Transitivity in Atukwei Okai’s “The Oath of Fontomfrom”

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Examining the language of a literary text can be a reliable way of comprehending literary writers’ experiences. This paper explores the relationship between linguistic forms and socially construed meaning in Atukwei Okai’s poem, “The Oath of the Fontomfrom”. The objectives of the study were to (1) examine the poet’s process choices and their typical distribution in the text, (2) assess the participant characteristics of each process category, and (3) establish the role of the speaker/persona in the poem. This descriptive qualitative study was underpinned by the transitivity framework of Halliday and Matthiessen’s (2014) Systemic Functional Linguistics. So, a content analysis tool was used in analysing the text by revealing how meaning is presented. The results revealed that the poet (or persona) used different kinds of processes to present meaning to his reader. Consequently, when these processes were analysed, the results indicated that material processes were most frequently used. The distribution of process types includes 42% material, 16% mental, 15% behavioural, 13% relational, and 10% verbal processes. Again, the persona is involved in 32 processes, constituting 35% of the total processes. The preponderance of material processes revealed that the poet portrayed warfare as mainly involving concrete physical actions.

1. INTRODUCTION

1.1. Background
The language used in any form of social discourse is representational (Fairclough, 2001) of the speaker or writer’s conscious experiences of the outer world and his inner
experiences. These experiences constitute an individual’s perceptions. According to Halliday (1973; 2004), an author's linguistic and functional choices result from social influences and their influences on the author's perception. Linguistic choices: vocabulary and syntax: are linked to the experiential perspectives of the user and should therefore be highlighted at the discourse level. Thus, examining the language of a literary text is a very reliable means of gaining sufficient comprehension and appreciation of the artistic realization of the author. This paper explores the relationship between linguistic choices and socially construed meaning in a literary text.

1.2. Systematic Functional Linguistics
Several linguistic theories have been developed to help ascertain the form-function relationship in discourse. One such theory, which has for some time gained scholarly attention, is the systemic functional linguistics (SFL) initially proposed by Halliday in his work titled An introduction to functional grammar (Halliday, 1985; 1994) and has since been revised by himself and Matthiessen in An introduction to functional grammar (Halliday & Matthiessen, 2004) and Halliday’s introduction to functional grammar (Halliday & Matthiessen, 2014). For Halliday (1985), a language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realised and answer such a question as, how are these meanings expressed? SFL is a framework for modelling language as a resource for making meaning and choices. This framework combines the formal structures of language and the socio-cultural context of language use. Its primary goal is to show how and why a text means what it means (Halliday & Matthiessen, 2004).

Halliday proposes some systems of meaning, one of which is the transitivity system. The system of transitivity is arguably a common means by which isolated clauses and clauses in context are analysed for the semantics of the clauses.

1.3. Transitivity System
Transitivity forms part of the ideational and representational metafunction; it concerns with transmission or representation of ideas by the speaker or writer. Transitivity represents the experiences, including events, actions, inner consciousness, and relations in processes expressed by the verbal group, the classification of the participants involved in the processes, and the circumstances within which the participants carried out the processes. Transitivity structure is thus characterized by: participant–Process–circumstance.

According to Halliday (1985), the processes expressed in language represent the experiential conception of our outer and inner worlds. Transitivity outlines the different categories of processes: material, mental, relational, behavioural, verbal, and existential. Each processing category provides a model for construing a particular domain of experience (Halliday & Matthiessen, 2014).

The transitivity system facilitates the interpretation of language in action and context. It portrays how the clause and its parts are potential sources of information that can go a long way to aid in understanding and interpreting a speaker’s language content or even fiction stories (Opara, 2012) and poems. Viewing language as a means of expressing and transferring ideas and experiences among people, analysts can know that one is doing something, something is happening, or how someone does something in the text by concentrating on the clause. The clause should therefore be seen as a unit that can form the basis for textual analysis.
1.4. Transitivity in Literary Analysis

The transitivity study of African literary texts has become a fertile ground for researchers in Applied Linguistics and Literary Studies (Mwinlaaru, 2012). Halliday's systematic functional linguistics and its transitivity model, where linguistic wording and the socio-culturally constructed meaning meet in texts, attempt to demonstrate that underlying ideology in the texts by probing beyond the linguistic surface. Halliday's transitivity model provides a useful linguistic framework for uncovering the main linguistic features of literary discourse.

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

Using transitivity analysis, studies such as (Halliday, 1971; Mwinlaaru, 2012, 2014; Darani, 2014; Ogungbemi, 2016) have tried to make known that language structures can produce certain meanings and ideologies which are not always overt for readers. In other words, the task of functional analysis, particularly transitivity analysis, is to discover the relation between meanings and wordings that accounts for the organization of linguistic features in a text (Nguyen, 2012). Therefore, transitivity has been used to shed more light on the use of language in a literary text. It can be seen that the understanding of stories rests on the context of situation/background. This study aims to show how the transitivity system works in Atu Kwei Okai’s “The Oath of the Fontomfrom” to discover the representation of the author’s experiences.

Doing a transitivity analysis of discourse can, also, reveal the linguistic style of a speaker/writer; it is generally accepted that each individual has a unique linguistic identity informed by their linguistic style. That implies that one expresses themselves in their way through the lexical, syntactic, and semantic elements chosen to focus on determining aspects of reality.

1.5. Theoretical Framework

The study was informed by the theoretical underpinning of Systemic Functional Linguistics by Halliday and Matthiessen (2014), which construes language as a resource for making meaning through choices. The study specifically adopted the Transitivity model.

