

A Transitivity Analysis of Jojo in the Ideational Metafunction of Phiri's *Ticklish Sensation*

Humphrey M. Kapau

University of the Western Cape, South Africa

Dr. John Simwinga

The University of Zambia, Zambia

Abstract

This article examined the characterisation of Jojo in the ideational metafunction of Phiri's Ticklish Sensation. This was achieved by appealing to the theoretical locale of transitivity model as espoused by Halliday (1966) in the theorisation of Systemic Functional Linguistics (SFL). Specifically, the study explored the characterisation of Jojo in the context of four research objectives, namely, to identify process-types attributed to Jojo; identify the transitivity patterns embedded in process-types attributed to Jojo; and to establish the stylistic significance of the identified transitivity patterns in the characterisation of Jojo. The study was mapped within the methodological frontiers of stylistics that foregrounded a quantitative and qualitative dimension to the research. Drawing from the nature of objectives, the research appealed to descriptive research design within which the qualitative approach complemented the quantitative approach. Within the qualitative and quantitative approaches, summative content analysis and descriptive statistics were used as methods for data analysis respectively. A diary and notebook were used as data collection aids because data were collected from published material namely the novel Ticklish Sensation. The data collection procedure proceeded as follows: having read the novel, 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. Data analysis drew on Halliday (1971) and Simpson (2004)'s notions of transitivity profile and involved establishing the stylistic significance of the identified transitivity patterns in the characterisation of Jojo. Descriptive statistics was employed to support the qualitative discussion on characterisation of Jojo in Ticklish Sensation. The study revealed that Jojo is accorded Material Processes (MaPs), Mental Processes (MePs), Relational Processes (RePs), Verbal Processes (VePs) and Behavioural Processes (BePs) but denied Existential Processes (ExPs). The findings further indicated that Jojo is accorded a number of transitivity patterns such as use of Jojo as Actor in MaPs whose Goals are females; use of verbs of cognition, perception and affection in MePs; use of intensive RePs; and use of Quoted Verbiage in VePs. The findings revealed that the transitivity patterns attributed to Jojo are stylistically tailored to personify him as a character who is sex-obsessed, determined, sexually problematic, action-oriented and sexually undiplomatic. The implication arising from the findings is that transitivity patterns enhance characterisation. The study recommends that secondary school teachers, and college and university lecturers should apply the transitivity model as a tool in addressing characterisation in literary works.

Keywords: Characterisation, Jojo, Ticklish Sensation, Transitivity, Systemic Functional Linguistics

1. Introduction

In Systemic Functional Linguistics (henceforth SFL), language is a resource-making material by which meaning is construed. By this, then, language is a system by which animate and inanimate entities convey information in order to realise a particular meaning (e.g. Halliday, 1966; Kennedy, 1982; Droga and Humphrey, 2002; and Halliday and Matthiessen, 2004). In conveying meaning, the stratified system of language is projected through the three metafunctions of language, namely, the ideational, the interpersonal and the textual metafunctions of language. According to Caffarel (2006), the ideational metafunction is a function of language that expresses the clausal experiences in terms of clausal participants. On the other hand, the interpersonal metafunction “supplies information and resources for enacting (establishing and maintaining) social relations while the textual metafunction looks at the textual systems of a text” (Caffarel, 2006:5). While the ideational metafunction deals with the aspect of Field in the context of situation, the interpersonal and textual metafunctions of language deal with the Tenor and Mode of the context of situation, respectively (Eggins, 2004; and Caffarel, 2006). Therefore, language is a resource for making meaning and because of that, it is argued that the linguistic choices that writers make during the production of their work are deliberately done in order to convey a particular meaning. For this, language use is perceived as functional since it serves the purpose of conveying a particularised meaning that is influenced by the social and cultural context of the text (Eggins, 2004; and Droga and Humphrey, 2002).

Because writers use language to create literary works, literary pieces of work are instances of discourse and can be studied using SFL. This is made possible because writers of literary works use language to construct the plot, characters, setting, point of view and themes, among others, thereby enhancing the artistic and credibility value of their works. Therefore, by conducting a transitivity analysis of transitivity patterns in a clause in which a character such as Jojo is inscribed, experiences associated with participants of such clauses are revealed, thereby showing such a character’s distinctiveness from the other characters (Halliday, 1966; Simpson, 2004; Iwamoto, 2008; and Rodrigues, 2008). This article 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 establishes how these forms enhance the characterisation of Jojo. The study was built on earlier ones done on *Ticklish Sensation*, particularly that of 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 has 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 the characterisation of Jojo in the ideational metafunction of Phiri’s *Ticklish Sensation*.

