shorten the distance between him and the audience. His speeches also arouse the American people's confidence toward the president and his government in the following four years. Through the analysis of modality, the study finds that Obama makes his thoughts easier for his audience to understand and accept his political speeches by means of modal verbs, tense and first person pronouns. He uses simple present tense to present the domestic and worldwide situations ranging from political, economic

and cultural fields at present. In using the simple future tense, he lays out his following reforms and steps taken in his term. In this way, the government's objectives are shown and at the same time, the audience's confidence is built. Moreover, by using first person pronouns and religious belief, he successfully shortened the distance between him and the audience so it can help him persuade the public to accept and support his policies. The findings of this study prove that we can have a better understanding of the political purpose of similar speeches.

Bock and Duncan (2006) explore how two different narrators at a hearing of South Africa's Truth and Reconciliation Commission (TRC) represent the same set of events. With the use of analytical concepts and frameworks drawn from Systemic Functional Linguistics, they show how the different narrators' roles and perspectives on the events shape their choice of genre and their construal of experience.

2.3.4.2 Transitivity Analysis and Legal Discourse

Holopainen (2005) applies the transitivity theory to analyse Amnesty Hearings in South Africa. The study examines how well the analysed hearings answer the question *who did what to whom?* and determine which linguistic features create ambiguity in relation to the question. It also investigates how the amnesty applicants see their own actions, role and expressions they use in their testimonies. Her findings indicate that ambiguity in testimonies is caused by sentences combining different process types especially mental processes, event processes, passive structures, verbs that cannot take agency and the use of non-transactive processes.

Figueiredo (1998) analyses the transitivity choices in appellate decisions in rape cases. After the study of five rape cases she finds that appellate decisions are made up primarily of verbal and mental processes. The emphasis on verbal and mental processes and the systematic undercutting of agency that characterise the legal

texts analysed here might express a wish, on the part of the legal writer, to be more politically correct by mitigating or softening the otherwise raw exercise of power that usually characterises an interaction between an outsider/client (e.g. an appellant or complainant) and a member/subject of the law and order establishment (e.g. a judge). She concludes that legal discourse expresses the ideologies and serves the interests of this particular social group, at the same time excluding the voices of other minorities. She adds that most transitivity choices present in the data hide the powerful position of judges.

2.4 Summary

This chapter has discussed the theoretical concept, and conceptual frameworks of transitivity analysis. A review of previous studies on transitivity has also been provided in terms of relevant research topics and research methods used in those studies. The review showed that the transitivity model can be applied as an analytical tool in analyzing literary texts, media discourse, political discourse to mention but a few. The review has also exposed the gap that exists in literature in the context of Ghana as far as transitivity analysis of literary texts is concerned. The next chapter will discuss the methodology used for the study which includes the research design, data collection procedure, and methods and procedures for data analysis.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The methodology used in this study is explained and divided into seven sections: research design, data collection procedure, data sampling, methods and procedures for data analysis, the choice of stories, transitivity method of analysis and finally a chapter summary. The details of each part are discussed as follows.

3.1 Research Design

The research design that is made use of in this study is the qualitative research design. Qualitative research according to Dornyei, 2007 is fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher's subjective interpretation of the data. This implies that qualitative research is a form of social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live.

Denzin and Lincoln (2005) see qualitative research as a situated activity that locates the observer in the world. They go on further to say that it consists of a set of interpretive material practices that make the world visible. These practices transform the world by turning it into a set of representations. Qualitative research therefore involves an interpretive, naturalistic approach to the world. It also means that qualitative researchers study things in their natural settings, and attempt to make sense of or interpret phenomena in terms of the meanings people bring to them.

Qualitative research “is an approach to inquiry that begins with assumptions, worldview, possibly a theoretical lens, and the study of research problems exploring the meaning individuals or groups ascribe to a social or human problem” (Cresswell,

2007:50-51). Dornyei (2007) claims that it is concerned with the subjective opinions, experiences and feelings of individual. Meaning can therefore be said to be the focus of qualitative research. This is because the approach follows from the way researchers perceive meaning.

Punch (2005) claims that it is a fundamental qualitative principle that human behaviour is based upon meanings which people attribute to and bring to situations and it is only the actual participants themselves who can reveal the meanings and interpretations of their experiences and actions. The study of such participants can therefore lead to the revelation of the meanings and interpretations of their experiences and actions.

From these opinions, it can be said that qualitative research is exploratory in nature because the researcher, who is interested in extracting meaning from a phenomenon and understanding a social problem, analyses situations, words and pictures and from the findings draws conclusion. The sign of a good qualitative research study is that the analysis provides a new and compelling interpretation of a text. By new, the interpretation is usually novel, unique, and engaging. By explanation, the interpretation is logical and supported by rich descriptive examples that persuade the reader to adopt the researcher's interpretation of the text. From the research questions, it will be seen that this study is exploratory in nature hence the choice of the qualitative research design. The contents of the two selected stories are thus going to be analyzed and conclusions will be drawn from the findings of the analysis.

The specific analytical approach adopted for the study is transitivity analysis which is found in the broad domain of stylistic analysis. Simpson (2004: 2) defines stylistic analysis as "a method of textual interpretation in which primacy of place is

assigned to language”. A stylistic approach to the analysis of literary texts is essentially an integration of the analytical methods and descriptive intentions of linguistics, on one hand, and the interpretive goals of modern literary criticism, on the other hand. The focus of literary stylistics is to explore the “thematic and aesthetic values generated by linguistic forms” (Zhang, 2010: 155). The analysis progresses from the identification and description of linguistic forms to the literary interpretation given to these forms. In doing this analysis, the analyst reads the text and isolates the stylistically significant features and analyses them by employing techniques of linguistic description. This description is then followed by a discussion of the literary significance of these features, by relating them to the content of the text and/or its extra-textual context. Thus, as Zhang (2010) notes, in stylistic analysis, description and interpretation are essentially linked.

Stylistic analysis places particular emphasis on evidence, thereby making it a scientific or perhaps a quasi-scientific methodology. In discussing the methodology of stylistic analysis, Simpson (2004) observes that it should be rigorous, retrievable and replicable. In other words, the analysis should be based on an explicit framework, be systematic and its methods transparent enough to allow verification by other researchers. Stylistics, thus, offers literary critics a relatively precise method for describing the organisation and features of a text. In this enterprise, the analyst essentially goes beyond what the text means to explain how it means; that is, the technique that the literary writer employs in his use of language to orient readers towards particular meanings of the text.

3.2 Data Collection Procedure

The data used in this study are the selected short stories *Just to Buy Corn* by George Awoonor-Williams who was later known in life as Kofi Awoonor and *The*

Sound of Pestles by Vicky Yeboah-Afari now called Adjoa Yeboah-Afari. These stories are among the early works of the two writers. The stories were downloaded from the internet.

3.3 Sampling

The study used the purposive sampling technique to select the two stories. These two short stories were selected after an exploratory study of some Ghanaian short stories. In the exploratory study, I did a close reading of some short stories and categorized their themes. It was discovered that the selected stories revolved around main characters who were women. Women also play a vital role in the Ghanaian society and thus their experiences could be relied on in understanding the Ghanaian experience. The stories were also sampled because they give a recount of experiences the characters are going through. The choice of these stories was not based on issues such as gender and the preference and/or dislike of any Ghanaian writer.

3.4 Methods and Procedure of Analysis

The data analysis consisted of the following stages:

- Reading the stories.
- Segmenting the stories into clauses.
- Identifying the types of processes, participants and circumstances found in the various clauses.
- Coding the various processes.
- Deducing the meaning implications of the various process types, participants and circumstances.
- Drawing a conclusion on how the Ghanaian experience is depicted in the two stories.

3.5 The Choice of Stories

People often put experiences and thoughts into stories (Iwamoto, 2008). Writers of stories often construct worlds using various linguistic resources. A story is thus a microcosm of how people act, feel, and think, and what they value as individuals or as members of a community or institution. Stories are not simply there but are infused with ideologies and agendas. The choices writers make while writing stories can help to covertly promote meanings related to their own agendas. In our everyday lives, the language we encounter can influence our perceptions and attitudes with regards to people, places and events and therefore become a potentially powerful site for the dominance of mind (Teo, 2000). When writing stories, it must be established that writers manipulate the reader to interpret information in certain ways. This is because when reading a literary text we get involved with the characters, sometimes identify ourselves with their thoughts and actions, and wonder what we would do if it happened to us in real life (Gallardo, 2006).

The story *Just to Buy Corn* recounts the experiences of a woman as she attained the age of marriage, got married, lost the husband, and what she goes through after her loss. *The Sound of Pestles* is about a young woman and what she goes through after a coup which led to her father losing his job and wealth. The two stories portray the roles of women in the African society and what the two writers feel about these roles.

The transitivity system which is rooted in Halliday's Systemic Functional Linguistics is a potent tool for uncovering the stratagems that writers draw on to convince us of their points of view. Thus, according to Goatly (2000), linguistic analysis can be used to reveal strands of meaning which would escape ordinary meaning. If stories are very dear to the hearts of Ghanaians, then conducting a study

on the application of transitivity as a tool in analyzing Ghanaian stories would help in showing how grammatical choices made by authors are used to portray the Ghanaian experience.

3.6 Transitivity Method of Analysis

Part of the ideational function, which concerns the transmission of ideas, is transitivity. Transitivity is a semantic concept that examines how meaning is represented in the clause. By definition, transitivity in Systemic Functional Grammar is a process-centered system to encode and decode the experience and knowledge of human beings via lexicogrammar. It is Halliday (1967) who first stated that transitivity should be regarded as a property of clauses rather than verbs. Thompson (2000) has also explicated that transitivity is a system for describing the whole clause, rather than the verb and its object. Its function is that of representing processes or experiences like actions, events, processes of consciousness, and relations that cover “all phenomena and anything that can be expressed by a verb: event, whether physical or not, state, or relations” (Halliday, 1976: 159).

The transitivity system identifies three components of the grammar of the clause. The first is the process, which is the nucleus of the experiential mode of the clause and is typically realised by the verb phrase. The second is the participant(s) directly involved in the process and is typically realised by noun phrases. The third element is the circumstances, which are attendant to the process, and thus are not directly involved in it. The circumstances occupy the adjunct element in the clause structure and according to Simpson (2004) are typically expressed by prepositional and adverb phrases. Halliday and Matthiessen (2004) add that the processes expressed through language represent our conception of the world.

Transitivity specifies the different types of processes that are recognized in the language and the structures by which they are expressed. In the transitivity system, the central participant roles are actor and goal, and the interest is on whether or not the process is directed by the actor towards a goal. Transitivity structure can be characterized as agent + process + goal configuration that represents the function of language expressing the speaker's experience of the external world or his own internal world. Furthermore, these three components are specified through choices in the transitivity system, which construes the world of experience into a manageable set of process types. Each process type provides its own model or schema for construing a particular domain of experience (Halliday & Matthiessen, 2004).

According to Halliday (2008), the transitivity system is composed of six processes that represent human experience in terms of: physical and physiological actions (Material and Behavioural), thinking and speaking actions (Mental and Verbal) and actions that signal the existence of something/someone and their identifying features (Existential and Relational).

The transitivity analysis of processes, participants and circumstances in this study follows the following steps: (1) the text will be parsed into its constituent clauses, (2) processes will then be isolated, and the study will determine which participant is doing which process and also the circumstance in which the processes occur (3) the study will show the rate of occurrence of the processes, participants and circumstances. The discussion after the analysis will focus on the interplay between the identified process types, participants and circumstance and how they depict the African experience.

To analyze ideational meaning, which is meaning about how we represent reality in language, the clause was used as the unit of analysis in this study. As a

model of analysis, the study employed the Hallidayan Systemic Functional Linguistics (SFL) model of text analysis as a point of reference to analyze the process types of clauses.

Table 3.1 Process type, Category of Meaning and Characteristic Participants
(Halliday, 2008)

PROCESS TYPE	CATEGORY OF MEANING	PARTICIPANTS DIRECTLY INVOLVED	PARTICIPANTS OBLIQUELY INVOLVED
material:	“doing”	Actor, Goal	Recipient, Client;
action	“doing”		Scope; Initiator;
event	“happening”		Attribute
behavioural	“behaving”	Behaver	Behaviour
mental:	“sensing”	Senser, Phenomenon	
perception	“seeing”		
cognition	“thinking”		
desideration	“wanting”		
emotion	“feeling”		
verbal	“saying”	Sayer, Target	Receiver, Verbiage
relational:	“being”	Carrier, Attribute	Attributor, Beneficiary
attribution	“attributing”	Identified, Identifier,	Assigner
identification	“identifying”	Token, Value	
existential	“existing”	Existent	

3.7 Summary of Chapter

This chapter has described the research design, data collection procedures, sampling technique, methods and procedures for analysis, and explained the motive for choosing them for the study. The next chapter will present and discuss the results

from the two main sections of the analysis. The first section will present the results obtained from the transitivity analysis of the process types used in the selected stories. In addition, the next chapter will examine the experiences encoded in the process types used in the selected stories.



CHAPTER FOUR

DATA ANALYSIS AND DISCUSSIONS

4.0 Introduction

This chapter presents results from two main subdivisions of analysis. The first section is a presentation of the results obtained from the transitivity analysis of the process types used in Awoonor's *Just to buy Corn*. The second section presents the results of the transitivity analysis of Yeboah-Afari's *The Sound of Pestles*. The findings of the analysis are presented in detail with tables illustrating the results of the processes rated to each participant in the form of frequency, percentage and the meaning of the rating. In addition, the chapter examines the communicative implications expressed in the process types used in the selected stories and presents the results of the examination.

4.1 Transitivity Analysis

In Halliday's (1985) grammatical system, transitivity is a powerful tool in the analysis of meanings expressed in clauses. According to Halliday and Matthiessen (2004), the system of transitivity consists of the various types of processes together with the grammatical elements that realize these processes. The application and interpretation of clauses as representation is done focusing on the verbal elements in the clauses which are called processes.

The analysis of transitivity dwells on describing the different types of process and their related communicative connotations encoded in them, the participant roles and the accompanying circumstantial elements. Transitivity systems see clause along the "experiential line of organization" (Halliday & Matthiessen, 2004). Transitivity systems selects from choices available to them in the following three components:

- Processes
- Participants
- Circumstances

Transitivity is a structural concept which refers to the way a writer or speaker depicts, at the level of the clause through linguistic choices, his experience of the real world or his own world of consciousness (Halliday, 1973). The transitivity system identifies three components of the grammar of the clause. The first is the process, which is the nucleus of the experiential mode of the clause and is typically realised by the verb phrase. The second is the participant directly involved in the process and is typically realised by noun phrases. The third element is the circumstance, which is attendant to the process, and thus not directly involved in the process. The adjunct element in the clause structure known as circumstance is usually represented by prepositional and adverb phrases (Simpson, 2004).

Generally, six process types are associated with the clause as a representation of experience. These process types are Material, Relational, Mental, Verbal Behavioural, and Existential processes. The clauses are therefore going to be analysed to identify them in the stories. The results of the analysis are explained first by identifying the process types used in the selected stories, followed by the results of the analysis of the communicative functions encoded in the process types used.

4.2 Transitivity Analysis of *Just to Buy Corn*

The table below illustrates the process types used in the story, their frequencies as well as the percentage of occurrence with regards to the total number of clauses analysed.

Table 4.1 Frequency of Occurrence of the Process Types in *Just to Buy Corn*

PROCESS TYPE	FREQUENCY	PERCENTAGE (%)
Material	336	63.04
Relational	103	19.32
Mental	43	8.07
Verbal	26	4.88
Behavioural	21	3.94
Existential	4	0.75
TOTAL	533	100

From table 4.2, the total number of processes used in *Just to Buy Corn* is 533. Material processes appear the most with a frequency of 336 representing 63.04% of the data analysed. The second most frequently used in the address are relational processes with a frequency of 103 representing 19.32% of the data analysed. The third most frequent process type is the mental process with a total frequency of 43 representing a percentage of 8.07% of the total data analysed. The verbal process follows with a frequency of 26 representing 4.88% of the corpus analysed. The behavioural process type follows with a frequency of 21 representing 3.94%. The existential process recorded a very small frequency of 4 representing 0.75%. The results affirm that “Material, relational and mental are the main types of processes in the English transitivity system” (Halliday & Matthiessen, 2004, p.171) whereas the verbal, existential and behavioural types represent the peripheral process types in the transitivity system. The results of analysis of each participant, their associated processes and their functions are discussed in detail with some tables as follows:

4.2.1 Analysis of Material Processes in *Just to Buy Corn*

Material processes are processes of „doing“ and „happening“. Associated with material processes are two key participant roles, namely, actor and goal. The actor is the entity that is responsible for the action in the clause (that is, the doer involved in the process) while the goal is that which is directly affected by the action in the clause. Other participant roles associated with material processes are scope, recipient, client and attribute. Scope is a goal-like participant which is actually not affected by the action in the clause. The role of recipient is occupied by participants who receive an entity, which can be either concrete or abstract from another participant (the actor) while the client participant is the one to whom a service denoted by the process is done. The attribute element is a quality assigned to one of the other participants identified above.

Material process is usually concrete and tangible. The material process involves what is going on outside oneself. They express the idea that a participant (the actor/agent) does something to another participant (goal/object). In the story, 336 material clauses were identified; however, fifty of such clauses are randomly selected for analysis in this study. Material clauses are labeled Mt for the purpose of analysis. The underlined expressions indicate the various constituents of the clause whereas the subscripts refer to the functional names assigned to the constituents. The analyses of the selected clauses are seen as follows:

CL.6 Mt.1a The woman Actor turned Material process on her side Circumstance.

CL.7 Mt.1b Shifting Material process her position Goal.

CL.8 Mt.2a She Actor got up Material process.

CL.9 Mt.2b (And) opened Material process the little calabash Goal at the head of the bed Circumstance.

CL.11 Mt.3 On which Circumstance was tied Material process the jaw bone of a chameleon Goal.

CL.12 Mt.4a She Actor rubbed Material process this Scope on the child's chest Circumstance seven times Circumstance.

CL.13 Mt.4b (And) turned Material process him Goal around Circumstance to remove the rags under him Circumstance.

CL.17 Mt.5b His breath Actor rising Material process spasmodically Circumstance.

CL.21 Mt.7a She Actor turned Material process her face Goal upward Circumstance.

CL.22 Mt.7b (And) stared Material process into the roof Circumstance.

CL.23 Mt.7c Counting Material process the places Goal.

CL.24 Mt.7d (Where) the approaching dawn Actor was penetrating Material process the thatch Goal in several light spots Circumstance like stars in a dark night Circumstance.

CL.35 Mt.13 She Actor washed Material process her face Goal with the calabash water left outside all night Circumstance.

CL.38 Mt.14b (And) she Actor must go Material process to market Circumstance with her mats Circumstance.

CL.41 Mt.16 I Actor owe Material process money Scope to the soap seller Circumstance, and to old lady Agbodo Circumstance for fish Circumstance.

CL.43 Mt.17a The boats Actor always Circumstance left Material process at about six Circumstance.

CL.45 Mt.18a She Actor prepared Material process some pap Goal for the child Circumstance.

CL.46 Mt.18b From the little Circumstance that Actor was left Material process of the corn Circumstance.

CL.47 Mt.19 She Actor carried Material process the child Goal gently Circumstance outside Circumstance to the entrance of the hut Circumstance.

CL.53 Mt.22a His eyes Actor slowly Circumstance surveyed Material process his mother Goal, languorous and soft Circumstance.

CL.54 Mt.22b (And) he Actor twitched Material process his mouth Goal in a little adult smile Circumstance.

CL.61 Mt.25 The child Actor made Material process no reply Scope.

CL.74 Mt.31a The gown Actor was made Material process yesterday Circumstance after the day's mat-weaving, Circumstance out of an old piece of calico Circumstance.

CL.76 Mt.32 She Actor sewed Material process it Goal all by hand Circumstance using a needle and thread Circumstance.

CL.80 Mt.33c Which Actor pierced Material process through the mother's heart Circumstance.

CL.83 Mt.34 His medicine Actor would cure Material process the child Scope.

CL.84 Mt.35a She Actor had paid Material process seven shillings and seven pence, eight markets' savings, and a white fowl Goal.

