

CHAPTER ONE

INTRODUCTION

1.0 General

This chapter introduces the stylistic study of characterisation in Phiri's *Ticklish Sensation* which is investigated from a systemic-functional perspective. The chapter commences with background information and contextualisation of the study to the novel under examination through an elaboration on *Ticklish Sensation* and a summary of the novel chapter by chapter. Thereafter, the statement of the problem is given followed by the purpose of the study. Objectives of the study then follow after which research questions meant to address the specific objectives are outlined. The two sections are followed by the rationale to validate the importance of the current study.

The remaining sub-sections of the chapter cater for the theoretical and conceptual frameworks, the scope of the study, the structure of the dissertation and, finally, the conclusion.

1.1 Background

According to Davies (2005), linguistics is the academic discipline that studies language scientifically and stylistics as part of this discipline studies certain aspects of language variation. Crystal (1979) argues that stylistics can have either a literary orientation or a linguistic orientation depending on the tools with which one approaches it. Regardless of whether it is literary stylistics or linguistic stylistics, the literary work (such as a novel) is the source of data upon which either a linguistic stylistic study or a literary stylistic study is conducted (Halliday, 1966-1967; Kennedy, 1982; Simpson, 2004; Halliday and Matthiessen,

2004; Eggins, 2004; and Arko, 2006; Iwamoto, 2008). This study focused on linguistic stylistics.

Linguistic stylistics is the study of language in literature that seeks to account for the interpretative effects of a text through an examination of a text's linguistic detail (Halliday, 1967; Simpson, 2004; and Arko, 2006). The linguistic details upon which linguistic stylistics concentrates include, among others, syntactic structuring, semantic deviation, deixis and modality which often work through inferred interpretative cohesion of foregrounded features (Halliday, 1966 and Spitzer, 2004). Linguistic stylistics uses models and approaches "from various fields in linguistics in order to draw out how the arrangement of specific linguistic motifs and structures not only facilitate but also generate certain aesthetic and hermeneutic effects" (Halliday and Matthiessen, 2004:40). Thus, a linguistic stylistic study seeks to examine such features of a literary text as themes, metaphors and characterisation from a linguistic perspective through the use of linguistic tools such as the transitivity model in Systemic Functional Linguistics.

Literature, including Zambian literature, can also be studied using linguistic stylistics because writers use language to create literary works. In this regard, a piece of literary work constitutes a piece of discourse thereby making it possible to view all literary pieces of work as instances of discourse. Writers of literary works use language to construct the plot, characters, setting, point of view and themes, among others, thereby enhancing the credibility or literary value of their works. It is in this case, therefore, that by conducting a transitivity analysis of transitivity patterns in a clause in which a character is inscribed, experiences associated with participants of such clauses are revealed, thereby showing such a character's distinctiveness from the other characters (Halliday, 1966; Silva, 1998; Næss, 2003; Simpson, 2004; Ji and Shen, 2004; Inamoto, 2008; and Rodrigues, 2008).

This study was a linguistic stylistic one which appealed to the linguistic tools of the transitivity model as proposed by Halliday (1966) to analyse transitivity patterns as syntactico-semantic configurations embedded in clauses and established how these forms enhanced the characterisation of the characters inscribed in the clauses. The study builds on earlier ones on *Ticklish Sensation* undertaken by Mwaanga (1988) and Muyendekwa (2008) who studied stylistic aspects of Zambian fiction and images of women in *Ticklish Sensation* from the perspective of sex roles stereotypes respectively. The present study used *Ticklish Sensation*, a literary work, as a specific case on which a linguistic stylistic analysis was conducted using linguistic tools in order to analyse transitivity patterns and in so doing, established the role of transitivity patterns in enhancing the characterisation of participants (characters) inscribed in the clauses. This was done in accordance with Halliday (1966)'s use of transitivity as a linguistic tool for the analysis of literary works.

1.1.1 Contextualising the study

1.1.1.0 General

This subsection of the background to the study contextualises the investigation to *Ticklish Sensation* so as to foster a better understanding of the basis of the statement of the problem, purpose of the study, objectives of the study, research questions, theoretical framework and even the methodology employed in the study. The subsection begins by giving a summary of the novel and later proceeds to give a summary of the characters and classifies them into major and minor characters based on Di Yanni (2002).

1.1.1.1 Summary of *Ticklish Sensation*

Ticklish Sensation is centred on a character named Jojo who is relentlessly searching for what he calls 'ticklish sensation' from females. Chapters One and Two of the novel introduce us to

Jojo's family members and makes mention of Kinki, the girl who preoccupies Jojo's mind throughout the novel. In Chapter Three, the cause of Jojo's behaviour is identified as emanating from the hut he shares with boys older than him. Jojo's continued search for ticklish sensation in Chapter Four leads to his fight with Kinki over her breasts. By Chapter Five, Jojo is still obsessed with ticklish sensation and attempts to fall in love with his distant cousin Keterina. This thought of incest is condemned by Elena, Jojo's mother, in Chapter Six. Chapters Seven, Eight and Nine present Jojo's other adventures with females before he marries Meeky.

1.1.1.2 Major and minor characters in *Ticklish Sensation*

Based on Di Yanni (2002)'s distinction between major characters and minor characters on the basis of characters' prominence in actions and events of the story, this study established that the following – in order of appearance – constitute the major and minor characters in *Ticklish Sensation*: Jojo (major character), Tinto (minor character), Tondo (minor character), Pinto (minor character), Zaka (minor character), Tangu and Nyuma (minor character), Kinki (major character), Thunderbolt (minor character), Loliwe (minor character), Elena (major character), Keterina (major character), Chief Katondo (minor character), Nina (minor character), Noli (major character), Ten (minor character), Yolamu (minor character), Lise (major character), Kaponga (minor character), Puna (major character), Meeky (major character), and Pondo (minor character).

A brief description of each character in *Ticklish Sensation* can be best understood from the perspective of Jojo since the narrative is unfolded by him and for himself. Jojo's interaction and relationships with the twenty-two characters is as follows: his family members include his father Thunderbolt, his mother Elena, his grandmother Loliwe, his twin sisters Tangu and Nyuma, and his brother Tinto. Jojo's prominent relatives include Ten, Nina and Keterina.

Tondo, Pinto, Zaka, Yolamu, Kaponga and Pondo are Jojo's friends. The girlfriends of Jojo are Kinki, Keterina, Noli, Lise, Puna and Meeky. Chief Katondo is Elena's earlier suitor.

1.2 Statement of a Problem

A number of studies have applied the transitivity model to analyse literary works. For example, Halliday (1971) uses the transitivity model to examine the stylistic significance of transitivity patterns in Golding's *The Inheritors*; Kennedy (1982) employs the transitivity model to explore characterisation in Conrad's *The Secret Agent* while the study by Mwinlaaru (2012) used the transitivity model to explore characterisation and point of view in Achebe's *Anthills of the Savannah*.

To date, no study has looked at characterisation in Zambian literary works from the perspective of the transitivity model to show the role of linguistic choices made by authors in enhancing the credibility or literary value of their works. For this reason, it was considered that an examination of how transitivity patterning impacts on characterisation in *Ticklish Sensation* – a Zambian novel – would provide further insight into the role of linguistics in the construction of literary works in general and characterisation in particular. Therefore, the statement of the problem, stated as a question, was: how do transitivity patterns enhance characterisation in *Ticklish Sensation*?

1.3 Purpose of the study

The purpose of the present study was to establish how transitivity patterns existing in clauses of the narrative of *Ticklish Sensation* enhance characterisation in the novel.

1.4 Objectives of the study

The study sought to achieve the following objectives:

- (i) To identify process-types attributed to major and minor characters;
- (ii) To identify transitivity patterns embedded in process-types attributed to major and minor characters; and
- (iii) To establish the stylistic significance of the identified transitivity patterns in the characterisation of each major and minor character in the novel.

1.5 Research questions

To achieve the intended objectives and to keep the research focussed, the following research questions were used as a guide for the research objectives.

- (i) What process-types are attributed to major and minor characters in *Ticklish Sensation*?
- (ii) What transitivity patterns exist in the process-types of each major and minor character in the narrative of *Ticklish Sensation*?
- (iii) What is the stylistic significance of the identified transitivity patterns in the characterisation of each major and minor character in the novel?

1.6 Methodological framework

Based on the research questions raised in 1.5, the present study was framed within the methodological framework of stylistics within which a descriptive research design was employed because the objectives of the study were explanatory. Within the descriptive research design, qualitative approach – complemented by quantitative approach – was used. In this regard, quantitative approach was merely used to complement qualitative approach. Within the qualitative approach used in the present study, summative and directed content analysis were used as analytical perspectives because the study sought to identify and quantify particular clauses into process-types and to identify and subject the emerging patterns to interpretation in relation to their contextual meaning. A diary and a notebook were

used as data collection aids because the research involved desktop study. The data collection procedure proceeded as follows: the researcher read the novel *Ticklish Sensation* several times until he was sure he understood it. Thereafter, major and minor characters were identified, and the clauses embedding the identified characters were equally identified and isolated. The clauses associated to each character were later typed in Microsoft Excel according to process-types pending transitivity analysis. The data analysis drew on Halliday (1971) and Simpson (2004)'s notions of transitivity profile in analysing the transitivity patterns attributed to characters in the narrative. Specifically the procedure for data analysis was as follows: typing of the identified clauses associated with each character according to process-type in Microsoft Excel, and performing of a transitivity analysis of the transitivity patterns in order to identify the transitivity patterns in the process-types in which a character is inscribed. Thereafter, descriptive statistics, including frequency counts computed into percentage distribution were employed to support the qualitative discussion. Samples of analyses were later given to two lecturers from literature section for verification after explaining to them the coding scheme and the transitivity model.

1.7 Significance of the study

The significance of the present study lies in its contribution to scholarship in the areas of research, theory and pedagogy. Like stylistic studies done by scholars such as Simpson (2003) and Mwinlaaru (2012) this study has contributed to researches and explorations already done on the interface between linguistics and literature. The aforementioned significance is underscored by the study's use of transitivity – a Systemic Functional Linguistic (SFL) concept – in the analyses of the style of *Ticklish Sensation*, a literary text. Within the domain of its importance to research, this study has illuminated the intercourse, first, between writers' characterisation and the linguistic choices they make in order to

inscribe character to characters. Secondly, by using a linguistic theory as a theoretical framework of a research on a literary piece of work, the current study has showed how linguistics can be used to understand literary texts as well as the contribution of literature to linguistic structure and function. As Mwinlaaru (2012:23) puts it, “such an interdisciplinary approach to text analysis ... obviously contributes to our knowledge on the link between literature and linguistics as academic disciplines.”

The undertaking of this research also has theoretical justification. The study used the transitivity model developed in Systemic Functional Grammar (SFG) by Halliday (1967). From the time of its inception, the transitivity model has been used in literary stylistics by different scholars to explore different areas of enquiry. Among the notable scholars who have used the transitivity model are those who have explored the pragmatic organisation of narrative discourse (for example Adinka and Denkabe, 1997); power relations in texts (for instance Burton, 1982 and Iwamoto, 2008); the interaction between character and theme (such as Ji, 2004 and Shen, 2005); characterisation (Kennedy, 1982; and Simpson and Montgomery, 1995 being among them); and characterisation and point of view (Mwinlaaru, 2012). Like the theoretical significance of Kennedy (1982), and Simpson and Montgomery (1995)’s studies on characterisation, the present study examines the stylistic significance of transitivity patterns on characterisation of major and minor characters in *Ticklish Sensation*. By doing so, the findings of this research shed more light on the consequences of using transitivity – a linguistic stylistic tool – as a theoretical base for studying character in literary works.

From the pedagogical standpoint, this study is relevant to students and to the teaching of literature. Studies conducted in some parts of Africa (such as Arko, 2006 and Yankson, 2007 as quoted in Mwinlaaru, 2012) indicate that students and teachers usually fail to identify and appreciate relevant stylistic features in a literary text because teaching and learning of

literature in most parts of Africa (including Zambia) is based on thematic analysis. This study is, therefore, relevant in that it has demonstrated how linguistic choices contribute to a complete understanding of a literary work.

1.8 Theoretical and Conceptual Frameworks

1.8.0 General

This sub-section of the introduction introduces us to the theoretical and conceptual frameworks used in the linguistic stylistic study of characterisation in Phiri's *Ticklish Sensation*. The frameworks are divided into two: the theoretical framework and the conceptual framework. The section begins by addressing the theoretical framework under which the history and development of Systemic Functional Grammar (SFG) is outlined through the lens of major contributors namely Bronislaw Malinowski, John Rupert Firth and Michael A. Halliday. The contribution of other scholars namely Ruqaiya Hasan, Robin Fawcett, Christian M.I.M. Matthiessen and Clare Painter to SFG is also acknowledged. After a documentation of the history and development of Systemic Functional Grammar, the section presents the major tenets of SFG to account for its nature. In accounting for the major tenets, the SFG notions of system, system network and systemic are elaborated after giving the functional orientation of SFG. The metafunctions of language, namely: the ideational, interpersonal and textual metafunctions of language then follow. Afterwards is an account of how SFG was applied to the present study. The transitivity model as the analytical perspective employed in this study subsequently follows. Salient points regarding process-types in the transitivity model come next in order to concretise the basics of the analytical perspective that was used in the present study. Having looked at both the theoretical and analytical perspectives that were employed in this study, this section proceeds to distinguish SFG from other approaches before concluding the theoretical framework with a discussion on

the importance of SFG. After a detailed account on the theoretical frameworks, the section takes a look at the conceptual framework. Under this, concepts namely linguistic stylistics, systemic, functional, transitivity and transitivity patterns are defined, explained and operational definitions established.

1.8.1 Theoretical framework

1.8.1.1 The history and development of Systemic Functional Grammar

Otherwise known as Systemic Functional Linguistics – herein called Systemic Functional Grammar and abbreviated SFG henceforth, SFG was largely developed by Halliday and his followers but traces its earlier roots to the work of other linguists. Most influential to Halliday's formulation of SFG were Malinowski and Firth (Donnell, 2012).

Malinowski initiated the idea of viewing language in context while Firth's contribution was twofold: firstly, he applied Malinowski's idea about language in context and applied it to his linguistic model; and secondly, Firth emphasised on meaning, contrary to dominant Bloomfieldian approach which did not see meaning as part of linguistics (Malinowski, 1935; Chapman and Routledge, 2005; and Donnell, 2012).

Halliday (1961) developed Malinowski and Firth's earlier works into Systemic Functional Grammar, an approach to language that looks at language as a system which is meant to perform some function when used in context (Donnell, 2012). After Halliday (1961)'s formulation of SFG, a number of linguists who have played a significant role in the development of the theory include: Hasan who concentrated on the area of cohesion in SFG; Martin who continued from where Hasan ended by focussing on multimodality so as to widen the scope of SFG; Fawcett who championed journals about SFG through journals; Matthiessen who extended the description of grammar in SFG; and Painter who looked at

children's language development within the confines of SFG (see Halliday and Hasan, 1975; Donnell, 2012; and Fawcett, 2014).

1.8.1.2 Major tenets of SFG

1.8.1.2.1 Functionalism versus structuralism

Functionalism is one of the major arguments raised in SFG. Language function (what language is used for) is often times of prior importance than how language is structured (language structure). Because of SFG being concerned with language use, it prioritises (places higher importance) on language function (what language is used for) than on language structure (what language is composed of). For this, SFG also does not address how language is processed and/or represented in our brains, but instead concerns itself with the discourses we produce (whether written or spoken), and the contexts governing the production of these texts (Halliday, 1966; Donnell, 2012; and Mwinlaaru, 2012). This study used the functional perspective of Systemic Functional Grammar – SFG – to analyse characterisation in *Ticklish Sensation*.

1.8.1.2.2 The notions of *system* and *system network* in SFG

The set of choices in a particular linguistic context is called a 'system'. For instance, within the system of a clause, one has a choice of infinitive-clause, present-participle-clause and past-participle-clause (Donnell, 2012).

The set of system (for instance, the set of choices of infinitive-clause, present-participle-clause and past-participle-clause in a clause) for a particular linguistic level are called system network. A system network describes the set of options available to the language user at this level, both in terms of the choices available, and also in terms of the structural consequences of those choices (Donnell, 2012).

Mwinlaaru (2012: 23) defines a system network as “a set of linguistic items which stand in opposition to one another in such a way that they offer choices to the language user as potential meaning-making resources.” Diagrammatically, each system is presented as one made up of an ‘entry condition’ and a set of ‘signs’, and each sign serves as potential choice for the language user (ibid).

The signs in a system are basically categories of linguistic items and the entry condition is any of the common features common to the linguistic items. Therefore, what is called ‘system’ in SFL is basically an organisation of the concept of ‘choice.’ Each system in the system network represents a point at which a choice is made. The nature of the choice is such that to the extreme left-hand side of the system network is the least delicate choice. This is the first choice that needs to be made (Eggins, 2004 in Mwinlaaru, 2012:28). The choice of linguistic items increases in delicacy as the network progresses to the right. Thus, the final system which is found at the extreme right-hand side of the system network is by nature considered to be the most delicate system. SFL argues that the most delicate choices in the system are made at the extreme right-hand side of the system network. As such, SFL’s notion of a system network postulates that for a given linguistic item to get its meaning, it must enter into paradigmatic and syntagmatic relations with other items. While a syntagmatic relation concerns itself with the *positioning of elements*, a paradigmatic relation concerns itself with the *substitution* of elements.

Originally, the name ‘paradigmatic’ was called ‘associative’ by Saussure but another linguist by the name of Roman Jakobson changed it to ‘paradigmatic’ because it deals with relations that are vertical and that can be substituted. These relations are a selection of ‘THIS-or-THIS-or-THIS’ in that you select an element and can replace (substitute) it with another that could substitute it in its position (Silverman, 1983:10). As such, part of the meaning of a word in a

paradigmatic is derived from another word which is absent but shares some relation with the one in use.

Going by the x-o-y-plane concept in mathematics, we can summarise syntagmatic and paradigmatic relations as follows (Chandler, 1994: 122):

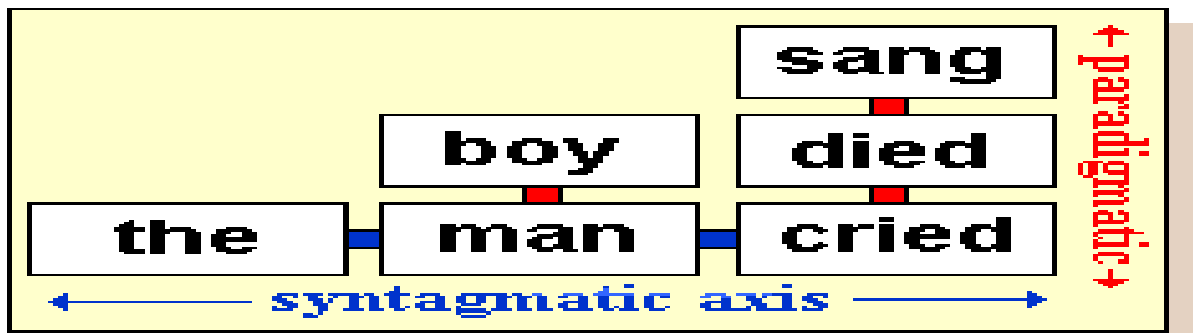


Figure 1: Chandler (1994:122)

From the above, we can conclude that while syntagmatic relations are “possibilities of combinations, paradigmatic relations differentiate elements within a given grammatical function” (Saussure, 1974: 123). Therefore, syntagmatic relations refer intra-textually to other elements equally present within the text while paradigmatic relations refer inter-textually to elements which are absent from the text. The two are simply governed by the slot and filler principle: an element in a sentence occupies a specific slot (syntagmatic) and that element can only be substituted by other elements of the same kind (paradigmatic).

“It is the interconnection that results from signs simultaneously entering into both paradigmatic and syntagmatic relationships that establishes a system network” (Mwinlaaru, 2012:28). It is upon this postulation that systemic theorists argue that “language is a resource for making meaning [because] meaning resides in systemic patterns of choice” (Halliday and Matthiessen, 2004:23).

Systemic grammar therefore focuses on the paradigm: linguistic choices available in a particular language context, and syntagms: sequence (chain) of elements that could be produced (Donnell, 2012).

However, since the nature and use of language is viewed as a choice made at every stage in a system of a system network, the systemic theory of SFG gives priority to paradigmatic relations (and not syntagmatic relations) of a language (Halliday, 1994; Eggins, 2004; Bednarek, 2004; Martin, 2010). Consequently, in conducting any form of analysis on a text, systemicists look at the linguistic choices made by writers and speakers within the context of other potential choices that the writer or speaker could have chosen to put in use. Eggins (2004) is quoted by Mwinlaaru (2012) as using the term ‘actual’ to refer to choices that have been used in a particular text; and the term ‘linguistic potential’ to refer to those choices that could have been chosen but were never chosen by the writer or the speaker. The systemic theory of SFL argues that we can have a better standpoint in understanding the meaning of the actual linguistic choices by relating what has been said to what could have been said.

In the linguistic stylistic study of transitivity patterns in *Ticklish Sensation*, part of the analysis was based on establishing the nature of the system network in the clause in which characters are inscribed, and identify, interpret and analyse the ‘signs’ as choices within a linguistic system on one hand, and the system network as a whole to establish how such linguistic choices enhance characterisation in the novel.

1.8.1.2.3 Metafunctions of language

The notion of the metafunctions of language is the second theoretical notion that this study used. Metafunctions of language are those functions that language is meant to perform in society. Halliday and Hassan (1976) and Halliday and Matthiessen (2004) state that language performs three metafunctions in a text at the same time and these metafunctions performed

are: ideational, interpersonal and textual functions. The ideational metafunction of language interprets, organises and classifies the participants of the discourse by representing how the world is perceived in terms of experiences (Cunanan, 2012); the interpersonal metafunction establishes and maintains social relations; and the textual metafunction provides links between language and the features of the situation in which it is utilised (Halliday, 1970; Halliday, 1978; Fowler, 1986). This study derived its theoretical perspective from within the ideational metafunction of language in order to establish characterisation in *Ticklish Sensation*. By using the transitivity model as a model developed within the ideational metafunction, the study has demonstrated how the three functions of language are in a sense intertwined such that in talking about experiences in the clause, the textual and interpersonal metafunctions could also be observed.

1.8.1.2.4 Transitivity

Transitivity is part of the ideational function which concerns itself with the transmission of ideas in a clause (Halliday, 1961; Halliday and Hasan, 1975-1976; Halliday and Matthiessen, 2004). Transitivity identifies three components of the grammar of the clause and these are the process (realised by verbs), participants (realised by nouns) and circumstance (realised by adjuncts of the clause such as adverbials). Central to transitivity is the process since it expresses the speaker's experience of the external world or his own world (Halliday, 1961). These processes are categorised into six types namely Material Processes (MaPs), Behavioural Processes (BePs), Mental Processes (MePs), Verbal Processes (VePs), Relational Processes (RePs) and Existential Processes (ExPs).

This study used the transitivity model within the ideational metafunction of language to establish the stylistic significance of transitivity patterns in the characterisation of each major and minor character in *Ticklish Sensation*. It achieved this purpose of the study by analysing

transitivity recurrences in process-types of characters in *Ticklish Sensation*. A detailed elaboration of each of the six process-type is given in subsequent pages when discussing the application of transitivity model to this study.

1.8.1.3 Application of SFG to the present study

1.8.1.3.1 The Transitivity Model

Within SFG as a theoretical framework, the present study used the transitivity model as an analytic perspective for a linguistic stylistic study of *Ticklish Sensation*.

The transitivity model is framed within the ideational metafunction of language as postulated by SFG. It concerns itself with the grammatical description of the ideational metafunction of language at clausal level. It is on this basis that Halliday (1971) defines transitivity as a “syntactico-semantic concept which refers to the manner in which a writer or speaker represents, at clausal level of language, his experience of the real world or his own world of consciousness” (Mwinlaaru, 2012:34). Phrased in other words, the transitivity model models the description of the content of the clause from the grammatical perspective. This study therefore concerned itself, partly, with the description of the content of the clause in which characters are inscribed from the grammatical perspective to indirectly unearth Phiri’s representation of his experience of the real world or his own world of consciousness.

1.8.1.3.1.1 The Process, the Participant and the Circumstance

Transitivity system identifies three components of the grammar of the clause and these are the Process, the Participant and the Circumstance. The process is the nucleus of the experiential mode of the clause and is prototypically realised by the verb phrase. On the other hand, the participant of a clause refers to participants directly involved in the process (Halliday, 1966; Halliday and Matthiessen, 2004; Iwamoto, 2008; and Mwinlaaru, 2012).

Noun phrases are typically associated with the mode of participants. The circumstance is the third major component of the grammar of the clause in the transitivity model. Circumstances are not directly involved in the process because they are attendants of the clause. Consequently, Circumstances occupy the adjunct element of the clause structure. Prepositional and adverb phrases typically realise the circumstance component. Simpson (2004) notes that the Circumstance component of the clause encompasses a wide range of semantic class which comprises of extent, location, manner, cause, contingency, accompaniment, role, matter and angle, as well as their sub-categories (Mwinlaaru, 2012:34). The task of the present study in this regard was to analyse how experiences are registered at these three components of the clause in the context of the process-types apportioned to major and minor characters.

1.8.1.3.1.2 Process-types

Processes can be classified into Material, Relational, Mental, Verbal, Behavioural and Existential Processes, based on whether they represent processes of doing, being, sensing, saying, behaving, or existential, respectively.

1.8.1.3.1.2.1 Material Processes

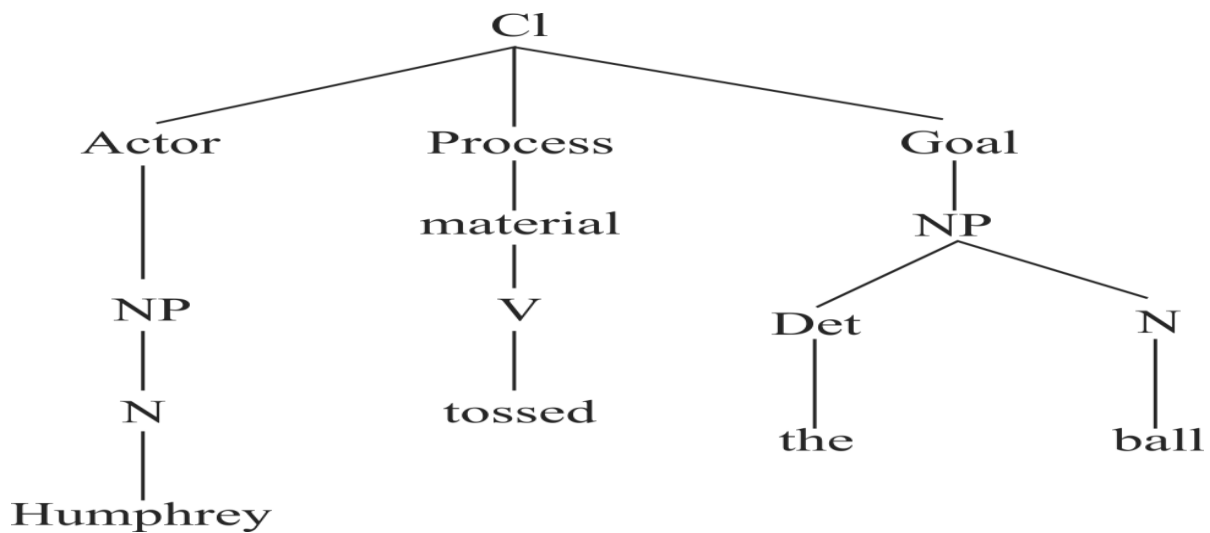
Material Processes are processes of ‘doing’ and ‘happening’ in the physical world (Iwamoto, 2008). Material Processes have two inherently key participants namely the Actor (which is an obligatory element) and the Goal – which is the optional element. While the Actor is the entity that expresses the doer of the process, the Goal of the clause expresses the person or entity – animate or inanimate – affected by the process (ibid).

In addition to the inherent participant roles of Actor and Goal is an extra element called Circumstance which provides additional information on the *when*, *where* and *how* of the

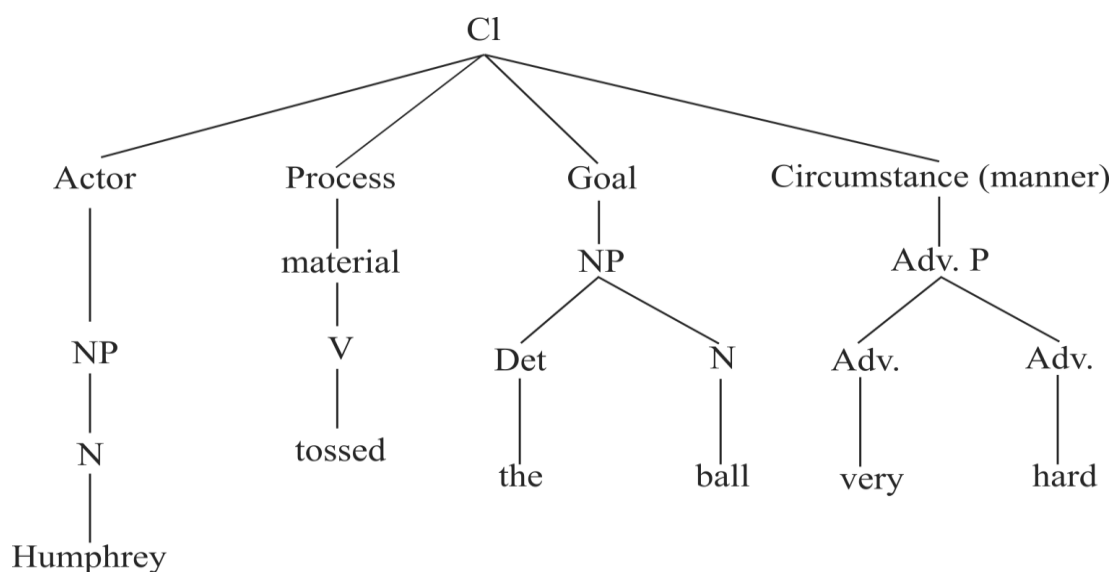
Process (Halliday, 1966 and Mwinlaaru, 2012). By nature therefore, Circumstance expresses supplementary information such as place, time, extent, matter and angle, duration, and conditions and means.

Iwamoto (2008:71) notes that circumstantial meaning is realised, “not in nominal phrases but as either adverbial phrases or prepositional phrases and as such termed as subsidiary in status to the process. The following illustrate what has been discussed regarding material processes:

(1) Humphrey tossed the ball

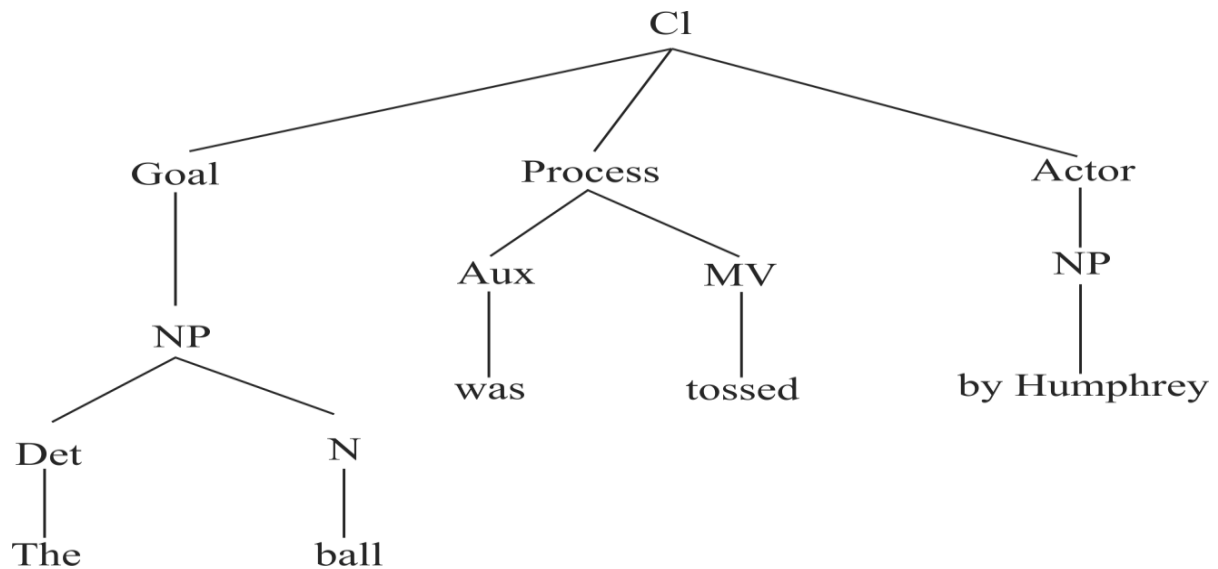


(2) Humphrey tossed the ball very hard.



It is also possible to reverse Actor + Goal in a passive form. The passivisation of such happen when we place the Goal at the initial and the Actor at the end of the sentence as in:

(4). The ball was tossed by Humphrey.



Material processes can further be sub-classified according to whether the process is performed intentionally or spontaneously and whether by an animate Actor or inanimate Actor (Halliday, 1976). By analysing MaPs in the grammar of the clauses apportioned to major and minor characters in general, and to each character in particular, this study established the stylistic significances of the experiences encoded in the transitivity patterns associated to each character.

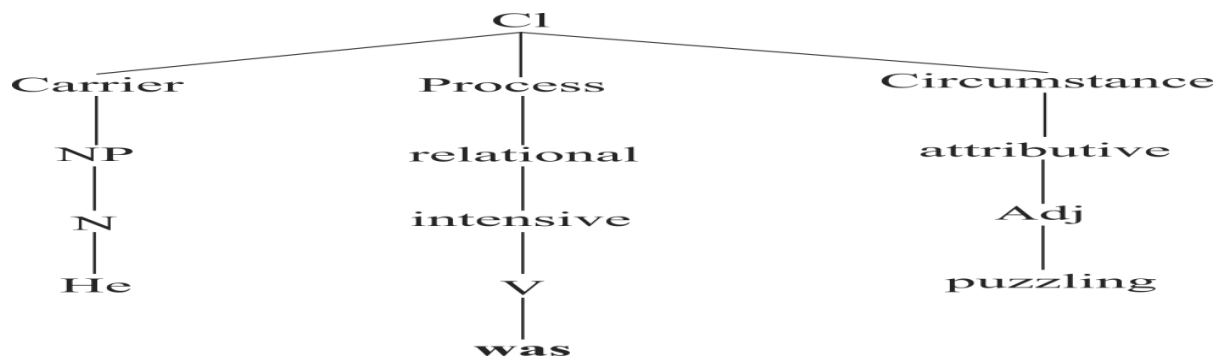
1.8.1.3.1.2.2 Relational Processes

Relational processes are the most complex of all types of processes because in as much as they establish relationships between two entities, they are further divided into intensive, possessive and circumstantial Relational Processes (Eggins, 1994).

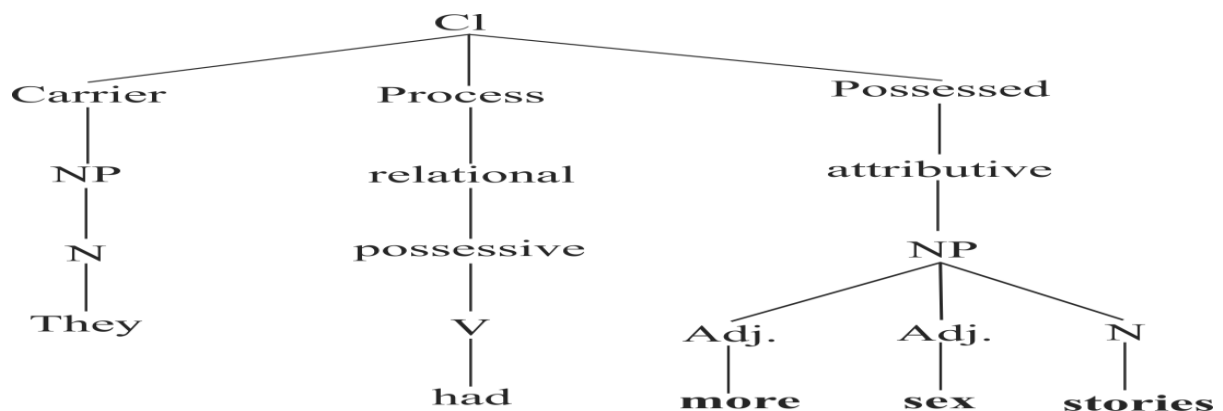
1.8.1.3.2.2.1 Intensive, possessive and circumstantial Relational Processes

An intensive relational process is one that establishes a relationship of ‘X is Y’ connection between two elements; a possessive has an ‘X has Y’ relationship while a circumstantial relation denotes an ‘X is at Y’ relationship (Halliday and Matthiessen, 2004; Simpson, 2004; Iwamoto, 2008:75). The three sub-processes of relational processes (intensive, possessive and circumstantial) can be exemplified diagrammatically as:

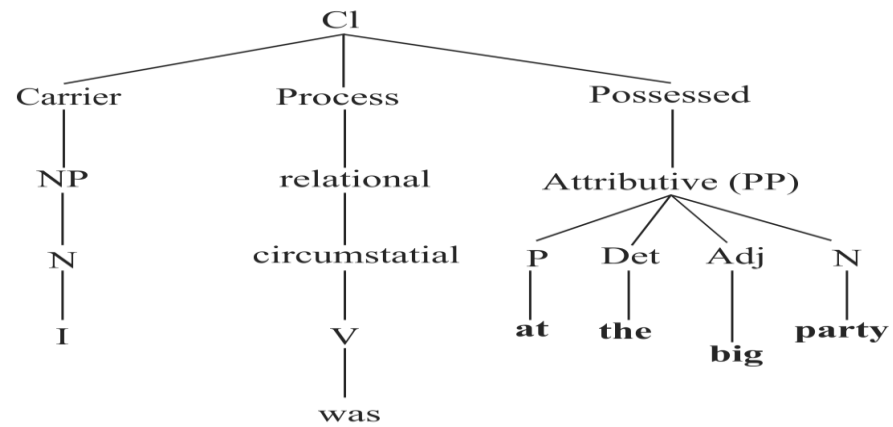
(5) He was puzzling (Intensive: ‘X is Y’)



(6) They had more sex stories (Possessive: ‘X has Y’)



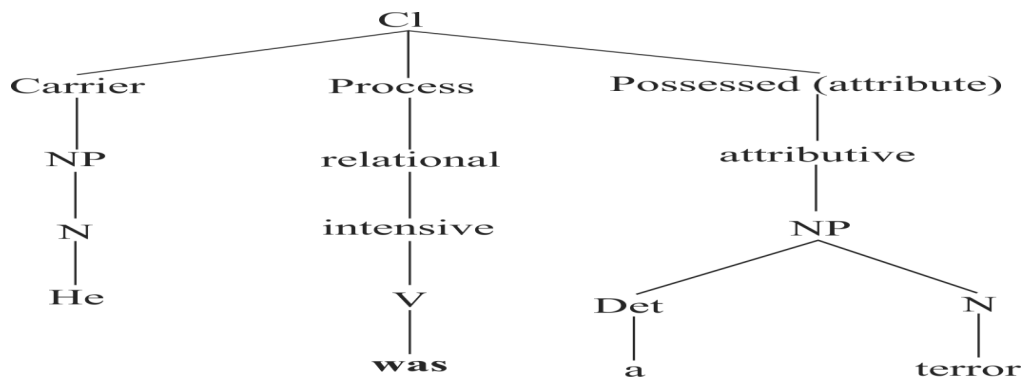
(7) I was at the big party (Circumstance: ‘X is at Y’)



The immediate previous examples also illustrate what some SFG scholars such as Downing and Locke (2006) argue that to ensure accuracy, the terms ‘Possessor’ and ‘Possessed’ can be used as substitutes for ‘Carrier’ and ‘Attribute’ respectively.

The second level of distinction within relational processes is that made within each of the sub-processes of intensive, possessive and circumstantial. Each of these three sub-processes of relational processes can appear in two distinct modes namely those of attributive (where ‘y is an attribute of x’) and identifying (where ‘y is the identity of x’). This is illustrated below:

(8) He was a terror (‘y is an attribute of x’)



In the attributive process in (8), there are two participants: the Carrier (Possessor) and the Attribute (Possessed). The Carrier is the key participant and is assigned the Attribute. The Attribute participant is one who indicates what the Carrier is like, where the Carrier is, or what the Carrier owns (Simpson, 2004). On the other hand, identifying processes (which show the relation ‘y is the identity of x’) have a participant, “the Identified, who is defined with reference to another, the Identifier,” in such a way that “the two halves of the clause become co-referential” (Iwamoto, 2008:78). A third participant is sometimes there in both the attributive and identifying processes. Whenever present, this third participant associates the Attribute (Possessed) with the Carrier (Possessor/Attributor) or assigns the Identifier to the Identified participant (Assigner) (Mwinlaaru, 2012).

(9) My name {**Identified**} is {**Process: relational: identifying**} Beatrice
 {**Identifier**} but most of my friends {**Assigner**} call {**Process: relational:
 intensive: identifying**} me {**Identified**} either B or BB {**Identifier**}.

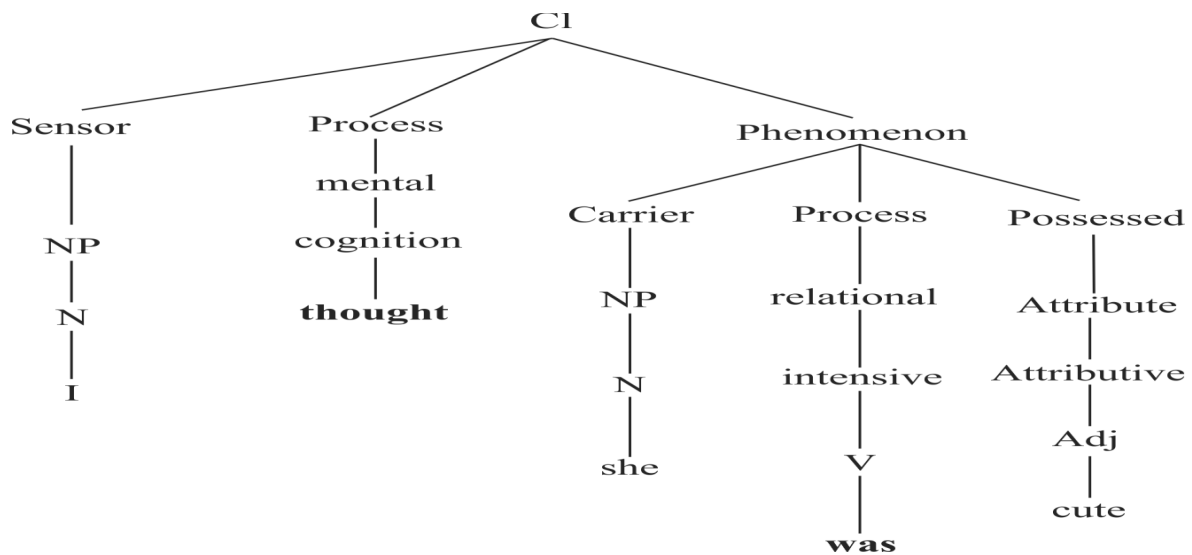
This study analysed characterisation by establishing the stylistic significance of transitivity patterns apportioned to characters in the RePs attributed to the characters. By analysing the RePs clause constituents such as the Identifier and the Identified, the study established how transitivity patterns in process-types apportioned to characters are stylistically important for such character’s characterisation.

1.8.1.3.1.2.2 Mental Processes

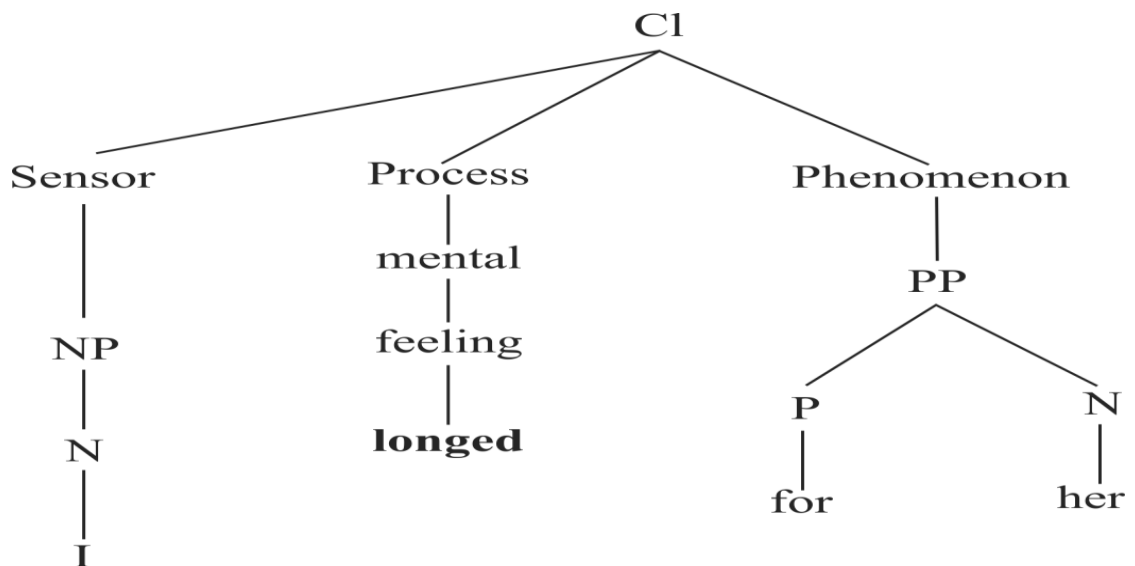
Mental processes encode the meanings of feeling or thinking. As such, mental processes differ from material processes which express concrete, physical processes of doing. Therefore, while material processes are “‘externalised’ processes of doing and speaking and doing, mental processes are ‘internalised’ processes” (Simpson, 1993:91). Grammatically, all mental processes involve two inherent participants namely the Sensor and the Phenomenon.

The Sensor is the conscious being who is involved in a mental process by feeling, thinking or perception. What is termed 'Phenomenon' is that which is felt, thought or perceived by the conscious Sensor (Eggins, 1994:242-3; Halliday, 1994:117). Examples of these verbs are:

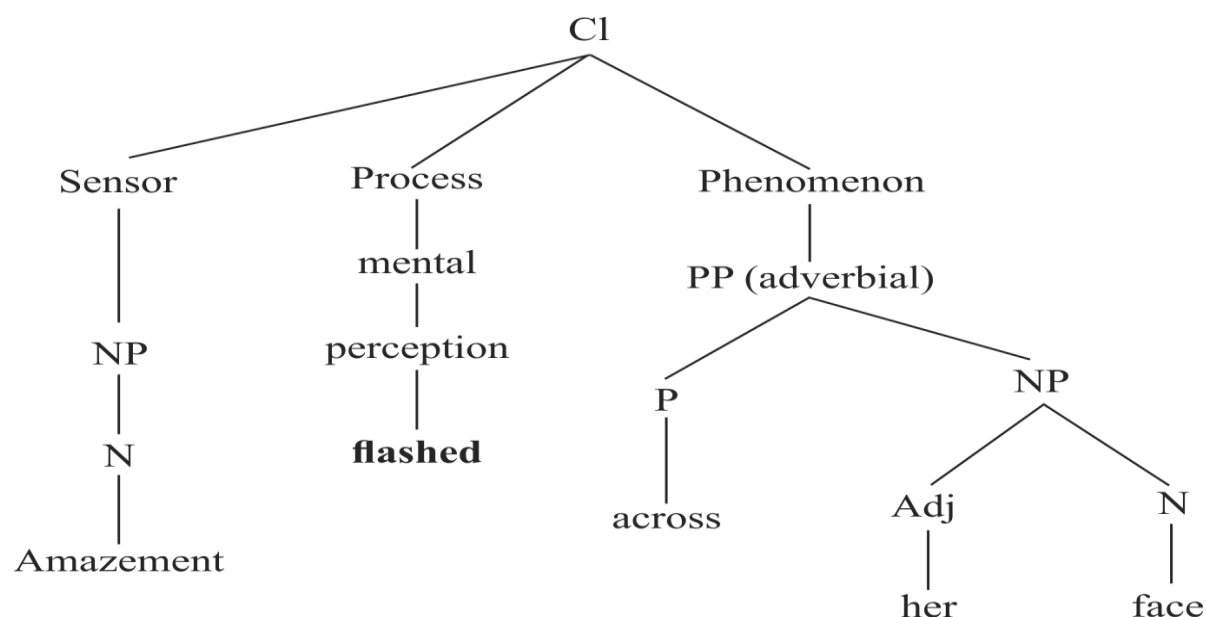
(10) I **thought** she was cute (Verbs of cognition)



(11) I **longed** for her (Verbs of affection)



(12) Amazement **flashed** across her face (Verbs of perception)



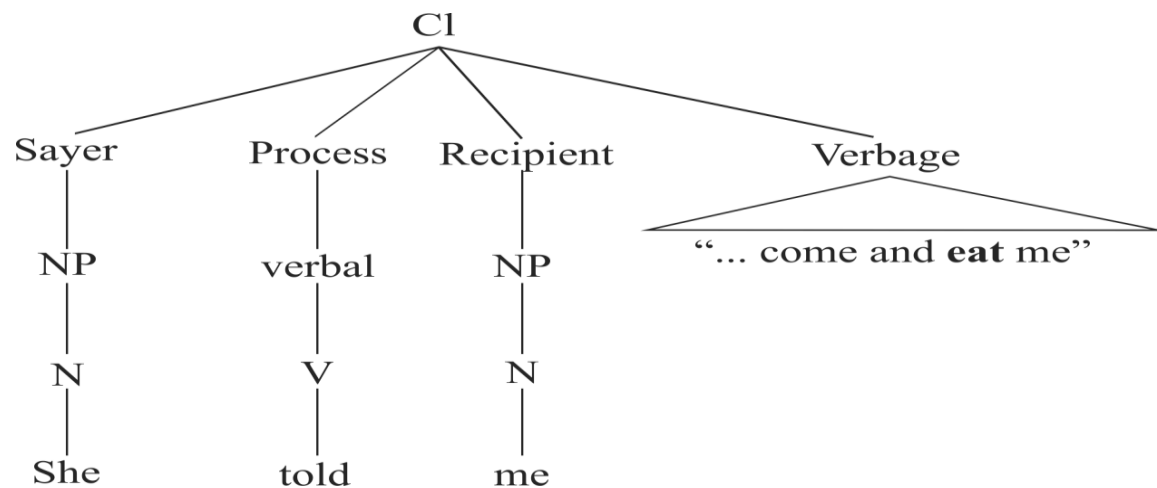
However, Fawcett (1987:131) argues that the participant roles of Sensor and Phenomenon are sometimes inadequate. For example, ‘Mark’ in ‘Mark saw the boat’ and ‘Mark’ in ‘Mark looked at the boat’ exhibit different meanings: while ‘Mark’ in the sentence ‘Mark saw the boat’ may be purely a Sensor (because the ‘boat came into Mark’s view’), ‘Mark’ in the second sentence (‘Mark looked at the boat’) occupies a double role of Agent-Sensor because ‘Mark’ consciously looked at the boat. Because of this inadequacy, the presence of double roles in certain instances should be recognised. This study analysed the clause constituents of the Sensor and Phenomenon to not only establish the transitivity patterns imbedded in such, but their stylistic significance as well.

1.8.1.3.1.2.4 Verbal Processes

Verbal processes are processes of saying and express the relationship between ideas constructed in human consciousness and those enacted in the form of language (Halliday, 1994:107). In a verbal process, the participant speaking is called the Sayer, the addressee to

whom the process is directed is termed Target or Recipient and what is said is Verbage. For instance:

(13) She told me, “Come and eat me”

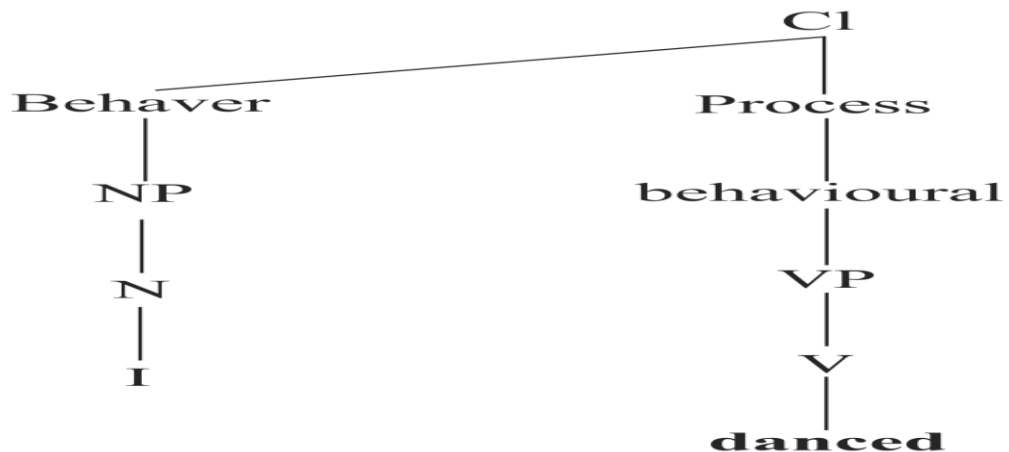


This study analysed the clause constituents of the Sayer, the Recipient and the Verbage in VePs allotted to characters so as to establish not only the transitivity patterns imbedded in such, but their stylistic significance as well.