1.1. Statement of the 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*; and Mwinlaaru (2012) uses the same model to study characterisation and point of view in Achebe's *Anthills of the Savannah*. While these studies have used the transitivity model and SFL theory in general, no study has looked at characterisation in a Zambian literary work from the perspective of the transitivity model. For this reason, an examination of how transitivity patterning impacts on characterisation of Jojo in *Ticklish Sensation* – a Zambian novel – provides 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, is: how do transitivity patterns enhance the characterisation of Jojo in *Ticklish Sensation*? By exploring the aforementioned knowledge gap, this study has added further knowledge to works done on transitivity and SFL (e.g. Halliday, 1966; Halliday, 1971; Iwamoto, 2008; and Mwinlaaru, 2012).

1.2. Research questions

Arising from the knowledge gap established, the study sought to address the following research questions:

- (i) What process-types are attributed to Jojo?
- (ii) What transitivity patterns are in process-types attributed to Jojo?
- (iii) What do the transitivity patterns attributed to Jojo reveal about his character?

2. Literature Review

There are a number of studies worth noting upon which the knowledge gap of this study was created. The first is that of Mwaanga (1988) who examines the language of Zambian fiction in English using the methodological tools of stylistics on Phiri's "*Ticklish Sensation*" (NECZAM, 1973), Banjayamoyo's "*Sofiya*" (NECZAM, 1979), Musenge's "*Changing Shadows*" (NECZAM, 1984) and Chipeta's "*The Pregnant Clouds*" (Kenneth Kaunda Foundation, 1986). Mwaanga (1988:14) concludes that "every literary text assumes a certain kind of reader and that this assumption is a constitutive element of the text". Mwaanga's (1988) research further establishes that the western views about Zambian fiction in literature are erroneous. He strongly argues in his findings that judgment over the language of Zambian fiction in English can only be understood in the context of the Zambian sociolinguistic milieu as a whole. The current study is similar to that of Mwaanga (1988) because it studies the same novel – *Ticklish Sensation* – from the angle of linguistic stylistics. However, while Mwaanga (1988) uses the reception theory as general theoretical framework, the current study has employed SFL as general theoretical framework under which the transitivity model is 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.

Another study is that of 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 identifies 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 (1971), 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 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 study's use of the transitivity model on the Zambian novel has added more to the scholarly works that have used the transitivity model.

In addition, Kennedy (1982) draws on Halliday (1971)'s use of the transitivity model to explore characterisation in Conrad's *The Secret Agent*. Kennedy (1982) establishes that 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, he 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) also employs the transitivity framework in analysing literary texts from the literary theoretical lens of the feminist theory. Burton (1982) uses Plath's *The Bell Jar* to explore how Plath uses disempowering syntactic structures to portray herself as a victim, basing the analysis on the four participants of the clause namely the doctor, the nurse, the patient and the electric equipment used in performing the theatrical operation. In her analysis, Burton (1982) uses three stages: stage one involves isolating the clause processes and finding out key participants in each process; stage two involves the identification of specific process types of the processes she isolates; and stage three involves determining which participant is involved with which type of

process. The current study is similar to that of Burton (1982) on the basis of using the transitivity model and how process types shed light on characterisation. However, this study differs significantly with that of Burton (1982) in that it looks at a Zambian novel *Ticklish Sensation*.

Another study similar to that of Burton (1982) is Iwamoto's (2008) study which uses the transitivity model to analyse a passage from a short story in a women's magazine from a feminist perspective. The study uses both qualitative and quantitative techniques in its methodology to show that the male character – Stefan de Vaux – is involved mostly as an Initiator or an Agent in Goal-directed material processes (e.g. *letting her go at last*). By so doing, Iwamoto (2008) establishes that Stefan de Vaux is a character who affects and controls what is happening. Further, since Stefan de Vaux also acts mostly as a Sayer in verbal processes, he is therefore a vocal character with potential to influence others. In contrast to Stefan de Vaux, Iwamoto (2008) notes that the female character Claire is mostly involved in internalised and passivized processes, with little or less impact on external forces. In the material processes, Claire is associated with the Goal or Medium; she is mostly the Sensor in mental processes; the Behavior in behavioural processes; and a Carrier in relational processes. For this, Iwamoto (2008) concludes that a text can carry transitivity patterns that can offer a stereotypical portrayal of gender relations among participants (Mwinlaaru, 2012). This study is similar to that of Iwamoto (2008) in that it uses both qualitative and quantitative techniques in addressing characterisation of Jojo in *Ticklish Sensation*. However, while Iwamoto's (2008) study focuses on transitivity patterns and their representation of gendered discourse, the present study is on characterisation in general, without any particular or special emphasis on gender or ideology. Such a non-preconceived analysis of characterisation in Phiri's *Ticklish Sensation* is meant to produce undefiled character profiling of Jojo in the novel.