CL.115 Mt.46 The boat man Actor doesn't take Material process anything Goal for the child Circumstance.

CL.156 Mt.58 Her husband Actor doesn't let Material process her Actor get up Material process in time Circumstance.

CL.171 Mt.61a The woman Actor removed Material process the child Goal from the back Circumstance to her lap Circumstance.

CL.174 Mt.62a He Actor sucked Material process quietly Circumstance at the drooping breast Circumstance.

CL.205 Mt.73 They Actor don't go Material process to bed Circumstance at night Circumstance.

CL.207 Mt.74a They Actor begin Material process the day Scope at night Circumstance.

CL.211 Mt.75 The child Actor started Material process coughing Attribute.

CL.254 Mt.90 You Actor better cover Material process him Goal up properly Circumstance with the cloth Circumstance.

CL.280 Mt.101a After the funeral, Circumstance during which Circumstance the corn barn from the previous harvest Actor was eaten up Material process by mourners Circumstance.

CL.281 Mt.101b She Actor went Material process into black cloth Attribute.

CL.288 Mt.104 Her people Actor had objected Material process to the marriage Circumstance.

CL.290 Mt.105a He Actor was devoted Material process to fetish Circumstance.

CL.294 Mt.107 Her mother’s people in Tsiamé Actor did not object Material process.

CL.462 Mt.177 (Then) a sudden strong spasm of coughing Actor seized Material process him Goal.

CL.488 Mt.187 (And) suddenly Circumstance an impulse to scream Actor seized Material process her Goal.

CL.489 Mt.188a Instead, she Actor gently Circumstance closed Material process his eyes Goal.

CL.492 Mt.189a She Actor lay Material process the dead child Goal down Circumstance.

CL.493 Mt.189b Took Material process her pan Goal.

CL.494 Mt.190a I Actor am going Material process to buy corn Circumstance.

CL.495 Mt.190b My lord and little master Actor watch Material process the mats Goal.

CL.507 Mt.193a She Actor quietly Circumstance packed Material process the remaining mats Goal.

CL.509 Mt.194a (Then) she Actor put Material process the child Goal on her back Circumstance.

CL.532 Mt.203 I Actor sold Material process enough Goal just to be able to buy corn Circumstance.

It is realised that Awoonor uses different actors to carry out the various material processes in the clauses. The following tables show the participant roles in the material clauses.

Table 4.2 List of Actors in from the Analysis

TYPE OF ACTOR	FREQUENCY
Human	32
Non-human	10

Table 4.3 Types of Human Actors Seen in the Story

TYPE OF HUMAN ACTOR	FREQUENCY
Pronouns	7
Noun Phrases	7

From the tables above there are human as well as non-human actors in the various clauses. The human actors are thirty two and the non-human actors are ten. For the human actors, we see both seven pronouns and seven noun phrases being used. There is one occurrence each of the relative pronouns „that“ and „which“. The second person singular pronoun „you“ has one occurrence, two occurrences of the third person plural pronoun „they“, three occurrences each of the first and third person singular pronouns „I“ and „he“ and fourteen occurrences of the third person singular pronoun „she“. The noun phrase human actors used by the author include „the woman“ and „the child“ with two occurrences each, „her husband“, „the boatman“, „her people“, „her mother“'s people in Tsiamé“ and „my lord and little master“ which have one occurrence each. The study also identified non-human nominals that have been assigned acting roles in various material clauses of the speech. There are ten of such non-human actors used by Awoonor in his story and they include „his breath“, „the gown“, „the boats“, „an impulse to scream“ among others. There are also seven clauses which are identified to be agentless.

Each material clause is discussed to reveal the communicative implications of each in the following discussion. Mt1a and Mt1b are found in the same sentence. While Mt1a has the actor “the woman”, Mt1b is agentless but once they reside in the same sentence it can be concluded that Mt1b also has “the woman” as its actor. Awoonor uses the actor „the woman“ to refer to the heroine, a widow who is unnamed

in the story. These clauses Mt1a and Mt1b have the material processes „turned“ and „shifting“, with Mt1a having a circumstance of location „on her side“ and Mt1b goal „her position“ respectively. Whereas „on her side“ is a prepositional phrase, „her position“ is a noun phrase. The two clauses suggest a period of restlessness which leads to the taking of an action that will alleviate the restlessness being felt by the heroine.

Clause Mt2a and Mt2b are also found in the same sentence and have an actor „she“ which refers to the heroine in the story, material process „got up“ and „opened“ respectively. Mt2a has no goal but Mt2b has goal „the little calabash“ and circumstance „at the head of the bed“. This is a continuation of the feeling the heroine is going through as the author further reveals her anxiety to make us understand her experience better. Awoonor reminds readers that there is more to the anguish of our heroine as the action of shifting her does not help her in any way. Clause Mt3 has goal „the jawbone of a chameleon“ material process „was tied“ and circumstance „on which“. This is a way of creating suspense and providing a special insight in the use of materials in nature in the African society.

We understand Mt3 better as we read Mt4a and Mt4b. Both Mt4a and Mt4b have the actor „she“ which still refers to the heroine, material process „rubbed“ and „tuned“, Mt4a has scope „scope“ and Mt4b goal „him“ referring to the child. They both have two circumstantial elements; Mt4a has the circumstances „on the child’s chest“, „seven times“ while Mt4b has the circumstances „around“ and „to remove the rags under him“. From Mt4a and Mt4b, we get to know that, in the African experience, materials from nature are used in diverse ways more especially to heal various ailments. Again Mt4a and 4b enable us to understand and appreciate the restlessness and anxiety of the heroine. Another thing is that we get to know that one

of the things that are cherished most in the African society is children. Further understanding of the plight of the heroine is seen in Mt5b where we see non-human actor, „his breath“, material process „rising“ and circumstance „spasmodically“. Here, Awoonor clearly conveys that the worry of the heroine is justified by talking about the breathing of the child. This again stresses that in the African society, children are very dear.

Clauses Mt7a, Mt7b, Mt7c and Mt7d have different clausal elements though they are embedded in the same sentence. While clauses Mt7a, Mt7b and Mt7c have human actor „she“, clause Mt7d has a non-human actor „the approaching dawn“. Again, in clause Mt7b the material process „staring“ does not have a goal but a circumstance „into the roof“. In clause Mt7a, we see the heroine look up to the skies in that moment of despair. This makes us draw the conclusion that in our heroine’s society, when people find themselves in such moments, they tend to stare at certain objects that are close by as seen in clause Mt7b.

CL.22 Mt.7b (And) stared Material process into the roof Circumstance.

What then follows is that the individual who is anxious starts to examine the various aspects of his or her life to identify where there are gaps or deficiencies and this we see in clauses Mt7c and Mt7d.

CL.23 Mt.7c Counting Material process the places Goal.

CL.24 Mt.7d (Where) the approaching dawn Actor was penetrating Material process the

In clause Mt13, we learn one of the traditions of Africa that is the washing of one’s face after waking up. The analysis shows that clause Mt13 has four elements. It has as its actor „she“ the heroine whom we have already seen as the embodiment of the African experience, material process, „washed“, goal, „her face“ and circumstance, „with the calabash left outside all night“. The description of the African experience

goes on in Mt14b where a revelation is made of one of the major activities in the African society. Here we are made to see the pivotal role trading plays in the lives of Africans. Clause Mt16 has the actor „I“ who is our heroine, material process „owe“, scope „money“, and three circumstances „to the soap seller“, „and to old lady Agbodo“ and „for fish“. What this clause portrays about the African society is the existence of brotherliness. Awoonor shows that as Africans, we are able to rely on each other for our daily survival. One can go to his neighbours and townsfolk for one’s basic needs whenever there is any form of difficulty. Mt17a depicts a society where routines are common.

Clauses Mt18a, Mt18b and Mt19 have the same actor „she“ however they differ in clausal elements. Whilst the actor works on the goals „some pap“ and „the child“ in Mt18a and Mt19 respectively, there is no goal in Mt18b but two circumstances „from the little“ and „of the corn“. Again Mt18a has the circumstance „for the child“ and Mt19 has the circumstances „gently“, „outside“ and „to the entrance of the hut“. The doings in these three clauses show how much effort is put in to satisfy the needs of dear ones in the society. It also highlights the way Africans handle their weak and loved ones. Clauses Mt22a, Mt22b and Mt25 have the non-human actor „his eyes“ and the human actors „he“ and „the child“ respectively. All these actors refer to the child of our heroine. The material processes in these clauses are „surveyed“, „twitched“ and „made“. There are two goals here „his mother“, „his mouth“ and scope „no reply“. The circumstances in these clauses are „slowly“, „languorous and soft“ and „in a little adult smile“. By the use of the non-human actor „his eyes“ we get to know of the existence of non-verbal communication in the context. More of such communication is seen in Mt22b and Mt25 where no talking goes on. The overall picture however is the show of appreciation in the African context where actions

towards loved ones are reciprocated with gratitude by even children though they may not be able to speak.

The effort that Africans put in to take care of their loved ones is further illustrated in clause Mt31a which also depicts innovativeness in the making of items. Clause Mt32 which has the actor „she“, our heroine, material process „sewed“, goal „it“, the child’s gown, circumstances „all by hand“ and „using a needle and thread“ further adds to the extreme pains they go through in taking care of dear ones. Additionally, Awoonor makes us understand here that no task is too daunting for the African when they have to take care of a dear one. Clause Mt33c has the pronoun „which“ as its actor. This refers to the child’s long dry coughs. The material process in this clause is „pierced“ and the circumstance „through the mother’s heart“. Awoonor asserts in this clause that Africans are so much in love with each other that whatever discomfort a close person goes through affects his or her relatives in a deep way.

Clauses Mt34 and Mt35a differ slightly in terms of their clausal elements. While clause Mt34 has actor „his medicine“ material process „would cure“, scope „the child“, Mt35a has actor „she“, our heroine, material process „had paid“ and goal „seven shillings and seven pence, eight markets“ savings, and a white fowl“. Awoonor tries to make a case for the traditional African methods of healing as he portrays the belief of the heroine in the potency of our traditional medicine. This strong belief in the efficacy of our traditional medicines makes the heroine spend so much. The benevolence of Africans is also mentioned in the story in clause Mt46. This same clause also highlights on how children play a special role in the heart of the African so much so that they are given preferential treatment. There however seems to be a bit of negativity in clause Mt58 with two actors „her husband“ and „her“, material processes „doesn’t let“ and „get up“ and circumstance „in time“. A possible interpretation will be

the great respect Africans have for the marriage institution and the fondness they have for their wives thereby not wanting them to leave their sides.

Clause Mt61a has five elements: „the woman“ as actor, „removed“ as material process, „the child“ as goal and „from the back“ „to her lap“ as circumstances. In the clause, Awoonor again makes us see that a dear one is always remembered and the needs will always be catered for. In the African society, one will always bear in mind and see to the care of a weak one no matter where one finds him or herself. As this love is shown, the weak also accepts what is given no matter how small it is. This is seen in clause Mt62a where „he“ is the actor, material process „sucked“ and circumstances „quietly“ and „at the drooping breast“.

Awoonor uses clauses Mt73 and Mt74a to practically show a side of Africa which many perceive to be the civilised Africa.

CL.205 Mt.73 They Actor don't go Material process to bed Circumstance at night Circumstance.

CL.207 Mt.74a They Actor begin Material process the day Scope at night Circumstance.

He lets us know about the diversity in terms of the rural and urban settlements. After talking so much about what goes on in our heroine's village and the inhabitants there, Awoonor uses the actor „they“ to refer to urban dwellers who don't act on any goal but scope „the day“ under the circumstances „to bed“ and „at night“. In doing this the notion of primitivity attached to African settlements is dispelled.

Clause Mt75 has a totally different structure from the clauses discussed so far. The usual actor is seen being „the child“. The clause also has „started“ as its material process but instead of the elements of goal, scope or circumstance which are seen in the already discussed clauses, we see another participant „coughing“ which is termed as attribute. By assigning this attribute to the child, Awoonor conveys to the reader a rather bleak picture of the source of anxiety of the mother and the level of discomfort

of the child. This again underscores the bond between the African mother and child. Among the selected clauses, clause Mt90 is the only one which has the pronoun „you“ as its actor with the material process being „cover“. The clause also has „him“ goal and circumstantial elements „up properly“ and „with the cloth“. This clearly is an imperative clause with the subject being given a command. What can be seen from this is the show of concern by the people or person who gives the command and the fact that it gives credence to a society where every individual is concerned about the neighbour and will not sit down for anything bad to happen to him or her.

The clauses Mt101a and Mt101b are in the same sentence but have different clausal elements and interpretations. Mt101a has actor „the corn barn from the previous harvest“, material process „was eaten up“ and circumstances „after the funeral“, „during which“, „by mourners“. Here some bit of negativity is seen in the culture where people who supposedly go to mourn with bereaved families rather end up consuming and finishing the little they have leaving them to continue to grieve after the burial of their deceased. The other clause in the sentence has actor „she“, material process „went“ and attribute „into black“.

CL.281 Mt.101b She Actor went Material process into black cloth Attribute.

This lends further support to the preceding clause in the sense that after the heroine had mourned and everything of hers had been finished by the mourners, the society condemns her more by creating a restriction on her from living a normal life through even the dressing.

Awoonor uses clauses Mt104, Mt105a and Mt107 to practically describe the challenges confronting the African woman when she attains the age of marriage. He uses the actor „her people“ to refer to the heroine“s father“s family acting through the material process „had objected“ under the circumstance „to the marriage“. He portrays

a society where the choice of a marriage partner doesn't lie in the hands of the one who is to marry. In clause Mt105a, we can deduce that this is a culture which is sometimes good because it can lead to an individual marrying the right person. Thus Awoonor with these clauses seems to tell readers of the fact that even the negative aspects of the African culture has certain benefits. Closely related to these clauses is the clause Mt107 with actor „her mother's people in Tsiamé" and material process „did not object". By this we get to know that in their society every individual expects his or her voice to be heard when issues concerning relatives come to the fore. A hint is given to the possible occurrence of disagreements in opinion between relatives.

It should be noted that clauses Mt177 and Mt187 are used by Awoonor to confirm the role of non-human actors in the lives of Africans. For instance, in clause Mt177, „a sudden strong spasm of coughing" is the actor which carried out the material process „seized" on the goal „him". In Mt187, the action of „seized" is transferred from the actor „an impulse to scream" to the goal „her" under the circumstance „suddenly".

CL.462 Mt.177 (Then) a sudden strong spasm of coughing Actor seized Material process him Goal.

CL.488 Mt.187 (And) suddenly Circumstance an impulse to scream Actor seized Material process her Goal.

This is in reference to the fact that Africans are not immune to being affected by diseases and incidents. It further lends credence to the fact that these things which occur everywhere are also common in the African society.

We also realise that clauses Mt188a, Mt189a, Mt189b and Mt190a talk about the ability to exercise emotional control in the face of challenging problems. We observe that the death of her child acts negatively on the emotions of the heroine and she even has the urge to let out her emotions for the whole world to see and empathise

with her. Clause Mt188 implies that our heroine took control of herself and acted maturely as if nothing had happened. The material process „closed“ acting on the goal „his eyes“ in clause Mt188 indicates that the heroine is courageous and acts in accordance with a universal action where the eyes of the dead are closed when they are opened after the person has given up the ghost. The circumstance „gently“ in the clause indicates that the actor loved the child very much and would still show affection towards him even in death. This shows how swiftly the African can recover when faced with a setback and tackle it head on with the appropriate actions. Clause Mt189a has the same human actor „she“ acting on the material process „lay“, goal „the dead child“ and circumstance „down“. This clause makes us see more bold actions by our heroine in her resolve not to be overcome by the problem she faces but to be in control of her emotions.

The clauses Mt189b and Mt190a add further support to how Awoonor portrays the ability of the African to exercise emotional control through the doings of our heroine in „taking her pan“ and „going to buy corn“ even after the death of the heroine’s child. In the analysis of clause Mt190b, we recognize the human actor „my lord and little master“ acting on the material process „watch“ towards the goal „the mats“. This statement is an imperative but there is no indication of the usual boss and subordinate relationship associated with imperatives. What we see rather is endearment between the instructor and the perceived listener. Awoonor here reveals something unique about the African which is the giving of special names to dear ones. We can thus see the African cultural experience on display here. Aside the giving of special names is the way the dead are spoken to as if they reside in the society and this our heroine clearly does by asking her dead child to watch over the mats. This is illustrated in the clauses below:

CL.493 Mt.189b Took Material process her pan Goal.

CL.494 Mt.190a I Actor am going Material process to buy corn Circumstance.

CL.495 Mt.190b My lord and little master Actor watch Material process the mats Goal.

The clauses Mt193a and Mt194a have the same clausal elements and interpretation. Both have actor „she“, material processes „packed“, „put“, goals „the remaining mats“, „the child“ and circumstances „quietly“ and „on her back“ respectively. In these clauses again that ability to contain emotions and act normally is exhibited by our heroine. The circumstance „quietly“ in Mt193 makes us see that no matter the extent to which the African exercises control, there will be a moment where the actions will make us see that the person is going through some problems. The last clause Mt203 has the actor „I“, material process „sold“, goal „enough“ and circumstance „just to be able to buy corn“. What we realise here is a period of admittance by our heroine which again highlights a human side. Though the African may do a lot of things there is a period where there will be a concession of the difficulty he or she is facing as a result of the happenings in the society.

Two of the „material“ clauses have passive constructions (Mt31a and Mt101a). In clause Mt31a, the clause is introduced by the actor „the gown“ followed directly by the passively used material process „was made“ and circumstances represented by an adverb „yesterday“ and prepositional phrases „after the day“s mat-weaving“ and „out of an old piece of calico“. However, clause Mt101a begins with the circumstances „after the funeral“ „during“, followed by the actor “the corn barn from the previous harvest“, the passively used material process „was eaten up“ and ends with another circumstance „by mourners“. In passive constructions such as those analysed above, Sekyi-Baidoo (2003) claims that the agent or the real subject (actor) is removed

completely, or it is placed to the rear of the construction where its importance is apparently reduced.

Bloor and Bloor (1995) also assert that the use of passive clauses is tied up with the decision to make the passivised group the focus of the narrative. Awoonor could not have used the passive voice here without making a number of other changes. To some extent, then, the choice, as it were is determined by his other choices. We can say it is a consequence of his decision to present a series of closely linked consecutive events in this particular form. In short, the two passive clauses are stylistically used by Awoonor to stress the second participant in the active voice rather than the first.

From the discussion, we note that Awoonor uses the material process to describe the African experience in terms of traditions, the things that are cherished as well as some positive and negative attributes. He demonstrates what the African does when faced with some challenges and the sort of support the African receives from the society. Through the processes of doings and actions, Awoonor confirms the African society as one that is filled with diverse experiences on a daily basis thereby discounting the notion of something rather uneventful when the African experience is mentioned.

4.2.2 Analysis of Relational Processes in *Just to Buy Corn*

The relational process is another key process type in the transitivity system. Relational processes establish relationships between an entity and its description. There are two levels of further distinctions among relational processes. The first level of distinction is the one among three main sub-types, comprising intensive, possessive and circumstantial processes. An intensive relational process “posits a relationship of equivalence, an „x is y“ connection, between two entities” while a possessive

relational process establishes an *x has y* type of connection between two entities (Simpson, 2004). Circumstantial relational process occurs in a clause structure in which the circumstantial element becomes an obligatory participant. This sub-process type normally results in „*x is at/is in/is on/is with/ y*“ configuration (Halliday & Matthiessen, 2004; Simpson, 2004).

The second level of distinction is between attributive and identifying processes. In attributive processes, there is a key participant, the carrier, who is being assigned an attribute. The attribute participant, therefore, indicates what the carrier is, what the carrier is like, where the carrier is, or what the carrier owns (Simpson, 2004). In identifying processes, there is a participant, the identified, who is defined with reference to another, the identifier, such that the two halves of the clause become co-referential. The complexity in the relational process type lies in the fact that attributive and identifying processes intersect with the intensive, possessive and circumstantial processes (Halliday & Matthiessen, 2004; Simpson, 2004). This situation implies that there are six categories of relational processes: intensive identifying process; intensive attributive process; circumstantial identifying process; circumstantial attributive process; possessive identifying process; and possessive attributive process.

