

TRANSITIVITY ANALYSIS OF HABILA'S *MEASURING TIME*

BY

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DECLARATION

I hereby declare that this work is the product of my research efforts undertaken under the supervision of Dr Rabi Abdulsalam Ibrahim and has not been presented anywhere for the award of a degree or certificate. All sources have been duly acknowledged.

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Signature

Date

CERTIFICATION

This is to certify that the research work for this dissertation **Transitivity Analysis of Habila's *Measuring Time*** by Yerima Maina, (SPS/15/MEN/00018) was carried out under my supervision.

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Date

APPROVAL PAGE

This dissertation has been examined and approved for the award of Master of Arts
Degree in English (Language).

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DEDICATION

This dissertation is dedicated to my father, the late Alh Maina Mallum Bularafa. May his soul rest in peace, amin.

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ABSTRACT

The study analyses how the identities of Mamo and LaMamo's, the two principal characters in Habila's *Measuring Time* are constructed. The theoretical framework within which the study operates is Halliday's transitivity model. The study used twelve extracts to analyse the transitivity processes in depicting Mamo and LaMamo's identities. It is a text-based research because it is a content analysis of the actions, utterances and thoughts of the characters. The study unveils that Mamo has fewer actor roles than LaMamo. This explains how Mamo is constructed as a weak person in accordance to his sickle-cell condition while LaMamo is depicted as a strong and bold character hence his high material processes. Furthermore, the study unravels that Mamo has many sensor roles than LaMamo which consequently portray him as an intellectual person while LaMamo is not. It further unravels Mamo's transition from using more mental processes when he falls in love with Zara to more relational processes after she leaves him. The study concludes that the twins, Mamo and LaMamo are depicted by Habila to have divergent attributes. Their difference could be said to be a symbol of the imbalance in life.

CHAPTER ONE

GENERAL INTRODUCTION

1.1 Introduction

This chapter discusses the general background of the study, statement of the problem, aim and objectives of the study, research questions, scope and delimitation, plot summary of the novel and brief on Helon Habila.

1.2 Background to the Study

Stylistics is a method of textual interpretation in which primacy of place is assigned to language (Simpson, 2004). Doing stylistics is an exploration of language, and more specifically, to exploring creativity in language use. Stylistics thereby enriches our ways of thinking about language. This research used Halliday's (2014) transitivity system to analyse the personality, thought and actions of the characters, Mamo and LaMamo. The reason for this choice lies in the distinct personality of Mamo from his brother Lamamo and his struggles as he manages to cope with life's challenges despite his sickle-cell disease and the departure of his twin brother, Lamamo.

The study of language is important as Nguyen (2012) states, "using language is the most common form of social behaviour" and we depend on language in our private and public interactions, determine our relationships with other individuals and the social institutions we inhabit. Language is interpreted as a system of meanings accompanied by forms through which the meanings can be realised and answer the question on how meanings are expressed. This puts the form of a language in different perspectives as a means to an end, rather than an end in itself. It is from this point of language that the Systemic Functional Linguistics was developed by M.A.K. Halliday and his associates.

Systemic Functional Linguistics recognises the powerful role language plays in our lives and sees meaning-making as a process through which language shapes, and is shaped by, the contexts in which it is used. Every language offers its users a wealth of options for construing meaning. Systemic Functional Linguistics facilitates the exploration of meaning in context through a comprehensive text-based grammar that enables analysts to recognise the choices speakers and writers make from linguistic *systems* and to explore how those choices are functional for construing meanings of different kinds (Schleppegrell, 2012:21). SFL describes linguistic systems and the functions they enable, revealing the ways social actors construe their experiences and enact relationships. From the systemic perspective, language is seen as a network for dynamic and open systems from which speakers and writers are constantly selecting as they use language, thereby maintaining or changing the systems over time through their choices. The system of *transitivity*, for example offers a range of options for ideational (content) meaning that is comprehensive of the ways language varies in presenting experience: as doing, sensing, saying or being. Systemic Functional Linguistic analysis of transitivity describes the grammatical differences between, for example, a clause with an actor in a doing process and a clause with a senser in a sensing process. This enables the analyst to consider how the choices a speaker has made from the transitivity systems construe the experience presented in the text. (For example, the analysis of transitivity patterns in literary texts often reveals that authors represented character's feelings in their actions). SFL uses the abstract categories *field*, *tenor* and *mode* to refer to the relationship between language and context (Schleppegrell, 2012:22). Transitivity is an offshoot in the systemic functional linguistics established and developed by M.A.K. Halliday. Halliday and Matthiessen (2014) note that there are three major functions of language namely: the ideational, the textual, and the interpersonal. The ideational is the use of

language to express content and to communicate information. They further argue that the ideational function involves two main systems: transitivity and ergativity. Transitivity theory, according to them, provides a useful linguistic framework for the discovery of the main linguistic feature of a certain literary discourse, the analysis and its application basically follows the ideational function of language.

Transitivity is a fundamental property of language that enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them (Mehmood, Amber, Ameer & Faiz, 2014:80). The systemic functional linguistic approach to discourse analysis is based on the model of “language as (a) social semiotic” outlined in the works of Halliday. Language is used functionally, what is said depends on what one needs to accomplish. Fontaine (2013) postulates that Halliday adopted a three-way view of linguistic functions, offering insight into what he considered to be the three main functional components of language. The first type of meaning sees the clause as a representation of some phenomena in the real world, and this is referred to as experiential meaning. The second type views the clause as a social interaction and reflects both social and personal meaning; it is referred to as the interpersonal and finally, the textual (2013:9). This view is concerned with how speakers represent their experience; the notion of representing experience was further developed under the heading of the ideational meaning, which includes experiential meaning as well as general logical relations. Transitivity patterns can reveal the certain worldview “framed by the authorial ideology in a literary text. Transitivity as the linguistic or grammatical resource for expressing a situation which describes who or what is involved and what kind of relation or activity is involved, a process and the participant it involves (Fontaine, 2013).

1.3 Statement of the Problem

Measuring Time is one of the many novels written by a Nigerian-American writer, Helon Habila. Since the text was published, many studies have been carried out on it by different scholars such as Foden (2007), Anyokwu (2008), Roy (2011), Yeibo and Alabrabra (2011), Akung (2014), Uwasomba (2014), Ibrahim (2014), Tenshak (2014), Uwasomba (2014), Ubiem (2015), Awa (2016), Adebayo (2019) and a host of others. They have studied the novel from different but related perspectives. Yet none of them as far as the researcher's finding is concerned attempted to make a transitivity analysis of the novel especially looking at the processes used by Habila, the author, to project the two principal characters: *Mamo* and *LaMamo*. Therefore, this study intended to make a transitivity analysis of the novel in order to identify the kinds of transitivity processes that were employed by the writer in portraying the two characters, their worldviews in the universe of the novel as well as the hidden messages in the novel. It was done using Halliday's transitivity model because it helps us to unearth the identities of characters using the six processes of transitivity. The transitivity model or system offers the language user different choices from which (s)he selects options to create the kind of meaning that is desired and to suit the context in which the language is used.

1.4 Aim and Objectives

The aim of this study is to investigate how an application of Halliday's transitivity theory could reveal the characters' personalities in Habila's *Measuring Time*. The objectives are to:

1. Identify the kind of transitivity processes that are used in depicting Mamo's and LaMamo's personalities.
2. Identify a link between changes in the transitivity processes with changes in Mamo's and LaMamo's personalities.

3. Investigate how the processes of transitivity portray the characters' worldviews in the novel.

1.5 Research Questions

1. Which kind of transitivity processes are used in depicting Mamo's and Lamamo's personality?
2. How do the changes in the processes affect the characters' personalities?
3. How can the processes of transitivity help to unravel the characters' worldviews in the novel?

1.6 Significance of the Study

The study contributes to stylistics as it explores Habila's *Measuring Time* in depicting Mamo's and Lamamo's personalities using the transitivity system. It also contributes to the understanding of the unique identities of Mamo and LaMamo. It has unraveled a link between changes in the transitivity processes with changes in Mamo's and LaMamo's identities. The study further shows how the transitivity systems can help us to shape and portray the characters using the six classifications of transitivity processes. This attempt is a step towards unraveling how the language of a given text creates authenticity in fiction which helps 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. Using transitivity as a framework can help the reader to unlock and probe what flows directly through the mind of the persona. Furthermore, the study examines the hidden messages using the transitivity systems.

1.7 Scope and Delimitation

Habila has many literary works to his credit; however, this study is limited to *Measuring Time* and to two principal characters, Mamo and Lamamo. The choice of *Measuring Time* is

informed by the author's display of his creativity in the construction and portrayal of his characters. The reason for chosen Mamo and Lamamo not only because they are twins rather they are portrayed by Habila differently with divergent attributes; the former is thin but sickly while the latter is a bold, strong and healthy. Twelve extracts are selected for the analysis. The reason for choosing these extracts is because it guides the study in unearthing the distinct personalities of the characters. It also provides the opportunity to investigate whether there are changes in the characters' personalities.

1.8 Plot Summary of the Novel

Measuring Time was written by Helon Habila in 2007. The novel tells the story of twin brothers Mamo and Lamamo whose mother dies as they are born. The former is intelligent but sickly while the latter is bold and adventurous. They grow up with their father in a fictional village in north eastern Nigeria called Ketu. Their father's uncaring attitude towards them makes them take a decision to run away in order to join the army and become soldiers. Mamo, who is suffering from sickle cell anemia falls sick on the way and is forced to stay behind while his brother is fighting in the war front and sends him sketch letters regularly about the happening of the war. Mamo is offered admission to study History. He later drops out of the university owing to his sickle-cell anemic condition. Uncle Iliya offers him a teaching job at the Ketu Community School, a school organised for dropped out students with Uncle Iliya as the head of the school. Mamo falls in love with Zara as both of them are budding writers and work in the same school. He engages himself in research activities leading to the publication of a review of Drinkwater's *A Brief History of the People of Ketu* by the *History Society Quarterly*. At this time, it is important to stress that Mamo's review of Drinkwater's book becomes his launch-pad into the politics of his community. He is invited by Robert Wanga, the leader of the Youth's Movement

for a talk. The Waziri also invites him and offers him an appointment as the new secretary of the palace. Mamo is given the task of writing the personal history of the Mai and his ancestors which will be presented during the 10th anniversary of the Mai. Fund-raising as suggested by Mamo is held with the governor in attendance where he appreciates the organisational abilities of Mamo. The money generated during the fund-raising ceremony is to be used for the construction of wells. Unfortunately, the money is embezzled by the Waziri. Consequently, the engineers left the construction of the wells. The clash between the Muslims and the Christians offers Mamo an opportunity to know truly that the Waziri is evil.

After the military training and education in revolutionary politics to liberate Africa, Lamamo comes to Chad and engages in military adventurism on the side of the rebels. He leaves for Mali and later Liberia to fight alongside Charles Taylor's rebels. Saving Bintou from a ruthless major who was determined to rape her endears the girl to him and subsequently, they get married. Eventually, Lamamo comes home, having lost an eye in the course of a battle. He stages a protest against the Mai and the Waziri, Lamamo gets shot and later dies.

Soon after the burial of LaMamo, Mamo writes a long letter to LaMamo's wife, Bintou, who lives in Liberia, telling her of her husband's death. In the letter, he explains the circumstances of LaMamo's death that she should not mourn too much because he dies fighting not for himself, rather he dies as a hero. He further states that LaMamo's last wish was for her to come to Ket. Accordingly, Bintou joins her husband's family in the village. Mamo and Bintou go to the send-off ceremony organised for the departing sisters, Kai and Malai where Mamo introduces her to the audience.

After Zara returns from South Africa, Mamo demands to see her but he denied access to see her by her mother and sister because she was tested to have developed an acute depression. After

sometime, Mamo resolves to go to Zara and this time no one would deny him access to her. He would reason with the mother and would tell her how much he loves Zara.

1.9 Brief on Helon Habila

Helon Habila was born in Kaltungo, in Gombe State of northeastern Nigeria, in 1967. He is a Nigerian poet and prose fiction writer. He studied literature at the University of Jos. After his graduation, He lectured for three years at the Federal Polytechnic, Bauchi, before moving to Lagos to write for *Hint* Magazine and *Vanguard* newspaper. In 2000, he won the MUSON Poetry Prize, while in 2001 he won the Caine Prize for African Writing. Habila also won the Commonwealth Writers' Prize for *New Writing* in 2003. Following the publication of *Waiting for an Angel*, his first novel, in 2003. Habila was appointed as a writing fellow at the University of East Anglia, Norwich, England. He was the first Chinua Achebe Fellow at Bard College (2005), a William B Quartrou fellow at the University of Iowa International Writing Programme and the John Farrar Fellow at the 2003 Bread Loaf Writers Forum. In 2015, he won the Windham-Campbell Literature Prize. He served as the co-editor with the British Council's *New Writing* with Lavinia Greenlaw. He has published four novels to date, but he has collections of poems and short stories to his credit, such as, *Prison Stories* published in 2000. He also published his second novel, *Measuring Time*, in 2007, and his third novel, *Oil on Water*, in 2010. His fourth novel, *The Chibok Girls*, was published in 2017. He is currently an associate professor at the George Mason University in Fairfax, Virginia, United States of America, where he lives with his family.

CHAPTER TWO LITERATURE REVIEW

2.1 Introduction

This chapter discusses the review of different perspectives of stylistics from the older perspective to the newer models, the processes of transitivity, the applications of transitivity in stylistic analysis, review of related literature on *Measuring Time*, and lastly, the theoretical framework.

2.2 Review of Different Strands of Stylistics

Scholars have described stylistics in different ways; for instance, Jeffries and McIntyre (2010:1) define stylistics as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context and historical period. There is individual style that distinguishes one writer from another. The styles associated with particular genres (such as ‘newspaper language’ or the gothic novel), or the characteristics of what might constitute ‘literary’ style. In this sense, analysing means a systematically looking at the formal features of a text and determining their functional significance for the interpretation of the text in question. As McIntyre and Busse (2010:6) assert that ‘stylistics in its most general sense is the study of style in language and how this results from the intra-linguistic features of a text in relation to non-linguistic factors such as author, genre and historical periods. They further argue that stylistics ‘is also about making inferences based on the linguistic framework of a given text for study.

According to Jeffries and McIntyre (2010), stylistics has its roots in the formalist school of literary criticism that emerged in Russia in the early years of the twentieth century, draws upon theories and models from other fields more frequently than it develops its own unique theories. The development of modern stylistics has developed in many directions in recent years and as a result of its controversies has made them reorient their approaches toward eclecticism,

which consequently led to the emergence of several sub-fields within the discipline. Therefore, here are of the models or strands of stylistic theories.

2.2.1 Historical Stylistics

Historical stylistics according to Wales (2011:112), is a diachronic historical perspective of studying language as it changes through time, in sounds, syntax and vocabulary. He further explains that computer –enhanced large-scale corpora can now help the stylistics analysis of a range of text types from different periods – it is certainly useful to know something about the values by which texts type have been judged, and about the expectations of readers, to avoid misunderstanding and to heighten our appreciation of unfamiliar traditions or conventions (For instance, of medieval allegory of eighteenth century poetic diction). Inevitably, any studies of supposed literary and linguistic evolution must be simplified. Poets may represent distinct literary traditions, even if the first decades of the twentieth century); and trends may by no means be straightforward. One must be wary of relating stylistic strands too closely to the political and social movement of the period.

2.2.2 Corpus Stylistics

Corpus stylistics according to Semino and Short (2004), shows how stylistic, text and discourse analysis more generally, can benefit from the use of a corpus methodology. Corpus based linguistics is a dynamic area of linguistic research which aims to reflect the diversity of approach to the subject, and thus to produce a forum for debate and detailed discussion of the various ways of building, exploring and theorising about the use of corpora in language studies. Corpus stylistics in the words of Jeffries and McIntyre (2010: 181) is best viewed as a methodology for the analysis of large quantities of language data, as opposed to being a sub-discipline of linguistics in its own right. Corpus linguistics only came into its own with the

advent of computing, which gave corpus linguists the capacity to store and search large electronic collection of texts. Such databases are termed corpora. Modern corpora run to many millions of words and cover a wide variety of genres and text-types. The advantage of corpora for stylisticians is that they can provide some measure of what might constitute the norms of language. In this respect, they offer an opportunity to test our intuitions concerning what might be the foregrounded elements of text. McIntyre and Busse (2010) submit that it makes use of computer-driven searches of the language of large; multi-million word databases to help identify particular stylistic features. The use of corpus linguistic techniques and strategies is a necessary methodological advance in stylistics as it allows the power of computational analysis to identify significant linguistic patterns that would not be identifiable by human intuition, at least not over the extent of a novel the size of *Bleak House*. Significant here are: the size of language corpora these days and the ease with which written text (including textual example from different historical periods) can be collected and stored; the speed with which data can be retrieved, the advances in ease of analytical software use such as Wordsmith tools and the range of search tools available including sophisticated programmes that allow searchers not just on individual words but on word patterns and clusters, as well as on particular syntactic and discursal forms. Most relevantly, too, software advances also now generate comparison between different language corpora, allowing a novel by a contemporary writer to be stylistically compared and benchmarked with a multimillions word standard language corpus, and providing whole new vistas on issues of norms and deviations, foregrounding and parallelism of the kind that in previous generations, however, rigorous the analysis, would rely more on individual responses and judgment and were built, inevitably, on shorter texts and extracts.

In a basic sense, corpus linguistic description of language prioritises lexis. Whereas stylistics pays attention to deviations from linguistic norms that lead to the creation of artistic effects, corpus linguistic focuses on what can be identified computationally– which tends to be on lexical patterns, specially patterns that are frequently repeated. Corpus linguistics identifies words that habitually co-occur with a particular emphasis on the significance of collection (McIntyre & Busse 2010:66). In the words of Wales (2011:91), corpus stylistics is a branch of computational linguistics which uses large-scale text corpora for a better empirical understanding of different aspects of ‘real’ language patterning and use. Some corpora are closed, some continually being added to. Pioneers in the field include Randolph Quirk. Corpus stylistics was founded as early as 1928 (as cited in McIntyre & Busse, 2010), when the Russia formalist Vladimir Propp manually analysed the structure of over a hundred folk-tales. Present-day corpus stylistics is similarly genre based (For instance, newspaper texts); or focused on the texts of particular authors in order to identify distinctive ‘clusters’ of words or systemic linguistic patterns, often against the norms of everyday language. Wales (2011) further elaborates that corpus stylistics is often corpus-driven in that there are often no assumptions about what will be found in the data. Moreover, corpus stylistics is described by Jeffries and McIntyre (2010:181) as a methodology for the analysis of language quantities and language data, as opposed to being a sub-discipline of linguistics.

2.2.3 Pedagogical Stylistics

Pedagogical stylistics according to Forgal (2015) is another new perspective in stylistics which focuses on how best to implement stylistics analysis in the L^2 and L^1 classroom’. For Carter (2010:57), the pedagogical value of stylistics in the teaching of literary language entails that, works of a language within a text informs about ‘explanation of how texts are understood

and interpreted by readers, mainly in terms of their interaction with the linguistic organisation of the text. Gavins and Hodson (2007) explain that pedagogical stylistics is the process of creating, preparing and delivering teaching sessions not only provides a valuable practical dimension to some of the theoretical material covered by the *Advanced Stylistics* module, it sets a precedent of responsible engagement with their learning which the students carry into other modules in their final year of study and beyond. In particular, the fact that the pedagogical exercise requires the students both to reflect critically upon their own and to respond in a face-to-face situation to the ideas of others necessitates the adoption of a mature and sensitive approach to critically which we have otherwise found lacking in students at this level. As Carter (2010:55), argues that the pedagogical value of stylistics in the teaching of literary language and of how such language works within a text, in both native – speaker and non-native speaker contexts, has resided in an explication of how texts are understood and interpreted by readers, mainly in terms of their interaction with the linguistic organisation of the text.