In addition to the other earlier studies mentioned above, Muyendekwa (2008) explores 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. The current study is also similar to that of Mwinlaaru (2012) who conducted a research meant to explore characterisation and point of view in Achebe's *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 does look at point of view. Moreover, while Mwinlaaru (2012)'s study is on a West African novel, the current study is on a Zambian novel. This shift has offered diversity in the choice of literary works analysed using the transitivity model.

3. Theoretical Framework

The current study was framed within the theoretical frontiers of Systemic Functional Linguistics (SFL). Otherwise known as Systemic Functional Grammar (SFG), the SFL theory was largely developed by Halliday and his followers but it traces its roots to the works of other linguists, notable of whom are Malinowski and Firth. In later years, the theory has been associated with post Hallidayan SFL theorists such as Fawcett; Hassan; Martin; Painter; and Matthiessen

(O'Donnell, 2012). SFL argues that language is a resource for construing meaning and that, as a resource for meaning-making, the language system is stratified into a hierarchical order of realisations whose most abstract is the graphology/phonology stratum and whose most concrete realisation is the stratum of context, fed in-between by the lexico-grammatical and semantics strata (Halliday, 1966; Caffarel, 2006; and Martin and Rose, 2003). Central to SFL theorisation is the notion of *metafunctions of language*. According to Halliday and Hassan (1976) and Halliday and Matthiessen (2004), the metafunctions of language are those functions that language is meant to perform in society, notably, the ideational, the interpersonal and the textual metafunctions. SFL theorists have noted that 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; the interpersonal metafunction establishes and maintains social relations; and the textual metafunction looks at how language is organised into coherent and meaningful spoken and written texts (Halliday, 1971; Halliday, 1978; Fowler, 1986; Droga and Humphrey, 2002; Caffarel, 2006; and Halliday and Webster, 2009).

Within the ideational metafunction to language resides the notion of transitivity which the current study used in its analysis of the characterisation of Jojo. Droga and Humphrey (2002) and Mwinlaaru (2012) have noted that transitivity is a model to language that concerns itself with the grammar of the clause (called *transitivity* in SFL) and focuses on the grammatical description of the ideational metafunction of language at clausal level. Put more precisely, Mwinlaaru (2012: 21) paraphrases Halliday (1971) by noting that transitivity is 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.” Therefore, transitivity models the description of the content of the clause from the grammatical perspective.

Three components of the grammar of the clause are identified in the transitivity model and these are the Process, the Participant and the Circumstance. While the Process is the nucleus of the experiential mode of the clause and is prototypically realised by the verb phrase, the Participant of a clause refers to participants directly involved in the process and usually identified by noun phrases. On the other hand, the Circumstance occupies the adjunct element of the clause structure and are usually realised by prepositional and adverb phrases. The Circumstance of the clause is made up of a wide range of semantic classes comprising Extent, Location, Manner, Cause, Contingency, Accompaniment, Role, Matter and Angle, as well as their sub-categories which carry a subcategory probe (Halliday, 1966; Droga and Humphrey, 2002; Simpson, 2004; Halliday and Matthiessen, 2004; Iwamoto, 2008; and Mwinlaaru, 2012).

Based on the Process, transitivity classifies the grammar of the clause into six process-types, namely, material processes (MaPs); mental processes (MePs); relational processes (RePs); verbal processes (VePs); behavioural processes (BePs); and existential processes (ExPs). The categorisation is based on whether a process-type in question represents processes of doing and action (classified as MaPs); processes of perception, cognition and affection (known as MePs); processes of being and having (categorised as RePs); processes of saying and telling (grouped as VePs); processes of behaving (collectively known as BePs); and processes of existing (summed as ExPs). Material processes (MaPs) are processes of ‘doing’ and ‘happening’ in the physical

world and have two inherently key participants, namely, the Actor (which is an obligatory element) and the Goal – which is the optional element (Iwamoto, 2008). 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; Droga and Humphrey, 2002; Martin and Rose, 2003; Iwamoto, 2008; and Mwinlaaru, 2012).