The Transitivity System of the SFL

Halliday (1973) has explained transitivity as a set of options where the speaker (or writer) encodes their experiences of the external world and the internal world of their consciousness in conjunction with the participants of the processes and the circumstances within which the processes take place. In other words, transitivity explains how we use language to represent our inner and outer experiences and ideas concerning our social contexts. The semantic and syntactic choices one makes to communicate serve to manifest their external and internal positioning and are based on the assumption that one organizes their discourse in line with how one perceives the situation and the meanings one wishes to convey (Halliday & Matthiessen,
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2014). The concept of choices stipulates that each speaker has a plethora sets of options from which selection is made based on the kind of semantic representation they wish to make. Transitivity grammar maintains that a clause consists of three main components, namely a process (a verbal group), a participant (a nominal group), and a circumstance (an adverbial group or a prepositional phrase). The process and participant elements are considered inherent, while the circumstance element is considered optional.

1.6. Objectives of the Study
The study is hinged on the general purpose of revealing the socially constructed meaning carried in the poem. The specific objectives are to:
1. Examine the poet’s process choices and their typical distribution in “The Oath of the Fontomfrom”.
2. Ascertain the participant characteristics of each process category.
3. Establish the role of the speaker/persona in the poem.

2. METHODOLOGY
A descriptive qualitative research design was deployed in this study. Data were obtained from a poem titled “The Oath of the Fontomfrom”, selected from an anthology of poetry, The Oath of the Fontomfrom and Other Poems, authored by Prof. Atukwei Okai and published in 1971.

2.1. Corpus
The corpus of this study was composed of the clauses construed from the poem “The Oath of the Fontomfrom”. The clauses are listed, and a clause (usually refrains) repeated was given a single entry. The repetition must be homogeneous. A verb phrase (i.e. Process) repeated in a different clause structure is indexed differently. These clauses were then categorized based on the categories to which the processes were assigned.

2.2. Data Analysis
An analysis of the different processes that the poet (or persona) and other people perform in the selected poetry was done using the transitivity model of the ideational metafunction. Thematic analysis (conceptual analysis), a type of content analysis, was used in analysing the text. Typically, the objective of thematic analysis is to assess the frequency of selected terms from sampled data (Owusu, et al., 2019).

2.3. Process and Participant Configurations in the Transitivity System
Halliday and Matthiessen (2014) identified six process categories, including material, mental, relational, verbal, behavioural, and existential, with the first three as major categories and the last three as minor categories. Each process type occupies some semantic roles in the representation of reality as demonstrated in Table 1:

Table 1: Process types, their meanings, and participants

<table>
<thead>
<tr>
<th>PROCESS TYPES</th>
<th>Meaning Category</th>
<th>Inherent Participants</th>
<th>Peripheral Participants</th>
</tr>
</thead>
</table>

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3. TRANSITIVITY IN “THE OATH OF THE FONTOMFROM”

3.1. The Material Clauses

The ‘material’ clauses are clauses of doing- &-happening: a ‘material’ clause construes a quantum of change in the flow of events as taking place through some input of energy” (Halliday & Matthiessen, 2014 p.224). The Process (i.e. verbal group) of the clause informs the nature of change as transformative or creative. The transformative change construes that a pre-existing participant element – Actor or Goal – is transformed as the Process unfolds. In contrast, for creative change, the element functioning as the Actor or Goal is construed as being brought into existence as the Process unfolds. For example, the outcomes or change caused by the material processes in the following clauses in Atukwei Okai’s “The Oath of the Fontomfrom” are transformative. (The processes in all the clauses herewith are marked in bold.)

In the middle of a moonless night, the village rises to her feet from sleep, aroused not by owl, not by cock.
And the living is awakened!
The males are leaping and reaching out for spears and arrows and bows
My voice-guided and led them here.
When in the past, the women and girls Had gone down to the stream’s water, and the men and boys had gone far behind the hills for the forest’s venison and fruits, and flames of fire had visited the roofs of the children’s huts,
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Because I have torn down the masks from the faces of our ill-wishers.
Our farms shall be set ablaze and the blood of our children shed!
They shall seek to break my neck, bury me alive, massacre my children and squeeze me into a bottle.
There are, however, very few creative material process outcomes. Consider the example below:

Let no hand carve our tombstone now the one to dare will know … the cloud that rains thorns; the marble that grows a beard

In (9) and (10), 'our tombstone' and 'thorn' exist as the outcomes of carving and rain. In these material clauses (and material clauses in general), the energy source bringing about the change is typically construed as a participant – the Actor. The Actor is the one that brings about the change. The doing of an Actor may be confined to the Actor as in the village rises to her feet, the males are leaping, the women and girls have gone down to the stream’s water, and the men and boys have gone far behind the hills, or it may be directed at, or extended to, another participant, Goal, as in they shall seek to break my neck, bury me alive, massacre my children and squeeze me. According to Halliday and Matthiessen (2014), the term 'goal' implies ‘directed at’ – i.e. the goal of impact. The participant is construed as impacted by the Actor’s performance of the Process. The Actor and the Goal participants are inherent in material clauses.

However, just as it is possible to have Actor-self-directed action, there can also be Actor-less action, as is the case in most passive clauses where the Actor is treated as the Doer Adjunct and so construes a non-essential element of the clause. The village rises to her feet from sleep, aroused not by owl, not by cock, and the living is awakened. The Actor of the change carried in the processes ‘aroused’ and ‘are awakened’ are relegated to peripheral necessity.