A more considered view is that stylistics has contributed in diverse ways to methodology in the teaching of literature and that by turns, developments in pedagogy in both L¹ and L² contexts have become embedded in stylistics. Among the most striking developments have been those that focus on ‘textual transformations’ using comparative text analysis by means of processes of rewriting from different angles and positions that ‘translate’ the text from one medium to another along an axis of spoken and written verbal to visual, or textual to dramatic. Once again the emerging value of such work is its concern with guiding learners through processes of reading and engaging with what such a process reveals for understanding the meanings of texts, not in order to disclose anyone single universal meaning but for what it may reveal to the reader in different social and cultural contexts in and out of the classroom (Carter, 2010:57).

2.2.4 Discourse Stylistics

Discourse Stylistics focuses on literary styles and how it is related to its context in terms of interpretation and meaning – making of a text. In other words, this sub-discipline stresses that the literary style of a text can be interpreted if it is linked to its context. Carter (2010:58) posits that ‘discourse stylistics is the study of the extent to which interpretation is influenced by tension between the text and its reception in the wider context of social relations and socio-political structures’. He further postulates that in some contexts, stylistics has become embedded within a framework of ideology and social power as part of a stylistics is made popular in the 1990s through the sub-title of Ronald Carter and Paul Simpson (1989), and marking a new direction in stylistics away from formal analysis to contextualised, discourse -oriented approaches, including socio-linguistic, pragmatic and feminist, with the emphasis on communication in speech or writing, it is often used simply as an alternative to variety of register.

2.2.5 Practical Stylistics

Practical Stylistics according to Carter (2010:55), it involves close reading of the verbal texture of texts. Deriving as it does from practical criticism and from the practice of making uses of language a ‘way in’ to the meaning of texts. This kind of preliminary practical stylistics analysis is the cornerstone of close reading. It seeks iconic equations between observed linguistic choices and patterns and the enactment of meaning. It links linguistic form and literary meaning. The forms that are identified as significant are largely based on intuition and observation and may vary from one analyst to another, but no stylistic account of the text can omit some treatment and interpretation of such features. Practical stylistics operates in a systematic manner (sometimes drawing on checklist) but in an otherwise relatively informal way with no specific technological support: just the reader, a knowledge of how the effects produced by the language.

The difference between the practical stylistics and looser, more discursive accounts found in practical criticism is one of degree, along a continuum with the stylistics account seeking above all else to be made retrievable and recoverable by other readers. It accords in other words, with a basic principle of stylistic analysis that others need to be able to see how you have reached the interpretative account that is offered.

2.2.6 Multi-Modal Stylistic

Multimodal stylistics helps in understanding graphology in dual aspects. Norgaard (2010:433) submits that since 1960s, stylistics has developed into a broad and strong field of research, investigating how meaning is created through language in literature and other verbal texts. While thus providing analysts with a useful linguistic tool-kit they can draw on for systematic linguistic description and analysis of such texts, stylistics has yet failed to develop adequate analytical tools for providing equally systematic analysis of texts while make use of further semiotic modes such as colour, layout, visual images and typography for their meaning-making. Over the last two decades and more, technological and cultural developments have led to an increasing output of multimodal texts and hence an increasing need to extend the stylistics tool-kit to incorporate tools for dealing with multimodal semiotics – with a particular focus on literary stylistics. Multimodal stylistics involves the following; i. *Typography* this is not often overlooked in literary analysis, nor is it modes to which readers typically pay much attention in their reading of narrative fiction. This does not mean that the visual side of printed verbal language is not semiotic, however, but merely indicates that the typography seen in most literature is conventionalised that readers usually do not notice. Other literary texts experiment more explicitly with the meaning –potential of the visual side of language, and now technologies involved in production in recent years obviously allow a larger extent of such

typographic experimentation. ii. *Layout*, the modes of layout and typography are often very closely related in the process of meaning-making at times that analysts tend to treat the two together, while acknowledging the significance of the intimate interplay of typography and layout it does.

2.2.7 Narrative Stylistics

Narrative Stylistics provides a way of recapitulating felt experienced by matching up patterns of language to a connected series of events (Simpson, 2004). Most narratives, whether those of canonical prose fiction or of the spontaneous stories of everyday social interaction, have rather more to offer than just two simple temporally arranged clauses. Narrative requires a sufficient degree of stylistic flourish to give it an imprint of individuality or personality. Stories narrated without that flourish will often feel flat and dull. In addition, Simpson (2004) points out that the task of providing a full of and rigorous model of narrative discourse has proved somewhat of a challenge for much work in stylistics and narratology to make a primary distinction between two basic components of narrative: narrative plot and narrative discourse. The term plot is generally understood to refer to the abstract storyline of a narrative and narrative discourse by contrast, encompasses the manner or means by which that plot is narrated. Narrative discourse, for example, is often characterised by the use of flashback, prevision and repetition- all of which serve to disrupt the basic chronology of the narrative's plot. Thus, narrative stylistics represents the realised text, the palpable piece of language which is produced by a story- teller in a given interactive context.

2.2.8 Feminist Stylistics

Feminist stylistics is a discipline that rapidly developed within the last two decades of the twentieth century, particularly in the United States, Britain and France. Feminist text analysis

and feminist critical discourse analysis (CDA) was popularised by Sara Mills (as cited in Wales (2011)), as generally feminist stylistics has aimed to provide a gender perspective in the critical analysis of literary and media texts, using ‘tools’ from stylistics and CDA. Feminist stylistics as an offshoot of the larger feminist movement concerned with the political, social and economic equalities of the sexes. One strand has probed the understanding of literature (predominantly written by men) through the experience of reading as a woman, and queried the supposed ‘objectivity’ or ‘neutrality’ of the written discourse. Another has queried the ‘evaluative’ procedures which have established a canon of literary works where ‘minor’ writers are predominantly women writers. Another has discussed the (frequency misogynistic) images of women in the literary works themselves (Wales, 2011).

2.2.9 Cognitive Stylistics

Cognitive stylistics is a part of the natural development of modern stylistics constantly to enrich and update its methods of analysis. Cognitive stylistics focuses attention on a yet further development in stylistics which has had profound impact on the direction the discipline has taken in the twenty first century. Wales (2011) argues that cognitive stylistics is generally concerned with the cognitive (and also emotive) effects of style, but particularly concerned with metaphor. Leech and Short (2007:286), rejected the idea of Wales (2011), they argue that cognitive turn, a more substantial influence, applying to much more than metaphor due to the fact that the mental spaces and blending theory of Fauconnier (1985) for example, has been developed in such a way that applies to literature as well as language more generally, and is becoming more influential in stylistics. Simpson (2004) argues that cognitive stylistics has provided an insightful method for accounting for how we draw on stores, often knowledge, and how we make conceptual transfers between stores, when reading literary texts. Later, the

emphasis shifts away from conceptual transfer to the idea of conceptual tracking with specific reference to narrative, attention focuses on how we organise, retain and follow certain types of the mental representation when reading fiction. Furthermore, exploring this way of reading requires a thorough overhaul of existing models of stylistic analysis moving from away from theories of discourse. The new orientation is to models which accounted for the stores of knowledge which readers bring into play when they read and on how these knowledge stores are modified or enriched as reading progresses. This model looks at how spoken utterances are interpreted in terms of either discourse strategy or discourse structure.

Simpson (2004), submits that cognitive stylistics requires Idealised Cognitive Model (ICM) which contains information about what is typical (for us) and it is a domain of knowledge that is brought into play for the processing and understanding of textual representation. These domains of knowledge are also accompanied by conceptual slots for the things that routinely accompany the mental representation. He also observes that schema theory represents a significant landmark in cognitive stylistic research (Simpson, 2004). Schema theory is an umbrella term covering a range of individual cognitive models of the heart of which are situated.

Umar (2015:14) postulates that cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretical informed consideration of the cognitive structures and processes that underlie the production and reception of language.

2.3 The Processes of Transitivity

Process is the part which is typically realised by the verb. The verb can be an action, a state, a meteorological phenomenon, a process of sensing or saying or simply existing. Process refers to

a semantic verb of (doing, happening, and feeling, sensing, saying, behaving and existing) and anything that expresses event, relation, physical, mental, behavioural system of clause is classified into material, relational, mental verbal, behavioural and existential processes.

2.3.1 Material Process:

Material process is a process of doing or happening. Material process according to Downing and Locke (2006:128), express an action or activity which is typically carried out by a ‘doer’ or agent. This means an entity having energy, volition and intention that is capable of initiating and controlling the action, usually to bring about some change of location or properties in itself or others. Agents are typically human. One-participant voluntary material processes answer the question what did x do? The second participant is someone or something affected by the action denoted by the verb in an active clause, as a result of the energy flow. This participant is called *Affected* (other terms in use for this participant are *Patient* and *Goal*).

The notion of *agency* is a complex one, which includes such features as animacy, intention, motivation, and responsibility of the use of one’s own energy to initiate or control a process. In central instances, all those features will be present. In non-central instances, one or more of these features may be absent. For instance, *The horse splashed us with mud as it passed*. We do not imply that the horse did it deliberately. We do not attribute intentionality or responsibility or motivation to the horse in this situation. We might call it an ‘unwitting Agent’. This subtype of material process is what Simpson (2004) termed as ‘supervention’ process or involuntary process of happening. Not all material processes involve a voluntary action carried out by an agent. In situation expressed as *The roof collapsed* or *The children have grown*, the participant even when animate, is neither controlling nor initiating the action. This is provided by the inappropriateness of the question ‘What did X do?’ rather ‘What happened to X?’ the participant on which action

centres in such cases is, then, *affected*. It is found in involuntary transitional processes such as *grow* and *melt*, which represent the passage from one state to another, and involuntary actions and events such as, *fall*, *slip* and *collapse* which may have an animate or an inanimate participant.

Table 1: Material Process

Material Process	Action process	Intention Process 'Mary kissed Clare'
		Supervention 'The boy coughed loudly'
	Event process 'The lake shimmered'	

Simpson (2004:186)

2.3.2 Mental Process

Mental process according to Downing and Locke (2006), are those processes through which we organise our mental contact with the world. It is a process which has to do with our own consciousness. There are four main type: *Cognition*, such as *know*, *understand*, *believe*, *doubt*, *remember* and *forget*, perception, encoded verbs such as *see*, *notice*, *hear*, *feel* and *taste*; *affectivity*, such as *like*, *love*, *admire*, *miss* and *hate*; desideration such as *hope*, *want*, *desire* and *wish*. The Experiencer (or sensor), is the participant who *sees*, *feels*, *thinks* and *likes* which is typically human, but may also be an animal or even a personified inanimate object (the rider heard a noise, The horse sensed danger). The second participant in a mental process is that which is perceived, know or liked is called the *Phenomenon*. Mental processes can sometimes be expressed with the phenomenon filling the subject slot and the experience as object, although not necessarily by means of the same verb. This means that we have two possible construal of the

mental experience: in the one case, the human participant reacts to a phenomenon as in 1 and 2 while in the other the phenomenon activities the attention of the experience, as in 3 and 4. Reversibility help by the fact the passive is possible with many mental processes.

Table 2: Mental Process

Experiencer	Process	Phenomenon
1. I	don't understand	His motives
2. Most people	are horrified	by the increase in violence
Phenomenon	Process	Experiencer
3. His motives	Elude	Me
4. The increase in violence	Horridifies	Most people

Source: Downing and Locke, (2006:140)

2.3.2.1. Cognitive Processes: Knowing, Thinking and Believing

Cognitive processes are encoded by such stative verbs such as believe doubt, guess, recognise and understand. For instance, *feel* is also regularly used as an equivalent of 'believe'. Most verbs of cognition have as their phenomenon a wide range of things apprehended, including human, inanimate and abstract entities encoded as nominal groups.

2.3.2.2 Perception Processes: Seeing, Hearing and Feeling

As expressed by the non-volitional senses of *see* and *hear* in English, perception is an involuntary state, which does not depend upon the agency of the perceiver, who in fact *receives* the visual and auditory sensations non-volitionally. However, as the term recipient has been adopted for the one who receives goods information in three-participant processes, we will keep to the terms *Experiencer* or *senser*.

2.3.2.3 Affecting and Desiderative Processes: Liking and Wanting

Affective processes: loving and hating under affectivity process we include those positive and negative reactions expressed by such verbs such as, 'like', 'love', 'please', 'delight', 'dislike', 'hate' and 'detest'. Common desiderative verbs are wanting and wish.

2.3.3 Relational Processes: Being and Becoming:

These are processes of ‘being’ in the specific sense of establishing relationships between two entities (Simpson, 2004:24). Relational processes are typically realised by the verbs ‘*be*’ or verb of the same class known as copular verbs (Bloor & Bloor, 2011:120).

As Downing and Locke (2006:144), argue that relational processes express the concept of being in a broad sense. They answer the question ‘who or what, where, when, whose is some entity, or what is some entity like?’ in other words, relational processes cover various way of being: being something, being in some place, being at some time or in a relation of possession.

- i. Mont Blanc is a (high) mountain. (an instance of a type)
- ii. Mont Blanc is popular with climbers. (attribution)
- iii. Mont Blanc is the highest mountain in Europe (Identification)
- iv. Mont Blanc is in the Alph. (circumstance: location)
- v. Those gloves are yours (possession)

2.3.3.1 The Attributive Pattern

There is one participant, the carrier, which represent an entity. Ascribed to the carrier is an *attribute*, which characterises the entity in some way.

2.3.3.2 Circumstantial Relational Processes

These are processes of being in which the circumstantial element is essential to the situation, not peripheral to it. The circumstance is encoded as in the example below which stands in an intensive relationship with the carrier.

Location in space: The museum is *round the corner*.

Location in time: Over next meeting will be *on June 10*.

Means: Entrance to the exhibition is *by invitation*.

Agent: This symphony is *by Mahler*.

Beneficiary: These flowers are *for you*.

Metaphorical meaning: He is *off alcohol*. Everyone is *into yoga* nowadays.

2.3.3.3 Possessive Relational Processes

The category of possession covers a wide number of subtypes of which the most prototypical are perhaps part-whole (as in *your left foot*), ownership (as in *our house*), owned possession (as in the dog's basket), a mental quality (her sense of *humour*), physical quality (his *strength*). All these types and others are grammaticalised at the level of the clause in possessive relational processes. The two participants involved are the *possessor* and the *possessed*. The notion of possession is expressed either by the Attributive, as in *That computer is mine* or by the process itself, as in *I have a new computer*.

2.3.3.4 Identifying Pattern

The participant's roles in an identifying relationship are known as *identified* and *identifier*. Identification means that one participant, the identified, is identified in terms of the other (the identifier), in a relations of symbolic correlates.

Table 3: Relational Process Grid

Type	Mode Attributive	Identifying
Intensive	Paula's presentation was lively	The best Irish writer is Joyce Joyce is the best Irish writer

Possessive	Peter has a piano	The Alpha Remeo is Clara's Clara's is the Alpha Remeo
Circumstantial	The fete is on all day	The maid is in the palour In the palour is the maid

Simpson (2004:25)

2.3.4 Verbal Process

Verbal process according to Downing and Locke (2006:151), are processes of 'saying' or 'communicating' and are encoded by verbs such as, *tell*, *repeat*, *ask*, *answer* and *report*. They have one participant which is typically human, but not necessarily (the sayer) and a second essential participant, which is what is said, asked or reported (the said). A recipient is required with tell and may be present as an oblique form with other verbal processes. Verbal processes according to Halliday and Matthiessen (2014:302) are an important resource in various kinds of discourse. They contribute to the creation of narrative by making it possible to set up dialogic passages.

Table 4: Verbal Process

Sayer	Verbal Process	Recipient	Said
She	had to say		her name twice
That clock	Says		five past ten
The Police officer	Repeated		the question
Jill	Told	Him	what she knew
Our correspondent	Reports		renewed fighting on the frontier

Downing and Locke (2006)

2.3.5 Behavioural Process

Behavioural processes are processes of behaving. According to Halliday and Matthiessen (2014:301), are least distinct of all the six process types because they have no clearly defined

characteristics of their own; rather, they are partly like the mental process. Iwamoto (2007), on his part, are process which presents outer manifestations of inner workings (Iwamoto, 2007). It exists on a borderline between mental process and material process; it is represented by behavioural processes such as *cough*, *sneeze*, *yawn*, *laugh* and *sigh* which usually have one participant. They are considered to be typically involuntary; but it may be that there is very slight agency involved. They can be deliberate, too, as in *He coughed discreetly*, *He yawned rudely* in which the adjunct of manner implies volition. Acting excepted, among volitional adjunct could not be used with *die*, *collapse* and *grow* which are typically lacking agency and volition (Downing & Locke, 2006).

We have already seen that mental processes such as *see*, and *hear* have behavioural counterparts (*watch* and *listen*, respectively), which are dynamic and volitional, and have agentive subjects, while *see*, *taste* and *feel* have both non-volitional and volitional senses. Similarly, ‘think’ (in the sense of ponder) and *enjoy* can be used dynamically. For instance,

What are you thinking about?

I am enjoying the play enormously.

Table 5: Behavioural Process

Buff	neither laugh nor smile
Behaver	Process

Bustam (2011:28)

2.3.6 Existential Process

Existential processes according to Downing and Locke (2006), are processes of existing or happening. The basic structure consists of unstressed *there*+ *be* nominal group (*There is a man at the door*; *There was a loud bang*). There is no participant as it has no semantic context,

although it fulfills both a syntactic function as subject and a textual function as ‘presentative’ element. The single participant is the existent, which may refer to a countable entity (There is *good film* on at the scala), an uncountable entity (There is *roast lamb* for lunch) or an event (There was *an explosion*). Bustam (2011:28), argues that these clauses typically have *be*, or other verbs expressing existence, such as *exist*, *arise* followed by a nominal group functioning as *Existent*.

Semantically, existential processes state not simply the existence of something, but more usually expand the existent in some way:

1. by adding a quantitative measure or the location of existent: ‘I went for a work in the woods’.

It was all right, *there were lots of people there*.

There were *all sorts of practical problems*.

2. With quantification and an attribute characterising the existent:

There are *some pages blank*.

There were *few people in favour*.

The process in existential clauses is expressed by the following verbs: most typically by *be*;

3. Certain intransitive verbs expressing positional states (*stand, lie, stretch, hang and remain*); a few intransitive dynamic verbs of ‘occurring’, ‘coming into view’ or ‘arrival’ on the scene’ (*occur, follow, appear, emerge, loom*). For instance, *There remain many problems*.

Existential *there* may be omitted when a locative or directional adjunct in initial position.

Below the castle (there) stretches a vast plain.

Out of the mist (there) loomed a strange shape.

Without ‘there’ such clauses are very close semantically to reversed circumstantial clauses.

Table 6: Existential Process

There	Was	a storm
	Process	Existent: event

Bustam (2011:29)

2.4 Applications of Transitivity in Stylistic Analysis

Halliday (as cited in Simpson, 2004) applies the theory to William Golding's novel *The Inheritors*. He explores the linguistic patterns which encode the 'mind style' of the various Neanderthal peoples in the story. The bulk of the story is narrated from the perspective of Lok, one of the primitive groups of Neanderthals, while the later part of the book reveals Lok and his people a tribe that is supplanted by a more advanced tribe. He argues that 'choices in transitivity reflect this transition'. He further explains that the behaviour of Lok's tribe is depicted as discontinuous rather aimless, where physical action rarely affects objects in the immediate environment. Lok's language, in more explicitly experiential terms, is marked consistently by material processes which realise an Actor element but no Goal element (object). Examples: 'A stick rose upright'. 'The bushes twisted'; these are Goal-less processes that make the action specified seem self engendered, even when it is clear from the narrative context that they are brought about by the external emergency of Lok's enemies. Lok's failure to see a 'joined up' world of actions and events is therefore conveyed through systematic choices in transitivity, although no such failure in understanding is embodied by the transitivity patterns of the more advanced tribe whose way of configuring the world is more like our own. 'They' the advanced tribe uses sentences with a goal element (object).