The second type of process-types is that of mental processes (MePs). MePs are defined as internalised processes that encode the meanings of feeling, thinking and perception. (Simpson, 2004:91). Grammatically, all mental processes involve two inherent participants namely the Sensor and the Phenomenon. What is termed ‘Phenomenon’ is that which is felt, thought or perceived by the conscious Sensor (Eggins, 1994:242-3; Halliday, 1994:117).

In addition to MaPs and MePs are relational processes (RePs). According to Eggins, (1994); Halliday and Matthiessen (2004); Simpson (2004); and Iwamoto (2008), RePs are processes of being and having and are divided into intensive, possessive and circumstantial RePs. Intensive RePs are RePs that use intensive verbs (e.g. *is*). On the other hand, possessive RePs use verbs of possession (e.g. *has*) while circumstantial RePs use verbs that indicate circumstantial relations (e.g. *is at*). Therefore, intensive RePs establish a relationship of ‘X is Y’ connection between two elements; possessive RePs create an ‘X has Y’ relationship; and circumstantial RePs connote an ‘X is at Y’ relationship. In RePs, the central participants are the Carrier, Attribute, Token and Value.

In addition to MaPs, MePs and RePs as the three major process-types are three minor process-types, namely, verbal processes (VePs); behavioural processes (BePs); and existential processes (ExPs). VePs are processes of saying and telling. Theoretically, VePs are found at the border of MePs and RePs, and express the relationship between ideas constructed in human consciousness and those enacted in the form of language (Halliday and Matthiessen, 2004; Martin and Rose, 2003). In VePs, 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 called the Verbiage (Droga and Humphrey, 2002:29). On the other hand, BePs are processes of physiological and psychological behaviour, and can be realised as MaPs or MePs. The main participant in BePs is the Behaver though it is possible to find an optional participant called the Range (Halliday, 1994:107). The sixth process-type (and third minor process-type) is that of ExPs. ExPs are can be realised as either RePs or MaPs. The inherent clause participant in ExPs is the Existent traditionally identified as ‘there’ (Halliday, 1966; Droga and Humphrey, 2002; Eggins, 2004; and Halliday and Matthiessen, 2004).

The current study applied the transitivity model in order to analyse the characterisation of Jojo in the ideational metafunction of Phiri’s *Ticklish Sensation*. This was done by appealing to the grammar of transitivity (MaPs, MePs, RePs, VePs, BePs and ExPs) as theorised by Halliday (1966) and illustrated by Halliday (1971).

4. Methodology

Based on the research questions, the present study was framed within the methodological confines of stylistics and drew its epistemological and ontological footing from the positivist and constructionist paradigms, thereby foregrounding a quantitative and qualitative dimension to the research. Drawing from the choice of paradigms and the nature of objectives, the research appealed to descriptive research design within which the qualitative approach complemented by the quantitative approach was used. Netted in the qualitative and quantitative approaches was summative content analysis and descriptive statistics as methods for data analysis respectively (e.g. Kothari, 1985; Brink and Wood, 1988; Kumar, 2005; and Goertzen, 2017). A diary and a notebook were used as data collection aids because data were collected from published material namely the novel *Ticklish Sensation*. The data collection procedure proceeded as follows: having read the novel, 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. Data analysis drew on Halliday (1971) and Simpson (2004)'s notions of transitivity profile and involved establishing the stylistic significance of the identified transitivity patterns in the characterisation of Jojo. Descriptive statistics was employed to support the qualitative discussion on characterisation of Jojo in *Ticklish Sensation*. Samples of analyses were later given to two lecturers from literature section of the Department of Literature and Languages of the University of Zambia for verification after explaining to them the coding scheme and the transitivity model.