In the story, 103 clauses entail relational processes however 40, of such clauses are randomly selected for this analysis. The underlined expressions indicate the various components of the clause whereas the subscripts refer to the functional names assigned to the components. The relational clauses are labeled Rp. The analyses of the selected clauses are seen as follows:

CL.4 Rp.1a The coughs Carrier were Intensive relational process longer than the cry Attribute.

CL.10 Rp.2 In it Value were Circumstantial relational process some herbs wrapped in a piece of blue cloth Token.

CL.30 Rp.6 Perhaps Circumstance the old woman Shome Token was Intensive relational process a witch Value after all Circumstance.

CL.39 Rp.8 The child Carrier is Intensive relational process ill Attribute.

CL.86 Rp.11 This Token was Intensive relational process the third moon Value.

CL.116 Rp.14 He Carrier is Intensive relational process very kind Attribute.

CL.124 Rp.16 It Token is Intensive relational process the child Value.

CL.126 Rp.18 He Carrier is Intensive relational process very well Attribute.

CL.134 Rp.21 He Carrier is Intensive relational process asleep Attribute.

CL.152 Rp.24 She Carrier is Intensive relational process always late Attribute, that woman Carrier.

CL.163 Rp.27 (Besides) Adzowa Carrier had Possessive relational process a lively wit Attribute.

CL.170 Rp.29 It Carrier was Intensive relational process rather chilly Attribute, the morning air Carrier.

CL.187 Rp.33 (Oh,) he Token is Intensive relational process Agbovia, my younger husband Value.

CL.189 Rp.34 (Oh,) he Carrier is Intensive relational process very handsome Attribute.

CL.194 Rp.35 (Oh,) she Carrier is Intensive relational process seventeen, and now a full woman Attribute.

CL.201 Rp.36 This Carrier is Intensive relational process just a village Attribute.

CL.212 Rp.39a That Carrier is Intensive relational process a bad cough Attribute.

CL.213 Rp.39b That child Carrier has Possessive relational process.

CL.232 Rp.42 That cough Carrier is Intensive relational process not good Attribute.

CL.259 Rp.50 It Carrier was Intensive relational process six moons Attribute now Circumstance.

CL.267 Rp.51 The woman Carrier was Intensive relational process frightened Attribute.

CL.282 Rp.52 She Carrier is Circumstantial relational process still in black cloth Attribute.

CL.289 Rp.55 The man Token was Intensive relational process the son of a god Value.

CL.295 Rp.56a The man Carrier had Possessive relational process strong arms Attribute.

CL.296 Rp.56b (And) his barn Carrier was Intensive relational process always full of corn Attribute.

CL.300 Rp.59 He Carrier was Intensive relational process a good dancer Attribute.

CL.301 Rp.60 She Carrier was Intensive relational process a young woman with firm bubbling breast and a beautiful mark on her face Attribute.

CL.302 Rp.61 She Carrier was Intensive relational process beautiful Attribute.

CL.328 Rp.64 That Token was not Intensive relational process the year for marriages Value.

CL.387 Rp.70 That Carrier is Intensive relational process not good Attribute.

CL.395 Rp.72 Four pence Carrier was Intensive relational process too little Attribute.

CL.428 Rp.78 The woman Carrier was Intensive relational process happy and alert Attribute.

CL.450 Rp.82 She Carrier was Intensive relational process tired and thirsty Attribute.

CL.470 Rp.83 (And) He Carrier became Intensive relational process cold and listless Attribute.

CL.497 Rp.86 The child Carrier was Intensive relational process dead Attribute.

CL.506 Bp.88 It Carrier was Intensive relational process not coughing Attribute.

CL.515 Rp.90 I Carrier am Intensive relational process SORRY Attribute.

CL.521 Rp.93 That Carrier is Intensive relational process a good sign Attribute.

CL.529 Rp.94 The market Carrier was Intensive relational process good Attribute that day Circumstance.

CL.533 Rp.95 That Carrier is Intensive relational process good attribute.

We realise from the analysis that there are three kinds of relational clauses: possessive, intensive and circumstantial relational clauses. The rate of occurrence of these types is seen in the table below:

Table 4.4 Frequency of Occurrence of the Relational Process Types

RELATIONAL PROCESS TYPE	FREQUENCY
Intensive relational process	35
Possessive relational process	3
Circumstantial relational process	2

From the table, the dominant relational process type is the intensive relational process type. The analyses also reveal that the relational clauses in the story are both identifying and attributive. This indicates that there is the combination of carrier and attribute as well as that of token and value in the story. The table below illustrates the rate of occurrence of each participant role.

Table 4.5 Frequency of Occurrence of the Relational Participant Roles

PARTICIPANT ROLE	RATE OF OCCURRENCE
Token	7
Value	7
Carrier	33
Attribute	32

The dominance of carrier and attribute roles as seen from the table above shows that the relational clauses are mainly used to ascribe qualities to characters and objects in the story.

Out of the randomly selected relational clauses, there are two circumstantial relational clauses in the story (Rp2 and Rp52). These clauses however, don't have the same clausal elements. The relational clause Rp2 has two participants: token and value, and a circumstantial relational process. Both the token and value slots are normally occupied by the nominal group and in Rp2 the token is a noun phrase „some herbs wrapped in a piece of cloth“ while the value is a prepositional phrase „in it“. The relational process slot here is a circumstantial identifying process. A further analysis of this clause shows that Awoonor uses it to make us identify where medicine is kept

in the context of the story. This is because the value slot in the relational clause Rp2 “In it” is an adverbial phrase of place.

On the other hand, the relational clause Rp52 is a circumstantial attributive one having the participants: carrier „she” and attribute „still in black cloth”. Here, instead of making us identify the carrier, Awoonor uses the attribute as a quality of a woman in her state. This is as a result of the use of the circumstantial relational process „is”, a linking verb that is normally used when complementing to describe conditions or qualities. Another point worthy of note is that in doing this, Awoonor sends a message that in our heroine’s society, the black cloth is not a symbol but rather a virtue of people who abide by traditions. We also notice that in the two circumstantial relational clauses, the process slots are occupied by the process „to be” and precisely the „be” element in the forms „is” and „were”. We also detect that there is no action transferred from the token to the value or from the carrier to the attribute. The value refers directly to the token and the carrier to the attribute; the two are connected by a circumstantial relational process. The two circumstantial relational clauses are seen below:

CL.10 Rp.2 In it Value were Circumstantial relational process some herbs wrapped in a piece of blue cloth Token.

CL.282 Rp.52 She Carrier is Circumstantial relational process still in black cloth Attribute.

We also observe that there are three possessive relational clauses in the story. These clauses are Rp27, Rp39b and Rp56a.

CL.163 Rp.27 (Besides) Adzowa Carrier had Possessive relational process a lively wit Attribute.

CL.213 Rp.39b That child Carrier has Possessive relational process.

CL.295 Rp.56a The man Carrier had Possessive relational process strong arms Attribute.

Clause Rp27 and Rp56a both have three elements. Rp27 has „Adzowa“ as possessor, „had“ as possessive relational process and „a lively wit“ as possession. Rp56a also has „the man“ as possessor, „had“ as possessive relational process and „strong arms“ as possession. These clauses indicate that the possessors which may stand for a section of the African society Awoonor writes about possess certain abilities and qualities that endear them to the people in their society. This sends a strong signal to readers as they encounter the African experience. Rp39b has only two elements: possessor „the child“ and possessive relational process „has“ implying that hidden qualities may also be possessed by other people in the African society. In summary, these three clauses are used by Awoonor to describe some of the qualities which the African may possess and which are cherished in the African society.

The analysis further shows that there are thirty five (35) intensive relational clauses in the story. Clauses Rp1a, Rp8 and Rp42 are intensive attributive processes with three elements each. Clause Rp1a and Rp42 have non-human carriers „the coughs“ and „that cough“, intensive relational processes „were“ and „is“ and attributes „longer than the cries“ and „not good“. The human carrier in clause Rp8 is „the child“, intensive relational process „is“ and attribute „ill“. In clause Rp1a there is a sense of comparison between the carrier and the attribute as naturally a cry should last longer than a cough.

CL.4 Rp.1a The coughs Carrier were Intensive relational process longer than the cry Attribute.

The seeming reversal of this natural trend in this particular clause indicates that Awoonor wants us to have the feeling of the serious nature of the cough. The same cough is mentioned in clause Rp42 and assigned the attribute „not good“. We can thus say that this clause is used for emphasis. The same issue of emphasis can also be mentioned when we analyse deeply clause Rp8. Naturally, sickness is not an attribute,

thus, for someone to be the carrier of the attribute „ill“ then we can deduce that sickness of the child is a matter to be treated with seriousness. In linking the two clauses we get a very clear picture of the danger the child is in.

Clause Rp6 begins with circumstance „perhaps“, token „the old woman Shome“, intensive relational process „was“, value „a witch“ and ends with another circumstance „after all“. This clause is used in relation to a unique nature of the old woman’s cock which is always the last to crow. The use of the circumstance „perhaps“ makes us see that the heroine was a bit doubtful of people’s estimation of the old woman. Clause Rp11 also has „this“ as token, „was“ intensive relational process and the „third moon“ as value. In this clause we get to know how time is calculated through the use of the moon. Again the clause makes us aware of when the child’s sickness began. Another clause Rp16 is used by Awoonor to assign a reason as to why our heroine was late to the riverside. Clause Rp16 has token „it“, intensive relational process „is“ and attribute „the child“.

The clauses Rp14 and Rp18 have the same carrier „he“, same intensive relational process „is“ but different attributes „very kind“ and „very well“ respectively. The carrier „he“ in Rp14 refers to the boatman whom the heroine is grateful to for not charging her child any fare. On the other hand, knowing that people in the boat might gossip, the heroine assigns the attribute „very well“ to the child who is being referred to as the carrier „he“ in Rp18. What this tells us about the African society is that people are willing to show appreciation for the good deeds done to them. Again Awoonor portrays a society where people in suffering may not want to make known what they are going through for fear of criticism. In support of this is the clause Rp21 which also has „he“, token, intensive relational process, „is“ and „asleep“ as attribute.

Again the child is being referred to here as our heroine goes to all extent to hide his sickness from the society.

Being a narrative, Awoonor uses some of the intensive relational clauses to describe the physical qualities of the African. Such clauses include Rp34, Rp60 and Rp61.

CL.189 Rp.34 (Oh,) he Carrier is Intensive relational process very handsome Attribute.

CL.301 Rp.60 She Carrier was Intensive relational process a young woman with firm bubbling breast and a beautiful mark on her face Attribute.

CL.302 Rp.61 She Carrier was Intensive relational process beautiful Attribute.

Clause Rp34 which has „he“ carrier, „is“ intensive relational process and „very handsome“ as attribute is used by Awoonor to highlight how rural dwellers in Africa describe men from urban centres in Africa. The elegance of the African woman is not left out in the novel as we see in clauses Rp60 and Rp61. In these clauses Awoonor describes our heroine in such glowing terms. Both clauses have the same carrier „she“, which is the heroine and intensive relational process „was“. In clause Rp60 Awoonor describes her with the attribute „a young woman with firm bubbling breasts and a beautiful mark on her face“ but uses the attribute „beautiful“ in Rp61.

More descriptions in terms of the attitude, ability and disposition of the African can be seen in clauses such as Rp24, Rp33, Rp35, Rp51, Rp55, Rp59, Rp78, Rp82, Rp83, Rp86, Rp88 and Rp90. Interestingly, clause Rp24 has two carriers: „she“ at the beginning and „that woman“ at the end. The intensive relational process in the clause is „is“ and the attribute is „always late“. The repetition of the carrier can be interpreted as an indication of the fact that a person with a particular behaviour can be tagged in the African society. The elements of clause Rp33 are token „he“, intensive relational process „is“ and value „Agbovia, my younger husband“. What this tells

about the African society is that in pointing out people, the name is not the only thing that is used but other bits of information are added.

Clause Rp35 highlights on how the African values old age with the attribute „seventeen, and a full woman“, „is“ intensive relational process and the carrier being „she“. Another clause Rp51 shows that the African can exhibit both attitudes of courage and fear at certain moments in life. This clause has „the woman“ as carrier, „was“ intensive relational process and „frightened“ attribute. The African system is filled with belief in many things and Awoonor brings to the fore some instances in his story. One of such beliefs is the belief in the gods having children who live as humans but die at very early ages. In clause Rp55 we see the carrier „the man“, our heroine“s husband, being connected to the attribute „the son of a god“ through the intensive relational process „was“.

One thing which is cherished in the story is dancing as highlighted in clause Rp59 having the elements of „he“ as carrier, „was“ intensive relational process and „a good dancer“. The carrier in clause Rp78 is „the woman“; intensive relational process „was“ and attribute „happy and alert“. Awoonor in this clause shows that an African who is facing challenges like our heroine is not always gloomy but is capable of expressing other emotions. Clause Rp82 describes our heroine after she had worked tirelessly at the market. The elements are carrier „she“, intensive relational process „was“ and attribute „tired and thirsty“. Clauses Rp83, Rp86 and Rp88 are similar because they are descriptions of the dead child in the story. They have the carriers „he“, „the child“ and „it“ respectively; Rp83 has the intensive relational process „became“ while Rp86 and Rp88 have the same intensive relational process „was“. Rp83 has the attribute „cold and listless“, Rp86 „dead“ and Rp88 „not coughing“. The use of the carrier „it“ which is usually used for things confirm to us that the child is

truly dead. The last relational clause which Awoonor uses to depict the African attitude is clause Rp90 with the elements: „I“ carrier, „am“ intensive relational process and „sorry“ attribute. In this clause the apologetic nature of the African is highlighted by Awoonor through the use of „am“. Africans are portrayed as people who will carry the load of their actions and take the necessary steps to correct them.

Awoonor does not only use relational clauses to talk about the African, he also uses them to talk about the African society itself and even the environment. From the randomly selected clauses we can see the clauses Rp29, Rp36, Rp50, Rp56b, Rp72 and Rp94 dealing with issues the African society itself and its environment. Clause Rp29 incidentally has a carrier „it“, intensive relational process, „was“, attribute „rather chilly“ and another carrier „the morning air“. The attribute „rather chilly“ paints a different picture about Africa since the general perception has been that it is a very hot continent. The carrier „this“ in clause Rp36 refers to where our heroine stays; the intensive relational process „is“ and the attribute „just a village“ all attest to the existence that there are rural settlements in Africa with our heroine staying in one of them.

Clause Rp50 is different from the other intensive clauses because it has a circumstantial element „now“. The other elements in the clause are „it“ carrier, „was“ intensive relational process and „six moons“. This relational differs from the others again because it offers an indication of the time when our heroine lost the husband. The hardworking nature of the African man is depicted as Awoonor describes his barn in clause Rp56b. The elements used in the clause are carrier „his barn“, intensive relational process „was“ and attribute „always full of corn“. Clause Rp72 has the carrier „four pence“, „was“ as intensive relational process and „too little“ as attribute. The elements in clause Rp94 comprise „the market“ as carrier, „was“ as intensive

relational process, „good“ as attribute and „that day“ as circumstance. What can be said about the African society is that people are very appreciative when they experience something good and will readily voice it out for all to hear.

Furthermore there are five intensive relational clauses that are similar because they have the same carrier „that“. These clauses are Rp39a, Rp64, Rp70, Rp93 and Rp95. Four of these clauses Rp39a, Rp70, Rp93 and Rp95 also have the same intensive relational process „is“ with the exception being Rp64 which has the intensive relational process „was not“. Since „that“ is a demonstrative pronoun, we can conclude that in these clauses, they point to their various attributes. The conclusion then is that Awoonor wants us to know that there are bad coughs, years for marriage, good things and good signs in the African society.

It can be additionally seen from the thirty five intensive relational clauses that they are all occupied by the process „to be“ notable amongst them in the „be“ element is „was“ which occurs seventeen times in the intensive relational process slot, and „is“ which occurs fifteen times. Other verbs which occupy the process slot are „were“, „am“ and the stative process „became“. These process types are not action-oriented but show the state or condition of being. These relational processes serve to link the carriers and their attributes and make their relationship clear to both the reader and the listener. The study also identified that eight single lexical items occupy the attribute position of the intensive relational clauses in the story while twenty one of the attributes are phrases especially noun and adjective phrases. Seven of such positions are occupied by token. So in effect, the intensive relational clauses in the story are both identifying and attributive.

4.2.3 Analysis of Mental Processes Used in *Just to Buy Corn*

We find the meanings of feeling or thinking in mental processes. In divergence to the externalized processes of doing and speaking, mental processes are internalized processes. Mental processes unlike material processes, typically involve at least one human participant who has the mind in which the process occurs (Halliday and Matthiessen, 2004). They encompass the human senses of - perception, affection, and cognition. They involve the processes of encoding meanings of thinking, feeling, perceiving or desiring. These are processes of sensing, thinking, feeling and perceiving, having sensor and phenomenon. Sensor is the person who senses, phenomenon is the object involved in the process. It is the entity which is felt, thought, or perceived by the sensor.

Awoonor uses forty three mental processes in his story for different purposes. The mental clauses are labeled Mp in the analyses. The underlined expressions indicate the various components of the clauses whereas the subscripts refer to the functional names assigned to the components.

CL.42 Mp.1 I also need Mental process CORN Phenomenon.

CL.65 Mp.2 (And) the horse Phenomenon We Sensor saw Mental process in the big shop.

CL.67 Mp.3 You Sensor will want Mental process it Phenomenon.

CL.73 Mp.4 (Do) you Sensor remember Mental process it Phenomenon?

CL.90 Mp.5 The spirit of her dead husband Sensor wanted Mental process some sacrifices Phenomenon to the seven eyed clay god outside the village of Ghost's Head

CL.121 Mp.6 At the lagoon side she Sensor saw Mental process the usual faces Phenomenon.

CL.127 Mp.7 (But) you Sensor know Mental process.

CL.135 Mp.8 I Sensor hope Mental process the market will be good today Phenomenon.

- CL.145 Mp.9 (When) they Sensor heard Mental process.
- CL.149 Mp.10 Everyone Sensor looked Mental process up Phenomenon.
- CL.158 Mp.11 The woman Sensor remembered Mental process her own husband Phenomenon.
- CL.168 Mp.12 Who Sensor suddenly were realizing Mental process.
- CL.179 Mp.13 (No) he Sensor has seen Mental process only eight moons now Phenomenon.
- CL.184 Mp.14 (Ah) you Sensor see Mental process!
- CL.196 Mp.15 I Sensor don't know Mental process.
- CL.197 Mp.16 You Sensor know Mental process these educated people Phenomenon.
- CL.202 Mp.17 (And) he Sensor cannot understand Mental process.
- CL.204 Mp.18 I Sensor hear Mental process in the big cities Phenomenon.
- CL.222 Mp.19 (And) let them Sensor look Mental process behind and see Phenomenon.
- CL.224 Mp.20 I Sensor don't think Mental process.
- CL.229 Mp.21a All the women Sensor looked at Mental process him Phenomenon.
- CL.230 Mp.21b Looked at Mental process the mother Phenomenon.
- CL.231 Mp.21c (And) fell silent Mental process.
- CL.234 Mp.22 (But) the woman Sensor knew Mental process what was in their minds Phenomenon.
- CL.236 Mp.23a She Sensor looked at Mental process the child Phenomenon.
- CL.237 Mp.23b (And) looked at Mental process the other women Phenomenon.
- CL.251 Mp.24 (And) they Sensor could even hear Mental process the voice of the town Phenomenon.
- CL.262 Mp.25 He Sensor felt Mental process an ache in his head Phenomenon.
- CL.272 Mp.26 (And) they Sensor watched Mental process him sleeping Phenomenon.
- CL.297 Mp.27 She herself Sensor loved Mental process the man Phenomenon.

CL.314 Mp.28 Old men (who) Sensor had witnessed Mental process this Phenomenon.

CL.363 Mp.29 The woman Sensor looked at Mental process him Phenomenon.

CL.385 Mp.30 How much Phenomenon do you Sensor want Mental process to pay for it
phenomenon?

CL.421 Mp.31 (Because) it Sensor did not want Mental process more Phenomenon.

