

A Functional Approach to Transitivity Patterns in Gimba's "The Herdsman's Gift" and Sekula's "Mending the Tear"

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Abstract

This paper examines the role of linguistics in textual analysis. It investigates the process types and the configurations of characters as well as their roles in Gimba's "The Herdsman's Gift" and Sekula's "Mending the Tear" with a view to seeing how language resources are handled in the two texts. The linguistic data from the two texts were identified, isolated, and classified in line with the different process types that are enshrined in the transitivity patterns of text analysis. The analysis of the collected data were carried out using the functional grammatical approach and particularly basing it within the transitivity system of text analysis with a view to seeing how meanings are created and implanted in the two texts under review. The analysis revealed that the two texts make extensive use of material, mental, and verbal process types. It is however found out that while Sekula employed relational and existential process types in configuring her characters, Gimba did not overtly employ such process types and this brings out the ideological difference in the two texts. It is therefore concluded that transitivity system is important in text's configuration for it helps in unravelling the different strands of meanings in a text.

Keywords: *Systemic Functional, Transitivity, Process Types*

Introduction

Language is a viable means of expressing an individual's or society's ideas. As a means of expressing one's opinion, it is put to use differently in different context revealing individuals' uniqueness. Hence, the ability to acquire and use complex systems of communication affords humans a wider range of opportunities to manipulate the language properties and resources in order to convey an idea(s). Of all the language properties, discourse analysis is cardinal in text analysis. It is an aspect of language that examines the strings of words in a discourse and how meanings are construed in texts. Thus, discourse analysis has been carried out for a number of purposes such as literary, educational, or ethnographic research, and in so doing, the object of study has always been the text. However, the shortcoming in most textual analyses is their dependence on the contestable and value judgments of the literary critics, who only focus on what a text denotes and for whom it suffices to define a text as good or bad by means of implicit assumptions. Such a prescriptive commentary on a text is not instrumental in exploring its multiple meanings. Rather, linguistics is of utmost importance in a textual analysis; for it explores how language as a system operates in order to create the text by means of linguistic patterns.

Also, a linguistic analysis of a text is not merely concerned with the understanding of the text as to what the text means/does or the evaluation of the text as "good" or "bad", rather it deals with the demonstration of how and why a text gets to be the way it is as well as the way the reader interprets it in a particular way. Therefore, a linguistic analysis of a text involves the explication of the process whereby the meanings of the text are made in the linguistic system and aims at explaining the interpretation and evaluation that are put upon that text for "the role of linguistics is to say how and why the text means, what it does to the reader or listener, and how and why he evaluates it in a certain way"

Furthermore, a linguistic interpretation of the process by which a text is generated necessitates its analysis in terms of grammar. The critical role of grammar in textual analyses is also examined by Halliday (90) where he asserts that "a discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text". According to him, for a text, being "a semantic unit", embodies meanings that are "realized through wordings", and "without a theory of wordings – that is grammar – there is no way of making explicit one's interpretation of the meaning of a text." In this sense, grammar can be conceived as an instrument for putting the multiple meanings of a text into words. Consequently, "the categories and methods of linguistics ... enable critics to focus not on the meanings of a work and its

implications or value but on the structures that produce meaning during the text's generation" (Culler, cited in Hasan, 105).

It is however, worthy of note that "traditional approaches to the study of literary texts model text analysis as an interpretive activity", where "students learn to read a text and try to argue about what meanings they think the writer was making in the text" (Eggins, 309). From "a systemic perspective", Eggins further argues that "text analysis is, however, not an interpretive but an explanatory activity." This argument upholds the fact that the linguistic analysis of a text is not merely an interpretation of that text; rather, it is an explanation – an explanation of both "WHAT" and "HOW" a text means (Eggins, 309, Halliday and Hasan, 327). By so doing, people will become "effective readers", who can "see the constructedness of the text and of the reading position" imposed upon them by the writer (Kress, 40). Therefore, a functional text analysis is carried out in this study in order to investigate the process types that are cardinal in understanding the characters and their roles in Gimba's "The Herdsman's Gift" and Sekula's "Mending the Tear". The two texts are contained in their collections of short stories – *A Toast in the Cemetery* and *The Waiting Place*.