5. Results and Discussion

5.1. Process-types attributed to Jojo

The findings revealed that out of the six process-types espoused by SFL theorists (e.g. Halliday, 1966; and Halliday and Matthiessen, 2004), Jojo is allotted material, mental, relational, verbal and behavioural processes but denied existential processes. It was further observed MaPs attributed to Jojo are the same as the BePs attributed, leading to an equifrequency in MaPs and BePs attributed to Jojo. This entailed that MaPs and BePs were basically the same and proved the SFL argument that besides MaPs, MePs and RePs as the three major process-types, VePs, BePs and ExPs as minor process-types are sometimes embedded in the major process-types (Halliday, 1966; Halliday, 1971; Droga and Humphrey, 2002; Martin and Rose, 2003; and Halliday and Matthiessen, 2004). Going by the findings, it was concluded that in the ideational metafunction of Phiri's *Ticklish Sensation*, Jojo is represented in clausal experiences associated with processes of doing and action (MaPs); processes of cognition, perception and affection (MePs); processes of being and having (RePs); and processes of physiological and psychological nature (BePs). Furthermore, the findings revealed that the statistical distribution of process-types attributed to Jojo differs not only with Jojo but across each individual character. This is illustrated below:

Table 1 Process-types attributed to Jojo in relation to other characters

CHARACTER	PROCESS-TYPES						TOTAL FREQUENCY
	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
Others	118	37	39	130	80	0	404
TOTAL FREQUENCY	502	208	180	366	487	1	1744

In Table 1, it can be concluded that Jojo dominates in all the categories of process types except in that of ExPs. Kinki is the only character who reflects the ExPs category. Table 1 also indicates that Jojo's process-type distribution of MaPs, MePs, RePs, VePs, BePs and ExPs is in the ratio of 266:117:93:144:266:0. Statistically, this entails that Jojo is attributed five process-types but denied ExPs. Theoretically, the equifrequency of MaPs and BePs in Table 1 points to the fact that the same MaPs are realised as the same BePs. This confirms Halliday (1994) who notes that BePs are processes of physiological and psychological behaviour, and can be realised as MaPs or MePs. Table 1 further shows that out of the 886 tokens attributed to Jojo, he dominates in MaPs/BePs through a frequency of 266 tokens while he is least represented in RePs (93 tokens). It can be further noted that Jojo is second-most represented in VePs while his MePs are third-placed. Therefore, based on Table 1, the findings concluded that Jojo is mostly associated with clausal experiences whose types of verbs involve participants, namely, Actor, Goal and Circumstance in MaPs; Sensor, Phenomenon and Circumstance in MePs; and Carrier, Possessor, Attribute and Possessed in RePs. It was further concluded that since BePs are the same as MaPs, their discussion is encompassed through MaPs. The findings on process-types allotted to Jojo confirm the theoretical perspective in SFL that a text is a fabric of interwoven metafunctions one of which is the ideational metafunction, with process-types as the core of the grammar of the clause (e.g. Martin and Rose, 2003; and Caffarel, 2006). Additionally, the varying statistics in process-types attributed to Jojo undoubtedly shows the significance of numerical data in establishing the significance of process-types in a text (e.g. Kothari, 1985; Brink and Wood, 1988; Kumar, 2005; and Goertzen, 2017).

5.2. Transitivity patterns and the Characterisation of Jojo

In pursuance of research question two (i.e. *What transitivity patterns are in process-types attributed to Jojo?*) and research question three (i.e. *What do the transitivity patterns attributed to Jojo reveal about his character?*), the findings established that not only is Jojo assigned some transitivity patterns in process-types but also that the identified transitivity patterns play a crucial role in revealing his characterisation. The following are the transitivity patterns identified in process-types and what they reveal about the characterisation of Jojo:

5.2.1. Use of Jojo as Actor whose Circumstances are feminine in most material processes

The findings exhumed that in MaPs, Jojo is an Actor whose Circumstances are mostly things associated with females. The findings established that the aforementioned transitivity pattern characterises Jojo as a *pervert*, *determined* and *action-oriented* character. For example, whenever Jojo is accorded an opportunity to be in the vicinity of females of roughly around his marriageable age, he becomes an Actor whose Circumstances are mostly related to the female body. This is illustrated in (1) – (7) below through a constellation of some clauses extracted from the data:

(1)

I glared at the breasts of my sisters .
Actor Process Circumstance

(2)

I gazed at breasts .
Process Circumstance

(3)

I stared at girls' mouths .
Actor Process Circumstance

(4)

My eyes fell on Kinki Salamu .
Actor Process Circumstance

(5)

My eyes concentrated on Kinki Salamu's bosom .

Actor	Process	Circumstance
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(6)

My hands zoomed towards Kinki's chest .

Actor	Process	Circumstance
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(7)

My eyes glared upon Kinki's defiant face .