1.8.1.3.1.2.5 Behavioural Processes

Behavioural processes are processes of physiological and psychological behaviour and “represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states” (Halliday, 1994:107). The participant of the behavioural process is called the Behavior. The Behavior can be a conscious being but the process is one of doing, as in material processes. Examples of behavioural processes are ‘sit’, ‘dance’, ‘sing’, ‘think’, ‘watch’, ‘talk’, ‘gossip’ and ‘grumble’. Thus we can have:

(14) I danced



The application of BePs to the current study involved a transitivity analysis of the Behaver and the Behaviour in order to establish not only the transitivity patterns imbedded in such, but their stylistic significance as well.

1.8.1.3.1.2.6 Existential Processes

All processes of existing and happening are termed existential. Existential sentences typically contain the verb ‘be’ and the word ‘there’ is necessary as Subject although it practically has no representational function (Iwamoto, 2008:82). The Object or event that is being said to exist is called the Existent. An Existent can be any kind of phenomenon such as a person, object, abstraction, thing, event or action. The following sentence demonstrates how existential processes are expressed:

(15) There was {**Existential**} a little house {**Existent**} on the big mountain

{**Circumstance: Place**}

The application of ExPs to the current study involved a transitivity analysis of the Existential, Existent and the Circumstance components of the clause in order to establish not only the transitivity patterns imbedded in such, but their stylistic significance as well.

1.8.1.3.1.3 Salient points regarding process-types in the transitivity model

Having looked at what is involved in transitivity model, the process-types of transitivity as espoused by Halliday (1966) can be summarised as presented in Table 1 below.

Table 1: The Transitivity Model – Halliday (1966)

Process type	Category meaning	Participants, directly involved	Participants, obliquely involved
material	'doing'		Recipient, Client;
action	'doing'	Actor, (Goal)	Scope; Initiator;
event	'happening'		Attribute
behavioural	'behaving'	Behaver	Behaviour
mental:	'sensing'		
perception	'sensing'	Senser, Phenomenon	
affect	'feeling'		
cognition	'thinking'		
verbal	'saying'	Sayer, Target/Recipient	Receiver, Verbiage
relational:	'attributing'	Token, Value	Attributor,
attribution	'attributing'	Carrier, Attribute	Beneficiary,
identification	'identifying'	Identified, Identifier	Assigner

Existential	'existing'	Existent	
-------------	------------	----------	--

From Table 1, we can notice the following salient points regarding process-types in transitivity.

1.8.1.3.1.4 The number of (direct) participants involved for each of the processes

From Table 1, it can be noticed that behavioural and existential processes have only one participant each while the other processes have two. It can also be observed that second participants of Material and Relational Processes are optional. This is to mean the second participants of Material and Relational Processes may or may not be present in such clauses where these processes manifest (Halliday, 1966).

1.8.1.3.1.5 The influence of passivisation on the roles of the participants

Clauses with transitive verbs may be passivised. In such cases and as far as transitivity is concerned, passivisation changes the roles of participants. In passivisation, the second participant becomes the subject whilst the first participant becomes the adjunct. This shows an important difference between Halliday's conception of 'subject' in his analysis of mood and modality, and his (Halliday) conception of the 'actor' in transitivity analysis (Halliday, 1966). Thus, while the 'actor' (or first participant) and 'subject' occur in the same position only in the active voice, they occur in different positions when used in the passive voice. As will be seen in the subsequent examples, the 'actor' or first participant is realised by the 'subject' in the active voice and the 'adjunct' in the passive voice. The passive voice can also give rise to the stylistically interesting phenomenon of agent deletion where the 'actor' (or

first participant) is not indicated, as in the clause 'the soldier was seen', which does not indicate who has or have seen the soldier.

The influence of passivisation is summarised in Table 2 below.

Table 2: The influence of passivisation on the roles of participants

a) Active Voice				b) Passive Voice		
the boy	saw	the soldier		the soldier	was seen	by the boy
Participant[1]	Process	Participant[2]		Participant[2]	Process	Participant[1]
Subject	Predicator	Complement		Subject	Predicator	Adjunct

1.8.1.5 Distinguishing SFG from other approaches

SFG is distinguished from other approaches based on consideration of certain linguistic attributes. Most notable is the distinction made between SFG and cognitive linguistics. While SFG perceives language as something shared by a society and that language can be best studied by observing how language is used in its situation, cognitive grammar on the other hand looks at language as internal mental processes (Halliday, 1966-1967 and Donnell, 2012).

1.8.1.6 The importance of SFG

The significance of Systemic Functional Grammar is clustered around the need to educate people more about language. It is for this reason that Halliday received funding from the British Labour Party in the 1960s so as to modify the dogmatic grammar of the time (Halliday, 1961). In seeking to foster language education, SFG concerns itself much with its

relevance to the explanation and interpretation of texts. It is therefore a general assumption by teachers who use SFG that the primary 'learning outcome' of courses in SFG will be an awareness of the role of lexico-grammar (the integrated system of grammar and lexis) in the production and negotiation of the social meanings (Halliday, 1994).

Additionally,

Considerable emphasis in teaching is therefore given to the exploration of how the functional elements of language structure realise available options from the three general areas of meaning referred to above. Texts may then be analysed in terms of the range and nature of such options. In the teaching and learning environment this clearly requires a constant alternation between the development of descriptive and analytical skills and their application to a range of text types. A typical exercise might involve, for example, the comparative analysis of lexico-grammatical features in horoscopes and weather forecasts, or in recipes and instruction manuals (Canning, 2004: np).

Transcending over its general aim of developing an awareness of the functional organisation of language, SFG intends to provide scholars and students with an appropriate analytical and interpretative framework for the insightful analysis of text and discourse from a social perspective. This emphasis on text is seen in the growing number of text-based researches and text books (e.g. Eggins, 1994; Thompson, 1994; Iwamoto, 2008; and Mwinlaaru, 2012). This study established that this was the case with *Ticklish Sensation* as well.

1.8.2 Conceptual framework

1.8.2.1 Linguistic stylistics

Linguistic stylistics is the study of language in literature that seeks to account for the interpretative effects of a text through an in-depth look of a text's linguistic detail. The linguistic details upon which linguistic stylistics concentrates include, among others, syntactic structuring, semantic deviation, deixis and modality which often work through inferred interpretative cohesion of foregrounded features (Halliday, 1966 and Spitzer, 2004). Although linguistic stylistics is similar to literary stylistics on the basis that they are both used to study literary works and attain findings that are similar if not the same, the difference between the two is that while literary stylistics uses literary tools (such as literary theories) to analyse a literary work, linguistic stylistics on the other hand uses linguistic tools (such as implicature in pragmatics or transitivity model in SFL) to analyse a literary work. The point of intersection between the two types of stylistics is the literary work which is used as the source of information (Halliday, 1966-1967; Kennedy, 1982; Simpson, 2004; Halliday and Matthiessen, 2004; Eggins, 2004; and Arko, 2006; Iwamoto, 2008).

1.8.2.2 Systemic

The notion of 'systemic' in Systemic Functional Linguistics refers to the view of language as a "network of systems, or interrelated sets of options for making meaning" (Halliday, 1994:15).

1.8.2.3 Functional

'Functional' is a term used in Systemic Functional Linguistics to entail that transitivity (as a model used in this study) focuses on meaning that can be referred to beyond the clause. This is unlike formal grammar which concentrates on word classes (Halliday, 1994). The present

research studied *Ticklish Sensation* with the backdrop intention of establishing the functional dimension of the transitivity patterns reflective in identified clauses in which selected are characters inscribed.

1.8.2.4 Transitivity

According to Halliday (1966), a transitivity analysis is one that puts into practise a function-focussed grammar to isolate functions and participants represented in clauses. Therefore, an analysis that uses transitivity uses the clause as the minimal projection of encoding experience (ibid). This study identified clauses in *Ticklish Sensation* and subjected them to a transitivity analysis so as to establish the experiences encoded in the identified clauses and establish how these have an impact on characterisation and point of view in the novel.

1.8.2.5 Transitivity patterns

Transitivity patterns are patterns showing a type of grammatical relationship encoding the distinctness of participants in the situation described by the clause (Næss 2003). In Systemic Functional Linguistics, a transitivity analysis of transitivity patterns encodes the experiences associated with participants in a clause, thereby showing the distinctiveness of participants in a situation described by the clause (Mwinlaaru, 2012). This study conducted a transitivity analysis of the transitivity patterns and established their stylistic significance in the characterisation of major and minor characters in *Ticklish Sensation*.

1.9 Scope of the study

The present study was confined by a number of limitations. Firstly, this was a linguistic stylistic study of *Ticklish Sensation* and not a literary stylistic study of the novel. In a linguistic stylistic study, linguistic tools are used with an aim of obtaining similar results as would have been obtained if one conducted a literary stylistic study of the text. The aim of

linguistic stylistic is further to complement literary stylistics by concentrating on “... how the arrangement of specific linguistic motifs and structures not only facilitate but also generate certain aesthetic and hermeneutic effects” (Halliday and Matthiessen, 2004:40). This is helpful in understanding literary works.

Because the study was a linguistic one, literary concepts were only mentioned in passing and elaborated only to the extent to which they served a positive effect to the study as a whole. The research did not concern itself with literary details but on linguistic details and how such details complement literary details.

1.10 Structure of the dissertation

The present dissertation is made up of six chapters, each addressing specific areas of research concerns. The first chapter provides a background to the enquiry by stating the statement of the problem, purpose of the study, objectives of the study and the research questions meant to address the specific objectives. A brief elaboration on the methodological framework employed in data collection and analysis is given, followed by the significance of the study. In addition to the aforementioned contents of chapter one, the chapter ends by presenting the theoretical and conceptual frameworks that set boundaries for study.

The second chapter deals with literature review. The chapter reviews available literature which is of direct relevance to the present linguistic study of characterisation. The review of related literature is meant to place the current study in the context of similar studies so as to enrich and justify the undertakings of the current study. To maximise the relevance of literature review to the present study, the relationship between related literature and the current study is established in order to see how this study is similar and different from those

that are related to it. By so doing, the trap of merely identifying related literature without establishing their relevance to the present study has been overcome.

The third chapter expands the methodological framework outlined in 1.7 by presenting more detailed information on the data collection and data analysis aspects of the dissertation. Specifically it provides details on the research paradigms which guided the study as well as on the research design, approaches and methods applied.

Chapter Four presents the findings in line with the research objectives as charted in Chapter One. The findings are further sub-categorised into those pertaining to major characters as well as those relating to minor characters in the literary work investigated.

The discussion of findings, conclusion and recommendations are the preserve of Chapter Five. In this chapter, the findings are discussed as they relate to the purpose of the study, the objectives, the theoretical framework and the literature reviewed. The main implications of the study are highlighted, conclusion drawn and recommendations for further research given.

1.11 Conclusion

This chapter introduced the linguistic stylistic study of characterisation in Phiri's *Ticklish Sensation*. It began by not only offering a background to the study but also contextualised the study to the novel used under the study. Thereafter, the statement of the problem was given followed by the purpose of the study. Afterwards, objectives of the study were itemised and these were later cemented by research questions meant to address the specific objectives. A summary of the methodological framework came afterwards. Then, the rationale or significance of the study was given so as to validate the importance of the current study. The next section of Chapter 1 dedicated itself to the theoretical and conceptual framework. The section laid the study's theoretical, analytical and conceptual perspectives used in the

linguistic stylistic study of characterisation in Phiri's *Ticklish Sensation*. Limitations of the study then followed because a stable foundation had by now been laid regarding the study's statement of the problem, purpose of the study, objectives of the study, research questions, and the theoretical and conceptual frameworks to this far. Thereafter, the structure of the dissertation was outlined and a conclusion subsequently given to constitute the last component of Chapter 1.

The next chapter reviews related literature that is of relevance to the present study in order to place the current enquiry in the context of other similar or congruent studies. This is meant to not only enrich but also justify the undertaking of the current study.

CHAPTER TWO

LITERATURE REVIEW

2.0 General

The previous chapter focussed on introducing the current linguistic stylistic study of characterisation in Phiri's *Ticklish Sensation*.

The present chapter provides a review of literature in order to establish scholarly works that have been done on the novel *Ticklish Sensation*, stylistics, characterisation and the transitivity model. The process of reviewing literature enhances understanding on a given subject area thereby facilitating clarity in research problem conceptualisation and fostering greater appreciation of the relationship between the specific research problem under investigation and the general body of knowledge in a given area in this case, the area of stylistics. Conducting this literature review was also beneficial in that it facilitated access to alternative methodological dimensions, broadened knowledge and contextualised the present study and its findings in the framework of similar earlier studies (Dawson, 2002). The review of related literature is grouped into two major categories: the first category is that of literature that has employed stylistics; and the second category being a review of related literature on characterisation and the transitivity model. Studies done on *Ticklish Sensation* do not create a subtitle of their own because during the process of reviewing, analysing and grouping related literature, the review indicated that all the studies conducted on *Ticklish Sensation* either fell in the category of being stylistic (e.g. Mwaanga, 1982) or characterisation (e.g. Muyendekwa, 2008). For each category of literature reviewed, the chapter establishes the relationship between previous studies and the current one in order to avoid a literature review that merely itemises studies without striking how such studies are related and different to the current one.

In this way, the undertaking of a literature review placed the current investigation within the context of similar studies and thereby enriched and provided a justification for this study.

2.1 Review of stylistic-based studies

Munalula (1982) conducted a study on ‘matangu’ – Lozi oral narratives – in terms of their value as mirrored through the stylistic features these narratives uphold. The objectives of Munalula (1982)’s study were to: identify ‘matangu’ (oral narratives) and compare variations of the same *litangu*; identify some of the significant artistic features in Lozi oral narratives from the phonological through the lexical and syntactical levels and on to structures above the sentence; and establish whether or not variations of the same *litangu* manifest the same stylistic features.

In achieving the objectives, Munalula (1982)’s conceptual framework centres on the stylistic tools of form and function: the former being what the literary work is, and the latter concerns itself with what the literary piece does. The methodology of his research has involved data collection from Western Province through participative observation, the use of recorders, interviews and speaker intuition. The data has been stylistically analysed from the phonological, lexical, syntactical and above the sentence levels (that is, beyond the scope of syntax but within the confines of the levels and branches of linguistics) so as to achieve the parameters of the conceptual framework. Munalula (1982)’s study has discovered that: *matangu* – Lozi oral narratives – exist and have unique stylistic features as proven by the phonological, lexical, syntactic and pragmatic revelations. Based on his findings, Munalula (1982) recommends that future research should be directed towards establishing the stylistic features of other manifestations of oral African literature.

Like Munalula (1982), the current study is the same as that of Munalula (1982) in that they both look at narratives. A number of differences can however be drawn between the two

studies in terms of their focus and objectives. Focus wise, the present study differs from that of Munalula (1982) because it does not look at oral narratives as Munalula did, but at characters in the narrative in the novel. With regard to objectives, while Munalula (1982) concerns himself with phonology and morphology as most stylistic studies would (Moody, 1988), the current study only operates at syntactical level with a specific interest on clauses.

Another study conducted in the field of stylistics is that of Mwaanga (1988). The academic piece in question has examined the language of Zambian fiction in English using the methodological tools of stylistics on Phiri's *"Ticklish Sensation"* (NECZAM, 1973), Bangamoyo's *"Sofiya"* (NECZAM, 1979), Musenge's *"Changing Shadows"* (NECZAM, 1984) and Chipeta's *"The Pregnant Clouds"* (Kenneth Kaunda Foundation, 1986). Mwaanga's study uses four objectives notably: to identify the specific linguistic features that are non-standard or 'deviational' in the texts, both in narrative and in speech; to determine if departures from Standard English in these texts are rule governed and if they are; to elaborate the rules that govern linguistic deviations ('from standard English') in the texts under consideration; and to examine the styles of Zambian fiction in English and establish what norms are suitable for the stylistic analysis and comparison of Zambia literary texts. The general theoretical framework that Mwaanga (1988) uses in the study is "reception theory" or "reception aesthetics:" an approach to literature that not only examines the manner in which the readers understand and interpret a literary work but also puts into consideration the reader's role in coming up with a literary piece. Sartre (1978) in Mwaanga (1988:14) argues that "every literary text assumes a certain kind of reader and that this assumption is a constitutive element of the text.

In analysing the language used in the five named Zambian fiction works, Mwaanga (1988) has used rigorous linguistic analysis to decipher the truth regarding the criticism about the language of Zambian fictional writings. Primarily, the five texts are stylistically analysed

from the lexical, syntactic, semantic and pragmatic perspectives. Word-based analysis is then used under a lexical stylistic analysis. The syntactic perspective of stylistic analysis considers word order, tense, prepositions and prepositional phrases, phrasal verbs, count and non-count nouns. While Mwaanga (1988) has analysed the five texts from the semantic perspective by considering meaning, the pragmatic perspective of stylistic analysis principally considered deixis, staging and character thought. Other stylistic features of Zambian fiction that Mwaanga (1988) has considered in his work are those of conversation and narrative.

The research established that the western views about Zambian fiction in literature are erroneous. Mwaanga (1988) strongly argues in his findings that judgement over the language of Zambian fiction in English can only be understood in the context of the Zambian sociolinguistic milieu as a whole. The study deduces that a majority of the departures from Standard English taken for 'poor style' and evidence of literary incompetence in the five texts are actually rule-governed and therefore of appropriate style in the context of a Zambian audience. In his recommendations, Mwaanga (1989) has noted that there is need to conduct a qualitative stylistic analysis of Zambian fiction in English using an appropriate relative norm which is contextual.

The current study is similar to that of Mwaanga (1988) because it studied the same novel – *Ticklish Sensation* – from the angle of linguistic stylistics. However, differences exist between Mwaanga (1988)'s study and the current study. Firstly, while Mwaanga (1988) analyses linguistic features to establish whether they are non-standard or not, this study did not concern itself with that. It analysed linguistic features in clauses using the transitivity model so as to illuminate on characterisation. In this respect, this study added more knowledge to where Mwaanga (1988) ended in his study of *Ticklish Sensation*. Secondly, Mwaanga uses the reception theory as a general theoretical framework. The current study has instead employed Systemic Functional Linguistics as a general theoretical framework under

which the transitivity model was used as an analytical perspective. The use of a different analytical perspective for this study has put to the test the body of theories that can be used to analyse the same literary text. Lastly, while Mwaanga (1988)'s work is meant to either disprove or prove the validity of western negative criticism against Zambian fiction, the current study has looked at a single Zambian fictional work without comparing its quality to any other literary works outside Zambia. In this regard therefore, this study has shed more light on characterisation which Mwaanga (1988) overlooks.

Huang (2011) is another scholar who conducts a study in stylistics. He explores the stylistic approaches to literary translation with particular reference to English-Chinese and Chinese-English translation. By using the Chinese novella "*The True Story of Ah Q*" (Lu Xun, 1921) and the Chinese translation of the English short stories "*Two Gallants*" and "*The Dead*" (Joyce, 1914), Huang's (2011) study achieves the following: he establishes linguistic features in the literary texts and their corresponding functions; and assesses the style of the individual translation and translator as measured by quantitative data derived from corpus linguistic analyses. In his data analysis, Huang uses stylistics phenomena such as metaphor, free direct speech, heteroglossia, repetition, and transitivity in the translations of the texts involved. Ultimately, his study reveals the following: first, literary texts – as distinct from non-literary texts – have a real but hard-to-define "added value", carried by a particular way in which they exploit lexis, grammar, and pragmatics; second, a good literary translation must produce something of the source text's style, otherwise the distinguishing literariness in the original will not be conveyed in the target text; and lastly that stylistic and corpus methods can help identify features in the original, and can help us to evaluate whether equivalent features are or are not in one or several translations of that original.

In comparison to Huang (2011), his study and the current one are similar in that they employ linguistic stylistic approaches to a literary work and test the extent to which stylistics can be

used as a field of study for both literature and language. However, Huang uses transitivity in his research passively while this study has actively used the transitivity model. This study has therefore added more knowledge to the existing knowledge of stylistic tools for analysis by zeroing in on transitivity model within the domain of linguistic stylistics.

Elnailli (2013) also conducts a stylistic study on Libyans' use of adjectives in the literary works. The research is motivated by the fact that Libyan authors in Gadaffi's regime had been deprived of free writing due to political censorship and were consequently forced to write in metaphorical style. The research therefore sought to linguistically investigate how Libyan short story writers employ language effectively in order to pass their message to the reader. Using six Libyan short stories by different writers in Chorin's *Translating Libya: The Modern Libyan Short Story* as the scope of the study, Elnailli (2013)'s methodology involves a stylistic analysis which puts into consideration the phonological, syntactic, lexical and semantic features with a core aim of finding out the connotations of adjectives used in these literary works. The findings from Elnailli's study reveal that Libyan authors greatly rely on adjectives to help represent positive and negative meanings, as well as empowering and stripping off power of characters in the stories. The data analysis in his study have further indicated writers' use of certain patterns in style such colours to create negative and positive atmospheres and to demonise and romanticise characters.

The present study is similar to that of Elnailli (2013) on the basis that it has also employed linguistic stylistics to characterise characters. By far and large, however, Elnailli (2013) concentrates on the use of adjectives in selected Libyan literary works while the current study is of relevance in that it looks at any part of speech as long as it is part of the selected transitivity patterns. Secondly, while Elnailli (2013) characterises characters on the basis of the adjectives associated with colour terms, the current study has used transitivity patterns in which a character is inscribed so as to characterise a character. Such an analytical perspective

to this linguistic stylistic study has illuminated a whole new dimension to the study of character in addition to what has been already established by Elnailli (2013).

2.2 Review of related literature on characterisation and the transitivity model

A number of studies have employed the transitivity model. One such scholar is Halliday (1971) who examines the stylistic significance of transitivity patterns in Golding's *The Inheritors*. Halliday explores Golding's literary work from the socio-cognitive perspective and identified two major divisions in the narrative of Golding's novel: the first is the narrative about the world of the Neanderthal people, their view of the world and their tribe. Halliday (1971) identifies this narrative division to be from the principle character, Lok, who is one of the people. According to Halliday, the ending of *The Inheritors* forms the second part of the narrative whose point of view shifts from the perspective of the people to that of the tribe. Between the two narrative divisions of *The Inheritors* lies a third narrative "whose syntactic organisation marks a smooth transition from the first part of the narrative to the second part" (Mwinlaaru, 2012:83). Halliday (1971) uses the three narrative structures to examine Golding's use of transitivity patterns. In both his data collection and analysis of *The Inheritors*, Halliday uses both quantitative (frequency counts) and qualitative techniques (linguistic description) to analyse the transitivity patterns in the three passages he selects from the three narrative zones.

The current study is related to that of Halliday (1971) in that it has also used the transitivity model. Further, both studies have used both quantitative and qualitative techniques to analyse transitivity patterns. However, the difference between Halliday (1971)'s study and the current is that while Halliday applies the transitivity model on a non-Zambian text, the present study has employed the model on the Zambian novel. In this regard, the current's study's use of the

transitivity model on the Zambian novel added more to the scholarly works that have used the transitivity model.

Kennedy (1982) draws on Halliday (1971)'s use of the transitivity model. Kennedy (1982) employs the transitivity model to explore characterisation in Conrad's *The Secret Agent*. Kennedy (1982) establishes the Conrad employs two techniques to develop the narrative in his passages. First, he places inanimate entities in the subject position of material clauses and secondly, Conrad uses a lot of agentless passive constructions "so that the Actors of the material processes in the clause could be suppressed" (Mwinlaaru, 2012:58). Like Kennedy (1982), this study uses the transitivity model to explore characterisation. However, this study differs from that of Kennedy (1982) on the basis of the literary work used: Kennedy (1982) uses a non-Zambian novel while this study has used a Zambian novel. In this regard, the present study has stood unique from that of Kennedy (1982) as far as the knowledge gap of the novel in use is concerned.

Burton (1982) and Iwamoto (2008) also employs the transitivity framework in analysing literary texts from the perspective of feminist theory. Using Plath's *The Bell*, Burton (1982)'s focus is on Plath's use of 'disenabling syntactic structures'. Burton (1982)'s analysis focuses on four participants in the clause namely the doctor, the nurse, the patient and the electric equipment used in performing the operation. In her analysis, Burton (1982) uses three stages: she first isolates the processes in the clause and finds out key participants in each process. Thereafter, Burton (1982) identifies the specific process types of the processes she isolated. By so doing, she determines which participant is involved with which type of process. This study is Burton (1982) and Iwamoto (2008) on the basis of the transitivity model which all the three studies used. However, while Burton (1982) and Iwamoto (2008) use the transitivity model from the perspective of feminist theory, the current study sticks only to SFG. In this

respect, the current study has offered more insights on the extent to which SFG can be self-sufficient as a theory. Moreover, the present study did not look at feminist-related issues.

Another study is that of Muyendekwa (2008) who has explored the images of women as stereotypes in Phiri's *Ticklish Sensation* from a feminist and psychoanalysis perspective and not a linguistic perspective of the transitivity model. The present study has therefore contributed to previous studies on transitivity in literature.

Following Iwamoto (2008)'s use of transitivity model is Mwinlaaru (2012) who conducts a research meant to explore characterisation and point of view in Achebe's *Anthills of the Savannah*. Mwinlaaru (2012)'s research aims at investigating the relationship between characterisation and point of view; and to establish the transitivity patterns in which a character is inscribed. The study is important in that it contributes to the growing literature by exploring Chinua Achebe's *Anthills of the Savannah* (1988/1988) from a functional-semantic perspective. Mwinlaaru (2012) conducts his study from the theoretical perspective of Systematic Functional Grammar (SFG) as developed by Halliday who borrowed his basic ideas from the Prague School of linguists. Specifically, two theoretical conceptions of SFG, namely the notion of 'system network' and the three metafunctions of language are employed to guide the study. It is within the framework of Systemic Functional Linguistics that Mwinlaaru (2012) uses the transitivity model. His research on *Anthills of the Savannah* establishes that five of the six characters, namely Sam, Beatrice, Ikwe, Elewa, and Agatha are stereotypes of key social actors in post-independence West Africa and that these stereotype characters created a socio-political ideology background for Achebe. Through systematic changes in the transitivity patterns Chris is associated with, Mwinlaaru (2012) found that Achebe uses such patterns associated with his literary characters to urge the enlightened but "apathetic citizen to rise up and transform his society through struggle. Ultimately, the research confirms the systemic functional theory that the linguistic features of a text normally

reflect its ideational concern” (Ibid: 3). What has given Mwinlaaru (2012)’s study another relevance is its recommendation that if future research in the same area is to prove worth, it should be one that directs its energy in narratology, stylistic studies, and studies on *Anthills of the Savannah*.

Like Mwinlaaru (2012), this study has examined characterisation from the systemic-functional perspective by using the transitivity model. However, unlike Mwinlaaru (2012), the study did not look at point of view. Moreover, while Mwinlaaru (2012)’s study is on a West African novel, the current study was on a Zambian novel. This shift has offered diversity in the choice of literary works analysed using the transitivity model.

2.3 Conclusion

This chapter reviewed related literature on the novel *Ticklish Sensation*, stylistics, characterisation and the transitivity model. In so doing, the chapter helped us understand the subject area and conceptualised the research problem clearly and precisely, and fostered an understanding of the relationship between the research problem and the body of knowledge in the area of stylistics. Conducting a review of related literature was beneficial in that it helped to improve methodology, broaden knowledge and contextualise the findings. The related literature reviewed was grouped into two major categories: the first category being that of stylised-based studies; and the second category was of related literature on characterisation and the transitivity model. Studies done on *Ticklish Sensation* did not create a subtitle of their own because the review reviewed that all the studies conducted on *Ticklish Sensation* either belonged to the category of stylistic-based studies (e.g. Mwaanga, 1982) or to that of characterisation and the transitivity model (e.g. Muyendekwa, 2008). For each category of literature reviewed, the relationship between previous studies and the current one was established to avoid a literature review that merely itemised studies without striking how such

studies were related and different to the current one. In this way, the undertaking of a literature review placed the current investigation within the context of similar studies (e.g. Halliday, 1971; Mwaanga, 1988; Muyendekwa, 2008; and Mwinlaaru, 2012) and thereby enriched and provided a justification for this study.

The next chapter (Chapter 3) provides details of the methodology used to collect and analyse data in a quest to answer the research questions raised in Chapter One of this study. The chapter presents details relating to what research is and its importance. It further looks at research paradigms, research design, methodological framework, data collection instrument, data collection procedure and data analysis procedure.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 General

Chapter Two reviewed related literature on stylistics, characterisation and the transitivity model. In so doing, the chapter helped us understand the subject area and conceptualised the research problem clearly and precisely, and fostered an understanding of the relationship between the research problem and the body of knowledge in the area of stylistics. Conducting a review of related literature was beneficial in that it helped to improve methodology, broaden knowledge and contextualise the findings.

This chapter provides details of the methodology used to collect and analyse data in a quest to answer the research questions raised in Chapter One of this study. The chapter presents details relating to what research is and its importance. It further looks at research paradigms, research design, methodological framework, data collection instrument, data collection procedure and data analysis procedure.

The chapter is made up of six sub-sections, each addressing a particular area of this chapter on research context and methodology. The first sub-section concerns itself with defining research and establishing the importance of research. An enquiry into research paradigms is presented in the second sub-section and this sub-section ends with the specific paradigm applied in the present study. The third sub-section talks about the following: research design, the research design employed in the present study and the approaches used in the research design selected for this study. The fourth sub-section concerns itself with the research method employed in the type of research design used in the current study. Within this sub-section, how the research method was applied is exemplified. The fifth sub-section provides

information on the quantitative research method which was used in complementing the qualitative dimension of the study. The last sub-section tenders information on the methodological framework, particularly data collection instrument and procedure, and data analysis procedure.

3.1 Definition of research

According to the Oxford Advanced Learner's Dictionary (2010:1255), research is “a careful study of a subject, especially in order to discover new facts or information about it.” Therefore, the current study qualified as a research because it sought to study characterisation in *Ticklish Sensation* in order to gather new information on transitivity patterns that exist in *Ticklish Sensation*, and the stylistic significance of such patterns to the characterisation of characters in the novel.

3.2 Importance of research

Human nature is generally inquisitive and therefore research is an indispensable tool through which an existing knowledge gap is cleared to pave way for illumination that can foster informed decisions over the researched phenomenon in the social, emotional and physical environments (Wimmer and Dominic, 1994). The present research sought to make a contribution to the academic social environment by identifying and examining the stylistic significance of transitivity patterning – a linguistic variable – in constructing characters in *Ticklish Sensation*. Therefore, the present study was seen as being of relevance to improving an academic society's understanding of the novel. This is possible because based on the findings of this study, specific recommendations were made in order to address challenges that arose from the use of transitivity patterns as ways of characterising characters.

3.3 Research paradigm applied in the present study

The present study employed the participative paradigm, complemented by the positivist paradigm because the two paradigms are the best suitable for the study. The participative paradigm was chosen because the current study concentrated on the study of consciousness and the objects of direct experience (i.e. what we see, hear, feel, etc in contrast to what may actually be real or true about the world). The ontology and epistemology obtained by philosophical means via participative paradigm was complemented by the use of the positivist paradigm which principally uses numerical data to justify sense data. The ethnographic paradigm was not chosen because the current study was not a study of a particular society. Similarly, the feminist paradigm was not selected for this study because the study did not focus on raising female awareness and consciousness.

3.4 Research design

3.4.0 General

This sub-section presents the research design used in the current study. It does so by first defining what a research design is and later proceeds to look at descriptive research design as the specific research design chosen for the present study, and the reasons for using it. The application of descriptive research design to the present study thereafter commences under which the qualitative approach and quantitative approach as approaches used in the descriptive research design are discussed.

3.4.1 Defining a research design

A research design is the conceptual structure within which research would be conducted (Dawson, 2002). It is the systematic study plan used to turn a research question or research

questions into a ‘testing project’ or ‘experimental study’ (Kumar, 2005). Therefore, a research design is a set of decisions that are made in advance to make up the master plan specifying the methods and procedures for collecting and analysing the information which is needed.

In the preparation of a research design for a particular research problem, the consideration of the following is critical: objectives of the research study; method of data collection to be adopted; source of information (sample design); tool for data collection; and whether data analysis will involve either qualitative or quantitative approaches (Kumar, 2005).

3.4.2 Research design used in this study

3.4.2.1 Descriptive research design

The study used the descriptive research design because the objectives of the study were ones meant to describe, explain and interpret conditions of the present (i.e. ‘what is’). “The purpose of a descriptive design is to examine a phenomenon that is occurring at a specific place and time” (Kothari, 1985).

3.4.3 Application of descriptive research design to the present study

Considering that the objectives of the research were descriptive, explanatory and predominantly non-statistical in nature, the qualitative approach was used within the descriptive research design, complemented by the quantitative approach as a supplementary approach through frequency counts so as to obtain an in-depth understanding of the stylistic significance of transitivity patterns in the characterisation of major and minor characters in the novel *Ticklish Sensation*.

3.4.3.1. Approaches used in this study's descriptive research design

3.4.3.1.1 Qualitative approach

Qualitative research approach refers to holistic, non-numerical, inductive, subjective and process-oriented methods used to understand, describe, interpret and develop theory on a phenomenon or a setting (Morse and Field, 1996:199; Burns and Grove, 1998:35).

Miles and Huberman (1994); Burns and Grove (1997); and Brink and Wood (1998) argue that qualitative research is a better means of understanding human emotions such as rejection, powerlessness and effort since such human emotions are difficult to quantify by mean of assigning numerical values. Ultimately, qualitative research is better placed in investigating emotional responses than quantitative approach. The use of qualitative approach in the study of characterisation in *Ticklish Sensation* was therefore an effective way of understanding the emotions underpinned in transitivity patterns in which characters were inscribed. Further, because qualitative research focuses on understanding the whole and not the part (Burns and Grove, 1997), its use in the present study provided a holistic understanding of transitivity patterns and characterisation. By using abstract thinking processes which qualitative research encourages, meaning and theoretical implications emerged, satisfying the fact that qualitative research uses research designs which are flexible and unique and evolve throughout the research process (Burns and Grove, 1997; and Brink and Wood, 1998).

3.4.3.1.2 Quantitative approach

The collection of information which can be analysed numerically – the results of which are typically presented using statistics, tables and graphs – characterise quantitative research methods (Miles and Huberman, 1994). In a quantitative approach, a quantitative analysis is one meant to confirm or refute hypotheses, and conclusions made from the analysis of

quantitative data indicate how many are affected, where the greatest area of impact is, and what are the key factors, among others (Brink and Wood, 1998).

Being numerically-oriented, quantitative approaches involve less handwritten data collection. Such an advantage places little strain on organising and sorting out the collected data (ibid). In the context of the present study, having some data in numerical form (and not in handwritten form) relatively eased the qualitative approach burden of re-organising data on *Ticklish Sensation* and making sense of this data in the context of the novel under study. In addition, techniques used in a quantitative approach are easier to conduct because they do not require the researcher to be rigorous in and when using them (Burns and Grove, 1997; and Brink and Wood, 1998).

3.4.4 Qualitative research method employed in the descriptive research design

3.4.4.0 General

Although the study was guided by the qualitative approach within the descriptive research design, the specific type of qualitative research method employed in the descriptive research design was content analysis. This sub-section presents content analysis as the specific type of qualitative research method in the descriptive research design employed to guide the study. The subsection begins by defining content analysis before giving details of the approaches to content analysis namely conversational, directed and summative content analyses. The application of content analysis to the present study is afterwards specified. The sub-section ends by outlining the strengths and weaknesses of applying content analysis to the present study whilst indicating how the weaknesses were accounted for and bridged to ensure accuracy and validity in the study.

3.4.4.1 Content analysis

According to Hsieh and Shannon (2005:1278), qualitative content analysis is “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes and patterns.”

Content analysis involves a number of steps notably: formulation of research questions to be answered; selecting the sample to be analysed; defining the categories to be applied; outlining the coding process; determining trustworthiness or credibility; and analysing the results of the coding process. Since coding is pertinent to doing content analysis, elaborating it further is important. Coding refers to “the process of putting tags, lines, names or labels against pieces of data ... and as such, doing content analysis in qualitative research means examining language ... for the purpose of classifying large amounts of texts into sufficient number of categories that represent similar meanings (Weber, 1990; and Mwinlaaru, 2012:95).

3.4.4.1.1 Approaches to content analysis

There are three approaches to content analysis and these approaches are classified on the basis of the initial coding that is done on the data (Mwinlaaru, 2012). These approaches are conversational content analysis, directed content analysis and summative content analysis (Hsieh and Shannon, 2005:1278). Credibility in the use of content analysis for the present study was established through activities such as persistent observation and prolonged engagement with the text (Krippendorf, 2004).

3.4.4.1.1.1 Conversational content analysis

This kind of content analysis allows categories to be applied on the data to emerge from the data itself. The analyst does not pre-determine data (Hsieh and Shannon, 2005 in Mwinlaaru, 2012:94).

3.4.4.1.1.2 Directed content analysis

In using directed content analysis, the person analysing (the analyst) uses an existing theory or prior research to develop an initial coding scheme before beginning to analyse the data (Kyngas and Vanhanen, 1999). As the analyst progresses in his or her analysis, additional codes are developed, with possible modification and revisions on the initial coding schemes.

3.4.4.1.1.3 Summative content analysis

A summative content analysis is one in which the analyst starts by identifying and quantifying particular words or content and the emerging patterns are then subjected to interpretation in relation to the contextual meaning of words or content.

3.4.4.2 Application of content analysis to the present study

The study was informed by directed and summative content analysis. The analysis of *Ticklish Sensation* was done by first identifying and isolating sentences and clauses in which major characters are mentioned. The identified and isolated clauses and sentences were then parsed into various transitivity patterns using the six main process-types in the transitivity system. As the analysis progressed, the study identified and included any other delicate semantic information such as grammatical metaphor and sub-process types in the transitivity system. Thereafter, recurrent patterns were counted and their percentage distribution calculated so as to obtain an in-depth understanding of the stylistic significance of transitivity patterns in the characterisation of major and minor characters in the novel *Ticklish Sensation*.

3.4.5 Quantitative research method employed in the descriptive research design

3.4.5.0 General

This subsection provides information on the quantitative research method which was used in order to complement the qualitative dimension of the study. It identifies descriptive statistics as the quantitative research method which was used alongside the qualitative dimension of the study. Within descriptive statistics, frequency counts and percentage distribution of the frequencies are identified as specific approaches used within descriptive statistics.

3.4.5.1 Descriptive statistics

Descriptive statistics is an approach in statistics that seeks to describe the basic features of the numerical data in a study (Kyngas and Vanhanen, 1999). Often time, descriptive statistics uses simple graphics analysis, to form the basis of a quantitative analysis of data (<http://www.socialresearchmethods.net/kb/statdesc.php>). Descriptive statistics help us to simplify large amounts of data in a sensible way. Each descriptive statistic reduces lots of data into a simpler summary.

3.4.5.2 Application of descriptive statistics to the present study

The present study used frequency counts by computing them into percentage distribution in order to represent and describe the distribution of transitivity patterns. Such a description saves time while increasing the validity of data.

3.5 Data collection and analysis

3.5.0 General

This sub-section provides the specific aspects of the methodological framework, particularly data collection instrument, data collection procedure, data analysis and data analysis procedure which were used in the present study.

3.5.1 Data collection

3.5.1.1 Data collection in linguistic stylistics

The study was placed within the methodological framework of stylistics. According to Mwinlaaru (2012:83), a linguistic stylistic analysis progresses from the identification and description of relevant linguistic features in a text to the interpretation of the value these linguistic features have to the ... thematic and ideological concerns of the text.” Since any stylistic analysis (whether linguistic or literary) initially involve the description of a literary work, followed by a discussion of its significance to textual context and extra-textual context, description and interpretation are indispensable in any linguistic stylistic analysis. The present study on *Ticklish Sensation* was therefore premised on the perspective of presented by Halliday (1966); Simpson (2004); Zang (2004); and Mwinlaaru (2012).

3.5.1.2 Data collection instrument

The current study was a desktop research in which a notebook and diary were used as data collection aids. Other methods of data collection such as observation, interviews, questionnaires, documentation and unobtrusive measures were not used because the nature of the intended research did not require their use. Crispin (1988) validates the use of a diary and notebook in a research involving a book (such as a novel) as the primary source of data in

that they (a diary and notebook) act as permanent records of events, are portable and easily accessible.

3.5.1.3 Data collection procedure

The procedure for collecting data was as follows: the researcher read the novel several times until he was sure he understood it. Thereafter, major and minor characters were identified, and the clauses embedding the identified characters were equally identified and isolated. The clauses associated to each character were later typed in Microsoft Excel according to process-types pending a transitivity analysis.

3.5.2 Data analysis process

The study drew on Halliday (1971) and Simpson (2004)'s notions of transitivity profile in analysing the transitivity patterns attributed to characters in the narrative. According to Halliday (1971) and Simpson (2004:199) in Mwinlaaru (2012:99), a transitivity profile refers to "regular patterns of transitivity choices attributed to a character. Thus the procedure for data analysis was as follows: having typed the identified clauses associated with each character in Microsoft Excel, a transitivity analysis of the transitivity patterns was done in order to identify the transitivity patterns in the process-types in which a character is inscribed. In so doing, research question one and two were answered. For research question three, the stylistic significance of transitivity patterns in process-types was established through a transitivity analysis of the identified transitivity patterns in the process-types of each character. Descriptive statistics, including frequency counts computed into percentage distribution were employed to support the qualitative discussion on characterisation in *Ticklish Sensation*. The analyses made this far were later read repeatedly to identify and correct inaccuracies. Samples of analyses were later given to two lecturers from literature section for verification after explaining to them the coding scheme and the transitivity model.

3.6 Conclusion

This chapter provided details of the methodology used to collect and analyse data in a quest to answer the research questions raised in Chapter One of this study. The chapter presented details relating to what research is and its importance. It further looked at research paradigms, research design, methodological framework, data collection instrument, data collection procedure and data analysis procedure.

This chapter provides details of the methodology used to collect and analyse data in a quest to answer the research questions raised in Chapter One of this study. The chapter presents details relating to what research is and its importance. It further looks at research paradigms, research design, methodological framework, data collection instrument, data collection procedure and data analysis procedure.

The previous chapter was made up of six sub-sections, each addressing a particular area of this chapter on research context and methodology. The first sub-section concerned itself with defining research and establishing the importance of research. An enquiry into research paradigms was presented in the second sub-section and this sub-section ended with the specific paradigm applied in the present study. The third sub-section discussed the following: research design, the research design employed in the present study and the approaches used in the research design selected for this study. The fourth sub-section concerned itself with the research method employed in the type of research design used in the current study. Within this sub-section, how the research method was applied was exemplified. The fifth sub-section provided information on the quantitative research method which was used in complementing the qualitative dimension of the study. The last sub-section tendered information on the methodological framework, data collection instrument and procedure, and data analysis procedure.

The next chapter presents the research findings regarding the linguistic stylistic study on characterisation in *Ticklish Sensation*.

CHAPTER FOUR

PRESENTATION OF FINDINGS

4.0 General

The previous chapter provided details of the methodology used to collect and analyse data in order to answer the research questions raised in Chapter One of this study.

The present chapter dedicates itself to the presentation of the research findings arranged on the basis of the research objectives as outlined in Chapter 1. These objectives were: to identify process-types attributed to major and minor characters; to identify transitivity patterns embedded in process-types attributed to major and minor characters; and to establish the stylistic significance of the identified transitivity patterns in the characterisation of each major and minor character in the novel. Details of the findings are captured under each of these objectives.

4.1 Process-types attributed to major and minor characters

4.1.1 Process-types attributed to major characters

The findings indicated that most of the process-types attributed to major characters fell in the categories of MaPs, MePs, RePs, BePs and VePs. However, of all the major characters only Kinki was apportioned the process category of ExPs.

The frequency of occurrence of the process-types apportioned to each major character is summarised in Table 3 below.

Table 3: Frequency of occurrence of the process-types attributed to each major character

	PROCESS-TYPES
--	---------------

MAJOR CHARACTERS	MaPs	MePs	RePs	VePs	BePs	ExPs	OVERALL
Jojo	266	117	93	144	266	0	886
Kinki	27	7	20	26	28	1	109
Keterina	5	4	5	4	8	0	26
Elena	12	2	6	36	12	0	68
Noli	10	4	1	0	14	0	29
Lise	19	3	6	10	20	0	58
Puna	24	27	3	11	38	0	103
Meeky	21	7	7	5	21	0	61
TOTAL FREQUENCY	384	171	141	236	407	1	1340

From Table 3, it is statistically visible that the character Jojo dominates in all the categories of process types except in that of ExPs. Kinki is the only character who reflects the ExPs category. Some of the specific examples of these process-types as derived from the data are presented in Table 4 below while the rest are listed in Appendix 1A.

Table 4: Examples of process-types

PROCESS TYPE	EXAMPLE	PAGE
MaPs	I rubbed my palm My hand held Lise	40 105
MePs	I thought Noli was cute She wished to marry me	70 110
RePs	Kinki was voluptuous Her name was Lise Chanda	1 101
VePs	“People nicknamed me the moon” “I forgive you”	52 195
BePs	Her tongue shot I grabbed her warmly	110 153
ExPs	There was Kinki Salamu	79

Table 4 above indicates some of the examples of the process-types attributed to major characters. It is worth noting from the table that only one example is given for ExPs. This is because in the entire novel, only one clause is an ExP and that clause is attributed to Kinki.

4.1.2 Process-types attributed to minor characters

The present study found that MaPs, MePs, RePs, BePs and VePs constituted the major categories of the process-types apportioned to minor characters. None of the minor characters reflected ExPs. The frequency of occurrence of the process-types assigned to each minor character is summarised in Table 5 below.

Table 5: The frequency of occurrence of process-types attributed to each minor character

MINOR CHARACTER	PROCESS-TYPES						OVERALL
	MaPs	MePs	RePs	VePs	BePs	ExPs	
Tinto	12	0	5	0	12	0	29
Tangu and Nyuma	5	1	2	5	0	0	13
Pinto and Tondo	14	6	4	13	14	0	51
Thunderbolt	28	12	15	39	30	0	124
Loliwe	10	6	6	14	10	0	46
Chief Katondo	0	0	0	4	0	0	4
Nina	30	7	3	30	0	0	70
Dan	4	3	0	4	0	0	11
Kaponga	8	0	2	10	7	0	27
Na-Mulenga	6	0	2	4	6	0	18
Pondo	1	2	0	7	1	0	11
TOTAL FREQUENCY	118	37	39	130	80	0	404

From Table 5, it can be observed that minor characters were allotted fewer frequency counts across all processes as compared to major characters. There were no instances of ExPs allotted to minor characters. Some of the specific examples of process-types apportioned to

minor characters as derived from the data are presented in Table 6 below while the rest is presented in Appendix 1B.

Table 6: Specific examples of process-types attributed among minor characters

PROCESS TYPE	EXAMPLE	PAGE
MaPs	He growled at me	12
	They talked about girls	18
MePs	Fury flashed across his ... face	10
	They did not wish us joy	24
RePs	They had more stories	19
	They were clever at talking	23
VePs	He said, "What a foolish boy"	11
	Tondo said, "Jesi is really nice"	19
BePs	He never raised hell with mother	12
	He worshipped mother	12
ExPs		

A computation of the frequency counts of process-types assigned to each major and minor character in relation to all the characters revealed differences among characters. Some of the percentage differences are indicated in Figure 1 below while the rest are presented in Appendix 2.

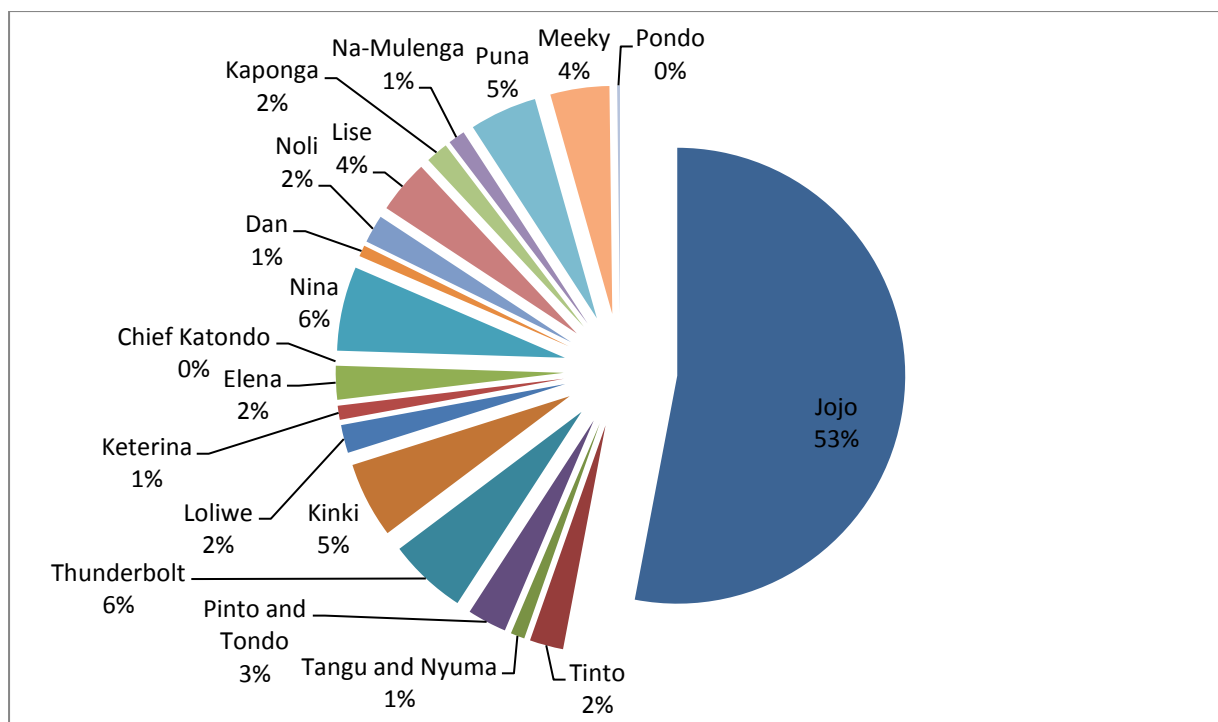


Figure 1: Frequency counts of MaPs attributed to each character in relation to other characters

Figure 1 above illustrates the differences in frequency counts of MaPs among all the characters. In the figure, Jojo is allotted the highest frequency count of process-types (except in ExPs) than any other character in the novel. Insignificant characters such as Pondo and Chief Katondo are accorded fewer frequency counts as compared to all other characters. This has stylistic implications in the characterisation of characters.

4.2 Transitivity patterns embedded in process-types attributed to major and minor characters

4.2.1 Transitivity patterns embedded in process-types attributed to major characters

The findings showed the existence of twenty-six transitivity patterns attributed to major and minor characters. Of these, twenty-two were embedded in the process-types of major characters only while the remaining four were shared between major and minor characters.

Specifically, among the transitivity patterns embedded in the process-types of major characters were: verbs of action, adverbials of place as adjuncts, meronymic agency, constant thematic progression, linear progression, derived thematic progression as well as verbs of sensing, feeling and thinking. As would later be established, such statistical differences in apportioning have implications on characterisation in *Ticklish Sensation*.

Tables 7-14 present the findings on the transitivity patterns attributed to each major character and some of the specific examples whose details are found in Appendix 3.

In Table 7 below, a list of transitivity patterns assigned to Jojo as one of the major characters is given.

Table 7: Transitivity patterns attributed to Jojo

Process type	Transitivity pattern	Examples
MaPs	Verbs of action	1. I raised my hand (Pg. 1) 2. I flashed my hands 3. I swore (Pg. 39)
	Adverbials of place as adjuncts	1. I glared at the breasts (Pg. 21) 2. I gazed at breasts (Pg. 21) 3. My eyes concentrated on Kinki (Pg. 30)
	Meronymic agency	1. My eyes fell (Pg. 29) 2. My hands zoomed (Pg. 30) 3. I flashed my hand (Pg. 37) 4. I rubbed my palms (Pg. 40)
	Constant thematic progression	1. I knew I was not mad (Pg. 2) 2. I raised my head (Pg. 2) 3. I spat in defiance (Pg. 2)
	Derived thematic progression	1. I knew I was not mad (Pg. 2) 2. My eyes fell on Kinki Salamu (Pg. 2) 3. My eyes zoomed towards Kinki's chest (Pg. 2)
MePs	Verbs of sensing, feeling and thinking	1. I knew (Pg. 1) 2. I feared (Pg. 1) 3. I glared (Pg. 21) 4. I wondered (Pg. 21)
	Constant thematic	1. I didn't care an iota (Pg. 1)

	progression	2.I knew I was not mad (Pg. 1) 3.I feared her bottom would fall off (Pg 2)
	Derive thematic progression	1.I didn't care an iota (Pg. 1) 2.My eyes concentrated on Kinki (Pg.2)
RePs	Constant thematic progression	1.She was voluptuous (Pg. 9) 2.She was huge (Pg. 9) 3. She had undulating bust (Pg. 9)
VePs	Constant thematic progression	1.They said I was mad (Pg. 1) 2.Everybody said I was Satan's saliva (Pg. 2) 3. Everybody said I was Lucifer's son (Pg. 2)
BePs	See MaPs	See MaPs
ExPs	N/A	None

In Table 7 above, the writer identifies Jojo with more MaPs than any other process-type. Equally, MaPs allotted to Jojo are the same as BePs apportioned to him. However, the writer robs Jojo of all ExPs. The stylistic significance of such a choice in transitivity patterns would later be established when addressing objective three of this study.