The other peripheral participant roles that may be involved in a 'material' clause are Recipient, Client, Scope, and Attribute (which is more marginal). "The Recipient is one that goods are given to; the Client is one that services are done for. Either may appear with or without a preposition, depending on its position in the clause (gave John the parcel, gave the parcel to John); the preposition is to with Recipient, for with Client” (Halliday & Matthiessen, 2014 p.237) as in the males are … reaching out for spears and arrows and bows [Client].

The Scope either construes the domain over which the Process takes place or construes the Process itself in general or specific terms. The Scope of a ‘material’ clause is not in any way affected by the performance of the Process as down in the women and girls had gone down and far in the men and boys had gone far behind the hills. The Scope is restricted to ‘intransitive’ clauses – i.e. the ‘material’ clause without a Goal. The Attribute enters into ‘material’ clauses in a restricted way; it may be used to construe the resultant qualitative state of the Actor or Goal after the Process has been completed as dead in the drummer of the village is sprawling dead on his floor. Refer to Appendix B for a detailed analysis of the process types and their participants.

3.2. The Mental Clauses

Halliday and Matthiessen (2014 p.245) explain 'mental' clauses as clauses of sense: a 'mental' clause construes a quantum of change in the flow of events taking place in our
consciousness. The clauses are concerned with our experience of the world of our consciousness. The mental process category, thus, relates to our internal experiences, including how we understand, perceive, feel about, or desire something or someone. Our inner consciousness (or sensing) has been subcategorised into four meanings: cognitive Process (cognition), emotive process (emotion), perceptive Process (perception), and desiderative process (desire). In "The Oath of the Fontomfrom", there are perceptions:

11. Their eyes pierce the foliage of darkness, seeing before them and afar beyond:
    Cognition
12. Our enemies refuse to remember.
13. When they lay in ambush for us on the market day in the White Woods, I discovered and warned my brothers.
14. That they aim at me – seeing that those aimed at are those who are the keepers of their brothers!

The clauses above have some characteristic features outlined by Halliday and Matthiessen (2014) of the mental clause category. First, in the present time, the tense of the verbal group serving as the Process is the simple present rather than the present-in-present (i.e. 'present progressive' in traditional grammar) that is characteristic of 'material' clauses, for example, Their eyes pierce the foliage of darkness or they aim at me, not Their eyes are piercing the foliage of darkness or they are aiming at me respectively. However, it is evident from our text that present-in-present can express the present time in the mental clause as found in both the perceptive 'seeing' and the cognitive 'seeing' in Their eyes …, seeing before them and afar beyond and That they … – seeing that those aimed at are those who are the keepers of their brothers respectively.

Second, the Senser doubles as the Subject of the clause and is a nominal group denoting a conscious being, for example, they (i.e. 'our enemies') in That they aim at me, or personified entity like parts of the body as Their eyes in Their eyes pierce the foliage of darkness. The Senser in a clause of the 'mental' Process is one participant who is human or human-like; this is the one that 'senses' – feels, thinks, wants, or perceives. Such a being is 'endowed with consciousness and is usually referred to pronominally as he or she, not as it (Halliday & Matthiessen 2014). The other inherent participant is the Phenomenon, which is felt, thought, wanted, or perceived. The set of things taking on this role in the mental clauses in "The Oath of the Fontomfrom" include: (1) a thing like the foliage of darkness and before them and afar beyond as the Phenomenon of the processes 'pierce' and 'seeing' respectively in Their eyes pierce the foliage of darkness, seeing before them and afar beyond; (2) a fact such as that those aimed at are those who are the keepers of their brothers in That they … – seeing that those aimed at are those who are the keepers of their brothers, or (that) they lay in ambush for us on the market day in the White Woods as in When they lay in ambush for us on the market day in the White Woods, I discovered and warned my brothers.

3.3. The Relational Clauses

"Relational’ clauses serve to characterize and to identify” (Halliday & Matthiessen, 2014 p.259). Looking at relational clauses from ‘below the clause’ (i.e. how are they realized?) and ‘around the clause’ (i.e. what other systemic variants are possible?), it is
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tomfrom”

observed that such clauses have a distinct grammar of their own. Looking at these clauses below, we can see that the Process is realized by the simple present or past verb form of be or have. Consider the relation in the following clauses from “The Oath of the Fontomfrom”:

15. where the murdered drummer is dead
16. Under their sore soles, I am the fire!
17. Proud I am and even strengthened
18. Those aimed at are those who are the keepers of their brothers!
19. But her feathers shall stay unburnt, like water on the back of a duck –
20. I am the Fontomfrom –
21. I shall be the Fontomfrom –
22. I am Africa!

The view ‘from below’ also reveals that the second participant may be a ‘non-
specific’ (‘indefinite’) nominal group such as dead, and proud and strengthened, in the murdered drummer is dead, and Proud I am and even strengthened respectively; or a ‘specific’ (‘definite’) one such as the fire, and the Fontomfrom, in I am the fire, and I am the Fontomfrom respectively.

When we probe these clauses ‘from around’ for a voice-like contrast, we find that the clause with a ‘specific’ second participant does have an agnate reversed variant – the fire is I Under their sore soles, the Fontomfrom is I, those who are the keepers of their brothers are those aimed at seems like a very normal systemic variant of the clauses (16), (20) and (18) respectively that occurs in the text, the clauses with a ‘non-specific’ second participant have no agnate reversed variant such as dead is the murdered drummer is marginal.