Actor	Process	Circumstance
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In Examples (1) – (7) above, Jojo is the Actor in processes of *doing* and *action* – MaPs. As an Actor in (1) – (3), Jojo is identified as *I* while in (4) – (7), he is identified through his body parts, namely, *My eyes* (4); *My eyes* (5); *My hands* (6); and *My eyes* (7). The dominance of Jojo as the Actor makes him the driver of his actions in the physical world. Such a grammatical mapping of Jojo in MaPs shows Jojo's consistency in seeking to achieve his Goals and Circumstances no matter what. He is not the victim of the actions but the perpetrator of the actions, thereby becoming an active participant in MaPs. Jojo's activeness and determination in MaPs is further understood by the Circumstances upon which his processes of action and doing are directed. In (1) – (7), the Circumstances to which Jojo directs his actions are: *at the breasts of my sisters* {Circumstance of Location: spatial: *where?*}; *at breasts* {Circumstance of Location: spatial: *where?*}; *at girls' mouths* {Circumstance of Location: spatial: *where?*}; *on Kinki Salamu* {Circumstance of Location: *where?*}; *on Kinki Salamu's bosom* {Circumstance of Location: spatial: *where?*}; *towards Kinki Salamu* {Circumstance of Location: spatial: *where?*}; and *upon Kinki's defiant face* {Circumstance of Location: spatial: *where?*}. From the aforementioned Circumstances in the grammar of MaPs, it can be seen that Jojo is a determined pervert whose action-oriented character is targeted at female body parts. What Jojo does in the physical world is mostly associated with female body parts. What is further worth noting in (1) – (7) is that Jojo is denied Goals in his MaPs but accorded only Circumstances as part of the clause participants to which he is the Actor. By denying Jojo some Goals but allotting him Circumstances whose nature has to do with the location of body parts, Jojo is turned into a deadly sexual predator who sees nothing else in a woman but sex and the satisfaction of his sexual appetite. Jojo is a walking hunter of women, and the female body parts are not safe from the wrath of his penis. Therefore, in MaPs, Phiri uses a transitivity pattern that places Jojo as an Actor in Goalless MaPs but whose Circumstances are all about the female body. Using this strategy, Phiri manages to characterise Jojo as a pervert who is determined and action-oriented.

5.2.2. Statistical dominance of material processes

In addition to the use of Jojo as an Actor in Goalless MaPs whose Circumstances are associated with females, Phiri also uses the statistical dominance of MaPs to further characterise Jojo. In this regard, the findings established that the dominance of MaPs as compared to other process-types attributed to Jojo is stylistically tailored to characterise Jojo as *an action-oriented* character. Table 2 below shows the distribution of process-types attributed to Jojo, in the context of other characters:

Table 2: Comparison of process-types attributed to characters

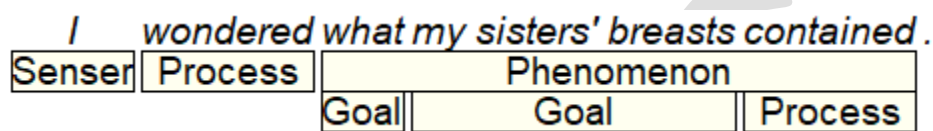
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Others	118	37	39	130	80	0	404
TOTAL FREQUENCY	502	208	180	366	487	1	1744

An intra-character and inter-character analysis of Table 2 reveals that Jojo dominates in MaPs. Out of a total of 502 tokens attributed to all characters in Phiri's *Ticklish Sensation*, Jojo is accorded 266 tokens and is above 50% of the total percentage of MaPs distributed across characters. In terms of 886 total tokens attributed to process-types associated with Jojo, he has an equifrequency of 266 tokens in MaPs and BePs, while other process-types attributed to him are below 200 tokens. Therefore, Table 2 demonstrates that Jojo is more dominant in processes of *doing* and *action* (MaPs) than he is in other process-types such as MePs (117); RePs (93) and VePs (144). The findings as indicated in Table 1 suggest that Jojo is mostly associated with action in the physical in which he is the Actor. Jojo is in search of what people call the ticklish sensation but because he does not experience it, he spends his entire life in search of the mysterious ticklish sensation. His actions are not directed at farm work or school, but at anything that can give him an answer to what ticklish sensation was and how it felt. This explains why every time Jojo is engaged in some physical activity with a person of the opposite sex, his actions are directed at female body parts such as the breasts, the lips and the eyes.