Synopses of the Texts: Gimba's "The Herdman's Gift"

The story unfolds the nature of human existence. It tells the story of Bakkaar who is deeply in love with Binta, his wife. Binta, on the contrary, doesn't reciprocate Bakkaar's love and this leads her to filing a divorce case at Qadi Hakam's court. It is however worthy of note that the marriage between Binta and Bakkaar was an arranged one for their parents were distant cousins; hence, they wanted their good relationship to continue in their children. Binta was ten years when the marriage was contracted but stay in her parent's house until she was twelve before moving into Bakkaar's house. Meanwhile, Bakkaar was twenty when the arranged marriage was contracted. Binta left Bakkaar's house two years after their marriage and eloped with Habibu and subsequently files a divorce case against her husband, Bakkaar.

At Qadi Hakam's court, the story becomes more dramatic. This is so because the Qadi himself did spare neither Binta nor her estranged husband, Bakkaar. He continually collects gifts from Bakkaar and his father assuring them of judging the case in their favour. On the other hand, he uses Binta severally to satisfy his sexual urge promising her of greater success in the case. Binta later realizes her foolishness thus confides in her husband the game Qadi Hakam was playing. Bakkaar, with the aid of the court messenger who was also looking for a means of paying Qadi Hakam back for using his brother's wife to satisfy his sexual desire, carefully planned an attack on the Qadi. They arranged with Binta to deal with the Qadi in their usual motel. The operation was successful; for they dealt with the Qadi mercilessly to the point of stripping him naked and throwing him out of his car. This of course taught the Qadi the greater lessons of his life as he did not waste any more time in passing the right judgement on Binta's case and releasing Habibu whom he has earlier sent to prison for dragging Binta with him.

Sekula's "Mending the Tear"

This tells the story of Safiya and her husband, Inusa. Inusa, a graduate of Economics, feels Safiya is not his class of woman. Thus, he maltreats her and even sent her to her parent's house after a serious quarrel. He opts for another lady and when he couldn't get hold of her, he resolves to seek settlement with his estranged wife, safiya.

During the settlement meeting between safiya's and Inusa's families, Safiya expresses her regrets and disappointments for marrying Inusa. She initially declines all attempts by Inusa and his Uncle to persuade her back home. When she finally accepts, she gives a condition – that she must be sent to the University to study Economics like her husband. This of course throws a very big blow on Inusa's face as he wonders 'how can Safiya, who manages to get only two credits in her O' level, wants to be sent to the University to study Economics – one of the most difficult courses in the University'.

Sekula, being a feminist writer, ends the story on the note that Inusa agrees to sponsor Safiya to the University. This of course means that Safiya's going to the University will enlighten her such that her husband will no longer refer to her as an illiterate as he used to.

The Concept of Text

The term 'text' comes from the Latin word 'texere' which means 'to weave'. In other words, a text literarily means the ability of a writer or speaker to weave his/her thoughts together in a coherent order. In literary theory, a text is any object that can be "read", whether this object is a work of literature, a street sign, an

arrangement of buildings on a city block, or styles of clothing. It is a coherent set of signs that usually transmits some kind of informative message.

Halliday and Hasan (77) see a text as a “semantic unit”. By this, they describe a text in terms of the combination of components or properties that usually bring out the intended meaning of the sequence of utterances that is referred to as a text. To them, a text can be so called if it exhibits the features of completeness, coherence, and unity. Thus, a text is any stretch of utterance that can be interpreted as being meaningful. In the same vein, Halliday (33) opines that a text, being a semantic unit, is the form of data used for linguistic analysis in that all description of grammar is based on text. He further argues that traditionally, a text has been mainly virtual, thus grammarians often illustrate the categories of texts by grammatical description. This connotes that what constitutes a text is its grammaticalness. Furthermore, Hatim and Mason (4), assert that a “text can be described as the study of the properties by which successive sentences form a coherent whole”. To them, what really defines a text is its ability to present its ideas in a coherent manner such that meaning can be derived. They further argue that ‘texture’ is cardinal to the understanding of a text; for according to them, “texture is that influential aspect of a text which we rely on in order to determine the way a given sequence of sentences serves a specific rhetorical purpose” (Hatim and Mason, 5).

Similarly, Barthes (67) sees a “text as a linguistic structure woven out of words or signs”. He further argues that “to call something a ‘text’ implies that the words, phrases, lines, or sentences of which it consists have not been arranged the way it is by chance, rather, have been produced by a person and with certain kinds of intentions”. By this, it implies that a ‘text’ usually contains meaning which is open to interpretation. Therefore, drawing from the above arguments, opinions, and assertions, a text can easily be said to be a sequence of utterance which is usually larger than a sentence and is open to diverse interpretations. It is sometimes used to mean anything that can be “read” or “analysed” and in most cases it has an explicitly literary meaning. It is generally described as a linguistic structure that usually conveys meaning and allows interpretations. It is a behavioural non-interactive event restricted to one’s experience with understanding its characteristics and its meaning or information as its singular purpose. It is worthy of note that a text usually has texture and it is the texture that helps in conveying the theme, meaning, rhetorical devices, etc. as contained in the overall structure.