Another major character is Kinki and the transitivity patterns per process-type assigned to her were established as tabulated in Table 8:

Table 8: Transitivity patterns attributed to Kinki

Process type	Transitivity pattern	Examples
MaPs	Non-adjunct clauses	1. Her mouth curved (Pg. 30) 2. Her lips parted (Pg. 30) 3. She frowned (Pg. 30)

	Meronymic agency	1. Her lips parted (Pg. 30) 2. Her eyes scanned my face (Pg. 31)
	Object complement	1. She called me ' Lucifer ' (Pg. 35) 2. She called me ' viper ' (Pg. 35) 3. She called me ' hyena ' (Pg. 35)
MePs	Ascending graduation of verbs of perception	1. Her eyes confronted me (Pg. 29) 2. She bored ... my head (Pg. 30) 3. Her eyes flashed ... (Pg. 30)
	Verbs of perception	1. Amazement flashed across her face (Pg. 30) 2. Fury flashed her eyes (Pg. 30)
RePs	Intensive attributive verbs + subject complement	1. She was voluptuous (Pg. 1) 2. She was huge (Pg. 1)
	Intensive identifying verbs	1. She called me 'Lucifer' (Pg. 35) 2. She called me 'viper' (Pg. 35) 3. She called me 'hyena' (Pg. 35)

VePs	Declarative verbage	1. She said, “ You are mad ” (Pg. 30) 2. She said, “ You are a rogue ” (Pg. 33) 3. She said, “ Swine ” (Pg. 32)
BePs	See MaPs	See MaPs
ExPs	N/A	None

Table 8 shows that most of the transitivity patterns assigned to Kinki were in the MaPs category. Further, although she is the only one allotted ExPs, the research found no transitivity patterns in ExPs given to her. Needless to say, the stylistic significance of robbing Kinki of any transitivity patterns in an ExP apportioned to her (in spite of her being the only character assigned with an ExP) was examined under objective three of the study.

Apart from Jojo and Kinki, Keterina is another major character considered in this study and Table 9 below presents a summary of the transitivity patterns endowed to her.

Table 9: Transitivity patterns attributed to Keterina

Process type	Transitivity pattern	Examples
MaPs	Negation + contrastive conjunctions	1. She did not refuse my requests but promised (Pg. 45)
	Meronymic agency + Derived thematic progression	1. She was a distant cousin of mine (Pg. 44) 2. Her eyes raked my body (Pg. 45) 3. Her voice pierced my ears (Pg. 45) 4. She did not refuse my requests but promised.
MePs	None	None
RePs	Intensive verbs	1. Her name was Keterina Dumbo (Pg. 44) 2. She was a distant cousin (44) 3. She was married (44)
VePs	Adverbs of time in	1. She said, “Let’s call the plans off ... today ” (Pg. 49)

	verbiage	2. She said, “Come home tomorrow ” (Pg. 49).
BePs	See MaPs	See MaPs
ExPs	N/A	None

Table 9 shows that though being a major character Keterina is attributed fewer transitivity patterns in general and none in MePs apportioned to her. However, like other characters apart from Kinki, the MaPs conferred on her are the same as BePs allotted to her while no ExPs are attributed to her at all. These are some of the facts about transitivity patterns apportioned to Keterina that were considered when establishing the stylistic significance of such a bestowal of transitivity patterns when addressing objective three.

As compared to Keterina and other major characters, Elena is assigned the fewest transitivity patterns. These transitivity patterns are summarised in Table 10 below:

Table 10: Transitivity patterns attributed to Elena

Process type	Transitivity pattern	Examples
MaPs	Passivisation	1.She was worshipped by father (Pg. 12) and not 2. Father worshipped her
MePs	N/A	None
RePs	N/A	None
VePs	Intransitive verbs in verbiage	1.She said, “I prayed hard that Solomon should return” (Pg. 61) 2.She said, “I begged for Solomon’s protection” (Pg. 61) 3.She said, “I feared that other girls might take Solomon away” (Pg. 61)
	Declarative verbiage	1.She said, “... your time will come ” (Pg. 51) 2. She said, “ Man must labour for what he gets ” (Pg. 55)
BePs	See MaPs	See MaPs
ExPs	N/A	N/A

As presented in Table 10, there are no ExP transitivity patterns attributed to Elena while the MaPs given to her are the same as the ExPs conferred on her.

Another major character is Noli whose apportioned transitivity patterns are exemplified in Table 11 below.

Table 11: Transitivity patterns attributed to Noli

Process type	Transitivity pattern	Examples
MaPs	Additive conjunction	1. Her actions aggravated instincts in me and a desire for her milk ... flowed in me (Pg. 70)
	Constant, linear + derived thematic progression	1. I loved her waist (Pg. 68) 2. She poured greetings ... into my ears (Pg. 70) 3. Her action aggravated instincts in me ... (Pg. 70) 4. She accused me that I was an egoist (Pg. 71)
	Placement of Jojo as Noli's Direct Object (Goal)	1. She accused me (that I was an egoist) (Pg. 71) 2. She accused me (that I loathed girls) (Pg. 71) 3. She accused me (that I appeared gloomy) (Pg. 71)
MePs	Cognitive verbs in process + intensive ReP verbs in clause Phenomenon	1. I thought she was cute (Pg. 70) 2. I thought she was glamorous (Pg. 70) 3. I thought she was enchanting (Pg. 70)
	Constant thematic progression	1. I thought she was cute (Pg. 70) 2. I thought she was glamorous (Pg. 70) 3. I thought she was enchanting (Pg. 70)
RePs, VePs	None	None
	None	None
BePs	See MaPs	See MaPs
ExPs	None	None

Table 11 indicates the absence of transitivity patterns in RePs, VePs and ExPs attributed to Noli while transitivity patterns in BePs apportioned to her are the same as those in MaPs allotted to her. Objective three established whether or not this choice had stylistic

significance. With regard to Lise as another major, the transitivity patterns listed in Table 12 below were established.

Table 12: Transitivity patterns attributed to Lise

Process type	Transitivity pattern	Examples
MaPs	Linear progression + constant progression	1.Jojo loved her large bust (Pg. 98) 2.She never tried to look at me (98) 3.She ignored my presence (Pg.99)
	Meronymic agency	1. My eyes glared at her....(Pg. 101) 2. My trembling hand held Lise (Pg. 101)
MePs	Contrastive conjunctions	1.She wished to marry me but I told her it was too early (Pg.110)
RePs	Adverbs of time	1.She was always there (Pg. 110) 2. She was always there (Pg.102)
VePs	Semantic broadening in verbage	1.She asked me, “Do you want to eat me?” (Pg. 112) 2. She told me, “...come to eat me”
BePs	See MaPs	See MaPs
ExPs	N/A	None

Table 12 shows a particularly interesting aspect about Lise in that VePs assigned to her reflect the transitivity pattern called semantic broadening. This transitivity pattern does not manifest in transitivity patterns attributed to other characters apart from those allotted to Lise. Another major character is Puna whose transitivity patterns are indicated in Table 13 below.

Table 13: Transitivity patterns attributed to Puna

Process type	Transitivity pattern	Examples
--------------	----------------------	----------

MaPs	Adverbials of place as adjuncts	1.I [Jojo] looked at her half-hidden thighs (Pg.143) 2.I [Jojo] marvelled at her dancing buttocks (Pg.143)
	Constant thematic progression	1.I [Jojo] looked at her half-hidden thighs (Pg.143) 2.I [Jojo] marvelled at her dancing buttocks (Pg.143) 3.I [Jojo] admired the curves of her body (Pg. 143)
MePs	Meronymic agency in direct object	1. I pictured her body (Pg. 143) 2. I pictured her breasts (Pg. 143) 3. I saw her face (Pg. 153)
	Constant thematic progression	1. I pictured her body (Pg. 143) 2. I pictured her breasts (Pg. 143) 3. I saw her face (Pg. 153)
	Linear progression	1. I longed for her (Pg. 143) 2. She looked at me (Pg. 143) 3. I saw her (Pg. 143)
	Verbs of perception, cognition and feeling	1.I pictured her breasts (Pg. 143) 2.I dreamed about her buttocks (Pg.144) 3.I longed for her (Pg.145)
RePs	None	None
VePs	Negation in Verbage	1.She said, “I didn’t greet those crocodiles” 2.She said, “I didn’t greet them”
BePs	See MaPs	See MaPs
ExPs	N/A	N/A

Table 13 shows that transitivity patterns attributed to Puna manifest in the MaPs and MePs apportioned to her. Furthermore, there exists no transitivity patterns in RePs assigned to her.

Another major character in *Ticklish Sensation* considered for this study is Meeky. The study established that the writer associates Meeky with the transitivity patterns presented in Table 14 below.

Table 14: Transitivity patterns attributed to Meeky

Process type	Transitivity pattern	Examples
MaPs	Adverbials of place as adjuncts	1. She (Actor) looked at me (Adjunct) (Pg. 162) 2. She stood gazing at me (Pg. 163) 3. She stared at me (Pg. 188) Unlike: 4. I gazed at Kinki (Pg. 21) 5. I stared at girls (Pg. 21) 6. My hands zoomed towards Kinki (Pg. 30)
	Constant thematic progression +	1. She looked as meek as a lamb (Pg. 162)
	Derived thematic progression	2. She looked desirable (Pg. 162) 3. Her hand caressed my body (Pg. 162)
	Fronting	Upon her, my head rested (Pg. 170)
MePs	Verbs of perception + Phenomenon of the clause	1. She looked as meek as a lamb (162) 2. She looked desirable (Pg. 162) 3. She looked satisfied (Pg. 163)
	Constant thematic progression	1. She looked as meek as a lamb (162) 2. She looked desirable (Pg. 162) 3. She looked satisfied (Pg. 163)
RePs	Constant thematic progression	1. She called herself Meeky Banda (Pg. 162) 2. She was from Walela, too (Pg. 162) 3. She was as hard as a rock (Pg. 162)
VePs	None	None
BePs	See MaPs	See MaPs
ExPs	N/A	None

Table 14 shows an absence of transitivity patterns in ExPs and VePs conferred on Meeky. On the overall, the findings established that the presence or absence of transitivity patterns in processes had stylistic consequences on the characterisation of certain major characters as explained under the third objective of the present study.

4.2.2 Transitivity patterns embedded in process-types attributed to minor characters

Of the twenty-six transitivity patterns imbedded in process-types apportioned to both major and minor characters, only five were assigned to minor characters. Interesting, most of the allotted transitivity patterns were repetitive but served different stylistic purposes with respect to characterisation.

Tables 15 and 16 list and give an example of the transitivity patterns in each of the process-types assigned to each minor character.

Table 15: Transitivity patterns attributed to Pinto and Tondo

Process type	Transitivity pattern	Examples
MaPs	Constant thematic progression	1.They talked about girls (Pg. 18) 2.They talked about their experiences with girls (Pg.18) 3.They talked about the girl beads (Pg. 18)
MePs	Constant thematic progression + linear thematic progression	1.I believed they were different human beings (Pg. 19) 2.They gulped concoctions ... for manly power (Pg 20) 3. I wished to blow their faces off (Pg. 20)
RePs	Possessive verbs + direct object + adjunct	They had more stories about sex (Pg. 19) They had tongues of vipers (Pg. Pg. 23)
VePs	Declarative verbage	1. Tondo said, “ Jesi is really nice ” (Pg. 19) 2. Pinto said, “ Nina gave both breasts to me ” (Pg. 19) 3. Pinto said, “ I kissed ... those buttocks ” (Pg. 19)
BePs	See MaPs	See MaPs
ExPs	N/A	N/A

Table 15 shows that the transitivity patterns in MaPs assigned to Pinto and Tondo were the same as in the BePs given to the two characters. However, for both Pinto and Tondo there were no ExPs and thus no transitivity patterns in the ExPs was attributed to them.

With regard to Thunderbolt, Table 16 below summarises the transitivity patterns in process-types allotted to him:

Table 16: Transitivity patterns attributed to Thunderbolt

Process type	Transitivity pattern	Examples
MaPs	Verbs of doing	1.He dug (Pg. 9) 2. He loved mother (Pg. 12) 3. He worshipped mother (Pg. 12) 4. He hated gossiping (Pg. 10)
	Constant thematic progression	1.He dug (Pg. 9) 2. He loved mother (Pg. 12) 3. He worshipped mother (Pg. 12)
MePs	Graduating verbs of perception	1. His eyes rose (Pg. 4) 2. His eyes glared (Pg. 6) 3. His eyes flashed (Pg. 10)
	Linear progression	1.Fury flashed across his haggard face (Pg. 11) 2. He loved mother most of all (Pg. 11)
RePs	Intensive verbs	1. He was a terror (Pg. 3) 2. He was puzzling (Pg. 4) 2. He was hard working (Pg. 9)
	Constant thematic progression + derived thematic progression	1.He was a terror none could contend with (Pg. 11) 2.His judgement was puzzling (Pg.11) 3.He was rarely seen at home
VePs	Constant thematic progression	1. He said “What a foolish boy” (Pg. 16) 2. He barked, “Damn you!” (Pg. 16) 3. He barked, “Swine, get out” (Pg. 16)
BePs	See MaPs	See MaPs
ExPs	N/A	None

According to Table 16, like Pinto and Tondo, Thunderbolt is apportioned fewer transitivity patterns as compared to those assigned to major characters in general. The stylistic significance of such an allocation of transitivity patterns to Thunderbolt is a preserve of objective three of this study.

4.3 The stylistic significance of the identified transitivity patterns in the characterisation of each major and minor character

4.3.1 The stylistic significance of transitivity patterns in the characterisation of each major character

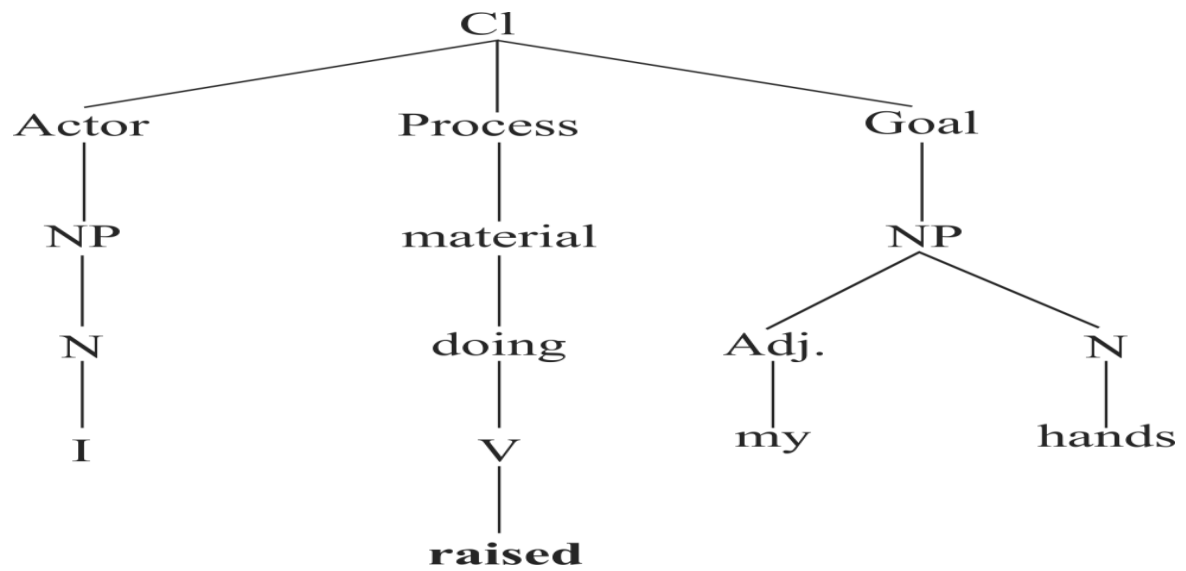
4.3.1.1 Jojo

4.3.1.1.1 The stylistic significance of transitivity patterns in MaPs attributed to Jojo

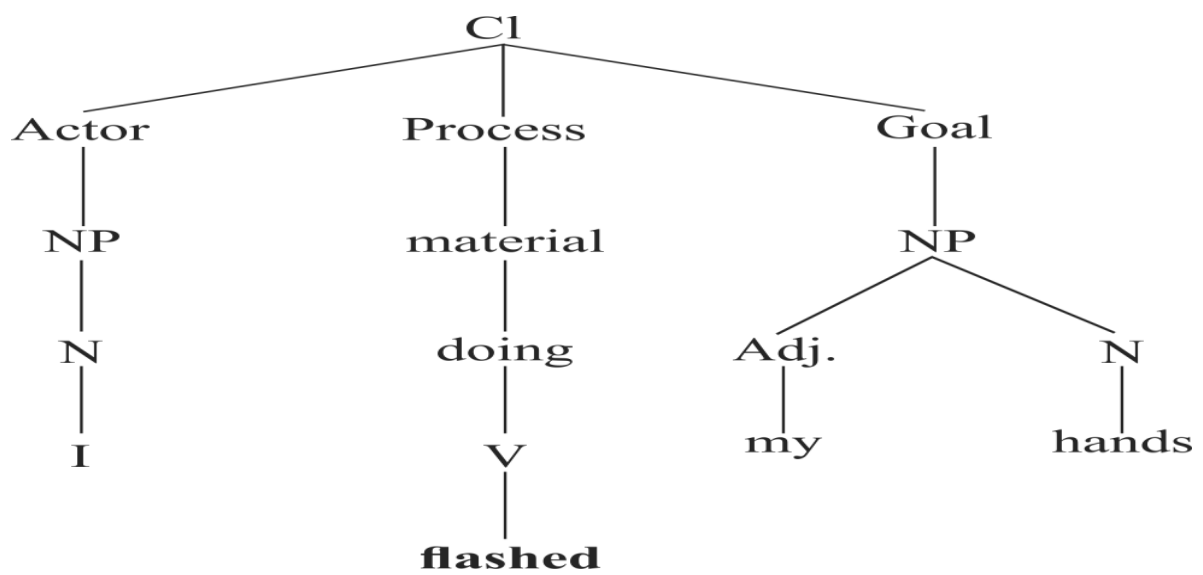
4.3.1.1.1.1 Verbs of doing

The first transitivity pattern that Phiri uses in the transitivity grammar of the clause of MaPs attributed to Jojo is the choice of verbs of action over verbs of happening. According to Halliday (1966-1967); Kennedy (1982); Simpson (2004); Halliday and Matthiessen (2004); Eggins (2004); Arko (2006); and Iwamoto (2008), verbs in MaPs are classified into two types: verbs of action and verbs of happening in the physical world – the former being verbs of doing and the latter being verbs of occurrence (see transitivity model in theoretical framework in Chapter 1). The following are examples of verbs of action that Phiri uses in *Ticklish Sensation* in relation to Jojo:

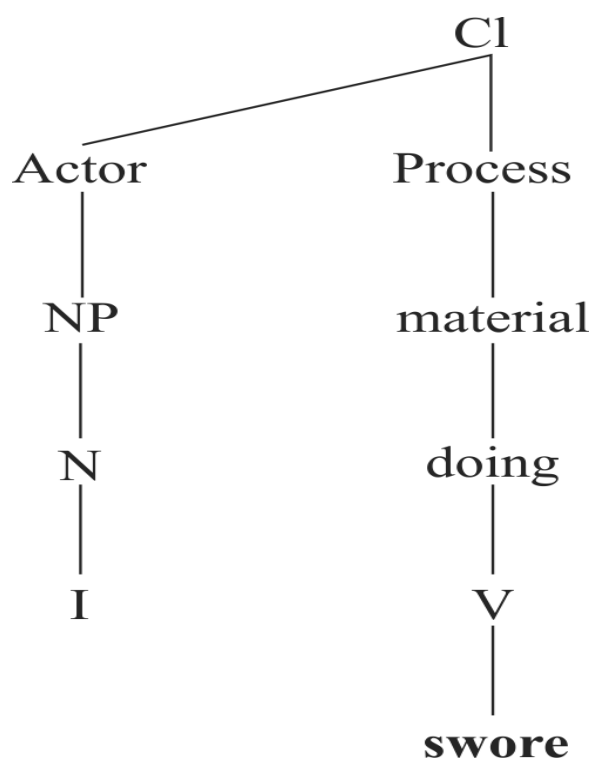
(16) I **raised** my head (Pg. 1)



(17) I **flashed** my hands (Pg. 37)



(18) I swore (Pg. 39)



In the context of the novel, the author's attribution of action verbs such as *raised*, *flashed* and *swore* to Jojo denote action which portray Jojo as an aggressive and determined Actor in transitivity MaPs. Furthermore, of the total process-types accorded to Jojo in *Ticklish Sensation*, Phiri accords 30% to action-dominated MaPs as indicated in Figure 2 below.

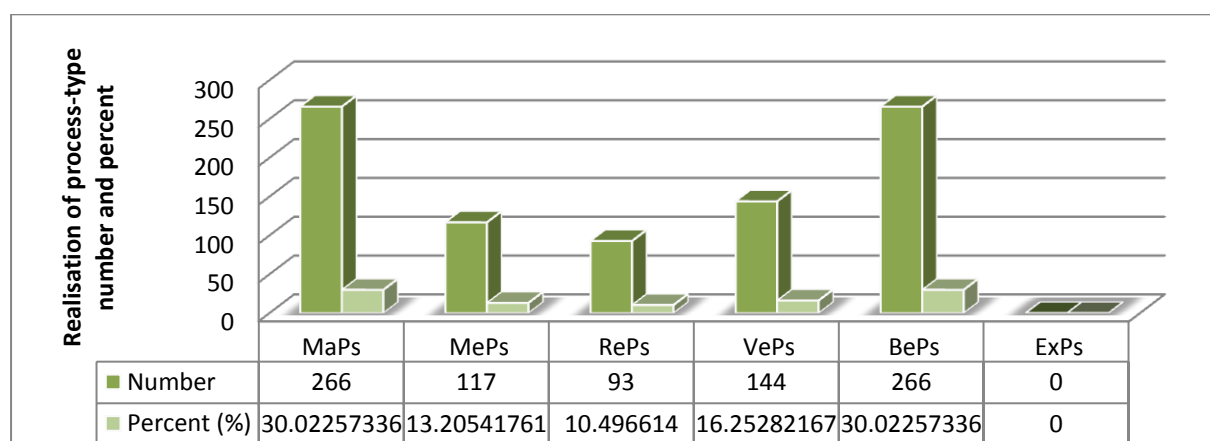


Figure 2: Distribution of process-types attributed to Jojo

By stylistically placing the percentage of most process-types below those of MaPs and BePs as shown in Figure 2, Phiri uses MaPs' verbs of action (which make up MaPs and BePs) to further perpetuate the idea that Jojo is aggressive and determined in his quest for things of the material world. This statistical justification of Jojo as an aggressive and determined character as deduced through his use of action verbs can be further justified through Phiri's statistical apportioning of action-dominated MaPs across characters as illustrated in Figure 3 below:

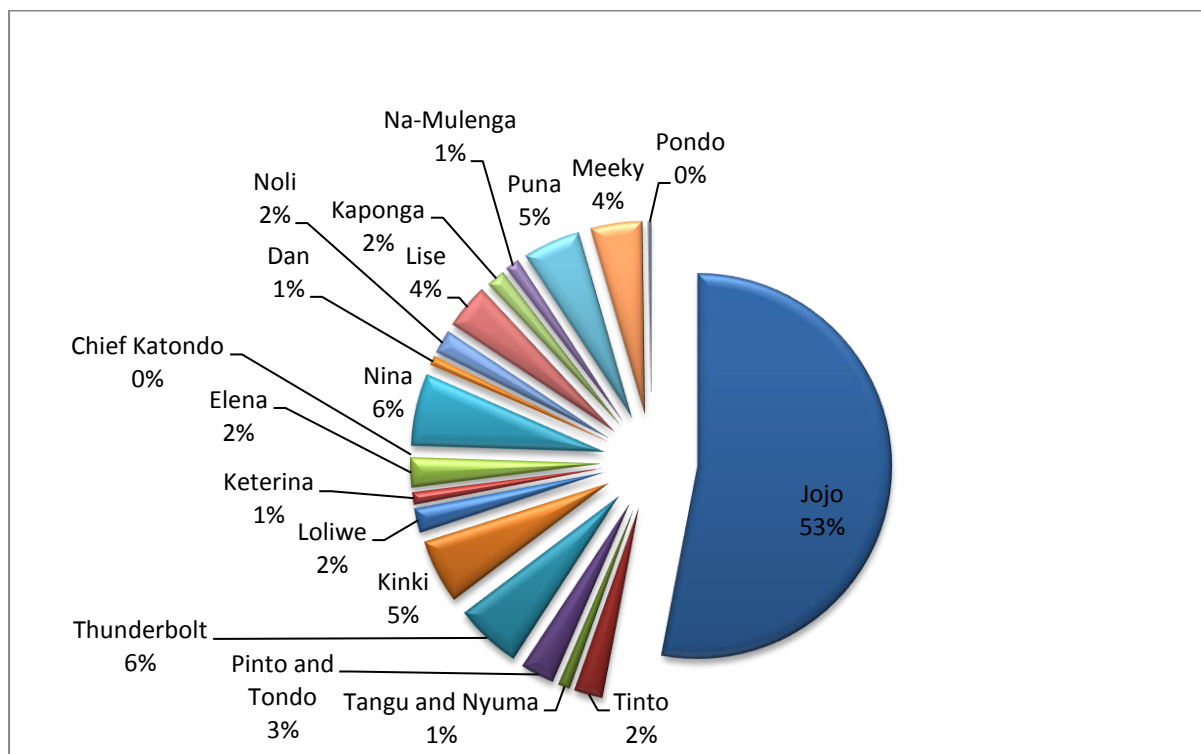


Figure 3: Statistical comparison of MaPs attributed to characters

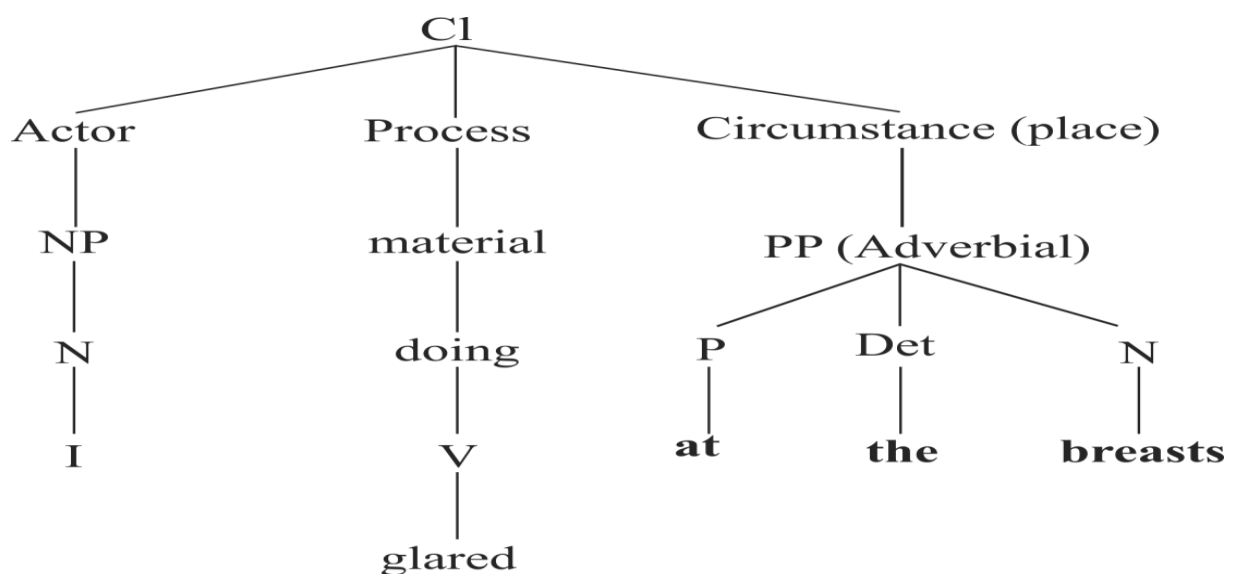
In Figure 3 above, Jojo is assigned 53% action verbs in MaPs which constitute 53% and this attribution is highest. The second is Thunderbolt who is given 6% action verbs in MaPs, with a clear 47% difference between the MaPs apportioned to the main character Jojo and to Thunderbolt. This is further indicative of the fact that Phiri stylistically uses more action verbs with Jojo than with any other character to thrust the qualities of aggressiveness and determination in Jojo's character.

4.3.1.1.2 Adverbs of place as adjuncts

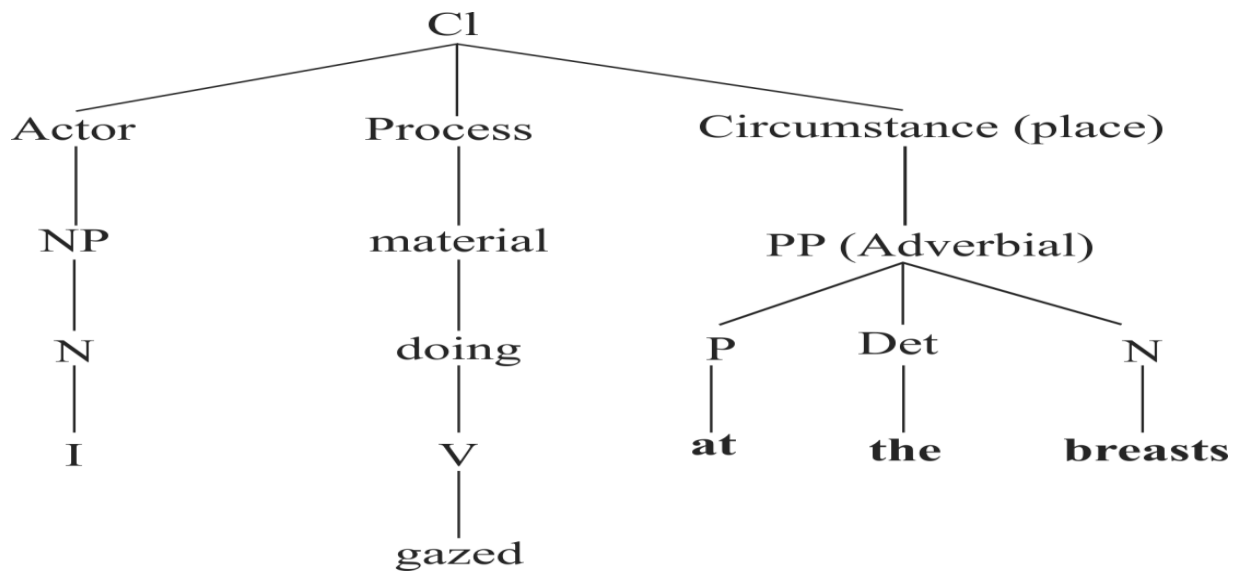
According to the Oxford Advanced Learner's Dictionary of English (2010:21), an adverb is “a word that adds more information about the place, time, manner, cause or degree to a verb, an adjective, a phrase or another adverb.” Halliday and Matthiessen (2004) summarise adverbs into four categories namely adverbs of place which answer the question *where* (e.g. He went *inside*); adverbs of time which answer the question *when* (e.g. He came *yesterday*); adverbs of manner which answer the question *how* (e.g. She walked *quickly*); and adverbs of degree which answer the question *to what extent* (e.g. He walked *very* quickly).

In *Ticklish Sensation*, adverbs of place are used by the writer as adjuncts in MaPs attributed to Jojo to constitute transitivity patterns whose stylistic significance is meant to characterise Jojo as a perverse and vulgar character. Examples of such clauses in MaPs apportioned to Jojo are:

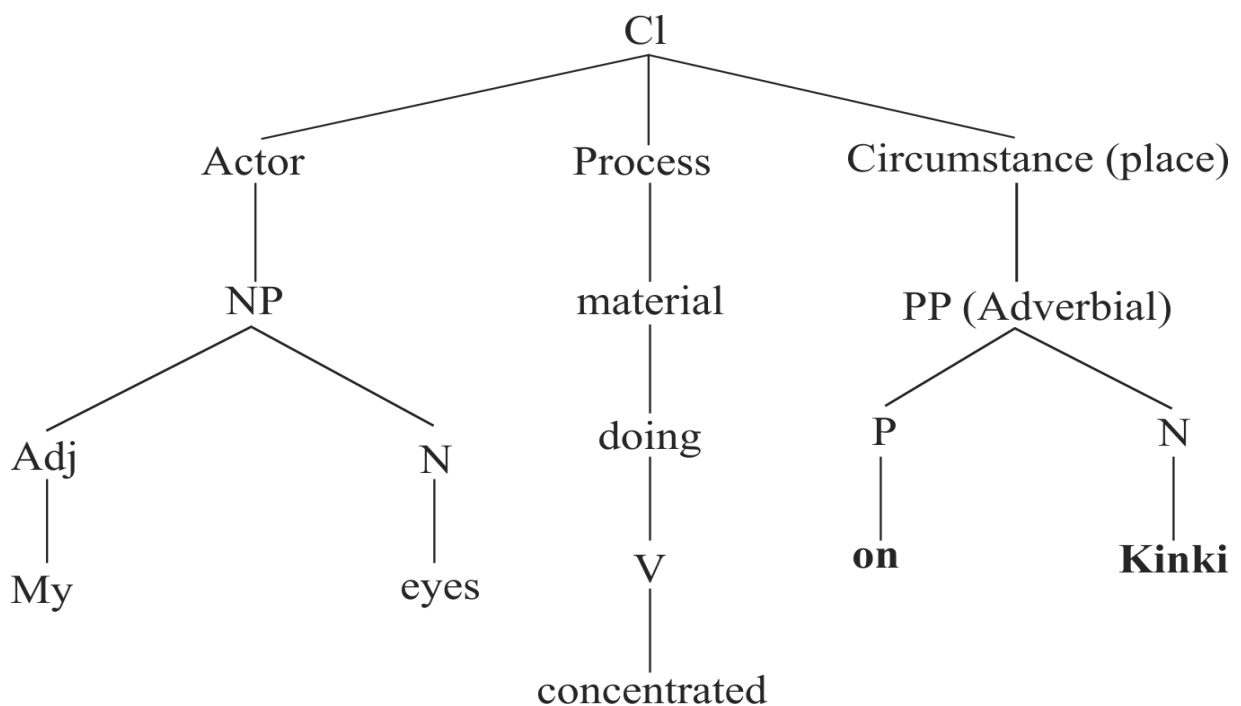
(19) I glared **at the breasts** (of my sisters) (Pg. 21)



(20) I gazed **at breasts** (of girls) (Pg. 21)



(21) My eyes concentrated **on Kinki** (Pg. 30)



In the above illustration, the Goal of the Actor in all the clauses is ... *at the breasts (of my sisters)* ... *at the breasts (of girls)* and ... *on Kinki*. By using adjuncts which focus on the question *where* in the non-oblique goal-position of the clause, the priorities of Jojo are underscored as being those of girls. The cultural ruling to the pragmatic usage of the adjuncts is that such use of words is unacceptable. Evidently, the writer's allotting of such words to Jojo in the adjuncts of some clauses substantially defines Jojo a perverse and vulgar character.

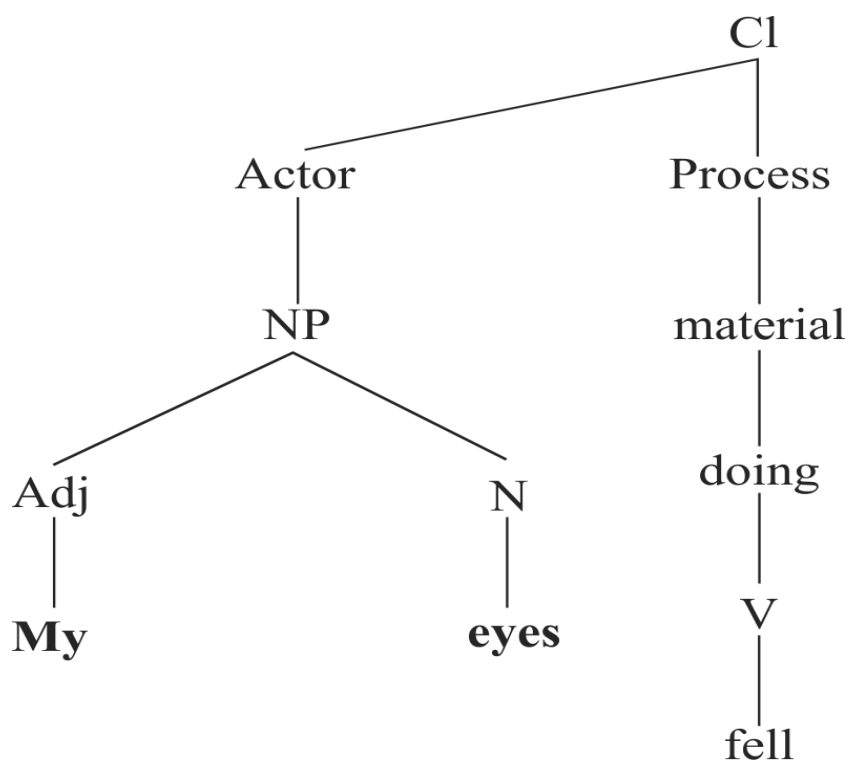
That Jojo is perverse and vulgar as seen in his use of adverbs of place in the adjunct of the clause can be further supported by quantitative proof. Clauses whose adjuncts are directly influenced by the Actor Jojo represent 47% of all clauses. The remaining 53% does not contain adverbs of place as adjuncts. Therefore, although the percentage of adverbs of place which are used as adjuncts in MaPs apportioned to Jojo is less than those that do not use adverbs of place as adjuncts, the percentage of instances in which adverbs of place are used as adjuncts still offers an impact on imbuing Jojo as a perverse and vulgar character.

4.3.1.1.1.3 Meronymic agency

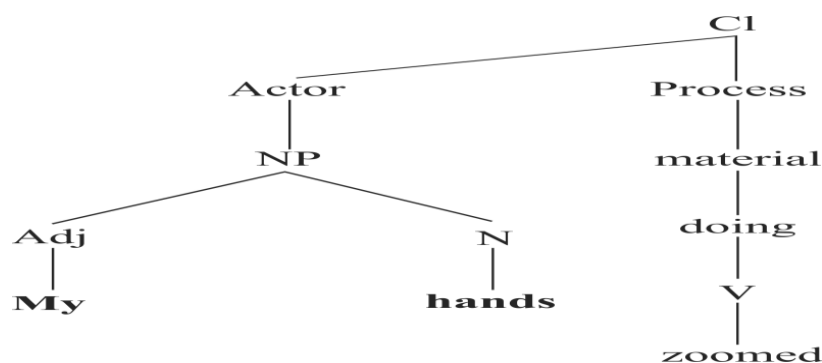
In linguistics, meronymic agency is an instance in which part of the body of a clause participant (character) or some other aspects of the character is assigned agency in the clause, for example *my hand*, *her smile* and *his eyes* (Mwinlaaru, 2012). Simpson (2004), in his review of Halliday (1971) and Kennedy's (1982) studies, notes that meronymic agency is a dominant stylistic technique to prose fiction. Meronymy differs from metonymy in that the latter instead focuses on the "act of referring to something by the name of something else that is closely connected with it, for example *the White House* for *the US President* (Hornsby, 2010:932).

Like studies conducted by Halliday (1971), Kennedy (1982) and Mwinlaaru (2012) which established meronymic agency in their respective studies, this study established that meronymic agency is prevalent in *Ticklish Sensation* and its significance is character-specific. With regard to Jojo, the following sample of clauses allotted to him can be used to illustrate the transitivity pattern of meronymic agency and its significance in the characterisation of Jojo.

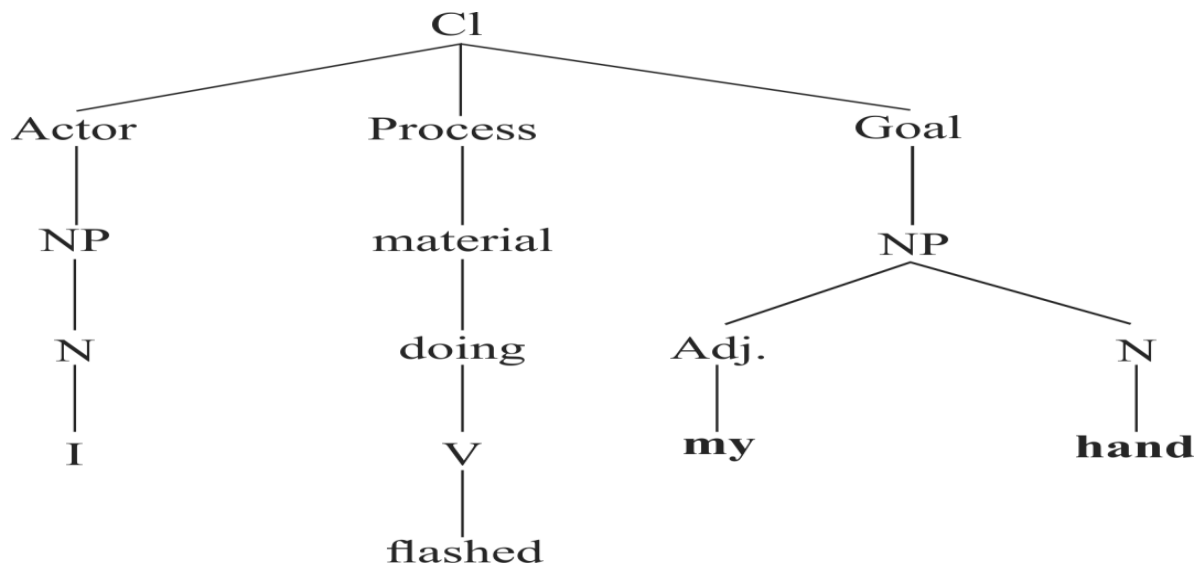
(22) **My eyes** fell (Pg. 29)



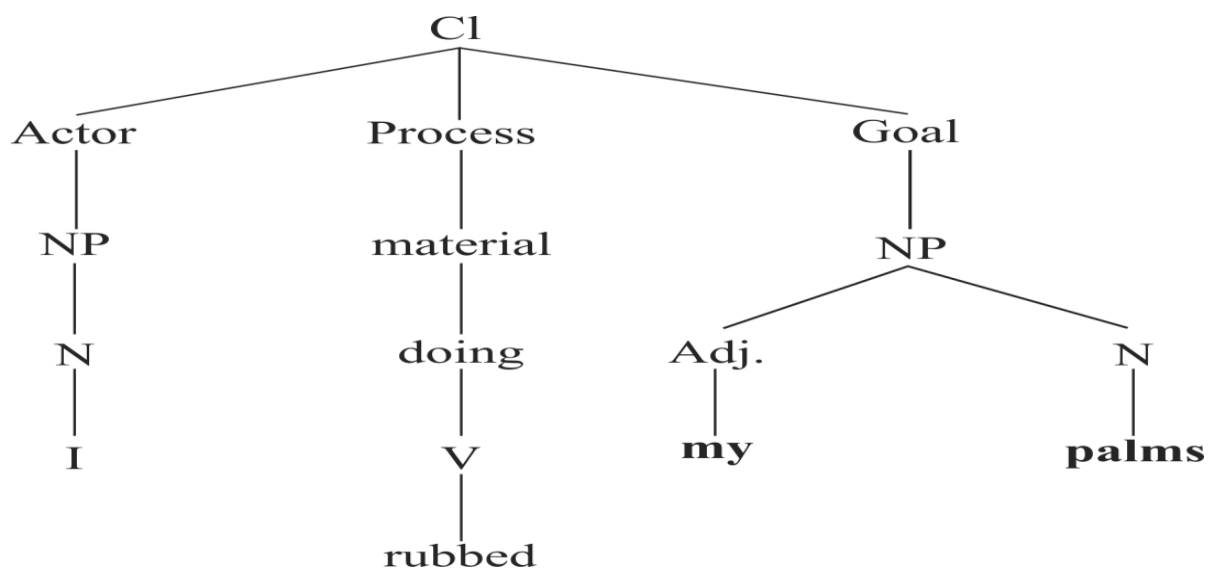
(23) **My hands** zoomed (Pg. 30)



(24) I flashed **my hand** (Pg. 37)



(25) I rubbed **my palms** (Pg. 40)



Unlike Halliday (1971) and Mwinlaaru (2012) who establish that meronymic agency is achieved by nominalisation of the process in the clause thereby converting it into a participant element (e.g. *a faint smile* and *a sudden violent smile*), the above clauses in

Ticklish Sensation do not achieve meronymic agency by nominalisation of the process. Instead, meronymic agency is achieved in two ways: firstly by thematising body parts to constitute the Actor of some clauses in assigned MaPs, and secondly by fusing meronymic agency in the rheme of the Circumstance part of the clause. Transitivity patterns of meronymic agency in the Actor slot of some clauses in MaPs apportioned to Jojo indicates arrogance and selfishness in his character because the content of the meronymic agency involve first person pronominalised pronouns whose source is the noun *Jojo*. In the Circumstance clause-slot of MaPs attributed to Jojo , meronymic agency serves the purpose of re-emphasising the aggressiveness in Jojo’s character which was earlier alluded to when discussing the stylistic significance of verbs of action in MaPs that the writer awards to Jojo.

Statistically, meronymic agency in the MaPs in which Jojo is made to actively participate represents 53% of such clauses. By placing other clauses in which Jojo is not identified with meronymic agency at 47%, Phiri sets meronymic agency superior by 6% and in so doing, substantially consolidates the significance of this transitivity pattern as a stylistic feature critical in defining Jojo as an arrogant, selfish and aggressive character.

4.3.1.1.1.4 Constant thematic progression

Constant thematic progression takes place when the same theme or part of it appears in a series of propositions, although the wording is not necessarily identical (Shirley, 1999:23-26). Clauses in MaPs attributed to Jojo manifest constant thematic progression as a transitivity pattern and examples of such clauses carrying this type of thematic progression are:

Table 17: Constant thematic progression in MaPs attributed to Jojo

S/N	THEME	RHEME	THEMATIC

			PROGRESSION
1	I	knew I was not mad	[source]
2	I	raised my head my head	Constant theme
3	I	spat in defiance	Constant theme
4	I	glared at the breasts of my sisters	Constant theme
5	I	gazed at [girls'] breasts	Constant theme
6	I	stared at [girls'] mouths	Constant theme

Table 17 illustrates that by using the same theme (realised as *I*) and a rheme whose content connotes a shift from stubbornness (e.g. ...*knew I was not bad*;... *raised my head*;... *spat in defiance*) to lust (e.g. ... *glared at the breasts of my sisters*; ... *gazed at girls' breasts*; ... *stared at girls' mouths*), constant thematic progression is stylistically significant to Jojo on two grounds. Firstly, the constant theme shows arrogance and self-centredness on the speaker who is Jojo as symbolised by the syntactic role of 'I' which is repeated frequently as the theme driving the rheme of the clauses. Secondly, the rheme whose focus is either on oneself (e.g. ... *raised my head*) or on girls (e.g. ... *gazed at girls' breasts*) portray Jojo as an aggressive, vulgar and perverse character. These stylistic significances of constant thematic progression is validated by the following graph which shows that Phiri intentionally accords a greater percentage of constant thematic progression in MaPs allotted to Jojo in order to thrust the idea that Jojo is an arrogant, selfish, aggressive, vulgar and perverse character.

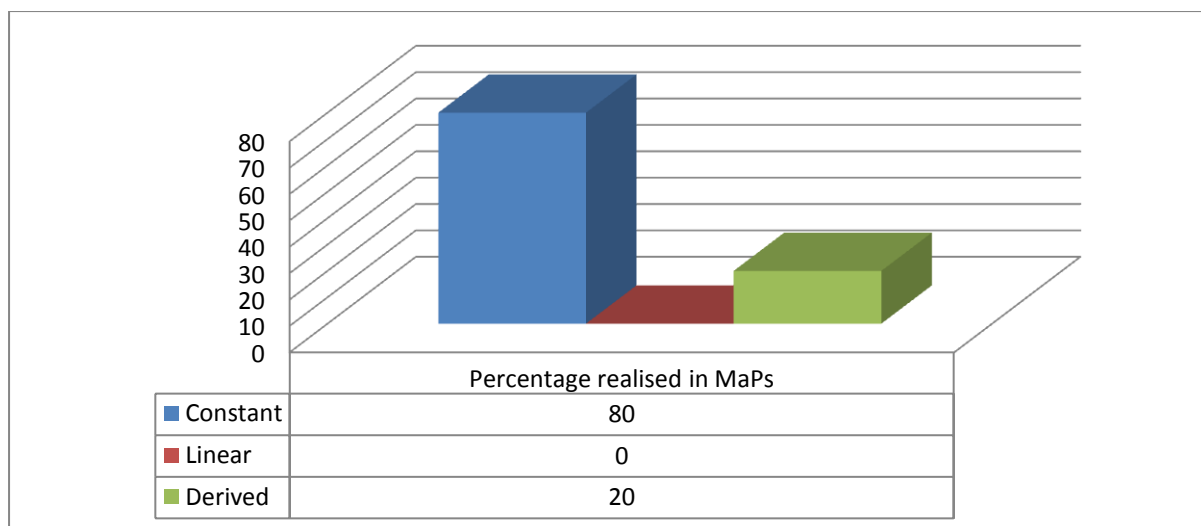


Figure 4: Thematic progression in MaPs attributed to Jojo

In Figure 4, Phiri accords 80% to constant thematic progression, 0% to linear progression and 20% to derived thematic progression. Assigning the biggest percentage to a constant theme which refers to Jojo and a rheme centred on girls in MaPs apportioned to Jojo substantially shows how selfish, arrogant and perverse Jojo is.

4.3.1.1.5 Derived thematic progression

Derived thematic progression is one where themes are derived from a hyper-theme or a hyper-rheme (Shirley, 1999:23-26). Phiri's use of derived thematic progression as a transitivity pattern in relation to MaPs assigned to Jojo is evidently for comparative purposes. Since constant progression constitutes 80% of MaPs allotted to Jojo, giving a 20% recognition to derived thematic progression is meant to make visible the dominance of constant progression which stands at 80%. To further make constant thematic progression visible, linear progression is given 0% (see Figure 4 above). Therefore, derived thematic progression merely re-emphasises the stylistic significance of constant thematic progression in portraying Jojo as an arrogant, selfish, aggressive, vulgar and perverse character. Table 18 below gives instances of derived thematic progression in MaPs apportioned to Jojo.

Table 18: Derived thematic progression in MaPs attributed to Jojo

S/N	DERIVED HYPER THEME	RHEME	THEMATIC PROGRESSION
1	I	knew I was not mad	[source]
2	My eyes	fell on Kinki Salamu	Derived theme
3	My hands	zoomed towards Kinki's chest	Derived theme
4	My eyes	glared upon [Kinki]'s defiant face	Derived theme

From Table 18, one would notice that even in derived themes in MaPs attributed to Jojo, the theme is all about Jojo and the rheme is centred on girls. This stylistic choice confirms the selfish, vulgar and perverse nature in Jojo's character earlier alluded to in the transitivity pattern of constant thematic progression.

4.3.1.1.2 The stylistic significance of transitivity patterns in MePs attributed to Jojo

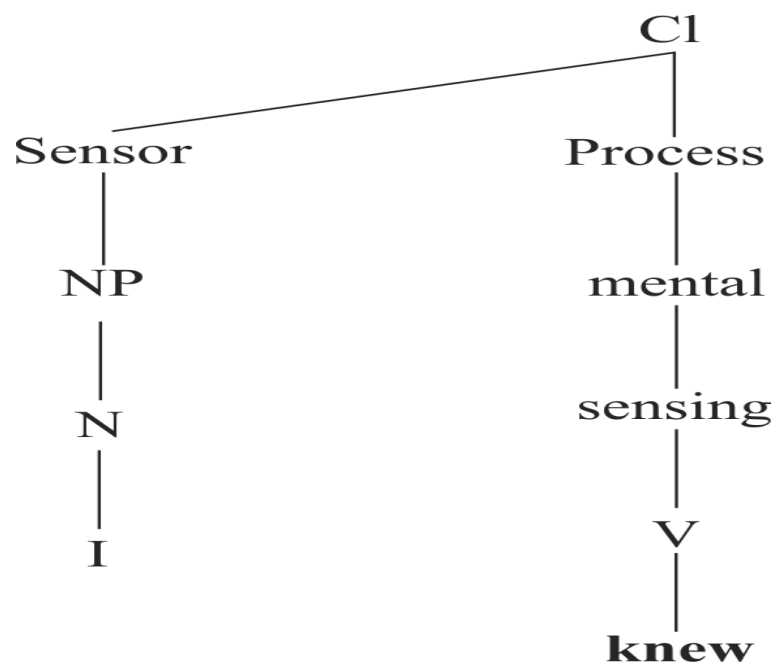
4.3.1.1.2.1 Verbs of sensing

Notable among transitivity patterns in MePs attributed to Jojo are verbs of sensing whose interplay reveal the character of Jojo. In Halliday's transitivity model, verbs of sensing, feeling and thinking are abstract and record what one senses, feels and thinks respectively (Halliday, 1971). Therefore, although verbs in MaPs often overlap with those in MePs on the basis of whether or not the verb can take a transitive verb, MaPs differ from MePs because the former record experience in the physical world while the latter encode experience in the

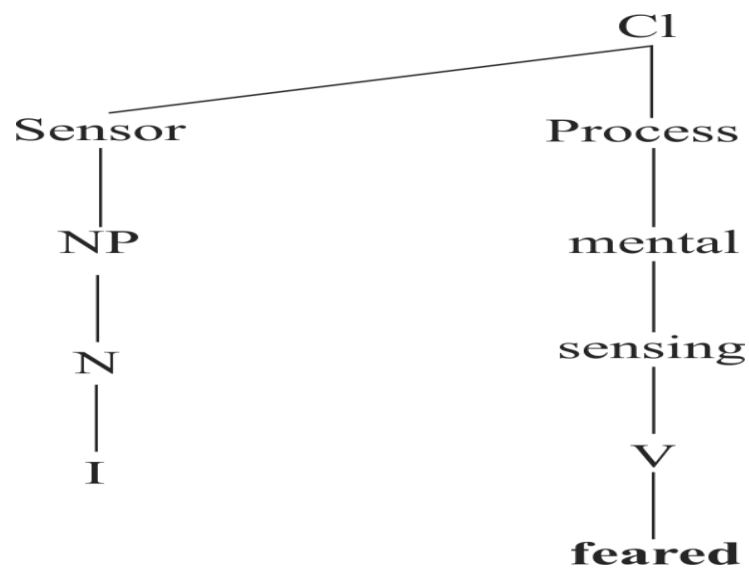
word of our minds, the non-physical world (Simpson, 2004; Halliday and Matthiessen, 2004; Eggins, 2004; Arko, 2006; and Iwamoto, 2008).