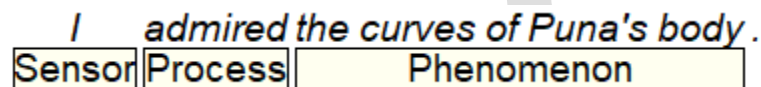
5.2.3. Use of Jojo as Sensor whose Phenomenon is female in mental processes

In processes of perception, affection and cognition (MePs), Phiri places Jojo as the Sensor whose Phenomenon is mostly a female or female object. This strategy is similar to that in MaPs where Jojo is placed as an Actor whose Circumstances are related to females. Using verbs of affection, perception and cognition, Phiri manages to portray Jojo as a character *obsessed with sex*. This is illustrated in (8) – (12) below:

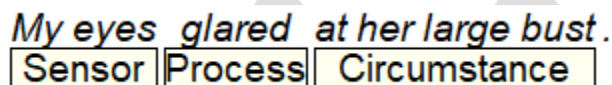
(8)



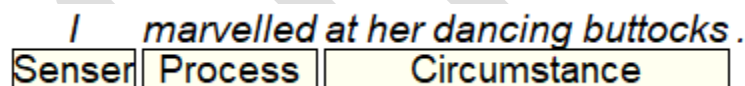
(9)



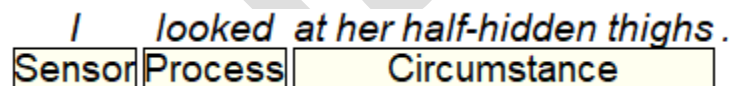
(10)



(11)



(12)



In examples (8) – (12), there is a consistent use of Jojo as a Sensor in MePs. As a Sensor, Jojo is associated with Processes, namely, *wondered* {mental process: cognition} in (8); *admired* {mental process: affection} in (9); *glared* {mental process: perception} in (10); *marvelled* {mental process: affection} in (11); and *looked* {mental process: perception} in (12). The Phenomenon is female-related: *what my sister's breasts contained* in (8); and *the curves of Puna's body* in (9). From the choice of MePs in (8) – (12), Jojo is projected as a Sensor whose Phenomenon is related to the female body. By further using verbs of cognition (e.g. *wondered*);

verbs of affection (e.g. *admired*); and verbs of perception {e.g. *looked*}, Phiri stylistically characterises Jojo as a person whose mind thinks, perceives and shows affection for sexual-related issues. This underscores Jojo as a pervert. Furthermore, that Jojo is a pervert is shown through the choice of Circumstances in MePs. Whenever Jojo is attributed the Circumstances in MePs accorded to him, the things contained are mostly those to do with females. For example, in (10), Jojo *glared* {mental process: perception} *at her large bust* {Circumstance of Location: spatial: *where?*}; in(11), he *marvelled* {mental process: affection} *at her dancing buttocks* {Circumstance of Matter}; and in (12), Jojo *looked* {mental process: mental} *at her half-hidden thighs* {Circumstance of Matter}. By overlooking the grammatical Circumstance of Contingency {i.e. condition, concession and default}; the Circumstance of Angle; Circumstance of Role {i.e. guise and product}; Circumstance of Cause {i.e. reason, purpose and behalf}; and the Circumstance of Extent {i.e. temporal and spatial}, Phiri confines Jojo to Circumstances of Location and Matter. This way, Jojo is grammatically orchestrated as a Sensor whose Circumstances seek to address issues to do with Matter (females) and Location (female body parts). This characterises Jojo as someone who is obsessed with sex or anything related to the topic of sex. Furthermore, by having female body parts dominate the Phenomenon and Circumstance components of the grammar of MePs attributed to Jojo, females are perceived, felt and seen as sexual objects whose wealth is on what they can offer sexually. Such a dominated perception, cognition and affection of females and sex by Jojo ultimately characterises him as a pervert character. To Jojo, a female is never entirely safe if she is within reach. If a female is out of reach physically (i.e. MaPs), then Jojo mentally engages in sexual escapades with her through his internalised processes of perception, affection and cognition (MePs).