CL.444 Mp.32 (And) look at Mental process my good strong mat Phenomenon?

CL.461 Mp.33 (And) looked Mental process away Phenomenon.

CL.471 Mp.34 The woman Sensor knew Mental process it was over Phenomenon.

CL.475 Mp.35 She Sensor did not know Mental process what to do Phenomenon.

CL.477 Mp.36 (As) she Sensor looked Mental process around Phenomenon.

CL.487 Mp.37 The woman Sensor looked Mental process at the dead child Phenomenon.

CL.496 Mp.38 (But) she Sensor knew Mental process.

CL.498 Mp.39 She Sensor felt Mental process both anguish and relief and a sudden
apprehension Phenomenon.

CL.518 Mp.40 You Sensor know Mental process.

It can be observed from the analysis that almost all the clauses have human sensors comprising ten pronouns and four noun phrases making a total of fourteen. The following table shows the details of the types of sensors and their rates of occurrence.

Table 4.6 Sensor Types and their Rates of Occurrence

SENSOR	FREQUENCY OF OCCURRENCE
She	7
You	7
The woman	5
I	5
They	3
He	3
The spirit of the dead husband	1
Everyone	1
All the women	1
Them	1
It	1
They	1
Old men	1
We	1



From the analysis of the mental clauses, it is observed that clause Mp1 has the sensor „I“, mental process „also need“ and phenomenon „corn“. From this clause we can deduce that our heroine lacks some things including even food which is a basic need. The human sensor „I“ mentally acts on the desiderative sub-category of sensing „need“. The clause has the potential of arousing the emotions of the reader to empathise towards the main character. Clause Mp2 has the human sensor „we“ perceptively sensing through the mental process „saw“ of the phenomenon „the horse“. The use of „we“ as the sensor indicates inclusiveness and from this it can be said that

though our heroine knows the child is probably too young to be that observant, she considers him as mature enough and a part of her.

In clause Mp3 the sensor „you“ senses the phenomenon „it“ through the mental process “will want”. Here, our heroine speaks for the child who cannot speak for himself. The use of the desiderative sub-category of sensing „will want“ conveys to us that the mother is a good one who really understands the desires of her child because it is the desire of every child to have a toy to play with. Our heroine then tries to whet the appetite of her child to want the horse more in clause Mp4. The sensor „you“ which refers to the child is used here again to sense through the mental process „remember“ of the phenomenon „it“. The heroine seems to know that since „it“ is something pleasant, the child will not forget but wish to get „it“.

Clause Mp5 has the clausal elements of „the spirit of her dead husband“ being the sensor, the mental process being „wanted“ and „some sacrifices“, the phenomenon. What we are reminded of in this clause is the belief in the dead being alive somewhere. By ascribing the sense of desideration to one who is dead, Awoonor makes us aware of the belief in the dead being alive, an aspect of the heroine’s society. The next clause indicates that in the village of the main character, they know each other very well. Strangers can easily be made out when they are seen. The clause thus has the following elements: sensor „she“, mental process of perception „saw“ and phenomenon „the usual faces“. We observe another mental clause of desideration in Mp8 which has the first person singular pronoun „I“ as the sensor, „hope“ as mental process and „the market will be good today“. In this clause too we feel some empathy for our main character as the use of the strong desiderative „hope“ indicates some sort of desperation.

The clauses Mp9 and Mp10 both have plural sensors in „they“ and „everyone“ respectively. These sensors perceptively sense through the mental process „heard“ in clause Mp9 and „looked“ in Mp10. Clause Mp10 however, has the phenomenon „up“: We see the sense of ordinariness in these clauses because as a group, it is common for such acts to be embarked on. Once again our sympathy for our main character is aroused in the mental act she performs in Mp11. As a widow, she observes things which make her sad as she thinks about her state. The clause thus has the elements of sensor „the woman“, mental process „remembered“ and phenomenon „her own husband“.

In the clause Mp13 our heroine showed great motherly love as she instinctively jumps to the defence of her child when he was being rebuked for sucking the breast at his age. This is not unusual as she confirms the general opinion about mothers jumping to the defence of their children. The clausal elements in Mp13 are „he“ as sensor, „has seen“ mental process and „only eight moons now“ phenomenon. Clauses Mp14 and Mp15 are similar because they have the same number of clausal elements with each having only sensor and material process. The two clauses have „you“ and „I“ as sensor respectively, „see“ and „don't know“ as mental process respectively. These clauses are acknowledgements of what others say by the characters.

Clause Mp16 has the following elements: sensor „you“, mental process „know“ and phenomenon „these educated people“. From this clause a feeling of awe and reverence is seen from the villagers. The clause highlights that our main character and her neighbours respect educated people to a very high extent. In clause Mp17, Awoonor again raises the issue of the differences between the rural and urban settings in the African society. The pronoun sensor „he“ refers to the brother of our heroine's

husband who incidentally lives in the city. The mental process „cannot understand“ shows how the urban dwellers feels about the rural dwellers and how the two fail to even come to terms with even their various day to day activities.

The belief in spirits and other elements is seen in clause Mp19. The clause has „them“ as sensor, mental process „look“ and phenomenon „behind and see“. The sensor „them“ stands for the fetish whom the characters rely on for healing and solving of their problems. As is seen through the story Awoonor takes the reader through the African experience in terms of many issues including the belief systems of the African and this clause serves as one of such instances. The clause Mp20 places emphasis on the preceding material clause Mp19. In clause Mp20 which has „I“ as the sensor and „don't think“ as the phenomenon, our heroine is being encouraged to trust in their traditional methods to provide a solution or a cure to her child's sickness. This can be seen as a conscious attempt by the writer to tell Africans to do same

In clauses Mp21a, Mp21b and Mp21c the writer reiterates the empathetic feeling Africans have towards each other. He does this through the perceptive sub-category of sensing „looked at“ in clauses Mp21 and Mp 22 as well as the affective sub-category of feeling „fell silent“ in clause Mp23 which serve as a bridge between the sensor and the phenomena. These three clauses all have the same sensor „all the women“ acting on the phenomenon „him“, the child in clause Mp21a and „the mother“ in clause Mp21b. We see from these clauses that the sensor has the phenomena at heart and this reminds readers of the obligation of most Africans to keep faith with their neighbours at all times especially during trying moments.

Clause Mp22 takes us through the thoughts of our heroine as she is portrayed as being very concerned about how she is perceived by others. The sensor „the woman“ refers to our heroine who is portrayed as feeling very uneasy through the

cognitive sub-category mental process of thinking „knew“ acting on the phenomenon „what was in their minds. This clause provides an insight into the mentality of the ordinary African and portrays him as being concerned with what others say, feel or think about him. Closely related to clause Mp22 are the clauses Mp23a and Mp23b which have the sensor „she“ once again referring to our heroine. Her uneasiness is further highlighted through her mental actions as seen in the mental process „looked at“. This action she takes entails concentrating on the phenomena that are causing her discomfort being „the child“ in clause Mp23a and „the other women“ in clause Mp23b.

The anticipation of events by the African and the ability to focus on set plans are seen in clause Mp24 having sensor „they“, mental process „could even hear“ and phenomenon „the voice of the town“. Our heroine and her fellow traders anticipate good things to come as they sit in the canoe on their way to the market. In the canoe, they were fully focused on getting to the market to do their trading. As a result of this they are so attentive that they can even hear the slightest noise even if it is a distance away.

Mental clauses Mp25, Mp26 and Mp27 describe the African experience in terms of pain, how the sick are cared for and what love means in the African society. The sensor „he“ in clause Mp25 refers to our heroine’s husband. As a sensor, „he“ acts on the affective sub-category of feeling „felt“ on the phenomenon „an ache in his head“. Our heroine and the herbalist are the sensor; „they“ in clause Mp26 which also has mental process „watched“ and phenomenon „him sleeping“. The fact that the herbalist who could have left when the patient slept after taking his medicine but chose to stay points to how Africans leave no stone unturned when they are to care for their sick loved ones. Moreover, Awoonor reminds us that the African society is one where true love really exists and people marry for love in clause Mp27. The clausal

elements are sensor „she herself“, our heroine, affective mental process of feeling „loved“ and phenomenon „the man“.

In the African society, the aged are held in high esteem and the reasons for this as seen in the story is that they are the historians in their various societies. The writer points to this as he talks about how they aged are the ones who passed on bits of the history of the people in clause Mp28 having „old men“ as sensor, „had witnessed“ as mental process and „this“ as phenomenon. With the sensors „the woman“, „you“ and it, mental processes „looked at“, „want“, „did not want“, „look at“ and „looked“ as well as phenomena „him“, „how much“, „more“, „my strong mat“ and „away“ in clauses Mp29, Mp30, Mp31, Mp32 and Mp33 respectively the heroine’s society is depicted to be filled with observation and free expression of desires. People are observed as they go about their activities. Goods are also observed for their durability and buyers are able to freely have a say in the determination of prices.

In clauses Mp34, Mp35, Mp36, Mp37, Mp38 and Mp39, the African experience in terms of how they react when they suffer a huge loss is shown. The sensor in the six clauses is our heroine who is described as „the woman“ in clauses Mp34 and Mp37. „She“ is the description given to our heroine in clauses Mp35, Mp36, Mp38 and Mp39. The mental processes in the clauses are „knew“, „did not know“, „looked“, „looked“, „knew“ and „felt“ respectively and these act on the phenomenon „it was over“, „what to do“, „around“, „at the dead child“ and „both anguish and relief and a sudden apprehension“ respectively. Here the author strikes a chord that the African is just like any other human being who upon realising that he’s had a very huge loss will seem confused at first but come to terms later as he recovers. The last mental clause Mp40 which has sensor „you“ and mental process „know“ represents the ingenuity of the African in covering his problems away from other

people as our heroine prevents the other traders from knowing her predicament by claiming her child behaved well and is even sleeping though he was dead.

Out of the total number of pronouns, the first person singular „I“ is used five times while the third person singular „she“ is used seven times. The noun phrase „the woman“ is used five times. All these refer to our heroine who embodies the African experience.

4.2.4 Analysis of Verbal Processes Used in *Just to Buy Corn*

This process represents human experience “in the form of language” (Halliday & Matthiessen, 2004, p.253) Verbal processes are expressed by words such as *say, tell, warn, argue, ask, command, narrate etc.* The Sayer is the one who gives the message and “can be anything that puts out a signal” (ibid, p.254). The Receiver is the one who receives the message and the verbiage is either the content of the message or the name of what is said. The Verbiage represents what is said as a class of things rather than as a report or quote. It may be the topic of what is said or may be the name of the saying which includes speech functional categories such as question, statement, order, or command (ibid). In other words, it is either the content of the message or the name of what is said.

The involvement of verbs such as *curse, praise, blame* and *congratulate* in the process realises a fourth participant, target. This participant refers to the one who is cursed, praised, blamed or congratulated. The verbal clauses in the story are labelled with the letters Vp, plus the clause number in the story. The underlined below are the various clausal elements as used in the story:

CL.82 Vp.1 The herbalist Sayer said Verbal process.

CL.89 Vp.2 (And) they Sayer had said Verbal process.

CL.122 Vp.3 (And) greeted Verbal process everybody Receiver.

- CL.136 Vp.4 Lets Sayer pray Verbal process the gods Receiver.
- CL.138 Vp.5 The canoe man, Sayer ready to start Circumstance bellowed Verbal process to the whole village Receiver.
- CL.146 Vp.6 A woman Sayer shout Verbal process from the shore Circumstance.
- CL.155 Vp.7 They Sayer say Verbal process.
- CL.164 Vp.8 (And) was always telling Verbal process interesting stories Verbiage.
- CL.182 Vp.9 My mother Sayer said Verbal process
- CL.191 Vp.10 (And) she Sayer told Verbal process me Recipient.
- CL.200 Vp.11 He Sayer says Verbal process
- CL.206 Vp.12 They Sayer say Verbal process
- CL.219 Vp.13 They Sayer say Verbal Process.
- CL.233 Vp.14 They Sayer did not say Verbal Process their hidden thoughts Verbiage.
- CL.246 Vp.15a The canoe assistant, a bright eyed lad of sixteen Sayer burst out Verbal Process into a funeral song Verbiage.
- CL.247 Vp.15b (And) Atsu the master Sayer asked Verbal Process him Receiver to stop that song Verbiage.
- CL.284 Vp.16 (And) the soothsayer in her mother's hometown Sayer said Verbal process.
- CL.310 Vp.17 (And) they Sayer said Verbal Process.
- CL.326 Vp.18 (So) her people Sayer said Verbal process.
- CL.345 Vp.19 (And) women Sayer were proclaiming Verbal process their wares Verbiage.
- CL.436 Vp.20 (And) called out Verbal process to passersby Receiver to come and buy mats Verbiage.
- CL.457 Vp.21 (Because) the canoeman Sayer was announcing Verbal process departure Verbiage.
- CL.479 Vp.24 A man Sayer was asking Verbal process for the price of a mat Verbiage.
- CL.530 Vp.25 Everybody Sayer said Verbal process.

Twenty six verbal clauses were identified in the story and out of this number, twenty four were used for the analysis and discussion in this section. From the analysis it can be seen that the sayers in the verbal clauses are all human entities. The verbal clause Vp1 has two clausal roles: the sayer „the herbalist“ and the verbal process „said“. Similarly clause Vp2 also has sayer „they“ and verbal process „had said“. The writer uses the verbal process „said“ and „had said“ to show that in the unfolding events of the story, the characters „the herbalist“ and „they“, the heroine“s people at her mother“s village were concerned about the health of the child. This verbal process thus portrays a society where people will offer advice or help on issues and expect that they will be listened to.

In verbal clause Vp3, we see two elements being verbal process „greeted“, receiver „everybody“ and the sayer „she“ which is recoverable from the preceding clause. In using this verbal process, our heroine expresses her inner most feeling towards her community members. She does so by using the verbal process „greeted“ to express a gesture of respect and recognition to those who were in her immediate environment: her fellow traders, the canoe man and his assistant who will be interacting with her on the way to the market. The sayer salutes her neighbours in order to acknowledge their presence depicting that recognition of others in her society is very important.

In verbal clause Vp4, four clausal roles are identified: sayer, circumstance, verbal process and receiver. The sayer is „the canoe man“, the circumstance „ready to start“, the verbal process „bellowed“ and the receiver „to the whole village“. The verbal process „bellowed“ stresses the huge amount of energy used in carrying out the action. The receiver, „to the whole village“ tells us that there is unity and concern for all in the society where the story is set. We see a sense of inclusiveness where no one

is left behind to count his or her losses. Related to clause Vp5 is clause Vp6 which has „a woman“ as sayer, verbal process „shout“ and circumstance „from the shore“. We can see the unity and concern of the people in the heroine’s society from this clause too. From the clause, we get to know that even if the people leave you behind, all you have to do is to call out and they will return for you.

The engagement in storytelling as a pastime can be deduced from clause Vp8. Here, the sayer „a woman who arrived late“ which is recoverable from the preceding clause engages in one of the major activities that are mentioned in the story. Thus we have the verbal process „was always telling“ and verbiage „interesting stories“. From the use of the verbal process „was always telling“ we understand that the activity of storytelling is engaged in frequently in the society.

Instances of people talking and expecting to be taken serious are once again seen in the verbal clauses Vp9, Vp11, Vp12, Vp13, Vp16, Vp17, Vp18 and Vp25. Each of these clauses has two elements: sayer and verbal process. The sayers are „my mother“, „he“, „they“, „they“, „the soothsayer in her mother’s hometown“, „they“, „her people“ and „everybody“ respectively. The verbal processes meanwhile are „said“, „says“ and „say“. We can see that the sayers are different. This clearly attests to the fact that our heroine lives in a setting where there is the freedom for every individual to speak out on issues and look forward to his her opinion being adhered to. Again from the use of the sayer „they“ we get an indication of a quick dissemination of information be it true or untrue.

The fact that the heroine’s village is a place where there are no secrets can be observed from clause Vp10. The clause has the elements of sayer „she“, verbal process „told“ and „recipient“ me. The addition of this clause into the storyline where a young girl informs her mother about a visitor who calls on the heroine gives us further

insight into the African experience when it comes to communal living and secrecy. In spite of the fact that clause Vp10 suggests that the characters are unable to keep secrets, clause Vp14 also adds another dimension where there is so much empathy in the society so that people will tend to keep their thoughts to themselves when they know that it may hurt the feelings of others. The reaction of the traders upon noticing how bad the child's cough was attests to this. So clause Vp14 has „they“, the traders as sayer, „did not say“ verbal process and „their hidden thoughts“ being the verbiage.

Clauses Vp15a and Vp15b are two paratactic clauses in a clause-complex structure. Clause Vp15a begins with a sayer „the canoe assistant, a bright eyed lad of sixteen“, verbal process „burst out“ and verbiage „into a funeral song“ while Vp15b begins with a conjunctive element, a sayer „Atsu the master“, verbal process „asked“, receiver „him“ and verbiage „to stop that song“. Clearly that was not the occasion for singing the song in question as the master pointed out to the assistant. The meaning implication for the African experience is that there are actions or words which are meant for specific occasions in the heroine's setting. As such the embarking on actions or the use of words which don't suit an occasion is frowned upon.

There is a similarity between clauses Vp19 and Vp20 as they talk about activities the women engage in to sell their wares. However they differ in their various clausal elements. While clause Vp19 has sayer, verbal process and verbiage, clause Vp20 has verbal process, receiver and verbiage. The specific elements in clause Vp19 are sayer „women“, verbal process „were proclaiming“ and verbiage „their wares“. In clause Vp20, the specific elements are verbal process „called out“, receiver „to passersby“ and verbiage „to come and buy mats“. The major issue here is the competition among various traders at the marketplace to outdo each other in order to sell as many goods as they can. Through the use of the sayer „women“, in clause

Vp19 one also gets the feeling that in the setting most selling activities are done by women including our heroine.

Clauses Vp22 and Vp24 are also similar in terms of both their structures and meanings. Their clausal elements are sayer „the canoe man“, „a man“, verbal process „was announcing“, „was asking“ and verbiage „departure“, „for the price of a mat“ respectively. In these clauses, the author highlights the role of men in the heroine’s society. „The canoe man“ portrays the men as the ones who see to that the women arrive at where they will conduct their business and also get home safely whilst „a man“ depicts the men as having the purchasing power to acquire the goods sold by the women.

In sum, Awoonor uses verbal processes in the story to depict the African experience in diverse ways. Through the verbal process we are made aware of the existence of freedom of expression as well as unity and concern for others in the African society. Again we see that people take it upon themselves to acknowledge the presence of others and engage in storytelling as a pastime. Furtherance to that is the quick dissemination of information, the non-existence of secrets and the withholding of comments which may hurt others. Finally we deduce that there are specific utterances for each occasion and also through the characters’ verbal actions we get to see the roles of men and women in the society.

4.2.5 Analysis of Behavioural Processes in *Just to Buy Corn*

Behavioural processes are ones that characterize the outer expression of inner working and reflect physiological and psychological behaviours such as breathing, laughing, sneezing... Behavioural processes are interfaces between material and mental processes. Thus, they represent both the processes of sensing and doing. Simpson, 2004 asserts that behavioural processes comprise physiological actions such

as that of breathing and coughing which are sometimes depicted as states of consciousness as in *sigh*, *cry* or *laugh* as well as those of conscious behaviours in words like *stare*, *listen*, *dream* or *worry*. The key participant involved in behavioural processes is the Behaver, the conscious entity who is behaving. A behavioural process may also take a second participant, the Behaviour, which is semantically very similar to the phenomenon participant in mental processes. Halliday (1985, p.128) states that behavioural process relates the physical and psychological behaviours such as breathing, coughing, smiling, dreaming, staring etc. These behavioural processes are mostly used in narrative writings and literary texts to describe the actions of characters.

From the analysis of Awoonor's story, twenty-one clauses are identified to have behavioural processes. They are labeled Bp and analysed as follows:

CL. Bp.1 The child Behaver was coughing Behavioural process again Behaviour.

CL.2 Bp.2 He Behaver coughed Behavioural process long dry coughs Behaviour from his little chest Behaviour.

CL.3 Bp.3 (And) cried Behavioural process a little Behaviour.