In relation to *Ticklish Sensation*, Phiri uses verbs of sensing to constitute transitivity patterns that have an evident bearing on the characterisation of Jojo. For instance:

(26) I **knew** (I was not mad) (Pg. 1)



(27) I **feared** (her bottom would fall off) (Pg. 1)



From examples 26 and 27 above, it can be observed that verbs of sensing present Jojo (the Sensor) as a proud, optimistic, arrogant and perverted character. In tree diagrams above (whose clause end is indicated by double slashes [i.e. //] in the forthcoming analysis), the clauses logically follow each other: *I **knew** (I was not mad) // I **feared** (her bottom would fall off)*. The choice of ‘*knew*’ over its paradigmatic present tense antonym ‘*know*’ signifies Jojo’s pride, arrogant and dogmatic set of knowledge. Because he is proud and arrogant, Jojo (the Sensor) is therefore not ashamed to use a verb of sensing to head the Phenomena of the clauses that first make Jojo optimistic through verbs of feeling (e.g. *I **feared** her bottom would fall off*) and perverted through another verb of sensing (*I **feared** her bottom would fall off*). Statistically, 13% constitute MePs in which Jojo is assigned the role of the Sensor (directly or indirectly) of verbs of sensing, feeling, perception and thinking, and Phenomena in the non-physical world. Figure 5 below shows the writer’s distribution of verbs of sensing in MePs appORTioned to Jojo in relation to his other process-types:

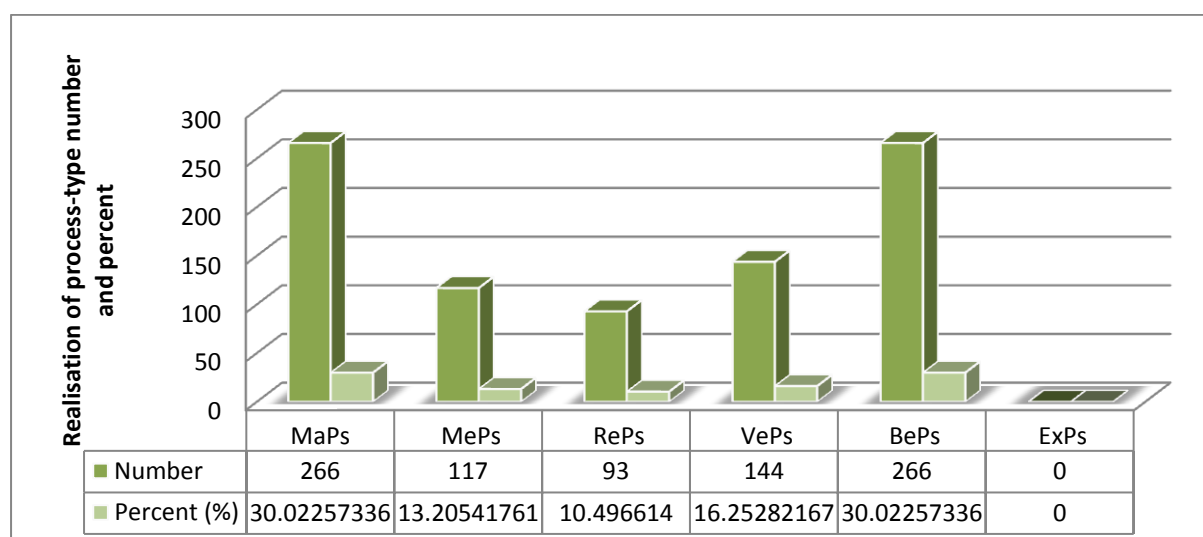


Figure 5: Distribution of MePs attributed to Jojo in relation to his other process-types

As Figure 5 above indicates, the stylistic significance of attributing fewer MePs to Jojo as compared to MaPs and VePs is to portray him as a more materialistic, man of few words but many actions. However, a comparison of the role of Jojo as the Sensor in processes and

Phenomena headed by verbs of sensing, feeling, perception and thinking with other characters indicates that Jojo still tops MePs. Figure 6 shows this realisation:

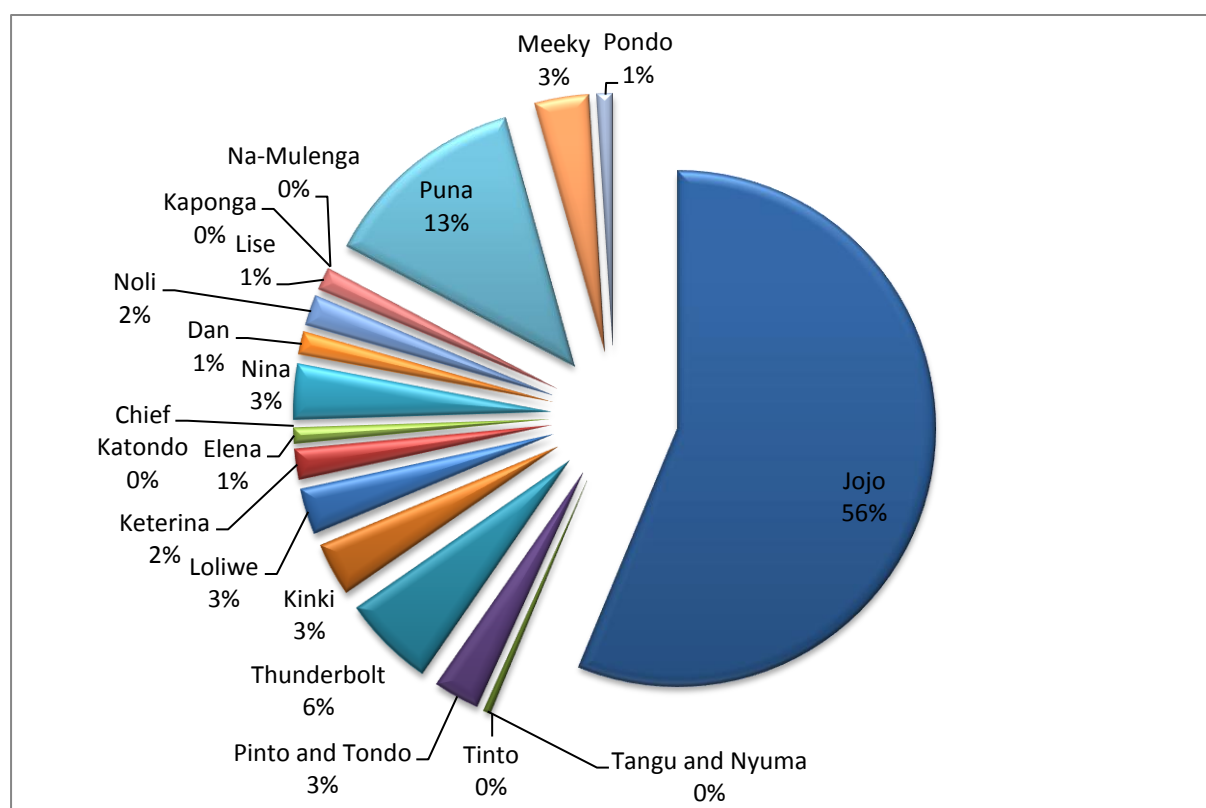


Figure 6: Statistical comparison of MePs attributed to Jojo in relation to other characters

Figure 6 indicates that although Jojo's use of verbs of sensing in MePs attributed to him is less than other transitivity patterns within the process-types allotted to him, the MePs apportioned to Jojo still dominate when compared to other characters. The justification for this is to present Jojo as a perverted thinker.

4.3.1.1.2.2 Constant thematic progression

In the context of MePs assigned to Jojo, constant thematic progression is a transitivity pattern specifically tailored to consolidate the stylistic significance of verbs of sensing, feeling, perception and thinking. Some of the specific instances of constant thematic progression are presented in Table 19 below.

Table 19: Constant thematic progression in MePs attributed to Jojo

S/N	THEME	RHEME	THEMATIC PROGRESSION
1	I	didn't care an iota	[source]
2	I	knew I was not mad	Constant theme
3	I	feared her bottom would fall off	Constant theme
4	I	glared at the breasts of my sisters	Constant theme
5	I	wondered what my sisters' breasts contained	Constant theme

Table 19 above shows that by using the same theme or part of it as the Sensor for the Phenomenon of the clause in MePs attributed to Jojo, Jojo is presented as an egocentric (selfish) character. Consistencies in the rheme make Jojo optimistic through verbs of feeling (e.g. *I **feared** her bottom would fall off*) and perverted through the verbs of feeling, perception and thinking (*I **feared** her bottom would fall off (verb of feeling) // I **glared** at the breasts of my sisters (verb of perception) // I **wondered** what they (breasts) contained (verb of thinking).*

The stylistic significance of constant thematic progression MePs attributed to Jojo is further justified by statistical means in Figure 7 below:

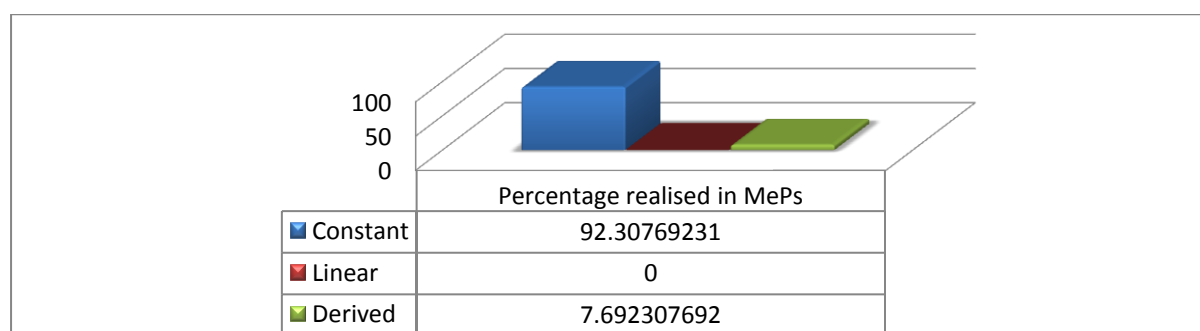


Figure 7: Thematic progression in MePs attributed to Jojo

As seen in Figure 7 above, constant thematic progression in MePs assigned to Jojo constitutes 92% and is therefore 84% more than derived thematic progression which stands at 8% and 100% greater than linear progression which is represented by 0%. These percentage choices constitute deliberate efforts by the writer to encode more experience in constant progression where Jojo appears as the Sensor to underscore Jojo as an optimistic, proud, arrogant and perverted character.

4.3.1.1.2.3 Derived thematic progression

Derived thematic progression constitutes a patterning which merely consolidates constant thematic progression. Because constant thematic progression helps us better understand the transitivity patterns of verbs of sensing, feeling, perception and thinking in MePs attributed to Jojo, Phiri uses themes derived from hyper-themes in derived thematic progression to emphasise the role of constant thematic progression. In so doing, derived thematic progression projects the significance of constant thematic progression in making Jojo a proud, arrogant and perverted character. For this reason, derived thematic progression in MePs allotted to Jojo makes up only 8% of the total percentage of all thematic progressions. Table 20 below gives examples of derived thematic progression used in MePs attributed to Jojo.

Table 20: Examples of derived thematic progression used in MePs attributed to Jojo.

S/N	DERIVED HYPER THEME	RHEME	THEMATIC PROGRESSION
1	I	didn't care an iota	[source]
2	My eyes	concentrated on Kinki Salamu's bosom	Derived theme

Table 20 above illustrates that even in MPs apportioned to Jojo the theme in derived thematic progression is Jojo-centred while the rheme is centred on girls. This stylistic technique is significant in imbuing Jojo as a self-centred, lustful character.

4.3.1.1.3 The stylistic significance of transitivity patterns in RePs attributed to Jojo

4.3.1.1.3.1 Constant thematic progression

Although RePs apportioned to Jojo are dominated by the intensive and possessive verbs, the writer does not attach any stylistic significance to these paradigmatic choices of verbs in relations of transitivity patterns. Instead, constant thematic progression conceived from the second person point of view is used to characterise Jojo as an admirer. This argument is validated in Table 21 below.

Table 21: Constant thematic progression in Jojo's RePs

S/N	THEME	RHEME	THEMATIC PROGRESSION
1	She [Kinki Salamu]	was voluptuous	[source]
2	She [Kinki Salamu]	was huge	Constant theme
3	She [Kinki Salamu]	had undulating bust	Constant theme

The theme in Table 21 above is constant (i.e. *she...*; *she...*; and *she...*). By dominating the theme with a person who is not Jojo (yet the speaker is Jojo), the influence of Kinki on Jojo becomes unquestionable. This dominance is complemented by the rheme pattern which begins with either the intensive verb *was* or the possessive form of the verb, notably *has*. Because the speaker is Jojo who is speaking from the second person vantage point, his denial to participate in the clauses (i.e. *She was voluptuous*//*She was huge*// *She had undulating bust*) make Jojo an admirer especially because the attributes in the rheme of the clauses are positive ones which talk about Kinki's qualities. This is one major reason why constant thematic progression in RePs assigned to Jojo represents 80% of the total types of theme progression. Although linear and derived thematic progression stand at 20% and 0% respectively, their stylistic significance is negligible.

4.3.1.1.4. The stylistic significance of transitivity patterns in VePs attributed to Jojo

4.3.1.1.4.1 Constant thematic progression

Constant thematic progression is also present in VePs attributed to Jojo. However, unlike its significance of presenting Jojo as an admirer in RePs assigned to Jojo, the role of constant thematic progression in VePs allotted to Jojo is to portray him as an externally-defined character. This is exemplified in Table 22 below where the theme uses the second person and the third person personal pronouns *they* and *everybody*, and the rheme contain stereotyped statements unified by the verb *said* to mark the beginning of the rheme.

Table 22: Constant thematic progression in Jojo's VePs

S/N	THEME	RHEME	THEMATIC
-----	-------	-------	----------

			PROGRESSION
1	They	said I <i>was</i> mad	[source]
2	Everybody	said I <i>was</i> Satan's saliva	Constant theme
3	Everybody	said I <i>was</i> Lucifer's son	Constant theme
4	They	said I <i>had</i> a chronic ulcer in my head	Constant theme
5	They	said I <i>was</i> wretched	Constant theme

Equally notable in Table 22 above is that within each rheme is either an intensive verb *was* or possessive verb *had* to underscore what people labelled Jojo. This deliberate zero use of the first person vantage point and the use of the second and third person vantage points in constant thematic progression present a backdrop justification to the writer's deliberate moulding of Jojo as an externally-defined character.

The percentage distribution of constant thematic progression in relation to the other types of thematic progression within VePs apportioned to Jojo is summarised in Figure 8 below:

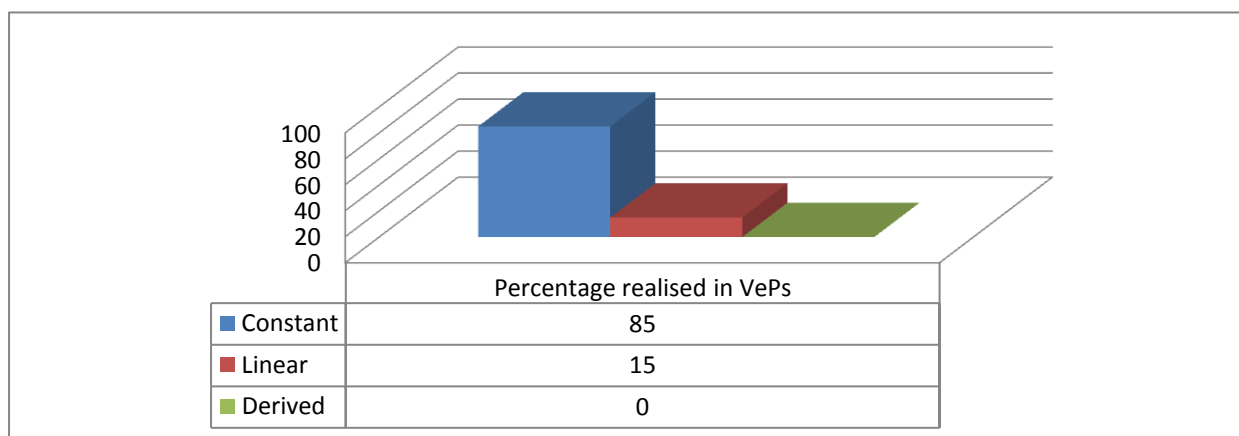


Figure 8: Thematic progression in Jojo's VePs

Figure 8 indicates the negligibility of derived thematic progression and linear thematic progression over constant thematic progression projected at 0%, 15% and 85% respectively.

Through a dominant constant thematic progression, Phiri evidently labels Jojo as an externally-defined character.

4.3.1.1.5 The stylistic significance of transitivity patterns in BePs attributed to Jojo

The research found that BePs attributed to Jojo overlap with MaPs and MePs apportioned to him. This finding is similar to that found by Halliday (1971), Simpson (2004) and Mwinlaaru (2012) who note that BePs are hard to isolate because their demarcation from the other process-types is often times not clear. In the light of this assertion, therefore, the transitivity patterns and their stylistic significance as attributed to MaPs and MePs allotted to Jojo equally apply to BePs assigned to Jojo. The behaviour of Jojo is therefore substantially defined in his actions in the real world (i.e. MaPs) and in what he perceives, feels, senses and thinks (i.e. MePs).

4.3.1.1.6 The stylistic significance of transitivity patterns identified in ExPs attributed to Jojo

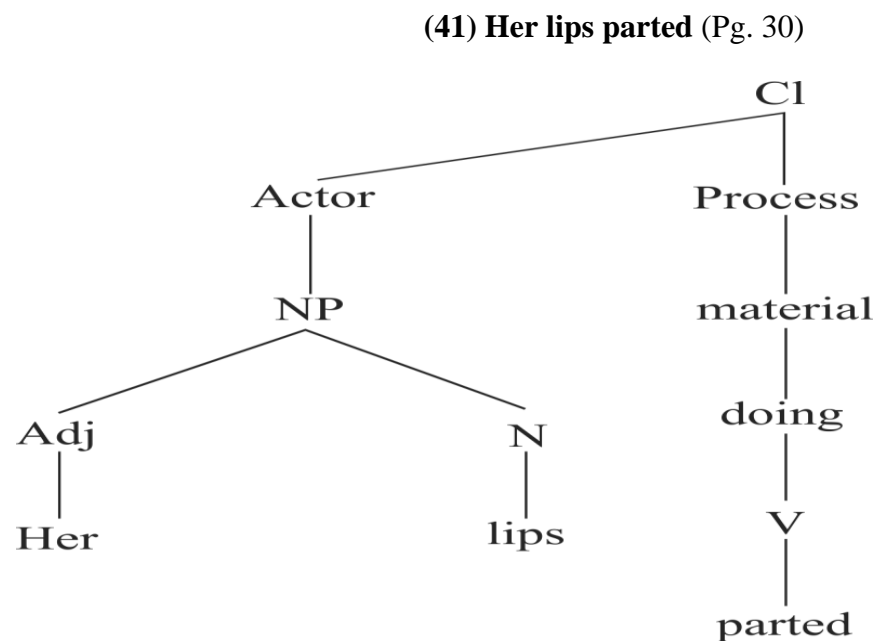
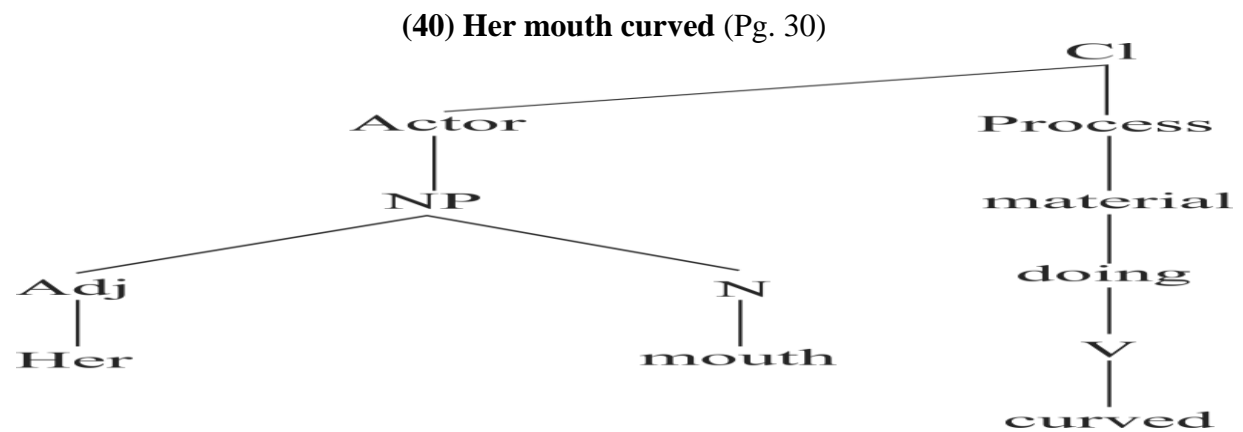
The research found no ExPs attributed to Jojo and therefore no transitivity patterns were established. However, the research found that in the context of Jojo, the non-existent of ExPs attributed to him is stylistically significant in that it presents Jojo as an unsatisfied character who feels he does not exist. This is the very reason he is vigorously searching for the ticklish sensation.

4.3.1.2 Kinki

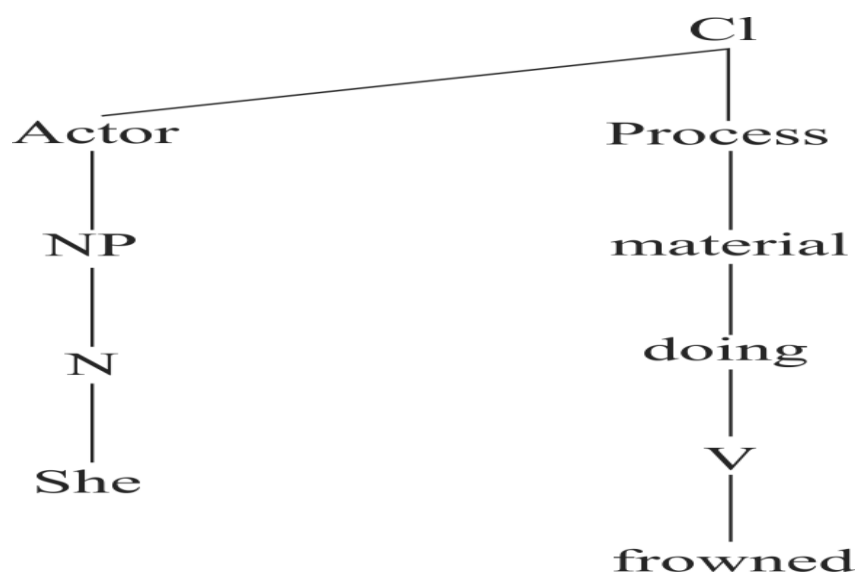
4.3.1.2.1 The stylistic significance of transitivity patterns identified in MaPs attributed to Kinki

4.3.1.2.1.1 Non-adjunct clauses

The writer attributes the transitivity pattern of non-adjunct clauses in MaPs apportioned to Kinki. For instance:



(41b) She frowned (Pg. 30)

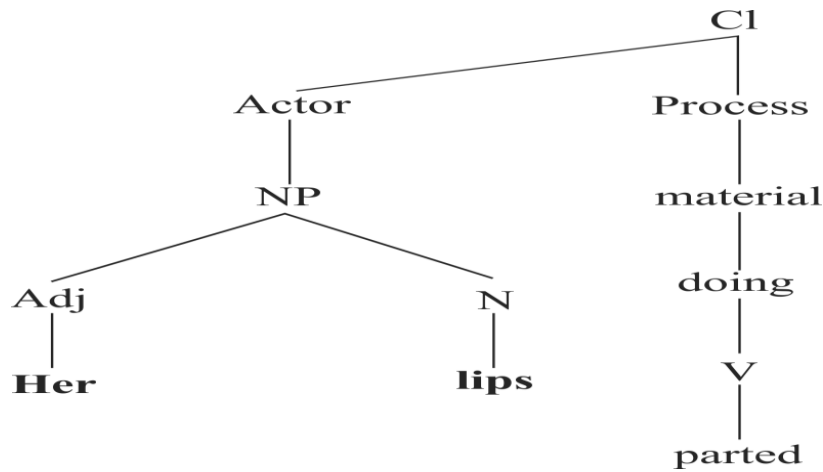


By using non-adjunct clauses as illustrated in examples 40, 41 and 41b, the Goal and Circumstances of the clause are avoided, reducing delicacy in transitivity choice as one move from the right side of the clause towards its left side. Further, the type of verbs used in the Process of the clause is in intransitive form and the Actor engaged in most of the Process of the clause is Kinki herself. Stylistically, such a deliberate transitivity choice within the grammar of the clause provides limited information for lapses in Kinki's character and ultimately defines her as a confident and resolved character. The transitivity pattern of non-adjuncts in MaPs attributed to Kinki holds no statistical backing.

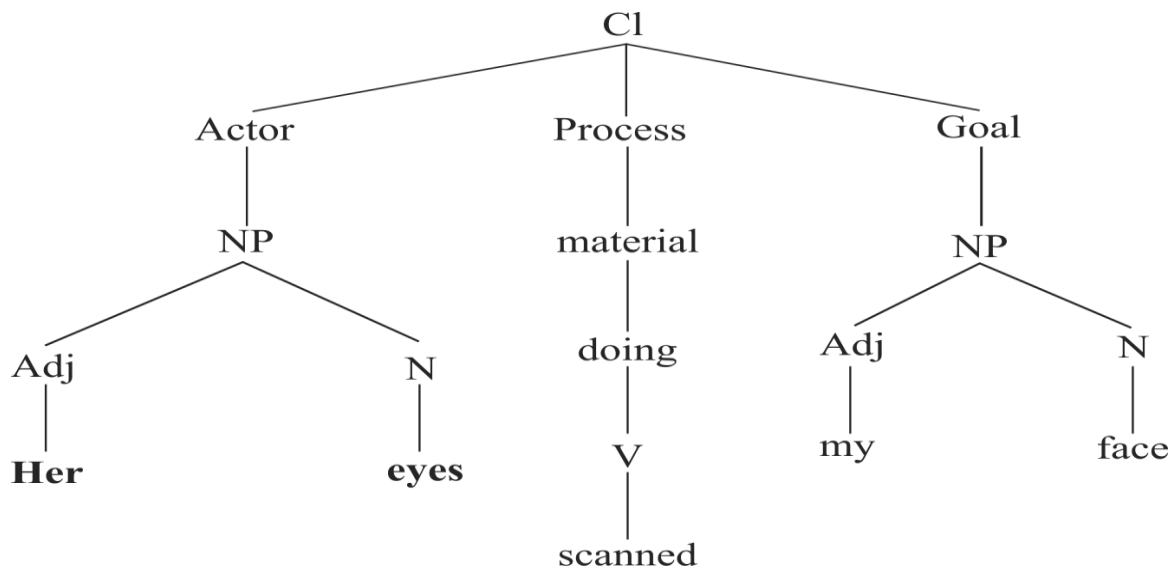
4.3.1.2.1.2 Meronymic agency

Some clauses in which Kinki is an active Actor of the Process of the clause in MaPs attributed to her reflect traces of meronymic agency in that some body part of a clause participant (character) or some other aspects of the character is assigned agency in the clause. For instance:

(42) **Her lips parted** (Pg. 30)



(43) **Her eyes scanned my face** (Pg. 31)



In illustrations 42 and 43 above, *her lips...// her eyes ...//* are examples of meronymic agency.

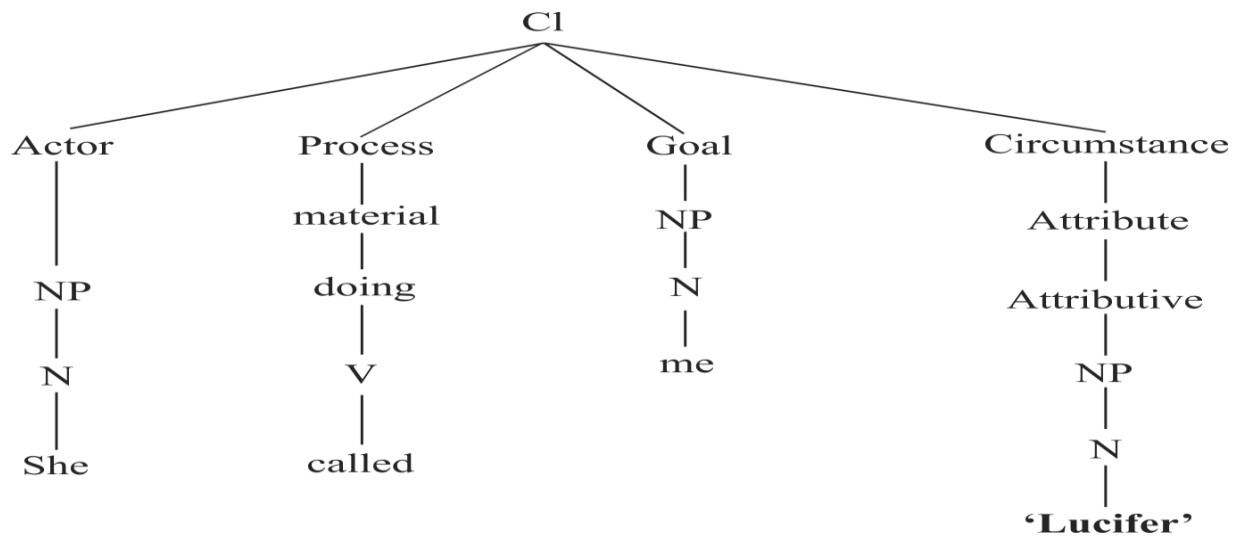
By using parts of her body as agents of the actions in the clause, the confidence behaviour in Kinki is re-emphasised.

4.3.1.2.1.3 Object complement

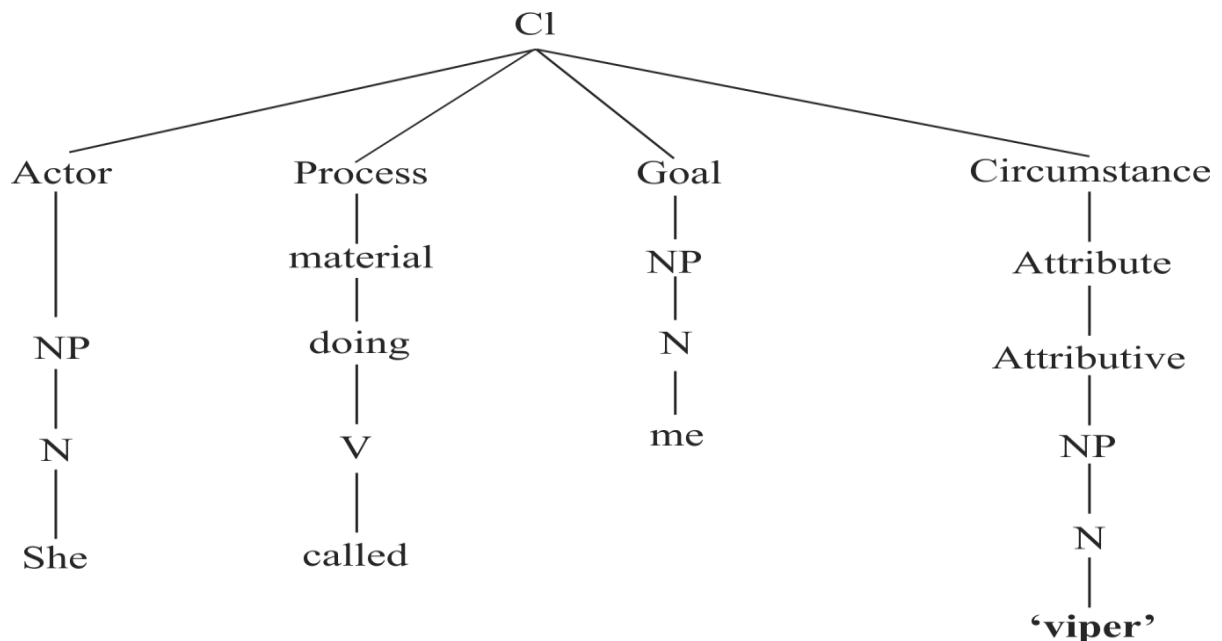
Within MaPs apportioned to Kinki, Phiri manipulates the object complement of the clause to form a transitivity pattern which is meant to uniquely characterise Kinki. As seen in examples

44, 45 and 46 below, the object complements ...*Lucifer*// ...*viper*// and ...*hyena*// are stylistically placed in the object complement so as to complement the direct object *me* which happens to be Jojo. Because the Actor of the MaP of doing is Kinki and the Goal is Jojo, Kinki's demeaning choice in the object complement of clauses for which Jojo is the victim characterises her as a provocative, declarative and determined character.

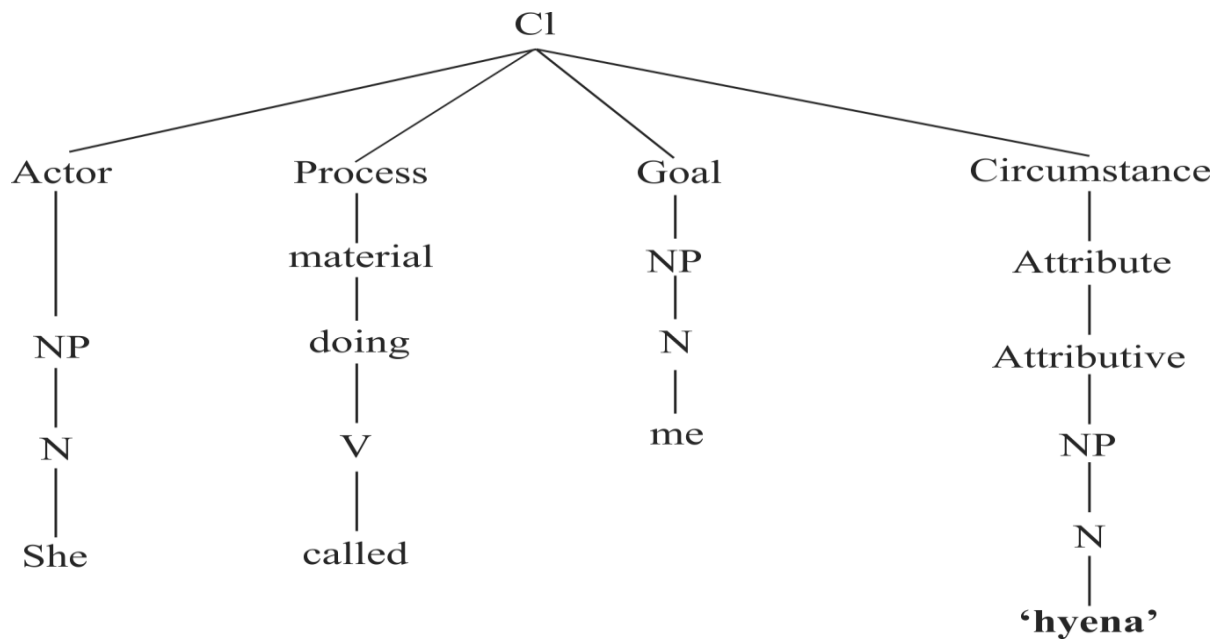
(44) She called me '**Lucifer**' (Pg. 35)



(45) She called me '**viper**' (Pg. 35)



(46) She called me ‘hyena’ (Pg. 35)



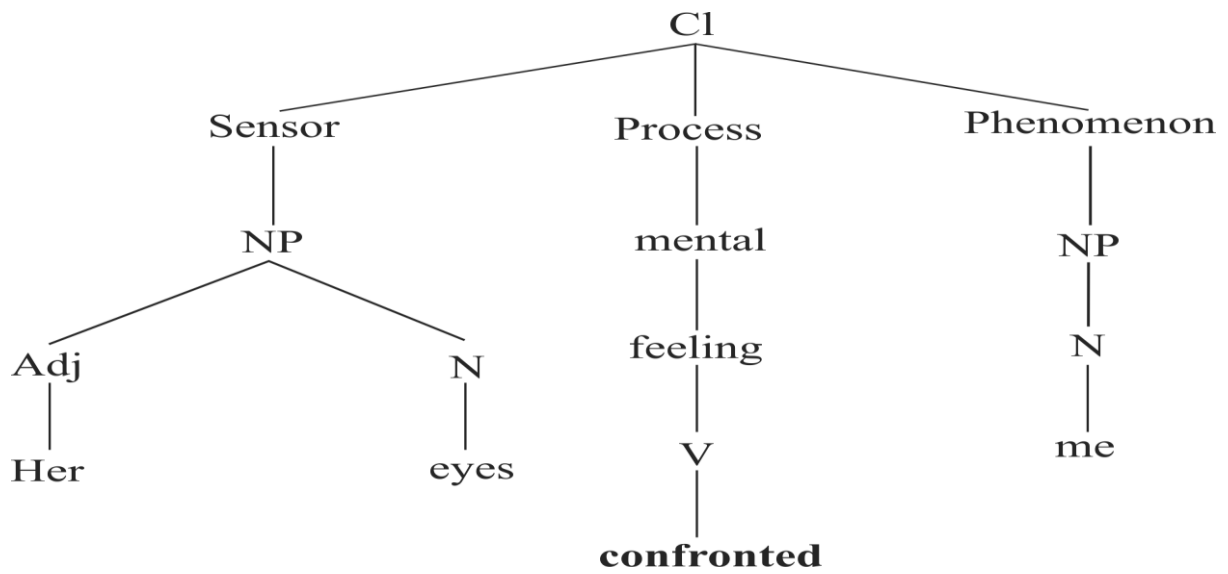
Statistically, the writer’s attribution of a demeaning object complement in MaPs attributed to Kinki where she is an active initiator constitutes 11% and such a relatively recognisable percentage is meant to project the provocative, declarative and determined character in Kinki.

4.3.1.2.2 The stylistic significance of transitivity patterns identified in MePs attributed to Kinki

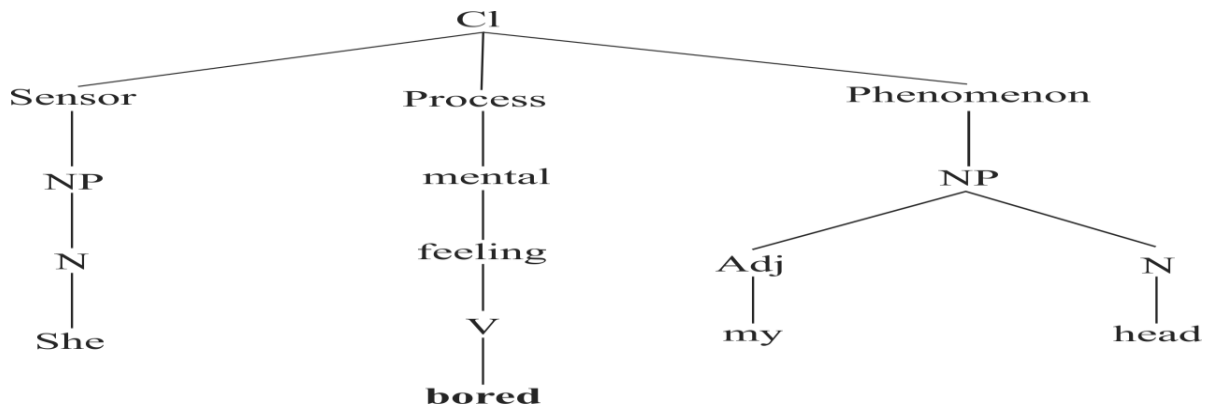
4.3.1.2.2.1 Ascending graduation of verbs

Like Thunderbolt, the characterisation of Kinki by MePs allotted to her is dominated by a transitivity pattern that uses verbs of perception which graduate in levels, from one point to another. Graduating verbs are verbs belonging to the same scalar and varied on a scale lowest-to-highest based on a certain quality such as implicature (Leech, 1978). In the context of MePs assigned to Kinki, graduating verbs of perception are used in the clause to depict Kinki as an emotionally strong and extrovert character. For example:

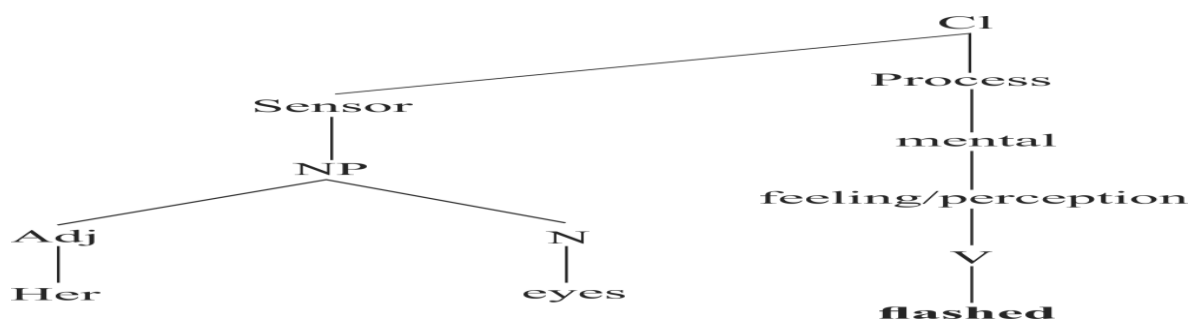
(47) Her eyes **confronted** me (Pg. 29)



(48) She **bored** ... my head (Pg. 30)



(49) Her eyes **flashed** ... (Pg. 30)



The examples 47-9 above indicate that Kinki's eyes first *confronted*, then *bored* before *flashing*. This graduation in the verbs of perception is outwardly productive and shows the emotionally strong and extrovert side of Kinki's behaviour. From the statistical point of view, Kinki's use of verbs of perception in relation to other characters represents a mere 3% and is also minimised even within the MePs apportioned to her (at 7%) as can be observed from the Figure 9 of the process-types assigned to Kinki below:

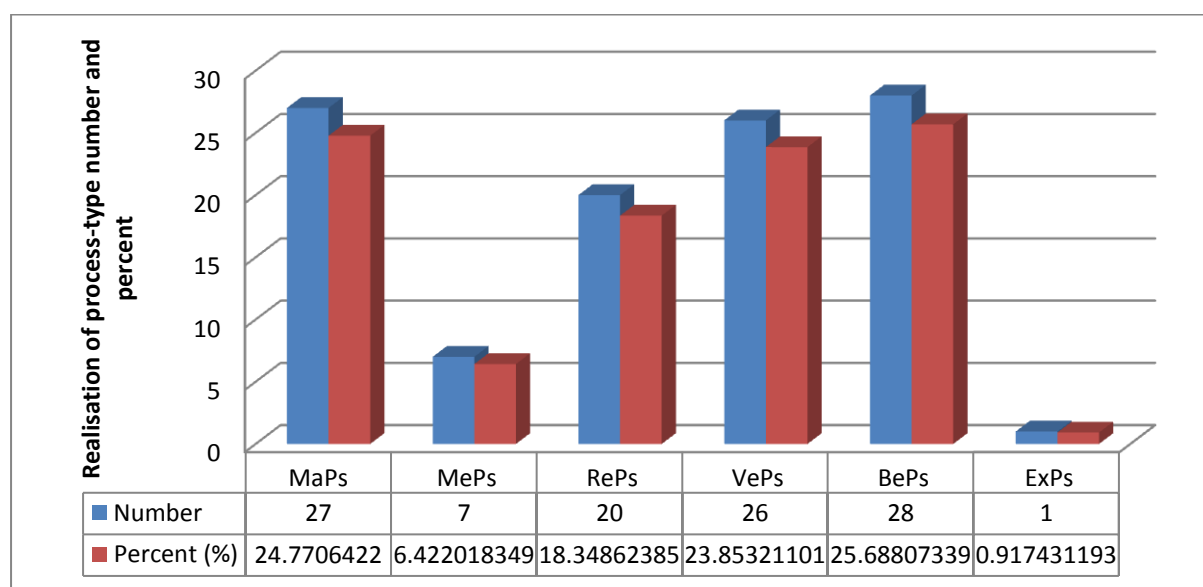


Figure 9: Distribution of process-types attributed to Kinki

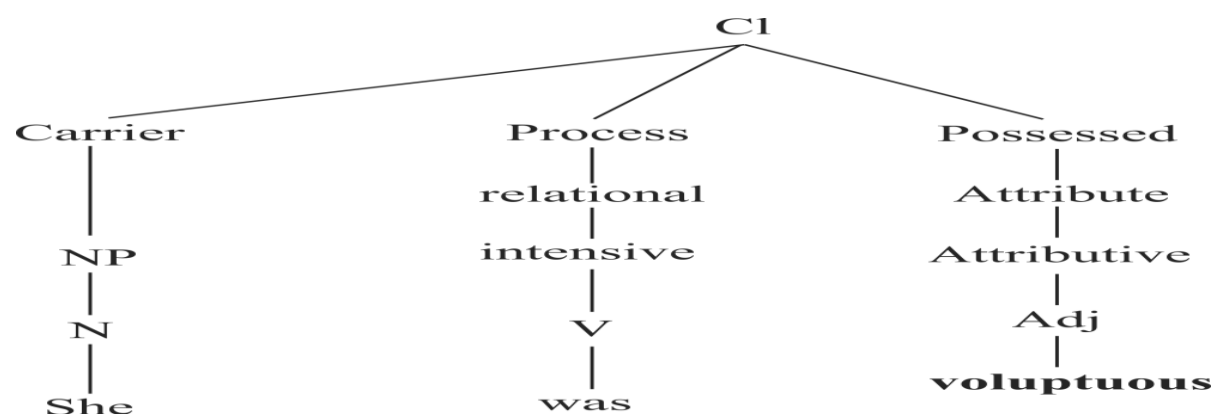
Such a minimisation of verbs of perception in MePs as seen in Figure 9 is meant to foster a sharp contrast between the mammoth usage of MaPs, RePs, VePs and BePs to enable MePs characterise Kinki as someone who hides less in her mind.

4.3.1.2.3 The stylistic significance of transitivity patterns in RePs attributed to Kinki

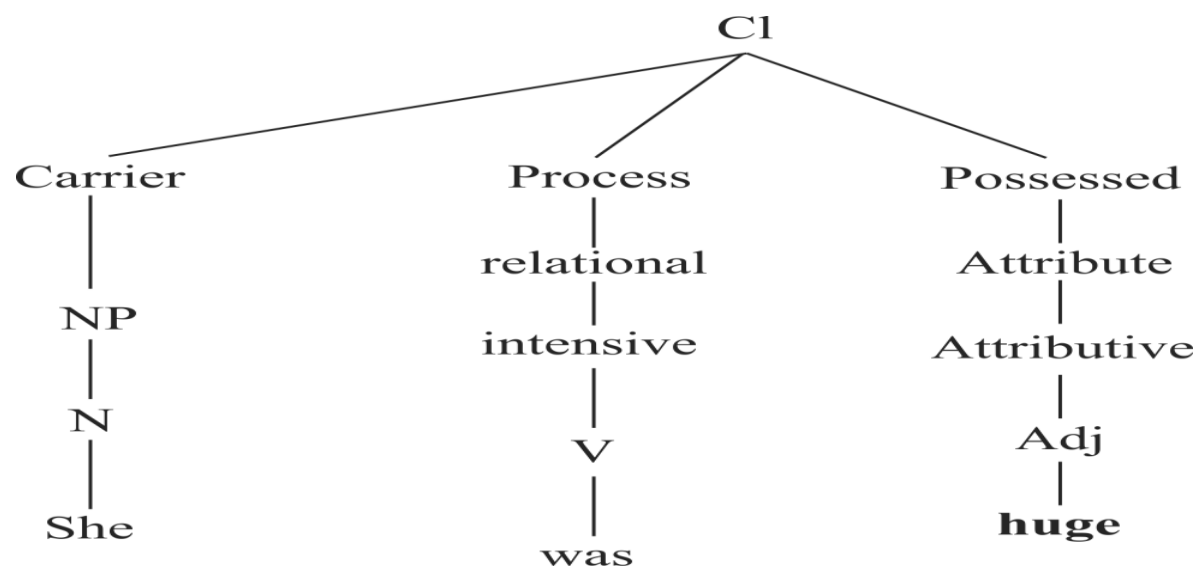
4.3.1.2.3.1 Intensive attributive verb + subject complement

The transitivity pattern ‘intensive attributive verb + subject complement’ in RePs assigned to Kinki are meant to stylistically describe Kinki as an adorable character. This is exemplified in examples 50 and 51 below:

(50) She was **voluptuous** (Pg. 1)



(51) She was **huge** (Pg. 1)



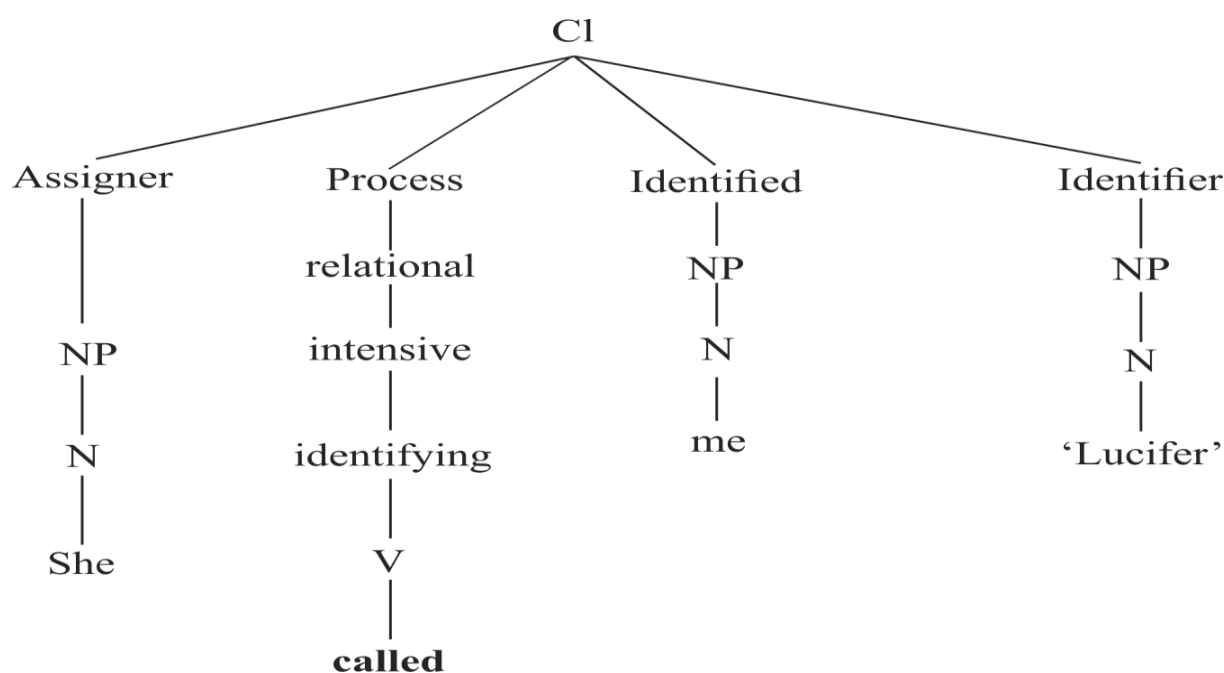
Examples 50 and 51 above use the transitivity ReP rule of ‘Y is the attribute of X’ (e.g. *voluptuous* (Y) is the attribute of *she* (X) on the basis of an intensive attributive verb *was*) and not that of ‘Y is the identity of X’ (whose relation is only possible with intensive identifying verbs. See theoretical framework). By using object complements in intensive attributive verb-driven clauses and not in intensive identifying verbs, the object complement is attributed and not identified to Kinki thereby making known the adorable qualities that Jojo finds in Kinki.

From the statistical point of view, Kinki is attributed 50% intensive *attributive* verbs and 50% intensive *identifying* verbs to make 100% within the 18% RePs apportioned to her. This balanced distribution between intensive attributive verbs and intensive identifying verbs accounts for stylistic significance of both types of verbs in characterising Kinki.