Theoretical Framework

This research makes use of linguistic transitivity theory. Transitivity, according to the functionalists, encompasses more than it does in traditional grammar. It is a linguistic system used in unravelling the ideational meaning of a text. Ideational meaning is one of the three meta-functions of language; others being the interpersonal and textual meta-functions (Halliday, 102).

Transitivity in functional linguistics is concerned with the way experiences and/or ideas are represented through language. It goes beyond the relationship between verbs and other constituents in a clause, whereby the effect of a verb to an object is measured to ascertain if the verb is transitive or intransitive, and/or directly or indirectly affecting the object. For instance:

- a. Albert is progressing quite well (intransitive).
- b. Albert called the lady his love (intransitive-direct and indirect object).
- c. Albert killed a cow (transitive-direct object).

Thus, in sentence (a), the verbal “is progressing” affects no one, rather expresses a state in which Albert is, thereby regarded as intransitive. On the contrary, sentences (b) and (c), the verbs “called” and “killed” are transitive because they both have entities receiving the actions. The receiver of the action of the verb is traditionally known as object and the object could be direct or indirect as indicated in sentences (b) and (c) above. The object which is directly affected by the action of the verb is referred to as ‘a direct object’ while the object that is not directly affected by the action of the verb is referred to as indirect object.

However, transitivity in Systemic Functional Linguistics is a configuration of participants, processes, and circumstances. It is essentially concerned with the coding of what is going on in terms of who does what in relation to whom, what, where, when, how, and why. As such, the analysis is based on the process, its participants, and the circumstances pertinent to the process-participant configuration (Halliday, 170). The participants are literally the entities involved in the action of a clause. They are realised by nominals. The processes are the actions or state in the clause and are realised by the verbs or the verbal group. The circumstances are the background information which are realised by adverbials or prepositional phrases. For

instance, in “Albert is progressing quite well”, *Albert* is the participant, *is progressing* is the process, and *quite well* is the circumstance.

In an attempt to unravel participants and the processes that produce them, Halliday (171), cited in Adamu and Gongse (6), proposed six process types. These include:

- i. Material process which is the process of doing or acting in the material world. The participants involved in such a process are the actor – a character (animate or inanimate) that does a deed, and goal – the character that is affected by the deed.
- ii. Mental process which is a process of affection, cognition, and perception in which their participants are termed as *senser*, that is, the conscious being that is feeling, thinking, or seeing and *phenomenon* which is that which is sensed.
- iii. Verbal process which is the process of verbal action whose participants are usually the *sayer*, that is, the one that puts out the signal, and the *receiver*, that is, the one receiving the signal.
- iv. Relational process which is the process of being in terms of some kind of relation. The participants of relational process are the *carrier/identified* which is “the entity to which some attribute is ascribed” and *attribute/identifier* which is the specific attribute given to the participants.
- v. Behavioural process which deals with physiological and psychological behaviour like breathing, dreaming, smiling, coughing, e.t.c. The participants carrying out the behavioural process are referred to as *behavers*.
- vi. Existential process which is the process of stating an existence whose participant is the *existent*.

On the whole, transitivity model of text analysis allows for the explication of how characters, actions, and the mind styles of characters are constructed through linguistic means, thereby displaying different aspects of characters’ personality. Therefore, through transitivity system, the personalities of the characters and how they are construed in the two texts under review were examined.

Methodology

The data for this study were derived from Gimba’s “The Herdman’s Gift” and Sekula’s “Mending the Tear” which share some similarities and differences. Two excerpts were drawn from the texts; one from Gimba’s “The Herdman’s Gift” and the second from Sekula’s “Mending the Tear”. The linguistic data from the two excerpts were identified, isolated, and classified in line with the different process types that are enshrined in the transitivity patterns of text analysis. The analysis of the collected data were carried out using the functional grammatical approach and particularly basing it within the transitivity system of text analysis with a view to seeing how meanings are created and implanted in the two texts under review. These were done by situating the texts along the contexts that produce them, which of course paved way for a greater understanding of the way and manner language is used in the texts.