CL.16 Bp.4 (And) soon Behaviour the child Behaver was sleeping Behavioural process.

CL.18 Bp.5 (But) the woman Behaver could not sleep Behavioural process.

CL.58 Bp.6 (Eh) my lord and little master, you Behaver coughed and coughed Behavioural process again last night Behaviour.

CL.79 Bp.7 He Behaver started coughing Behavioural process again; long dry coughs Behaviour.

CL.92 Bp.8 (But) the child Behaver was still coughing Behavioural process.

CL.127 Bp.9 Sometimes Behaviour he Behaver cries and cries Behavioural process.

CL.157 Bp.10 At this Behaviour everybody Behaver laughed Behavioural process.

CL.173 Bp.11 (While) he Behaver still slept Behavioural process.

CL.227 Bp.12 The child Behaver coughed Behavioural process for some time Behaviour.

CL.266 Bp.13 That night Behaviour he Behaver groaned Behavioural process.

CL.361 Bp.14 The child Behaver was sleeping Behavioural process.

CL.407 Bp.15 (Because) he Behaver was crying Behavioural process.

CL.451 Bp.16 The child Behaver was still sleeping Behavioural process.

CL.455 Bp.17 The child Behaver was awake Behavioural process.

CL.463 Bp.18a He Behaver coughed Behavioural process long dry little coughs with intervals Behaviour.

CL.464 Bp.18b In which Behaviour he Behaver could scarcely breathe Behavioural process.

CL.518 Bp.19a He Behaver behaved Behavioural process very well Behaviour.

CL.520 Bp.19b Even when Behaviour sleeping Behavioural process very peacefully Behaviour.

From the analysis of the behavioural clauses it can be seen that the behaviors in the clauses are all human entities. The table below illustrates this.

Table 4.7 List of Behavers and their Frequency of Occurrence

BEHAVER	FREQUENCY
The child	7
The woman	1
My lord and little master	1
He	9
Everybody	1

These human behaviors as seen from the table above comprise nine noun phrases and ten pronouns with two of the clauses having implicit behaviors who can be recovered from their preceding clauses. The noun phrases which serve as behaviors are „the child“ with seven occurrences and „the woman“ and „my lord and little master“

having one occurrence each. The pronouns which are used as behavers in the clauses are „he“ and „everybody“ with the former being used nine times and the latter once.

Behavioural clauses are used by Awoonor to give an account of the African experience in the ways discussed in the ensuing paragraphs. Taking „he“ as the behaver, clause Bp.13 and clause Bp.18b, present our heroine“s husband and child“s reaction to the pains they went through before their death. Clause Bp.5 also shows our heroine“s excessive attention to her child.

Again the characters are portrayed to decode and interpret the meaning of the things around them by engaging in behavioural processes. We can see this in Bp.5 „*thewoman could not sleep*“ which indicates the reaction of our after she had put her coughing child to bed. Awoonor also outlines the relationship, behaviour and inner thoughts of our heroine, her child and her fellow traders towards other members their families or towards life and society as in the examples of Bp.3 „...*ried a little*“ and Bp.10 „*at this everybody laughed*“!

4.2.6 Existential Processes in *Just to Buy Corn*

The principal meaning of existential clauses is to refer to the existence of something, or the presence of something in a particular place or time. In English, existential clauses usually use the dummy subject construction also known as expletive with *there*. It must be noted that existential clauses can be modified like other clause types in terms of tense, negation, question formation, modality (modality), finiteness, etc. These processes typically include the word *there* as a dummy subject and typically employ the verb be or its synonyms such as *exist*, *arise*, *occur*, as in „*There was famine in 1983*“. There is only one participant associated with this process type, the Existent, which refers to that which exists. The analysis below illustrates the existential clauses used in the story.

CL.293 ExP.1 There Dummy subject had been Existential process several instances Existent.

CL.312 ExP.2 There Dummy subject was Existential process night Existent during the day Circumstance.

CL.426 ExP.3 (Then) there Dummy subject came Existential process two buyers Existent.

CL.526 ExP.4 There Dummy subject is Existential process a gentle soft breeze Existent.

From the analysis above, it can be seen that Awoonor used only four existential clauses in the story. Only one of the existential clauses above ExP.3 has an additional circumstantial element. In the above clauses, the word *there* is the dummy subject and therefore has no representational function in the transitivity structures of the clauses. However, it serves to indicate the feature of existence, and it is needed interpersonally as subject (Halliday & Matthiessen, 2004, p.257).

In clauses ExP.1 and ExP.2, Awoonor engages in a flashback to let us know the existence of certain strange events which existed in the year the heroine got married and which appear to be contributory factors to the heroine's current predicament. In ExP.1, we are made to understand that a lot of incidents occurred that year through the existent „several instances“. Clause ExP.2 further adds weight to this by citing a specific incident „night“ which is the existent and states why it is strange through the circumstantial element „during the day“.

Clause ExP.3 which has existential process „came“ and existent „two buyers“, adds to the meaning of the story by making us aware of the normal nature of trading in the heroine's setting. Since we already know our heroine and her neighbours to be sellers one would wonder about their counterparts who will be the buyers. This clause in the story makes us realise that indeed we are dealing with a setting where actual trading takes place.

The last existential clause describes to us the environment where the story is set. With existential process „is“ and existent „a gentle soft breeze“, Awoonor manages to give a picture of the African environment as a very serene place.

This first section presents the analysis and discussion of the sampled transitivity patterns found in Awoonor’s *Just to buy Corn*. The analyses and discussion of the various process types depicts the African woman as embodying the African experience. The heroine is portrayed as suffering from neglect and inadequate consideration from the society. The African society is depicted in terms of its values, gender roles, information dissemination, daily routines as well as pastimes. The next section presents the analysis and discussion of the transitivity analysis of Yeboah-Afari’s *The Sound of Pestles*.

4.3 Transitivity Analysis of *The Sound of Pestles*

This section investigates the application of Halliday’s transitivity theory in Yeboah-Afari’s *The Sound of Pestles*. The aim of this section is to identify how the African experience is portrayed and represented through the choices made at the clausal level of language of the story. The table below illustrates the process types in the story and their frequencies.

Table 4.8 Frequency of Occurrences of the Process Types in *The Sound of Pestles*

PROCESS TYPE	FREQUENCY	PERCENTAGE (%)
Material	153	51.17
Relational	56	18.73
Mental	53	17.73
Verbal	23	7.69
Behavioural	9	3.01
Existential	5	1.67
TOTAL	299	100

From table 4.8, the total number of processes used in *The Sound of Pestles* is 299. The process type that appears most is material processes with a frequency of 153 representing 51.17% of the data analysed. The second most frequently used in the story are relational processes with a frequency of 56 representing 18.73% of the data analysed. The third most frequently used process type is the mental group with a total frequency of 53 representing a percentage of 17.73% of the total data analysed. The mental process type is followed by the verbal process with a frequency of 23 representing 7.69% of the corpus analysed. The behavioural process type follows with a frequency of 9 representing 3.01%. The existential process recorded a very small frequency of 5 representing 1.67%. The results confirm material, relational and mental processes as the main process types in the English transitivity system. The verbal, existential and behavioural types characterize the minor process types in the transitivity system (Halliday & Matthiessen, 2004). The results of analysis of each participant, their associated processes and their functions are discussed in detail with some tables as follows:

4.3.1 Analysis of Material Processes in *The Sound of Pestles*

In the story, 153 „material“ clauses were identified with 50 of such clauses randomly selected for this analysis. The underlined expressions indicate the various components of the clause whereas the subscripts refer to the functional names assigned to the components. The analyses of the selected clauses are seen as follows:

CL.2 Mt.1 (As) she Actor jumped Material process nimbly down Circumstance from the “tro-tro” lorry Circumstance.

CL.6 Mt.3a She Actor straightened Material process her dress Goal.

CL.9 Mt.4a With a sigh Circumstance she Actor hitched Material process the handle of the basket Goal over to the crook of her right elbow Circumstance.

CL.16 Mt.5a The children Actor had all attended Material process „international schools“ Scope.

CL.19 Mt.6a They Actor would all be herded Material process into the Peugeot Circumstance.

CL.28 Mt.9 She Actor scratched Material process irritably Circumstance at a spot on her head Goal.

CL.32 Mt.11a Her mind Actor returned Material process to the past again Circumstance.

CL36 Mt.12 Apart from his three wives Circumstance he Actor had been involved Material process with many women Circumstance.

CL.40 Mt.14a Her step-mothers Actor would send Material process her Scope on errands Circumstance.

CL.43 Mt.14d Their children Actor invariably got Material process the best Goal.

CL.45 Mt.15 Her father Actor had returned Material process from two years Protective Custody Circumstance to find all his wives and half of his possessions gone Circumstance.

CL.47 Mt.16a One girl friend Actor had come Material process to welcome him Circumstance.

CL.55 Mt.17 They Actor had shown Material process little interest Goal.

CL.60 Mt.18b The teacher, Actor sitting Material process on a table Circumstance.

CL.64 Mt.19 The government Actor has been overthrown Material process.

CL.69 Mt.21 Afriyie Actor had burst into Material process tears Scope.

CL.73 Mt.23a She Actor took Material process one of her hands Goal off momentarily Circumstance to shield her eyes Circumstance.

CL.93 Mt.29a She Actor changed Material process the position of the basket Goal again Circumstance.

CL.99 Mt.31 She Actor would not stoop Material process that low Circumstance.

CL.100 Mt.32 She Actor could not carry Material process her basket Goal on her head Circumstance like a common maid-servant Circumstance.

CL.104 Mt.34 A car Actor had rolled Material process to a stop Circumstance beside her Circumstance.

CL.120 Mt.40 Immediately she Actor touched Material process the bundle Goal.

CL.121 Mt.41 She Actor gently lifted Material process a corner of the white napkin Goal.

CL.126 Mt.42 I Actor buy Material process some Goal from a seller at Adabraka Circumstance everyday Circumstance.

CL.132 Mt.43 She Actor shifted Material process her basket Goal to one side on the floor Circumstance in order to stretch her tired legs Circumstance.

CL.134 Mt.45 Her feet Actor touched Material process a cardboard box Goal.

CL.160 Mt.53 The white lacy curtains Actor fluttered Material process gently Circumstance in the breeze Circumstance.

CL.166 Mt.56 She Actor went Material process into the kitchen, Circumstance casting a glance at the shabby furniture in the sitting room Circumstance.

CL.169 Mt.57 He Actor cannot continue Material process like this Circumstance.

CL.173 Mt.59 Of course he Actor could get Material process a job Goal but where Circumstance?

CL.174 Mt.60a The government Actor won't employ Material process him Goal.

CL.181 Mt.62 They Actor don't even take Material process him Goal seriously Circumstance.

CL.185 Mt.64a She Actor hurriedly Circumstance threw Material process some coal Goal into the charcoal stove Circumstance.

CL.190 Mt.66a She Actor washed Material process the meat Goal.

CL.195 Mt.68a She Actor had hardly poured Material process the hot water Goal from the cooked food Circumstance.

CL.205 Mt.73 (Oh well,) Papa Actor can bring Material process one of his numerous daughters Goal to stay here Circumstance.

CL.206 Mt.74a After lunch Circumstance she Actor took Material process a book Goal.

CL.216 Mt.77 (So) wealth and poverty Actor must alternate Material process.

CL.221 Mt.80 Quite a few people Actor had borrowed Material process money Goal from him Circumstance in the good days Circumstance.

CL.233 Mt.82a A gentleman holding a brief-case Actor got out Material process.

CL.235 Mt.83 The taxi Actor waited Material process.

CL.236 Mt.84 She Actor got up Material process to meet him Circumstance.

CL.240 Mt.86a Afriyie Actor gave Material process him Recipient a seat Goal downstairs Circumstance.

CL.242 Mt.87a She Actor went back Material process to the garden Circumstance.

CL.259 Mt.90a The front door Actor opened Material process.

CL.261 Mt.91a He Actor shook Material process hands Goal with her father Circumstance.

CL.266 Mt.93 He Actor walked over Material process to Afriyie Circumstance.

CL.273 Mt.95 He Actor looked Material process so well-to-do Attribute.

CL.292 Mt.101a The laughter Actor bubbled up Material process in her too Circumstance.

CL.293 Mt.101b And she Actor joined Material process her father Scope in laughing Circumstance.

The total number of actors from the data analysed stands at twenty three. There are human as well as non-human actors in the various randomly selected clauses. The human actors are fifteen and the non-human actors are eight. For the human actors, we see both nouns and pronouns being used. These nominal groups have twenty nine and twenty occurrences respectively as seen from the selected clauses and the table below

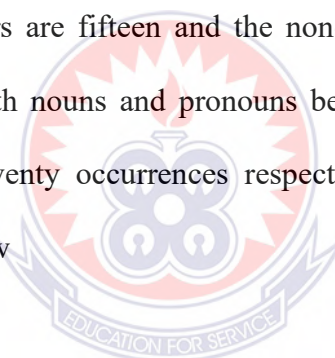


Table 4.9 List of Actors in *The Sound of Pestles*

ACTOR	FREQUENCY OF OCCURRENCE
She	19
He	6
They	3
Afriyie	2
The government	2
I	1
Her mind	1
Her stepmothers	1
Their children	1
The children	1
Her father	1
One girl friend	1
The teacher	1
A car	1
Her feet	1
The white lacy curtains	1
The taxi	1
The front door	1
A gentleman holding a briefcase	1
Papa	1
Wealth and poverty	1
The laughter	1
Quite a few people	1



There is one occurrence of the first person singular pronoun „I“, three occurrences of the third person plural „they“, six occurrences of the third person singular „he“ and nineteen occurrences of the third person singular „she“. The noun and noun phrases used by the author as human actors include „Afriyie“, „the children“, „her step-mothers“, „their children“, „her father“, „one girlfriend“, „the teacher“ among

others. The study also identified some other nominal groups that have been assigned acting roles in various material clauses of the story. There are eight of such non-human actors in the selected clauses and they include „her feet“, „the government“, „the taxi“, „the white lacy curtains“ and „the front door“ among others.

The various actors and their roles in the story lead to the fact that they are topically motivated. The analysis of actor indicates that the author identifies women as major doers of main processes. Actor „she“ dominates the majority of clauses in the material world. The pronoun „she“ is used in the story for Afriyie whom the author uses to represent Ghanaian women and broadly, African women. This can be linked to the experiences of the heroine in *Just to Buy Corn* which can be viewed from African perspective because of the vital roles of women in the African society.

In the material clause Mt1 we see the clausal elements of actor, material process, and circumstance. These three clausal elements are „she“, „jumped“, „nimblely down“ and „from the “tro-tro” lorry“ respectively. The verbal element in the clause is very rigorous and the circumstance from where she does the action „from the tro-tro“ is also not a comfortable place but the manner in which our heroine does it as seen in the circumstance „nimblely down“ makes us realise that she is someone who is very dignified and is trying very hard to maintain her dignity. Further proof of this can be seen in clause Mt3a where after getting down, our „actor“ performs the material process „straightened“ on the goal „her dress“. By doing this readers get to know her as someone who has the intention of always trying to appear decent.

She also proves that she is educated and dignified even in her leisure time in what she does in clause Mt74a. The elements are circumstance „after lunch“, actor „she“, material process „book“ and goal „a book“. Implicatively, one can also say that Afriyie in this clause depicts the African woman as someone who is determined to

work towards her future plans being going back to school. Again her resolve not to engage in certain actions or doings as seen in clauses Mt31 and Mt32 indicate to us the extent to which people will go to maintain their standards in the African society.

In clause Mt4a we see Afriyie to be exhausted from the activities she had gone through by the use of the circumstantial element „with a sigh“ which begins the clause. The other elements in the clause are actor „she“, material process „hitched“, goal „the handle of the basket“ and another circumstance „over to the crook of her right elbow“. The exhaustion is further highlighted in clause Mt29a whose elements are „she“, material process „changed“, goal „the position of the basket“ and circumstance „again“. The circumstantial element in clause Mt29a implies that because Afriyie was exhausted, she kept moving the basket from one position to the other to alleviate her exhaustion. The exhaustion of our heroine persisted even when she got a ride home in a luxurious car and this led to her engaging in further actions in clause Mt43. We can say from this that in the African experience, people are quick in finding creative means to solve temporal problems.

With „the children“ and „they“ as the actors in clauses Mt5a and Mt6a respectively acting on the scope „international schools“ in Mt5a and the circumstance „into the Peugeot“ in Mt6a through the material processes „had all attended“ and „would be herded“ respectively Yeboah-Afari makes us aware of the wealth the actors have at their disposal through their actions. We are brought back to the actual narrative time in clause Mt9 where our heroine, Afriyie being the actor „she“, acts through the material process „scratched“ on the goal „at a spot on her head“ in the circumstance „irritably“. This clause relates to the preceding clauses Mt5a and Mt6a which portray the good times „she“ had seen. Contrary to these clauses is Mt9 which paints a picture of the current situation of our heroine as she is portrayed as engaging

in an action which does not seem befitting to someone with a lot of wealth at her disposal. The non-human actor „her mind“ takes us back to the days of enjoyment again as it acts through the material process „returned“ with the circumstance „to the past again“.

Afriyie wasn't the only person who enjoyed during the good old days as we get to know from clause Mt12. With a lot of wealth at his disposal, the actor „he“ Afriyie's father was having other numerous women though he had three wives. This clause highlights a major issue of the extravagance of the people who have a lot of money at their disposal in Afriyie's world. The movement backwards and forward as seen in clauses Mt5a, Mt6a, Mt9 and Mt12 points to the temporal nature of life, status or situation in Afriyie's world and specifically in the African experience.

The clauses Mt14a and 14d are paratactic in nature since they are found in the same clause complex. Clause Mt14a has actor „her step-mothers“, material process „would send“, scope „her“ and circumstance „on errands“ while Mt14d comprises actor „their children“, material process „invariably got“ and goal „the best“. The focus of these clauses is the existence of polygamy in Afriyie's world and its attendant problems. From these two clauses it can be deduced that there is discrimination and ill treatment in polygamous homes. Again children are the ones who usually suffer discrimination and maltreatment especially those who may not have only one of their parents being in the marriage.

Afriyie is portrayed as living in a society where people will desert you at the first sign of trouble or when they realise that you no longer have the vast resources you used to own at your disposal. This seemingly negative attitude is depicted in clause Mt15 after Afriyie's father got back from protective custody. Clause Mt16a with the elements actor „one girlfriend“, material process „had come“ and

circumstance „to welcome him“ however corrects this negative impression by telling us that though most people will desert in the heroine’s society, there will be at least person who will stand by you. The faithfulness of some sections of the African society is therefore foregrounded through the doings of „one girlfriend“.

Children are generally known to be innocent and African children are no exception. This we observe from the reactions of Afriyie and her class mates when they heard about the coup. We can clearly perceive from the material process „had shown“ acting on the goal „little interest“ that they actor „they“, Afriyie and her classmates did not get worried about the news and therefore could not be bothered. On the other hand, „the teacher“ whom we perceive to be an adult was quite restless, very pensive and even engages in the wrong action such as sitting on a table whilst there are chairs around. This can be implied from clause Mt18b: actor „the teacher“, material process „sitting“ and circumstance „on a table“

The clause Mt19 provides a piece of vital information which makes us understand why our heroine and her father are in their current predicament. From clause Mt21 and Mt23a we notice how the children in the world of our story react to bad news. Thus after the teacher had explained the coup to them, Afriyie wept to show a normal child’s reaction to a piece of bad news which affects him or her directly. Suddenly, it looked as if even the elements were against our heroine as she had to protect her eyes from the sun.

The willingness of people to offer assistance to others especially ones neighbours in the African society is detected as Afriyie is offered a ride by a neighbour who had been sent on an errand by his master. With „a car“ as actor, „had rolled“ material process and circumstances „to a stop“ and „beside her“, Yeboah-Afari portrays the kind-heartedness of Africans. Being kind-hearted cannot be said to be the

only attribute of Africans. The clauses Mt40 and Mt41 have the following as elements respectively: actor „she“, material processes „touched“ and „gently lifted“ and goals „the bundle“ and „a corner of the white napkin“. We deduce from the doings of our heroine that she is curious. This curiosity is so prominent that we can conclude that it sometimes comes unconsciously. In clause Mt45 where this unconscious action is seen, the non-human actor „her feet“ acts through the material process „touched“ on the goal „a cardboard box“.