The study is important in many ways. By using the narrative discourse as a test site for a particular model of language, it illustrates the usefulness of stylistic analysis as a means of exploring both language and literature. It also brings to the fore how intuitions and hunches

about a text can be explored systematically and with rigour using a retrievable procedure of analysis.

Kennedy (as cited in Simpson, 2004) applies transitivity model on Conrad's *The Secret Agent* and what interests Kennedy most is the manner by which Mr. Verloc's death is described. For example; throughout the novel of well over four hundred pages, no mental processes are attributed to Mrs. Verloc, giving little if any indication of what this character thinks, feels or perceives. This is quite striking. Though many of the material processes prescribed to her are Goal-less, for example; she started forward...and she had passed on towards the sofa...Mrs. Verloc is thus represented as a character whose actions are done without reflection and without directly affecting the entities (including her husband) that surround her. The pattern of transitivity which defines Mr. Verloc is rather different. He participates in a few non-goal directed material processes, such as He waited... and He was lying on his back on the sofa... In fact, some of these sequences such as he stared at the ceiling, are coded in a later version of the transitivity model as behavioural processes (Simpson, 2004:20). The overwhelming majority of the processes ascribed to Mr. Verloc are mental processes which feature him in the role of sensor and which include a phenomenon element. For example: 'Mr. Verloc heard the creaky plank in the floor'. He saw partly on the ceiling and partly on the wall the moving shadow of an arm; 'Mr. Verloc recognised the limb and the weapon'. Thus, Verloc is portrayed as someone who is thoroughly aware of everything that goes on around him, yet in spite of his mental acuity, paradoxically, is unable to instigate the action necessary to prevent his own death.

Ibrahim (2011) examines a post feminist textual and stylistic analysis of the novel *God Dies by the Nile* by merging feminist and linguistic elements in the analysis of male and female characters. In telling the story of the village, Kafr El Teen, el Saadawi focuses on a few

characters and depicts their general lifestyle. However, she especially concentrates on the Mayor, whose depiction thoughts and actions repress the development of other characters. The study finds that the narrative style voice is centred primarily upon him (Mayor) as the main object of focus and she argues that Mayor is the central character of the novel. One conclusion of the study which logically flows from this insight is that since the Mayor is the main character, then it is he who dominates the story. This treatment works to the detriment of either character especially the female ones. This runs contrary to previous assumptions, which the novel is mainly about a female character, Zakeya, and her abused and victimised family (Ibrahim, 2011). The novel is strongly feminist because the critics do not take into account the larger representation of characters and the extensive space which patriarchal assumptions occupy. The study states that the novel is marked with interesting contradictions: at one level there is the raising of such topics central to feminism in the Arab world. At another level, the thoughts of men predominate the entire novel to the detriment of the female characters and women's issues. The study also reveals that it is correct to state categorically that material processes denote an active hence powerful position; or to claim that female characters who are described without any material processes are necessarily helpless and therefore to negotiate positioning of power for themselves. The above finding suggests that the relationship between power and sexuality is intricately linked to negotiations of power positions by the characters. It is this delicate bond that encourages the female characters either assumes a powerful position or a helpless one in relation to men. It is in this sense that the study concludes that though there is the presence of feminist concern in *God Dies by the Nile*, the novel concentrates on the thought and acts of men, especially the Mayor. Therefore, the study proposes that though the society is depicted according to the conventions of general Egyptian writers, the text cannot be a pure

reflection of the society itself but is rather a minute picture of what the writer who chooses for us, the readers, what to see. Yet a critic can read the text from not only what el Saadawi chooses to show but what she has left out as irrelevant.

Agbo (2015) also applies transitivity theory on Alkali's *The Stillborn*. The aim of her study is to apply Halliday's theory in the analysis of the novel, to identify and explain how characters' personalities are portrayed and represented. The objectives are to examine the type of processes employed in the construction of Grandma's personality and which of the transitivity process types is predominantly used in depicting her personality. The research achieves these by using the six transitivity process types in the analysis. The findings show that the six transitivity processes of Halliday are used in the text. However, only five out of the six are used to construct the personality of Grandma. These five processes are; mental, material, relational, verbal and behavioral processes. The material process predominates Grandma's personality by having forty seven 47% that shows she is a strong and active character in the novel even though she is not the central character as revealed from the analysis. The study also shows that the factors responsible for the active participation are; the will-power, self assertion and the determination to liberate her from men's oppressions that make her not to succumb to them. The five processes blend to portray Grandma as shrewd, dominating, abusive and dirty. These factors put together to be voiceless, passive and completely submissive to all male. The study reveals that, though Grandma is old and an illiterate, she never allows these challenges to hinder her from fighting for freedom so as to liberate from men's oppression. Furthermore, the study has been able to establish the effectiveness of transitivity system in identifying the role of a character in a novel. The study also reveals how linguistic choices in transitivity play a vital role in the construction and portrayal of a character in a literary text.

2.5 Review of Habila's *Measuring Time*

Many perspectives have been taken in the analysis of Habila's *Measuring Time* these include Fodon (2007), Anyokwu (2008), Krishnan (2010), Roy (2011), Akung (2012), Ibrahim (2014), Tenshak (2014), Uwasomba (2014), Ubiem (2015) and Awa (2016). These generally fall within the areas of socio-cultural perspective, structuralism, feminism, stylistics, critical linguistics, psychoanalysis and religion. A critical issue taken up in the analysis of Habila's *Measuring Time* is socio-historical perspective of the novel.

Lipenga (2014) and Roy (2010) investigate the novel from a socio-cultural perspective. The objective of the study is to examine the historical aspect of the novel. The study finds that *Measuring Time* tends to plot a linear chronology of narrative action, the writer's obvious revisionist agenda also tends to create discontinuities, thus, creating a sequence of past and present happenings which nevertheless manages to avoid obfuscation. Flashbacks and anecdotes help bolster the narrative scheme of the novel, giving it variety and interest. In addition, the novel on the one hand, views the historical evolution of community (Keti), and on the other hand, the physical and psychological development of Mamo and LaMamo with the attendant progression from innocence to experience. It is a historical as well as psychological novel powered by a certain democratisation of point of view which in turn lends the novel an element of irresolute skepticism, embodying, as it does, the increasing complexity of contemporary human experience. Through the incorporation of the elements of dream, fantasy, hallucination and gossip the novel appears suspended between the agonistic claims of orality and the chirographic immobilism of textual phenomenon. The study concludes that most of the characters irrespective of their place on the social ladder appear to seek self-presence and self-validation the individual potential of storytelling: they try to "cheat death" or "act upon the

world” by historicizing their passage through life by telling their stories in song and drama, casual banter and even their daily struggles for survival.

Another critical tendency found in the analysis of Habila’s *Measuring Time* is feminism. Ibrahim (2014) makes a critical examination of female characters in the novel. The critic observes two sets of women, in the general, the ultramodern one and the simplistic peasant one. In the character of Jummai, Asabar’s wife, the simplistic peasant woman is portrayed; in the character of Zara, ultramodern woman is portrayed; who strives to cope with life’s challenges and tries to carve a path in life that is somewhat alien to the norms of the society. Zara lacks collective identity. She is the one who decides that just being a wife does not make you a husband’s punching bag. She takes position of power when she makes a choice to leave her husband. Study further reveals that most of the female characters in the novel are not fulfilled or happy. The women are usually either widows, divorcees or heartbroken. Those married among them are, however, depicted as being simplistic and uncomplicated. In fact, this simplicity is the reason why they function well in the society. That is why Zara is a misfit in the society; she is described as being complex according to the critic. The study finds that women without men in their lives are seen as being rudderless – they are seen to be severe incomplete and arouse suspicion in the men’s minds as exemplified by Aunt Marina and Zara. In contrast, divorced men or widowers do not rouse such critical gaze from the narrator. Lamang, being without a wife does not make him suspicious. Rather, it even increases his appeal (Ibrahim, 2014:333). The study also finds women are shown to be in a state of admiration for the male sex. The politicians know this and use it to amass supporters. Lamang basks in his glorification. Even modern Zara admires Mamo’s talent of history writing. In fact, women without men in their life are shown to be at a loss, bereft and hopeless. Ibrahim (2014) concludes her study that the ‘usual’ societal roles expected of women is

shown to still exert pressure on how women are seen and how they perceive their worth. The question, are they good people, is defined by their relationships with their husbands, children or relatives. Furthermore, with changing times, modernity has caused women to make choices which they would not have considered in the past, e.g. education, divorce and choosing a career over a husband as the novel shows such choices may not lead to ‘desirable’ lives as exemplified by Zara.

Critics such as Ibrahim (2014) and Tenshak (2014), analyse an aspect of identity in the novel. Ibrahim (2014) observes the way Habila depicts northern Nigeria as a region with predominant Christian faithful and their lives are depicted by Christian values in addition to their traditional ones. The critic noticed Habila has deviated from the usual trend. She further claims that the main religion in northern Nigeria is Islam and many novels have presented characters that are mostly Muslims or have been strongly influenced by Islamic values and norms. The study finds that Christian identity is shown to be part of northern Nigeria. Even though, the Muslim community exists in the village yet Habila shows them to be in the minority. Furthermore, according to the critic, Habila illustrates Christianity’s role in shaping the multiplicity or heterogeneous nature of the identity of the northern Nigeria woman. The study concludes by explaining why some women’s issues peculiar to northern Nigerian literature are missing in *Measuring Time*. These include polygamy, seclusion of women (purdah), denial of female education and conflict with co-wives. Women who experience such kinds of situations have been shown to be also exposed to the situations experienced by the characters of *Measuring Time* for instance domestic violence and divorce these two experiences appear to feature in the lives of women regardless of their religion or even geographical location. The critic examines the novel from the feminist and identity perspectives only and fails to account for the linguistic aspect; the

present study focuses on the construction of Mamo and LaMamo's personality using transitivity systems.

It is possible to trace elements of psychoanalysis in some analyses: Ibrahim (2014) for instance, observes that Zara's actions, choice and behaviour eventually lead her to become clinically depressed and withdraws from the society and Zara finds it hard to maintain relationships with men. She is later diagnosed with acute depression, which manifests itself in bouts of sobbing and anxiety about her son, whom she believes is in danger. The researcher concludes that the theme of women becoming mentally ill because of their inability to cope with some aspects of their lives though not common in northern Nigerian literature is somewhat common in literature in the western world. According to Foden (2007), the novel portrays a psychological study of a man (Mamo) who must 'measure' up to his brother and a critical demand of the society in crisis. The study reveals the novel captures the psychological and physical development of Mamo and Lamamo with the progression from innocence to experience. Furthermore, the study concludes by incorporating the elements of dreams, hallucination, hearsay, fantasy and gossips make the novel to appear suspended between the agonistic claims of orality and the chirographic immobilism of textual phenomenon. The study fails to focus on the portrayal of characters using Halliday's, the present study analyses characters identity using Halliday's transitivity model.

Another critical analysis of the text focuses on religion. Ibrahim (2014), points out that the novel's setting in a fictional society located in northern Nigeria. The main religion in the northern Nigeria is Islam and many novels have presented that characters that are mostly Muslims or have been strongly influenced by Islamic values and norms. However, she argues that there is a deviation from this usual trend. Although, a northern Nigeria is depicted here, the people are predominantly Christians and their lives are dictated by Christian values and in

addition to their traditional ones. Her study finds Christian identity is shown to be part of the northern Nigerian whose experiences are explored in the novel. She concludes that Habila illustrates Christianity's role in shaping the identity of the characters in the novel and this points to the multiplicity or heterogeneous nature of northern Nigeria.

2.6 Theoretical Framework

This study adopted Halliday's transitivity model. The Hallidayan model offered stylisticians a new perspective on the language of literature. Stylisticians can fathom the hitherto depth of literary text with the help of the well-defined categories and the semantically sensitive taxonomy generated by Systemic Functional Grammar. The concept of the transitivity now makes it possible to explore literary critical ideas such as 'world-view' or 'point of view' from the linguistic angle, as Simpson (2004), points transitivity refers generally to how meaning is presented in a clause. Clauses represent events and processes of various kinds, the transitivity aims to make clear how the action is performed by whom and on what. Transitivity is an important and powerful semantic concept in Halliday's Systemic Functional Linguistics. It is part of the ideational function of language; therefore, it is an essential tool in the analysis of representation implicitly and crucially. Different social structures and values require different patterns of transitivity. Transitivity analysis discovers the relationship between meaning and wordings that account for the organisation of linguistic features in a text (Mehmood, Ameer & Faiz, 2014). This notion is very crucial to Halliday and Matthiessen (2014), who argue that the transitivity system constructs the world of experience into a manageable set of process types and each process type provides its own model or schema for construing a particular domain of experience as a figure of a particular kind. The most powerful impression of experience is that it consists of a flow of events. This flow of events is chunked into quanta of change by the

grammar of the clause: each quantum of clause is modeled as a figure – a figure of happening, doing, sensing, being or having. All figures consist of a process unfolding through time and of participants being directly involved in this process in some way; and in addition there may be circumstance of time, space, cause, manner or one of a few other types. These circumstances are not directly involved in the process; rather they are attendant on it. All such figures are sorted out in the grammar of the clause.

Nguyen (2012) posits that Halliday's theory of transitivity could be used to study the clausal structure which is based on the main verb of the sentence. According to this theory of transitivity, different processes are distinguished according to whether they represent action, speech, states of mind or states of being. Systemic Functional Theory differs from many other functional theories in its emphasis on comprehensive text-based descriptions – descriptions that can be used in text analysis; other functional theories have tended to foreground linguistic comparison and typology based on descriptive fragments from a wide range of language (Halliday & Mathiessen, 2014:56).

In this model, 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. This model can be characterised 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. Processes and participants are analysed to illustrate the mind frame or worldview of the persona. That is, isolating the processes, and examining which participant (who or what) is doing each process; secondly, examining what sorts of processes they are, and which participant is engaged in each type of process. The transitivity model basically presents how the world is perceived in three dimensions: the material world, the world of consciousness, and the world of relations. It

categorises potential number and the semantic roles assigned to the participants according to the nature of the processes (Cunanan, 2011:73). This theory suits the analysis because it examines the structure of sentences which are represented by various processes. This helps the analyst to probe and unlock what flows directly through the mind of the persona. It also gives the researcher the opportunity to analyse the actions, thoughts and utterances of the characters using the six classifications of transitivity processes. Therefore, the processes and participants are analysed to portray the two principal characters, Mamo and LaMamo.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the research methodology of this study. The chapter contains explanation on how the data for the study were collected and the sampling technique used.

3.2 Research Design

This study is a content analysis of the utterances, thoughts and actions of Mamo, LaMamo and other characters which they interact with as well as the narrator's accounts. Using transitivity theory as proposed by M.A.K. Halliday, it is noted that transitivity produces a useful linguistic framework for the discovery of the main linguistic feature of a certain literary discourse (Halliday & Matthiessen, 2014).

3.3 Data Collection Method

This study is a text based research because it is a content analysis of the thoughts, actions and utterances of characters. The data for this study were collected from the selected text, *Measuring Time*. The researcher used purposeful sampling in generating the data through a comprehensive study of the novel where Mamo and Lamamo appear in the story. In other words, in the course of reading the novel, the researcher extracted the relevant data from the text, that is, the utterances of the characters, their thoughts and actions as well as the narrator's accounts using vocabulary items. It is the work of linguistic stylistics to delve into linguistic techniques appropriately for the description and explication of the work. In doing that, the researcher adopts Halliday's Systemic Functional Linguistics. SFL is one of the most powerful models of grammatical theories that will be used for the purpose of text analysis (Halliday & Matthiessen, 2014).

3.4 Sample and Sampling Technique

The researcher selected twelve extracts from the novel using purposive sampling technique. This selection gave the researcher opportunity to examine the development of characters of Mamo and Lamamo. It also enabled the researcher to discover the unique personality of Mamo (who despite his sickness is still the dominant character in the story) and LaMamo. The text uses language of varying structures to build up characters in the novel through various techniques.

One of the techniques is through the physical description of characters. Another technique is the provision of information about character mannerism that is, the way a character thinks, speaks and how the characters interact with one another provide information that enables readers to decide the kind of personality a particular character has. The researcher focuses on Mamo and Lamamo, with specific attention to Mamo to investigate what makes him unique from Lamamo using the processes of transitivity. The reason for this is that Mamo, though sickly, is a central character, and plays a significant role in the development and the attainment of the author's preoccupation.

3.5 Method of Data Analysis

The analyses adopted Halliday's transitivity analysis. Twelve extracts from the novel were used for the analyses. These extracts are a combination of dialogue and narrative. A dialogue presupposes more than one person who has changing roles; the speaker becomes the listener and the listener becomes the speaker. The narrative usually sets the setting into a particular context and influences how the dialogue is interpreted (Ibrahim, 2011:157). The researcher employs the use of tables for the extracts to validate in comparing the identity of the characters under study. The steps carried out regarding the processes of analysing the data, first, is the presentation of the extracts. The researcher split the extracts into clauses and each clause was tabulated and analysed based on the arrangement of transitivity pattern because the transitivity analysis requires the breaking down of complex sentences into simpler clauses. The participants are separated from the process and column of transitivity process type is provided to examine and analyse the processes which one belongs to as either material, mental, relational, verbal, behavioural and existential processes.

CHAPTER FOUR

DATA ANALYSIS, DISCUSSION AND FINDINGS

4.1 Introduction

This section presents the analysis of Habila's *Measuring Time*, discussion and findings. The chapter pays attention on the types of processes used in comparing the identity of Mamo and LaMamo in the novel.

4.2 Data Analysis

There are twelve extracts which were analysed and each extract is preceded by an introductory background. The type of processes and participants identified in each extract are presented in a tabular form. Therefore, transitivity analysis requires breaking down of complex sentences into simple clauses involving a process and a participant in the process. A clause is a linguistic or grammatical resource for expressing a situation which describes who or what is involved and what kind of relation or activity is involved, a process or the participants it involves (Fontaine, 2013).

4.2.1 Extract One

This extract is taken from the story when Mamo and LaMamo are almost thirteen years old when they hear the stories of their father's early love life, and their mother's heartbreak which Lamang, their father, caused. They decide to make life hard for their father. They succeed by dropping scorpions in his shoes and sometimes misplacing his keys whenever he comes back from the state capital. However, Mamo was discovered to have inherited his mother's sickle-cell anaemia, and when the twins stay with Aunt Marina who tells those stories, Mamo thinks the stories kept him alive.

Immediately after **he had discovered** how different **he was** from his brother and from everyone around him. **Mamo began to view** things in a new way. **He began to learn** the art of prioritising. To **help himself** focus **he began keeping** an imaginary diary, the contents of which only his **twin brother could fathom**, and in it, in bold letters, **he wrote** his first priority: hate thy father make him

pay. Not that **the twins had** the means to make their **father pay**, but **they tried** their best whenever **he was** back from his endless trips to the state capital and Lagos. **They'd drop** the occasional scorpion into his shoe, or **misplace** his car keys just as **he was** about to go out. Once or twice **they had contemplated** poison. **They lost** interest in scorpions when **Mamo discovered** his second priority. (MT. 20)

[...]

'**We could be** famous. That way **people would remember** us even after **we are died**', **he whispered** to LaMamo. **Mamo was** silent. **He did not know** how, but **he knew the answer would come** to him eventually, just as the idea itself came. **They grew** more restless as they waited. **LaMamo had** no doubt that his brother **would** eventually **come up** with an **idea to make** them famous. **They took** to plane spotting. **He brought** a magazine from his father's collection, and **Mamo would read** out the more interesting essays and stories, **skipping** the more difficult English words about distance cities and famous people. **They'd look** at the Pictures **they'd sigh** with longing (MT. 21).