Data Presentation and Analysis

Excerpt One

The old man had wondered what crimes the foursome behind the counter had committed. Certainly, it was not a case of armed robbery. Perhaps, burglary he thought. All the disdainful treatment meted out to them revealed little. Not even the constant reference to them as world heavyweight boxing champions by the constable gave much away. The old man felt more sure of an involvement in a brawl by the trio. Then entered a tall man of about thirty-five, with a heavy moustache, and wearing a heavy sweater on a blue shirt. “Morning, sir!” the three policemen stood at attention. Surely, he must be one of them, the old man said to himself from the corner where he sat. It was three in the morning. “Morning”, replied the newcomer casually. He continued, “where are those boys whose fathers won’t let me sleep?” “Here, sir!” returned the constable almost immediately, pointing to the three young men. “Come on! Move forward”, he shouted at them. “Will you stand straight!” barked one of the sergeants, whose bald head provided reflective surface for the fluorescent bulb above their desk. “Attention! When the inspector is talking to you, you don’t stand like an old woman or as if you are with your grandfather!” “You fellows are lucky”, said the inspector to the young men, in a voice a little more stern than had hitherto come from him. He continued, “I had wanted to make you my guests for the weekend. But ... Anyway, I hope you picked a few lessons from here which the university doesn’t teach you ...” Little ants!” again railed the bald-headed sergeant against the young men. “Because your fathers have useless money to buy cars for you, you think nobody is worth respecting ... very stupid rats!” ... Binta’s father was disappointed with the Judge. So also was Bakaar. Both could not understand the long adjournment. Bakaar felt he did not need two weeks to respond. He could do that immediately. After all, Binta had not given any reasons why she no longer wished to be his wife: the only reason she gave was that she simply did not like him. Bakaar wanted to ask the Judge why the girl no longer liked him: he would tell the Qadi about the young meddler and the charms he had used to seduce his wife. He would tell the Qadi how the meddler even came to Ruga and stole his wife. He wanted to tell the Qadi to warn the young interloper to keep off his wife before any harm is done.... Qadi Hakam immediately intervened, shouting on Zaki to shut up. He castigated Zaki severely for speaking ill of Binta so publicly without any proof. “Proof?”, repeated Zaki with a mischievous laughter,

and added, “she knows I know ... and you, the Qadi, know I know ...” Immediately, Qadi asked the court orderly to remove Zaki from the dock.... “No Qadi!” shouted Binta from where she sat. All eyes turned to her. She continued, “not again ... no adjournment. What for? How many times do I have to come here ... isn’t it enough? You are hooked on me, aren’t you? I told you I don’t love you. I don’t want to be your wife ... I’ve had enough ...” and she burst into tearful sobs. “You caused the rift between Habibu and I ...” (Gimba’s “The Herdsman’s Gift” pp.78-79; 89, & 96-97).

From the above excerpt, it is glaring that Gimba uses material process, mental process, verbal process, and behavioural process extensively in conveying his idea. The material clauses were employed in order to depict the characters as the performers of the various actions in the text. For example, “*here, sir!*” returned the constable almost immediately, pointing to the three young men. “*Come on! Move forward,*” he shouted at them (p.79). Here, the constable is the performer of the action of showing the location of the young men; thus the constable is the actor and the young men are the goal of the action; for they are directly affected by the action of the constable. Also, in “*will you stand straight!*” barked one of the sergeants, ...” (p.79), the sergeant that barked at the young men is the actor and the young men are the goal of the action of barking. Again, in “*... I had wanted to make you my guests for the weekend...*” (p.79), the material process is indicated by the use of the verb “make”. Thus, the inspector is the actor of the material process and the young men are the goal of his intended action. Similarly, in *he castigated Zaki severely for speaking ill of Binta so publicly without any proof* (p.96), Qadi Hakam is the actor of the material process and Zaki is the goal of the action of castigation. Therefore, the employment of the material process clauses helps greatly in revealing the characters’ actions in the text.

Furthermore, mental process clauses were extensively used in the text. This helps in bringing to bare the inner thoughts of the characters. For instance, in *the old man had wondered what crimes the foursome behind the counter had committed. Certainly, it was not a case of armed robbery, perhaps, burglary he thought....* (p.78), the senser is Qadi Hakam and the sensed or the phenomenon is the offence committed by the four young men. We could see Qadi Hakam engrossed in thought as to what the young men might have done to land them in police custody. Also, in *surely, he must be one of them, the old man said to himself from the corner where he sat ...* (p.78), Qadi Hakam is the senser while the inspector whom the policemen stood up to greet is the phenomenon. The Qadi, without being told, perceived from the policemen’s greeting, that the officer that came in must be a superior officer. This he achieves through the use of the mental process clause as used in the text.