From above the clause, we view these relational clauses in the text by attempting to explain the kind of experience they construe. The relational clauses can construe both the speaker's outer experience and inner consciousness. These experiences are modeled as 'being' (i.e., change unfolds 'inertly' without the input of energy). Thus, static location in space or state, for example, But her feathers shall stay unburnt, like water on the back of a duck is construed relationally. The process ‘shall stay’ construe a static state of being of the participant ‘her feathers’.

In ‘relational’ clauses, there are two parts to the ‘being’: something (Carrier or Identified) is said to ‘be’ something else (Attribute or Identifier). The Carrier/Identified and Attribute/Identifier are always the two inherent participants, and a relationship of being is set up between Carrier and Attribute as one set, and Identified and Identifier as another. The sets are two separate entities and are mutually exclusive of the Process, be. The attribute is the class ascribed or attributed to an entity, Carrier, while the Identifier is the element that serves as the identity of an entity, Identified. The attributive clauses construe class membership while the identity clauses construe identifying. From the relational clauses in "The Oath of the Fontomfrom", we can have both attributive and identifying clauses:

Attributive
- where the murdered drummer is dead
- Proud I am and even strengthened
- But her feathers shall stay unburnt, like water on the back of a duck

Dead, proud and even strengthened, and unburnt like water ... ascribe attribute each to the
murdered drummer, I, her feathers respectively. So, the murdered drummer, for example, is a member of the class of dead Things.

Identifying

- Under their sore soles, I am the fire!
- Those aimed at are those who are the keepers of their brothers!
- I am the Fontomfrom –
- I shall be the Fontomfrom –
- I am Africa!

The fire, those who are the keepers of their brothers, the Fontomfrom, and Africa construe the identity created of I and those aimed at.

From the foregone analysis, we can make the following key distinctions between attributive and identifying models of relational clauses concerning the viewing direction:

A. Viewing from below the clause, the attributive clauses have a non-specific second participant, Attribute, while the identifying clauses have a specific second participant, Identifier.

B. Viewing the clause from around, the identifying clauses are reversible, so that the x and a can be switched around: I am the Fontomfrom or the Fontomfrom is I. The attributive ones are not reversible: the form the murdered drummer is dead cannot be reversed to the form dead is the murdered drummer.

Of the three main types of relation – ‘intensive’ intensive (‘x is a’), ‘possessive’ (‘x has a’) and ‘circumstantial’ (‘x is at a’) outlined by Halliday and Matthiessen (2014) as operational in the English system, only the intensive relational clauses are identified in “The Oath of the Fontomfrom” and it comes in two distinct modes of being – ‘attributive’ and ‘identifying’ as discussed earlier.

According to Halliday and Matthiessen (2014), verbs in general in ‘relational' clauses are typically non-salient the Process is structurally absent in certain 'non-finite' 'relational' clauses in English as in But unto those native sons, woe. The verb ‘be’ is absent and is marked by the linguistic element of pause.

3.4. The Behavioural Clauses

Halliday and Matthiessen (2004; 2014) describe a behavioural process as a process of (typically human) physiological and psychological behaviour, including breathing, coughing, smiling, dreaming, and staring. The behavioural processes are almost always middle of material and mental processes; the processes involve both mental sensing and material action. In Okai’s “The Oath of the Fontomfrom”, the following clauses are analysed as behavioural:

23. My brothers, my people, my brothers, till dawn, your vigil must last.
24. Our enemies refuse to remember.
25. My voice can never fail me;
26. Because of my friends and how I breathe;
27. we have already in our time, outlived the sharpness of the sword, the din of the struggle the clashes of cutlasses;
28. We shall yet outlive the weight of lead.
29. the one to dare will know
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The participant who is 'behaving', labelled Behaver, is typically a conscious being, like the Senser. The Behaver in these includes human elements such as Our enemies, I, we, and the one and human-like elements such as your vigil (of course of the human vocatives), and my voice.

The most typical pattern is a clause consisting of Behaver and Process only (Halliday & Matthiessen, 2014), like I breathe, No one's listening, He's always grumbling. A common variant pattern is that where the Behaver carries a process to a second participant, Behaviour like my can never fail me; we shall yet outlive the weight of lead.

3.5. The Verbal Clauses

Verbal clauses are clauses of saying. 'Saying' has to be interpreted in a rather broad sense; it covers any kind of symbolic exchange of meaning, including The Process of a 'verbal' clause is realized by a verbal group where the lexical verb is one of saying.

23. In the center of the empty courtyard, the vigilant Fontomfrom peals forth.
24. The Fontomfrom **keeps on wailing** and **weeping** and **wailing**!
25. The Fontomfrom **keeps on booming** and **moaning** and **booming**!
26. But the faithful Fontomfrom is **sounding** and **sending**, and **sounding**!
27. I **hailed**
28. I discovered and **warned** my brothers

There is always one inherent participant, representing the speaker, Sayer. The element performing the role of Sayer does not need to be a conscious being like I in I hailed and I ... warned my brothers. The Sayer can be anything that puts out a signal; it may be a thing like the Fontomfrom in the clauses above.