Another attribute we realise from clause Mt42 is the adherence to daily routines. With the actor „I“ acting the goal „some“ through the material process „buy“ and the circumstantial elements „from a seller at Adabraka“ and „everyday“, we see a society where people will stick to engaging in the same activities daily and even eating the same food. As our heroine got home she is greeted by the actor in clause Mt53, „the white lacy curtains“ underscoring the role of non-human actors in the lives of people in the African society. Quickly, our heroine enters the kitchen in Mt56 to perform one of her daily routines.

In the clauses Mt57, Mt59, Mt60a and Mt62 the focus shifts from the experiences of our heroine to that of her father. The clause Mt57 with the elements „he“, „cannot continue“ and „like this“ being actor, material process and goal respectively confirms to us that indeed the problems our heroine is going through are all results of the current situation her father finds herself in. This goes to emphasis the vital roles that breadwinners play in the African experience. Clause Mt59 seems to suggest at a glance that his problems could easily be resolved but the circumstance in the clause „but where“ places quashes a solution further highlighting the woes of the heroine and her father.

The non-human actor „the government“ acts on the goal „him“ through the material process „won’t employ“. From this we realise that when it comes to political matters there is mistrust between members of opposing sides. Thus an individual who may have the competence for a specific task may not be considered when he or she belongs to the other political divide. In the African experience, it is very difficult for an individual who has led a very comfortable life to be perceived as struggling even when there are signs showing that the person is truly going through some difficulty. Such individuals don’t often get the assistance they need to get out of their difficulties as we see in clause Mt62. This negativity here is identified through the negative marker „not“ which is part of the verb which gives us the process. The clause has the elements „they“, the people our heroine’s father has gone to for employment as actor, material process „don’t take“, goal „him“ and circumstance „seriously“.

Clauses Mt64a, Mt66a and Mt68 have the same actor „she“, Afriyie our heroine. In clause Mt64a, „she“ acts on the goal „some coal“ through the material process „threw“ with the circumstance of manner „hurriedly“ and place „into the charcoal stove“. The goal in clause Mt66a is „the meat“ which is acted on through the material process „washed“. Similarly in clause Mt68a, „she“ acts on the goal „the hot water“, through the material process „had hardly poured“ in the circumstance „from the cooked food“. What this clause does is to depict the ordinary but normal nature of the doings in the heroine’s family in spite of the difficulties they are facing.

The strong family ties in the Africa society comes to the fore when the clause Mt73 is analysed. In this clause which has actor „papa“, material process „can bring“, goal „one of his numerous daughters“ and circumstance „to come here“, we see that our heroine, Afriyie, who does the chore of cooking wonders who will take her place when she leaves for school. The material process „can bring“ indicates that though his

wives have left him, the strong family bond gives Afriyie's father the ability to bring in someone to do the work Afriyie does.

The temporal nature of the situation one may find him or herself in the African experience is also indicated clause Mt77. With wealth and poverty as the actor and the material process „must alternate“ our heroine herself acknowledges the changes that they are passing through as being part of life and accepts her situation. Once an individual accepts his or her plight the next logical step is to seek solutions to ones current plight and this, our heroine does by going to the past in Mt80. The clause is made up of „quite a few people“ as actor, material process „had borrowed“, goal „money“ and circumstances „from him“ and „in the good old days“. Another interpretation of this clause indicates a society where people will take advantage and turn their back on you and refuse to even give you what is due you when they see they you do not have the power to exercise any pressure on them.

Another prominent feature in the African experience is the judging of the worth of people through their physical appearance. As our heroine observed their visitor she concluded that he was a wealthy because what she saw was actor „a gentleman holding a brief-case“ and material process „got out“. The non-human actor „the taxi“ then acted in the material process „waited“ further heightening the expectations of our heroine. Our heroine then gives the man whose appearance seemed to have overawed her preferential treatment in the clause Mt84 and Mt86a.

Our expectant heroine exhibits what Africans do when they see a solution or an end to their problems. Expecting the visitor to provide some respite, our heroine expectantly goes to relax in the garden. This can be deduced from clause Mt87a. The clause has the clausal elements of „she“, „went back“ and „to the garden“ being actor, material process and circumstance respectively. The use of a non-human actor „the

front door“ and the material process „opened“ in clause Mt90a indicate a sense of urgency on the path of the visitor and disappointment for our heroine who expected a human to open the door and not the door performing the action.

The appreciative nature of the African is indicated in clause Mt91a. Here the visitor who is the actor „he“ acts in „shook“ on the goal „hands“ with the circumstance „with her father“. This can be seen as a gesture of thanks for even the listening ear that our heroine“s father had for the gentleman. A strong family bond is seen again between Afriyie and her father as her father goes to her in Mt93. This further attests to the fact that family is very important when the African experience is brought into play. As Afriyie acknowledges later in Mt95, appearances can be very deceptive in the African experience. Upon hearing what her father had to say about the visitor, she is shocked and again refers to his physicality with „he“ actor, „looked“ material process and „so well-to-do“ attribute.

Yeboah-Afari goes on further to create a good impression of the African society in clauses Mt101a and Mt101b. In these two clauses, two major things: resilience and the ability to create fun out of bad situations are seen about the African. Clause Mt101a has the elements non-human actor „the laughter“, material process „bubbled up“ and circumstance „in her too“ while Mt101b is composed of actor „she“, material process „joined“, scope „her father“ and circumstance „in laughing“. We deduce from these two clauses that our heroine and her father refuse to be overcome by their struggles. They embrace it and even get the time to laugh over it the expense of others.

The analyses of the material clauses in the story reveal some interesting uses of the various tense forms. Though the story is a narrative and is expected to be in the simple past form, other tense forms are used to create special strands of meaning. In

clause Mt77, the simple present form „must alternate“ is used to show that no condition is permanent in the African society. The present perfect form „has been overthrown“ is used in the clause Mt19 to make the unfolding events in the story relevant to the reader so as to sustain his or her interest. In furtherance to this the past perfect forms „had all attended“ in Mt5a, „had been involved“ in Mt12, „had returned“ in 15, „had come“ in Mt16a, „had shown“ in Mt17, „had burst into“ in Mt21 and „had borrowed“ in Mt80 are used by the author to reveal how previously completed actions can contribute to current events or happenings in narration.

4.3.2 Relational Processes in *The Sound of Pestles*

Fifty six relational clauses were identified in the story however fourty of such clauses were randomly selected for this analysis. The underlined expressions indicate the various components of the clause whereas the subscripts refer to the functional names assigned to the components. The analyses of the selected clauses are seen as follows:

CL.11 Rp.1 If only Circumstance they Carrier had Possessive relational process a car or at least money for taxis Attribute.

CL.13 Rp.2b (And) it Token was Intensive relational process foolish of her to think of such things Value.

CL.29 Rp.4 It Token was Intensive relational process dandruff Value.

CL.34 Rp.5 As he Token had been Intensive relational process then Circumstance.

CL.38 Rp.6 Whose mothers Token were Circumstantial relational process not around like herself Value.

CL.49 Rp.8 It Token was Circumstantial relational process on her meager teacher's salary Value.

CL.53 Rp.9 It Token had been Circumstantial relational process in the second term of her first year in secondary school at Model College, the best and most expensive secondary school in the country Value.

CL.56 Rp.10a For this Token was Intensive relational process the first period of the day Value.

CL.64 Rp.11 Even then Circumstance they Carrier were Intensive relational process indifferent Attribute.

CL.71 Rp.14 Was Intensive relational process this Token not the Doomsday Value.

CL.77 Rp.15 He Token had been Intensive relational process a great man Value.

CL.84 Rp.17 The days when the names of Kwame Nkrumah and people like her father Token had become Intensive Relational Process chewing sticks for the people of Ghana Value.

CL.88 Rp.18 Those Token were Intensive relational process the days Value.

CL.89 Rp.19 When she Carrier had even been Intensive relational process afraid Attribute to mention her name for fear of recognition and abuse Circumstance.

CL.97 Rp.20 That it Carrier would be Intensive relational process much easier on her to carry the basket on her head Attribute.

CL101 Rp.21 If nothing at all Circumstance she Carrier had Possessive relational process her G.C.E Attribute.

CL.109 Rp.23 Yaw Token was Intensive relational process the driver of one of the richest men in Ghana Value.

CL.112 Rp.24 The rich man Carrier was Intensive relational process a cripple Attribute.

CL.123 Rp.25 It Carrier 's Intensive relational process only ripe plantain Attribute.

CL.124 Rp.26 That Carrier 's Intensive relational process my master's favourite food Attribute.

CL.129 Rp.27 That the tastes of the wealthy Carrier are Intensive Relational Process very simple Attribute..

CL.137 Rp.28 It Carrier 's Intensive relational process only a chamber pot Attribute.

CL.153 Rp.30 It Carrier was Intensive relational process a beautiful house Attribute..

CL.155 Rp.31 It Carrier needed Intensive relational process re-painting Attribute.

CL.165 Rp.33 In that case Circumstance he Carrier would be Intensive relational process upstairs reading or sleeping Attribute.

CL.167 Rp.34 That Token had once been Intensive relational process the talk of the city Value.

CL.180 Rp.35 He Carrier has Possessive relational process some hidden treasure Attribute somewhere Circumstance.

CL.193 Rp.36 The meat in the pot Carrier would not have been Intensive relational process fit for their stewards in the past Attribute.

CL.203 Rp.37 Michael Carrier certainly is Intensive relational process no cook Attribute.

CL.225 Rp.39 How could people Carrier be Intensive relational process so heartless Attribute.

CL.227 Rp.41 There Carrier 's Intensive relational process no way of getting them to pay Attribute.

CL.228 Rp.42 (And) I Carrier don't have Possessive relational process any Attribute.

CL.250 Rp.43 And he Carrier must be Intensive relational process to keep an Accra taxi driver waiting Attribute.

CL.256 Rp.44 It Token were Intensive relational process so Value.

CL.265 Rp.46 (When) the taxi Carrier was Intensive relational process out of sight Attribute.

CL.270 Rp.48 He Token was Intensive relational process one of the people Value.

CL.277 Rp.49a Don't be Intensive relational process afraid Attribute.

CL.279 Rp.49b (For) your soup Carrier may be Intensive relational process the same or even better than theirs Attribute.

CL.284 Rp.50 He Carrier had Possessive relational process an appointment with someone Attribute.

CL.298 Rp.51 The noise of the pestles Carrier is Intensive relational process no indication of the soup Attribute.

It is realised from the analysis that the story contains all three kinds of relational clauses: possessive, intensive and circumstantial relational clauses. The table below shows the rate of occurrence of the various kinds of relational clauses.

Table 4.10 Frequency of Occurrence of the Relational Process Types

RELATIONAL PROCESS TYPE	FREQUENCY
Intensive relational process	32
Possessive relational process	5
Circumstantial relational process	3

The dominance of the intensive relational process as seen from the table above portrays the descriptive nature of the story. Various participant roles are realized from the story and the rate of occurrence of each role is given in the ensuing table.

Table 4.11: Frequency of Occurrence of the Relational Participant Roles

PARTICIPANT ROLE	RATE OF OCCURRENCE
Token	15
Value	14
Carrier	25
Attribute	25

Table 4.11 reveals that carrier/attribute roles are in the majority in the story. This indicates that most of the relational clauses in the story assign qualities to the characters and other entities such as buildings and furniture.

Out of the randomly selected relational clauses, there are three circumstantial relational clauses in the story (Rp6, Rp8 and Rp9). These clauses however, have the same clausal elements: token and value, and a circumstantial relational process. Both the token and value slots are normally occupied by the nominal group but in these three circumstantial relational clauses, the values are the prepositional phrases „not around like herself“, „on her meagre teacher’s salary“ and „in the second term of her first year in secondary school at Model College, the best and most expensive secondary school in the country’ respectively. The value „not around like herself“ in clause Rp6 enables us to identify where we can locate the mothers of the numerous children in Afriyie’s household.

To make us aware and appreciative of the extent of the hardship Afriyie and her family are going through, the author uses the value in Rp8 „on her meagre teacher’s salary“ to make us identify the token „it“ which is their means of survival. We also deduce the time and location of Afriyie when the coup occurred from the clause Rp9. It can also be noticed that the process slots in the three circumstantial relational clauses are occupied by the process „to be“ and precisely the „be“ element in the forms „were“, „was“ and „had been“. We also detect that there is no action transferred from the token to the value rather value refers directly to the token and the two are connected by a circumstantial relational process.

We also detect five possessive relational clauses in the story. These clauses are Rp1, Rp21, Rp35, Rp42 and Rp50. Clauses Rp1 and Rp21 both have four elements being circumstance at the beginning before carrier, possessive relational process and attribute. Rp1 has „they“, our heroine’s family as possessor, „had“ as possessive relational process and „a car or at least money for taxis“ as possession. The circumstance „if only“ in Rp1 conveys to us that the possessor does not have the possession and that is wishful on the part of our heroine. Similarly, Rp21 also has „she“ as possessor, „had“ as possessive relational process and „her G.C.E“ as possession. The implication of the circumstance „if nothing at all“ is that there is some hope for our heroine as she is portrayed to at least have something that she can hold on to.

Rp35 also has the elements of possessor „he“, Afriyie’s father, possessive relational process „has“, possession „some hidden treasure“ and circumstance „somewhere“. As Afriyie is portrayed as having something to boast of her father is also assigned this attribute to make the reader feel that indeed the suffering could come out of their hardship. This is however debunked by Afriyie’s father himself in

Rp42 as he declares what he has. The elements in clause Rp42 are possessor „I“, possessive relational process „don't have“ and possession „any“. In summary, the four possessive relational clauses are used by the author to describe what the characters have and don't have so that we may better understand their situation. Clause Rp50 meanwhile provides information which assigns a reason for the presence of the visitor when it seemed that people had deserted our heroine and her family. It also affirms that indeed the family was alone in carrying their burdens. This information comes through the elements carrier „he“, possessive relational process „had“ and attribute „an appointment with someone“.

The analysis further shows that there are thirty five intensive relational clauses in the story. Clauses Rp2b and Rp4 are intensive attributive processes with three elements each. They have the same token „it“, intensive relational processes „was“ and the values „foolish of her to think of such things“ and „dandruff“. The two clauses which are at the beginning of the story add to what we already know about the predicament of our heroine and her family. The value, „foolish of her to think of such things“ in Rp2b makes us aware that there is virtually nothing that can be done about the situation. Our heroine therefore has to accept it as thinking could not offer any solution. The deteriorating state of our heroine is highlighted in Rp4 where she has started developing the value „dandruff“ which hitherto could not be used to identify her.

To further make the picture of the predicament of our heroine and her family clearer, the author takes us back to the good old days to identify who her father was in relational clauses Rp5 and Rp15. „He“ serves as the token in these two clauses which also have the same relational process „had been“. But, Rp5 ends with the circumstance „then“ to let us know the period in reference here. The actual identity is seen in Rp15

where we see the value „a great man“. More references are made by writer to enable us to get the idea of some specific days as well as periods and use them in our comprehension of the experience of the characters. Mention is thus made of the values „the first period of the day“ in Rp10a, „the Doomsday“ in Rp14 and „the days“ in clause Rp18.

As expected, the reaction of the children when they heard the news of the coup makes us know that we are dealing with normal human beings and not mere fictional creatures. Per the clause Rp11, the children maintained their innocence, kept a cool head and were not bothered though their teacher had given them the information. We see the elements „they“, Afriyie’s classmates as carrier being assigned the attribute „indifferent“ through the relational process „were“. The circumstance lets us know that they were very aware of the situation in the country.

The treatment which our heroine and her family went through as well as how they felt and reacted to save themselves are identified in relational clauses Rp17 and Rp19. In clause Rp17, we see the circumstance „the days when“, token „the names of Kwame Nkrumah and people like her father“, intensive relational process „had become“ and value „chewing sticks for the people of Ghana“. This clause indicates that a lot of bad things were said about our heroine’s family and they constantly faced verbal abuse. The confirmation of the attacks and the observation that the attacks were done even in the presence of our heroine can be seen in clause Rp19. Here, our heroine had to even hide her identity so as to protect herself from her would be attackers. The elements in this clause are carrier „she“, intensive relational process „had even been“, attribute „afraid“ and circumstance „to mention her name for fear of recognition and abuse“.

The intensive relational clause Rp20 paints a picture of an individual making all efforts to maintain her status as she walks home from the market. With carrier „it“, which represents her holding the basket in her hands, intensive relational process „would be“ and attribute „much easier on her to carry the basket on her head“, our heroine wants to be seen as being very dignified. With this in mind we can conclude that in the world of our heroine, carrying things on one’s head will portray you as someone of low status. Two minor characters Yaw and the rich man are mentioned and described in the clauses Rp23 and Rp24. While we see Yaw described and identified with the value „the driver of one of the richest men in Ghana“, the rich man is identified with the attribute „a cripple.. Yeboah-Afari seemingly creates an amazing context from which we can compare Afriyie, her father, Yaw and the rich man and conclude that wealth and poverty seem to be no respecter of physical appearance and may come into one’s life at any time.

Aside describing characters in the story, some relational processes are used in describing basic things in the life of the characters such as food, preference and shelter. In clause Rp25, the carrier „it“ is assigned the attribute „only ripe plantain“ to indicate that it is a rather common meal in the world of the story. Clause Rp26 assigns the attribute „my master’s favourite food“ to the carrier „that“, ripe plantain indicating special preference for certain kinds of food. The assigning of the attribute „very simple“ to the carrier „the tastes of the wealthy“ indicates the simple lifestyle which the rich live in contrast to what people perceive about them. We are given further proof of the hardships the heroine’s family faces through a description of the food they eat. The relational clause has the elements carrier „the meat in the pot“, intensive relational process „would not have been“ and attribute „fit for their stewards in the past“ with the attribute likening them to servants.

Further descriptions are given in the clauses Rp28, Rp30 and Rp31 with each having the carrier „it“. Clause Rp28 which has intensive relational process „is“ and attribute „only a chamber pot“ as its other elements points out an which is considered to be of no value in the African society. With the other elements being intensive relational process „was“ and attribute „a beautiful house“ we are introduced to Afriyie’s place of residence by clause Rp30 which in some mode tells us that at least their situation is not that bad. We are however made to realise that even that spot of beauty in our heroine’s is not without its faults making us more sympathetic towards her. The elements of clause Rp31: carrier „it“, intensive relational process „needed“ and attribute „re-painting“ confirm this. To further stress on the faults in her home, clause Rp34 also gives a description of the furniture and paints a horrible picture of it. This deduction is made from the intensive relational process „had once been“ and the value „the talk of the city“.

In the clauses Rp33 and Rp37, we see the roles of two people in Afriyie’s family, her father and her brother Michael. Clause Rp33 begins with circumstance „in that case“ followed by token „he“, Afriyie’s father, intensive relational process „would be“ and value „upstairs reading or sleeping“. The clause arouses more pity not for the entire family but for the man who incidentally must be seen to be working to take care of his family but can’t do so because his hands are tied. Thus while the wife and kids are engaged some activities all that he can do are summed up in his value. The vital role Afriyie plays in her family is realised from the clause Rp37 perhaps an attempt by Yeboah-Afari to emphasise the importance of having „the girl child“ in the African home. Michael, „the boy child’s“ negativity is therefore foregrounded with the „attribute „no cook“.

The reaction towards people may change when they lose their position, power or influence and their status goes down. As such people no longer feared and respected Afriyie's father as they used to. We therefore see from clauses Rp39 and Rp41 the powerlessness of Afriyie's father to even get back what is owed him. The judging of people by their appearances, actions and where they find themselves in the African setting is observed in relational clauses Rp43, Rp44, Rp46 and Rp48. In clause Rp43 and Rp44, the visitor is perceived by Afriyie to be wealthy because he asked a taxi driver to wait for him. The same person is perceived to be one of the father's debtors as a result of the posture he assumes when leaving the house in clauses Rp46 and Rp48.