Again, the text also employs verbal process clauses in an attempt to portray the characters as the sayers of the verbal actions. For instance, in *morning sir, the three policemen stood at attention* (p.78), the three policemen are the sayers; for they put out a signal of greeting and the inspector that came in is the receiver of the signal put out by the three policemen. In the same vein, in *you fellows are lucky, said the inspector...* (p.79), the inspector is the character that puts out a signal of being lucky to the young men and the young men are the receivers of the inspector’s signal. Thus, the verbal process clauses as employed in the text help us to understand the participants in line with their verbal actions.

Finally, the behavioural process clauses were also employed in the text. These clauses helped in revealing the various behaviours of the characters in the text. Examples include: *... replied the newcomer casually* (p.78). Here, we could visualise the behaviour of the character in question. The response the inspector gave to the policemen’s greeting depicts his attitude towards his colleagues at work. Also, in *... in a voice a little more stern than had hitherto come from him* (p.79), we could see the character’s change in behaviour. The character is the behaver, for he is conscious of the situation within which he is speaking. Again, in “*proof?*”, *repeated Zaki with a mischievous laughter ...* (p.96), we could imagine the mood of Zaki as demonstrated in the mischievous laughter he had uttered. His behaviour towards the words of Qadi Hakam revealed that there was no truth in what the Qadi was saying. Therefore, the employment of the behavioural process clauses in the text helps the readers to understand how the characters react to issues and the attendant consequence of the reaction.

Excerpt Two

Inusa rose from the brown upholstered chair placed close to the green painted iron door, cleared his throat and spread his hands, as if in prayer and supplication to Allah, “my people, I did not initiate this meeting for Safiya and I to come out here to discuss the difficulties of our marriage. That would be foolish of me. We know that every married couple have their fights. Indeed, even the teeth which cohabit permanently with the tongue find reason to nick the tongue once in a while”.

“Hei!!!” Safiya’s maternal aunt, Ohunene clapped her hands and yelled as if she was ululating for a new bride. “Here we are, he wants to settle things between them right before us. They don’t need us at all. Husband and wife matter is very serious issue oo. We must thread with care”....

“Inusa, let us hear you, so that we can help to sew this fabric together properly. What is it that, three months ago, pushed your wife Safiya out of her home with you?”

He did, he pushed me out and said “Go! Go! Go! Is it by force? I said I don’t want you anymore”. Safiya merely played back in her mind, her recollection of the shameful gathering of her clothes from the ever green hedge where Inusa had thrown them along with her big polythene bags. She had always wanted to buy a good and big suitcase since her sister-in-law took over her own, but she never got round to doing that before the fateful day.

How could she have known that she would need to pack her things so suddenly away from her husband’s house? So now her neighbours knew that she kept her clothes in big shabby polythene bags. And I am to go back there?

Her face remained the blank grey screen of an unlit television screen, but the wires, tubes, and fuses were inside, waiting for the right buttons to be pressed to come to life.

“Thank you my people”. Inusa’s goodwill was palpable; he was as subdued as a newly laid egg that must stay still or else be broken.

Safiya held the wild, blood chilling scream brewing in her angry stomach in check. Listen only, girl, she told herself. Listen only. Do not let anyone else provoke you to anger....

“But Safiya and I have begun a journey together; we must continue it till we reach our final destination when Allah calls us to him”.

He coughed politely and continued. “I decided that I and this girl must continue on our marital journey when I recalled how good she had been to me, especially how she nursed me back to good health that time I was hospitalized”. He looked round again and asked, “You all remember when typhoid fever almost chopped off my intestine in a hundred places, do you not?” (Sekula’s “Mending the Tear”, pp. 6-9).

From the above excerpt, it is evident that Sekula employed all the process types in conveying her idea. Predominantly, material process, behavioural process, mental process, and verbal process were the processes that were used extensively in the text. Relational and existential processes were used but quite seldomly. The employment of these process types is no doubt the result of the text’s major pre-occupation. The text, which is more of a reconciliatory one, is intended to bring out the root cause of Inusa and Safiya’s rift in their marital lives. Thus, the process types employed were such that helped in bringing out the grievances in Safiya and the remorsefulness in Inusa.