The verbal clause can accommodate three further participant functions in addition to the Sayer: Receiver, Verbiage, and Target. The Receiver is the one to whom the saying is directed, for example, my brothers in I ... warned my brothers. Here, the Receiver is realized by a nominal group denoting (typically) a conscious being (a potential speaker). The Verbiage is the function that corresponds to what is said, representing it as a class of things rather than as a report or quote. The Target occurs only in a subtype of 'verbal' clauses; this function construes the entity that is targeted by the Process of saying, which may be a person, an object, or an abstraction. The Target is acted upon verbally by the Sayer, judging them positively or negatively.

3.6. The Existential Clauses

The existential clause represents that something exists or happens, as in:

23. Their ears are in the village there,
24. It is not in our day
25. Because of where I stand,

Existential clauses typically have the verb be as the Process. The Process has these basic forms of grammatical relation: (1) with a copular verb be and an empty there as Subject; (2) with a copular verb be and the Existent as Subject and usually a circumstantial adjunct as in Their ears are in the village there; or (3) with a copular be and an empty it as Subject as in it is not in our day.

The existential Process has only a participant named Existent. It is the entity that is said to
exist. The Existent is typically a nominal group, for example, *their ears*, and *I* in *Their ears are in the village there, Because of where I stand* respectfully.

4. FINDINGS

4.1. Frequency of Process Types

The processes in “The Oath of the Fontomfrom” include material, mental, relational, behavioural, verbal, and existential and are in the following frequency distribution.

<table>
<thead>
<tr>
<th>Process Type</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>39</td>
<td>42.4</td>
</tr>
<tr>
<td>Mental</td>
<td>15</td>
<td>16.3</td>
</tr>
<tr>
<td>Relational</td>
<td>12</td>
<td>13.0</td>
</tr>
<tr>
<td>Behavioural</td>
<td>14</td>
<td>15.2</td>
</tr>
<tr>
<td>Verbal</td>
<td>9</td>
<td>9.8</td>
</tr>
<tr>
<td>Existential</td>
<td>3</td>
<td>3.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>92</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Table 2 shows that the poem is listed in 92 distinct clauses. The material clause type is predominant. It constitutes 42.4% of the total. The least processes are the existential process type, representing 3.3% of the total processes. The frequencies of the other process types include 16.3% mental processes, 15.2% behavioural processes, 13% relational processes, and 9.8% verbal processes.

4.2. Participant Characteristics

The participants found in this study include:

- for material processes, Actor, Goal, Scope, Attribute, and Client
- for mental processes, Senser, Phenomenon
- for relational processes, Carrier, Attribute, Identified, Identifier
- for behavioural processes, Behaver, Behaviour
- for verbal processes, Sayer, Receiver
- for existential processes, Existent.

From this point, we highlight the elements found to perform the inherent participant roles in the categorized transitivity clauses.

Participants in the material clauses

The participant roles in the material clauses are Actor, Goal, Scope, Attribute, and Client. The basic ones are Actor and Goal. The elements chosen to perform the Actor role include predominantly human (persons such as *I, you, the males, women and girls, men and boys, they* [i.e. our enemies], *our father;* synecdochal body parts such as *hands, their faces, human hands, my voice;* and personified things such as the village, our dove), and
non-humans (all concrete things) such as owl and cock, the cloud, the rain, flames of fire, and the fire.

The Goal elements include predominantly non-human nominals such as the broken drumstick, our spirit, the roofs of the children’s huts, the river, our farms, my neck, the oven, thorns, and a beard; and a few human elements such as the village, the living, themselves (i.e. the males in the village), me, us, and them (i.e. our visiting great grand brothers).

Participants in mental clauses

The participants found to have been involved in performing the mental processes in “The Oath of the Fontomfrom” include Senser and Phenomenon. The elements performing the Senser role include human nominals such as I, we, they (i.e. our enemies), and the one; and human-like entities such as body parts – their eyes, and the hand. The Phenomenon role is occupied dominantly by humans I, me, those, and things including concrete entities such as the foliage of darkness; before them and far beyond; and abstract concept such as to break my neck, bury me alive, massacre my children, squeeze me into a bottle; this: that even before we learn to crawl our father took us a-hunting.

Participants in relational clauses

The participant in the relational processes in "The Oath of the Fontomfrom” include Carrier, Attribute, Identified, Identifier. Both Carrier and Identified roles are dominantly performed by the persona, I who is attributed such qualities as pride and strengthened and assigned such identity including the fire, the Fontomfrom, and Africa.

Participants in behavioural clauses

Behaver and Behaviour are the participants involved in behavioural processes in the clauses. The Behaver role is played by conscious beings typically human such as our enemies, I, we, the one, (You); and by human-like human parts such as my voice, that (i.e. the hand). The Behaviour role is dominantly performed by abstraction such as to remember, to die, the weight of lead, the sharpness of the sword, the din of the struggle, and the clashes of the cutlass.

Participants in the verbal clauses

The participants of the verbal processes include Sayer and Receiver. The Sayer role is performed mainly by the Fontomfrom (also as the vigilant Fontomfrom, and the faithful Fontomfrom) and the persona, I. Interestingly, the verbal processes by these are mostly not directed at anything or anyone in particular; there is only one Receiver, my brothers.

Participant in the existential processes

The role of the participant, Existent, of the existential processes in “The Oath of the Fontomfrom” is performed by things such as their ears, and it.

The elements chosen to function as participants have been aggregated into humans, concrete things, and abstract things in Table 3.
Human participation in the processes of the poem is very significant, particularly in relational processes in which there is human domination. Also, elements chosen for participant roles are dominantly concrete and physical.