Resilience and resolve to make the best out of every situation are prime attributes which the author raises in the concluding parts of the story. The clause Rp49a has only two elements, intensive relational process „don't be“ and attribute „afraid“. Here, Afriyie is encouraged by the father not to be bothered by the situation they find themselves in. In clause Rp49b and Rp50 the man compares situations and reassures his daughter that they may even be better off than others. The elements in Rp49b are „your soup“ as carrier, „may be“ as intensive relational process and attribute „the same or even better than theirs“ while Rp50 has carrier „the noise of the pestles“, intensive relational process „is“ and attribute „no indication of the soup“. Finally, he encourages the daughter and readers alike to always look to accept their situation, stop moaning about their plight and not compare themselves to others.

In addition it is seen from the intensive relational clauses that they are predominantly occupied by the process „to be“ notable amongst them in the „be“ element is „was“ which occurs ten times in the intensive relational process slot. Other verbs which occupy the process slot are „is“, „were“, „are“, „be“, „been“ and the stative

process „become“. The study also identified that five single lexical items occupy the attribute position of the intensive relational clauses in the story while sixteen of the attributes are phrases especially noun and adjective phrases. Eleven of such positions are occupied by value. So in effect, the intensive relational clauses in the story are both identifying and attributive.

4.3.3 Analysis of Mental Processes in *The Sound of Pestles*

Fifty three mental processes were identified in Yeboah-Afari's story and they were used for different purposes. Out of this number, forty of the mental clauses have been randomly sampled for analysis. The underlined expressions indicate the various components of the clause whereas the subscripts refer to the functional names assigned to the components.

CL.14 Mp.1 She Sensor could remember Mental process a time Phenomenon.

CL.33 Mp.4 And she Sensor thought Mental Process of her father Phenomenon.

CL.46 Mp.5 On hearing Mental process his return Phenomenon.

CL.51 Mp.6 Afriyie Sensor remembered Mental process the day of the coup very clearly, 24th February, 1966 Phenomenon.

CL.57 Mp.7 (And) they Sensor were thinking Mental process of breakfast Phenomenon.

CL.76 Mp.9 As she Sensor recalled Mental process her fears that day Phenomenon.

CL.80 Mp.10a That even children Sensor who Sensor knew Mental process nothing about politics Phenomenon.

CL.81 Mp.10b Thought Mental process his overthrow meant the end of the world Phenomenon.

CL.96 Mp.11 She Sensor knew Mental process very well Phenomenon.

CL.103 Mp.12 “Want Mental process a ride” Phenomenon?

CL.106 Mp.13 That she Sensor hadn't heard Mental process it Phenomenon.

CL.119 Mp.14 She Sensor felt Mental process warmth Phenomenon.

CL.128 Mp.17 So it's true Phenomenon Afriyie Sensor thought Mental process.

- CL.130 Mp.18a To think Mental process of the richest man in Ghana Phenomenon.
- CL.131 Mp.18b Doting Mental process on roast plantain, and not home prepared either Phenomenon.
- CL.142 Mp.19 In case master Sensor needs Mental process it Phenomenon.
- CL.143 Mp.20 How odd, Phenomenon thought Mental process Afriyie Sensor.
- CL.144 Mp.21a I Sensor wonder Mental process how he does it Phenomenon.
- CL.145 Mp.21b When he Sensor needs Mental process it Phenomenon.
- CL.168 Mp.22 Poor father, Phenomenon she Sensor thought Mental process.
- CL.170 Mp.23 The bank Sensor must see Mental process reason Phenomenon.
- CL.176 Mp.24 What do they Sensor want Mental process him to do Phenomenon?
- CL.183 Mp.26 They Sensor think Mental process he's got a treasure hidden somewhere Phenomenon.
- CL.188 Mp.28a She Sensor reflected Mental process bitterly how surprised people would be Phenomenon.
- CL.189 Mp.28b If they Sensor knew Mental process the truth of the matter Phenomenon.
- CL.198 Mp.29a I Sensor wonder Mental process.
- CL.201 Mp.29b Thought Mental process Afriyie Sensor.
- CL.212 Mp.30 She Sensor thought Mental process about life in general, about its ups and downs Phenomenon.
- CL.213 Mp.31a I Sensor suppose Mental process people cannot be rich and happy all the time Phenomenon.
- CL.219 Mp.32 She Sensor thought Mental process of the people Phenomenon.
- CL.222 Mp.33 None of them Sensor wanted Mental process to pay back Phenomenon.
- CL.229 Mp.34 You Sensor need Mental process money Phenomenon to take court action against them Phenomenon.
- CL.230 Mp.35 She Sensor watched Mental process idly.
- CL.263 Mp.39 Her father Sensor watched Mental process the taxi start Phenomenon with a little smile on his face.

CL.267 Mp.40 Do you Sensor know Mental process him Phenomenon?

CL.276 Mp.41 When you Sensor hear Mental process the sound of pestles at work in the neighbourhood Phenomenon.

CL.282 Mp.42b What Phenomenon he Sensor wanted Mental process?

CL.283 Mp.43 He Sensor wanted Mental process me to lend him a few cedis to pay his taxi fare Phenomenon.

CL.284 Mp.44 I Sensor know Mental process him Phenomenon only slightly.

Mp.46 Truly, she Sensor thought Mental process.

The following table shows the details of the types of sensors and their rates of occurrence.

Table 4.12 Sensor Types and their Rates of Occurrence

SENSOR	FREQUENCY OF OCCURRENCE
She	12
They	4
Afriyie	4
I	4
You	3
He	3
Her father	1
None of them	1
The bank	1
Children	1
Master	1

As observed from the table, thirty nine of the clauses have human sensors with one non-human sensor „the bank“. The human sensors comprise twenty seven pronouns and twelve nouns and noun phrases. Out of the total number of pronouns, the first person singular „I“ is used three times while the third person singular „she“ is used twelve times. The proper noun „Afriyie“ is used four times. All these refer to our heroine who embodies the African experience.

The first mental clause Mp1 has the sensor „she“; mental process „could remember“ and phenomenon „a time“. The human sensor mentally acts on the cognitive sub-category of thinking „could remember“. From this clause we can deduce that our heroine is comparing some period in her life to the period she finds herself in. After reading the story in its entirety, it is realised that the comparison is between a more enjoyable period in her life and her current sorry state. The clause has the potential of arousing the emotions of the reader to empathise towards the main character. Clause Mp4 has the same human sensor „she“ also cognitively sensing through the mental process „thought“ of the phenomenon „of her father“. This mental action portrays our heroine as someone who really loves her father and in the African experience tends to show the great affection children have which leads them to empathise with their parents when they are facing hardships.

Clause Mp5 comprises two elements of mental process „hearing“ and phenomenon „his return“. The implication of this action is recoverable from the material clause „one girlfriend had come and stayed to welcome him“. What this means is that though some friends and family may desert you when you have a problem in the society, you may still get faithful people like „Afriyie“ and „one girlfriend“ to stand resolutely by you.

As the story unfolds, our heroine continues to call to mind certain events in her past. Thus in clause Mp6, we see sensor „Afriyie“; mental process „remembered“ and phenomenon „the day of the coup very clearly, 24th February, 1966. The clauses Mp7 and Mp9 have sensors „they“ and „she“; mental processes „remembered“ and „were thinking“ and phenomena „of breakfast“ and „her fears that day“ respectively. Perhaps our heroine saw that she couldn't understand her situation by looking for answers in the present and therefore had to go to the past to find answers. What these

clauses do is to make us feel that indeed in the African experience there is really nothing wrong in recollecting past events. They also make reader appreciate the essence of going back in time in the African society as leisure or a way of getting answers.

Clauses Mp10a and Mp10b are found in the same clause complex and as such have one sensor „children“ as well as „who“ in Mp10a. They also have the cognitive process of „knew“ and „thought“ respectively. The phenomenon in Mp10a is „nothing about politics“ whilst that of Mp10b is „his overthrow meant the end of the world“. The innocence of children and their perceived lack of knowledge about certain activities are the things brought to light in the clause Mp10a. In Mp10b however, we realise „children“ as humans who have minds of their own and are able to arrive at their own conclusion on happenings. The world of our heroine is therefore portrayed as a society where some activities are solely preserved for adults. Children in this society are also viewed as intelligent beings that can arrive at their own interpretation of events. This ability of children is what made Afriyie come to the interesting conclusion about life in clause Mp31a.

That children in the world of our heroine are intelligent in their own way is further emphasised in clause Mp11 where the sensor „she“, our heroine, who recognises what to do to alleviate her exhaustion mentally senses on the phenomenon „very well“ through the mental process „knew“. In clause Mp12, the implied sensor that is recoverable from the clause as the heroine senses the phenomenon „a ride“. The use of the desiderative sub-category of sensing „want“ conveys to us that indeed there are people in the society who are always willing to offer a helping hand to those who may be in need. It also makes us empathise with our heroine whom we see to be struggling to get home.

In clause Mp13, the sensor „she“ senses the phenomenon „it“, the offer of a lift“ through mental process „hadn“t heard“. We see the human nature of our heroine here and tend to feel more empathy for her. As a human, she seems so tired in this clause that she is not able to hear when she is spoken to. As she finally heard the offer and entered the car, her frame of mind totally changed as observed from the affective sub-category of sensing „felt“ in Mp14. The other elements in this clause are sensor „she“ who senses the phenomenon „warmth“.

The African experience is full of thinking as indicated in the clauses Mp17, Mp18a, Mp 20, Mp21a and Mp22. In Mp17. Afriyie thinks about what she had seen in the car though it doesn“t concern. She is again found thinking about the owner of the car and his favourite food. Again she thinks about another item her feet touches in the car. What the rich man also does with the chamber pot is also thought about by Afriyie. As for her father, he is always in her thoughts as clause Mp22 conveys. We can conclude that the African is someone who likes to inwardly intrude into other people“s issues by putting them in his or her thoughts. Also in the African experience, people feel so close to each other that they obligated to think about their neighbours or even people they may not be close to.

More thinking is done by our heroine in clauses Mp28a, Mp29a, Mp29b, Mp30, Mp32 and Mp40. This time she doesn“t think about others but concentrates on herself and life in general. These mental processes make us see the African as someone who does not only engage in physical actions but also as one who is very thoughtful about virtually everything.

Clauses Mp18b, Mp19, Mp21b and Mp24 all contain desiderative sub-categories of sensing „doting“ in Mp18b, „needs“ in Mp19 and Mp21b and „wants“ in Mp24. Clause Mp18b which has the phenomenon „on roast plantain, and not home

prepared either“ makes us aware of the fondness African attach to some foods. The fact that Afriyie expresses shock indicates that the preferences differ from one individual to the other. The sensor „they“ senses the phenomenon „him to do“ through the mental process „want“ in clause Mp24. In the African society one must strive hard to maintain one’s status since a loss of status can result in some harsh treatments from people who know your past. The lack of pity for our heroine’s father is exhibited simply because of his past status. Clauses Mp19 and Mp21b tell us about the sufferings of even the rich in the African society. In these two clauses too we feel some empathy for the rich man as the use of the strong desiderative „needs“ indicates some sort of desperation. Another implication is that in the African experience happiness does not emanate from wealth.

Our reason seems to be reeling from the treatment being meted out to her family and cries out for mercy in the mental clause Mp26. The elements in this clause are sensor „the bank“, mental process „must see“ and phenomenon „reason“. More evidence is provided in clause Mp28b with the elements „they“, „knew“ and „the truth of the matter“ being sensor, mental process and phenomenon respectively showing that our heroine is indeed fed up with the prevailing situation. As her frustration boils up, her mind again goes to her father’s numerous debtors and what they are doing about their debts. We once again realise in clause Mp33 that the loss in status has rendered her father so powerless that „none of them“ desired to give them back their money.

Other desiderative sub-categories of sensing are further seen in Mp34, Mp42b and Mp43. Thses desiderative sub-categories of sensing all point to desperation on the part of their various sensors. In Mp34 the sensor „you“, Afriyie’s father is seen to be desperate for the retrieval of his money as he senses the phenomena „money“ and „to

take court action against them“ through the mental process need. We understand from this clause that the man has totally given up on getting his money back. The visitor who came to Afriyie“s father is also desperate as he senses the phenomenon „a few cedis to pay his taxi fare“ through the mental process „wanted“.

In clauses Mp35 and Mp39, the African experience in terms of how people react when their expectations are not met is shown. The sensors in the two clauses are „she“, our heroine and „her father“. The mental process in the clauses is „watched“ and this acts on the phenomenon „the taxi start“ in Mp39. Clause Mp35 on the other hand has no phenomenon. Here the author strikes a chord that the African is just like any other human being who upon realising that what is expected could not come to pass goes into his shell, doesn“t talk and just observes the things happening around him or her.

The clauses Mp40 and Mp44 illustrate to us that in the African experience striking acquaintance with people is not that stressful. An individual can go to another for assistance even when he or she is not on strong familiar terms with the person. This is the main reason why the visitor was able to come to the heroine“s father. The two clauses have the sensors „you“ and „I“ respectively sensing the phenomenon „him“ through the mental process „know“. The final mental clause in this analysis Mp41 is composed of the elements „you“, Afriyie as sensor, mental process „hear“ and phenomenon „the sound of pestles at work in the neighbourhood“. Through this clause, the author makes us aware that in the African experience people like to observe what is going on in the lives of others and compare it to their own lives.

4.3.4 Analysis of Verbal Processes in *The Sound of Pestles*

The total number of verbal clauses identified in the story is twenty three and they are used for the analysis and discussion in this section.

- CL.1 Vp.1 “My change” Verbiage, Afriyie Sayer shouted Verbal process.
- CL.54 Vp.2 “Have you heard the news”? Verbiage their Peace Corps teacher Sayer had asked Verbal process.
- CL.67 Vp.3 Only when Circumstance she Sayer had explained Verbal process it all Verbiage to them Target.
- CL.72 Vp.4 The Bible Sayer spoke of Verbal Process the end of the world Verbiage.
- CL.107 Vp.5 “Oh thank you” Verbiage Afriyie Sayer said Verbal process gratefully Circumstance.
- CL.113 Vp.6 And it Verbiage was rumoured Verbal Process.
- CL.115 Vp.7 “Would you mind holding this on your lap for me?” Verbiage the driver Sayer asked Verbal process.
- CL.117 Vp.8 “Certainly, what is it?” Verbiage asked Verbal process Afriyie Sayer.
- CL.122 Vp.9 And exclaimed Verbal process at the startling loveliness of the pattern on the super fragile plates Circumstance.
- CL.127 Vp.10 “I always have trouble keeping the plates from tumbling off the seat” Verbiage he Sayer explained Verbal process.
- CL.135 Vp.11 “Sorry” Verbiage she Sayer exclaimed Verbal process.
- CL.136 Vp.12 “That’s all right” Verbiage said Verbal process Yaw Sayer.
- CL.138 Vp.13 „A chamber pot“ Verbiage she Sayer laughed Verbal Process.
- CL.140 Vp.14 „Oh it isn’t new“ Verbiage he Sayer smiled Verbal Process.
- CL.146 Vp.15 “Thanks a lot,” Verbiage she Sayer called out Verbal process.
- CL.159 Vp.16 He Sayer maintained Verbal process.
- CL.182 Vp.17 When he Sayer talks about Verbal process needing a job Verbiage.
- CL.217 Vp.18 Money is everything Verbiage, people Sayer say Verbal Process.
- CL.223 Vp.19 Her father Sayer had always said Verbal Process.
- CL.239 Vp.20 „Is your father in“ verbiage he Sayer spoke Verbal process hurriedly Circumstance.
- CL.247 Vp.21 And whistled Verbal process tonelessly, half under his breath Circumstance.

CL.248 Vp.22 “Who could the gentleman be” Verbiage she Sayer asked Verbal process herself
Target.

CL.268 Vp.23 He Sayer asked Verbal process.

From the analysis it can be seen that the human entities which serve as sayers in the verbal clauses are twenty two with three of them being recoverable from the clause. There is one non-human entity „the Bible“ serving as sayer. The verbal clause Vp1 has three clausal roles: the sayer „Afriyie“, verbal process „shouted“ and verbiage „my change“. Similar to this is clause Vp2 which also has sayer „their Peace Corps teacher“ verbal process „had asked“ and verbiage „have you heard the news“. The writer uses the verbal process „shouted“ to reveal how Afriyie was serious about her change as a result of the situation she finds herself in since losing it can lead to more problems at home. The verbal process „had asked“ shows that the event being referred to in the story was really serious and plays a vital role in later events in the story. These verbal processes thus portray a society where utterances are very essential in determining events to come.

In verbal clause Vp3, we see five elements being circumstance „only when“, sayer „she“, verbal process „had explained“, verbiage „it all“ and target „to them“. The sayer „she“ in using this verbal process shows a moral obligation which adults have in the African society towards children especially those who are entrusted in their care. The teacher fulfills this obligation by using the verbal process „had explained“ to make the children understand the situation prevailing in the country. The obligation of adults in the African experience is thus to assist children to understand the world.

In verbal clause Vp4, the clausal roles identified are sayer, verbal process and verbiage. The sayer is „the Bible“, the verbal process „spoke of“ and the verbiage „the end of the world“. The fact that „the Bible“ is the only non-human entity acting as a sayer in the entire story suggests that Christianity is now firmly rooted in the African

society and Africans are ever willing to abide by the dictates of Christian laws. Four clausal roles are identified in Vp5: verbiage, sayer, verbal process and circumstance. The verbiage is „oh thank you“; sayer is „Afriyie“, verbal process „said“ and the circumstance „gratefully“. An African never forgets the little good done to him or her. He or she will forever remain indebted to you and this is what Vp5 conveys to readers.

Verbal processes in the story indicate that Africans are engaged in a wide range of verbal communication such as making requests, giving explanations, apologizing, creating fun, and expression of gratitude and expression of certain beliefs. These are expressed in the clauses Vp7, Vp10, Vp11, Vp13, Vp14, Vp15 and Vp18. Each of these clauses has three elements: verbiage, sayer and verbal process in that order and have the verbal processes „asked“, „explained“, „exclaimed“, „laughed“, „smiled“, „called out“ and „say“ respectively. The sayers attest to the fact that the actions are taken by all sections of the African society. Thus we have sayers such „the driver“, „he“, „she“ and „people“ engaging in these processes.

Some of the things which are said in the African context are mere hearsay as clause Vp6 depicts with the elements „it“ as verbiage and the verbal process „was rumoured“. Clauses Vp8 and Vp12 also have the same clausal elements of verbiage, verbal process and sayer arranged in that order. While the sayer „Afriyie“ is depicted as being inquisitive through the verbal process „asked“ and verbiage „certainly, what is it?“, Yaw is portrayed as the reserved character who brings calm with his reassuring words in the verbiage „that“s all right“ in Vp12. This hitherto sheds new light on the conception of the African man as he is rather portrayed as the voice of calm in this instance.

Instances of surprise, discipline, sticking by one's words, lack of concern and confirmation of identity are seen in the verbal clauses Vp9, Vp16, Vp19, Vp21 and Vp23 correspondingly. These instances are realised through the verbal process „exclaimed“, „maintained“, „had always said“, „whistled“ and „asked“. Two of these clauses Vp9 and Vp21 have the circumstantial elements „at the startling loveliness of the pattern on the super fragile plates“ and „tonelessly, half under his breath“ to make them more meaningful. The rest have sayers in addition to their verbal processes.

The three remaining verbal clauses have different clausal elements. Clause Vp17 has sayer „he“, verbal process „talks about“ and verbiage „needing a job“. Clause Vp20 has the elements „is your father in“ as verbiage, sayer „he“, verbal process „spoke“ and circumstance „hurriedly“. Vp22 on the other hand has verbiage „who could the gentleman be“, sayer „she“, verbal process „asked“ and target „herself“. One sure way to get assistance is to let people know what you are going through and this our heroine's father does as highlighted by Vp17. Again through the circumstance „hurriedly“ and the verbal process „spoke“ in Vp20, the author transmits to us that „he“, the visitor is in some difficulty which our heroine and her father can take consolation from. Finally, it is quite common for people to talk to themselves and our heroine is no exception as she quizzes herself in Vp22.