At the material process level, instances from the text include: *Inusa rose from the brown upholstered chair placed close to the green iron door* (p.6). Here, Inusa is the actor of the verb *rose* in the material world. This is because he is the participant or the character performing the action of rising. Also, “*my people....*” (p.6) is described transitively as the goal of the actor in the material world. This is because they are the participants or the characters that are directly affected by the action of the actor in the text.

Again, at the behavioural process level, examples include: *... cleared his throat and spread his hands, as if in prayer and supplication to Allah* (p.6). Here, the physical behaviours of Inusa were aptly described through this process type. Also, in:

He did, he pushed me out and said “Go! Go! Go! Is it by force? I said I don’t want you anymore”. Safiya merely played back in her mind, her recollection of the shameful gathering of her clothes from the ever green hedge where Inusa had thrown them along with her big polythene bags. She had always wanted to buy a good and big suitcase since her sister-in-law took over her own, but she never got round to doing that before the fateful day. (p.7).

We could see through the psychological behaviour of Safiya. At the sight of her estranged husband, the whole scenes came to her mind as if it was a video-recorder that was played. This, the author has been able to lay bare through the behavioural process clauses. More of the on-goings in Safiya’s mind were revealed in the subsequent paragraphs. Thus, the reader is successfully told of the misunderstanding between Safiya and her husband through the behavioural process clauses.

Furthermore, the text is replete with verbal processes. The verbal process, which is the process of verbal action and the participants are the sayers of the actions, can be seen in the following examples: *I did not initiate this meeting for Safiya and I to come out here and discuss the difficulties of our marriage* (p.6). Here, the verbal process is determined by the use of the verb “initiate” and the sayer of the action is determined by the use of the pronoun “I” which stands for the participant “Inusa”. The receivers of the verbal action are the relations that sat to settle the dispute between Inusa and Safiya, his wife. Similarly, in *they don’t need us at all* (p.6), the sayer of the verbal process is Aunt Ohunene and the receivers of the action are the people around. Also, in *I decided that I and this girl must continue on our marital journey...* (p.9), Inusa is the sayer of this decision to make peace with his wife and the people around are the receiver of the action for they were there as a result of his decision to reconcile with his wife.

Also, mental process, which is the process of affection, cognition and perception, is used in the text. Instances include: *Hei!!! Safiya's maternal aunt, Ohunene clapped her hands and yelled as if she was ululating for a new bride* (p.6). Here, aunt Ohunene already perceived Inusa's intention when he first spoke. In other words, she was conscious of his body language. She (aunt Ohunene) is the senser of the phenomenon and the sensed (which is the phenomenon) is Inusa's attempt to reconcile with his wife as it is succinctly captured in the following words: *he wants to settle things between them right before us* (p.6).

Relational process also features in the text. For instance, in *...Inusa's goodwill was palpable; he was as subdued as a newly laid egg that must stay still or else be broken* (p.8), the carrier of the attribute is Inusa and the attribute is his subtle description as a character that cannot even hurt a fly. Also, in *...when I recalled how good she had been to me, especially how she nursed me back to good health that time I was hospitalized* (p.9), the relational process helps in bringing out the good nature of Safiya as described by her husband. Thus, Safiya is the carrier/identified and the attribute/identifier is her kind-hearted nature as demonstrated in how she took good care of her husband especially when he was hospitalised. The behaviour of Safiya especially when her husband was talking as examined in the behavioural process above further affirmed the fact that she is a kind-hearted woman.

Finally, the existential process, a process of stating an existence of a reality or a fact, is not too featured in the text. However, an instance abound in *...but Safiya and I have begun a journey together; we must continue it till we reach our final destination when Allah calls us to him* (p.9). Here, Inusa admits the fact that there exist something strong between him and Safiya and that only death (which he also admits exists) can part them.

Conclusion

Drawing from the above discussions, it can thus be concluded that both Gimba and Sekula make extensive use of material process, mental process, verbal process, and behavioural process clauses in conveying their ideas. The difference lies in the fact that while Sekula is more overt in her use of these process types, Gimba is covert or subtle in his use especially of material and mental process clauses. Also, Sekula makes use of relational process and existential process clauses in her text but Gimba did not overtly employ such process types' clauses. On the whole, the study revealed that transitivity system is important in text's configuration for it helps in unravelling the different strands of meanings in a text. This it does by revealing the inner dispositions of the writer which are conveyed through the characters or participants in a given text.

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