4.3. Persona Roles

The persona is involved in several processes either individually or in collaboration with others, including as Actor, Goal, and Client of material processes; Senser and Phenomenon of mental processes; Carrier and Identified of relational processes; Behaver of behavioural processes; Sayer of verbal processes; Existent of an Existential process. Table 4 shows the distribution of the persona's (poet's) roles in process types.

Table 4: Persona Roles

<table>
<thead>
<tr>
<th>Persona Roles</th>
<th>Material</th>
<th>Mental</th>
<th>Relational</th>
<th>Behavioural</th>
<th>Verbal</th>
<th>Existential</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only Initiator</td>
<td>5</td>
<td>1</td>
<td>7</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>Joint initiator</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Only target</td>
<td>3</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Joint target</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>11</td>
<td>6</td>
<td>7</td>
<td>6</td>
<td>2</td>
<td>1</td>
<td>33</td>
</tr>
</tbody>
</table>

Of the total participants, the persona (or poet) is involved 33 times in performing 32 processes, representing 35% of the total 92 processes. Even though he is involved in more material processes, majority of them are directed at him (and sometimes with others) as the Goal or Client. The persona is dominantly a process focus in the relational clauses where he assigned to himself some attributes and identities such as describing himself as ‘the fontomfrom’ and ‘Africa’. Contrary to what would have been expected of someone assuming the mobilizing role of his society during this critical period of warfare, the person undertakes fewer mental processes; the majority of such processes are rather performed by others (mostly) the supposed adversary towards him.
5. DISCUSSIONS

“The Oath of the Fontomfrom” presents the mobilization of a village against external aggression, and the activities of three groups of human participants can be distinguished in this warfare. These participant groups are the persona, other members of the village, and the village's enemies.

The persona by the use of relational processes assumes the role of the ‘Fontomfrom’ in the clauses I am the Fontomfrom, I was the Fontomfrom, and I shall be the Fontomfrom. From such understanding, it can be established that the supposed activities of the Fontomfrom are indirectly the verbal processes of the persona: weeping, wailing, booming, moaning, sounding, and sending. Besides relating with the Fontomfrom, the persona relates with other attributes like being 'the fire' and 'proud'. Such relational processes create an understanding of how the persona perceives himself in the imaginary society, a kind of positive, resilient, mobilizing role. Besides, he engages in warning (my brothers), guiding (your … great grand brothers), leading (them), discovering, tearing down (the mask), breathing, learning (to crawl), and refusing (to die). These activities include material, mental, verbal, and behavioural processes.

The analysis causes the understanding of the roles played by other members of the village: the village rising, the males leaping, reaching out (for spears and arrows and bows), posting (themselves), and piercing (the foliage). These processes are dominantly material and, together with the persona's activities, portray the community's warfare activities; the combatants resist the enemy forces with many concrete actions coordinated by the commanding leaders with verbal actions and few mental processes. The third group of participants is the enemies of the village. Their activities include material processes such as 'erasing our spirit from us' and 'laying in ambush'; mental processes such as ‘aiming at us' and ‘seeking to break my neck’. Transitivity analysis of Atukwei Okai’s “The Oath of the Fontomfrom” reveals the consequential materialistic worldview of the poet. The evidence is carried in his prevalent use of material processes largely performed by concrete physical participants, including human and non-human characters. The dominant use of material processes coincides with the finding made by Haroon and Arslan (2021) in a transitivity analysis of Imdad Hussein’s ‘The Old Building’. The similarity here can be described as coincidental, as the two poems share very little in common, particularly geographically. ‘The Old Building’ is set in Pakistan in the Middle East while Okai’s poem is set in Ghana, Africa. Thematically, the former reflects a description of the emptiness in the persona’s life. Meanwhile, Okai in “The Oath of the Fontomfrom” portrays activities involving the persona and his immediate world. Okai’s poems describe the world of the speakers paying more attention to the physical interactions involving the speakers and the physical environment.

The transitivity analysis of such a poem has provided readers of the poem with linguistic characteristics forming the evidence for comprehending the reading of the poem. First, we see the processes in the poem in terms of their categorisation and implications. As the poem shows, the characters engage in more material processes than the others. Such evidence assists the reader to understand the characters as predisposed to physical or abstract action toward one another. Second, we see the participants' characteristics in terms of their configuration and roles. So, we can evidentially assert that more non-humans engage in happenings and doings than humans, for example.
By transitivity, we can account for how speakers in these poems encode in language their mental reflections of the world and how they account for their experience of the world around them. Of course, the speaker here is by extension, the poet. So, the ideological construct of the speakers is indirectly a reflection of the poet's ideology. Van Dijk (2006), uses the term ideology to refer to attitudes, sets of beliefs, values, and doctrines regarding religious, political, social, and economic life, which shape the individual's and group's perception and through which reality is constructed and interpreted.

6. CONCLUSION

Transitivity analysis has been widely used to understand the language of speakers and writers. It examines the structure of sentences which are represented by processes, the participants involved in these processes, and the circumstances in which processes and participants are involved. Using transitivity analysis, we have tried to establish that language structures can produce certain meanings and ideologies which are not always explicit for readers. In other words, transitivity analysis helps to discover the relation between meanings and wordings that accounts for the organisation of linguistic features in a text, in terms of the process types used and the participants engaged in performing the processes. Therefore, the concept of transitivity has been used in this study to shed more light on the use of language in a literary text, specifically in Atukwei Okai’s poem. In Okai’s “The Oath of the Fontomfrom”, material processes were most frequently used, representing 42.4% (i.e. 39) of the total 92 processes. The dominant use of material processes contributes to our understanding of the meaning of the poem and the poet's ideology of warfare as dominantly involving concrete and abstract doings. The other process types include 16% mental, 15% behavioural, 13% relational, 10% verbal processes. The persona is involved in 32 processes constituting 35% of the total processes. The poet, thus, plays a very active role in mobilising his society to resist external aggression. These meanings are made clearer through transitivity analysis.