Table 7 : Identification of Participants, Processes and their types in Extract One

PARTICIPANTS	PROCESS	TYPE
1. He (Mamo)	had discovered	Mental
b. He (Mamo)	Was	Relational
2. Mamo	began to view	Mental
3. He (Mamo)	began to learn	Existential
4. himself (Mamo)	to help	Material
b. He (Mamo)	began keeping	Material
c. Twin brother (LaMamo)	Could fathom	Mental
d. He (Mamo)	Wrote	Material
5. Twins (Mamo & LaMamo)	Had	Relational
b. Mamo & LaMamo	to make	Material
c. Father (Lamang)	Pay	Material
d. They (Mamo & LaMamo)	Tried	Material
e. He (Lamang)	Was	Relational
6 They (Mamo & LaMamo)	Would drop	Material
b. They (Mamo & LaMamo)	Misplace	Material
c. He (Lamang)	Was	Relational
d. He (Lamang)	go	Material
7. They (Mamo & LaMamo)	Had contemplated	Mental
8. They (Mamo & LaMamo)	Lost interest	Mental
9. Mamo	Discovered	Mental
10. We (Mamo & LaMamo)	Could be	Relational
11. People	Would remember	Mental

12. We (Mamo & Lamamo)	Are died	Material
13. He (Mamo)	Whispered	Verbal
14. He (Mamo)	Was silent	Behavioural
15. He (Mamo)	Did not know	Mental
16. He (Mamo)	Knew	Mental
17. Answer	Would come	Material
18. They (Mamo & LaMamo)	Grew	Existential
19. They (Mamo & LaMamo)	Waited	Material
20. LaMamo	Had	Relational
b. His brother (Mamo)	Would come	Material
c. Idea	Make	Material
21. They (Mamo & LaMamo)	Took	Material
22. He (LaMamo)	Brought	Material
23. Mamo	Would read	Mental
b. Mamo	Skipping	Material
24. They (Mamo & LaMamo)	Would look	Behavioural
b. They (Mamo & LaMamo)	Would sigh	Behavioural

In Table 7 there are six participants and six processes with varying frequencies in the extract. The processes consist of sixteen material processes, nine mental processes, and six relational processes, others are three behavioural processes two verbal and existential processes. Fifteen processes are carried out by Mamo, another three processes are collectively carried out by him and LaMamo. Lamang has three, people, idea and answer have one each.

Mamo has five material processes while LaMamo has one, as both of them collectively participate in seven material processes. The remaining four material processes are taken by Lamang, idea, people and answer. Mamo executed more material processes in this passage yet his is not an actor because they are goal-less or fall on inanimate objects as goals. However, most of the material processes which Mamo and LaMamo involved are material intention ones.

Five mental processes are attributed to Mamo while one by LaMamo and two other mental processes are collectively carried out by both of them. It can be argued that Mamo's perception processes are far beyond LaMamo's as the extract demonstrates. This features him in the role of

sensor. Mamo's high perceptive roles portrayed him as an intellectual person than LaMamo as he reads out the magazines and decides what could make them famous. We can deduce that Mamo's and LaMamo's mental processes reveal that the characters, Mamo and LaMamo believe that for one to excel in life one must be famous. This shows how transitivity processes present their worldview. As part of the research objectives, transitivity processes present the characters worldview are examined.

On reading the extract, the reader is made aware of how the twins, Mamo and LaMamo relate to each other. The analysis reveals that each of them has one relational process as well as two relational processes which both of them collectively carried out, while two relational processes are attributed to Lamang. Their relational processes unravel the importance of unity in achieving a goal in life. The extract also uncovers that Mamo and LaMamo are not identical twins. The former is sickly but an intellectual while the latter is a bold and strong person as illustrated in the following quote: '---immediately after he had discovered how different he was from his brother and everyone around him, Mamo began to view things from a different way' (MT. 20). His illness discourages him emotionally and psychologically which his mental processes uncover. For instance, "when he thought he would not live for long" (MT.20).

In terms of behavioural process, Mamo has one; he and LaMamo collectively carry out two behavioural processes. This shows that both of them take the role of the behavior, for Mamo the behavioural process is attributed due to his sickle-cell condition. Two verbal processes are done by Mamo while LaMamo has none. Despite Mamo's sickness he still takes the role of the *sayer* which shows that his sickness does not prevent him from expressing his feelings. Mamo performs one existential process as both Mamo and LaMamo perform only one.

4.2.2 Extract Two

This extract is taken from the part of the story on the coronation day of the new installed Mai and the entire village goes to witness the ceremony at the village square when Mamo and LaMamo planned to kill the old witch's dog (Duna). Their intention of killing the dog is to scratch the dog's rheum into their eyes to enable them to see spirits Mamo suggested. Mamo perfectly plans the way they could succeed in killing the dog by spreading a battery carbon on a bean cake while LaMamo risks his life in chasing the dog to where the bean cake is reserved and eventually they succeeded as they have planned. The extract below is made up of a dialogue and a narrative.

They were high up in the crook of the top most branches, **their legs dangling** in the air, their mouths yellow with mango juice. **He stopped gnawing** on a mango seed and said, 'you know, **dogs can see** spirits and ghosts?' '**I read** it somewhere in a book'. **LaMamo couldn't read** very well. **Mamo went** on 'you **can see** things too if you **rub** dog's rheum in your eyes "Let's **get** Duna", **he suggested. They found** used batteries in the garbage pit behind the outhouse. **Pushing** another battery onto the paper. **When they had** enough, they carefully **poured** the black powder into leftover bean cakes **they had found** in the kitchen (MT. 22-23)

[...]

Mamo returned to the tree to wait. **He did not wait** long. A few minutes later **he heard** a deep **barking**, then the sound of feet racing through the grass, and then **LaMamo appeared running** almost **flying** over the underground, **dodging** trees. Then with a sinking feeling **Mamo saw** that **LaMamo had missed** the tree, **Mamo croaked. He dropped** out of the tree and **started jumping**. **LaMamo saw** him and made straight for him, **breathing** hard through his mouth. **LaMamo shouted** at his brother, **breathing** hard, **laughing** and high on adrenaline. But **Mamo couldn't get** his hands to move, **they were** shaking uncontrollably. LaMamo reached up, and **threw** it down at the dog. **He shrank** as his brother reached for the dog's eye (MT. 24-25).

Table 8: Identification of Processes, Participants and their types in Extract Two

PARTICIPANTS	PROCESS	TYPE
1. They (Mamo & LaMamo)	Were	Relational
2. Legs (Mamo & LaMamo)	Dangling	Material
3. He (Mamo)	Stopped gnawing	Material
4. Dogs	Can see	Mental
5. I (Mamo)	Read	Mental
6. LaMamo	Couldn't read	Mental

7. Mamo	Went	Material
b. Mamo	Can see	Mental
c. Mamo	Rub	Material
8. Mamo	Let	Mental
b. Mamo	Get	Relational
c. Mamo	Suggested	Verbal
9. They (Mamo & LaMamo)	Found used	Mental
10. Mamo	Said	Verbal
b. Mamo	Pushing	Material
11. They (Mamo & LaMamo)	Had	Relational
b. Mamo & LaMamo	Poured	Material
c. They (Mamo & LaMamo)	Had found	Mental
12. Mamo	Returned	Material
b. Mamo	Wait	Material
13. He (Mamo)	Did not wait	Material
14. He (Mamo)	Heard	Mental
b. Mamo	Barking	Behavioural
15. LaMamo	Appeared running	Relational
b. LaMamo	Dodging	Material
c. LaMamo	Flying	Material
16. Mamo	Saw	Mental
b. LaMamo	Had missed	Material
c. Mamo	Croaked	Behavioural
17. He (Mamo)	Dropped	Material
18. Mamo	Started jumping	Material
19. LaMamo	Saw	Mental
20. Lamamo	Made	Material
b. LaMamo	Breathing	Behavioural
21. Lamamo	Shouted	Verbal
b. LaMamo	Breathing	Behavioural
c. LaMamo	Laughing	Behavioural
22. Mamo	Couldn't get	Relational
b. Mamo	Move	Material
c. Mamo	Were	Relational
23. LaMamo	Reach	Material
b. Lamamo	Threw	Material
24. He (Mamo)	Shrank	Behavioural

From Table 8, we can see there are four participants that carry out five processes with varying frequencies. Seventeen material processes, nine mental processes, four relational processes, eight behavioural processes and four verbal processes. Mamo participates in eleven material processes while LaMamo is involved in four, Mamo and Lamamo have carried out one material process.

Dog and legs have one material processes each. It is observed that the twins did not work in isolation. Thus, Mamo is determined and intellectual who supports LaMamo's ideas in many instances while Lamamo could not read very well but he is strong and courageous as the text illustrates (MT.22). The material processes prescribed to Mamo in this extract are goal-material processes as some of the actions in the clauses affect the inanimate objects, for instance, "He had stopped gnawing on a mango" and "He dropped out of the tree". What is quite striking in the analysis is the way their legs were dangling in the air, performing a material process as if they are separated from their body.

Out of the eight mental processes, five are carried out by Mamo alone, two by LaMamo and one by both of them. Mamo having the highest number of mental processes features him in the role of sensor in the passage. In addition, Mamo's high mental processes portray him as an intellectual person while LaMamo is not. Moreover, the twins encounter a situation which is beyond their imagination. Out of the four relational processes, Mamo has two while LaMamo has one and both of them are involved in the two processes. This unravels the mutual relationship which exists between the twins. It also shows how they relate or 'join hands' in facing a particular task or challenge. The twins use attributive and identifying relation processes which they eventually succeed in killing the dog.

In terms of behavioural processes, there are eight behavioural processes where Mamo and LaMamo participate in four each. The analysis shows their behaviour in such a way that each of them takes the role of the behavior. There are four verbal processes; Mamo has three while LaMamo has one. Mamo takes more sayer roles than LaMamo because he is the initiator who skillfully plans the way they succeeded in killing the dog (Duna). It can be argued that in this

situation, Mamo is the dominant character because he has the highest number of processes such as material, mental, relational, behavioural and verbal processes.

4.2.3 Extract Three

The passage below is about the secret journey of Mamo, LaMamo and their cousin, Asabar. The dawn is dark as midnight when there was a strong rain and wind. They run away in order to participate in the army recruitment and fulfill their dream of becoming famous. Unfortunately, Mamo falls sick. They shed tears because they have the same dream of becoming famous. Mamo gives them his money and urges them to proceed with the journey and LaMamo promises he would send him letters as soon as he is settled.

They helped him to his feet and into the building; **he slumped** to the floor and onto his side as soon as **they set** him down against the wall. **Asabar and LaMamo sat** on either side of him; none of **them was** a stranger to Mamo's sickle-cell anaemia, and in their hearts **they both knew** that this might well be the end of their adventure. "**I said I feel** better already" **Mamo said** stubbornly, **looking** at the open door through which **Asabar had disappeared** "**I'll be fine** before the evening bus comes". (MT.53)

[...]

"**Listen**" **he mumbled**, "**I will be fine**". **I will** just **lie** here and **wait** till it gets cooler and then **I will go** home. But now **I want** you to **go** on. **Asabar said** nothing, but **he kept looking** at LaMamo, **waiting** for him to **agree** or **disagree** with his brother "**keep all the money you will need** it more than me" **Mamo said**. He was now **seated** on the top step, his face downcast, and the others **could see** how hard **he was trying** to hold his tears. **He watched** them till **they disappeared** behind the trees. A while later **he looked** up, but it was **LaMamo standing** over him. **He also had** tears in his eyes. **LaMamo said** "**I will send** for you as soon as I am settled. **I promise**. "**Don't fall** sick again (MT. 54-55).

Table 9: Identification of Processes, Participants and their types in Extract Three

PARTICIPANTS	PROCESS	TYPE
1. They (Asabar & LaMamo)	Helped	Material
2. He (Mamo)	Slumped	Behavioural
3. They (LaMamo & Asabar)	Set	Material
4. LaMamo & Asabar	Sat	Material
5. LaMamo & Asabar	Was	Relational
6. LaMamo & Asabar	Might	Relational
b. LaMamo & Asabar	Knew	Mental
7. I (Mamo)	Said	Verbal

b. Mamo	Feel	Mental
c. Mamo	Said	Verbal
8. Mamo	Looking	Behavioural
b. Asabar	Has disappeared	Relarional
9. Mamo	Will be	Relational
b. Bus	Comes	Material
10. Mamo	Listen	Mental
b. He (Mamo)	Mumbled	Verbal
c. I (Mamo)	Will be	Relational
11. I (Mamo)	Will	Relational
b. I (Mamo)	Lie	Material
c. Mamo	Wait	Material
d. Mamo's body	Gets	Existential
12. LaMamo & Asabar	Will go	Material
13. I (Mamo)	Want	Mental
b. You (LaMamo & Asabar)	Go	Material
14. Asabar	Said	Verbal
15 Asabar	Kept looking	Behavioural
16. Asabar	Waiting	Material
b. Asabar	Agree	Mental
c. Asabar	Disagree	Mental
17. Mamo	Keep	Material
18. LaMamo & Asabar	Will need	Mental
b. Mamo	Said	Verbal
19. He (Mamo)	Seated	Material
20. others (LaMamo & Asabar)	Could see	Mental
b. Mamo	Was trying	Material
c. Mamo	Hold	Material
21. He (Mamo)	Watched	Behavioural
b. They (LaMamo & Asabar)	Disappeared	Material
22. He (Mamo)	Looked	Behaviuoral
23. LaMamo	Was standing	Material
24. LaMamo	Had	Relational
25. LaMamo	Said	Verbal
b. I (LaMamo)	Will	Relational
26. I (LaMamo)	Am	Relational
27. I (LaMamo)	Promise	Verbal
28. Mamo	Don't fall	Material

Table 9 consists of five participants and forty-two processes which reoccur in different instances.

Eighteen processes are carried out by Mamo, eleven processes by LaMamo and Asabar, six processes by LaMamo and Asabar each and one by Mamo's body.

Mamo participates in five material processes while LaMamo and Asabar are involved in six material processes; LaMamo has one material process alone. The material process attributed to him [LaMamo] is material-intention process with LaMamo as the actor and Mamo the goal in the clause. Some of the material processes prescribed to Mamo are conditional clause – clauses which have not actually taken place for instance, *I will just lie and wait*. Going by the analysis some material processes assigned to Mamo are material-supervention ones. The material processes with LaMamo's and Asaba's involvement demonstrate the way they assisted Mamo to recover when he falls sick on their way to the recruitment. LaMamo ridicules Mamo that he should not fall sick again (MT. 65) as if Mamo was falling ill deliberately or he had control over his condition.

Mamo carries out three mental processes while LaMamo and Asabar have collectively carried out three and Asabar carries two alone. The mental processes attributed to Mamo unravels the way he worries after realising that he is unable to join his brother to the adventure owing to his illness. That is why he even bursts into tears after giving them his money because at that point he was certain his dream of becoming a soldier will never be realised.

Out of the eight relational processes, Mamo and LaMamo have three each while Lamamo and Asabar have collectively performed two. LaMamo relates with people more than Mamo being that he is an extrovert. We also observe that Mamo and LaMamo have three relational processes each; this shows how the twins relate to each other. Thus, LaMamo and Asabar chose processes of being when Mamo fails to provide a solution to enable him follow them. Mamo has three behavioural processes, Asabar one while LaMamo has none. Mamo's behavioural processes signals the way he behaves after realising that he would not be part of the journey due to his ill condition.

Mamo has four verbal processes, two by LaMamo and one by Asabar respectively. Mamo having the highest number of verbal processes signals the way he insists that LaMamo and Asabar should proceed with the journey since he is certain he could not be part of the adventure. Both Mamo and LaMamo participate in the verbal processes where both of them take the role of the sayer. The analysis shows that Mamo uses more verbal processes before he persuades them when he says that he feels better and he would go home as soon as his condition improves.

4.2.4 Extract Four

This extract has connection with the previous one. The extract presents how Mamo relies on his brother. LaMamo's journey gives Mamo the second chance of leaving Ketu when he was offered admission in the university to study history. He finds the situation at the school unbearable without LaMamo. LaMamo is the leader who always comes up with the idea and he misses him now. Therefore, Mamo has to learn how to do things for himself because he lacks the talent of making friends even in the university. This contributed to his academic excellence because he spends most of his time in the classroom and the library reading every book that comes to his way. As the extract progresses, it tells us how Mamo turns his hostel room into a sort of home, He only goes home when it is end of session. Mamo waits for LaMamo's letter which he promises to send but it did not arrive until after two years.

He missed his brother, and often **he'd begin** a sentence aloud, **calling** his brother's name before **catching** himself. Gradually **he began** to **lose his feeling** of joy at his newfound anonymity, and because **he didn't** have much talent for **making** friends. **He spent** most of his time in the classroom and the library, **reading** any book that took his fancy from Plato to Fanon. **He was** at the university for only two years, and in those years **Mamo returned** home only when **he needed** money for his medicine, **he hung out** with a group of stragglers who had **turned** the school hostels into a sort of home (*MT*. 64).

[...]

He missed his brother. **They had been** two parts of the same thing: **LaMamo had been** the leader who always **came** up with the wild, edgy ideas, which **would** then be reviewed and **tempered** by Mamo's less assertive, reflective

nature. But now **Mamo had** to do anything by himself, and **he was finding** it hard to cope. When LaMamo's letter finally **arrived**. It was full of disconnected ideas and bad grammar, but it **made** perfect sense to Mamo as he eagerly **ate** up the lines with his eyes. **I am** not so good at the class work- **I wish you are** here to **help** me with it like you **use to do** when **we are** in school (MT.66-67)

Table 10: Identification of Processes, Participants and their types in Extract Four

PARTICIPANTS	PROCESS	TYPE
1. He (Mamo)	Missed	Mental
2. He (Mamo)	Would begin	Material
b. He (Mamo)	Calling	Verbal
3. He (Mamo)	Catching	Material
4. He (Mamo)	Began	Material
b. He (Mamo)	Lose	Mental
c. Mamo	Feeling	Mental
5. He (Mamo)	Don't have	Relational
b. He (Mamo)	Making	Material
6. He (Mamo)	Spent	Material
b. He (Mamo)	Reading	Mental
7. He (Mamo)	Was	Relational
8. Mamo	Returned	Material
9. Mamo	Needed	Mental
10. He (Mamo)	Hung	Existential
b. Stragglers	Had turned	Relational
11. He (Mamo)	Missed	Mental
12. They (Mamo & LaMamo)	Had been	Relational
13. LaMamo	Had been	Relational
b. LaMamo	Came	Material
14. Mamo	Would	Relational
b. LaMamo	Reviewed	Mental
c. LaMamo	Tempered	Mental
15. Mamo	Had to do	Material
16. He (Mamo)	Was finding	Mental
17. Letter	Arrived	Material
18. Letter	Was	Relational
19. It (letter)	Made	Existential
b. Mamo	Ate	Material
20. LaMamo	Am	Relational
21. LaMamo	Wish	Mental
b. Mamo	Are	Relational
c. You (Mamo)	Help	Relational
d. You (Mamo)	Use to do	Material
22. We (Mamo & LaMamo)	Are	Relational

Table 10 shows that there are thirty-four processes and four participants in the extract. Material processes occur fifteen times, while there are ten mental processes, eleven relational processes. Others include, one behavioural and verbal process each and two existential processes. Out of the eleven material processes, Mamo is involved in ten while LaMamo has one. Mamo carries out seven mental processes while LaMamo participates in two. Mamo has more mental processes than LaMamo. His mental processes such as 'reading', 'needed' and 'finding' portrays him as a sensor and an intellectual character. Out of the eleven relational processes, Mamo participates in five while LaMamo takes two, and both of them are collectively involved in two while letter and straggler have one each. From the table, there is only one behavioural and verbal process where both are carried out by Mamo. Two existential processes are done, one by Mamo while the other by letter.