To sum up, the author uses verbal processes in the story to depict the African experience in diverse ways. Through the verbal process we are made aware of instances of surprise, discipline, sticking by one's words, lack of concern and confirmation of identity. They also indicate that Africans are engaged in a wide range of verbal communication such as making requests, giving explanations, apologizing, creating fun, and expression of gratitude and expression of certain beliefs.

4.3.5 Behavioural Processes in *The Sound of Pestles*

From the study of the clauses in *The Sound of Pestles*, nine clauses were identified to have behavioural processes. These are analysed and discussed as follows:

CL.3 Bp.1 The driver's mate Behavior smiled Behavioural process roguishly Behaviour.

CL.26 Bp.2 Afriyie Behavior smiled Behavioural process thinly Behaviour.

CL.61 Bp.3 The teacher Behavior gazed Behavioural process around the class Behaviour.

CL.75 Bp.4 And smiled Behavioural process as she recalled her fears that day Behaviour.

CL.152 Bp.5 She Behavior gazed Behavioural process at their house Behaviour.

CL.208 Bp.6 She Behavior day-dreamed Behavioural process about what she would do with the money Behaviour.

CL.224 Bp.7 She Behavior sighed Behavioural process.

CL.246 Bp.8 From time to time Behaviour he Behavior glanced Behavioural process at his watch with a scowl Behaviour.

CL.275 Bp.9 Her father Behavior burst out laughing Behavioural process.

Table 4.13 List of Behavers and their Frequency of Occurrence

BEHAVER	FREQUENCY
She	3
The driver's mate	1
Her father	1
He	1
Afriyie	1
The teacher	1

From the analysis of the behavioural clauses it was realised that the behavers in the clauses are all human entities. These human behavers comprise three noun phrases, one noun and four pronouns with one of the clauses having an implicit behavior who

can be recovered from the behaviour. The noun phrases which serve as behavers are „the driver“s mate“, „the teacher“ and „her father“ with one occurrence each while the noun is „Afriyie“. The pronouns which are used as behavers in the clauses are „he“ and „she“ with the former being used three times and the latter once.

The behavioural clauses are used to give an account of the African experience in the ways discussed in the ensuing paragraphs. Taking „smiled“ as the behavioural process in the clauses Bp.1, Bp.2 and clause Bp.4, our writer presents our heroine“s ability to overcome her worries and smile even in the face of pressing difficulties. In clause Bp.1 the behaver „the driver“s mate“ portrays a tolerating and welcoming attitude towards even strangers. Clauses Bp.3 and Bp.8 also show the restlessness adults mostly feel when bad news is relayed to them or when their routine is disrupted. This is in stark contrast to Afriyie“s reaction in Bp.4.

Again the characters are portrayed to identify causes and find solutions to their current situation around them by engaging in behavioural processes. We can see this in Bp.5 „she gazed at their house“; Bp.6 „she day-dreamed about what she would do with the money“ and Bp.7 „she sighed“ which indicate the reaction of our heroine after she had gotten home from the market. Yeboah-Afari also outlines the relationship, behaviour and inner thoughts of our heroine and her father towards life and the society as in the example of Bp.9 „her father burst out laughing“.

4.3.6 Analysis of Existential Processes in *The Sound of Pestles*

The ensuing analysis illustrates the existential clauses used in the story. This analysis is followed by a discussion of the communicative implications of the identified existential clauses.

CL.15 Exp.1 When there Dummy subject had been Existential process three cars in her father“s garages, a Mercedes Benz and a Sports car for himself, and a Peugeot for the use of his wives and children Existent.

CL.37 Exp.2 So that there Dummy subject had been Existential process a lot of children in the house Existent.

CL.50 Exp.3 That the present household of five Existent existed Existential process.

CL.52 Exp.4 There Dummy subject was Existential process her father, Auntie, her step-mother, her step brothers Michael and Fiifi and herself Existent.

CL.63 Exp.5 There Dummy subject has been Existential process a coup d'état Existent.

The analyses above indicate that only five existential clauses were identified in the story. None of the existential clauses has an additional circumstantial element. In the above clauses, the word *there* is the dummy subject and therefore has no representational function in the transitivity structures of the clauses. However, “it serves to indicate the feature of existence, and it is needed interpersonally as subject” (Halliday & Matthiessen, 2004, p.257).

Clauses Exp.1 and Exp.2 are flashbacks which let us know the existence of certain luxurious items at the disposal of the heroine and her father. They also make us aware of the size of their family. In the clause Exp.1, we are made to understand that the family previously lived a very luxurious life by the existent „three cars in her father’s garages, a Mercedes Benz and a Sports car for himself, and a Peugeot for the use of his wives and children“. In the African experience, the size of one’s household is used in measuring a person’s and we see from the existent „a lot of children in the house“ that Afriyie lived in a large household“. Clause Exp.2 therefore gives further credence to Exp.1 concerning the wealth of the family.

In sharp contrast to Exp.1 and Exp.2, clauses Exp.3 and Exp.4 describes the heroine’s family as seen in the actual narrative time. Clause Exp.3 has existent „the present household of five“ and existential process „existed“. Clause Exp.4 has existent „her father, Auntie, her step-mother, her step brothers Michael and Fiifi and herself“

and existential process „was“. We deduce from these clauses a reduction in number and wealth highlighting that probably the family is facing some difficulties.

The last existential clause Exp.5 describes to us the prevailing political atmosphere in the narrative time. With existential process „has been“ and existent „a coup d’état“, Yeboah-Afari manages to give a picture of the African political experience with specific reference to the change of governments.

4.4 Summary of the Discussions

The language of the selected stories is simple. This is because the two stories are limited in scope and they centre on few events. The writers make use of material processes predominantly in the stories to depict societies where lots of action takes place. The main characters in the stories are identified as the least powerful characters though they are positioned as the main participants in the various processes. The power however, is in the hands of the characters who are not supposed to be principal actors.

The main characters in the selected stories are women who share similar experiences with both being portrayed as going through some form of suffering. The extent of their suffering differs slightly. While the heroine in *Just to Buy Corn* is portrayed as experiencing neglect and hardship as a result of the values and traditions of her society the heroine of *The Sound of Pestles* suffers not through neglect but because she misses her past life which she no longer enjoys as a result of the dynamic nature of her society. Both characters however are depicted as having no control over their condition and lacking the power to change their state.

The stories differ in terms of the number of processes. While *Just to Buy Corn* has five hundred and thirty three (533) clauses, *The Sound of Pestles* has two hundred

and ninety nine (299) clauses. This leads to differences in the number of processes as well as seen from this table.

Table 4.14 Comparison of the Processes in the Selected Stories

PROCESS TYPE	JUST TO BUY CORN	THE SOUND OF PESTLES
Material	336	153
Relational	103	56
Mental	43	53
Verbal	26	23
Behavioural	21	9
Existential	4	5
TOTAL	533	299

This finding comes about because *Just to Buy Corn* is relatively longer than *The Sound of Pestles*.

4.5 Summary of Chapter

This chapter has presented the results from the two main sections of the analysis. The first section presented the transitivity analysis and discussion of the sampled clauses in Awoonor's *Just to Buy Corn*. Section two presented the transitivity analysis of sampled clauses from Yeboah-Afari's *The Sound of Pestles*. The analysis and discussion in the chapter entailed the parsing of the various clauses of the selected stories to identify the various participants and their functions in such clauses under the transitivity model. In addition, this chapter has examined the various experiences that are encoded in the process types used in the selected stories. The chapter ends with a brief comparison of the findings from the selected stories.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This final chapter of the thesis sums up the major aspects of the study and draws conclusions and implications from the research findings. Specifically, the chapter begins with a summary of the aims, methods and approaches adopted in the study and then proceeds to draw attention to key findings of the study. This is followed by the conclusions and implications drawn from the study. The chapter ends with recommendations for further research.

5.1 Summary of Aims and Methods

The general aim of the study was to conduct a transitivity analysis of language use in the selected stories *Just to Buy Corn* by Kofi Awoonor and *The Sound of Pestles* by Adjoa Yeboah-Afari. In light of this, the study sought to address two major concerns. First, it sought to identify the process types used in the selected stories. The second point of the study was to examine the communicative implications encoded in these process types.

To this end, the study employed two notions in Systemic Functional Linguistics, namely, „system network“ and „the metafunctions of language“ as a theoretical framework. A system network is an interconnection of sets of linguistic signs simultaneously entering into both paradigmatic and syntagmatic relationships with one another. This network is a representation of the meaning potential available to the language user. Language users make systematic choices from each set of items in a particular network to make preferred meaning.

The notion of the metafunctions of language asserts that language performs three functions that are central to its organisation. These functions are the ideational,

interpersonal and textual metafunctions. The ideational metafunction is the experiential function of language; through language a writer/speaker encodes his experience or perception of the real world as well as the experience of the internal world of his own consciousness (Halliday, 1971). Language serves an interpersonal function in that it is a tool for establishing social relations, for creating and enacting identities and for creating social worlds. The textual function of language is the actualisation of its meaning potentials in the creation of text; that is, its internal organisation of information.

Being descriptive and exploratory in nature, the study adopted the qualitative research design. This type of design is interested in deriving and interpreting meaning from signs such as words or texts, pictures and/or observable behaviour. The particular qualitative approach employed by the study was the textual analysis and transitivity analysis was the method used in analysing and interpreting the text. Transitivity analysis progresses from identifying and isolating simple clauses in which the process types are. These clauses are categorised and coded into syntactic-semantic units using the six main process types in the transitivity framework. Patterns and recurrent patterns were counted and their frequencies and distribution counted.

The above procedures were used in order to answer the two research questions in this study: “What process types are used in the selected stories?” and “What communicative implications do these process types have?” The data used in this study are the short stories *Just to Buy Corn* by Kofi Awoonor and *The Sound of Pestles* by Adjoa Yeboah-Afari. These stories were obtained from the internet. The data analysis consisted of two main stages.

The first stage involved the identification and quantification of processes used in the selected stories in terms of types and frequencies of occurrence. The study

employed the transitivity analysis introduced by Halliday and Matthiessen (2004) as the analysis framework. The analysis of transitivity concentrated on describing the different types of processes and their associated configuration of participant roles. The different types of processes studied were: Material processes, Relational processes, Mental processes, Verbal processes, Behavioural processes and Existential processes.

The second stage was the discussion of the inherent experiences deduced from the processes identified in the first stage. This stage aimed to reveal the experiences of the actors in the stories. A manual textual analysis was used for the study and the frequency of the various process types in the corpus were recorded and calculated for the percentage.

5.2 Summary of Findings

The aim of the study was to identify the process types used predominantly in the selected stories and to examine the communicative functions of such processes as used in the stories. The study employed the transitivity model for the textual analysis of the stories. The overall results showed that material processes are used most predominantly in *Just to Buy Corn* covering 63.04% of the total processes analysed. In *The Sound of Pestles*, material processes covered 51.17% of the total processes. The dominance of material processes in the stories indicates the existence of a lot of physical actions in the African experience.

In the stories, material processes are used to describe the African experience in terms of traditions, the things that are cherished as well as some positive and negative attributes. They demonstrate what the African does when faced with some challenges and the sort of support or treatment the African receives from his society. Through the processes of doings and actions, the stories confirm the African society as one that is

filled with diverse experiences on a daily basis thereby discounting the notion of something rather uneventful when the African experience is mentioned.

The second most frequently used processes are relational processes covering 19.32% of the total processes analysed in *Just to Buy Corn* and 18.73% in *The Sound of Pestles*. The relational processes indicate that not all the doings or happenings are action-oriented but some show the state or condition of being. These relational processes serve to link the carriers and their attributes and make their relationship clear to both the reader and the listener.

With a total percentage of 8.07% and 17.73% in *Just to Buy Corn* and *The Sound of Pestles* respectively, the third most frequently used process type is the mental process. Mental processes are capable of arousing the emotions of audience. These processes are used by the two writers to appeal to the readers/audience to be emotionally involved with the characters in the stories. They use this process type to remind the citizens of their relation to the characters as humans and how the experiences of the characters relate to their own personal experiences. The minimal use of mental processes means that in the African experience people tend to embark on actions more than engaging in thinking or feeling.

With a total percentage occurrence of 4.88% of the total processes analysed in *Just to Buy Corn* and 7.69% in *The Sound of Pestles*, the fourth most frequently used process type is the verbal group. The verbal processes in the selected stories depict the African experience in diverse ways through the sayings of the characters. Through the verbal process we are made aware of the existence of freedom of expression as well as unity and concern for others in the African society. Again we see that people take it upon themselves to acknowledge the presence of others. Furtherance to that is the existence of a quick dissemination of information, the non-existence of secrets and the

withholding of comments which may hurt others. Finally we deduce that there are specific utterances for each occasion and also through the characters' verbal actions we get to see the roles of men, women and children in the society. Through the verbal process we are also made aware of instances of surprise, discipline, sticking by one's words, lack of concern and confirmation of identity. Finally they also indicate that Africans are engaged in a wide range of verbal communication such as making requests, giving explanations, apologizing, creating fun, and expression of gratitude and expression of certain beliefs.

Behavioural processes are also seen in the two stories. In the story *Just to Buy Corn*, their percentage out of the total percentage of processes analysed is 3.94% while the percentage is 3.01% in *The Sound of Pestles*. Behavioural processes are mostly used in narrative writings and literary texts to describe the actions of characters. Thus the behavioural processes in the stories selected depict the participants as physiological beings possessing species-specific responses. The behavioural processes enable the characters to reflect their reactions to changes in their lives and to indicate the resultant effects that the material processes produced on their bodies. This makes the reader sense that the participants, although fictional in nature, are portrayed as real live beings.

The least used process type is the existential group with an insignificant representation of 0.75% in *Just to Buy Corn* and 1.67% in *The Sound of Pestles*. The existential process types are used in the stories to describe the places where the setting of each story is set. They are also used to point to some of the challenges the characters face as well as their conditions before the narrative time to make readers fully appreciate their problems.

5.3 Conclusion of the Research Results

The aim of the study was to identify the process types used in the selected stories. The study employed transitivity analysis to study the process types used by the writers and the meanings they carry in them. From the analysis, we realize that both writers use more material processes than any other process type in their respective stories. Material processes of transitivity are processes of doing, usually physical and tangible actions. These are action clauses expressing the fact that something or someone undertakes some action or some entity “does” something which may be done to some other entity. The majority of the events charted out in the stories are presented in material processes.

Relational processes are found to be the second highest used process type in the two stories. The relational processes indicate that not all the doings or happenings are action-oriented and they show the state or condition of being of the characters. These relational processes serve to link the carriers and their attributes and make their relationship clear to both the reader and the listener. Again with the knowledge of the state or condition of characters, readers are in a better position to understand what the characters do and what happens to them.

The writers encode mental reactions such as perception, thoughts and feelings using mental processes. The writers again represent the art of saying and its synonyms in verbal processes. The verbal clauses usually have three participants: the sayer is responsible for verbal process; the receiver is the person at whom the verbal process is directed; and the verbiage is the nominalised statement of the verbal process. Both writers use different modes of saying such as *announcing*, *proclaiming*, *asking*, *shouting*, *telling*, *bellowing*, *exclaiming* and *saying* in these clauses. They also use existential clauses to indicate that the present conditions of characters were different

from their past ones. In essence, existential processes show states of being, existing, and happening.

Behavioural processes characterize the outer expression of inner working and reflect physiological and psychological behaviours such as breathing, laughing, sneezing etc. They usually have one participant who is typically a conscious one, called the behaver. They are mostly used in the selected stories to describe the actions of characters.

The results indicate that in the two stories, the African experience is recounted through the experiences of women, Women are foregrounded as mirrors of the African society and their stories tell us all that we need to know about the African experience. By extension, men, children and non-human entities are portrayed as also having their own story to tell in the African experience.

The study also confirms that the choice of linguistic forms in any discourse is motivated (Halliday, 1971; Simpson, 2004). There are often several ways in which a writer can use the resources of language to express the same experience or event in a text. In the creative process and the political arena, literary writers and politicians respectively either consciously or unconsciously choose certain linguistic items over others to represent experiences or events for stylistic effects. A text will, therefore, always have an ideological orientation, which depends on the social, cultural and historical framework within which the text is produced.

Transitivity analysis gives more detailed and more nuanced support to the reader's responses to the two stories. It provides linguistic evidence to support the interpretation of the story so readers, having been shown on what/who does what to whom/what in the main character's world, are better equipped to decide on the story's meaning. The study of transitivity through the analysis of processes and the

participants involved in these processes shows that the main characters are suffering from the loneliness, pain and inadequate empathy from their societies.

Using transitivity as a framework can help the reader to unlock and probe what flows directly through the mind of the persona. By using this framework, the sensations and thought impressions of our heroines become the reader's, making the bond between linguistic choices and enjoyment of the literary less impressionistic, reinforced, and more appreciated. The study affirms that the transitivity system helps users of language to express their experience, or what Bloor and Bloor (1995: 107-109) call as "represent their perceptions of reality". This affirms Halliday's (1985: 101) assertion that "Transitivity specifies the different types of processes that are recognized in the language, and the structures by which they are expressed." From the quotations above, we can conclude that analyzing clauses by the transitivity system enables the reader to know exactly all the processes in a given text; and this further helps him to know exactly how human beings state their experience in the world.

Using transitivity analysis, the study has revealed that language structures can produce certain meanings and ideologies which are not always explicit for readers. This means that transitivity system has proven very useful in uncovering the participants involved, how the speaker/writer locates himself in relation to the others, and whether they take an active or passive role in the discourse. The analysis has further been used to discover the relation between meanings and wordings that account for the organization of linguistic features in the stories.

From the discussions above the researcher draws some conclusions that:

- The transitivity system can analyze clauses effectively and also help us recognize and encode our experiences of the world.

- The transitivity system specifies the different types of processes that are recognized in the language, and the structures by which they are expressed. In transitivity system, there are six processes, namely: material, mental, relational, verbal, existential, and behavioural.

Transitivity shows how speakers/writers encode in language their mental reflections of the world and how they account for their experiences of the world around them. What this study has done in this direction is to illustrate how Awoonor and Yeboah-Afari have constructed the African experience through the systematic choices they make in the transitivity system.

5.4 Implications of the Study

The research findings and the conclusions established above have varied implications.

An implication of the study is the contribution it will make to the scholarship on literary texts. The study will add to the growing explorations on the interface between language and literature. The study employs transitivity, a functional linguistic concept, to analyse experiences of characters and how the experiences relate to their writers perception of a particular group of people. The knowledge, particularly, about transitivity and language use in these literary texts will contribute to the on-going debate on literary analysis based on Halliday's Systemic Functional Grammar (SFG).

The findings of the study also have implications for the theoretical application of transitivity to the study of linguistic choices used by literary writers and the communicative implications that are encoded in the process types used in their stories. Linguistically, I hope this study will contribute towards understanding how linguistic analysis of a text can be used to interpret meanings in a literary text or discourse.

The knowledge, particularly about transitivity, in this study has implication on the field of academia in the teaching and learning of English Language. The study will impact positively on the teaching and learning of clauses at all levels of the academic ladder since the daily classroom interactions among teachers and students depend on the use of language with the process types as central in every clause.

5.5 Recommendations for Further Research

This study was without doubt limited to a certain degree. Since it focused only on transitivity analysis of two selected stories, it could not be generalized to all genres of literature. Nevertheless, it might be possible that the results from this study could help point out some interesting developments with regard to the relationship between language and literature. It would also be interesting to further the study as follows:

- The study will help other researchers who are interested in this field to further study language use in other Ghanaian stories in order to identify the ideologies and meanings encoded in the words used in such stories and further bring to light the Ghanaian experience in terms of transitivity.
- It would also be useful for a comparative study of transitivity analysis to be carried out in order to compare the linguistic imports of two writers from different backgrounds as far as the differences in their perceptions of the world are concerned.
- Apart from the transitivity analysis, there are other models of linguistic analysis such as mood-residue, theme-rheme, clause-complexing which can be studied under Halliday's SFG by other researchers in order to provide detailed analysis on literary texts and other discourses.
- Based on the numerous benefits that one stands to gain from SFG with respect to textual and meaning analysis, the study recommend that the Ministry of

Education in collaboration with the Ghana Education Service and the Curriculum Research and Development Division integrate the teaching of functional grammar in the English Language syllabi at all levels of education in the country.



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APPENDIX A



APPENDIX B