REFERENCES

Transitivity in Atukwei Okai’s “The Oath of Fontomfrom”


Appendix A
Clause listing of “The Oath of the Fontomfrom”

1. In the middle / of a moonless / night, / The village rises / to her feet / from sleep,
1b. ^ the village is Aroused / not by owl, / not by cock.
2. In the center / of the empty / courtyard, / The vigilant / Fontomfrom/peals forth –
3. And the living / are awakened!
4. The males / are leaping
4b. and ^ the males are reaching / Out / for spears and arrows and bows;
5. The Fontomfrom keeps on / Wailing
5b. And ^ the Fontomfrom keeps on weeping
5rep. And ^ the Fontomfrom keeps on wailing!
6. The Fontomfrom / keeps on / Booming
6b. And ^ the Fontomfrom keeps on moaning
6rep. And ^ the Fontomfrom keeps on booming!
7. But the drummer / of the village / Is sprawling / dead / on his floor,
7b. The broken drumstick / clutched in hands.
8. The males, / now armed,
8b. ^ the males Post themselves / All around the village;
9. Their faces / are kept / on the forest;
10. Their eyes pierce / the foliage of darkness,
11. ^ their eyes are Seeing before them / and afar beyond:
12. Their ears / are in the village there,
12b. Where the murdered / drummer is dead –
13. But the faithful Fontomfrom / Is sounding,
13b. And ^ the faithful Fontomfrom is sending.
13rep.  And the faithful Fontomfrom is sounding!:

14. My brothers, / my people, / my brothers, / Till dawn, / your vigil must last.

15. It is not in our day [[that human hands / Shall erase / our spirit out of us]]

15b.  … shall erase …

16. That I sat / at the feet / of my father / Not just for nothing,

17. Our enemies / refuse [[to remember]].

17b.  … remember

18. My voice / can never fail me;

19. When you're visiting / great grandbrothers / Got lost at night / on their way,

19b.  My voice / guided

19c.  and ^ my voice led them / here.

20. When, in the past, / the women and girls / Had gone down / to the stream’s water,

20b.  And the men and boys / Had gone / far behind the hills / For the forest’s / venison and fruits,

20c.  And the roofs / of the children’s huts / Had been visited / by flames of fire,

20d.  I hailed

20e.  and ^ I hurried home your sires.

21. My brothers / my people, / my brothers / I am sought,

21rep.  I am sought

21b.  because / When you want to starve / the ocean,

21c.  You paralyze / its source, the river;

21rep.  I am sought

22. because / two harvests ago, / When they lay in ambush for us / On the market day / in the white Woods,

22b.  I discovered

22c.  And ^ I warned my brothers.

21rep.  I am sought

23. I am sought / day and night

23b.  Because I have torn down / the masks / From the faces of our ill-wishers.

21rep.  I am sought

24. Because of where / I stand,

24b.  Because of my friends / and how / I breathe;

25. Under their sore soles / I am the fire!

26. Proud I am

26b.  And ^ I am even strengthened

27. That they aim / at me –

27b.  ^ they are seeing

27c.  that Those aimed at [[are those [[ Who are / The keepers of their brothers!]]]]

27d.  … are …

27e.  … are …

28. But / Unto those native sons, woe

28b.  By whose unshivering, / nerveless hands

29. Our farms / shall be set ablaze

29b.  And the blood / of our children ^ shall be shed!

30. Yet they shall still seek / after me –
Transitivity in Atukwei Okai’s “The Oath of Fontomfrom”

31. They shall seek [[to break my neck]], [[bury me alive]] [[massacre my children]] squeeze me into a bottle]
31b. … break …
31c. … Bury …
31d. … massacre …
31e. … squeeze …
32. Let no hand
33. ^ hand carve / our tombstone / Now …
34. We have already / in our time, Outlived / the sharpness of the sword, / The din of the struggle / the clashes of cutlasses;
35. We shall yet outlive / the weight / of lead.
32rep. Let no hand
33rep. ^ hand carve / our tombstone / Now …
36. the one to dare
37. ^ the one will know
37b. The oven / heated on a pond,
37c. And the cloud / that rains thorns;
37d. The marble / that grows a beard,
37e. And the upward-falling / rain [the rain that falls upward];
37f. The fire that burns / out of stone.
38. The hand / that shall dare [[to carve our tombstone now]]
38 [[ ]]. … carve …
38c. ^ the hand shall know
38d. And ^ the hand shall ever remember / this:
38e. That / even before / we learn [[to crawl]] [[Our father took us a-hunting!]]
38e [[ ]]. … crawl …
38e [[ ]]. … took …
32rep. Let no hand
33rep. ^ hand carve / our tombstone / Now …
39. we shall refuse [[To die]]
39 [[ ]]. … die …
40. Our dove / shall fly / across the flames / Of the big bonfires / of time –
41. But her feathers / shall stay unburnt, / Like water / on the back / of a duck –
42. She will not fall / from her flight –
39rep. And we shall refuse [[to die]]
32rep. Let no hand
33rep. ^ hand carve / our tombstone / Now …
39rep. Because we shall refuse [[to die]]
43. I am / the Fontomfrom –
44. Listen! / Fontomfrom! … Fontomfrom! / Of you the living,
43rep. I am / the Fontomfrom –
45. Listen! / Fontomfrom! … Fontomfrom! / Of your great sires,
46. I was / the Fontomfrom –
47. Listen! / Fontomfrom! … Fontomfrom! / Of all your offspring,
48. I shall be the Fontomfrom –
49. **Listen! / Fontomfrom! … Fontomfrom! … / Fontomfrom! … Fontomfrom! …**
43rep. **I am** the Fontomfrom –
50. **I am** Africa!