From the analysis, majority of the material processes attributed to Mamo are goal-less, that is, they do not affect objects or fall on inanimate objects as goal. For instance, "He ate up the lines", "He spent most of his time" and "His brother's name before catching himself". Throughout the passage, therefore, Mamo has only one verbal process. The analysis proves his nature makes him very difficult in making friends after the departure of his brother. Furthermore, LaMamo's departure throws Mamo into deep loneliness which eventually leads him to cultivate the art of reading, "He spent most of his time in the classroom and the library reading any book that took his fancy"(MT.64). It can be argued that LaMamo's journey forces Mamo to stay in the hostel even during university holidays because the situation at home was boring without LaMamo. Mamo and LaMamo had been two parts of the same coin. In other words, they complemented each other. The analysis also uncovers LaMamo is not intelligent due to his fewer mental

processes as Mamo. Mamo's processes such as 'help', 'are', and 'do' reveal how he assists LaMamo when they were in school. We can deduce that the twins relied on each other in one way or the other. Throughout the passage, there are no behavioural and existential processes.

But he still thought about death, even though, now at twenty, he seemed to have been overlooked by its angel. But Mamo still believed that fame could give him immortality, only he didn't know how to achieve fame (MT. 66).

Meanwhile, the above excerpt reveals how Mamo thinks in the novel. This agrees with Leech and Short (2007:270) who argue that a character's thoughts are not just an attempt to report what a character thinks but also to expose the character's immediate experience or consciousness of those thoughts.

4.2.5 Extract Five

This extract shows us how Mamo ends up as a village school teacher after accepting his uncle's offer to teach. Mamo joins the teaching profession in the Ketu Community School, the school which is set up for drop out students. Mamo becomes a teacher and biographer while LaMamo becomes a soldier.

Mamo took up his uncle's offer the month **he turned** twenty-two and on a bright Monday morning **he began** his life as a village school teacher. **Mamo had been introduced** to all of them earlier by his uncle, before the assembly. **Mamo had** his first class at nine a.m. "Good morning sir", **the students sang, standing** up as he entered. He stood at the door at last **he said**, "Good morning" class. (MT. 81-83)

[...]

In the staffroom between classes, **Mamo mostly kept** to himself, **burying** his face in a book. At first **he taught** only one lesson every day, but by the end of the second month **he was so bored** that **he offered** to stand in for the habitually absent English teacher. **Mamo would listen** to them silently and when **he couldn't** take any more **he'd go** to his uncle's office to have a chat. Through the door **Mamo could see** out across the yard to the neem tree under which the carpentry **students were busy cutting and planning** wood. The books **Mamo took** home from his office would be a few poetry collections. **He became** particularly **captivated** by Okigbo when **he found** out how the poet had thrown away his poetic career to become a soldier in

the Biafran army, and how he had died at the front. **He found** himself mentally, and at unguarded moments audibly, **repeating** the poet's lines. (MT.84-85)

Table 11: Identification of Processes, Participants and their types in Extract Five

PARTICIPANTS	PROCESS	TYPE
1. Mamo	Took	Material
b. He (Mamo)	Turned	Relational
2. He (Mamo)	Began	Material
3. Mamo	Had been introduced	Verbal
4. Mamo	Had	Relational
5. Students	Sang	Behavioural
b. Students	Standing	Material
6. He (Mamo)	Said	Verbal
7. Mamo	Kept	Material
8. Mamo	Burying	Material
9 He (Mamo)	Taught	Material
10. He (Mamo)	Was bored	Mental
b. He (Mamo)	Offered	Material
11. Mamo	Would listen	Behavioural
12. He (Mamo)	Couldn't take	Material
13. He (Mamo)	Would go	Material
b. Mamo	have	Relational
14 Mamo	Could see	Mental
b. students	Were	Relational
c. students	Cutting	Material
d. Student	Planting	Material
15. Mamo	Took	Material
16. He (Mamo)	Became	Relational
b. He (Mamo)	Captivated	Mental
17. He (Mamo)	Found	Mental
15 Asabar	Kept looking	Behavioural
16. Asabar	Waiting	Material
b. Asabar	Agree	Mental
c. Asabar	Disagree	Mental
17. Mamo	Keep	Material
b. Poet	Had thrown	Material
c. Poet	Become	Relational
d. He (Poet)	Had died	Material
18. He (Mamo)	Found	Mental
b. Mamo	Repeating	Verbal

The analysis of this extract shows that there are three participants who carried out twenty-eight processes. These comprise eleven material processes, four mental processes, six relational processes, two behavioural processes, three verbal processes as well as two existential processes. Mamo performs eight material processes, students have two material processes and poet has one. Mamo's actor roles are inadequate to portray him as an *actor* because most of his material clauses are goal-less or supervision processes.

All the mental processes in the analysis are taken by Mamo. He therefore takes the role of the sensor because he thinks, feels, and perceives everything which goes around him and inside him. In other words, the perception, cognition and affection processes felt by Mamo feature him in the role of *sensor* which depicts him as an intellectual. Out of the six relational processes, Mamo has four while the students and the poet have one each. This describes Mamo's attributive role on the students. There are two behavioural processes, one by Mamo and the other one by the students. Here, we can deduce that both Mamo and the students perform the role of the *behave*r as the analysis unfolds.

In terms of verbal process, there are three verbal processes; two are attributed to Mamo and one by Uncle Iliya. But here, Mamo has the highest number of verbal processes thus; he takes the role of the sayer where he manageably expresses his feelings to the other characters. The table comprises of two existential processes; Mamo participates in one and the other one by the poet. Mamo's existential processes show that he is the character which dominates the story.

4.2.6 Extract Six

This extract is part of the story where Mamo assumes his office as the new secretary of the palace after being cajoled by the Waziri (vizier). One of the main purposes for appointing him

was mainly to write the biography of the Mai and his ancestors which will be presented during the tenth anniversary of the Mai. The passage is about first Mamo's experience to take minutes of meeting and the meeting is chaired by the Mai himself and is about the arrangement of his anniversary and how they would raise funds and receive dignitaries which will attend the ceremony. The extract also indicates how Mamo sees the palace as nothing worth writing about in the biography. Consequently, Mamo deeply regrets accepting the offer as the secretary and even thinks of walking out of the palace and never return again.

Mamo was introduced by the Waziri as the new secretary; **who is** at the moment working on a magnificent history of our land. **He had** never **taken** the minutes at a meeting before and his greatest fear **was leaving out** something important. **He found** himself often **waiting** for minutes before the Mai's words **could form** into a sentence (MT.230)

[...]

Mamo soon found out why when the **discussion turned** to the issue of sending a 'welfare delegation' to the state governor. As **he listens** to the chatter, **Mamo found** his gaze **wandering** to the window. Through a crack in one of the drapes **he could see** the square outside clearly. **He had read** of how mercilessly **they had dealt** with whoever was unable to pay his hut tax: what really **is** there to **write** about their lives? Their combined lives **wouldn't be** worth more than a chapter in a decent book. And **he thought of** his brother, who now had only one eye, and **he said** to himself **I could write** ten books about his life without padding. **He also thought of** Zara in South Africa and **he muttered** to himself, "**I could write** a thousand books about that moment, that **he lifted** his arm to **take** oath of office." **He also thought of** his uncle, **His uncle had said** to him, "**I know they will feed** you with a bundle of lies. But **I have** no fear that **you will write** only the truth". **He knew** that, **were he** to be honest to his heart **he'd** right now **put** down his pen and **walk** out and never again return. (MT. 231-232)

Table 12: Identification of Processes, Participants and their types in Extract Six

PARTICIPANTS	PROCESS	TYPE
1. Waziri	Introduced	Verbal
2. He (Mamo)	Is	Relational
b. Mamo	Working	Material
3. He (Mamo)	Had	Relational
b. He (Mamo)	Taken	Material
4. His (Mamo)	Was leaving	Material
5. He Mamo	Found	Mental

b. He (Mamo)	Waiting	Material
6. Mai's word	Could form	Existential
7. Mamo	Found	Mental
b. discussion	Turned	Relational
8. He Mamo	Listened	Mental
9. Mamo	Found	Mental
b. Mamo	Wandering	Behavioural
10. He (Mamo)	Could see	Mental
11. He (Mamo)	Had read	Mental
b. They (Mais)	Had dealt	Material
12. He (Mamo)	Is	Relational
c. Mamo	Write	Material
13. Their (Mais)	Wouldn't be	Relational
14. Mamo	Thought	Mental
b. brother (Lamamo)	Had	Relational
15. I (Mamo)	Could write	Material
16. He (Mamo)	Thought	Mental
b. He (Mamo)	Muttered	Verbal
17. Mamo	Lifted	Material
b. Mamo	Take	Material
18. He (Mamo)	Thought	Mental
19. His uncle	Has said	Verbal
20. I (uncle Iliya)	Know	Mental
21. They (Waziri & Mai)	Will feed	Material
22. I (uncle Iliya)	Have	Relational
b. You (Mamo)	Will write	Material
23 He (Mamo)	Knew	Mental
b. Mamo	Were	Relational
24. He (Mamo)	Would	Relational
b. Mamo	Put	Material
c. Mamo	Walk	Material

Table 12 comprises six participants who perform six processes in varying frequencies. Twelve material processes, nine mental and relational processes each. Others are one behavioural and existential processes each and five verbal processes. Mamo participates in eleven material and mental processes while the Waziri and the Mai have one material process each. Mamo has five relational processes while one relational process is taken by each of the participants namely;

Uncle Haruna, LaMamo, Mais' word and discussion. Throughout the extract, there is only one verbal process which the Waziri and the Uncle participate in it.

The number of material processes prescribed to Mamo is goal-less because it fell on the inanimate object 'minutes'. The minute is the goal because it is the one which receives the action from Mamo. Although there are conditional clauses where the actions did not actually take place such as, "I have no fear I could write ten books", "I could write a thousand books" and "he'd right now put down his pen and walk out". It can be argued that Mamo's material processes are either goalless or fall on inanimate objects as goal. The mental processes show Mamo's disgust with the attitude of the Mai and his ancestors and how the palace treated people mercilessly to their own advantage. Those mental processes also reveal Mamo's confidence to write about his brother's life and Zara's. Mamo has more sensor roles than actor roles, thus he is a sensor and an intellectual. The analysis features Mamo as a sensor and this unravels how he thinks, feels and perceives things and the phenomenon which is sensed, for instance, "He thought of his brother" and "He thought of Zara". His brother and Zara here are phenomenon elements.

Mamo has the highest number of verbal processes which reveals that Mamo speaks more than anyone as in this extract. Here, Mamo takes the role of the sayer. What is quite striking here is the verbal processes prescribed to Mamo are utterances which he utters within himself. In other words, Mamo employs the use of indirect thought representation. Free Indirect Thought according to Leech and Short (2007), distances the reader from the character which manifests the opposite effect. Indirect thought representation locates the reader directly in the consciousness of character. Many novelists as well as short stories writers use it to manipulate the reader's sympathy towards the story world, events and characters being presented. The most significant use of thought presenting categories especially Free Indirect Thought lies in manipulating the

narrative point of view. This is accompanied by various linguistic features. The reader's sympathy is generally manipulated by the use of deictic words, vocabulary and character's idiolect (Leech and Short, 2007). The use of indirect thought representation enables the reader to perceive the events from the protagonist's point of view and share his/her emotional reaction to the events going on. In a nutshell, indirect thought representation provides extended access to the minds of characters without obvious traces of artificiality. By doing this, it allows the reader to get more dramatic and gain immediate access to the character's consciousness. This is the effect felt in the following extract:

And he thought of his brother, who now had only one eye, and he said to himself, *I could write ten books about his life and times without the need for padding*. He also thought of Zara in South Africa, standing in a crowd, watching Mandela being sworn in after he had spent twenty-seven years in prison and he muttered to himself. "I could write a thousand books about that moment that minute that he lifted his arm to take an oath of office". He also thought of his uncle, seated by the window and staring at the desert. He thought, *of my uncle silence I could write many books about my father's selfish ambitions had more nobility in it than these frauds have in their whole lives*. He knew that, were he to be honest to his heart, he'd right now put down his pen and walk out never again return (MT. 231-23).

It may be more appropriate simply to regard thought presentation as a formalising technique, a way of signaling what a character's thoughts would read like if they were actually verbalised. Not this only this consistent with the account of point of view provided here, but it also allows for the way narrative segments may be located within a character's active mind without the use of formal devices of thought representation. Indirect thought representation creates stylistic effect by providing a fertile ground of possibilities for writers to exhibit various features that can be exploited by fictional writers in a number of ways.

4.2.7 Extract Seven

This passage is a combination of dialogue and narrative. The extract is taken from the part of the story when Bintou goes to Keti from Liberia to mourn the death of her husband, LaMamo. Mamo writes to Bintou informing her that LaMamo died fighting not for himself but for the betterment of his people. The extract particularly pays attention to the dissimilarities between Mamo and LaMamo when Mamo narrates to Bintuo.

Mamo hardly **knew** where to start. **He took** a deep breath and **began**. “**You could say** we were the perfect twins, almost. **We complemented** each other- what **I did not have** my brother **had**, and what **he did not have I had**. **I was** always ill and weak, **my brother was** the opposite, **he was** healthy and bold and reckless. **I listened, he talked, I was** introverted, **he was** extroverted...**He was** the one who always stood up to our father-”. “But...” **Bintuo interrupted**. “**He said** you were the bold one, the one that always stood up to your father”. (MT. 306)

[...]

Mamo shook his head. “Perhaps **he was** just being kind to me”. **He stretched** out his hand, laughing. “**Look** at my hands; do **they look** strong and bold? No, **I was** born with a sickle – cell disease; **I am** lucky to still be alive.” Despite our dissimilarities **we had** the same dream, which **was to leave** home as soon as **we could**. **You know** what our favourite pastime was? **Spotting** planes. **We’d imagine** ourselves en route to some faraway places to some important assignment (MT. 307).

Table 13: Identification of Processes, Participants and their types in Extract Seven

PARTICIPANTS	PROCESS	TYPE
1. Mamo	Knew	Mental
b. Mamo	Start	Material
2. He (Mamo)	Took	Material
b. He (Mamo)	Began	Existential
3. You (Bintuo)	Could say	Verbal
b. we (Mamo & LaMamo)	Were	Relational
4. We (Mamo & LaMamo)	Complemented	Relational
b. I (Mamo)	Did not have	Relational
c. Brother (LaMamo)	Had	Relational
5. He (LaMamo)	Did	Material
b. LaMamo	Have	Relational
c. I (Mamo)	Had	Relational
6. I (Mamo)	Was	Relational
7. My brother (LaMamo)	Was	Relational

8. He (LaMamo)	Was	Relational
9. I (Bintuo)	Listened	Behavioural
10. He (Mamo)	Talked	Behavioural
b. I (Mamo)	Stood	Material
11. Bintuo	Interrupted	Verbal
12. He (LaMamo)	Said	Verbal
b. You (Mamo)	Were	Relational
c. Mamo	Shook	Behavioural
13. He (LaMamo)	Was	Relational
14. He (Mamo)	Stretched	Existential
b. Mamo	Laughing	Behavioural
15. Mamo	Look	Mental
b. Mamo	Do	Material
c. Hands	Look	Behavioural
16. I (Mamo)	Was	Relational
17. I (Mamo)	Am	Relational
18. We (Mamo & LaMamo)	Had	Relational
b. Mamo & LaMamo	Was to leave	Material
c. we(Mamo & LaMamo)	Could	Relational
19. You (Bintuo)	Know	Mental
20 Mamo & LaMamo	Spotting	Behavioural
21. we (Mamo & LaMamo)	Would imagine	Mental

In Table 13, there are three participants and six processes with varying frequencies in the extract. The processes consist of five material processes, three mental processes, and twenty relational processes, others are; four behavioural processes three verbal and existential processes. Mamo is involved in two material processes, LaMamo and hands have one each, as both Mamo and LaMamo collectively participate in one and Bintuo has none. Material processes prescribed to Mamo in the extract are goal-less; rather they fall on inanimate objects as goals. For instance,” He took a deep breath” and “what I did not have”. Two mental processes are attributed to Mamo

and one to Bintuo. Both of them are perceptive hence their mental processes in the analysis. For Bintuo, she knows the story of the twins through her husband since before her arrival to Ketu. Out of the twenty relational processes, Mamo is involved in ten, while LaMamo has six, and both of them collectively participate in four. This shows the way they relate to each other. The relational processes

suggest that the text is concerned with establishing relationships between entities in clauses, especially by describing some participants through the attributive processes by defining other participants through the identifying processes and also by encoding possession through the possessive processes.

Out of the four behavioural processes, Mamo participates in two, and one by his hands. Mamo takes the role of the behavior. Behavioural processes are processes of physiological and psychological behaviour, and on the borderline between material and mental processes. This process presents the outer manifestations of inner workings (Iwamoto, 2007). “They are least distinct of all the six process types because they have no clearly defined characteristics of their own; rather, they are partly like the mental process (Halliday & Matthiessen, 2014:301).

Bintuo participates in two verbal processes, Mamo has one while LaMamo has three. LaMamo and Mamo take the role of the sayer while Zara is the recipient. This reveals how they were comfortably discussing while Mamo is busy narrating his story and the history of the Ketu village. Although, there is one conditional clause which did not really take place. “You could say we were the perfect twins” (MT. 306). Verbal clauses according to Halliday and Matthiessen (2014), are an important resource in various kinds of discourse. They contribute to the creation of narrative by making it possible to set up dialogic passages (2014:302). A close examination of the extract reveals the dissimilarities between Mamo and LaMamo. Despite their differences; they have the same dream of leaving home. Mamo identifies their differences in the following

areas; he is weak, sickly and an introvert while LaMamo is healthy, bold, courageous, reckless and an extrovert (MT. 306).

4.2.8 Extract Eight

This passage is taken from the part of the story when Mamo receives LaMamo's third letter after it was written six months before it reaches him. Mamo is not in a deep loneliness at this time because he falls in love with Zara.

I suddenly **decided to go** and **see** you... because **I hadn't heard** from you since the school closed and **I missed** you very much... But when **I stood** at your door, **I was** suddenly **gripped** by a crazy fear. **I thought** what if **you had** another boyfriend and **you were** right now inside together? "**I panicked and turned back.**" "**Is that what you think of me?**" When **he gave** no answer **she said**, "**There's** no one but you, really, no one." **He managed to say** as highly as **he could**, "**I guess** it was my insecurity **showing** once more." **She drove** slowly, and occasionally **cars coming** up behind her at high speed **would honk** before **overtaking** them... **Mamo listened** without **saying** anything, for **he knew** that whatever **he said would be** too little. **He simply reached** out and **placed** his hand on her knee. **He turned away** from her because **he didn't want to see** the raw pain that **suffused** every inch of her beautiful face (MT.142-143).

[...]

While **Zara cooked**, **Mamo quickly finished reading** the book. **He went on**, "**Listen to this**, it is an interview with an old man **called** Kashere... **I know** that name. **I know** the family. (MT. 144)

Table 14: Identification of Processes, Participants and their types in Extract Eight

PARTICIPANTS	PROCESS	TYPE
1. I (Mamo)	Decided	Mental
b. Mamo	Go	Material
c. Mamo	See	Mental
2. I (Mamo)	Hadn't heard	Mental
3. I (Mamo)	Missed	Mental
4. I (Mamo)	Stood	Material
5. I (Mamo)	Was	Relational
b. Mamo	Gripped	Material
6. I (Mamo)	Thought	Mental
b. Zara	Had	Relational
c. You (Zara)	Were	Relational
7. I (Mamo)	Panicked	Behavioural
b. Mamo	Turned	Relational
8. Zara	Is	Relational

b. Zara	Think	Mental
c. He (Mamo)	Gave	Material
d. she (Zara)	Said	Verbal
b. I (Mamo)	Is	Relational
9. He (Mamo)	Managed	Material
b. Mamo	Say	Verbal
c. He (Mamo)	Could	Relational
10. I (Mamo)	Guessed	Mental
b. Mamo	Showing	Material
11. She (Zara)	Drove	Material
b. Cars	Coming	Material
c. Car	Would honk	Material
d. Car	Overtaking	Material
12. Mamo	Listened	Behavioural
b. Mamo	Saying	Verbal
13 He (Mamo)	Know	Mental
b. He (Mamo)	Said	Verbal
c. Mamo	Would be	Relational
14. He (Mamo)	Reached	Relational
b. Mamo	Placed	Mental
15. He (Mamo)	Turned	Relational
16. He (Mamo)	Did	Mental
b. Mamo	Want	Mental
c. Mamo	See	Mental
d. Mamo	Suffused	Existential
17. Zara	Finished reading	Mental
18. Mamo	Went	Relational
b. Mamo	Listen	Mental
c. Mamo	Is	Relational
d. old Man	Called	Verbal
19. Mamo	Know	Mental
20. Mamo	Know	Mental

In Table 14, there are four participants and forty-four processes in the extract. The processes consist of thirteen material processes, sixteen mental processes, ten relational processes, one behavioural process. Others are; five verbal processes as well as one existential process. Mamo has nine material processes, while Zara has one and car has three. The material processes which Mamo is involved are material supervision processes, which means they are processes that

happened involuntarily. For instance ‘I was gripped by a crazy fear’. The material process here is material-supervension process, which means unintentional action. Mamo’s material processes are supervention actions while others fall on inanimate objects as goals. Consequently, the processes portray Mamo as a weak person.