5.2.4. Use of intensive relational processes in Reported Verbiage of verbal processes

The findings indicated a unique transitivity pattern in RePs attributed to Jojo. Instead of RePs existing along in the narrative, they were predominantly expressive through the Reported Verbiage of VePs attributed to Jojo. The study established that this strategy is used by Phiri to bring about a prejudiced characterisation of Jojo by other people. Overall, other people in the novel characterise Jojo as a *sexually problematic* character. This is illustrated in (13) – (16) below:

(13)

<i>Everybody</i>	<i>said</i>	<i>I</i>	<i>was</i>	<i>Satan's saliva</i>
Sayer	Process	Reported Verbiage		
		Carrier	Process	Attribute

(14)

<i>They</i>	<i>said</i>	<i>I</i>	<i>was</i>	<i>wicked</i>
Sayer	Process	Reported Verbiage		
		Carrier	Process	Attribute

(15)

<i>They</i>	<i>said</i>	<i>I</i>	<i>was</i>	<i>a</i>	<i>brute</i>	.
Sayer	Process	Reported Verbiage				
		Carrier	Process	Attribute		

(16)

<i>They</i>	<i>said</i>	<i>I</i>	<i>was</i>	<i>a</i>	<i>spoilt</i>	<i>child</i>	.
Sayer	Process	Reported Verbiage					
		Carrier	Process	Attribute			

Examples (13) – (16) clearly show that RePs attributed to Jojo are construed as part of Reported Verbiage in VePs attributed to Jojo. This unique strategy enables Phiri to attach an additional Participant of Sayer in VePs as an overall participant responsible for the entire clauses in which the RePs appear. In (13) – (16), the Sayer of Reported VePs constitutes people but the Carrier in RePs fused in the Quoted Verbiage is Jojo, only identified as *I*. As a Carrier in (13) – (16), Jojo is associated with the intensive relational process *was*. The Attributes of the RePs are *Satan's saliva// wicked// a brute// a spoilt child*. Going by the context of the extracted clauses (13) – (16), people are complaining because of Jojo's desire and determination to have the ticklish sensation. For this, people said he was *Satan's saliva, wicked, a brute and a spoilt child*.

5.2.5. Use of Quoted Verbiage in verbal processes

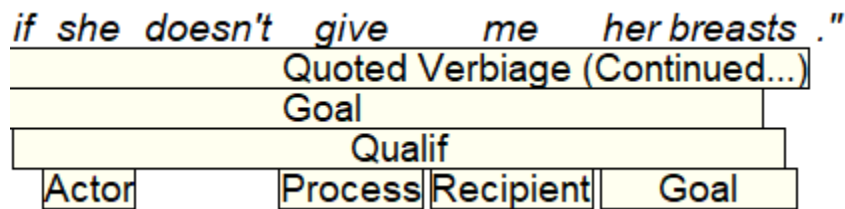
The last transitivity pattern attributed to Jojo is that of Quoted Verbiage in VePs associated with him. Phiri uses this transitivity pattern in VePs in order to characterise Jojo as *asexually undiplomatic* character. This is shown in (17) and (18) below:

(17)

<i>I</i>	<i>barked</i>	,	"	<i>I</i>	<i>want</i>	<i>Kinki's</i>	<i>breasts</i>	.	"
Sayer	Process	Quoted Verbiage							
		Assessed	Process	Phenomenon					

(18)

<i>I</i>	<i>said</i>	,	"	<i>I</i>	<i>will</i>	<i>kill</i>	<i>Kinki</i>	,
Sayer	Process	Quoted Verbiage...						
		Goal		Process				



Examples (17) and (18) show that as a Sayer, Jojo is associated with Quoted Verbiage in VePs whose Targets are mostly Kinki and breasts. The nature of the Quoted Verbiage is that of demand (i.e. *"I want Kinki's breasts*) and ransom-like (i.e. *"I will kill Kinki if she doesn't give me her breasts*). This shows that Jojo is undiplomatic and immature in his search for the ticklish sensation.

6. Conclusion

The findings on the characterisation of Jojo in the ideational metafunction of Phiri's *Ticklish Sensation* have validated the theoretical observations that process-types form the ideational meaning of language (e.g. Martin and Rose, 2003; and Caffarel, 2006) and that their statistical distribution is also motivated (e.g. Kothari, 1985; Brink and Wood, 1988; Kumar, 2005; and Goertzen, 2017). From the angle of literature review, the findings on Jojo and the ideational metafunction of Phiri's *Ticklish Sensation* re-affirm the earlier findings in studies such as those of Halliday (1971); and Mwinlaaru (2012) who have argued that each narrative accords process-types to characters differently. It is hoped that this study motivates teachers and learners of literature to apply SFL and transitivity so as to appreciate the beauty of the interface between literature and linguistics in character enquiry.

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