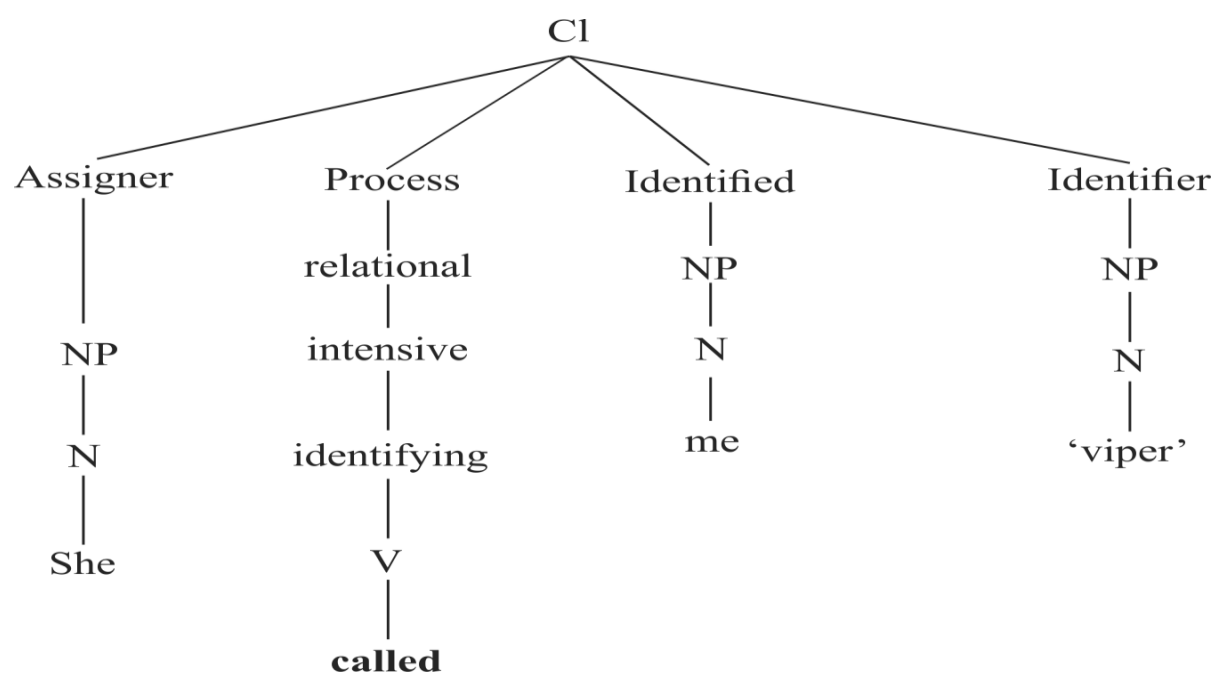
4.3.1.2.3.2 Intensive identifying verbs

Intensive identifying verbs are also used in RePs assigned to Kinki in order to present her as a provocative, declarative and determined. Let us consider the following instances:

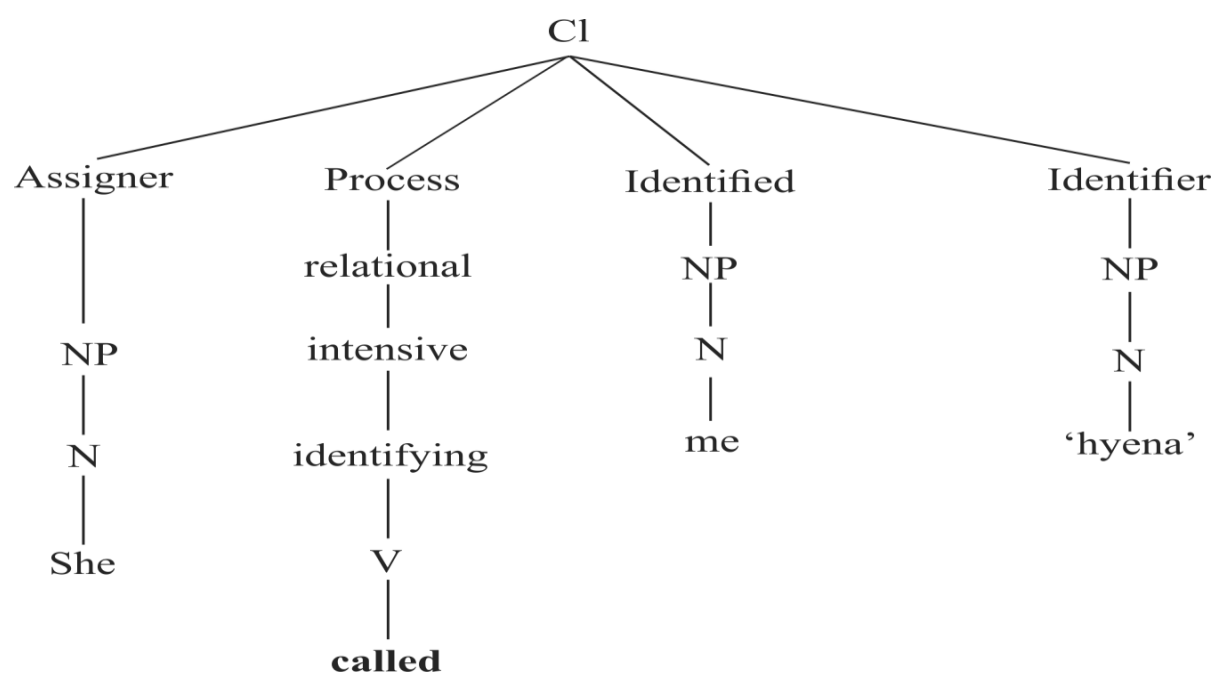
(52) She **called** me ‘Lucifer’ (Pg. 35)



(53) She **called** me ‘viper’ (Pg. 35)



(54) She **called** me ‘hyena’ (Pg. 35)



In examples 51-54 above, Kinki is the Assigner of the clauses and uses intensive identifying verbs whose direct object is *me* (i.e. the Identified) and is immediately followed by the Identifier namely *Lucifer*, *viper* and *hyena*. However, by using the intensive identifying verb

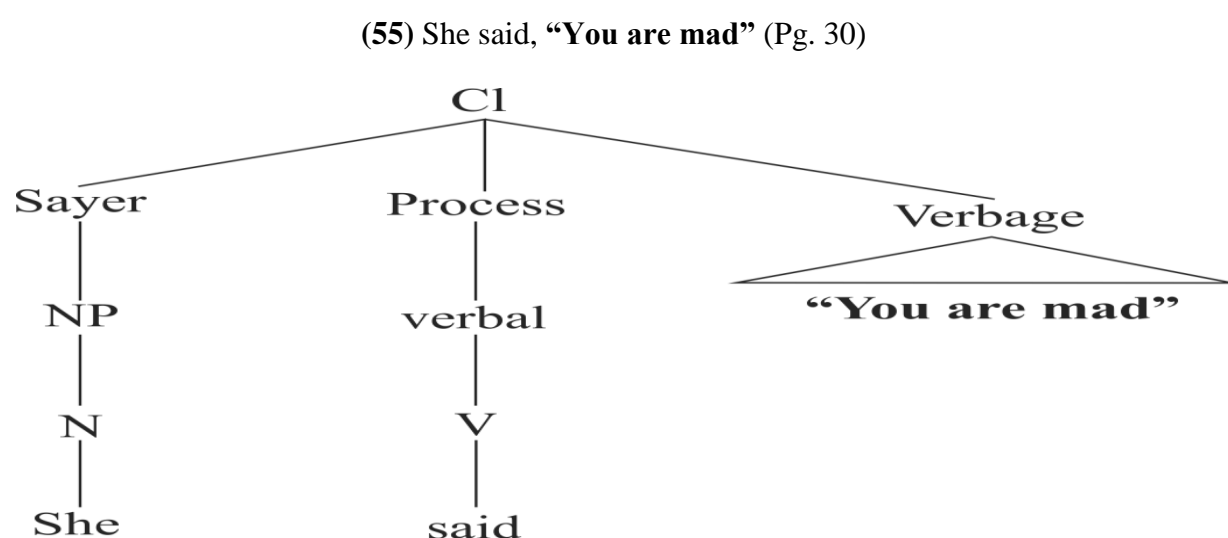
called in all the clauses, followed by the direct object and the object complement, the transitivity ReP rule of ‘Y is the identity of X’ is used to overrule that of ‘Y is the attribute of X’ (see theoretical framework). In this way, the object complement (i.e. Identifier) becomes the identity of the direct object (i.e. the Identified) to connote the clause Assigner as a provocative, declarative and determined female character.

Like Kinki’s intensive attributive verbs, her use of intensive identifying verbs represents 50% within the 18% RePs accorded to Kinki. In this context, therefore, such a statistical distribution is stylistically significant in consolidating Kinki’s behaviour as one which is provocative, declarative and determined.

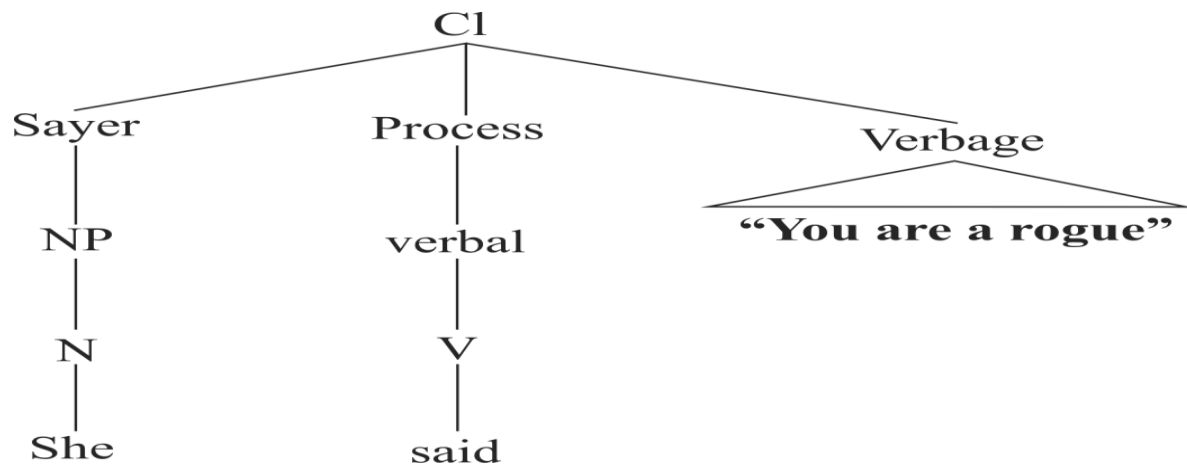
4.3.1.2.4 The stylistic significance of transitivity patterns in VePs attributed to Kinki

4.3.1.2.4.1 Declarative verbage

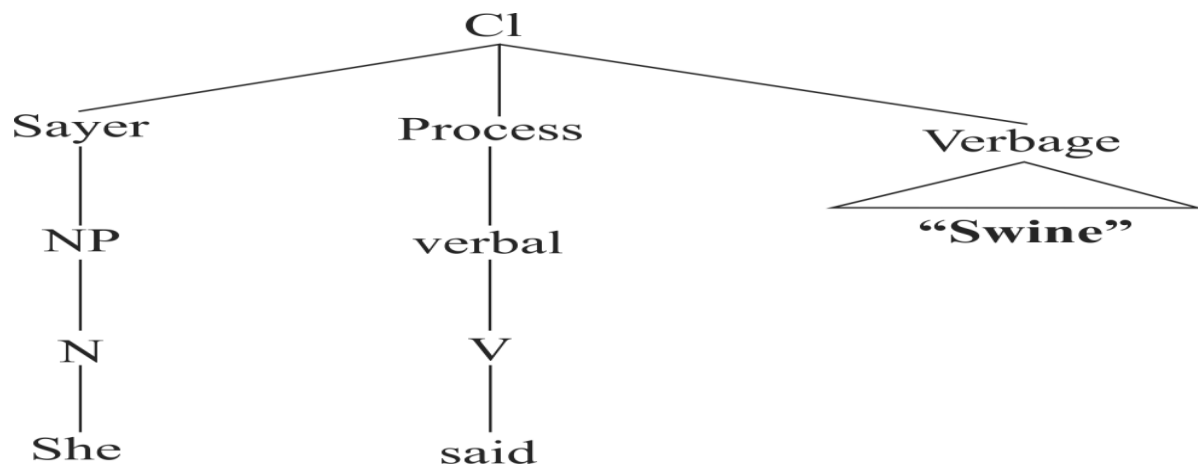
Kinki’s verbage is declarative, contextually making her a challenging, uncompromising, commanding character. For instance:



(56) She said, “**You are a rogue**” (Pg. 33)



(57) She said, “**Swine**” (Pg. 32)



In examples 55 and 56 above, the Verbage of the clause uses verb *are* in order to offer statements and facts, and not opinions or assertions. In example 57, the verb *are* is contextually connoted. Therefore, the writer uses declarative verbage in VePs apportioned to Kinki evidently portray her as a challenging, uncompromising and commanding character.

4.3.1.2.5 The stylistic significance of transitivity patterns in BePs attributed to Kinki

The research found that BePs attributed to Kinki overlap with MaPs allotted to her. This finding is similar to that found by Halliday (1971), Simpson (2004) and Mwinlaaru (2012) who note that BePs are hard to isolate because their demarcation from the other process-types is never always clear. Therefore, this research established that the transitivity patterns and their stylistic significance as attributed to Kinki's MaPs equally apply to her BePs. The behaviour of Kinki is therefore evidently defined in her use of verbs of actions and happenings in the real world (i.e. MaPs) and in what she perceives, feels, senses and thinks in the abstract world (i.e. MePs).

4.3.1.2.6 The stylistic significance of transitivity patterns in ExPs attributed to Kinki

The research found only one ExP attributed to Kinki. Although no transitivity pattern could be drawn from one clause, the research found that in the context of Kinki, the existent of at least one ExP shows how attractive and tempting she is to Jojo. All other characters do not exist in Jojo's world, except for Kinki.

4.3.1.3 Keterina

4.3.1.3.1 The stylistic significance of transitivity patterns in MaPs attributed to Keterina

4.3.1.3.1.1 Negation + contrastive conjunction

The transitivity pattern of ‘negation + contrastive conjunction’ is used to serve the stylistic purpose of presenting Keterina as a diplomatic and harmonious individual. For example:

(58) She did **not** refuse my requests [for sex] **but** promised (Pg. 45)

Considering the genealogical tree between the Actor Keterina (denoted by *she*) and the Goal Jojo (denoted by *my*), Keterina cannot yield to Jojo’s requests because she is a distant cousin to Jojo (see summary of all characters in Chapter 1). Further, in view of Jojo’s outrageous nature towards girls and women who resist his requests for sex, the writer accords Keterina the transitivity choices of negation and contrastive conjunction in MaPs apportioned to her to underscore pragmatic politeness which illuminates her diplomatic and harmonious nature. Instead of directly telling Jojo about the immorality of having sex with your own cousin, she uses negation (denoted by *not* in example 58) to offer hope for Jojo’s request for sex, and then a contrastive conjunction *but* to politely counter the hope she creates in the first part of the clause. The *she*-ellipsis between *but* and *promised* in the clause *She did not refuse my requests but [...] promised* // consolidates Keterina’s non-committal to what she tells Jojo. In other words, Keterina further distances herself from her promises using the technique of substitution by zero after the contrastive conjunction in the last part of the clause.

Statistically, Phiri assigns only 6% to the transitivity pattern of ‘negation + contrastive conjunction’ to MaPs attributed to Keterina while the remaining 94% is miscellaneous. The sole reason for creating a difference of 88% between the transitivity pattern of ‘negation + contrastive conjunction’ and miscellaneous transitivity patterns is to maintain prominence of the former by mean of a smaller percentage and in the case of Keterina, it helps characterise her as a diplomatic and harmonious individual.

4.3.1.3.1.2 Meronymic agency + derived thematic progression

In MaPs attributed to Keterina, meronymic agency and derived thematic progression are used for the stylistic purpose of projecting Keterina as one whose character undergoes a metamorphosis from intolerance to tolerance character. For instance:

(59) She was a distant cousin of mine (Pg. 44)

(60) Her eyes raked my body (Pg. 45)

(61) Her voice pierced my ears (Pg. 45)

(62) She did not refuse my requests but promised.

In the examples 59, 60, 61 and 62 above, the clause *She was a distant cousin of mine* carries the theme *she* to refer to Keterina. The rheme of the theme is ... *was a distant cousin of mine* // and in this rheme, we are introduced to Jojo and get to know that the theme *she* (Keterina) shares the same genealogical tree with Jojo who is part of the theme’s rheme. The next two clauses (i.e. *Her eyes raked my body* // *Her voice pierced my ears*) carry the themes *Her eyes*...// *Her voice*...// respectively. These themes use *she* (i.e. Keterina)’s parts of the body (i.e. *Her eyes*...// *Her voice*...//). This is called meronymic agency. At the same time, since these parts of the body are derived from the hyper-theme, derived thematic progression and meronymic agency are said to be simultaneously introduced. The rheme in the clauses *Her*

eyes raked my body // Her voice pierced my ears // begin with verbs which are hostile (i.e. *raked, pierced*) to connote a potentially harsh character. The sufferer of these harsh verbs in the rheme is *my body* and *my ears* which happen to be Jojo's. Coming this far, the theme *She* (i.e. Keterina) is portrayed as intolerant. However, in the last clause, there is a switch from meronymic agency to derived thematic progression whose rheme has negation and contrastive conjunction so as to counter the intolerance in Keterina. This transforms Keterina from being intolerant to one who is tolerant.

4.3.1.3.2 The stylistic significance of transitivity patterns in MePs

attributed to Keterina

The research found no transitivity patterns attributed to Keterina. By denying Keterina the verbs of perception, thinking, sensing and seeing in the abstract world, Keterina's tolerance is emphasised in that Jojo's nagging does not bother to her.

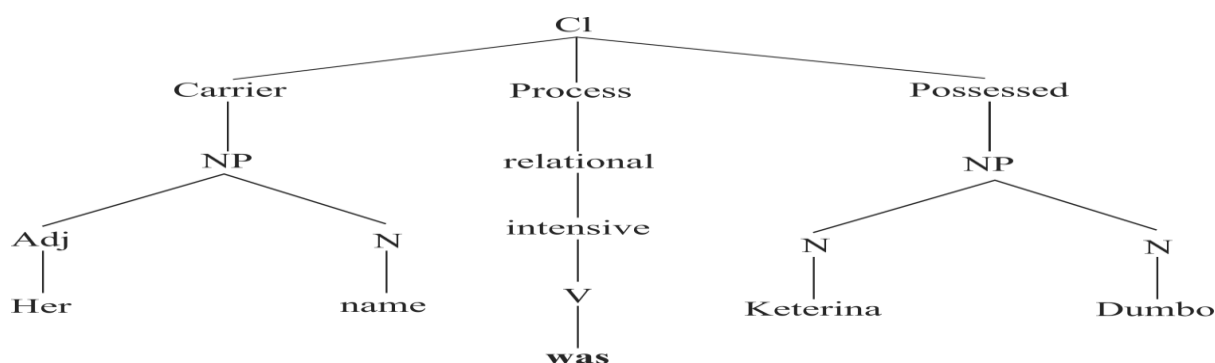
4.3.1.3.3 The stylistics significance of transitivity patterns in RePs

attributed to Keterina

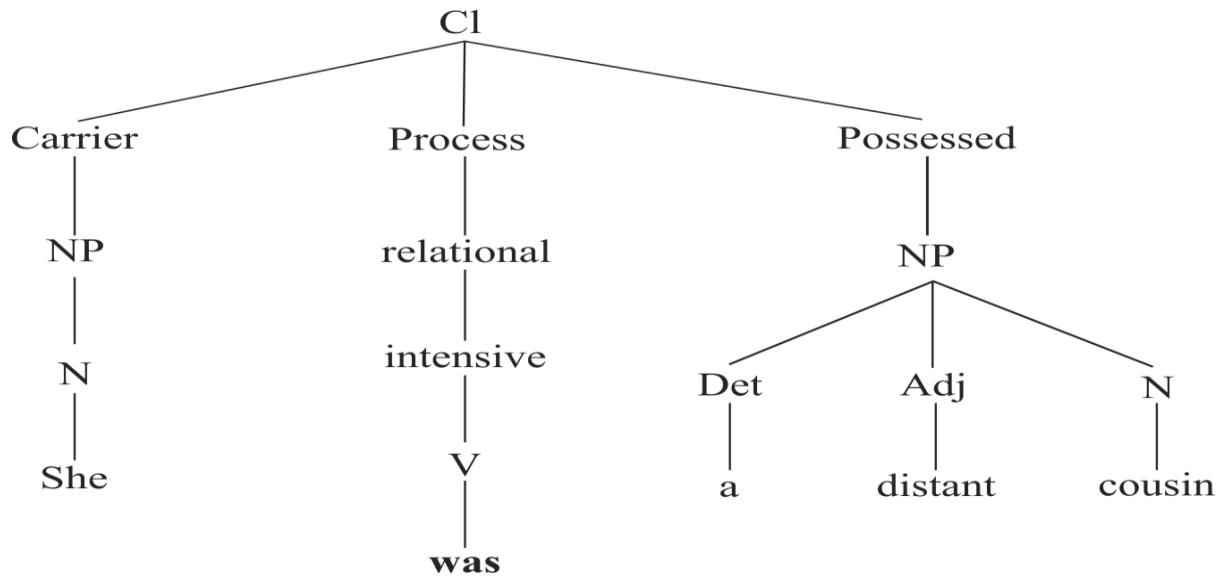
4.3.1.3.3.1 Intensive verbs

Phiri uses intensive verbs in RePs attributed to Keterina to form transitivity patterns that constitute the transitivity pattern of 'negation + contrastive conjunctions'. For example:

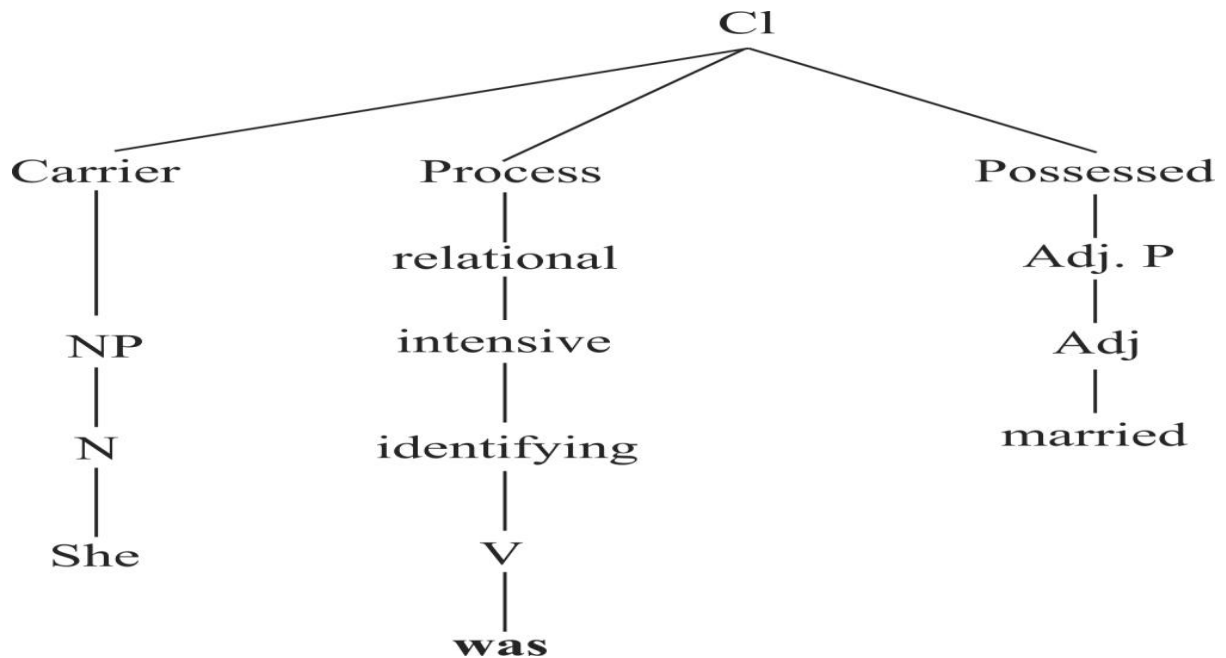
(63) Her name **was** Keterina Dumbo (Pg. 44)



(64) She **was** a distant cousin (44)



(65) She **was** married (Pg. 44)



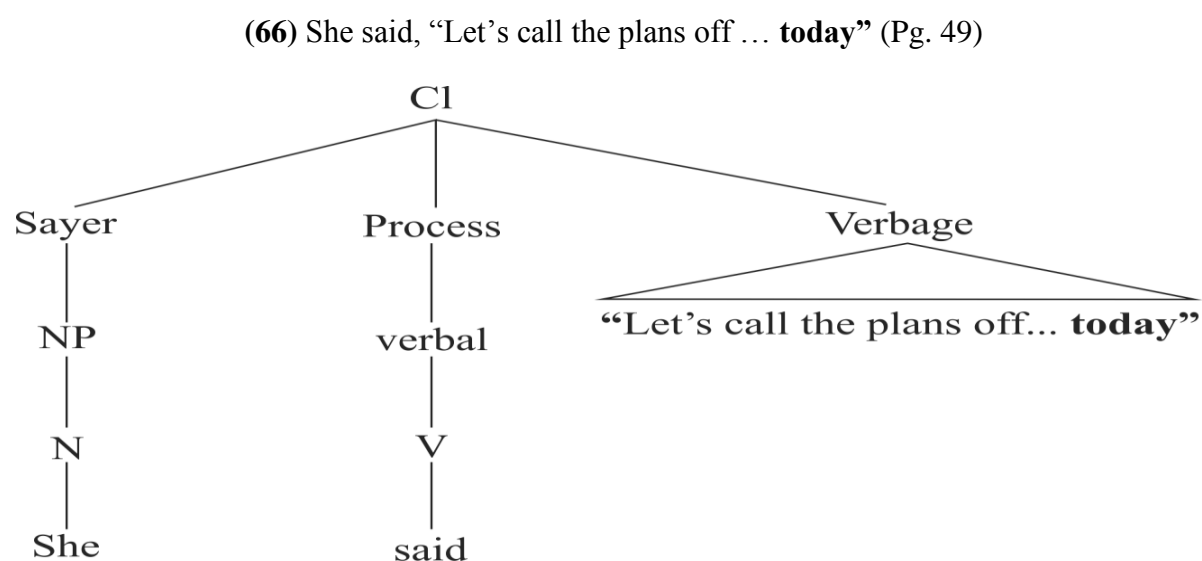
As can be observed in examples 63-5 above, Keterina is the Carrier of the clause who uses the intensive verb *was* to identify herself as being ...*Keterina Dumbo* who ...*was a distant*

cousin to Jojo and *was married*. Therefore, Jojo’s request for sex with her is taboo. It is for this reason that Keterina does **not** refuse Jojo’s requests **but** promises. This seals her diplomatic and harmonious nature.

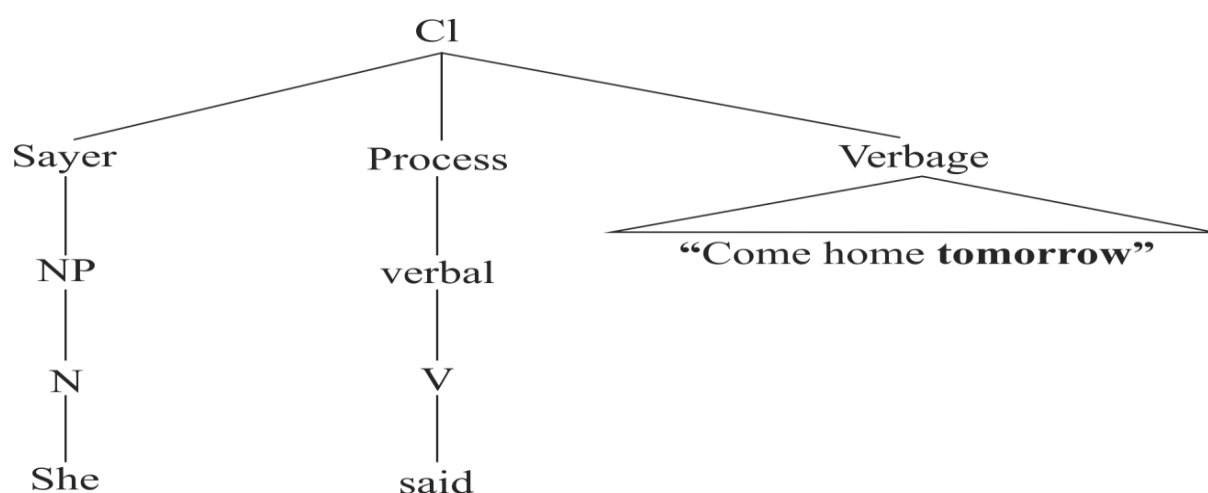
4.3.1.3.4 The stylistic significance of transitivity patterns in VePs attributed to Keterina

4.3.1.3.4.1 Adverbs of time as adjuncts

The use of adverbs of time (such as *today* and *tomorrow*) as adjuncts in the clause Verbage apporportioned to Keterina portrays the procrastinate nature in her character. This is illustrated below:



(67) She said, “Come home **tomorrow**” (Pg. 49).



The Verbage in examples 66 and 67 procrastinate Keterina’s intentions through her use of *today* and *tomorrow* as adjuncts of time in the Verbage.

4.3.1.3.5 The stylistic significance of transitivity patterns in BePs attributed to Keterina

The research found that BePs attributed to Keterina overlap with her MaPs. Therefore, this research established that the transitivity patterns and their stylistic significance as attributed to MaPs allotted to Keterina equally apply to BePs assigned to her. The behaviour of Keterina is therefore heavily defined in her use of verbs of actions and happenings in the real world (i.e. MaPs).

4.3.1.3.6 The stylistic significance of transitivity patterns in ExPs attributed to Keterina

The research found no ExPs attributed to Keterina. Consequently, no transitivity patterns were established. In like manner, the research found that in the context of Keterina, the non-existent of ExPs attributed to her carries no stylistic significant.

4.3.1.4 Elena

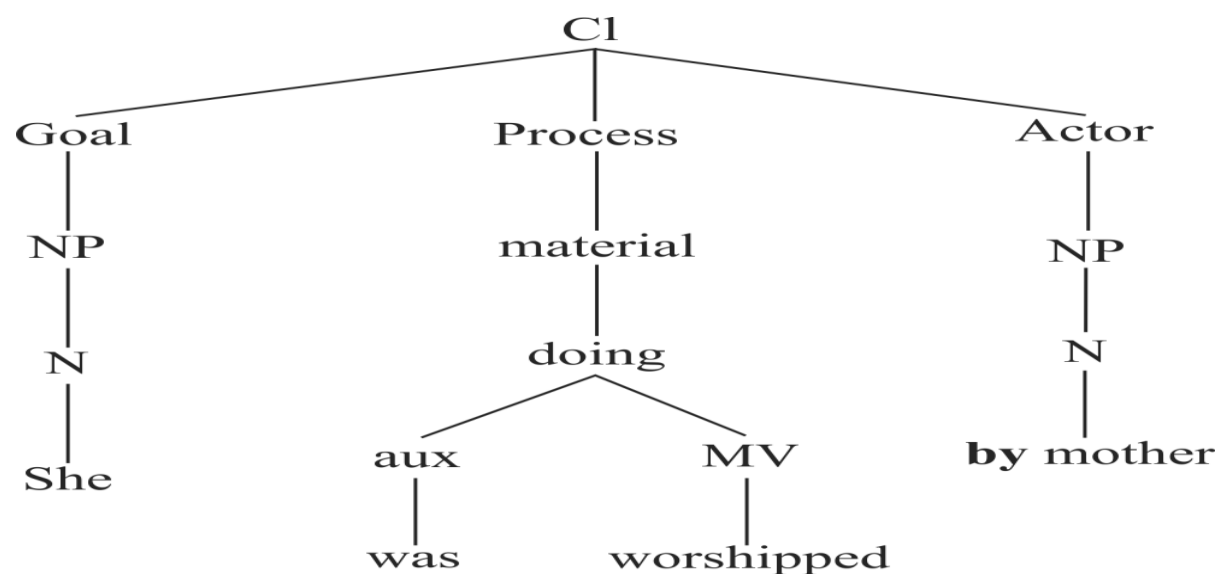
4.3.1.4.1 The stylistic significance of transitivity patterns in MaPs attributed to Elena

4.3.1.4.1 Passivisation

In general linguistics, what passivisation does is that it moves the Object into Subject position to become the Subject but is still the Object. By becoming the Subject, the moved Object becomes the focus of the sentence (Chomsky, 1966). In transitivity grammar as developed by Halliday (1961); Halliday (1976); and Halliday and Hasan (1976), passivisation changes the roles of the participants although Halliday's conception of the roles of Actor and Subject in transitivity analysis are not exactly the same as in general linguistics. In Halliday's transitivity analysis, the Subject of sentence is not necessarily the Actor of the sentence (see theoretical framework).

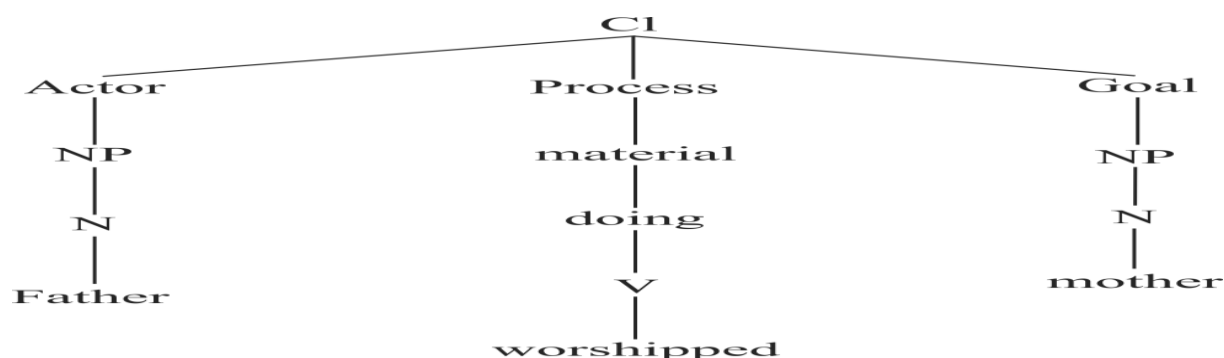
The MaPs attributed to Elena manifest passivisation as a transitivity pattern to stylistically characterise Elena as an influential wife and mother. This is illustrated below:

(68) She was worshipped **by** father (passive) (Pg. 12)



and not

(69) Father worshipped her (active)



In examples (68) and (69) above, passivisation takes place by placing Elena at the beginning of the clause although she is still the Goal of the clause. In so doing, Thunderbolt is rendered powerless on one hand and Elena as powerful and influential on the other hand.

4.3.1.4.2 The stylistic significance of transitivity patterns in MePs attributed to Elena

The research found no MePs attributed to Elena. Consequently, no transitivity patterns were established. In like manner, the research found that in the context of Keterina, the non-existent of MePs attributed to her carries no stylistic significant.

4.3.1.4.3 The stylistic significance of transitivity patterns in RePs attributed to Elena

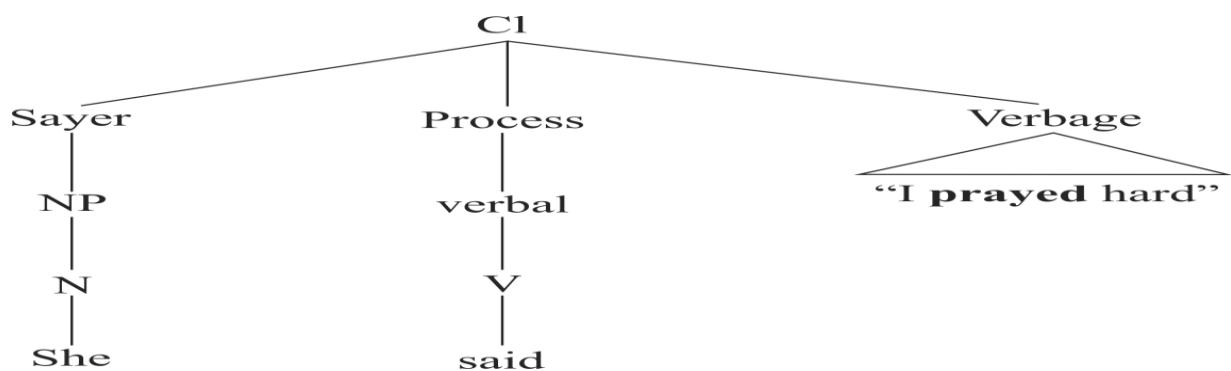
The research found no RePs attributed to Elena. Consequently, no transitivity patterns were established. However, the research established that the absence of RePs associated with Elena was itself a transitivity pattern that makes Elena a peaceful character. Therefore, Elena's relation with other characters is on 0% for a positive effect of the peaceful nature in her.

4.3.1.4.4 The stylistic significance of transitivity patterns in VePs attributed to Elena

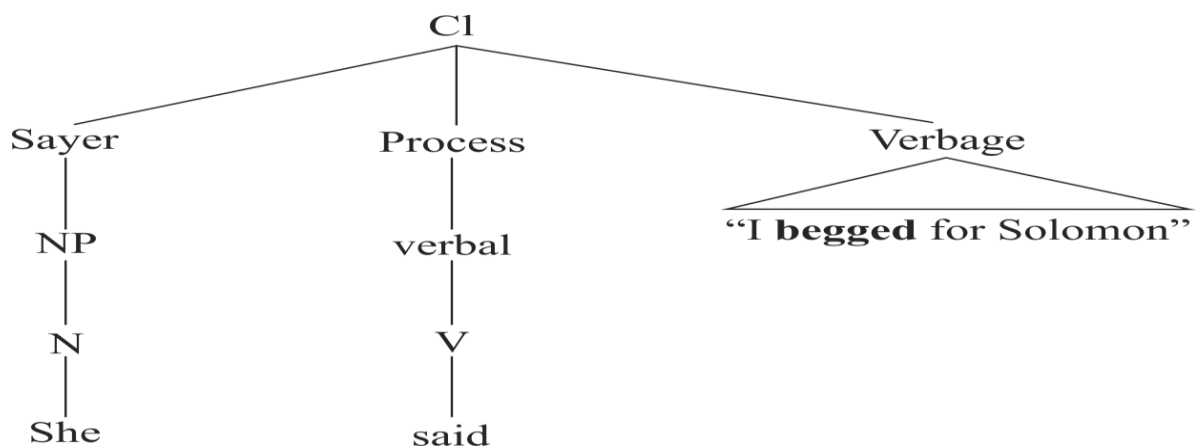
4.3.1.4.4.1 Intransitive verbs in verbiage

The Verbage in VePs attributed to Elena is characterised by intransitive verbs. This transitivity pattern is deliberately set to expose her vulnerability. For instance, the verbs *prayed*, *begged* and *feared* in the Verbage of examples (70), (71) and (72) point to the vulnerability of Elena.

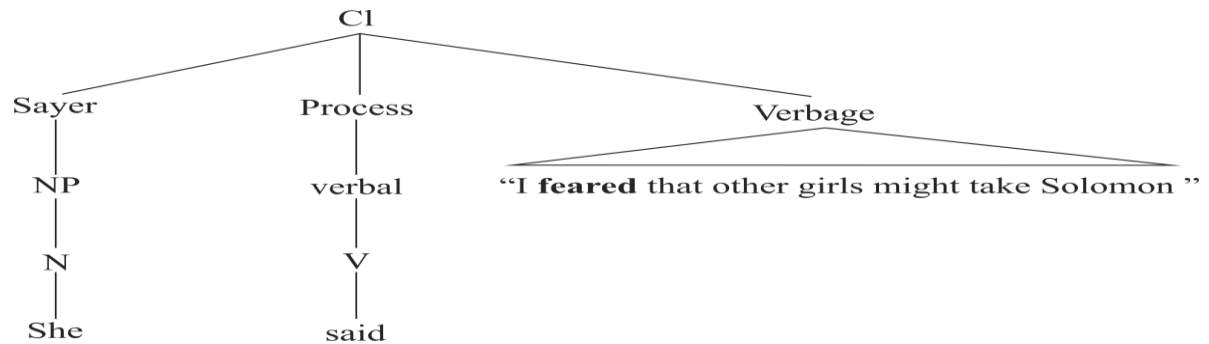
(70) She said, “I **prayed** hard that Solomon should return” (Pg. 61)



(71) She said, “I **begged** for Solomon’s protection” (Pg. 61)



(72) She said, “I **feared** that other girls might take Solomon away” (Pg. 61)

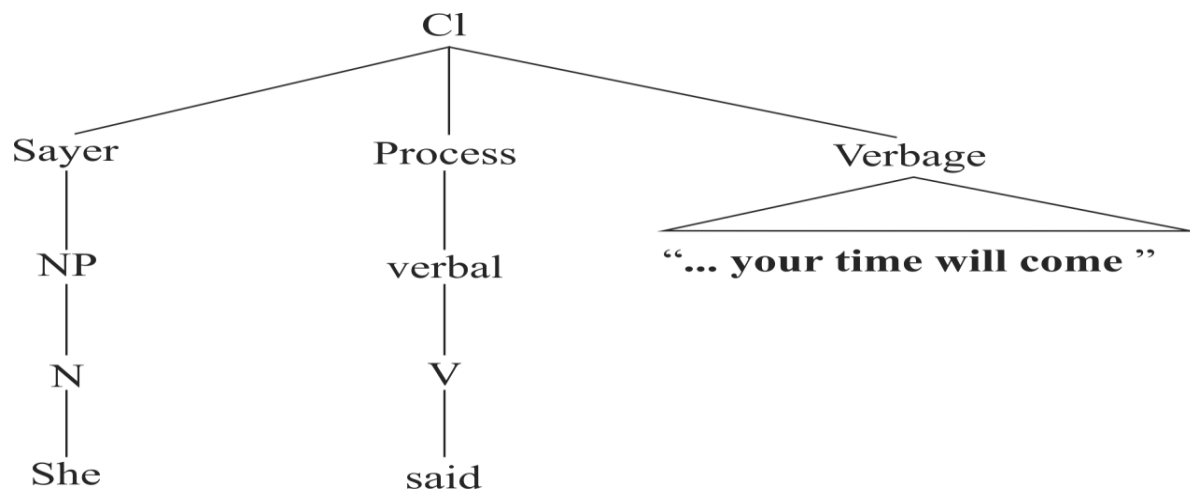


Through the verbs *prayed*, *begged* and *feared* in the Verbage of examples (70), (71) and (72) above, the vulnerability of Elena is exposed.

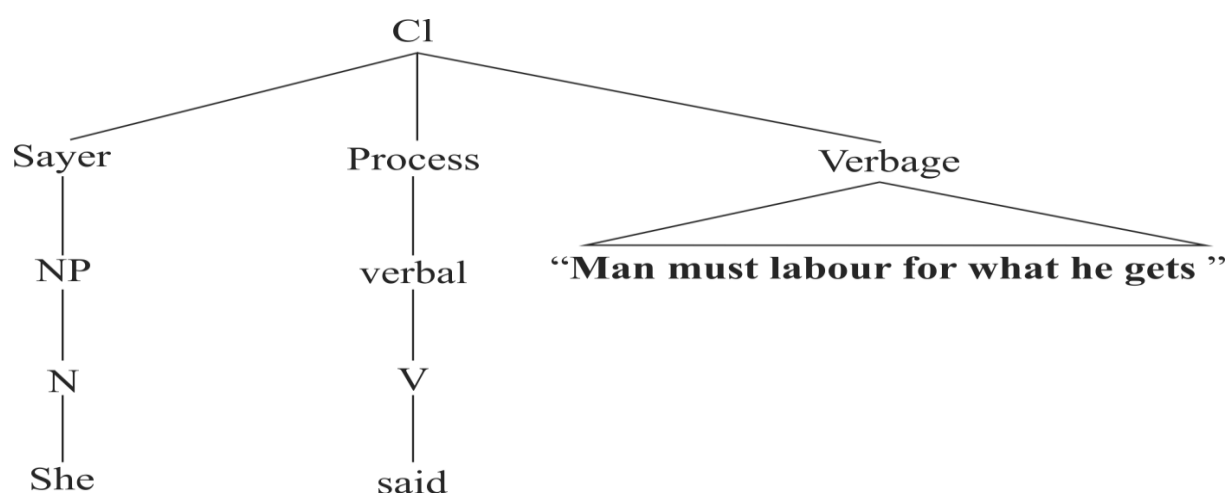
4.3.1.4.4.2 Declarative verbiage

The Verbage of clauses in VePs attributed to Elena is also declarative in nature. Such declarative Verbage show Elena as an experienced character. Below are a few examples:

(72) She said, “...**your time will come**” (Pg. 51)



(73) She said, “**Man must labour for what he gets**” (Pg. 55)



In the Verbage of examples (72) and (73) for instance, the verbage “...*your time will come*” // and “*Man must labour for what he gets*”// makes Elena (the Sayer) highly declarative.

4.3.1.4.5 The stylistic significance of transitivity patterns in BePs attributed to Elena

The research found that BePs attributed to Elena overlap with her MaPs. Therefore, this research established that the transitivity patterns and their stylistic significance as attributed to MaPs apportioned to Elena apply to BePs assigned to her as well. The behaviour of Elena is therefore heavily defined in her MaPs.

4.3.1.4.6 The stylistic significance of transitivity patterns in ExPs attributed to Elena

The research found no ExPs attributed to Keterina. However, in the context of the novel, the study established that the absence of ExPs attributed to Elena is meant to portray her as a down to earth, humble character who is not bothered by her own existence but that of others.

4.3.1.5 Noli

4.3.1.5.1 The stylistic significance of transitivity patterns in MaPs attributed to Noli

4.3.1.5.1.1 Additive conjunction

In example (74) below, an additive conjunction in MaPs apportioned to Noli plays a central role in defining Noli as an enticing character.

(74) Her actions aggravated instincts in me **and** a desire for her
milk ... flowed in me (Pg.70)

By putting the additive conjunction after the part of the clause talking about her actions on Jojo (example 74), the consequence of such actions become vivid only with an additive conjunction. What is added to the earlier clause is not about Noli, but about Jojo falling for the actions of Noli. This projects Noli as an enticing character.

4.3.1.5.1.2 Constant, linear and derived thematic progressions

The three types of thematic progression also consolidate the enticing nature of Noli as exemplified in Table 23 below.

Table 23: Constant, linear and derived thematic progressions in MaPs attributed to Noli

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	I	loved her waist	[source]
2	She	poured greetings...into my ears	Linear

3	Her action	aggravated ... instincts in me	Derived
4	She	accused me that I was an egoist	Constant
5	She	accused me that I loathed girls	Constant

The thematic progression in Table 23 above alternates among linear, derived and constant thematic progression. The theme of the source clause is Jojo and the rheme of the source clause talks about Noli's waist. In the clause that immediately follows the first, linear progression takes place where the rheme about Noli becomes the theme. In the third clause, a shift to derived thematic progression whose theme remains Noli creates an emphasis on Noli. A final shift is made from derived thematic progression to constant thematic progression but whose theme remains Noli. The use of Noli as the theme in linear, derived and constant thematic progression underscores her dominance in the context of MaPs assigned to Noli. Noli's dominance in the theme of the clauses of MaPs attributed to her is stylistically tailored to maximise her enticing behaviour as an Actor.

The use of constant, linear and derived thematic progression as transitivity pattern in MaPs ascribed to Noli is also shown by the presence of these three progressions in the statistics of MaPs assigned to Noli:

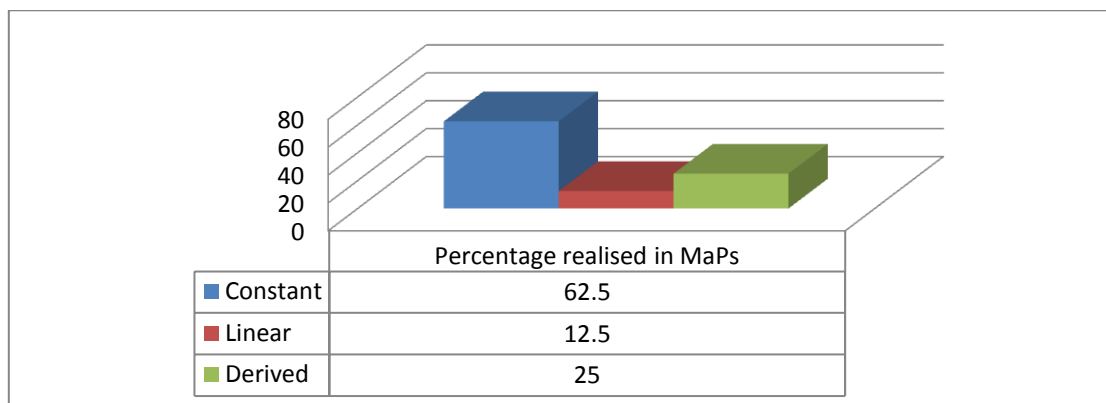


Figure 10: Thematic progression in MaPs attributed to Noli

Figure 10 confirms the analyses of Table 21 in which constant, linear and derived progressions are used by the writer in MaPs allotted to Noli to show her enticing behaviour as an Actor. Each of the types of thematic progression is given a considerable percentage so as to achieve prominence in characterisation.

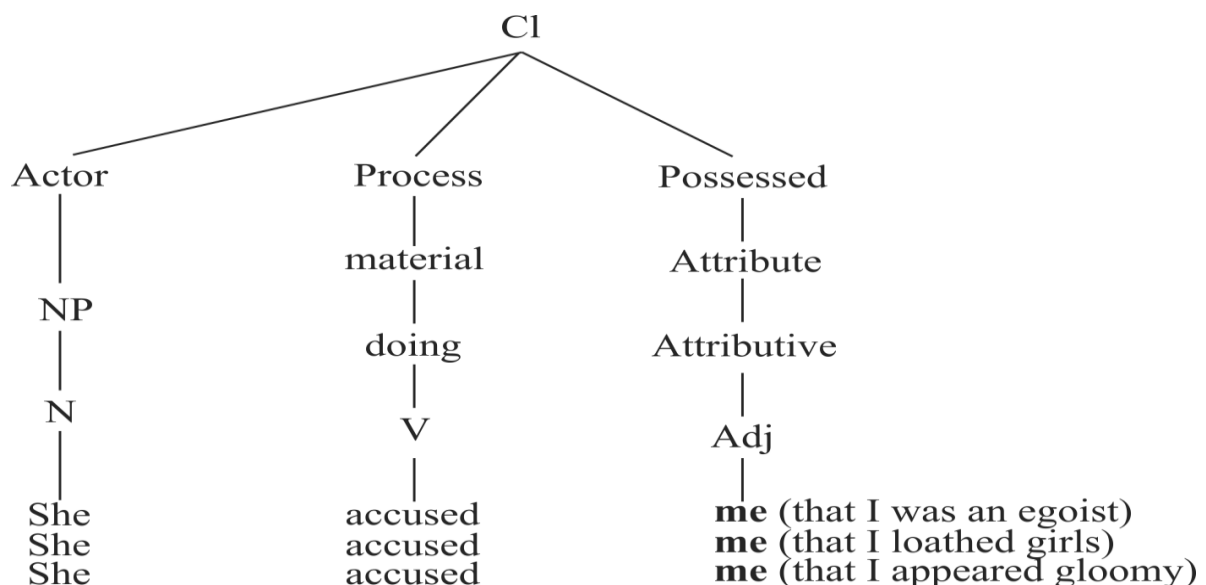
4.3.1.5.1.3 Placement of Jojo as Noli's Direct Object (Goal)

The projection of Noli as an accusative character is achieved by the writer's assigning of Jojo as Noli's direct object in the MaPs apportioned to Noli. For instance:

(74) She accused **me** (that I was an egoist) (Pg. 71)

(75) She accused **me** (that I loathed girls) (Pg. 71)

(76) She accused **me** (that I appeared gloomy) (Pg. 71)



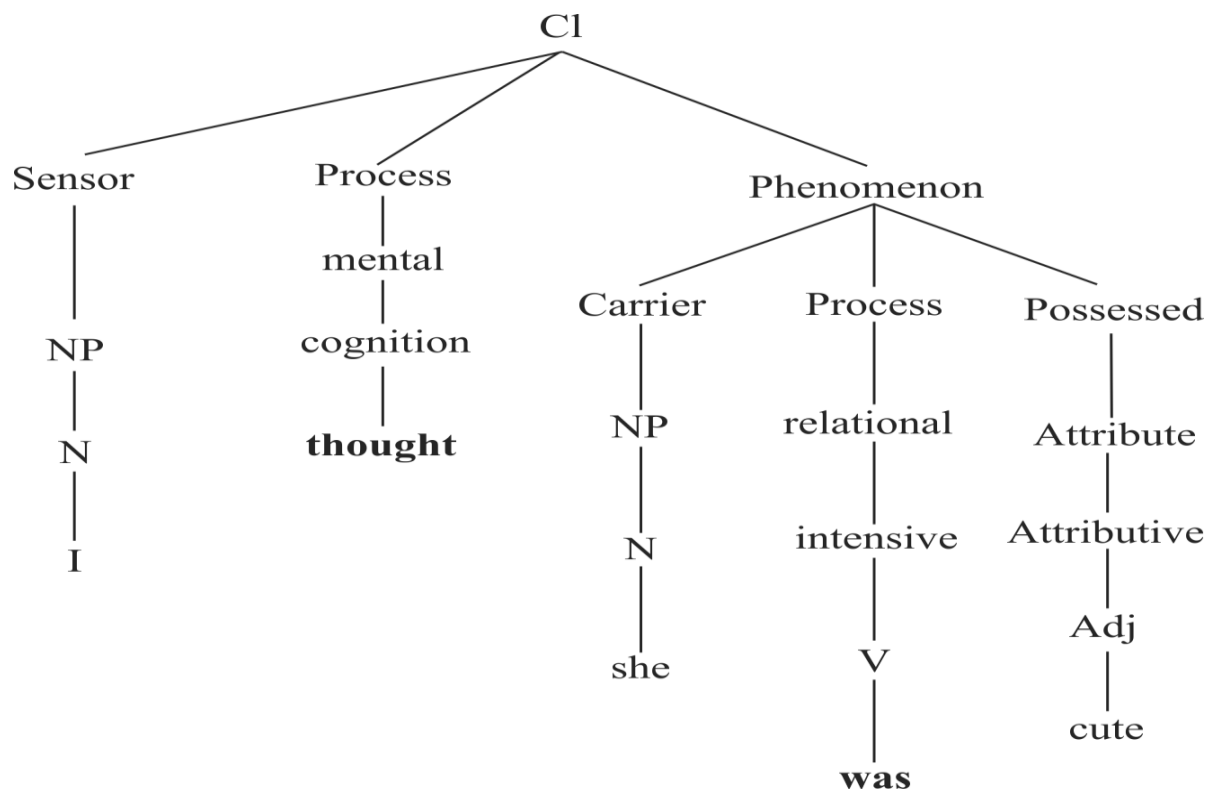
In illustrations (74), (75) and (76) above, Jojo is the direct object (i.e. the Goal) of Noli's actions. This transitivity pattern characterise Noli as an accusative character.