Mamo has thirteen mental processes, Zara has two. Mamo is perceptive because he takes the role of a *sensor* while Zara is the phenomenon because Mamo feels and perceives the love as well as the fear he is going through when he thought Zara had another boyfriend. Since Mamo falls in love with Zara, he uses more mental processes than any process as a result of the warmth care and love whenever he is together with her. As part of the research objectives, whether there are changes in the processes with changes in Mamo’s personality are examined. The author employs the use of indirect thought representation with regard to this excerpt. For instance, ‘I thought what if you had another boyfriend and you are right now inside together?’ this is something which does not actually happened. Thereafter, Mamo wonders about Zara. This is how the author portrayed Mamo’s personality in relation to character development as a man of imagination. Ong’ond (2016), argues in his study that Kenyans have been represented as the victims of the Al-Shabaab. Thus, they are represented with mental processes such as “appeal” and “vulnerable”.

Seven relational processes are attributed to Mamo, while Zara has two. The relational processes prescribed to Mamo portray how deeply he falls in love with Zara in such a way that he cannot resist to wait for her return from the state capital but he keeps visiting her in the state capital. Mamo has one behavioural process as Zara has none. The behavioural process which Mamo is involved reveals that he is not bold and courageous in such a way that he lacks the courage to meet her in the first place when he goes to her place, he panics and turns back just because he thinks Zara is with another boyfriend. Out of the five verbal processes, Mamo has three while

Zara and an old man have one each. Both Mamo and Zara take the role of *sayer* as they engage in expressing their feelings. Mamo has one existential process.

4.2.9 Extract Nine

This extract is taken from the part of the story when Zara dumps Mamo and moves to South Africa. At this time, Mamo's loneliness increases because Zara is the only person that partially reduces his loneliness after the departure of his brother has gone. He decides to go into cattle business but he might not be suited in that kind of business due his sickle cell disease.

After **Zara had left** him **he had thrown** himself into settling his father's affairs. **He had** always been a lonely person, even when **he was** with Zara – the only time in his life when **he had not felt** lonely **was** when **his brother was** around but after **Zara** the loneliness **had turned** into a raging pain howling like a maniac. It was not the dull ennui **he had felt** after LaMamo's departure; **she had left** him for another person. At one point **he had** even **considered going** into cattle business – a whole month **discussing** nothing but how to turn cows into money – **he had decided** that **he might not be suited** for that line of work. **He** also **sold** his father's Honda after **deciding** that **he** really **had** no need for a car. Only after **he had finished doing** all these things **he** did **realize** that what **he had done** was erase all traces of his father. **She had typed** his essay and **posted** it to him and now even the words **reminded** him of her. And just then, as if to **take** him outside himself (MT.197-198)

Table 15: Identification of Processes, Participants and their types in Extract Nine

PARTICIPANTS	PROCESS	TYPE
1. Zara	Had left	Material
b. Mamo	Had thrown	Material
c. Mamo	Settling	Material
2. He (Mamo)	Had	Relational
b. Mamo	Been	Material
3. He (Mamo)	Was	Relational
b. He (Mamo)	Hadn't felt	Mental
c. Mamo	Was	Relational
d. His brother (LaMamo)	Was	Relational
4. Zara	Had turned	Relational
b. Mamo	Had	Relational
5. It (LaMamo)	Was	Relational
b. He (Mamo)	Had felt	Material
6. She (Zara)	Had left	Material

7. He (Mamo)	Had considered	Mental
b. Mamo	Going	Material
c. Mamo	Discussing	Verbal
8. Mamo	Turned	Relational
9 He (Mamo)	Had decided	Mental
b. Mamo	Might	Relational
c. Mamo	Be suited	Mental
10. He (Mamo)	Sold	Material
b. Mamo	Deciding	Mental
11. He (Mamo)	Had	Relational
12. He (Mamo)	Had finished doing	Material
b. He (Mamo)	Realise	Mental
c. Mamo	Had done was	Relational
13. She (Zara)	Had typed	Material
b.Zara	Posted	Material
c. Essay	Reminded	Mental
d. Essay	Take	Material

Table 15 comprises four participants and thirty-one processes namely; ten material processes, eight mental processes, twelverelational processes and one verbal process. Mamo has five material processes, Zara has four and essay has one. Mamo’s material processes are either goalless or they fall on inanimate objects as goals. For instance, “he had thrown himself into settling in his father’s affairs”. However, for Zara, she has material processes that fall on Mamo or things related to Mamo as goals. For instance, “Zara had left him” and “she had typed and posted his essay”.

Mamo has six mental processes while Zara and essay have one each. Mamo’s mental processes featured in the role of *sensor*. As we can see in the extract, he is deciding how he can cope with life’s challenges after Zara’s departure. He seeks ways of relieving loneliness. There is an instance of indirect thought representation in the passage, for instance, ‘he had even considered

going into cattle business”. The narrator reports Mamo’s thought in the novel. This reveals that imagination is part of his unique identity.

Mamo has nine relational processes, while LaMamo has two and Zara has one. Mamo’s relational processes reveal that he uses more of the relational processes more than any other process when Zara rejects him and leaves for another man in South Africa. We can recall in extract 8 when Mamo falls in love with Zara he uses more mental processes than any process but when Zara dumps him we have now observed that there is transition of the process type from mental to relational process. As part of the research objectives, changes in the processes with changes in Mamo’s personality are examined. In addition, Mamo has one verbal process; his verbal process reveals how he was desperate in discussing the kind of business that will suit him where previously in Extract 7 he had no verbal process and in this Extract he has one. This shows a slight shift as he manages to express his feeling.

4.2.10 Extract Ten

This extract is taken from the part of the story when LaMamo posts his first letter to his brother Mamo, which he promises to send him immediately when he settles. Although, the letter is two pages long with full of disconnected ideas but it still makes perfect sense to Mamo. In the letter, he narrates how he is made the platoon commander in the army and how life miserable in the army.

My duties as a leader **are** to **lead** the cross-country **running** every morning, to **take** charge at the drill and to **make** sure everyone **is** happy and **report** to the captain. **I am** not so good at the class work – **I wish you are** here to **help** me with it like you use to **do** when **we are** in school. **I am** glad you did not come because it will be bad for your illness. Sometimes **we climb** the mountains with 20 pounds on our back, and sometimes **we trek** ten miles in the desert in the heat with only one liter of water. **I now know** all the names of African countries by head and names of importance cities. **I can read** map and do so many things.

But soon **we will be leaving** the camp to face a real action. **I know** that one day **I will come** back home so that **we can leave** together when **I have** a place of my own. **Give** everyone my greetings. **I cannot give** you my address here and even this letter **I posted** it by **smuggling** it out and **we will be leaving** camp soon to face action, but **I will write** to you again. **I have included** a sketch of the map and the desert here. (MT.67)

[...]

Mamo did not show his father the letter. As far as **he was concerned, his father had not shown** any sign that his son's absence **was** a cause of pain to him. **Mamo folded** the letter and **kept** it in a book by his bed **to read** on the nights when **he couldn't** go to sleep. (MT. 68)

Table 16: Identification of processes, participants and their types in Extract Ten

PARTICIPANTS	PROCESS	TYPE
1. My (LaMamo)	Are	Relational
b. LaMamo	Lead	Material
c. La Mamo	Running	Material
d. LaMamo	Take	Material
e. LaMamo	Make	Existential
f. Everyone (soldiers)	Is	Relational
g. LaMamo	Report	Verbal
2. I (LaMamo)	Am	Relational
3. I (LaMamo)	Wish	Mental
b. You (Mamo)	Are	Relational
c. Mamo	Help	material
d. Mamo	Do	Material
4. We (LaMamo & Mamo)	Are	Relational
5. We (LaMamo & Soldiers)	Climb	Material
6. We (LaMamo & Soldiers)	Trek	Material
7. I (LaMamo)	Know	Mental
8. I (LaMamo)	Can read	Mental
b. LaMamo	Do	Material
9 We.(LaMamo)	Will be leaving	Material
b. LaMamo	Face	Material
10. I (LaMamo)	Know	Mental
b. I (Lamamo)	Will come	Material
11. We (LaMamo & Soldiers)	Can leave	Material
b. I (LaMamo)	Have	Relational
12. LaMamo	Give	Material
13. I (LaMamo)	Cannot give	Material
14. I (LaMamo)	Posted	Material
b. LaMamo	Smuggling	Material
15. We (LaMamo & Soldiers)	Will be leaving	Material

b.. LaMamo & Soldiers	Face	Material
16. I (LaMamo)	Write	Material
17. I (LaMamo)	Have included	Material
18. Mamo	Did not show	Material
b. He (Mamo)	Concerned	Mental
19. His father (Lamang)	Hadn't shown	Material
b. Lamang	Was	Material
20. Mamo	Folded	Material
b. Mamo	Kept	Material
c. Mamo	Read	Mental
d.Mamo	Could not go	Relational

Table 16 comprises four participants with thirty-three processes. Out of these processes, there are twenty-two material processes, seven mental processes and eight relational processes, one verbal and existential process each. LaMamo has eighteen material processes in which five out of them are taken by LaMamo and soldiers, while Mamo has four. The material processes attributed to LaMamo portray him as a very strong character in which most of his actions can only be performed by strong people, namely; 'smuggling', 'climb', 'take' and 'run'. Mamo's material processes have goals and these are 'soldiers', 'drill', 'everyone', 'camp', 'mountains', 'home', 'letter' and 'map'. However, the analysis portrays Mamo as a weak character due to his few material processes and some of his processes appear in conditional clauses.

LaMamo has four mental processes while Mamo has three. The processes of sensing, feeling and perception portray LaMamo and Mamo as *sensor*. Furthermore, the mental processes ascribed to Mamo are; 'concerned' and 'read', they reveal how he is imaginatively involved in his brother's journey as he usually reads the letter in the nights when he could not go to sleep. He is indirectly part of LaMamo's incursion as he learns the names of many African countries and major cities and all the events going on in the war front. His mental processes signal his imagination about his brother's adventure.

Out of the eight relational processes, LaMamo has six as Lamang and Mamo have one each. There are six verbal processes which all are prescribed to LaMamo despite the fact that he was the writer of the letter. The verbal processes signify the way LaMamo expresses his feelings and engages the soldiers in conversation. LaMamo has two behavioural processes; LaMamo's behavioural processes reveal how he handles his group and faces the battle without fear. LaMamo has one existential process.

We note how certain types of process function to cast Mamo's and LaMamo's identity using transitivity profile. Mamo, the dominant character in the novel is rather an ineffectual and passive observer of the events around him. Mamo is often represented as the sensor in mental processes of perception portrays him as an intellectual person in relation to his brother. Mamo is portrayed as weak in material processes because of his less actor roles which are mostly goal-less or conditional clauses while LaMamo is portrayed as an actor in material processes because he participates in many actor roles. His actions portray him as a bold and strong character. Here is a flavour of the transitivity framework through which Mamo's and LaMamo's identities are portrayed, in essence, LaMamo's actions are portrayed through a regular pattern of transitivity choices (profile) in other words, the transitivity profile embodied by a text is a generally useful indicator of character in a prose fiction.

4.2.11 Extract Eleven

This extract is taken from LaMamo's letter. In it, he narrates to Mamo how the battle is fought and how he rescue Bintuo from the ruthless Major that rape her. In the letter, he also tells Mamo about his decision of coming home.

I shot the Major. This is what happened. Sometimes I go up to see how she is doing. I can see the American will soon die anyway. I suddenly saw myself standing up and telling the Major to let her go. I wasn't shouting just talking to him and pointing my gun at him. Your bullet will only turn to water. I have

strong medicine, how did you think **I survive** this war? It is medicine. **I shot** him in the eye. **I** quickly **assumed** a defensive position over the death body. But **I can** see that **they think I will shoot** them, but **I wasn't**. **I sat** down and the **professor stood** up, then **I went** outside and the **professor came**. **I know** what he means so **I said**, “**I don't care. I am leaving tomorrow.**” **I am tired of fighting**. **I want to go** home, **I said** and **I felt** tired and **was** actually **crying** like a small boy. **I told** them **I am** not a commander; **I just want to go** home. **I remember** the day the American **died**, it is one week after **I killed** the Major. The truth is **I am staying** because of the girl (MT. 134-135).

[...]

Sometimes **we will stay** awake all night and **we will make** plans of how **we can leave** now. **I have been fighting** for many years now. **The American died** that night and **I bury** him in the garden. **I threw** away my old army uniform and **I cut** my hair (MT. 136-137).

Table 17: Identification of processes, participants and their types in Extract Eleven

PARTICIPANTS	PROCESS	TYPE
1. I (LaMamo)	Shot	Material
2. LaMamo	Is	Relational
b. Mamo	Happened	Material
3. Mamo	Go	Material
b. LaMamo	See	Mental
c. She (Bintuo)	Doing	Material
4. I (LaMamo)	Can see	Mental
b. American	Will die	Material
6. I (LaMamo)	Saw	Mental
b. LaMamo	Standing	Material
c. LaMamo	Telling	Verbal
d. Major	Let	Mental
e. Major	Go	Material
7. I (LaMamo)	Was not shouting	Behavioural
b. LaMamo	Talking	Verbal
c. LaMamo	Pointing	Material
8. Your (Major)	Will	Relational
b. Bullet	Turn	Relational
9. I (LaMamo)	Have	Relational
10. Major	Think	Mental
b. LaMamo	Survive	Existential
c. LaMamo	Is	Relational
11. I (LaMamo)	Shot	Relational
b. I (LaMamo)	Assumed	Mental
12. I (LaMamo)	Can see	Mental

b. They (Soldiers)	Will shoot	Material
13. I (LaMamo)	Was	Relational
14. I (LaMamo)	Sat	Material
b. Professor	Stood	Material
15. I (LaMamo)	Went	Material
b. Professor	Came	Material
16. I (LaMamo)	Know	Mental
b. I (LaMamo)	Said	Verbal
c. I (LaMamo)	Do not	Material
17. I (LaMamo)	Am leaving	Material
18. I (LaMamo)	Am tired	Material
b. LaMamo	Fighting	Material
19. I (LaMamo)	Want to go	Material
20. I (LaMamo)	Said	Verbal
b. I (LaMamo)	Felt	Mental
c. LaMamo	Was	Relational
d. LaMamo	Crying	Behavioural
21. I (LaMamo)	Told	Verbal
b. I (LaMamo)	Am	Relational
22. I (LaMamo)	Want to go	Material
23. I (LaMamo)	Remember	Mental
b. American	Died	Material
24. LaMamo	Is	Relational
b. I (LaMamo)	Kill	Material
25. I (LaMamo)	Am staying	Material
26. LaMamo & Bintuo	Will stay	Material
b. LaMamo & Bintuo	Will make	Material
27. I (LaMamo)	Can leave	Material
28. I (LaMamo)	Have been fighting	Material
29. American	Died	Material
b. I (LaMamo)	Bury	Material
30 I. (LaMamo)	Threw	Material
b. LaMamo	Cut	Material

Table 17 comprises six participants who carry out fifty-four processes. There are thirty material processes, eleven mental and relational processes each, six verbal processes and two behavioural processes and one existential process. LaMamo has twenty-one material processes, Major and Bintuo have one each, and Professor has two while American has three. It can be observed from the passage that almost all the material processes which LaMamo is involved are material-action-

intentional processes which directly affect the *goals*. We can deduce that LaMamo is a strong participant (actor) whose actions directly affect both animate and inanimate beings. The quality of a strong participant is determined by his/her ability to initiate or make something to happen.

The present study observes that Mamo's actor roles are fewer than LaMamo's because he is mostly involved in conditional clauses; for instance, "I could write ten books about his life" and "I will just lie here". Mamo is involved in both intention and supervention processes, but the supervention processes are higher than intention processes. The supervention processes are actions that occur without his intention. For instance, "He slumped to the floor" and "I was suddenly gripped by a crazy fear". Besides, some of his actor roles are goal-less which falls on inanimate objects as goal. For instance, "He eagerly ate up the lines with his eyes" and "He took up to his uncle's offer". For these reasons, Mamo's identity is constructed as a weak person, while LaMamo as a strong person because of his high actor roles which are intention-material processes.

LaMamo is involved in nine mental processes and the Major has two. Though LaMamo is a soldier, yet he shows a kindness by rescuing Bintuo from the Major. This attribute portrays him in the role of *sensor* as he feels the bitter situation which Bintuo was experiencing where Bintuo takes the role of the phenomenon because she is entity that receives or senses the action of the sensor. LaMamo has eight relational processes; Major and bullet have one each. LaMamo's relational processes reveal the poor relationship which leads to the killing of the Major and consequently forces LaMamo think of returning home.

All the six verbal processes in the passage are attributed to LaMamo which portrays the manner he expresses his feeling and how he engages in conversation with the soldiers. LaMamo has two

behavioural processes which unravel the way he acts as he was desperate to go home because he was tired with the adventure.

Boukari and Koussouhon (2018), who assert that the behavioural processes such as “looking” and “staring insistently” suggest that it is a challenge for the protagonist to brave the darkness which characterises our life sometimes, as he seems to have overcome the darkness. Similarly, Mamo is involved in such behavioural processes on the day of their secret journey to the adventure, for instance, “Mamo said stubbornly, looking at the door” and “I panicked and turned back” Mamo tries to prove to the world that he is brave using such behavioural processes while he is not.

4.2.12 Extract Twelve

This passage is taken from the part of the story when LaMamo returns from the adventure. He is worried about the lack of social amenities in Keti, and he is told about the fund which was generated during the fund raising ceremony but which was unfortunately diverted by the Waziri and the Mai. This information eventually forces LaMamo and the mob to stage a protest. The riot eventually claims the life of LaMamo after he is shot by the police.

LaMamo opened his mouth to speak, but Mamo raised his hand, silencing him. LaMamo pulled away. “No”, he said, “This has to be done”. “I am doing it for them”. “it is not a waste if people die trying to be free. Yesterday, when I came, I could see the helplessness on the people’s face. I felt as if I had lost my way, as if I had entered some crazy town where the sun never shines... I can’t bear that. LaMamo went after the car. LaMamo started coughing and blood trickled down the side of his mouth. He had started to shiver and the sweat dripped from his forehead. “I...I...I am not too bad. I am just numb. I’ve seen people shot five times and they still made it –”. He broke off and began to cough. LaMamo opened his eye and smiled, and then he closed it again. (MT. 293-296)

[...]

When he saw LaMamo lying on his back, covered in blood. When he came to, LaMamo wanted to leave immediately. “I owe him my life,” LaMamo answered. His eye was opened, staring at the young man. But

LaMamo went on speaking, his voice growing fainter. “Do **you remember** that time when **I fell** from the flame tree and **broke** my arm? There **was** a small smile on his sweating face as **he stared** at Mamo. “It seems like yesterday”. **Mamo said**, “Yes”, **LaMamo breathed**. “**I... want you to know I not am scared of dying...** My only regret is now **I want to see** my child.” **He gripped** Mamo’s hand, **his grip** surprisingly firm (MT. 297).