4.3.1.5.2 The stylistic significance of transitivity patterns in MePs attributed to Noli

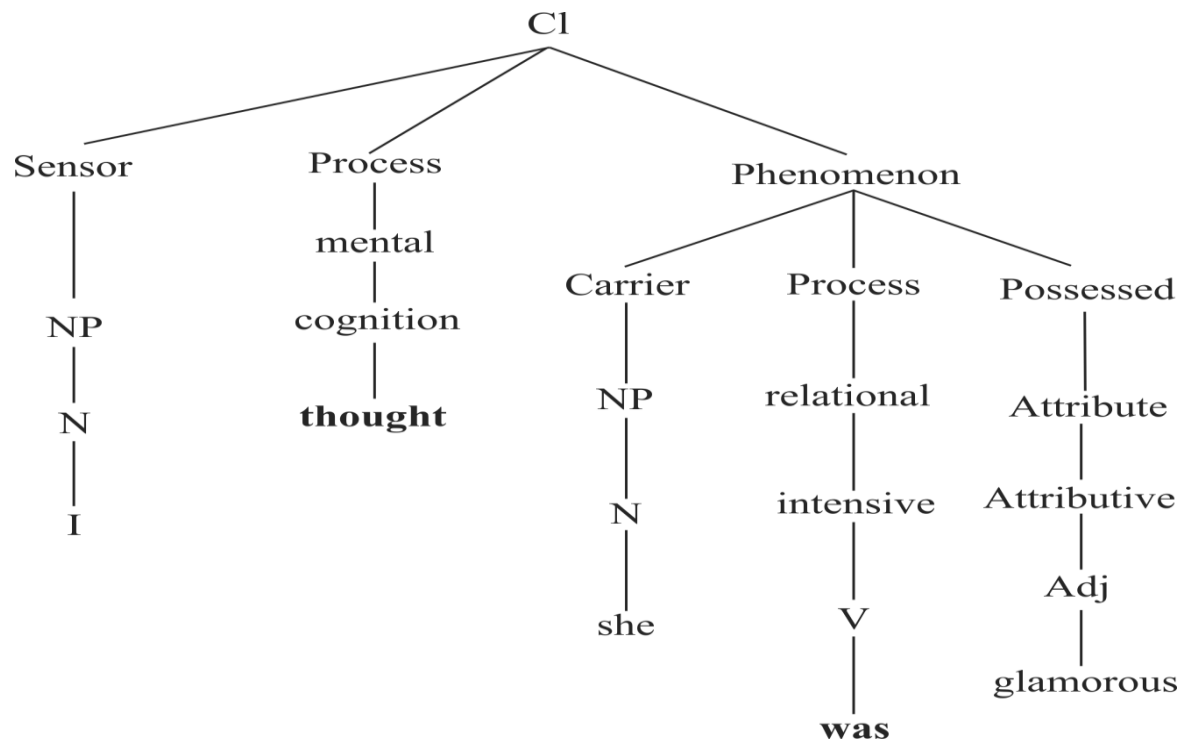
4.3.1.5.2.1 Cognitive verbs in clause Process + intensive attributive ReP verbs in clause Phenomenon

The Process component of the clause in MePs allotted to Noli contains cognitive verbs which harmonise with intensive attributive verbs in the Phenomenon of the clause. While the cognitive verbs present the experience of thinking, the intensive attributive verb in the Phenomenon attributes the Possessed to the Carrier of the Phenomenon who happens to be Noli. For instance:

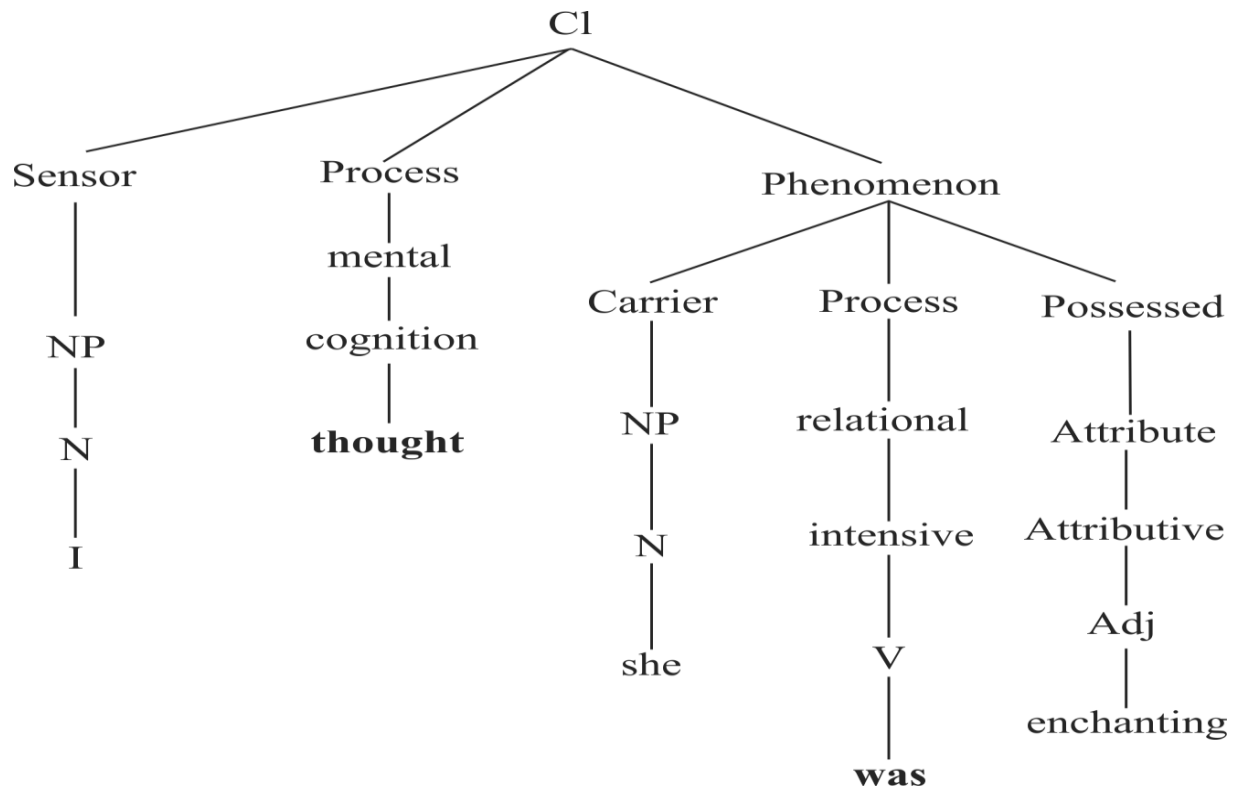
(77) I **thought** she **was** cute (Pg. 70)



(78) I **thought** she **was** glamorous (Pg. 70)



(79) I **thought** she **was** enchanting (Pg. 70)



In observing the attribute of the Carrier in examples (77), (78) and (79), we come to discover that Noli is an attractive character because she is described in the attributive as *cute*, *glamorous* and *enchanted*. Figure 11 below provides further information on the stylistic significance of verbs of cognition in MePs attributed to Noli in characterising her when we consider the statistical distribution of MePs assigned to Noli in relation to other process-types apportioned to her:

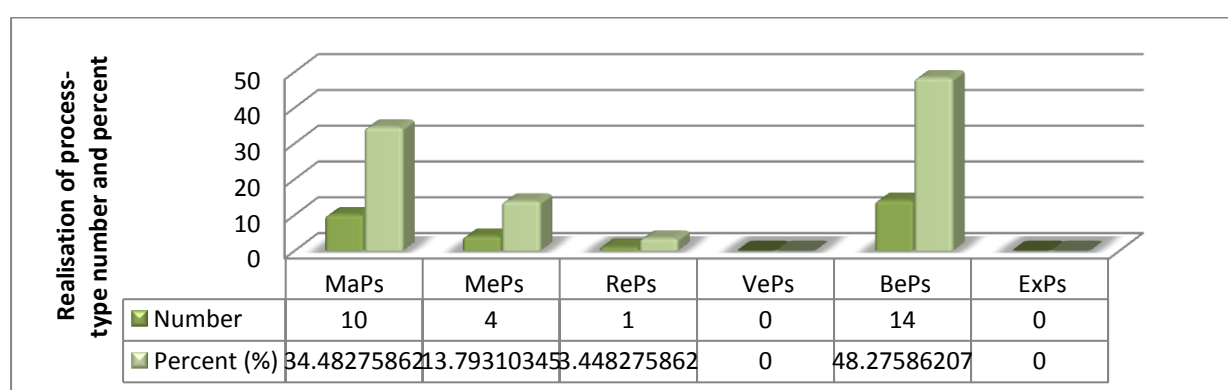


Figure 11: Noli's distribution of process-types

Technically, the MePs (which use verbs of cognition) attributed to Noli are third-ranked and representing 14% of total process-types allotted to her. Because most verbs in MePs endowed on Noli encode the attribute of attractiveness on Noli, giving MePs a considerable percentage in relation to MaPs (35%) and BePs (48%) still projects the visibility of the stylistic significance of verbs of cognition in characterising Noli. In relation to other characters, Noli's use of verbs of cognition is a mere 2% but it is the maximisation within the allocated 2% MePs that impacts more on her character.

4.3.1.5.2.2 Constant thematic progression

Constant thematic progression in MePs attributed to Noli is at 100%. Linear progression and derived thematic progression are accorded 0%. This distribution as seen in Figure 12 below

has a great bearing on the character of Noli in relation to Jojo (as would be practically illustrated in Table 24 below).

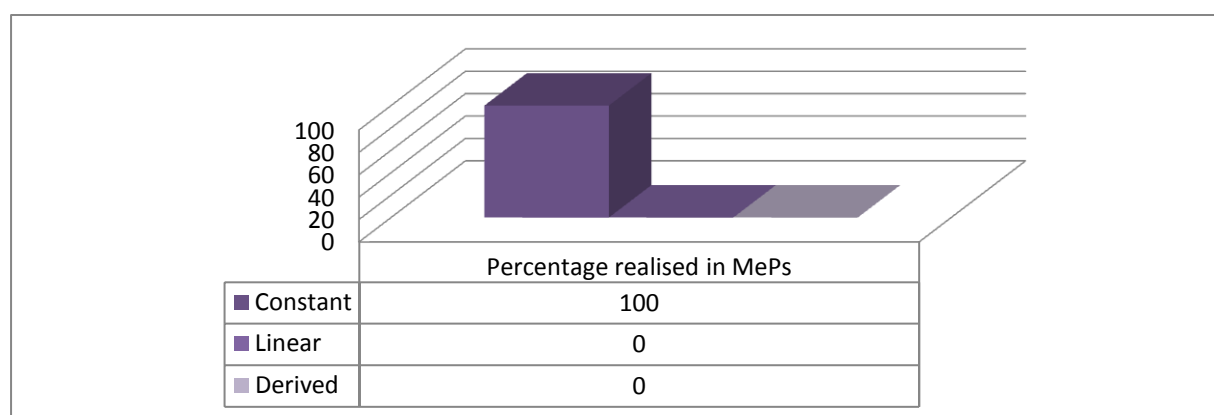


Figure 12: Thematic progression in MePs attributed to Noli

Figure 12 shows the statistical distribution of thematic progression in MePs assigned to Noli. It shows the absence of linear and derived thematic progression but the presence of constant thematic progression whose instances are presented in Table 24 below:

Table 24: Constant thematic progression in Noli's MePs

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	I	thought she was cute	[source]
2	I	thought she was glamorous	Constant
3	I	thought she was enchanting	Constant
4	I	loved her waist	Constant

By using the theme *I* (i.e. Jojo) at 100%, coupled with rhemes that are 100% dominated by Noli, constant thematic progression is used to show Jojo's obsession with Puna (see Figure 12 and Table 24 above).

4.3.1.5.3 The stylistic significance of transitivity patterns in RePs attributed to Noli

The research found no transitivity patterns in RePs attributed to Noli. The study established that the absence of transitivity patterns in RePs ascribed to Noli serves no stylistic purposes.

4.3.1.5.4 The stylistic significance of transitivity patterns in VePs attributed to Noli

The research found no transitivity patterns in VePs attributed to Noli. The absence of transitivity patterns in VePs apportioned to Noli has no stylistic significance.

4.3.1.5.5 The stylistic significance of transitivity patterns in BePs attributed to Noli

The research found that BePs attributed to Noli overlap with MaPs and MePs apportioned to her. This finding is similar to that found by Halliday (1971), Simpson (2004) and Mwinlaaru (2012) who note that BePs are hard to isolate because their demarcation from the other process-types is never always clear. Therefore, this research established that the transitivity patterns and their stylistic significance in MaPs and MePs assigned to Noli apply to BePs allotted to her as well. The behaviour of Noli is therefore heavily defined in her use of verbs of actions and happenings in the real world (i.e. MaPs) and in what she perceives, feels, senses and thinks in the abstract world (i.e. MePs).

4.3.1.5.6 The stylistic significance of transitivity patterns in ExPs attributed to Noli

The research found no transitivity patterns in ExPs attributed to Noli. The absence of transitivity patterns in ExPs assigned to Noli serves no stylistic purposes.

4.3.1.6 Lise

4.3.1.6.1 The stylistic significance of transitivity patterns in MaPs attributed to Lise

4.3.1.6.1.1 Linear progression and constant thematic progression

Table 24 below illustrates linear and constant thematic progression in MaPs apportioned to Lise:

Table 24: Linear and constant progression in MaPs attributed to Lise

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	I [Jojo]	loved her large bust	[source]
2	She	never tried to look at me	Linear
3	She	ignored my presence	Constant
4	I	didn't greet her, she didn't greet me either	Linear
5	The more I	avoided her, the more she haunted my dreams	Constant

In Table 24 above, linear progression and constant thematic progression keep alternating in MaPs allotted to Lise whereby the rheme of the previous clause become the theme of the

subsequent clause (linear), then the theme is maintained (constant thematic progression) before being substituted by its rheme in the next clause (linear). Where the theme is *I* (i.e. Jojo), the rhemes are *...loved her large bust// ...didn't greet her, she didn't greet me either// ...avoided her, the more she haunted my dreams//*. The rhemes attributed to Jojo present Jojo as a less courageous character at this stage. He is relatively different from the Jojo we are introduced to at the beginning of the novel. The rhemes for *She* (i.e. Lise) are: *... never tried to look at me// ... ignored my presence //* and these rhemes characterise Lise as a shy character. However, considering the context under which Jojo met Lise and how she reacted later, Lise can be characterised as a falsely shy but courageous character because Jojo admits that Lise “talked shamelessly (Pg. 114)// and she took the role that was mine (Pg. 114).

The statistical justification for giving priority to linear and constant thematic progression over derived thematic progression in characterising Lise through MaPs is exemplified in Figure 13 below:

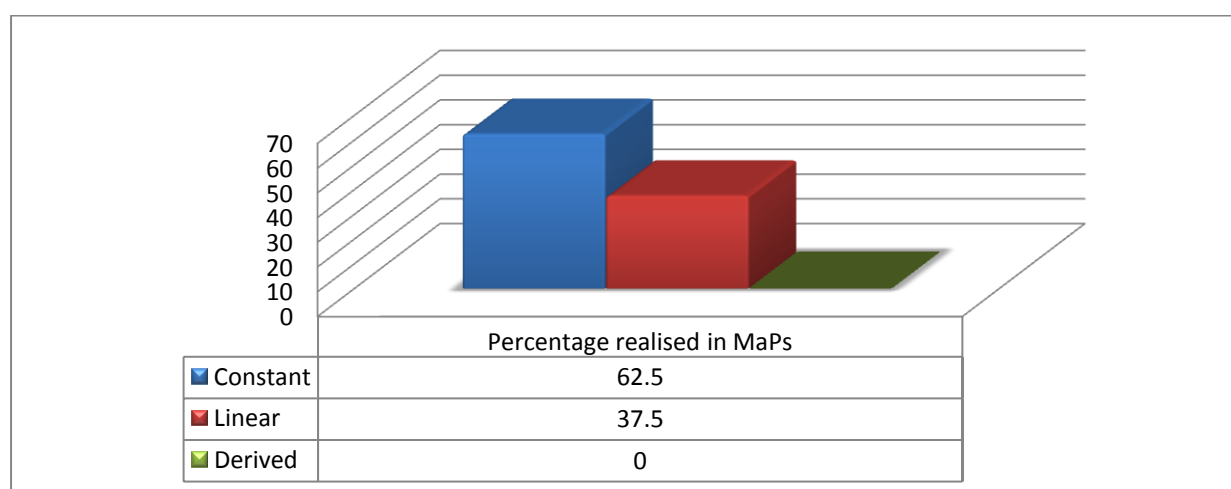


Figure 13: Thematic progression in MaPs attributed to Lise

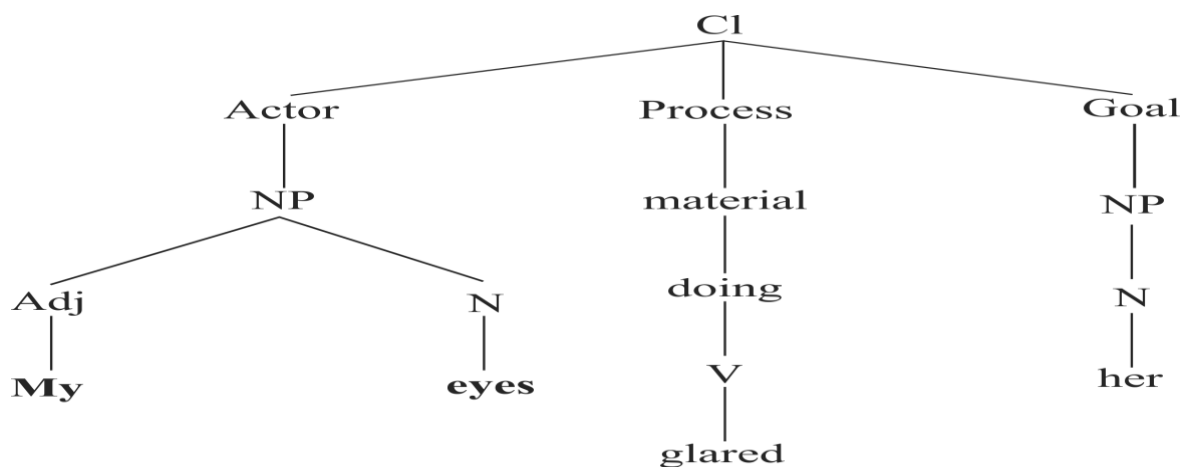
From Figure 13, it can be observed that in MaPs assigned to Lise, linear and constant thematic progressions are given priority while derived thematic progression is ignored in order to offer prominence to linear and constant thematic progression as a transitivity pattern

which shows Jojo as a less courageous character, and Lise as a falsely shy but courageous character.

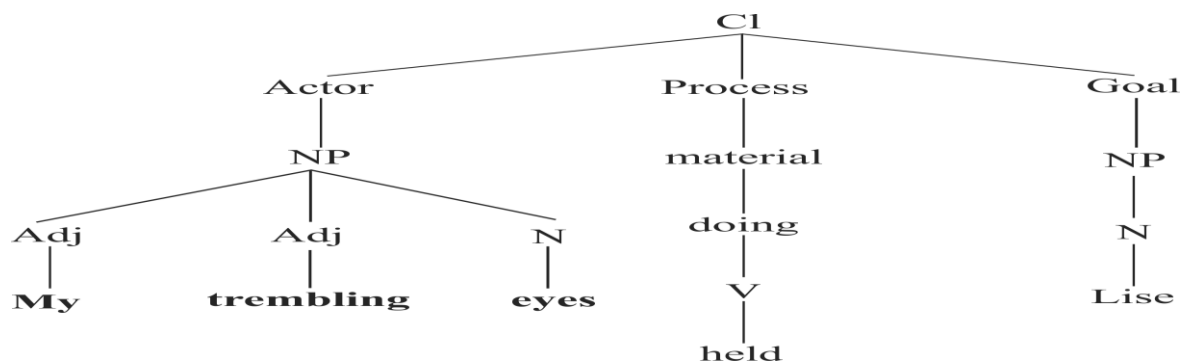
4.3.1.6.1.2 Meronymic agency

In *Ticklish Sensation*, Jojo-dominated meronymic agency as the Actor of the clause whose Goal are Lise's body constitutes another transitivity pattern in MaPs allotted to Lise. In this case, meronymic agency is used to characterise Lise as a sexually cooperative female. For instance, in the clauses (80) and (81) below, the meronymic agencies are *my eyes* and *my trembling hand* and the Goal of these meronymic agencies are Lise's body notably *at her large bust* and *Lise*.

(80) **My eyes** glared at her large bust (Pg. 101)



(81) **My trembling hand** held Lise (Pg. 101)



As earlier alluded to, examples (80) and (81) make Lise a sexually-cooperative character in the context of the verbs used (i.e. *glared* and *held*).

4.3.1.6.2 The stylistic significance of transitivity patterns in MePs attributed to Lise

4.3.1.6.2.1 Contrastive conjunctions

MePs apportioned to Lise use contrastive conjunctions as one of the transitivity patterns used in the characterisation of characters in *Ticklish Sensation*. In the context of example (82) below, the contrastive conjunction *but* is used to underscore seriousness in Lise's character on one hand, and the lack of seriousness in Jojo's character on the other.

(82) She wished to marry me **but** I told her it was too early (Pg.110)

Statistically, contrastive conjunctions represent 3% of MePs assigned to Lise and their stylistic significance in characterising Lise and Jojo is eminent in the recurrent decimal figures (See Appendix 1A).

4.3.1.6.3 The stylistic significance of transitivity patterns in RePs attributed to Lise

4.3.1.6.3.1 Adverbs of time

The RePs attributed to Lise use adverbs of time as transitivity patterns. For instance:

(83) She was **always** there (Pg. 102)

(84) She was **always** there (Pg.110)

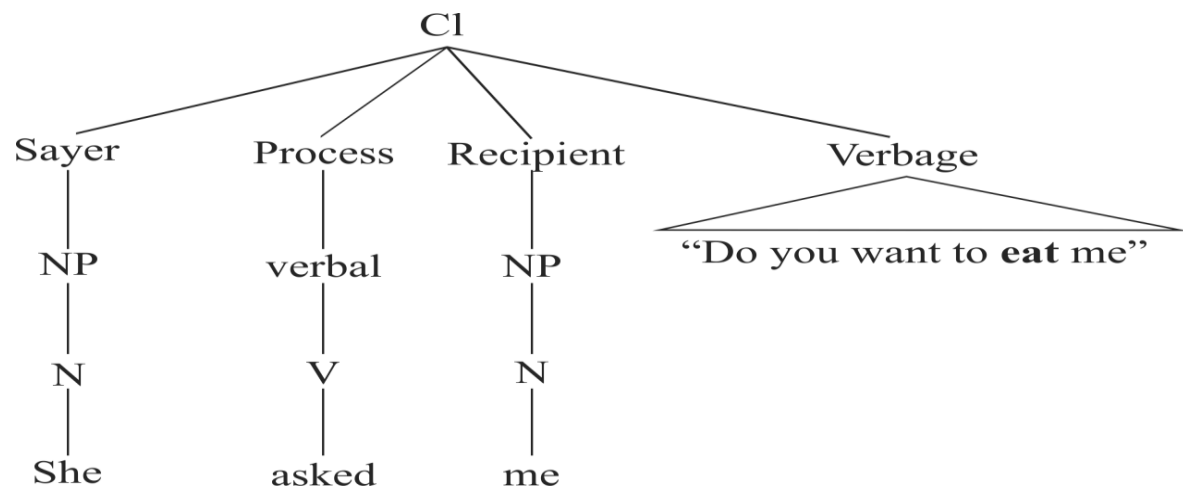
In examples (83) and (84) above, by repeatedly using *always* as an adverb of time, we come to know Lise as an ever available character. She is handy.

4.3.1.6.4 The stylistic significance of transitivity patterns in VePs attributed to Lise

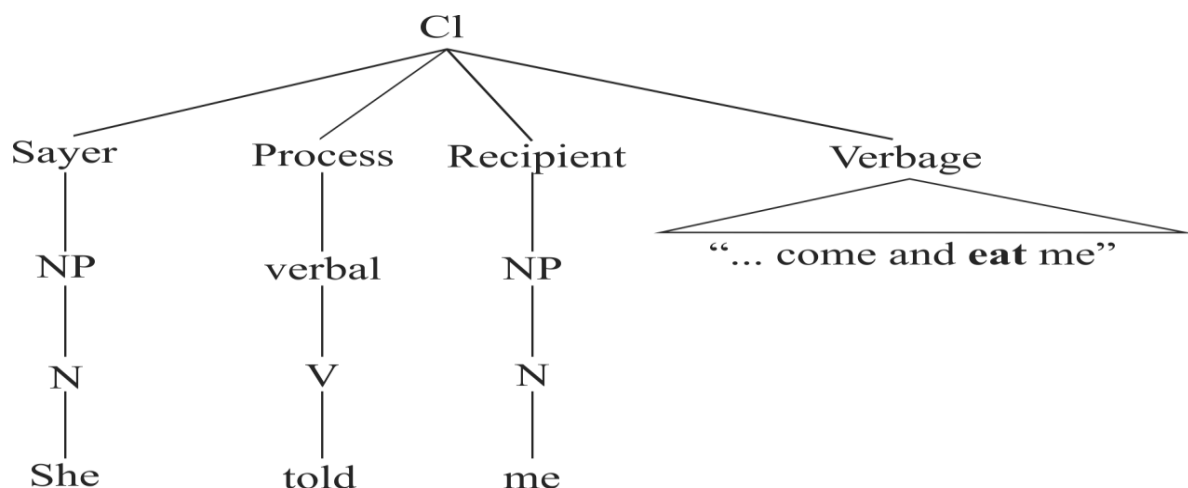
4.3.1.6.4.1 Semantic broadening in Verbage

In examples (85) and (86) below, the verb *eat* is semantically broadened to mean ‘sex’.

(85) She asked me, “Do you want to **eat** me?” (Pg. 112)



(86) She told me, "...come to **eat** me"



Examples (85) and (86) use semantic broadening as a transitivity pattern and this is stylistically important in that it exposes Lise as a frank, open and shameless character.

4.3.1.6.5 The stylistic significance of transitivity patterns in BePs attributed to Lise

The research found that BePs attributed to Lise overlap with MaPs allotted to her. Therefore, this research established that the transitivity patterns and their stylistic significance as attributed to MaPs assigned to Lise equally apply to BePs conferred on her. The behaviour of Lise is therefore heavily defined in her use of verbs of actions and happenings attributed to her in the real world (i.e. MaPs).

4.3.1.6.6 The stylistic significance of transitivity patterns in ExPs attributed to Lise

The research found no transitivity patterns in ExPs attributed to Lise. The absence of transitivity patterns in ExPs assigned to Lise is stylistically important because it reflects the selfishness in Jojo's character. Lise does not really exist in the mind of Jojo. What exist are the sexual benefits that Jojo can get from Lise.

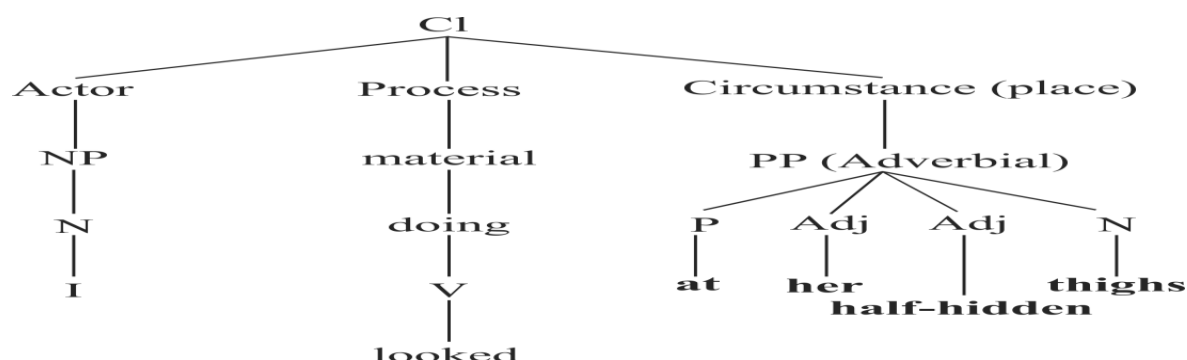
4.3.1.7 Puna

4.3.1.7.1 The stylistic significance of transitivity patterns in MaPs attributed to Puna

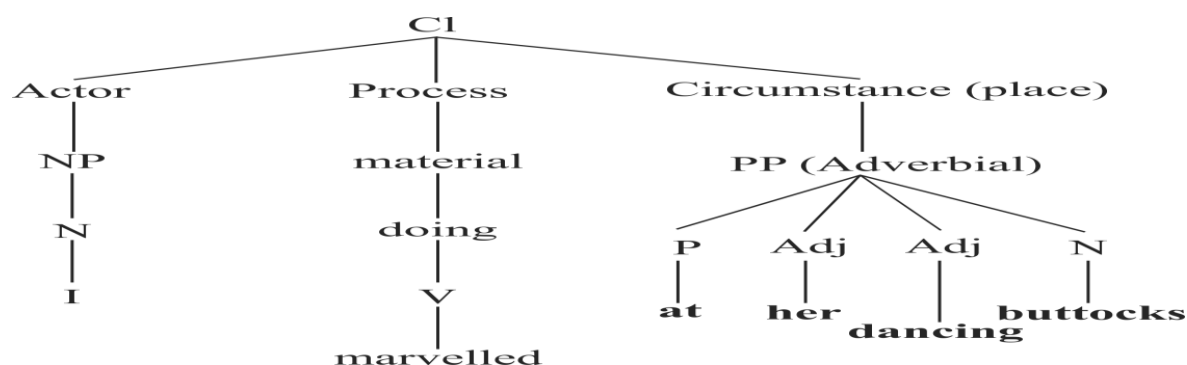
4.3.1.7.1.1 Adverbials of place as adjuncts

Adverbs of place are used as transitivity patterns in MaPs allotted to Puna to constitute adjuncts whose stylistic significance is to characterise Puna as attractive. Examples of such clauses in MaPs apportioned to Puna are:

(87) I [Jojo] looked **at her half-hidden thighs** (Pg.143)



(88) I [Jojo] marvelled **at her dancing buttocks** (Pg.143)



In examples (87) and (89), the clause Goals of the Actor are: ... *at her half-hidden thighs* // ... *at her dancing buttocks*. By using adjuncts which focus on the question *where* in the non-oblique Goal-position of the clause, the priorities of Jojo are underscored as being Puna's body parts. This entails Puna is attractive in Jojo's eyes although no statistical data could justify this finding.

4.3.1.7.1.2 Constant thematic progression

Consistencies in constant thematic progression within MaPs assigned to Puna also contribute to Puna's characterisation. Table 25 below gives instances of constant thematic progression in MaPs that the writer attributes to Puna:

Table 25: Constant thematic progression in Puna's MaPs

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	I [Jojo]	looked at her half-hidden thighs	[source]
2	I [Jojo]	marvelled at her dancing buttocks	Constant
3	I [Jojo]	admired the curves of her body	Constant
4	I [Jojo]	knew I wanted her. But she had gone.	Constant
5	I	didn't take my eyes off her	Constant
6	I	asked her name and she said she was Puna Nyangu	Constant
7	I	watched her go	Constant
8	I	decided...I [had to] see her	Constant

In Table 25, all the themes involve Jojo while all the rheme involve Puna. This shows how obsessed and selfish Jojo is, and how attractive Puna is to Jojo.

Statistically, constant thematic progression holds the largest percentage in the distribution of types of thematic progression in MaPs apportioned to Puna (see Figure 14 below).

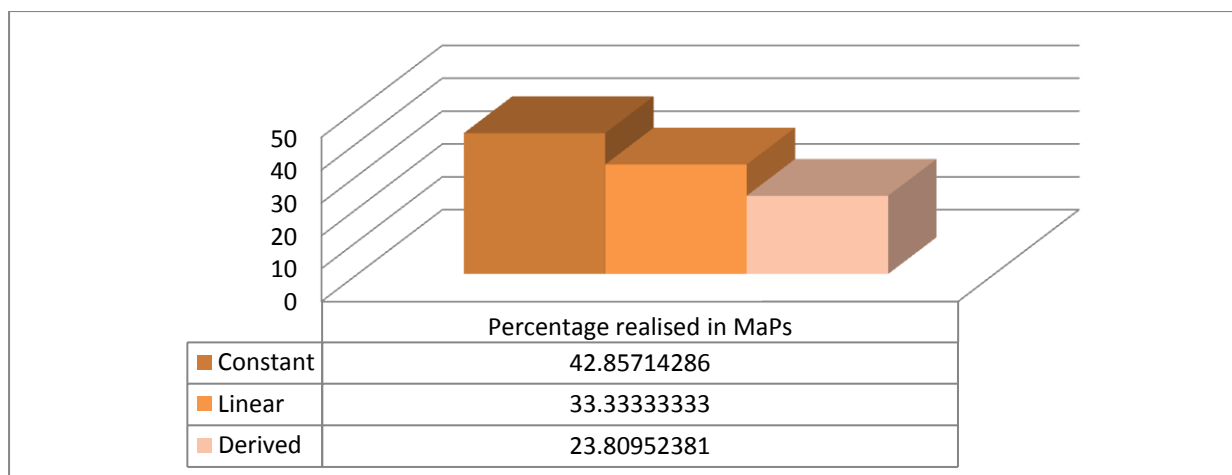


Figure 14: Thematic progression in MaPs attributed to Puna

From Figure 14 above, other types of thematic progression in MaPs assigned to Puna merely complement the transitivity pattern of constant thematic progression and its stylistic significance of presenting Puna as an attractive character, and Jojo as an obsessed and selfish character.

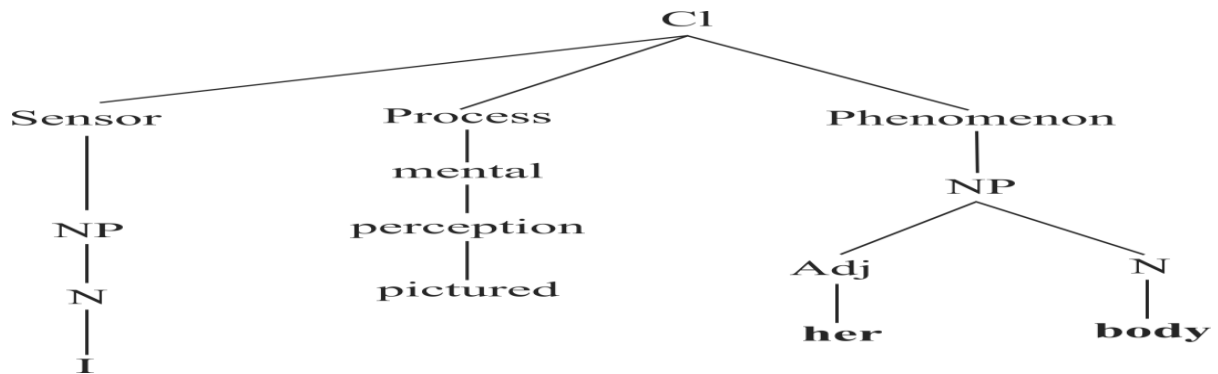
4.3.1.7.2 The stylistic significance of transitivity patterns in MePs attributed to Puna

4.3.1.7.2.1 Meronymic agency in direct object

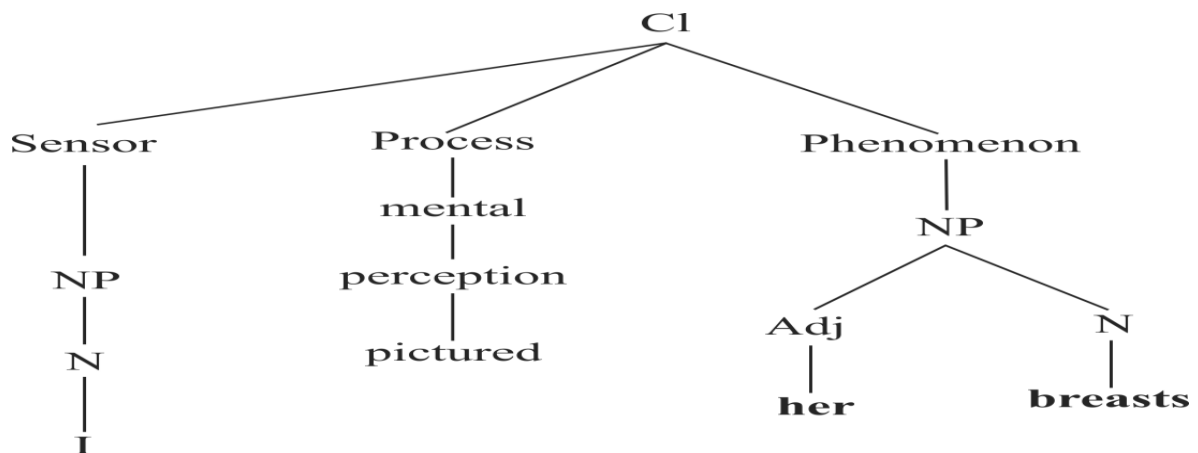
Phiri uses meronymic agency as a transitivity pattern in MePs allotted to Puna so as to present Jojo as an obsessed character on one hand, and Puna as an attractive character on the other. Out of the total MePs in which Puna is attributed the role of initiator of the Process of the clause, 74% is for Jojo as the Sensor of the clause while 26% is for Puna as the Sensor. Of the total direct objects in MePs assigned to Puna, Jojo's appearance as a direct object to Puna's actions denoted by the verb stands at 26% while Puna's percentage realisation as Jojo's direct object is 74%. This transpose in percentages indicates that Jojo is obsessed with Puna because of Puna's dominance in the direct object (i.e. Phenomenon) of the clause.

Equally, Puna is attractive because the direct object is about her and her body parts. For instance in examples (89), (90) and (91), it can be observed that the Actor of the clauses is *I* (i.e. Jojo) while the direct objects (i.e. Phenomena) are Puna's body parts. This is illustrated below:

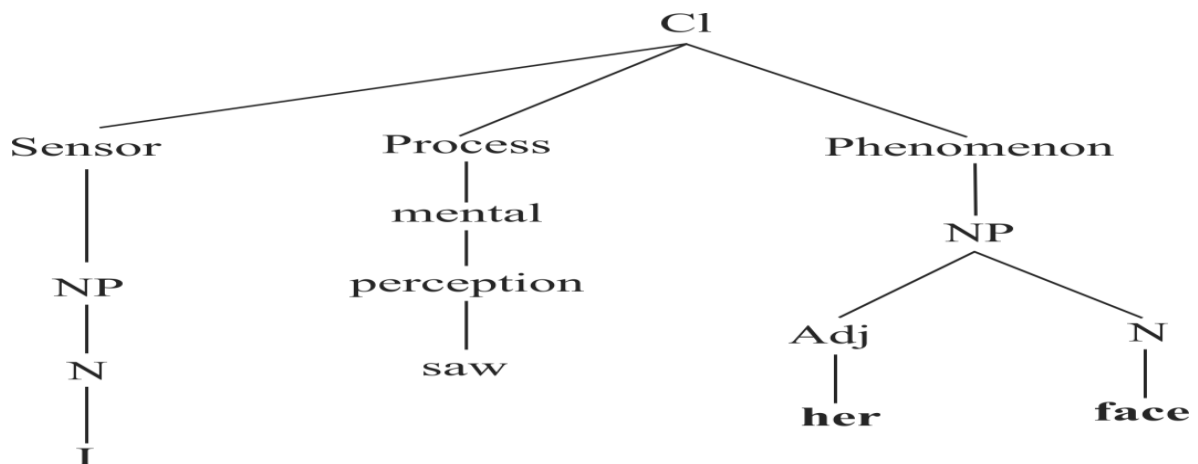
(89) I pictured **her body** (Pg. 143)



(90) I pictured **her breasts** (Pg. 143)



(91) I saw **her face** (Pg. 153)

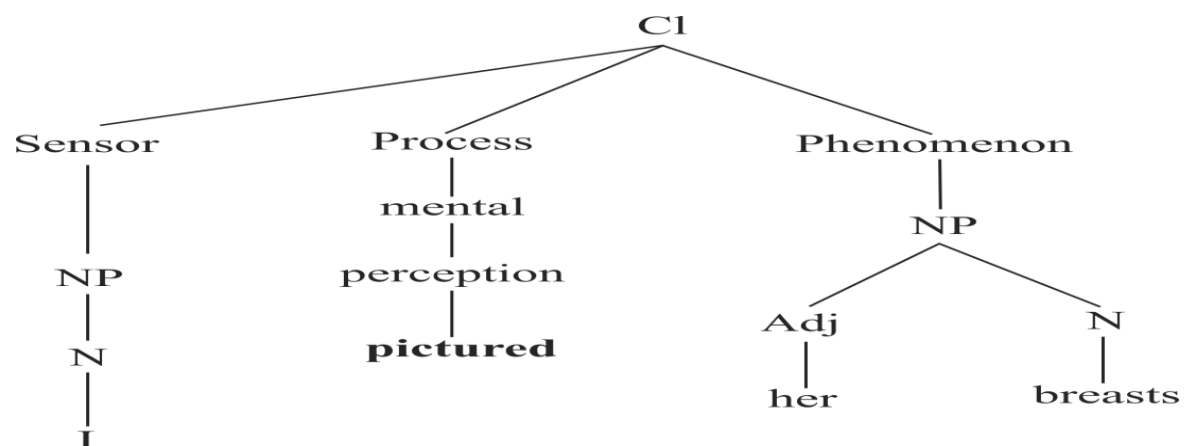


Therefore, Jojo's obsession of Puna (and of course Puna's attractiveness) can also be seen through constant thematic progression where the theme is dominantly *I* and the rhemes being centred on Puna (representing 88% of the total types of thematic progression in MePs allotted to Puna).

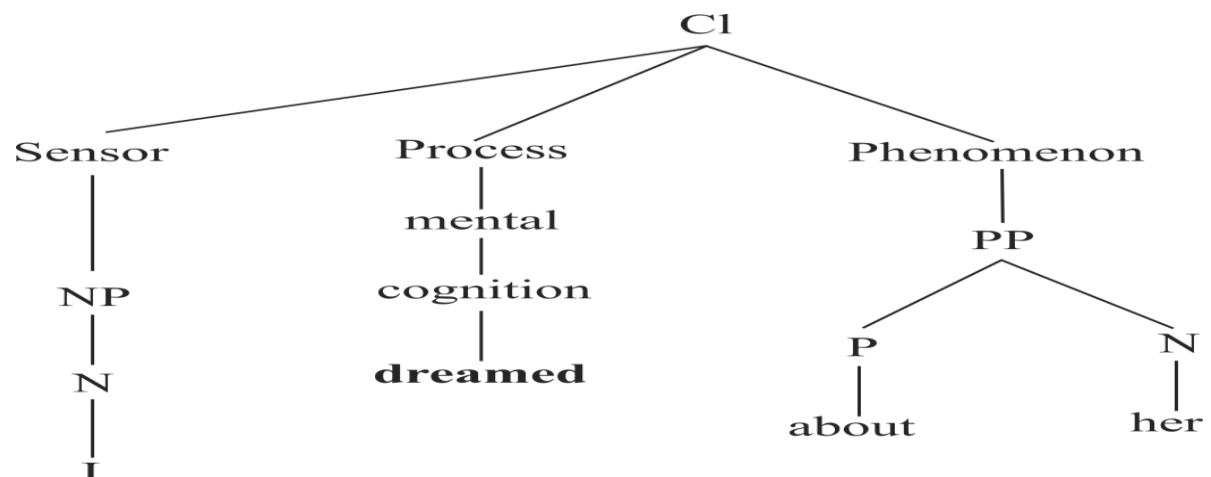
4.3.1.7.2.2 Verbs of perception, cognition and feeling

Puna's attractiveness and Jojo's obsession of Puna is also seen in the transitivity pattern of verbs of perception, cognition and feeling in the MePs that the writer assigns to her. Below are examples:

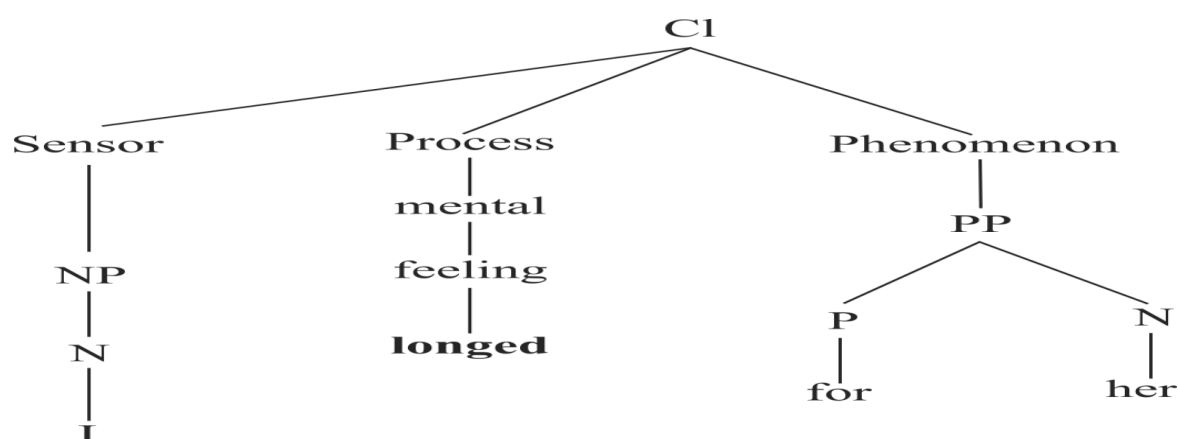
(92) **I pictured** her breasts (Pg. 143)



(93) **I dreamed** about her buttocks (Pg.144)



(94) I **longed** for her (Pg.145)



In examples (92), (93) and (94) above, the verbs *pictured*, *dreamed* and *longed* are verbs of perception, cognition and feeling respectively. The Sensor of these verbs is Jojo while the Sensed (i.e. Phenomenon) is ...*her breasts*//... *about her buttocks* and *for her* which represent Puna. Therefore, by manipulating the Process of the clause using verbs of perception, cognition and feeling in MePs assigned to Puna, Jojo's obsession and Puna's attractiveness are manifested. Statistically, Puna's distribution of verbs of perception, cognition and feeling in relation to verbs of other process-types attributed to her is as follows:

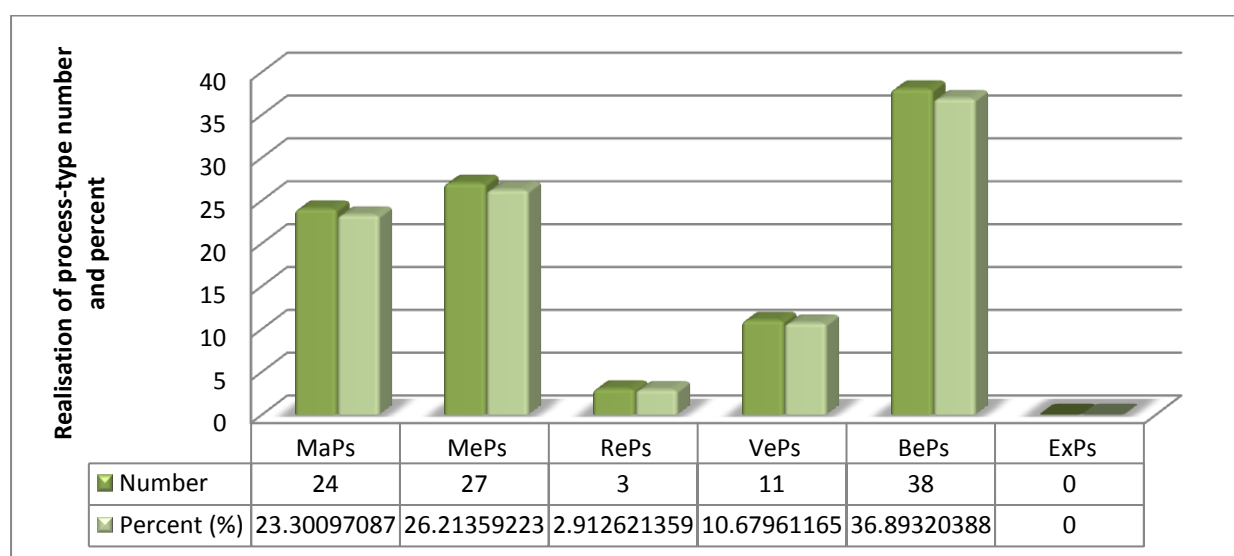


Figure 15: Distribution of process-types attributed to Puna

From Figure 15 above, verbs of perception, cognition and feeling (which make up MePs – see theoretical framework) in MePs attributed to Puna are the second largest from BePs apporportioned to her. This prominence is stylistically significant in the characterisation of Jojo as an obsessed character and Puna as an attractive character. This is a reasonable justification considering that MePs assigned to Puna constitute just 13% of MePs allotted to characters in *Ticklish Sensation* as proven by Figure 16 below:

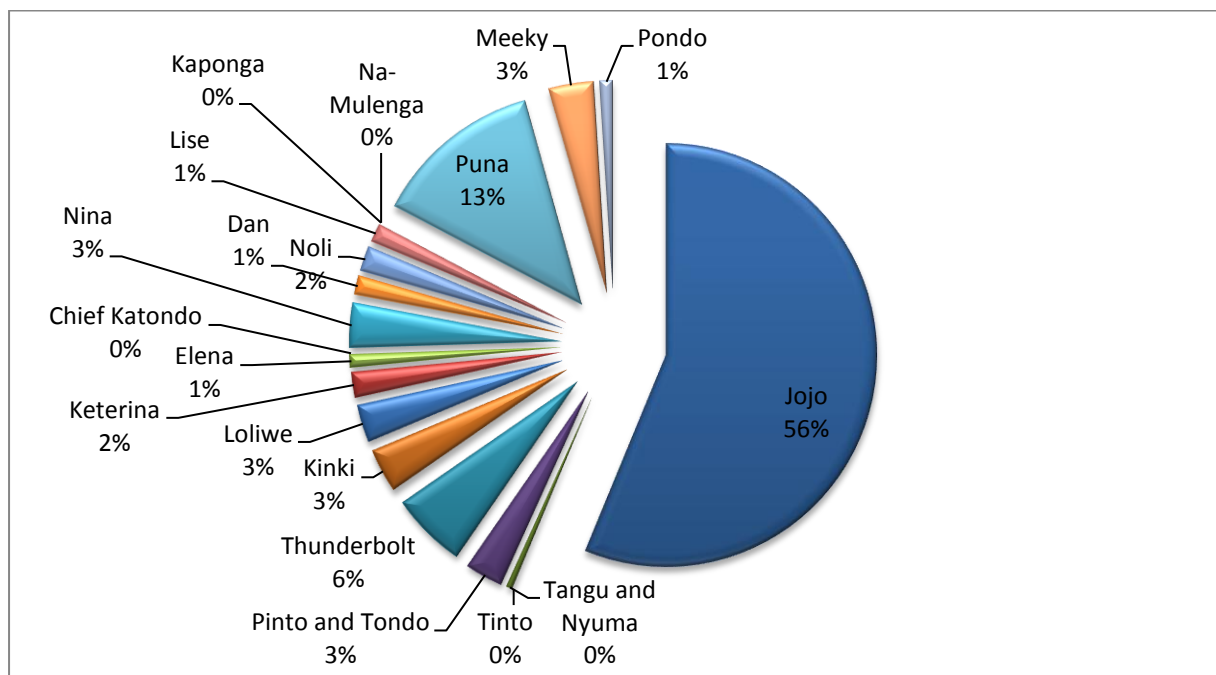


Figure 16: Statistical comparison of MePs attributed to Puna with other characters

4.3.1.7.3 The stylistic significance of transitivity patterns in RePs attributed to Puna

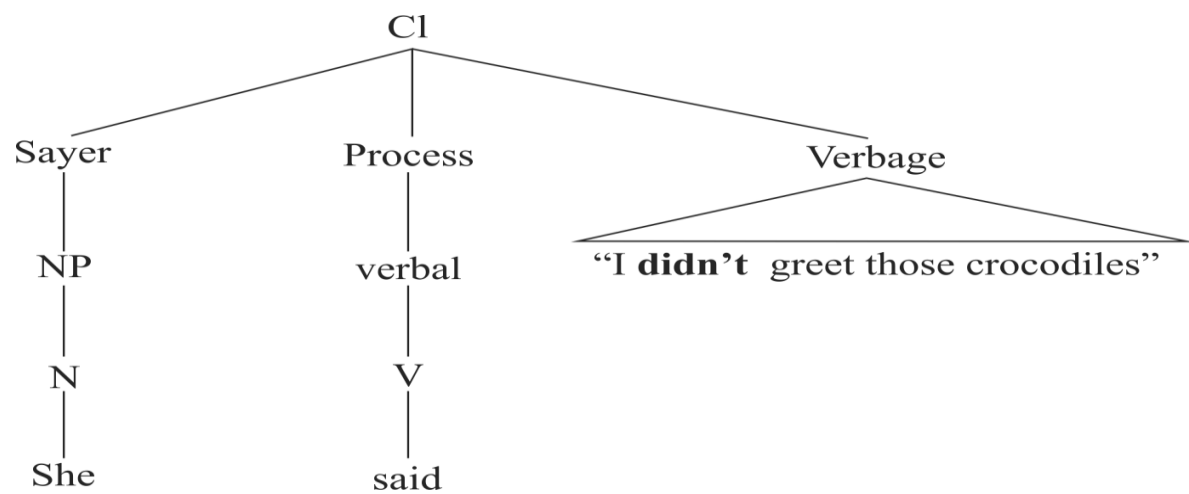
The research found no transitivity patterns in RePs attributed to Puna. The absence of transitivity patterns in RePs assigned to Puna has no stylistic significance to characterisation.

4.3.1.7.4 The stylistic significance of transitivity patterns in VePs attributed to Puna

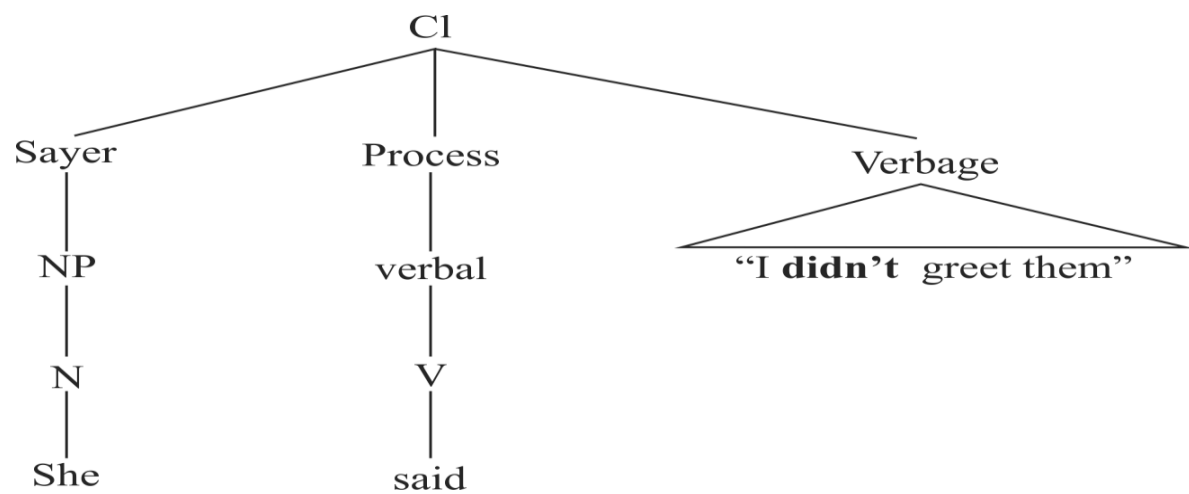
4.3.1.7.4.1 Negation in Verbage

Phiri uses negation as a transitivity pattern in Verbage of VePs apportioned to Puna so as to project Puna as a resistant character. This is demonstrated in examples (95) and (96) below:

(95) She said, “I **didn’t** greet those crocodiles”



(96) She said, “I **didn’t** greet them”



In examples (95) and (96), Puna as the Sayer uses a Verbage that applies negation. In the context of such clauses in *Ticklish Sensation*, Puna is presented as a resistant character.

4.3.1.7.5 The stylistic significance of transitivity patterns in BePs attributed to Puna

The research found that BePs attributed to Puna overlap with MaPs and MePs apportioned to her. Therefore, this research established that the transitivity patterns and their stylistic significance as attributed to MaPs and MePs assigned to Puna also apply to BePs attributed to her. The behaviour of Puna is therefore heavily defined in MaPs and MePs allotted to her.

4.3.1.7.6 The stylistic significance of transitivity patterns in ExPs attributed to Puna

The research found no transitivity patterns in ExPs attributed to Puna. The study established that the absence of transitivity patterns in ExPs assigned to Puna has no stylistic significance to her characterisation.

4.3.1.8 Meeky

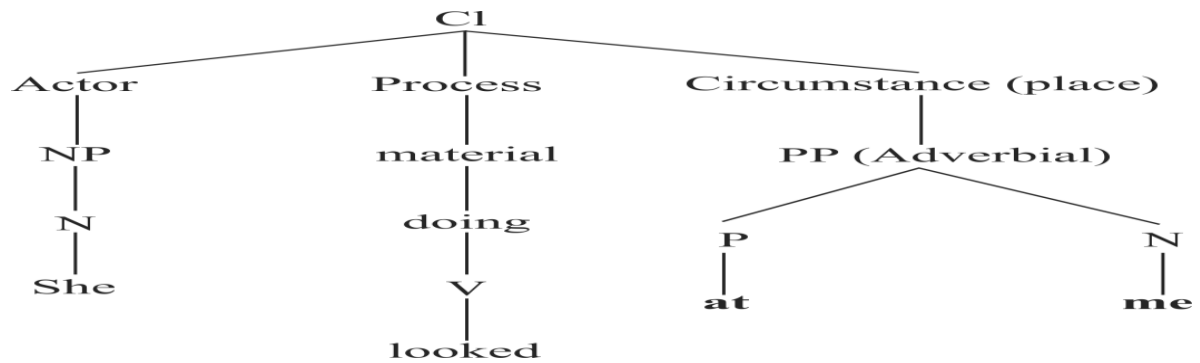
4.3.1.8.1 The stylistic significance of transitivity patterns MaPs attributed to Meeky

4.3.1.8.1.1 Adverbials of place as adjuncts

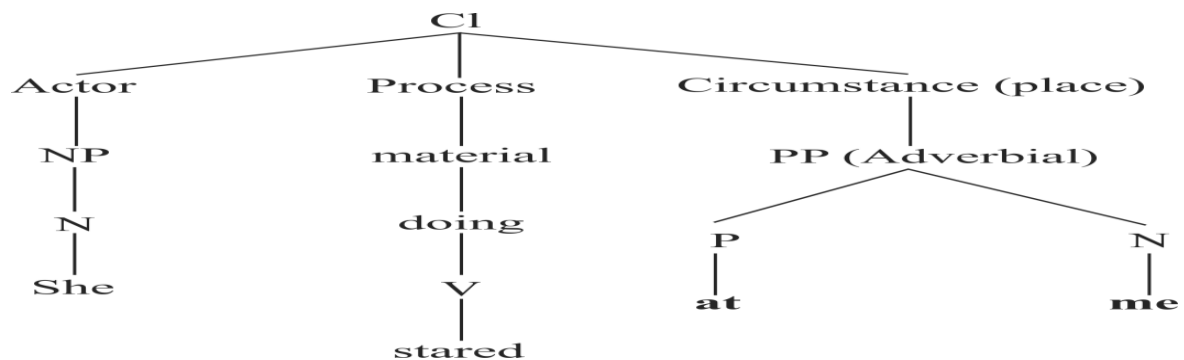
Although Phiri is availed the possibilities of using the transitivity choices of adverbials of manner, duration (time), cause and degree to modify the verbs, adjectives, phrases or other adverbs, he chooses adverbials of place as adjuncts to constitute a transitivity patterns in

MaPs allotted to Meeky. This choice in transitivity grammar is for stylistic purposes as examples (97) and (98) below demonstrate.

(97) She (Meeky) stood gazing **at me** (Pg. 163)



(98) She (Meeky) stared **at me** (Pg. 188)



The adverbials of place in examples (97) and (98) above contain Jojo as sufferer of the actions of the Actor of the clause, thereby making Jojo graduate from selfishness at the beginning of the novel; to selflessness towards the end of the novel (e.g. see adverbials of place in MaPs attributed to Jojo). By using Jojo-centred adverbials of place as adjuncts in clauses where Meeky is apportioned the role of the Actor, Jojo's selfishness graduates into selflessness. This has statistical backing: in MaPs elsewhere in the novel, Jojo as an Actor of the clause represents an average of 47% of all clauses but within MaPs attributed to Meeky, the percentage of Jojo as an Actor is 0% while that of Meeky is 100%. The shift from the average of 47% to that of 0% in Jojo as an Actor of the clause in MaPs indicates a

metamorphosis from selfishness to selflessness in the presentation of the character of Jojo by the writer.

4.3.1.8.1.2 Constant + derived thematic progressions

Constant thematic progression and derived thematic progression are another transitivity pattern in MaPs assigned to Meeky. The stylistic significance of constant and derived thematic progression in such MaPs is meant to imbue Meeky as an adored character. This is illustrated in Table 26 below:

Table 26: Constant + derived thematic progressions in MaPs attributed to Meeky

S/N	THEME	RHEME	THEMATIC PROGRESSION
1	She	looked as meek as a lamb	[source]
2	She	looked desirable	Constant
3	She	looked unprotesting	Constant
4	She	looked at me and shivered	Constant
5	Her hand	caressed my shoulder	Derived
6	She	looked at me lovingly	Constant
7	Her face	sparkled	Derived

From Table 26 above, the theme in constant thematic progression is *she* while the rheme for such a progression is about the *she* (i.e. the theme itself). In instances of derived thematic progression, the theme is derived from the hyper-theme *she* and the rheme is more about what the *she* (i.e. the theme) does to Jojo and itself. By denying Jojo the opportunity to be the theme, and by granting Meeky to be the only theme of the clauses in MaPs assigned to her, Meeky becomes the focus of the clauses. In the rheme, the dominance of Meeky in relation to her positive attributes makes her an adored character in the eyes of Jojo.

From the statistical perspective, constant thematic progression amounts to 85% and is the major type of thematic progression in MaPs apportioned to Meeky. On the other hand, derived thematic progression (15%) can be seen as merely consolidating the stylistic implications drawn from constant thematic progression in MaPs allotted to Meeky, while linear progression (0%) can be interpreted as having no stylistic significance (see Appendix 3).

4.3.1.8.2 The stylistic significance of transitivity patterns in MePs attributed to Meeky

4.3.1.8.2.1 Verbs of perception + clause Phenomenon

Verbs of perception and clause Phenomena (see MePs in theoretical framework) are manipulated into transitivity patterns in MePs attributed to Meeky so as to characterise Meeky as a meek, attractive and content character. For instance:

(99) She looked as meek as a lamb (162)

(100) She looked desirable (Pg.162)

(101) She looked satisfied (Pg. 163)

In examples (99), (100) and (101), the clause *she looked as meek as a lamb* uses the verb of perception *looked* together with the simile *as meek as a lamb* to imbue the Sensor of the clause as someone who is very meek *like* a lamb. The verb *looked* and the Phenomena *desirable* and *satisfied* are manipulated in order to underscore the attributes of attractiveness and contentment respectively on Meeky as the Sensor in the clause. However, there was

insufficient statistical proof in MePs allotted to Meeky to support the transitivity pattern of ‘verb of cognition + clause Phenomenon’.

4.3.1.8.2.2 Constant thematic progression

Constant thematic progression in MePs apportioned to Meeky is accorded 100% in which all themes are focused on Meeky and all rhemes predominantly praise the attributes of Meeky. Therefore, constant progression shows how attractive, loving, content and mature Meeky is, and how Jojo (being the narrator) is obsessed with Meeky. Table 27 illustrates this:

Table 27: Constant thematic progression in MePs attributed to Meeky

S/N	THEME	RHEME	THEMATIC PROGRESSION
1	She	looked as meek as a lamb	[source]
2	She	looked desirable	Constant
3	She	looked unprotesting	Constant
4	She	looked at me and shivered	Constant
5	She	looked satisfied with any choice	Constant
6	She	stared at me	Constant
7	She	looked at me lovingly	Constant

All themes in Table 27 are focused on Meeky and all rhemes predominantly praise the attributes of Meeky. By so doing, constant progression is used as a transitivity pattern in MePs attributed to Meeky in order to show that Meeky is an attractive, loving, content and mature character.

4.3.1.8.3 The stylistic significance of transitivity patterns in RePs attributed to Meeky

4.3.1.8.3.1 Constant thematic progression

In the context of RePs assigned to Meeky, constant thematic progression forms a transitivity pattern whose sole purpose is to present Meeky as a self-defining character. Table 28 exemplifies this finding:

Table 28: Constant thematic progression in RePs attributed to Meeky

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	She	called herself Meeky Banda	[source]
2	She	was from Walela, too	Constant
3	She	looked back and our eyes met	Constant
4	Her face	face was as hard as rock	Derived

In Table 28 above, constant thematic progression is used in RePs attributed to Meeky so as to present Meeky as a self-defining character (especially in the clause *she called herself Meeky Banda*). Nowhere in the novel does the writer use such a clause to refer to females who are victims of Jojo apart from Meeky. The prominence of constant thematic progression and its potential to being stylistic significant in RePs attributed to Meek is validated in Figure 17 below:

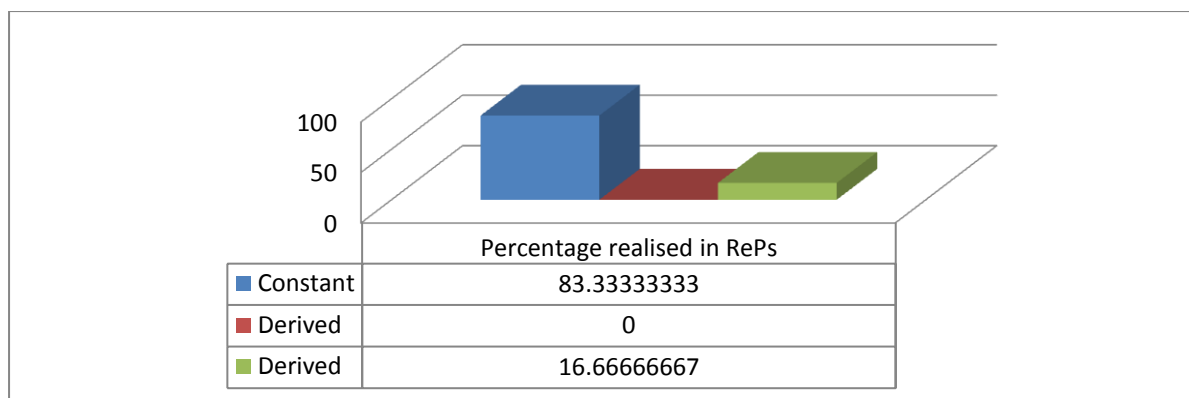


Figure 17: Thematic progression in RePs attributed to Meeky

In Figure 17, derived thematic progression merely supplements constant thematic progression in consolidating Meeky's character trait of self-definition. Ultimately, constant thematic progression is one of the transitivity patterns used in RePs apportioned to Meeky to present her as a self-defining character.

4.3.1.8.4 The stylistic significance of transitivity patterns in VePs attributed to Meeky

With regard to VePs bestowed on Meeky, the research established no transitivity pattern significant to the characterisation of Meeky or any other character in *Ticklish Sensation*.

4.3.1.8.5 The stylistic significance of transitivity patterns in BePs attributed to Meeky

The research found that BePs attributed to Meeky overlap with MaPs and MePs apportioned to her. This finding is similar to that found by Halliday (1971), Simpson (2004) and Mwinlaaru (2012) who note that BePs are hard to isolate because their demarcation from the other process-types is often times not clear. In the light of this finding, therefore, the transitivity patterns and their stylistic significance in MaPs and MePs allotted to Meeky also apply to BePs assigned to her. The behaviour of Meeky is therefore heavily defined in her

actions in the real world (i.e. MaPs) and in what she perceives, feels, senses and thinks (i.e. MePs).

4.3.1.8.6 The stylistic significance of transitivity patterns in ExPs attributed to Meeky

The research found no transitivity patterns in ExPs attributed to Meeky. However, the research established that by robbing Meeky of ExPs (i.e. processes of *there was*) Phiri illuminates Meeky as a down to earth, humble character (see theoretical framework).

4.3.2 The stylistic significance of transitivity patterns in the characterisation of each minor character

4.3.2.1 Pinto and Tondo

It is important to note that as characters, the process-types attributed to Pinto and Tondo has a plural subject. In other words, Pinto and Tondo are engaged in the Process of the clause together and not as individuals. For this reason, their clauses could not be divided between them.

4.3.2.1.1 The stylistic significance of transitivity patterns in MaPs attributed to Pinto and Tondo

4.3.2.1.1.1 Constant thematic progression

Phiri uses constant thematic progression as a transitivity pattern in MaPs apportioned to Tondo and Pinto with an aim of characterising Pinto and Tondo as perverse and vulgar. Let us consider Table 29 below:

Table 29: Constant thematic progression in MaPs attributed to Pinto and Tondo

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	They	talked about girls	[source]
2	They	talked about their experiences with girls	Constant theme
3	They	talked about the maturity ceremonies	Constant theme
4	They	talked about the girl beads	Constant theme
5	They	talked about the girls' ... torsos	Constant theme
6	They	talked about the girls' buttocks	Constant theme
7	They	talked about the girls' front	Constant theme
8	They	talked about the girls' rear	Constant theme
9	They	talked about the ticklish sensation	Constant theme
10	They	operated on monopoly	Constant theme

The following can be deduced from Table 29: by using *they*-dominated themes, a consensus character of the two is established (this is the reason they have been grouped and analysed together in this research). Pinto and Tondo's character is underscored by the rheme which is dominated by perverse and vulgar language such as ... *talked about their experiences with girls*// ...*talked about the girls' beads*//...*talked about the girls' buttocks*. Such a choice of language in their theme and rheme betray their innocence and ultimately put them on a platform of perverse and vulgar character. Statistically, consistencies in constant thematic progression in relation to other types of thematic progression in MaPs attributed to Pinto and

Tondo stand at 100%. This indicates a very deliberate choice by Phiri to underscore how perverse and vulgar Pinto and Tondo are (See Appendix 3).

4.3.2.1.2 The stylistic significance of transitivity patterns in MePs attributed Pinto and Tondo

4.3.2.1.2.1 Constant thematic progression + linear thematic progression

The interplay between constant thematic progression and linear thematic progression in MePs assigned to Pinto and Tondo constitute a transitivity pattern that shows them as segregative towards people who are not part of their clique. This is illustrated in Table 30 below:

Table 30: Constant and linear thematic progressions in MePs attributed to Pinto and Tondo

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	[Jojo]	believed they were different human beings	[source]
2	They	gulped concoctions ... [for] manly power	Linear
3	They	enjoyed life more than me [Jojo] and Zaka	Constant theme
4	[Jojo]	wished to blow [Pinto and Tondo]'s faces off	Linear theme
5	[Jojo]	wished to plug [Pinto and Tondo]'s reservoirs of nonsense	Constant theme

The themes-rhemes of clauses in Table 30 flow as follows: *Jojo believed Pinto and Tondo were different human beings* (source) // *They* {theme 1, linear} *gulped concoctions ... [for] manly power* // *They* {Theme 2, constant} *enjoyed life more than me and Zaka* // *Jojo* {Theme 3, linear} *wished to blow [Pinto and Tondo]'s faces off* // *Jojo* {Theme 4, constant}

wished to plug Pinto and Tondo]’s reservoirs of nonsense. The first constant thematic progression is that involving Pinto and Tondo, and whose rheme is Jojo and Zaka. Immediately following this clause is that whose theme is Jojo (who is linear from the rheme of the preceding clause) whose rheme is that which wishes to blow Pinto and Tondo because they enjoyed life more than Jojo and Zaka. In the clause that follows (i.e. *Jojo* {Theme 4, constant} *wished to plug Pinto and Tondo]’s reservoirs of nonsense*), the consistence in the complaint is maintained by a constant theme. Through this continued alternation between constant and linear thematic progression, Jojo’s complaints are lodged, projecting Pinto and Tondo’s segregative behaviour in the process.

An observation of statistical data in Figure 18 below bears more justification to the stylistic significance of constant thematic progression and linear thematic progression in MePs attributed to Pinto and Tondo:

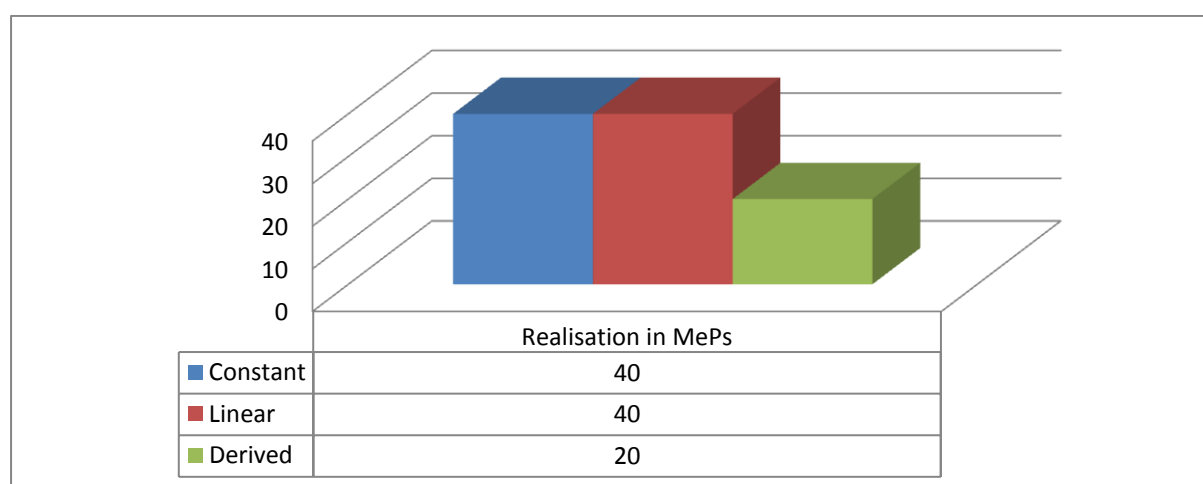


Figure 18: Thematic progression in MePs attributed to Pinto and Tondo

In Figure 18 above, Pinto and Tondo’s segregative behaviour is stylistically proven by the overall statistical balance between constant thematic progression and linear thematic progression in MePs attributed to the two characters which are accorded 40% each. The remaining 20% is accorded to derived thematic progression although the research never

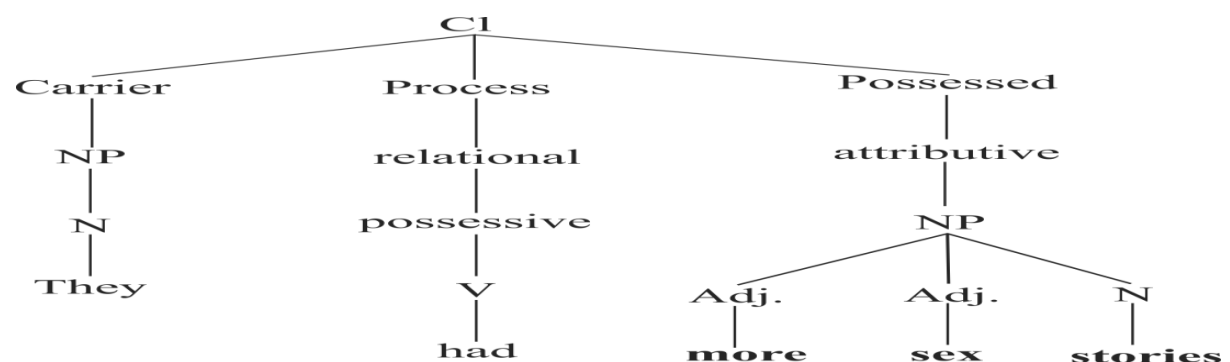
found the stylistic significance of such an allocation to derived progression. Nevertheless, by according 40% to constant thematic progression, another 40% to linear progression, and only 20% to derived thematic progression in MePs apportioned to Pinto and Tondo, consistencies in the attribute of segregative behaviour are statistically proven and underscored.

4.3.2.1.3 The stylistic significance of transitivity patterns in RePs attributed to Pinto and Tondo

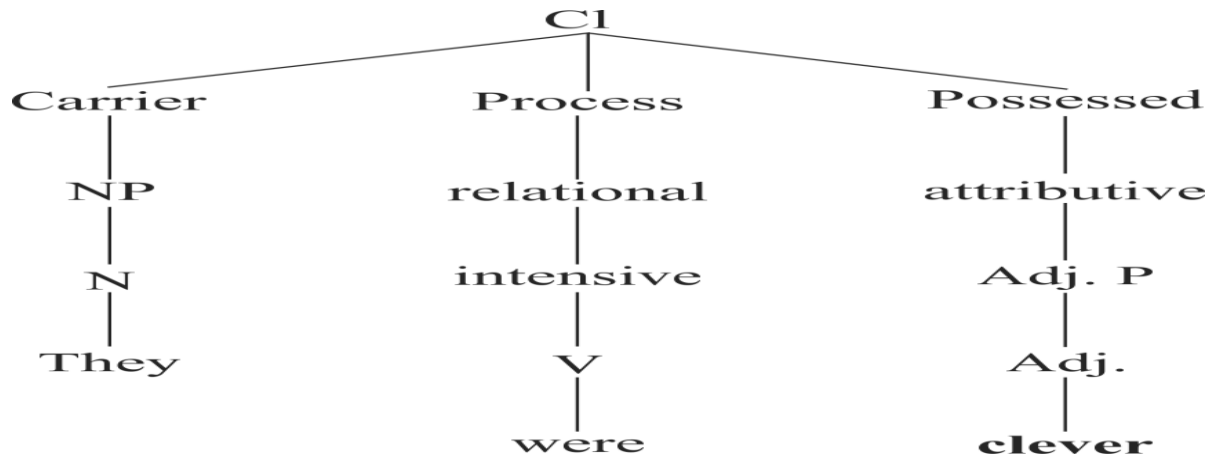
4.3.2.1.3.1 Possessive verb + direct object

Within the transitivity of the clause in RePs assigned to Pinto and Tondo, Phiri creates a relationship between the possessive form of the verb and the direct object of the clause to create a transitivity pattern whose stylistic significance presents Pinto and Tondo as experienced characters. For instance:

(102) They **had more sex stories** (Pg. 19)



(103) They **had tongues of vipers** (Pg. Pg. 23)



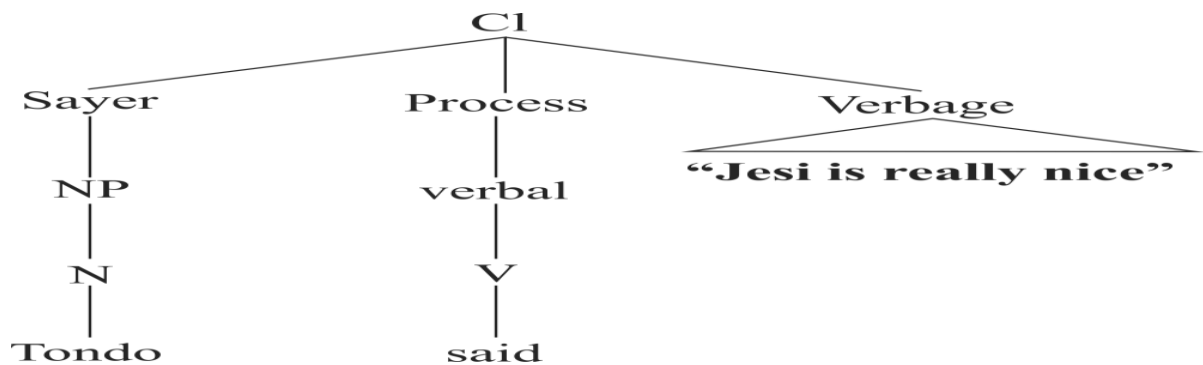
Examples (102) and (103) above show that Pinto and Tondo are assigned to be the Carriers in a relational Process denoted by the possessive verb *had*. The Possessed of the clauses is *more sex stories* in the first clause and *tongues* in the second. Therefore, that Pinto and Tondo are clause Carriers who possess *more stories about sex* make them more experienced in this field. The fact that they use *tongues of vipers* to talk about sex makes Pinto and Tondo tactful characters. It is therefore the relationship between the possessive form of the verb and the direct object of the clause that creates a unique transitivity pattern that illuminates Pinto and Tondo as experienced and tactful characters. However, Pinto and Tondo's distribution of possessive verbs in RePs attributed to them is shared with RePs' intensive verbs (see theoretical framework) to constitute a mere 2% (See Appendix 2). This is stylistically significant to the plot of the novel in that although RePs apportioned to the two characters are among the lowest of all characters in *Ticklish Sensation*, Phiri uses this minuteness as a springboard to project Jojo's quest for the ticklish sensation.

4.1.2.4 The stylistic significance of transitivity patterns in VePs attributed to Pinto and Tondo

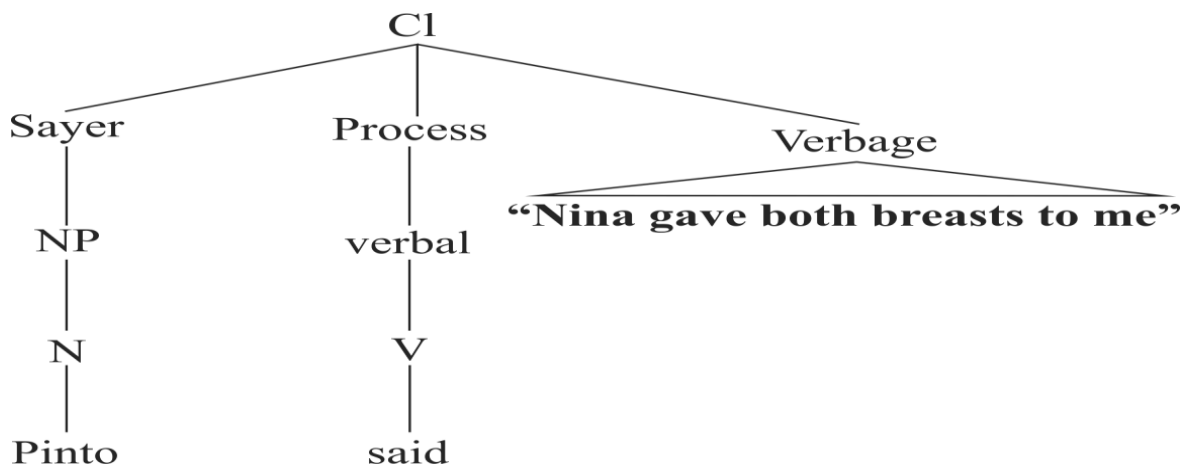
4.1.2.4.1 Declarative verbage

As the Sayer in the clause, the Verbage in VePs attributed to Pinto and Tondo's Verbage is declarative in nature. For example:

(104) Tondo said, "Jesi is really nice" (Pg. 19)



(105) Pinto said, "Nina gave both breasts to me" (Pg. 19)



The Verbage in examples (103), (104) and (105) above are in the form of a statement and therefore declarative. The content of the declarative verbage is about Jesi and Nina in relation to their niceness, breasts and buttocks. This reflects obsession on the part of the Sayers. As Sayers in clauses, Pinto and Tondo are compressed within a 4% Verbage but within such an allocation, they are attributed a 100% girl-directed Verbage, making them vulgar and perverse (see Appendix 2).

4.3.2.1.5 The stylistic significance of transitivity patterns in BePs attributed to Pinto and Tondo

The research found that BePs attributed to Pinto and Tondo overlap with MaPs and MePs apportioned to them. This finding is similar to that found by Halliday (1971), Simpson (2004) and Mwinlaaru (2012) who note that BePs are hard to isolate because their demarcation from the other process-types is never always clear. Therefore, this research established that the transitivity patterns and their stylistic significance in MaPs and MePs attributed to Pinto and Tondo apply to BePs attributed to these characters as well. The behaviour of Pinto and Tondo is therefore heavily defined in Pinto and Tondo's actions and happenings in the real world (i.e. MaPs) and in what the two characters perceive, feel, sense and think in the abstract world (i.e. MePs).

4.3.2.1.6 The stylistic significance of transitivity patterns in ExPs attributed to Pinto and Tondo

The research found no ExPs attributed to Pinto and Tondo and therefore no transitivity patterns were established. Similarly, the research found that in the context of Pinto and Tondo, the non-existent of ExPs apportioned to Pinto and Tondo has no stylistic significant.

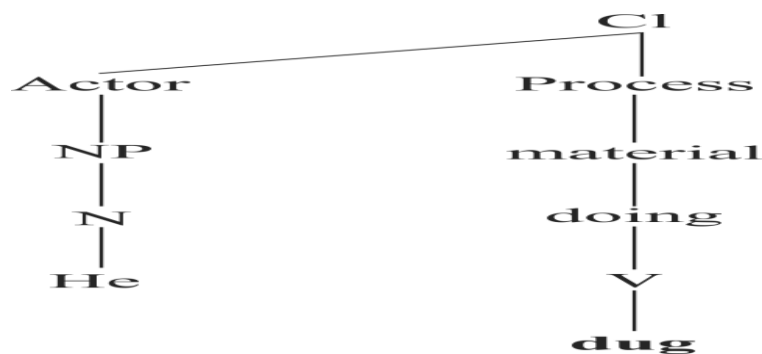
4.3.2.2 Thunderbolt

4.3.2.2.1 The stylistic significance of transitivity patterns in MaPs attributed to Thunderbolt

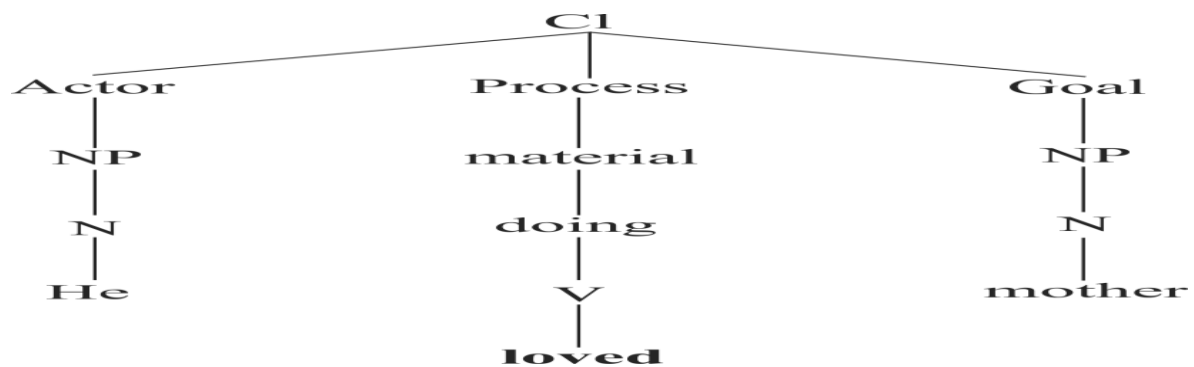
4.3.2.2.1.1 Verbs of doing

By controlling the process component of the clause, Phiri uses verbs of doing in MaPs apportioned to Thunderbolt to project Thunderbolt as a hardworking, loving, respectful and honesty character. This is exemplified in examples (106), (107), (108) and (109) below where the verbs of doing notably *dug*, *loved*, *worshipped* and *hated* connote hard work, love, respect and honesty respectively:

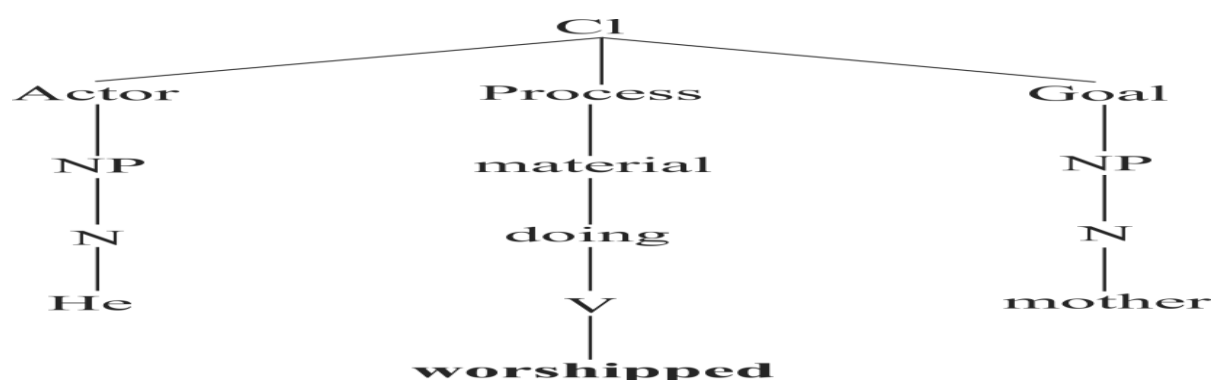
(106) He **dug** (Pg. 9)



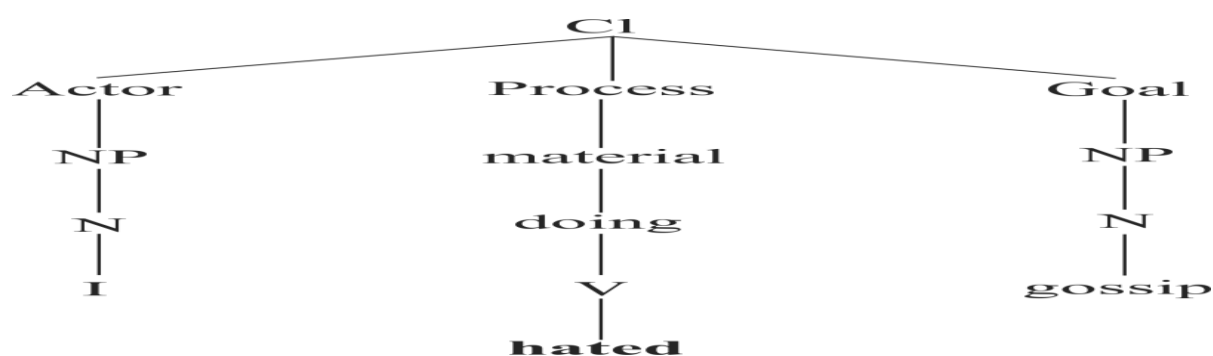
(107) He **loved** mother (Pg. 12)



(108) He **worshipped** mother (Pg. 12)



(109) He **hated** gossiping (Pg. 10)



In the Clause Processes such as *dug* (106), the writer projects Thunderbolt as a hardworking man. Not only is he hardworking but also loving and respectful since he is associated with the clause Process comprising verbs of action showing affection notably *loved* (107) and *worshipped* (108). However, a sharp contrast is shown in other Clause Processes such as *hated* in example (109) in order to characterise Thunderbolt as an honest person who admits what he loves and hates.

4.3.2.2.1.2 Constant thematic progression

Constant thematic progression (which represents 46% of the total types of thematic progression in MaPs allotted to Thunderbolt) is another transitivity pattern used within MaPs

attributed to Thunderbolt in order to characterise him. Table 31 below shows instances of constant thematic progression in MaPs apportioned to Thunderbolt:

Table 31: Constant thematic progression in MaPs attributed to Thunderbolt

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	We [Jojo and others]	called him ‘Thunderbolt’	[source]
2	He	smoked cigarettes different from other people	Derived/Linear
3	He	worked hard like a beast	Constant theme
4	He	hated gossiping and rumour-mongering	Constant theme
5	He	growled at me	Linear

By using the same theme *he* (whose rheme is headed by intimidating verbs such as *called*, *smoked*, *worked*, *hated* and *growled*), Thunderbolt’s intimidating behaviour is made manifest and is thus painted by the writer as an intimidating character.

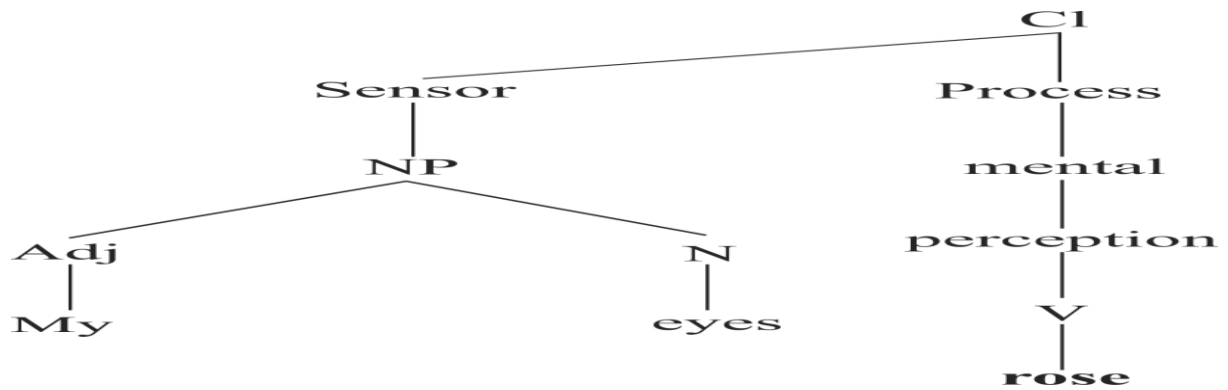
4.3.2.2.2 The stylistic significance of transitivity patterns in MePs attributed to Thunderbolt

4.3.2.2.2.1 Graduating verbs of perception

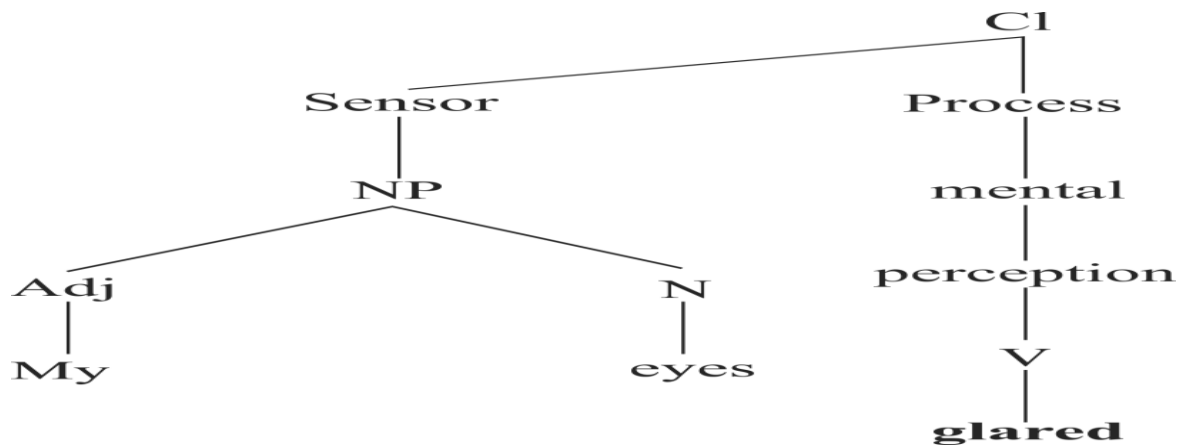
The characterisation of Thunderbolt using MePs is dominated by a transitivity pattern that uses verbs of perception which graduate in levels, from one point to another. Graduating verbs are verbs belonging to the same scalar and varied on a scale lowest-to-highest based on a certain quality such as implicature (Leech, 1978).

In the context of MePs apportioned to Thunderbolt, graduating verbs of perception are used in the clause to underscore Thunderbolt as an extrovert character. Examples (110), (111) and (112) below illustrate this:

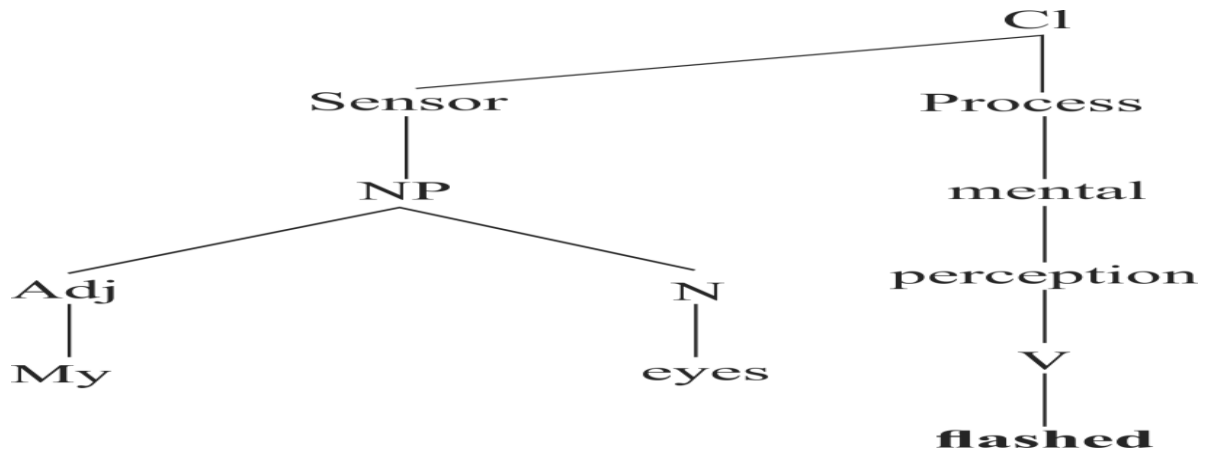
(110) His eyes **rose** (Pg. 4)



(111) His eyes **glared** (Pg. 6)



(112) His eyes **flashed** (Pg. 10)



In sequence, examples (110) - (112) above indicate that Thunderbolt's eyes first *rose*, then *glared* before *flashing*. This graduation in the verbs of perception is outwardly productive and shows the extrovert nature of Thunderbolt. Thunderbolt's use of verbs of perception in relation to other characters in *Ticklish Sensation* is summarised statistically in Figure 19 as follows:

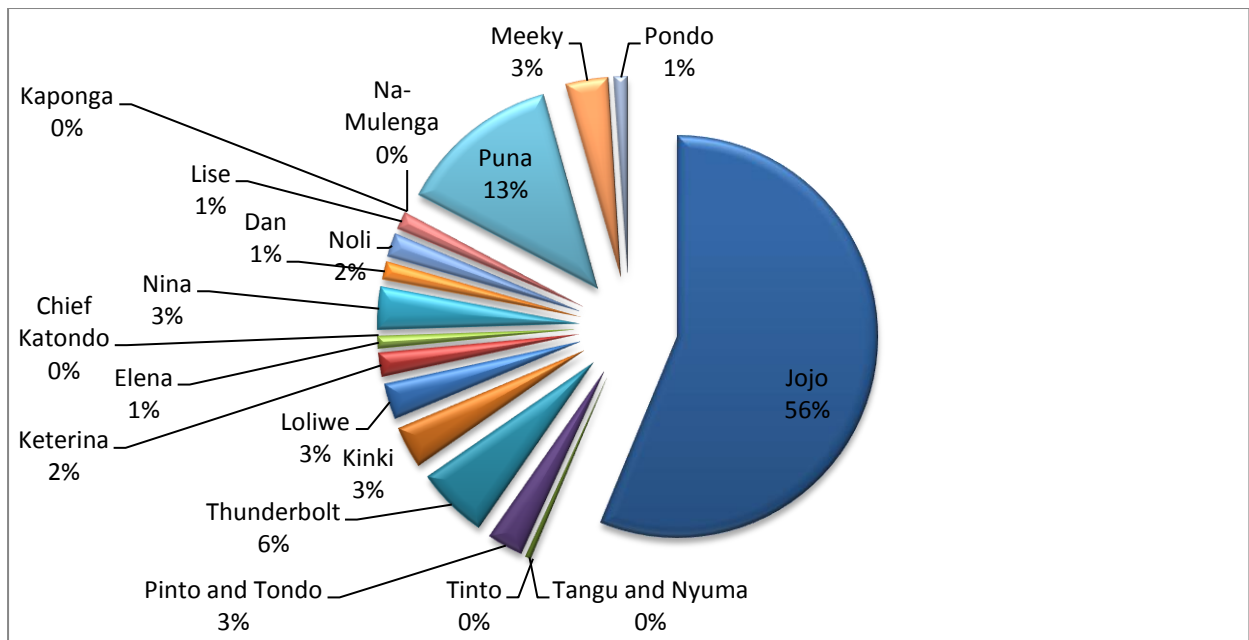


Figure 19: Distribution of verbs of perception in MePs attributed to Thunderbolt in relation to others

In Figure 19, it can be observed that although Thunderbolt is the most intimidating character in *Ticklish Sensation*, Phiri apportions only 6% of the total verbs of perception to Thunderbolt due to the amount of time and space accorded to Thunderbolt in the novel. However, within the 6% of MePs allotted to him is a maximisation of graduating verbs of perception as transitivity pattern to stylistically state that Thunderbolt is all the same intimidating.

4.3.2.2.2 Linear progression

The transitivity pattern of linear progression also plays a significant role in Thunderbolt's characterisation by mean of MePs attributed to him. As shown in Table 32 below, the making of a Thunderbolt-dominated rheme into a Thunderbolt-dominated theme consolidates his intimidating character.

Table 32: Linear progression in MePs attributed to Thunderbolt

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	Fury	flashed across <u>his</u> haggard face	[source]
2	<u>He</u>	loved mother most of all	Linear

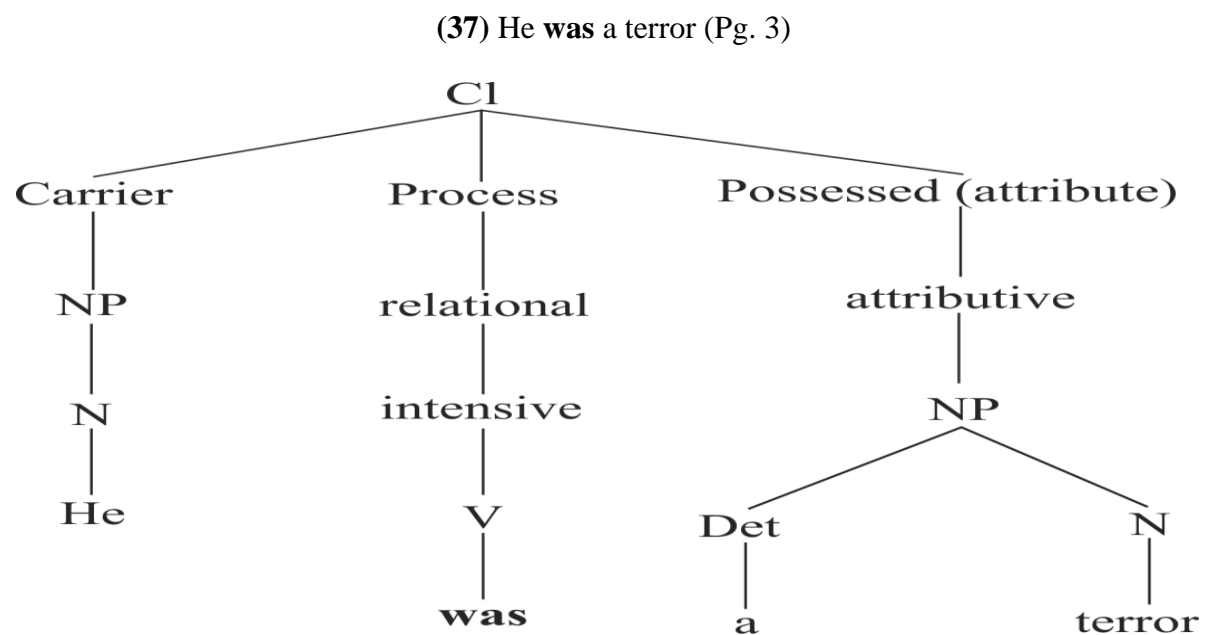
In Table 32 above, the making of a Thunderbolt-dominated rheme *flashed across his haggard face* into a Thunderbolt-dominated theme *He* consolidates his intimidating character. Statistically, the role of linear progression in consolidating the intimidating character of Thunderbolt is also seen in the distribution of linear progression in MePs apportioned to Thunderbolt. Linear progression represents 38% of the total types of progression prevalent in MePs allotted to Thunderbolt. This percentage equals that of derived thematic progression

but is greater than constant thematic progression which stands at 25%. Although linear and derived thematic progression stand at par, the research found no stylistic significance of the former as far as characterisation of Thunderbolt in MePs assigned to him was concerned.