Table 18: Identification of Processes, Participants and their types in Extract Twelve

PARTICIPANTS	PROCESS	TYPE
1. LaMamo	Opened	Material
b. LaMamo	Speak	Verbal
2. Mamo	Raised	Material
b Mamo	Silencing	Behavioural
3. LaMamo	Pulled	Material
b. LaMamo	Said	Verbal
c. LaMamo	Has to be done	Material
4. LaMamo	Am doing	Material
5. LaMamo	Is	Relational
b. LaMamo	Die trying	Material
6. LaMamo	Came	material
b. I (LaMamo)	Could see	Mental
7. I (LaMamo)	Felt	Mental
b. I (LaMamo)	Had lost	Mental
c. I (LaMamo)	Had entered	Material
8. I (LaMamo)	Cannot bear	Mental
9. LaMamo	Went	Material
b. LaMamo	Started	Material
c. LaMamo	Coughing	Behavioural
d. Blood	Trickled	Material
e. LaMamo	Shiver	Behavioural
f. Sweat	Dripped	Material
10. I (LaMamo)	Am	Relational
b. I (LaMamo)	Am	Relational
11. I (LaMamo)	Have seen	Mental
b. People	Made	Existential
12. He (LaMamo)	Broke	Material
b. LaMamo	Began	Material
c. LaMamo	Cough	Behavioural
13. LaMamo	Opened	Material
b. LaMamo	Smiled	Behavioural
14. LaMamo	Lying	Material
b. LaMamo	Covered	Material

15. He (boy)	Came	Material
b. LaMamo	Wanted to leave	Material
16. I (LaMamo)	Owe	Material
b. LaMamo	Answered	Verbal
17. His eye (LaMamo)	Open	Material
b. LaMamo	Staring	Behavioural
18. LaMamo	Went	Material
b. LaMamo	Speaking	Verbal
c. His voice (LaMamo)	Growing	Existential
d. LaMamo	Remember	Mental
e. I (LaMamo)	Fell	Material
f. LaMamo	Broke	Material
19. LaMamo	Was	Relational
b. LaMamo	Smile	Behavioural
c. He (LaMamo)	Started	Material
20. Mamo	Seems	Relational
b. Mamo	Said	Verbal
21. LaMamo	Breathed	Behavioural
b. LaMamo	Want	Mental
c. LaMamo	Know	Mental
d. I (LaMamo)	Am	Relational
22. My (LaMamo)	Is	Relational
b. I (LaMamo)	Want	Mental
c. LaMamo	See	Mental
d. LaMamo	Gripped	Material
e. LaMamo	Grip	Material

Table 18 is made up of six participants with fifty-six processes. There are twenty-four material processes, ten mental processes and seven relational processes. Others are; eight behavioural processes, four verbal processes and two existential processes. LaMamo has twenty-three material processes while Mamo, blood and a boy have one each. The material processes which LaMamo is involved portray him as the *actor* because he is brave and warrior, he therefore led the mob to protest against the Mai and the Waziri. LaMamo's high material processes portray him as a bold and courageous person. This can be observed when he told Mamo that he was not scared of dying if the community problems will be solved in the cause of the riot. All the ten mental processes are attributed to LaMamo. Therefore, LaMamo has a strong role of a *sensor*.

LaMamo's mental processes signal his concern on the impediments of the government in providing the basic necessities of life in Keti which can be observed in the following sentences 'I felt as if I lost my way, as if I had entered some crazy town where the sun never shines' (MT.293). Mental processes namely; 'felt' and 'lost' uncover the manner which LaMamo was deeply concerned about the lack of infrastructural facilities in Keti. Fengjie's (2018) study echoes the above mental processes of present study; the study reveals that Triumph's inaugural address uses mental processes in recovering the audience's confidence and looking forward to a better future.

LaMamo has six relational processes while Mamo has one. The relational processes which LaMamo is involved reveal that he relates with people more than Mamo. In addition, LaMamo uses the relational processes to show dismay to the current situation of Keti for its absence of social amenities. He therefore renders himself to protest against the Mai despite that he is a stranger among the mob; he succeeds in persuading the mob to rebel against the Mai and the Waziri. Throughout the extract, there are six verbal processes and all are ascribed to LaMamo which unravels his aggressiveness and how he convinces the mob.

LaMamo has seven behavioural processes as Mamo has one. LaMamo's behavioural processes portray him as an aggressive person and reveal how he behaves after he is shot by the police. For example, he was 'coughing', 'smiling', 'staring' and 'breathing'. LaMamo participates in four verbal processes while Mamo has one. In view of this, we can deduce that LaMamo is an extrovert because he has more verbal processes than Mamo. As Cherry (2018), argues that extroversion is characterised by sociability, talkativeness, assertiveness, and excitability. People who are high in extroversion tend to seek out social stimulation and opportunities to engage with others. These people are often described as being full of life, energy and positivity which

LaMamo possess such quality. There are two existential processes which sweat and people have one each.

4.3 Discussion

Twelve extracts are analysed in this chapter using Halliday's (2014) classification of transitivity processes used in the clause representation namely: material, mental, relational, behavioural, verbal and existential processes. Halliday and Mathiessen (2014), argue that the concepts of process, participants and circumstance are semantic categories that explain the most general way the phenomena of our experience of the world are construed as linguistic structures. Semino and Short (2004:124), assert that Free Indirect Thought is used to provide more protracted access to the consciousness of characters than other forms of thought presentation. Free Indirect Thought in fiction is also often associated with the creation of effects of closeness and empathy towards characters. An aspect of thought representation is also analysed in the study. As part of the research objectives, six classification of transitivity processes are used in depiction of characters' personality, the transitivity processes depicted each character with a unique identity. Character according to Wales (2011:52), are fictional representation of a person belies a multiplicity and complexity of methods of characterisation. These characters are depicted or portrayed with different personalities and qualities, performing different roles depending on how the author chooses them to behave or act.

Throughout the extracts, there are a total number of sixteen participants that carried out six categories of processes with varying frequencies. Therefore, there are total of four-hundred and seventy-seven processes which occur in the twelve extracts. The material processes are one-hundred and eighty-five with an ordinary descriptive percentage of 38.78%, ninety-four mental

processes with the descriptive percentage of 19.71% one-hundred and ten relational processes with the descriptive percentage of 23.06%, thirty-seven behavioural processes with the descriptive percentage of 7.76%, thirty-nine verbal processes with the descriptive percentage of 8.18% as well as fourteen existential processes with an ordinary descriptive percentage of 2.93% the table below shows the illustration.

Table 19: Process types, Frequencies and Descriptive Percentage

Process types	Frequency	Percentage
Material	185	38.78%
Mental	94	19.71%
Relational	110	22.06%
Behavioural	37	7.76%
Verbal	39	8.18%
Existential	14	2.93%
Total	477	100

Table 14 reveals the overall occurrences of every participant that appear in the extracts which include Mamo, LaMamo, Zara and many other characters. It is observed that material process has the highest number of frequency. Fifty-nine belongs to Mamo while seventy-nine belongs to LaMamo. Material process is the predominant process which occurred in the selected extracts. Material process according to Downing and Locke (2006:128), express an action or entity which is typically carried out by a ‘doer’ or agent. Material clauses express the fact that something or someone performs some action or some entity “does” something – which may be done to some other entity. These processes can be probed by asking what did X do? (Halliday & Matthiessen, 2014:245). For example in extract one, “He brought a magazine from his father’s collection and

they'd dropped the occasional scorpion into his shoes", "brought" and "dropped" are material processes (MT. 20). Material clause must have an obligatory actor and an optional goal.

The aim of this study is centred on the construction of Mamo's and LaMamo's identities using the processes of transitivity. In view of this, all the six classifications of the transitivity processes propounded by Halliday (2014) are used differently in depicting Mamo's and LaMamo's identities namely; material, mental, relational, behavioural, verbal and existential processes. However, the analysis reveals the processes depicted the identity of each character differently. Although Mamo has fewer material processes and most of his material processes are either goal-less, supervision or fall on inanimate objects as goals. This explains how Mamo is depicted as a weak character, whereas LaMamo is portrayed as a strong and bold character because of his high material processes which fall on animate beings as goals. These processes of transitivity occur in varying frequencies making 175 processes for Mamo alone, out of the 475 processes analysed with the descriptive percentage of 36.69% while LaMamo has 176 processes with an ordinary descriptive percentage of 36.90%. There are other 24 processes which Mamo and LaMamo collectively carried out with a descriptive percentage of 9.38%. The remaining processes are shared among the remaining participants (characters). Mamo has 59 material processes with the descriptive percentage of 39.86% while LaMamo has seventy-nine with a descriptive percentage of 53.37%. Both Mamo and LaMamo have collectively performed ten material processes with a descriptive percentage of 6.75%. Mamo has 58 mental processes with a descriptive percentage of 63.04% while LaMamo has 32 with a descriptive percentage of 34.78% as both of them carried out three with a descriptive percentage of 3.26%. In terms of relational processes, according to Simpson (2004), are processes of 'being' in the specific sense of establishing relationships between two entities. Mamo has 28 with an ordinary descriptive percentage of 40% while

LaMamo has 37 which translate to 52.85% as both characters are collectively involved in 6 processes with an ordinary percentage of 8.57%.

Other processes are 13 behavioural processes which belong to Mamo with a descriptive percentage of 43.33% while LaMamo has twelve with a descriptive percentage of 40% where both Mamo and LaMamo have collectively involved in four behavioural processes with a descriptive percentage of 13.33%. For verbal processes, Mamo has twelve with an ordinary descriptive percentage of 42.85%, while LaMamo has fifteen with 53.57%. Mamo has five existential processes with a descriptive percentage of 71.42% while LaMamo has none but they are collectively involved in one existential process with an ordinary percentage of 14.28%. See the table below for illustration.

Table 20: Process types, Frequency, and Descriptive Percentage of Mamo and LaMamo

Process types	Freq.	Freq. of Mamo's involment	%	Freq.of LaMamo's Involvement	%	Mamo & LaMamo collectively Involved	%	% of each process
Material	148	59	40.40%	79	52.98%	10	6.62%	100%
Mental	94	58	62.22%	32	34.44%	3	3.34%	100%
Relational	70	28	37.69%	37	53.62%	6	8.69%	100%
Behaviou.	30	13	46.66%	12	40%	4	13.33%	100%
Verbal	28	12	46.43%	15	53.57%	0	0	100%
Existential	7	5	71.42%	1	14.28%	1	14.28%	100%
Total	375	175	304.82	176	248.89	24	46.25	-

The above table pays attention to the occurrence of Mamo and LaMamo alone with the aim of comparing the characters' peculiar identities. Accordingly, the study reveals that Mamo

has fewer material processes than LaMamo which portrays him as a weak character. Moreover, majority of Mamo's material processes are either supervision, goal-less or conditional clauses. In other words, most of his material processes do not actually affect any animate or beings. In contrast, LaMamo is a strong and bold character due to his high number of material processes. In addition, almost all his actor roles are intention ones. Therefore, the transitivity processes portray Mamo as a weak character in relation to his brother. As part of the research objectives, the transitivity processes used in constructing Mamo's and LaMamo's personality are examined. The implication of these percentages shows that LaMamo has more active roles than Mamo which indicates that he is strong and active character than Mamo. Therefore, LaMamo is an actor while Mamo is not. The present study revealed that there are three major processes that continually reappear throughout the extracts. The most frequently used are material, mental and relational processes. The study slightly echoed Mehmood, Amber, Ameer and Faiz (2014:84), who conducted a transitivity study of Wilde's short story on *Nightingale and the Rose*. The analysis reveals that there are three major processes that continually reappear throughout the text. The most frequently used processes are material, verbal and relational processes. This reveals a more physical nature of actions as compared to psychological revelations and conscious unraveling. Meanwhile, the most occurring material processes entail the recurrent pattern of actions that were carried out. Furthermore, the verbal processes represent the oral interaction and dialogue that is conducted between the *sayer* and the *recipient*. The actor undergoes an action through material processes. Similarly, Adeji and Mensah (2016:41), examine a transitivity analysis on Kurfour's 2008 farewell speech to the Ghanian parliament. The study reveals that Kurfour uses material processes to signal his departure from the office after eight years at the presidency and also his desire to share his repertoire of political and public experience with the parliament. They

argue that most of the bitter political experiences and challenges are represented in material processes. These happenings are concrete, physical and tangible; the action is passed on from the actor to the goal. The material processes in the introduction help to recount Kurfour's past political experience and the resilience he had shown which had seen him at the pinnacle of his political career and also reveals his state through verbal processes. Finally, the relational actions create links between the actions as well as the actors along with certain attributes that are associated with them. The comparative lack of mental and existential processes suggests that there is less psychological involvement in the story. There is not much concern with the internal condition or insight of the characters. Furthermore, the notion of material processes is very crucial to Ong'ond (2016:82), who asserts in his study on transitivity analysis highlights the negative image associated with the Al-Shabaab is the *Actor*, it has been found that Al-Shabaab is always the doer of violent and chaos acts and causes insecurity and challenges to state authority (material processes). His study further reveals that the predominance of material processes as shown by nine (9) headlines out of 21 that were collected. The material processes associated with the Al-Shabaab belong to the semantic field of violence and chaos which include; "shatter", "kill", "claim", "break", "massacre" and "injure". The analysis indicates that all the material processes are related to violence and destruction. Kenyans have been represented as the victims of the Al-Shabaab. Thus, the data have shown predominance of the material process which signifies the negative representation of the terrorist and the positive presentation of Kenyans as peaceful people.

However, Mamo has high mental processes than LaMamo, with (62.22%) as against LaMamo's (34.44%) these percentages reveal that Mamo's high perceptive roles portrays him as an intellectual person while his brother is not. This unravels that LaMamo is less involved in

psychological or internal condition. This notion of mental process is very crucial and agrees with Adeji and Mensah (2016), who conducted a transitivity study on Kurfour's 2008 farewell speech to the Ghanaian parliament; they argue that Kurfour reminds Ghanians not to be oblivious of the massive changes his administration has brought to the financial sectors. Kurfour uses mental process to sense the parliament knows the turbulent times he has passed through as a politician. Those turbulent periods under which he served has made him all knowing as far as politics in Ghana is concerned. He has gained a wealth of experience and repertoire of political knowledge to share with members of the House and beckon the president-elect not to ignore the suggestions he is making to his administration.

In terms of relational processes, LaMamo has the highest percentage with (53.62%) as against that of Mamo's with (37.69%). LaMamo's higher relational processes portray his more physical nature of action as compared to psychological revelations and consciousness. His relational action creates links between his action as well as other characters. In addition, the relational processes in the analysis are not just coded the verb "to be" but through a variety of intensive verbs or copular verbs where the participant roles for these processes include the carrier and attribute. The present study agrees with Adeji and Mensah (2016:44), in their analysis that Kurfour evenly distributed attributive and identification clauses in his address to provide definitions and explanation of being in terms of status and the current political-economic state of the nation. He therefore renders himself as an interpreter of the current situation that assigns attributes to the participants involved. Kurfour chooses processes of being as an appropriate way to explain the complex relationships between the ideals and speaker's beliefs which can reach their aim of making the reasoning naturally and unconsciously accepted by the audience. He further outlines some visible entities that he and the house must possess for the benefit of all

using possessive attribute relational clauses. These clauses have been signaled by the main verb “have” to indicate possession. For instance, “it (Parliament) must have information” and “I have some story to tell”. Furthermore, Kurfour selects identification with positive values to create good impression to the citizenry, and solidifies his image as an expert and strengthens his political image. Hence, Kurfour’s use of relational process is an effort to create a very positive image of himself in the minds of the masses. His use of the relational processes is in line with Halliday’s assertions of “being” and “having” (Halliday & Matthiessen, 2014). In relational clauses, Kurfour is depicted as an interpreter of the “going-on” and he assigns attributes to the participants involved.

For behavioural process according to Iwamoto (2007), presents the outer manifestations of the inner workings. This kind of process is what Downing and Locke (2006), considered as typically involuntary action. The percentage shows that Mamo has more behavioural processes (46.66%) as against LaMamo’s (40%), this signifies that Mamo performs more typical role of the behavior than his brother because of his sickle-cell anemia condition. With this factor, it makes him behaves differently most especially when he falls sick, he sometimes stare because of his inability to talk or breaths with difficulty or sometimes he cries whenever he is in serious pain while LaMamo is not. Downing and Locke (2006), believe that verbal processes are processes of ‘saying ‘ or ‘communicating’ which are encoded by verbs as ‘tell’, ‘ask’, ‘repeat’, ‘answer’ and ‘report’. They have one participant which is called the ‘sayer’.

LaMamo performs more verbal roles than Mamo, the former takes more sayer roles (53.57%) than the latter (46.43%) therefore, LaMamo’s more verbal roles represent his oral interaction and dialogue which has taken place between him and other recipients which suggest his extrovert attribute. This portrays how LaMamo boldly opens up to express his thoughts and feeling while

Mamo is not. The present study agrees with Adeji and Mensah's (2016) which unearths that Kurfour often refers to himself as a direct *sayer* of the verbal processes using the pronoun "I". The analysis indicates that there are very few clauses which have been said by "others". This further explains that most of the key political declarations are made by the sitting president. Meanwhile, Kurfour shows his political maturity by using the verbal processes to congratulate the president-elect J.E.A. Mills on his victory. He takes advantage of their processes to explain his inner most feeling towards his departure from active politics. Moreover, Kurfour uses verbal processes for other reasons: to express his appreciation, make recommendations as well as suggestions to the incoming government and the people in general. He also uses the processes to make a shift in topic. For instance, I wish to discuss three strategic programmes which is a direct signaling device of topic shift. According to Kondowe (2014), the signaling device of topic shift is useful in holding speech together and his audience all along. Meanwhile, Kurfour uses verbal clauses to emphasis his proposition on the effective workings of state institutions, for instance "I would want to emphasis". These clauses are meant to capture the attention of the audience as He makes his address.

The percentage of existential processes reveals that Mamo has more existential processes in relation to his brother. This reveals that Mamo is a major character while LaMamo is a minor character. Downing and Locke (2006), argue that this pocess type constitutes the sixth and last category of the transitivity model. It is close in sense to relational processes. These processes basically assert that something exists or happens.

Furthermore, the research reveals that Mamo uses more mental processes than any other process when he fell in love with Zara in Extract 8, but in Extract 9 she leaves him to another man in South Africa where he uses more relational processes than any process. As part of the research

objectives, the study establishes a link between transition in the processes as well as Mamo's personality is examined in the study. In addition, the characters, Mamo and LaMamo believe that for a man to excel in life he must be famous. Part of the research objectives, also investigate how transitivity processes present the characters' worldview are examined. The research finds that Mamo's mental processes are higher than LaMamo's, this unveils how Mamo was alienated and how he was imaginatively involved in his brother's journey which was achieved through the deployment of indirect thought representation. The study reveals that the author employs the use of indirect thought representation in portraying the characters' thoughts in the novel which account for interesting and effective variations in manipulating the narrative viewpoint which writers employ inexhaustible potential of thought categories to control reader's empathy towards character and the story world. This agrees with the analysis of Blinova (2015:462-463), in his analysis of speech and thought representation in Hemingway, argues that Hemingway always shows deep appreciation and how he fears bulls, considering the chance to demonstrate one's bravery and strength of character. Manuel is the character whose mind is opened to the reader through the use of Free Indirect Discourse. It is used on several occasions. The most prominent use is found in the description of Manuel's thoughts, and the reader gets them as soon as the character performs certain actions. Blinova (2015), further argues that the instantaneity is explained by the absence of comment clauses, since only the character's words are left in the text. Free Indirect Discourse speeds the pace of the narration bringing up the climax of the story. For instance, "oh, the lousy, dirty bastards!", "He was close to the barren now", "He won't!" and "president hell!" The character's emotional state is vividly transmitted through the abundance of exclamatory sentences and by the means of expressive lexical units which serve as the character's discourse markers; the interjections are a feature of oral speech rather than a written

text; the structure of some sentences suggests that they are representation of oral utterances. Seeing the events with the character's eyes, the reader lives through the fighting. Thus, free indirect discourse enhances the affecting potential of the story and its emotional power. Similarly, in *Measuring Time* such emotion was experienced by Mamo when he engages Zara in coitus when he realises that was not her first time, for instance, "Oh, I am disappointed. I thought tonight was your first time Mamo said, trying to sound light-hearted to counter the new note of sadness creeping into her voice".