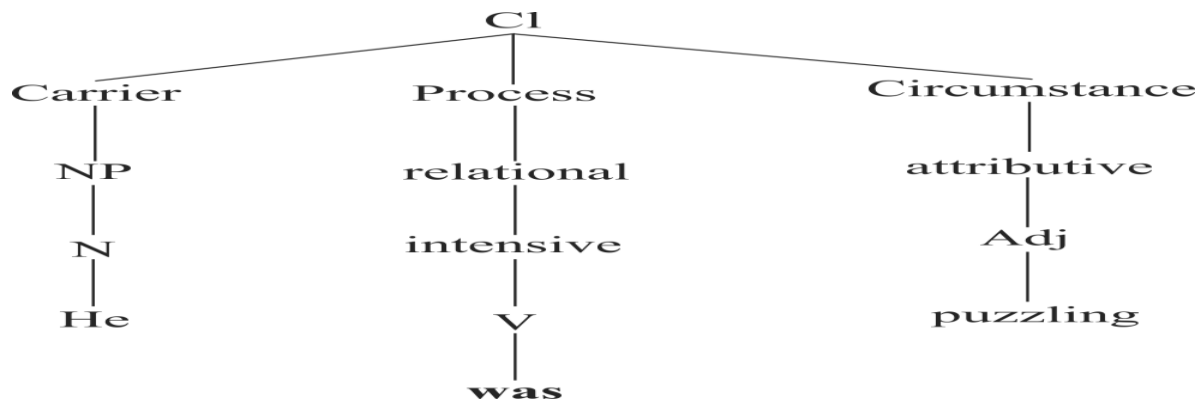
4.3.2.2.3 The stylistic significance of transitivity patterns in RePs attributed to Thunderbolt

4.3.2.2.3.1 Intensive verbs

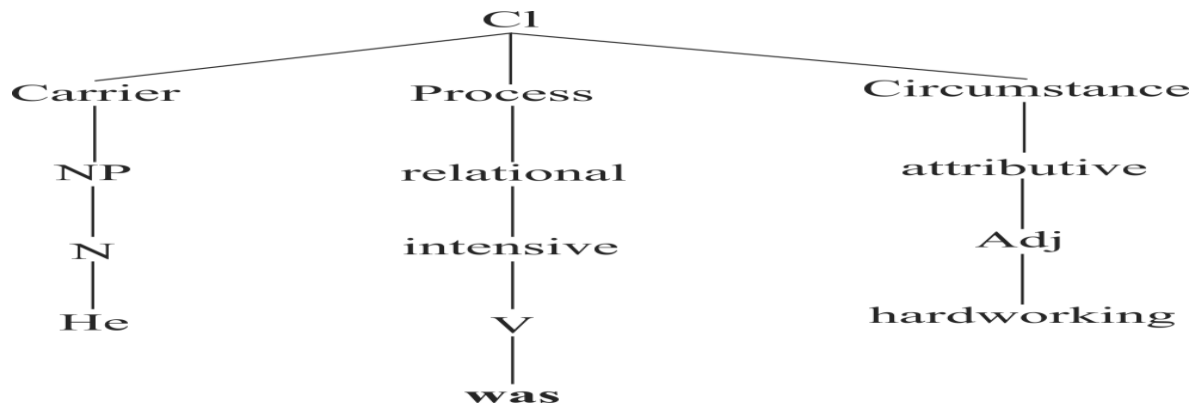
In RePs allotted to Thunderbolt, intensive verbs are used to denote the actions of the Carrier of the clause and in so doing present Thunderbolt as a dominating figure. This is illustrated in examples (113), (114) and (115) below:



(38) He **was** puzzling (Pg. 4)



(39) He **was** hard working (Pg. 9)



In examples (113), (114) and (115) above, the relational intensive verb *was* is used in RePs apportioned to Thunderbolt to denote the actions of the Carrier of the clause. Thus Thunderbolt is reported that he *was a terror*, *puzzling* and *hardworking*. This makes him a dominating figure.

4.3.2.2.3.2 Constant thematic progression + derived thematic progression

Table 33 gives an example of the interaction between constant thematic progression and derived thematic progression in the characterisation of Thunderbolt through RePs attributed to him:

Table 33: Constant and derived thematic progression in RePs attributed to Thunderbolt

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	He	was a terror none could contend with	[source]
2	His judgement	was puzzling	Derived theme
3	He	was rarely seen at home	Derived
4	What mattered to him	mattered to him was the greenish stuff	Constant theme
5	Thunderbolt and dagga	were inseparable	Constant theme
6	Father's stories	were hard to believe	Derived
7	He	was a hard working man	Derived
8	But he	was calm where mother was concerned	Constant theme
9	He	never raised hell with mother	Constant theme
10	He	had a strange way of praising mother	Constant theme
11	He	worshipped mother	Constant theme
12	His hand	hand was free to give help	Derived

In Table 33 above, the theme in constant progression is associated with Thunderbolt while the rheme is either Thunderbolt or those who suffer his actions. It is interesting to note that the derived themes in all the clauses above are derived from Thunderbolt and not any of his

victims. This stylistic choice and purposeful switch between a Thunderbolt-dominated constant thematic progression and a Thunderbolt-dominated derived thematic progression in RePs attributed to Thunderbolt shows him as an intimidating character.

4.3.2.2.4 The stylistic significance of transitivity patterns in VePs attributed to Thunderbolt

4.3.2.2.4.1 Constant thematic progression

With regard to VePs apportioned to Thunderbolt, thematic progression takes the form of the transitivity pattern of constant thematic progression for the cardinal purpose of shaping the character of Thunderbolt as that which ranges from being repulsive to gossiping, and through to being verbally abusive. An example is given in Table 34:

Table 34: Constant thematic progression in VePs attributed to Thunderbolt

S/N	THEME	RHEME	TYPE OF THEMATISATION
1	He	said, “What a foolish boy”	[source]
2	He	barked, “Eavesdroppers and rumour-mongers are cow dung	Constant theme
3	He	barked, “If you have rotten tendencies, you will end up a big liar”	Constant theme
4	He	barked, “Damn you!”	Constant theme
5	He	barked, “I will plug that crayon between those teeth”	Constant theme
6	He	barked, “Swine, get out”	Constant theme

Based on Table 34 above, the first two clauses have the theme Thunderbolt but a rheme that is repulsive to gossip: *He {theme, constant} barked, “Eavesdroppers and rumour-mongers are cow dung {rheme} // He {theme} barked, “If you have rotten tendencies, you will end up a big liar” {rheme}*. The clauses that immediately follow this take a twist from the rheme of gossip to that of verbal abuse: *He {theme} barked, “Damn you” {rheme} // He {theme} barked, “I will plug that crayon between those teeth” {rheme} // He {theme} barked, “Swine, get out” {rheme}*. From the standpoint of statistics, VePs allotted to Thunderbolt records 0% derived thematic progression, 8% linear progression and 92% constant progression. The higher percentage of constant thematic progress in VePs attributed to Thunderbolt is meant to stylistically emphasise Thunderbolt’s verbal abuse of language and his repulsive behaviour towards gossip.

4.3.2.2.5 The stylistic significance of transitivity patterns in BePs attributed to Thunderbolt

The research found that BePs attributed to Thunderbolt overlap with MaPs assigned to him. This finding is similar to that found by Halliday (1971), Simpson (2004) and Mwinlaaru (2012) who note that BePs are hard to isolate because their demarcation from the other process-types is never always clear. Therefore, this research established that the transitivity patterns and their stylistic significance as attributed to MaPs allotted to Thunderbolt equally apply to BePs assigned to him. The behaviour of Thunderbolt is therefore heavily defined in his use of verbs of actions and happenings in the real world (i.e. MaPs) and in what he perceives, feels, senses and thinks in the abstract world (i.e. MePs).

4.3.2.2.6 The stylistic significance of transitivity patterns in ExPs attributed to Thunderbolt

The research found no ExPs attributed to Thunderbolt and therefore no transitivity patterns were established. Similarly, the research found that in the context of Thunderbolt, the non-existent of ExPs attributed to Thunderbolt carries no stylistic significant.

4.4 Conclusion

This chapter dedicated itself to the presentation of research findings. The presentation of findings was arranged on the basis of the research objectives as outlined in Chapter 1. These objectives were: to identify process-types attributed to major and minor characters; to identify transitivity patterns embedded in process-types attributed to major and minor characters; and to establish the stylistic significance of the identified transitivity patterns in the characterisation of each major and minor character in the novel. Details of the findings were captured under each of these objectives.

The next chapter (Chapter 5) discusses the findings, provides the conclusion and the recommendations of the study.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 General

Chapter 4 dedicated itself to the presentation of research findings on the basis of the research objectives as outlined in Chapter 1. Details of the findings were captured under each of these objectives.

This chapter (Chapter 5) discusses the findings and their implications, and draws conclusions and recommendations of the study, based on the three objectives of the study which were: to identify process-types attributed to major and minor characters; to identify transitivity patterns embedded in process-types attributed to major and minor characters; and to establish the stylistic significance of the identified transitivity patterns in the characterisation of each major and minor character in the novel. In its discussion, the chapter seeks to relate the major findings to the theoretical framework, and to the literature review, among others.

Chapter Five is divided into three components. The first discusses the major findings in relation to each objective of the study and relates such to theory and existing literature. In the discussion of the major findings, implications of the study are equally addressed, thematically, in relation to each major finding. The second section provides recommendations based on the discussion of the findings. Thereafter, the conclusion as the last section ensures.

5.1 Discussion of findings

This section of the dissertation presents a discussion of the findings based on the objectives of the study.

In relation to objective one that sought to identify process-types attributed to each major and minor character, the study established that all the six process-types of transitivity exist in *Ticklish Sensation*. This confirms earlier studies that have used transitivity as part of the ideational function which concerns itself with the transmission of ideas in a clause (Halliday, 1961; Halliday and Hasan, 1975-1976; Halliday and Matthiessen, 2004). Cunanan (2011) and Mwinlaaru (2012) specifically argue that process-types exist in literary works and these serve different purposes. Theoretically, the identification of six process-types in *Ticklish Sensation* further confirms and validates earlier arguments by Halliday (1976); Halliday (1985); Cunanan (2011); and Mwinlaaru (2012) who have maintained that in encoding experiences in the grammar of the clause, writers deliberately assign or deny characters the six processes namely MaPs, MePs, RePs, VePs, BePs and ExPs. A relationship therefore exists between identified process-types and encoded experiences attributed to major and minor characters. It was observed that the type of process-type accorded to a character matches with the experiences that are encoded to that character. For instance, by denying all characters ExPs except for Kinki, the writer encoded an experience of Kinki's existence in Jojo's mind while other characters practically do not exist in Jojo's mind. The aforementioned finding has implications for SFG as a theory on Phiri's *Ticklish Sensation*. This study confirms SFG's claim that language users make systematic choices from the systematic organisation of language in order to realise preferred meanings (see Halliday and Matthiessen, 2004). What this study has done in this regard is to illustrate how Phiri has constructed his characters through the systematic choices he makes in the transitivity system.

During the identification process of process-types attributed to characters, it was also discovered that some process-type overlapped. For instance, MaPs apportioned to Jojo overlapped with BePs assigned to him, and so did the MePs with BePs allotted to Jojo. This trend manifested among all characters who were attributed MaPs, MePs and BePs and

authenticates Halliday's (1961) model of transitivity which maintains that the six process-types overlap to form three major ones namely: MaPs, MePs and RePs. This finding suggests that there exists a relationship among the process-types that are allotted to each major and minor character. In support of this view are Iwamoto (2008) and Mwinlaaru (2012) who have explored the relationships that exist among process-types when encoding desired experiences attributed on characters by the writer and established that overlaps exist in process-types to consolidate certain aspects of the literary work. In the case of *Ticklish Sensation*, the researcher's argument is that overlaps in process-types in *Ticklish Sensation* were meant to vividly portray and validate the character traits of individual major and minor characters. The implication for this is that often time than never writers deliberately *engineer* the repetition of process-types so as to foster a specific interpretation of their literary works. Without these overlaps in process-types for literary emphasis, it would be hard for both the writers and critics to justify attributions made on, say, characters.

Another major finding was that within the process-types attributed to major and minor characters, the frequency distribution of process-types differed from one character to another, whether such a character was major or not. Overall, major characters were apportioned more process-types as compared to minor characters, while there was an absence of ExPs in all characters except for Kinki. From a theoretical standpoint, most major characters in *Ticklish Sensation* are assigned more process-types because they are sustained over a longer space and time in the novel. Minor characters on the other hand were accorded fewer process-types because they are not fully developed and sustained over a longer space and time in *Ticklish Sensation*. This authenticates Halliday (1961) and Mwinlaaru (2012) who maintain that process-types are closely associated with their statistical realisations across a literary work.

This finding implies that there is a relationship between the number of process-types and the assigning of these process-types (in number) to major and minor characters in space and time

of the novel. *Generally*, major characters had more process-types attributed to them as compared to minor characters. The researcher's argument is that the differences in the number of process-types attributed to major and minor characters was meant to paint major characters more vividly as compared to minor characters because the former play a central role in the novel. For instance, Jojo being the central character is accorded the biggest number of process-types. In like manner, other characters are illuminated by assigning or not assigning them some process-types for stylistic purposes (e.g. Meeky and Puna). The findings indicate that this relationship is not only in terms of the number of process-types allotted to major and minor characters in general, but also in terms of the number of process-types apportioned to each particular character.

With regard to objective two (which sought to identify transitivity patterns embedded in process-types attributed to major and minor characters), the study established that some of the major transitivity patterns embedded in process-types attributed to major and minor characters are verbs of action, meronymic agency and constant thematic progression. Findings on transitivity patterns also indicated that major characters are accorded more transitivity patterns as compared to minor character. This finding is almost made obvious because the frequency counts of process-types in major characters were more than those in minor characters. The study therefore established that there is a relationship between transitivity patterns and the characterisation of major and minor characters. The more process-types a character is accorded, the greater the possibility of such a character having more transitivity patterns and the more vivid their characterisation is likely to be. This confirms earlier studies on transitivity patterning by Halliday (1961); Halliday (1966); Simpson (2004); Burton (2008); and Mwinlaaru (2012) who argue that there is a chain reaction and cause and effect relationship among the number of process-types of the

character, the number of transitivity patterns for that character and the ultimate characterisation of the character in question.

The findings on objective two have implications for stylistic studies on transitivity. The study used the transitivity model developed in Systemic Functional Grammar by Halliday (1967). From the time of its inception, the transitivity model has been used in literary stylistics by different scholars to explore different areas of enquiry. Among the notable scholars who have used the transitivity model are those who have explored the pragmatic organisation of narrative discourse (for example Adinka and Denkabe, 1997); power relations in texts (for instance Burton, 1982 and Iwamoto, 2008); the interaction between character and theme (such as Ji, 2004 and Shen, 2005); characterisation (Kennedy, 1982; and Simpson and Montgomery, 1995 being among them); and characterisation and point of view (Mwinlaaru, 2012). Like the theoretical significance of Kennedy (1982), and Simpson and Montgomery (1995)'s studies on characterisation, the present study examined the stylistic significance of transitivity patterns on characterisation of major and minor characters in *Ticklish Sensation*. In so doing, the present study has authenticated the argument that the transitivity model can effectively exhume aspects of characterisation in any literary work. From the researcher's perspective, this finding adds proof to the theoretical potential of the transitivity model – a linguistic stylistic tool – for studying character in literary works.

The findings on objective three established that transitivity patterns have a stylistic significance in ascribing character to characters. Like the study conducted by Mwinlaaru (2012) on characterisation in Achebe's *Anthills of the Savannah*, this study established that even identical transitivity patterns characterise characters differently. For example, while verbs of doing as a transitivity pattern attributed to Jojo characterise him as a determined and vulgar character, they characterise Meeky as an understanding, loving and appealing person. This trend could even be seen in the statistical distribution of certain transitivity patterns.

Figure 20 below illustrates this finding using the statistical distribution of verbs of doing across characters:

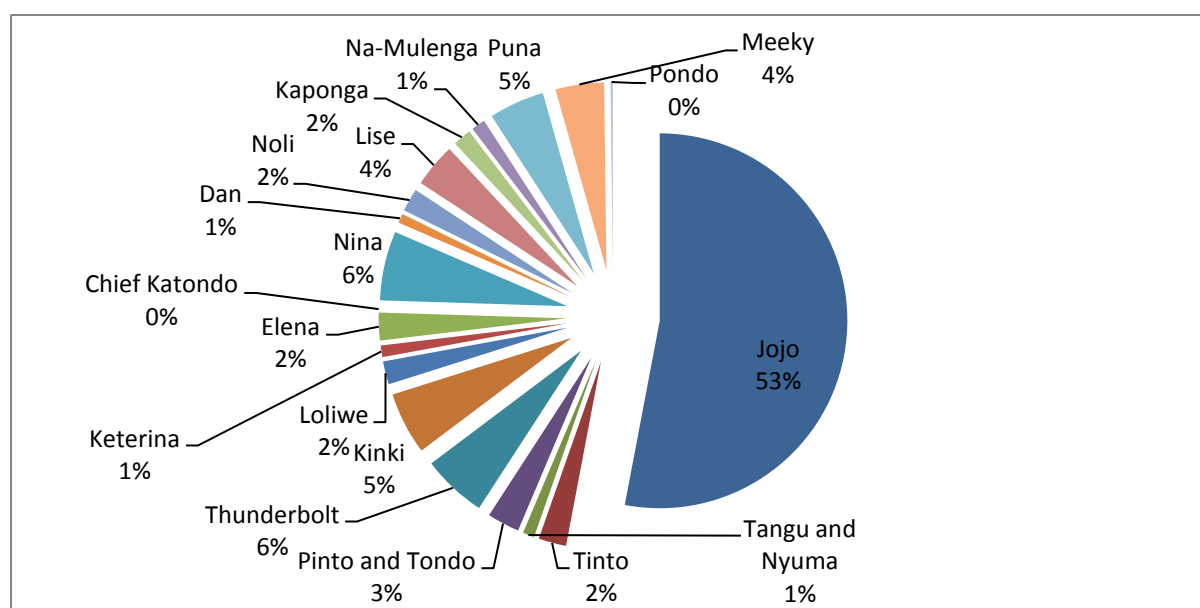


Figure 20: Distribution of verbs of doing in MaPs attributed to characters

In Figure 20, it can be observed that verbs of doing are statistically attributed differently across major and minor characters. This relationship between transitivity patterns in process-types allotted to major and minor characters certify Halliday's (1961 and 1966) view that writers deliberately accord or deny transitivity patterns in process-types attributed to characters in order to enhance their characterisation. A similar study conducted by Mwinlaaru (2012) established that characters are accorded similar transitivity patterns but allotted different experiences using the same patterns so as to uniquely characterise them.

A number of implications arise from the findings on objective three. Firstly, the study has shown that transitivity patterns have a stylistic significance. Their manipulation in choice, use and number for characters in general and characters as individuals has stylistic significance. By studying how this manipulation is mapped in each literary work under study, aspects of characterisation can be addressed in a more provable manner through the use of quantitative

and qualitative approaches which this study employed. Another implication of the present study lies in its relevance to students and in the teaching of literature. Studies conducted in some parts of Africa (such as Arko, 2006 and Yankson, 2007 as quoted in Mwinlaaru, 2012) indicate that students usually fail to identify and appreciate relevant stylistic features in a literary text because teaching and learning of literature in most parts of Africa (including Zambia) is based on thematic analysis. Contrary to such studies, this study has analysed characterisation from a linguistic perspective and has therefore demonstrated and proven how linguistic choices contribute to a complete understanding of a literary work.

Findings on objective three also have implications on the critical perspectives on *Ticklish Sensation*. While it is true that some studies have been done on *Ticklish Sensation* (e.g. Mwaanga, 1988 and Muyendekwa, 2008), none of these conduct a study of the text in question from the angle of linguistic stylistics. In this regard, the present study is the first to analyse characterisation in *Ticklish Sensation* from a linguistic stylistic perspective. This implies that characterisation can be approached from the linguistic perspective.

5.2 Conclusion

Based on the objectives of the study as highlighted in Chapter 1, this section commences with a summary of the major findings from the three objectives after which specific conclusions are drawn.

The findings on objective one of the study have confirmed the existence of process-types in *Ticklish Sensation*. All characters displayed the five process-types of MaPs, MePs, RePs, VePs and BePs. Only Kinki was attributed ExPs in addition to the other process-types. In this regard, it was observed that in most cases, the statistical distribution of process-types differed significantly from one character to the other. In relation to objective one, it can be concluded that process-types exist in *Ticklish Sensation* and these process-types are allotted differently

(in number and type) across characters so as to uniquely inscribe character traits on characters. This is in line with Halliday (1961); Simpson (2004); and Iwamoto (2008) who argue that process-types exist and are deliberately tailored by the author in order to effectively address some literary concerns such as themes and characterisation in a literary work.

Findings on objective two established that twenty-six transitivity patterns exist in the total number of process-types attributed to major and minor characters in *Ticklish Sensation*. Some of these transitivity patterns are: verbs of action, meronymic agency, non-adjunct clauses, passivisation, constant thematic progression, linear progression, derived thematic progression and intensive verbs. Like findings on objective one, it can be concluded that the distribution of transitivity patterns allotted to characters differed from major characters to minor characters in general, and from character to character in particular. As earlier argued in Halliday's (1961) theory on transitivity and writers' encoding of experiences in such, and in related studies by Burton (1982); Kennedy (1982); Simpson and Montgomery (1995); Ji (2004); and Shen (2005), such a distribution of transitivity patterns (in terms of number and type) in process-types apportioned to characters was not without reason.

Objective three established that the transitivity patterns have varying stylistic significance in the characterisation of major and minor characters. The study also found out that there are different ways in which the writer of *Ticklish Sensation* manipulates choice and numbers of process-types and transitivity patterns attributed to characters. This manipulation was found to be stylistically significant in that it illuminated characters differently. For instance, such manipulations portray Thunderbolt as harsh and hardworking; Puna as loving, charming, attractive and sexually active; and Jojo as determined, persuasive and vulgar.

The overall conclusion from the study is that transitivity patterns not only exist in process-types attributed to characters in *Ticklish Sensation*, but also have stylistic significances in the characterisation of characters in the novel. This proves that the transitivity model as a framework in SFG can be used to study characterisation.

5.3 Recommendations

5.3.1 Recommendations to the teaching of literature

Considering that transitivity patterns can be used to study and even show relationships between language use by major and minor characters, using the transitivity model as a theoretical basis in pieces of discourse can help provide insightful data on characterisation of Zambian literary works that are part of the syllabus in schools and other learning institutions. However, there is inadequate evidence that this approach has been effectively utilised in both secondary and tertiary level institutions of learning. In view of this, it is recommended that secondary teachers and college and university lecturers should apply the transitivity model as a tool in addressing characterisation in literary works.

5.3.2 Recommendations for future research

Due to time and space, the present study concentrated on establishing how transitivity patterns enhance characterisation in *Ticklish Sensation*. However, the novel is very rich in vantage points (points of view) and as such extending this research to explore how transitivity patterns in points of view effect and affect character would be beneficial.

Closely connected to the above, the scope of the study was limited to the transitivity system. However, during the process of analysis, it was observed that other SFG stylistic concerns such as point of view and polarisation of discourses and groups emerged. Therefore, future studies could investigate and explore the linguistic dimensions of how characters are

constructed across point of view and polarisation of discourses and social groups (e.g. between female and male characters) in the novel.

In addition, the present study focussed on major and minor characters in *Ticklish Sensation* – a novel whose central character is male. Future studies could consider applying the transitivity model on other Zambian literary works such as Musenge’s *Changing Shadows* (whose central character is female); and Kambikambi’s *A Gem for the Pasha* (whose central characters are male and female). Conducting such a research in future would offer insights on whether transitivity patterning for males as central characters is identical to that where females are central characters (e.g. *Changing Shadows*) or where both a female and a male character take up a central role (e.g. *A Gem for the Pasha*).

Lastly, being a novel, *Ticklish Sensation* has an expanded setting, space and time which logically accommodated many transitivity patterns for the purpose of characterisation. On the contrary, short stories economise on literary space, time, setting and characters, and it is suspected that the story’s brevity by default may have some effect on transitivity patterning in one way or the other. It is therefore recommended that future research should also explore transitivity patterning in Zambian short stories such as Luangala’s *The Innocence of a Dog: A Collection of Short Stories* so as to establish whether transitivity patterning in a short story is the same as in a novel.

REFERENCES

- Achebe, C. (1987/8). *Anthills of the savannah*. Ibadan: Heinemann Educational Books Plc.
- Adika, G. S. K. & Denkabe, A. (1997). A grammar of text analysis: An approach. In M. E. K. Dakubu (Ed.), *English in Ghana* (pp. 211-222). Accra: English Studies Association.
- Arko, J. (2006). *Presupposition and the processing of literary texts*. Unpublished PhD Thesis, University of Edinburgh, Edinburgh.
- Asempasah, R. (2006). *The dilemma tale as an interpretative space for reading the narrative techniques of Achebe's Arrow of God, Anthills of the Savannah, Beloved and Paradise*. Unpublished M.Phil Thesis, University of Cape Coast, Cape Coast.
- Asempasah, R. (2010). Reclaiming voice and subjectivity: A critical analysis of Amma Darko's *Beyond the Horizon* as a subversive text. Paper presented at the Faculty of Arts Public Lectures Series, University of Cape Coast, Cape Coast, Ghana, October 13.
- Adèr, H. J., Mellenbergh, G. J., & Hand, D. J. (2008). *Advising on research methods: a consultant's companion*. Huizen: Johannes van Kessel Publishing.
- Bednarek, M. (2004). Corpus linguistics and systemic functional linguistics: Interpersonal meaning, identity and bonding in popular culture. In M. Bednarek & J. R. Martin (Eds.), *New discourse on language: Functional perspectives on multimodality, identity and affiliation* (pp. 237-266). London & New York: Continuum.
- Bell, J. (1999). *Doing your research project*. Buckingham: OUP.
- Black, E. (2006). *Pragmatic stylistics*. Edinburgh: Edinburgh University Press Ltd.
- Brink and Wood (1998). *Qualitative Research*. London & New York: Continuum.
- Burns and Groove (1997). *Qualitative Approach*. New York: (Publisher Unknown).

- Burton, D. (1982). Through glass darkly: Through dark glasses. On stylistics and political commitment – via a study of a passage from Sylvia Plath's *The Bell Jar*. In R. Carter (Ed.), *Language and literature: An introductory reader in stylistics* (pp. 195–214). London: George Allen and Unwin.
- Creswell, J.W. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. Upper Saddle River, NJ: Prentice Hall.
- Catano, J. V. (n.d). *Stylistics*. Retrieved February 4, 2011 from http://www.press.jhu.edu/books/hopkins_guide_to_literary_theory/stylistics.html at 7:00 am.
- Carter, R. (Ed.) (1982). *Language and literature: An introductory reader in stylistics*. London: George Allen & Unwin.
- Carter, R. (1997). *Investigating English discourse: Language, literacy and literature*. London: Routledge.
- Chapman, S. & Routledge, P. (ed.). (2005). *Key Thinkers in Linguistics and the Philosophy of Language*. Edinburgh University Press. Pp. 80-86.
- Cook, G. (1994). *Discourse and literature*. Oxford: Oxford University Press.
- Creswell, J. W. (1994). *Research design: Qualitative & quantitative approaches*. California: Sage.
- Chrispin, E. (1988). *Research Methodology*. New Delhi: (Publisher Unknown).
- Crystal, D. & Davy, D. (1969). *Investigating English style*. New York: Longman Group Ltd.
- Crystal, D. (1979). *Encyclopaedia of Language*. Cambridge: Cambridge University Press.
- Cunanan, N. (2011). "On Stylistics". Retrieved from <http://www.cunanan.stylistics> on March

12, 2015.

Davies, M. (2004). "Stylistics". Retrieved from <http://www.press.jhu> on March 4, 2015.

De Saussure, F. (1974). *General Linguistics*. London: Heinemann.

Diamond, L. (1989). Fiction as political thought. *African Affairs*, 88 (352), 435-445.

DiYanni, R. (2002). *Literature: Reading fiction, poetry and drama* (5th ed.). New York: McGraw-Hill.

Donnell, M. (2012). "Introduction to Systemic Functional Linguistics for Discourse Analysis". Madrid: Autonomous University of Madrid.

Downing, A. & Locke, P. (2006). *English grammar: A university course* (2nd ed.). London & New York: Routledge.

Dawson, Catherine (2002). Practical Research Methods. New Delhi: Wiley Eastern Limited.

Eggins, S. (1994). *An introduction to systemic functional linguistics* (2nd ed.). New York & London: Continuum.

Erritouni's A. (2006). Contradictions and alternatives in Chinua Achebe's *Anthills of the Savannah*. *Journal of Modern Literature*, 29 (2), 50-74.

Elnailli, S. (2013) "*A Stylistic Analysis of Libyan Short Stories: The Connotations of Adjective*" Louisiana: Louisiana State University.

Fawcett, M. (2014) as quoted by O'Donnell, M. (2012) in "Introduction to Systemic Functional Linguistics for Discourse Analysis". Madrid: Autonomous University of Madrid.

Finegan, E., and D. Biber (1994) "Register and Social Dialect Variation: An Integrated Approach" in *Sociolinguistic Perspectives on Register*, ed. D. Biber and E. Finegan,

- 315-47. Oxford: Oxford University Press.
- Fish, S. (1981). What is stylistics and why are they saying such terrible things about it? In D. Freeman (Ed.). *Essays in modern stylistics* (pp. 53-78). London: Methuen.
- Fowler, R. (1971). *The language of literature*. London: Routledge & Kegan Paul.
- Fowler, R. (1986). *Linguistic criticism*. Oxford: Oxford University Press.
- Fraenkel, J. R. & Wallen, N. E. (2000). *How to design and evaluate research in education* (4th ed.). New York: McGraw-Hill.
- Garvin, P. L. (1964). *A Prague school reader on aesthetics, literary structure and style*. Washington: Georgetown University Press.
- Genette, G. (1980). *Narrative discourse revisited*, trans. J. Lewin, Ithaca: Cornell University Press.
- Gee, P. G. (1999). *An introduction to discourse analysis: Theory and method*. New York: Routledge.
- Gorard, S. (2013) *Research Design: Robust approaches for the social sciences*. London: SAGE.
- Grice, H. (1975). Logic and conversation. In P. Cole & J. Morgan (Eds.), *Syntax and semantics* (Vol. 3). (pp. 41-58) New York: Academic Press.
- Guillemette, L. & Lévesque, C. (2006). Narratology. Retrieved March 3, 2010 from <http://www.signosemio.com> at 2: 40 pm.
- Halliday, M.A.K. (1961). "Categories of the Theory of Grammar". *Word* 17. Edited by Jonathan Webster. Continuum.
- Halliday, M. A. K. (1966). Some notes on 'deep' grammar. *Journal of Linguistics*, 2 (1), 57-67.

- Halliday, M. A. K. (1967-68). Notes on transitivity and theme in English (Part 1-3). *Journal of Linguistics*, 3 (1), 37-81; 3 (2), 199-244; 4 (2), 179 – 215.
- Halliday, M. A. K. (1971). Linguistic function and literary style: an inquiry into the language of William Golding's *The Inheritors*. In S. Chatman (Ed.), *Literary style: A symposium* (pp. 330–368). New York: Oxford University Press.
- Halliday, M. A. K. & Hassan, R. (1976). *Cohesion in English*. London: Longman.
- Halliday, M. A. K. (1994). *An introduction to functional grammar* (2nd ed.). London: Hodder Arnold.
- Halliday, M. A. K. & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar* (3rd ed.). London: Hodder Arnold.
- Hsieh, H. F. & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative Health Research*, 15 (9), 1277-1288.
- Huang, X. (2011) “Stylistic Approaches to Literary Translation with particular reference to English-Chinese and Chinese-English Translation”. Birmingham: University of Birmingham.
- Iwamoto, N (2007). Modality and point of view in media discourse. Retrieved February 2, 2012 from <http://human.kanagawau.ac.jp/./16308.pdf> at 1:00 pm.
- Iwamoto, N. (2008). Stylistic and linguistic analysis of a literary text using systemic functional grammar. Retrieved October 7, 2010 from <http://human.kanagawau.ac.jp/gakkai/publ/pdf/no162/16209.pdf>

at 10:30 pm.

- Ji, Y. & Shen, D. (2004). Transitivity and mental transformation: Sheila Watson's *The Double Hook*. *Language and Literature*, 13 (4), 335 – 348.
- Ji, Y. & Shen, D. (2005). Transitivity, indirection, and redemption in Sheila Watson's *The Double Hook*. *Style*, 39 (3), 348 - 362.
- Kaid, L. L. (1989). Content analysis. In P. Emmert & L. L. Barker (Eds.), *Measurement of communication behaviour* (pp. 197-217). New York: Longman.
- Kennedy, C. (1982). Systemic grammar and its use in literary analysis. In R. Carter (Ed.), *Language and literature: An introductory reader in stylistics* (pp. 82–99). London: George Allen and Unwin.
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology*. Beverly Hills CA: Sage.
- Kyngas, H. & Vanhanen, L. (1999). Content analysis as a research method. *Hoitotiede*, 11, 3-12.
- Lecerle, J-J, (1993). The current state of stylistics. *The European English Messenger*, 2 (1), 14-18.
- Leech, G. N. (1985). Stylistics. In T. A. van Dijk (Ed.), *Discourse and literature* (pp. 39-57). Amsterdam, Philadelphia: John Benjamins.
- Leech, G. & Short, M. (1981). *Style in fiction*. London: Longman.
- Makokha, J. K. S., Barasa, R. & Daramola, A. (Eds.) (2010). *Tales, tellers and tale-making: Critical studies on literary stylistics and narrative style in contemporary African literature* (pp. 83-101). Saarbrücken, Germany: VDM Verlag Dr. Müller.

- Malinowski, Bronislaw (1932/1935). *Coral Gardens and Their Magic*, Vol. 2. London: Allen and Urwin.
- Martin, J. R. (2010). Semantic variation – Modelling realisation, instantiation and individuation in social semiosis. In M. Bednarek & J. R. Martin (Eds.), *New discourse on language: Functional perspectives on multimodality, identity and affiliation* (pp. 1-34). London & New York: Continuum.
- Moody, J. (1982/1988). *Discourse Analysis as a Strategy for the Teaching of Reading* Seminar Paper, Department of Literature and Languages, University of Zambia, Lusaka.
- Montgomery, M. (1993). Language, character and action: A linguistic approach to the analysis of character in a Hemingway short story. In G. Fox, M. Holy & J. M. Sinclair (Eds.). *Techniques of description: spoken and written discourse* (pp. 127-142). London: Routledge.
- Murfin, R. & Ray, S. M. (1998). *The Bedford glossary of critical and literary terms*. New York: Bedford.
- Munalula, E. M. (1982) “*Some Artistic Aspects of Kutanguta: A Study of Some Stylistic Features in Lozi Oral Narrative Performances*”. UNZA: UNZA Main Library.
- Mwaanga, Sibalwa (1989) “*The Language of Zambian Fiction in English: A Stylistic Analysis of Selected Texts.*” UNZA: UNZA Main Library.
- Mwinlaaru, I.N. (2012) “*A Stylistic Study of Characterisation and Point of View in Chinua Achebe’s ‘Anthills of the Savannah’: A Functional-Semantic Perspective.*” University of West Coast.
- Ngara, E. (1982). *Stylistic criticism and the African novel*. London: Heinemann.
- Paul, J. & Hunte, B. (1998). *The Norton introduction to literature* (7th ed.). New York: W. W. Norton & Company.

- Phiri, G. (1999) *Ticklish Sensation*. Neczam: Lusaka
- Richardson, J. (2006). *Lotus illustrated dictionary of literature*. New Delhi: Lotus Press.
- Robson, C. (1993). Real-world research: A resource for social scientists and practitioner – researchers. Malden: Blackwell Publishing.
- Rodrigues, A. S. (2008). An exploratory study of representation of gay characters in a parallel corpus of short stories: a systemic-functional approach. Retrieved October 7, 2010 from <http://www.periodicos.ufsc.br/index.php/traducao/article/viewFile/6734/6207> at 10:00 pm.
- Sarantakos, S. (2004). *Social research* (3rd. ed.). New York: Palgrave.
- Short, M. (1984). Who is stylistics? *Journal of Foreign Language*, 5, 4-20.
- Short, M. (1996). *Exploring the language of poems, plays and prose*. New York: Addison Wesley Longman Ltd.
- Shirley, T. (1999). “Thematic Networks and Text-types” in ASP. Pgs. 23-26.
- Silva, L. M. (1998). Character, language and translation: A linguistic study of a cinematic version of *A Streetcar Named Desire*. *Cadernos de Tradução*, 1 (3), 339-368.
- Simpson, P. (1993). *Language, ideology and point of view*. London: Routledge.
- Simpson, P. (2004). *Stylistics: A resource book for students*. London & New York: Routledge.
- Simpson, P. & Montgomery, M. (1995) Language, literature and film: The stylistics of Bernard MacLaverty’s *Cal*. In P. Verdonk & J. J. Weber (Eds.), *Twentieth century fiction: From text to context* (pp. 138–164). London: Routledge.
- Simwinga, J. (2008). “The Impact of Language Policy on the Use of Minority Languages in Zambia with Special Reference to Tumbuka and Nkoya”. Unpublished PhD Thesis:

University of Zambia, Lusaka.

Swift, J. (1994). *Gulliver's travels*. London: Penguin Books.

Syal, P. (1994). *Structure and style in Commonwealth literature*. Jangpura, New Delhi: Vikas Publishing House PVT Ltd.

Weber, R. P. (1990). *Basic content analysis*. Beverly Hills, CA: Sage.

Yankson, K. E. (1994). *Ayi Kwei Armah's novels*. Accra: Commercial Associates Ltd.

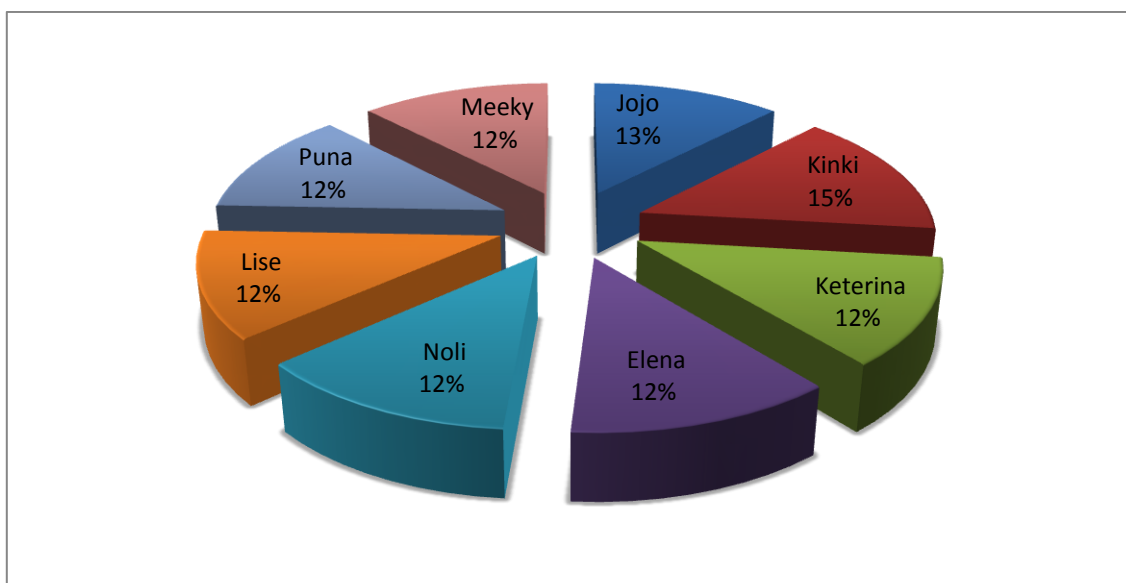
Yankson, K. E. (2007). *An introduction to literary stylistics* (2nd ed.). Nsukka, Nigeria: Pacific Publishers.

Zhang, Z. (2010). The interpretation of a novel by Hemingway in terms of literary stylistics. *Language, Society & Culture*, 30, 155-161.

APPENDIX 1 A

PROCESS-TYPES ATTRIBUTED TO MAJOR CHARACTERS

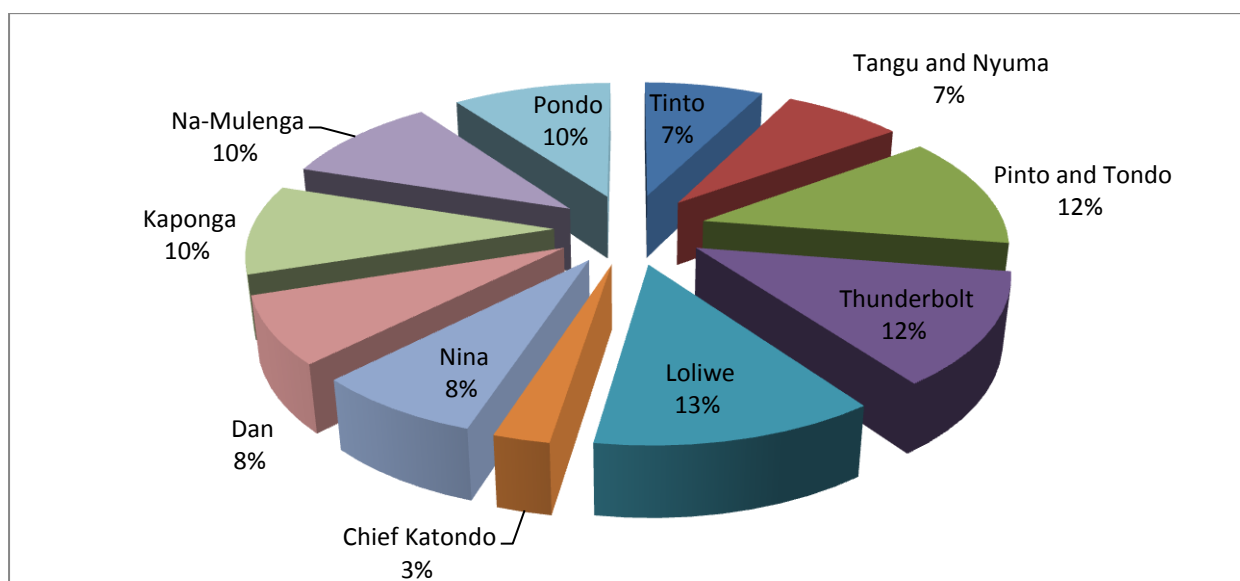
CHARACTER	PROCESS-TYPES ATTRIBUTED						TOTAL
Jojo	MaPs	MePs	RePs	VePs	BePs		5
Kinki	MaPs	MePs	RePs	VePs	BePs	ExPs	6
Keterina	MaPs	MePs	RePs	VePs	BePs		5
Elena	MaPs	MePs	RePs	VePs	BePs		5
Noli	MaPs	MePs	RePs	VePs	BePs		5
Lise	MaPs	MePs	RePs	VePs	BePs		5
Puna	MaPs	MePs	RePs	VePs	BePs		5
Meeky	MaPs	MePs	RePs	VePs	BePs		5



APPENDIX 1B

PROCESS-TYPES ATTRIBUTED TO MINOR CHARACTERS

MINOR CHARACTER	PROCESS-TYPES ATTRIBUTED						TOTAL
Tinto	MaPs		RePs		BePs		3
Tangu and Nyuma	MaPs	MePs	RePs	VePs			4
Pinto and Tondo	MaPs	MePs	RePs	VePs	BePs		5
Thunderbolt	MaPs	MePs	RePs	VePs	BePs		5
Loliwe	MaPs	MePs	RePs	VePs	BePs		5
Chief Katondo				VePs			1
Nina	MaPs	MePs		VePs			3
Dan	MaPs	MePs		VePs			3
Kaponga	MaPs		RePs	VePs	BePs		4
Na-Mulenga	MaPs		RePs	VePs	BePs		4
Pondo	MaPs	MePs		VePs	BePs		4



APPENDIX 2

FREQUENCY COUNTS OF PROCESS-TYPES ATTRIBUTED TO MAJOR AND MINOR CHARACTERS

MAJOR CHARACTERS	PROCESS-TYPES						OVERALL
	MaPs	MePs	RePs	VePs	BePs	ExPs	
Jojo	266	117	93	144	266	0	886
Kinki	27	7	20	26	28	1	109
Keterina	5	4	5	4	8	0	26
Elena	12	2	6	36	12	0	68
Noli	10	4	1	0	14	0	29
Lise	19	3	6	10	20	0	58
Puna	24	27	3	11	38	0	103
Meeky	21	7	7	5	21	0	61
TOTAL FREQUENCY	384	171	141	236	407	1	1340

MINOR CHARACTER	PROCESS-TYPES						OVERALL
	MaPs	MePs	RePs	VePs	BePs	ExPs	
Tinto	12	0	5	0	12	0	29
Tangu and Nyuma	5	1	2	5	0	0	13
Pinto and Tondo	14	6	4	13	14	0	51
Thunderbolt	28	12	15	39	30	0	124
Loliwe	10	6	6	14	10	0	46
Chief Katondo	0	0	0	4	0	0	4
Nina	30	7	3	30	0	0	70
Dan	4	3	0	4	0	0	11
Kaponga	8	0	2	10	7	0	27
Na-Mulenga	6	0	2	4	6	0	18
Pondo	1	2	0	7	1	0	11
TOTAL FREQUENCY	118	37	39	130	80	0	404

APPENDIX 3

STATISTICAL DISTRIBUTION OF THEMATIC PROGRESSION IN ALL CHARACTERS

(Note: It has not been possible to round off the statistical entries because they have been produced in Microsoft Excel Spreadsheet which proved dogmatic in its calculations)

	Thematic progression			
JOJO	Constant	Linear	Derived	TOTAL
MaPs	20	0	0	20
PERCENT (%)	100	0	0	100
MePs	12	0	1	13
PERCENT (%)	92.3076923	0	7.69230769	100
RePs	4	1	0	5
PERCENT (%)	80	20	0	100
VePs	17	3	0	20
PERCENT (%)	85	15	0	100
BePs	20	0	0	20
PERCENT (%)	100	0	0	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
TINTO	Constant	Linear	Derived	TOTAL
MaPs	5	1	4	10
PERCENT (%)	50	10	40	100
				0
MePs	0	0	0	0
PERCENT	0	0	0	0

(%)				
				0
RePs	2	0	2	4
PERCENT (%)	50	0	50	100
				0
VePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
BePs	5	2	6	13
PERCENT (%)	38.4615385	15.3846154	46.1538462	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
TANGU & NYUMA	Constant	Linear	Derived	TOTAL
MaPs	2	1	1	4
PERCENT (%)	50	25	25	100
				0
MePs	0	0	0	0
PERCENT (%)				0
				0
RePs	1	0	0	1
PERCENT (%)	100	0	0	100
				0
VePs	4	0	0	4
PERCENT (%)	100	0	0	100
				0
BePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

Pinto and Tondo	Constant	Linear	Derived	TOTAL
MaPs	13	0	0	13

PERCENT (%)	100	0	0	100
MePs	2	2	1	5
PERCENT (%)	40	40	20	100
RePs	3	0	0	3
PERCENT (%)	100	0	0	100
VePs	8	0	0	8
PERCENT (%)	100	0	0	100
BePs	13	0	0	13
PERCENT (%)	100	0	0	100
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Thunderbolt	Constant	Linear	Derived	TOTAL
MaPs	12	6	8	26
PERCENT (%)	46.1538462	23.0769231	30.7692308	100
				0
MePs	2	3	3	8
PERCENT (%)	25	37.5	37.5	100
				0
RePs	6	0	5	11
PERCENT (%)	54.5454545	0	45.4545455	100
				0
VePs	11	0	12	23
PERCENT (%)	47.826087	0	52.173913	100
				0
BePs	13	5	5	23
PERCENT (%)	56.5217391	21.7391304	21.7391304	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Kinki	Constant	Linear	Derived	TOTAL
MaPs	12	1	9	22
PERCENT	54.5454545	4.54545455	40.9090909	100

(%)				
				0
MePs	3	1	1	5
PERCENT (%)	60	20	20	100
				0
RePs	15	1	2	18
PERCENT (%)	83.3333333	5.55555556	11.11111111	100
				0
VePs	16	0	0	16
PERCENT (%)	100	0	0	100
				0
BePs	19	0	8	27
PERCENT (%)	70.3703704	0	29.6296296	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Loliwe	Constant	Linear	Derived	TOTAL
MaPs	4	0	5	9
PERCENT (%)	44.44444444	0	55.55555556	100
				0
MePs	2	2	0	4
PERCENT (%)	50	50	0	100
				0
RePs	4	0	0	4
PERCENT (%)	100	0	0	100
				0
VePs	11	2	0	13
PERCENT (%)	84.6153846	15.3846154	0	100
				0
BePs	5	3	0	8
PERCENT (%)	62.5	37.5	0	100
				0
ExPs	0	0	0	0
PERCENT	0	0	0	0

(%)				
-----	--	--	--	--

	Thematic progression			
Keterina	Constant	Linear	Derived	TOTAL
MaPs	1	0	3	4
PERCENT (%)	25	0	75	100
				0
MePs	2	1	0	3
PERCENT (%)	66.6666667	33.3333333	0	100
				0
RePs	1	2	0	3
PERCENT (%)	33.3333333	66.6666667	0	100
				0
VePs	3	0	0	3
PERCENT (%)	100	0	0	100
				0
BePs	2	0	4	6
PERCENT (%)	33.3333333	0	66.6666667	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Elena	Constant	Linear	Derived	TOTAL
MaPs	5	2	0	7
PERCENT (%)	71.4285714	28.5714286	0	100
				0
MePs	1	0	0	1
PERCENT (%)	100	0	0	100
				0
RePs	1	0	1	2
PERCENT (%)	50	0	50	100
				0

VePs	24	1	0	25
PERCENT (%)	96	4	0	100
				0
BePs	5	2	0	7
PERCENT (%)	71.4285714	28.5714286	0	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Chief Katondo	Constant	Linear	Derived	TOTAL
MaPs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
MePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
RePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
VePs	3	0	0	3
PERCENT (%)	100	0	0	100
				0
BePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Nina	Constant	Linear	Derived	TOTAL
MaPs	9	4	0	13
PERCENT	69.2307692	30.7692308	0	100

(%)				
				0
MePs	3	0	1	4
PERCENT (%)	75	0	25	100
				0
RePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
VePs	1	1	0	2
PERCENT (%)	50	50	0	100
				0
BePs	9	4	0	13
PERCENT (%)	69.2307692	30.7692308	0	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Dan	Constant	Linear	Derived	TOTAL
MaPs	2	1	0	3
PERCENT (%)	66.6666667	33.3333333	0	100
				0
MePs	1	1	0	2
PERCENT (%)	50	50	0	100
				0
RePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
VePs	3	0	0	3
PERCENT (%)	100	0	0	100
				0
BePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
ExPs	0	0	0	0

PERCENT (%)	0	0	0	0
--------------------	---	---	---	---

	Thematic progression			
Noli	Constant	Linear	Derived	TOTAL
MaPs	5	1	2	8
PERCENT (%)	62.5	12.5	25	100
				0
MePs	3	0	0	3
PERCENT (%)	100	0	0	100
				0
RePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
VePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
BePs	10	1	2	13
PERCENT (%)	76.9230769	7.69230769	15.3846154	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Lise	Constant	Linear	Derived	TOTAL
MaPs	10	6	0	16
PERCENT (%)	62.5	37.5	0	100
				0
MePs	0	2	0	2
PERCENT (%)	0	100	0	100
				0
RePs	1	4	0	5
PERCENT (%)	20	80	0	100
				0

VePs	8	0	0	8
PERCENT (%)	100	0	0	100
				0
BePs	10	6	0	16
PERCENT (%)	62.5	37.5	0	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Kaponga	Constant	Linear	Derived	TOTAL
MaPs	2	5	0	7
PERCENT (%)	28.5714286	71.4285714	0	100
				0
MePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
RePs	1	0	0	1
PERCENT (%)	100	0	0	100
				0
VePs	9	0	0	9
PERCENT (%)	100	0	0	100
				0
BePs	1	5	0	6
PERCENT (%)	16.6666667	83.3333333	0	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Na-Mulenga	Constant	Linear	Derived	TOTAL
MaPs	3	1	0	4
PERCENT	75	25	0	100

(%)				
				0
MePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
RePs	1	0	0	1
PERCENT (%)	100	0	0	100
				0
VePs	3	0	0	3
PERCENT (%)	100	0	0	100
				0
BePs	3	1	0	4
PERCENT (%)	75	25	0	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Puna	Constant	Linear	Derived	TOTAL
MaPs	9	7	5	21
PERCENT (%)	42.8571429	33.3333333	23.8095238	100
				0
MePs	23	3	0	26
PERCENT (%)	88.4615385	11.5384615	0	100
				0
RePs	2	0	0	2
PERCENT (%)	100	0	0	100
				0
VePs	7	3	0	10
PERCENT (%)	70	30	0	100
				0
BePs	26	7	4	37
PERCENT (%)	70.2702703	18.9189189	10.8108108	100
				0
ExPs	0	0	0	0

PERCENT (%)	0	0	0	0
--------------------	---	---	---	---

	Thematic progression			
Meeky	Constant	Linear	Derived	TOTAL
MaPs	17	0	3	20
PERCENT (%)	85	0	15	100
				0
MePs	6	0	0	6
PERCENT (%)	100	0	0	100
				0
RePs	5	0	1	6
PERCENT (%)	100	0	20	120
				0
VePs	2	2	0	4
PERCENT (%)	50	50	0	100
				0
BePs	18	0	3	21
PERCENT (%)	85.7142857	0	14.2857143	100
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0

	Thematic progression			
Pondo	Constant	Linear	Derived	TOTAL
MaPs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
MePs	1	0	0	1
PERCENT (%)	100	0	0	100
				0
RePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0

VePs	6	0	0	6
PERCENT (%)	100	0	0	100
				0
BePs	0	0	0	0
PERCENT (%)	0	0	0	0
				0
ExPs	0	0	0	0
PERCENT (%)	0	0	0	0