Many scholars, such as Roy (2011), Akung (2012), Lipenga (2014) and Tenshak (2014), have worked on *Measuring Time* from different perspectives. As Ubiem (2015), argues that Habila reflects the parallel journeys of LaMamo and Mamo as the split paths to explore the world of war and pursuit of education respectively. Extract One reveals that the twins are unidentical to each other; in this case, she argues that the writer examines the opposite sides of life. Ubiem's study compares the twins thus; Mamo is a major character while LaMamo is a minor character, the former is a historian, school teacher, weak, fragmented, writer, emptiness, rural dweller and older while the latter is a soldier, strong, healthy, alienated, peace maker, vastness, migratory international and young. This notion is very crucial to Anyokwu (2008:8), who holds the view that the twins Mamo and LaMamo, are created by Habila to have divergent characteristics and hence pursue widely divergent fates; one of them is a man of war and the other a man of ideas and an intellectual. The twins tend to complement each other: LaMamo is strong, bold, and courageous and an extrovert, while Mamo is anemic, shy, intellectual and an introvert. But more importantly, the present study agrees with Anyokwu's (2008), study which uncovers that the twins are unidentical because Mamo has fewer material processes while LaMamo has higher material processes hence Mamo is portrayed as a weak person in accordance to his sickle-cell

anemia condition while LaMamo is portrayed as a strong and bold person due to his high actor roles, this attribute enables him to become a soldier. The present study further reveals that Mamo's verbal processes are fewer than LaMamo's in this case; the former is portrayed as introverts while the latter as an extrovert due to his high sayer roles.

Thus, Lipenga (2014:56), on his part observes that alienation is one key feature that characterises the experience of Mamo. In the first place, his isolation comes from his ailment since it limits his social interaction, as illustrated in his inability to go hunting with his peers. He further argues that the departure of his brother also heightens this sense of alienation since Mamo remains alone in the village. The people around him such as; Lamang, Auntie Marina and Asabar are unable to reduce his sense of alienation. Although, writing enables him to escape into another world, this escape is in a way even more isolating, given the low level of literacy in Keti village. The present study reveals that Mamo is overwhelmed with a feeling of loneliness (MT. 66,118,184,199,231 & 300) for instance in the novel, "He had always been a lonely person even when he was with Zara – the only time in his life when he had not felt lonely was when his brother was around – but after Zara had left, the loneliness had turned into a raging pain that almost had him howling like a maniac" (MT. 197). This issue of loneliness is very crucial to Lipenga (2014), as he posits that the relationship which Mamo forms with others is an attempt to break this isolation. However, all such relationships inevitably break down or are not intense enough for Mamo's purposes. The present study examines Mamo's relationship with Zara was unsuccessful because she leaves him and proceeds to South Africa which consequently heightens his loneliness. Mamo's subsequent attempt to acquire university education eventually fails, and his scholarly endeavours are all geared towards fulfilling his dream of measuring up to his more physically

equipped twin brother. Moreso, LaMamo who does not suffer from inferiority complex only fights wars from place to place also looks up to his brother for intellectual leadership.

The complicated lifestyle of their father affects the twins in no small measure. Throughout the novel, the author exhibits the twins' isolation, alienation and dependence on each other which can all be found on the basis of transitivity analysis of the present study for instance, in the analysis of extract one processes such as 'read', 'come', and 'make' reveals LaMamo's dependence on his brother: 'LaMamo had no doubt that his brother would eventually come up with an idea to make them famous' and 'Mamo would read out the more interesting essays' (MT. 21). The analysis of Extract 4 reveals how Mamo was alienated from the village as a result of his brother's departure and his sickness, for instance, 'He missed his brother', 'he began to lose his feelings of joy', 'he spend most of his time in the classroom and library reading any book' and 'Mamo returned home only when he needed money for his medicine' (MT.64). Therefore, these processes 'lose', 'missed', 'returned', 'spend' and 'reading' reveal Mamo's state of alienation.

Extract three shows how Mamo depends on his brother, for instance, LaMamo had been the leader who always comes up with the wild, edgy, ideas (MT. 66). But the fact is that both the twins depend on each other because they believe that goals are achieved when people are united. However, LaMamo left the village which makes Mamo feel lost. For instance, *I [LaMamo] am not good at class work- I wish you are here to help me with it like you use to do when we were in school* (MT. 66), *LaMamo had no doubt that his brother would eventually come up with an idea to make them famous* (MT. 21). The implication of these relational processes namely; 'am', 'are', 'were', 'had', and 'would' reveal how the twins depend on each other. As Boukari and Koussouhon (2018), note in their analysis that predominance of relational processes suggests that

the text is concerned with establishing relationships between entities in clauses, especially by describing some participants through the attributive processes by defining other participants through the identifying processes and also by encoding possession through the possessive processes. The twins subsequently witness events that force them to examine their conscience and that make them believe in their fortunes. Habila skillfully depicts the twins' emotional and physical growth over time as they learn how to deal with issues such as fame, education, family disintegration, estrangement and eventually love (Ubiem, 2015:79). Furthermore, Ubiem (2015), maintains that LaMamo's urban life affects his thoughts and perception of life. At the end, in spite of abounding tragedies, Mamo discovers that the secret of survival lies not in individualism but in the oscillatory togetherness which his duality exemplifies. However, the twins are confronted with issues beyond their imagination, and their different experiences portray the symbol of imbalance in life. The present study observes that the twins believe that achieving a goal requires a collective responsibility. The present study reveals how Mamo is alienated throughout the story after LaMamo leaves in Extract Four. That is why Mamo's mental processes are higher than his brother. Mamo's high perceptive roles also portray him as an intellectual person while LaMamo is not.

Thus, Ubiem (2015), observes Mamo had wanted to explore the yearnings and aspirations of the ordinary people and it would have exposed the shortcomings and intense nature of the government. Similarly, in the discussion of the impediments of the government in Keti, Tenshak (2014:56), echoes Lipenga's (2014) who noted that LaMamo and Mamo are in a local idiomatic way of speaking, the voice through which Habila exposes the oddities, trauma, difficulties and impediments of governance and life in the Keti village.

The issue of history is very crucial because, as Akung (2012), asserts that Mamo becomes a historian, rewriting the history with more emphasis on the common man. He further argues that Habila does not agree with the older generation of Nigerian novelists that cultural demolition was done by colonialism alone. However, if it was so it becomes the place of Nigerian writers to rework. This cultural demolition puts things in the proper perspectives. One of these is Mamo's attempts at revising Drinkwater's book "A Brief History of the People of Keti". Roy (2011) pushes the idea further; he claims it is Mamo's choice to be a historian and particularly a teacher of history that allows the novel to work out the boundaries that constitute the relationship between history and fiction. Moreover, Mamo casts himself as an "unofficial" historian who seeks to uncover the true history of his community by becoming an "official" historian. The present study analyses how Mamo's mental processes portray him as an intellectual hence his intellectual quality makes him a historian. Roy (2011:11) argues that *Measuring Time* utilises the difference between the twins for situating Mamo as the autobiographer and historian, one whose central presence in the novel is marked by the close association characters and the key narrator. Such a mirroring effect is tagged to the constant ordering and re-ordering of various perspectives of the historian. Mamo is an intellectual and thinker who stays in the village while his brother LaMamo, the soldier and man of action escapes and experiences the world outside while the contrast between the twins as variants of one another. Mamo's and LaMamo's duality suggests a dialectic way, he moves between "home" and "away". Mamo stays at home, but he is imaginatively involved with his brother's incursion into an unpredictable world beyond the village; in fact, his adventure represents a trans-African experience of post-colonial strife of recurring civil wars, and other neo-imperial struggles enacted across the vast African continent while Mamo, who also wants to escape the circumscribed setting of his own village, is

unfortunately prevented from doing that because of his sickle-cell anemia condition. Roy (2011) further states that Mamo's waiting at home allows him to observe his own world closely and to participate in the local struggles with a kind of detachment that mirrors his intellectual and class mooring. Mamo is imaginatively part of his brother's journeys, learning about the larger African world through the fighter's tales of conflict, suffering, escape and survival. The present study finds that Mamo is imaginatively involved in his brother's journey through the deployment of indirect thought representation which enables him to perceive the events and share his emotional reaction to the events going on in the front line.

Critics such as Lipenga (2014:56), admit that writing serves a particular important role for Mamo – telling stories is for Mamo a way of living a life which his body does not permit him to do. Significantly, Mamo does not show interest in his father's political activities this alienates him from his father. Writing is important since it is Mamo's resource after failing to fit in with the other youths due to frailty. His body causes him embarrassment since he cannot be physically active as his brother as the novel exemplified:

Asabar stood up and joined LaMamo, but as Mamo made to join them, his knees buckled and he fell back onto the hard concrete step. Mamo said, his voice betraying his frustration, "I am feverish... I'll be fine". He was cold despite the sheen of sweat on his forehead (MT.52).

In the analysis of *Measuring Time*, Krishnan (2010), criticises the novel for its lacks of closure. He argues that under this formulation, the narrative may drive the destiny of the nation. For Mamo, however, the future is forever uncertain as he spends most of his days waiting for his brother, -Zara, for something to write about, for sickle-cell disease to kill him because the character is suspended in static, the lack of closure of the narrative is the only possible endings of the text as many threads of the novel are left unresolved. For instance, the portrayal of Mamo's condition of sickle-cell anemia, most narratives that feature disabilities or illness feature what

Thomas Couser calls narratives of “triumph over adversity”. In depiction of Mamo, *Measuring Time* resists this recipe of “normalcy, injury, recovery, and instead show how a character continues to live fully with his illness”. At the end of the novel, Mamo outlives his father, and his brother, and conserve their memories in his writing, a suggested turn of events that emphasises the continuation of life in Keti (Krishnan, 2010). But more importantly, he asserts that closure can be seen as the narrative folding on itself, sealing itself into a comprehensible whole. Closure creates a logic and sensibility to the desperate and chaotic events of narrative and when it is missing, it signals the narrative in a coherent whole.

The present study reveals that Mamo has fewer material processes while LaMamo has more material processes. This explains how Mamo is portrayed as a weak in accordance to his sickle-cell anemic condition while LaMamo is portrayed as a strong and bold. In addition, Mamo is perceptive in relation to other characters because of his high mental processes; he is portrayed as an intellectual and teacher while his brother is not. Similarly, Boukari’s and Koussouhon’s (2018) agrees with the present study, who conducted a study on Okara’s *The Voice*, the study uncovers that Okolo plays most of the *Actor* roles in the processes and those actions include the subtype of intention processes and supervision processes as well. The intention processes occur for example, “He drew his feet with all his soul”. The presence of intention processes with Okolo is almost the sole actor, which shows that the text is concerned with a human participant engaged in actions, especially taking intentional actions for some purpose(s). supervision processes occur such as “He fell” and “Okolo lay still in darkness”. Their occurrence suggests that human participant at work does not only undertake intentional actions; instead, he often undergoes some actions that just happened to him without his intention.

The fact that LaMamo proceeds with the adventure whereas Mamo fails, this means that he has failed in the one thing that would not only have given him freedom from the village and his father but a chance to prove that he too is a masculine figure. Ideally, LaMamo should have return to tell such adventure, but he suddenly dies after his return to Ketu before telling his story as Uncle Haruna does. In Lipenga's (2014) assertions, Haruna also serves a foreshadowing function. In the course of the novel, LaMamo's fate appears to echoes Haruna's since he too is disabled in the midst of the fighting (he loses an eye) and he eventually dies in Ketu almost in the same manner as his uncle.

4.4 Findings

1. Mamo has fewer actor roles 40.40% in relation to LaMamo 52.98%. This explains how Mamo is portrayed as a weak character in accordance to his sickle-cell anaemic disease while LaMamo is embodied as a strong and bold character. The transitivity profile depicted Mamo as a weak but intellectual and an introvert while LaMamo is portrayed as strong, brave and an extrovert. This shows that LaMamo is the central character in the novel through which the identities of other characters are presented. This suggests that the actor roles provide vivid features of the novel's protagonist.

2. Mamo uses high perceptive roles when he falls in love with Zara but uses more relational processes after she leaves him which affects his personality. Mamo's mental processes tend to suggests that he is an intellectual character. Mamo's transition to relational processes represents his state of being in a deep loneliness while LaMamo's mental processes unearth his concern for the lack of infrastructural facilities in Ketu.

3. The characters, Mamo and LaMamo believe that people achieve success in life when they are united. This demonstrates that the characters are united as a result of their ineffectuality. This unravels how the characters depend on each other as LaMamo seeks the intellectual assistance of Mamo while Mamo needs LaMamo's presence for him not to be alienated.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1 Summary

This study investigates how Mamo's and LaMamo's identities are constructed using Halliday's systems of transitivity in Habila's *Measuring Time*. As the study adopts Halliday's transitivity model as the theoretical framework to investigate how the transitivity processes portray character's actions, thoughts and utterances and to explain how the transitivity profile depicted the character's identities are critically examined in the study.

The study is a text based research because it is basically a content analysis of the utterances, thoughts and actions of Mamo, LaMamo and other characters which they interact with as well as the narrator's accounts in the novel. The data are sourced directly from the novel through a comprehensive study of the novel where Mamo and LaMamo appear in the story. In other words, in the course of reading the novel, the researcher extracted the relevant data which brought about 12 Extracts which were examined and analysed. The researcher focuses on Mamo and Lamamo to investigate what makes him unique from his brother, Lamamo using the processes of transitivity. The reason for this is that Mamo, though sickly, is a central character, and plays a significant role in the development and the attainment of the author's preoccupation.

There are another 24 processes which Mamo and LaMamo collectively carried out. The remaining processes are shared among the remaining participants (characters). Accordingly, material process reveals an action of doing or happening in the physical world, mental process is an internalise process which involves psychological events, relational process is a process of "being" in the specific sense of establishing relationships between two entities, verbal process expresses the relationship between ideas constructed in human consciousness and the idea enacted with verbalization, behavioural processes express the physiological and psychological behaviour and existential process basically expresses that something exists or happens. However, the analysis reveals that fifty-nine material processes belong to Mamo while seventy-nine belong

to LaMamo. In a nutshell, Mamo's actor roles which include both the subtype of intention and supervision material processes and most of his actor roles fall within supervision and conditional clauses which are either goalless or fall on inanimate objects as goals while LaMamo has high actor roles. This explains how Mamo is constructed as a weak person (character) in accordance to his sickle-cell anemic condition, while LaMamo is depicted as a strong and bold character. Mamo has 58 mental processes with a descriptive percentage of 63.04% while LaMamo has 32 with a descriptive percentage of 34.78% as both of them carried out 3 with a descriptive percentage of 3.26%. Mamo's many sensor roles portray him as an intellectual person while LaMamo is not. In terms of relational processes, Mamo has 28 with an ordinary descriptive percentage of 40% while LaMamo has 37 with an ordinary descriptive percentage of 52.85% as both characters are collectively involved in 6 processes with an ordinary percentage of 8.57%. LaMamo's high relational processes reveal the physical nature of actions as compared to his psychological revelation and consciousness.

Other processes are; 13 behavioural processes which belong to Mamo with a descriptive percentage of 43.33% while LaMamo has twelve with a descriptive percentage of 40% where both Mamo and LaMamo have collectively involved in four behavioural processes with a descriptive percentage of 13.33%. This signifies that Mamo performs more typical role of the behavior than his brother because of his sickle-cell anemia condition. With this factor, it makes him behave differently most especially when he falls sick, he sometimes stare because of his inability to talk or he breaths with difficulty or sometimes he cries whenever he is in serious pain while LaMamo has fewer behavioural processes.

For verbal processes, Mamo has twelve with an ordinary descriptive percentage of 42.85%, while LaMamo has fifteen with 53.57%. However, the statistics shows that LaMamo is involved

in many verbal processes than Mamo. LaMamo's sayer roles represent his oral interaction and also reveal how he expresses his feeling which subsequently portrays him as an extrovert due to his high sayer roles while Mamo as an introvert. Mamo has five existential processes with a descriptive percentage of 71.42% while LaMamo has none but they are collectively involved in one existential process with an ordinary percentage of 14.28%. Mamo has more existential processes than LaMamo which unveils that Mamo is a major character while LaMamo is not.

Moreover, the research reveals a transition in processes when Mamo falls in love with Zara in Extract 8 where he uses many sensor roles but when she leaves him in Extract 9, he uses high relational processes. The implication is that it represents his state of being in a deep loneliness more than ever before. Furthermore, the study reveals that the author employs the use of indirect thought representation in portraying the character's thoughts in the novel in explaining the thoughts and perception of Mamo where he was imaginatively involved in his brother's journey which account for interesting and effective variations in manipulating the narrative viewpoint in the story. The linguistic choices employed by the author reveal how language is manipulated to portray characters identity using the transitivity model

5.2 CONCLUSION

This study examines a construction of identity of Mamo and LaMamo in Habila's *Measuring Time* using Halliday's transitivity systems. Certain types of process are shown to depict Mamo's and LaMamo's identity using transitivity profile. Mamo as the dominant character in the novel rather ineffectual but is portrayed as someone who is aware of everything that goes on

around him. Mamo is often represented as the sensor in mental processes of perception portrayed him as an intellectual person in relation to his brother. Mamo is portrayed as a weak in material processes because of his less actor roles which are mostly goal-less or conditional clauses while LaMamo is portrayed as an *Actor* in material processes because he participates in many actor roles. His actions portray him as a bold and strong character. Here is a flavour of the transitivity framework through which Mamo and LaMamo identities are portrayed. In essence, LaMamo's actions are portrayed through a regular pattern of transitivity choices (profile) in other words; the transitivity profile embodied by a text is a generally useful indicator of character in a prose fiction.

The processes attributed to LaMamo as an *Actor* are not self-directed rather they are Goal-directed. In addition, the relational processes in the analysis are not just coded the verb "to be" but through a variety of intensive verbs or copular verbs where the participant roles for these processes include the carrier and attribute.

The study shows how the use of some language resources can unravel to the reader the worldview of the persona or the writer in a literary work. This study shows the connection between linguistics and literature-based language programme. As stylistics of prose fiction, this study has demonstrated how analysis of a literary text can be linguistically informed by applying the systems of categorisation in vocabulary, syntax and semantics. 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 Mamo becomes the reader's, making the bond between linguistic choices and enjoyment of the literary text less impressionistic, reinforced and more appreciated. The transitivity profile depicted Mamo as a weak, intellectual and an introvert whereas LaMamo is portrayed as a bold, strong and an

extrovert; this is how the processes depicted each of the characters. The transitivity processes portray Mamo as a weak but intellectual and an introvert while LaMamo is portrayed as bold, strong and an extrovert. This is how the study addresses research question one which seeks to know how the transitivity processes depicted Mamo and LaMamo. It also addresses research question two which asked how the changes in the processes affect Mamo's personality. – It unveils that Mamo uses more mental processes when he falls in love with Zara; he uses more relational processes after Zara leaves him. These changes in the processes represent his state of being in a deep loneliness. It further addresses research question three that asked how the processes present the characters' worldview in the novel. The characters believe that a goal is achieved when people are united. The study concludes that the twins tend to complement each other. Mamo and LaMamo are depicted by Habila to have divergent attributes hence pursue widely divergent fates. Their differences could be said to be a symbol of the imbalance in life.

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