**Appendix B**

Transitivity analysis of the clauses in ‘The Oath of the Fontomfrom’

<table>
<thead>
<tr>
<th></th>
<th>Circumstance</th>
<th>Actor</th>
<th>Material Process</th>
<th>Circumstance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>In the middle of a moonless night,</td>
<td>the village</td>
<td>rises</td>
<td>to her feet from sleep,</td>
</tr>
<tr>
<td>1b.</td>
<td>^ the village</td>
<td>is aroused</td>
<td>not by owl, / not by cock.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>In the center of the empty courtyard,</td>
<td>the vigilant Fontomfrom</td>
<td>peals</td>
<td>forth</td>
</tr>
<tr>
<td>3.</td>
<td>And the living</td>
<td>are awakened!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>The males</td>
<td>are leaping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4b.</td>
<td>and ^ the males</td>
<td>are reaching out</td>
<td>for spears and arrows and bows;</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The Fontomfrom</td>
<td>keeps on wailing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5b.</td>
<td>And ^ the Fontomfrom</td>
<td>keeps on weeping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>The Fontomfrom</td>
<td>keeps on booming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6b.</td>
<td>And ^ the Fontomfrom</td>
<td>keeps on moaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>But the drummer of the village</td>
<td>is sprawling</td>
<td>dead</td>
<td>on his floor,</td>
</tr>
<tr>
<td>7b.</td>
<td>The broken drumstick</td>
<td>clutched</td>
<td>in hands.</td>
<td></td>
</tr>
</tbody>
</table>

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Transitivity in Atukwei Okai’s “The Oath of Fontomfrom”

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Actor</th>
<th>Circumstance</th>
<th>Material Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.</td>
<td>The males, now armed</td>
<td>Actor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8b.</td>
<td>^ the males post themselves all around the village;</td>
<td>Actor</td>
<td>Material Process</td>
<td>Goal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Their faces are kept on the forest</td>
<td>Actor</td>
<td>Material Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Their eyes pierce the foliage of darkness,</td>
<td>Senser</td>
<td>Mental Process</td>
<td>Phenomenon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10b.</td>
<td>^ their eyes Seeing before them and afar beyond:</td>
<td></td>
<td>Mental Process</td>
<td>Phenomenon</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Their ears are in the village there,</td>
<td>Existent</td>
<td>Existential Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12b.</td>
<td>Where the murdered drummer is dead</td>
<td>Carrier</td>
<td>Relational Process</td>
<td>Attribute</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>But the faithful Fontomfrom is sounding,</td>
<td>Sayer</td>
<td>Verbal Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13b.</td>
<td>And ^ the faithful Fontomfrom is sending,</td>
<td>Sayer</td>
<td>Verbal Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>My brothers, my people, my brothers, till dawn, your vigil must last.</td>
<td>Circumstance</td>
<td>Circumstance</td>
<td>Behaver</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>It is not in our day</td>
<td>Existent</td>
<td>Existential Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15b.</td>
<td>that human hands shall erase our spirit out of us</td>
<td>Actor</td>
<td>Material Process</td>
<td>Goal</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>That I sat at the feet of my father Not just for nothing</td>
<td>Actor</td>
<td>Material Process</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Our enemies refuse [[to remember]].</td>
<td>Behaver</td>
<td>Behavioural Process</td>
<td>Behaviour</td>
</tr>
</tbody>
</table>
17b. … remember

Mental Process

18. My voice can never fail me;

Behaver Behavioural Process Behaviour

19. when your visiting great grandbrothers got lost at night on their way

Actor Material Process Circumstances

19b. My voice guided

Actor Material Process

19c. and my voice led them here.

Actor Material Process Goal Circumstance

20. When in the past, the women and girls had gone down to the stream’s water,

Circumstance Actor Material Process Scope Circumstance

20b. And the men and boys had gone far behind the hills for the forest’s venison and fruits

Actor Material Process Scope Circumstances

20c. And the roofs of the children’s huts had been visited by flames of fire,

Goal Material process Actor

20d. I hailed

Sayer Verbal Process

20e. I hurried home your sires.

Actor Material Process Circumstance Goal

21. My brothers my people, my brothers I am sought

Circumstance Phenomenon Mental Process

21b. because when you want to starve the ocean

Actor Material Process Goal

21c. You paralyze its source, the river;

Actor Material process Goal

22. because two harvests ago, when they lay in ambush for us on the market day in the white Woods,
### Transitivity in Atukwei Okai’s “The Oath of Fonomfrom”

<table>
<thead>
<tr>
<th>Circumstance</th>
<th>Actor</th>
<th>Material Process</th>
<th>Client</th>
<th>Circumstance</th>
</tr>
</thead>
<tbody>
<tr>
<td>22b. I</td>
<td>discovered</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senser</td>
<td>Mental Process</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22c. And ^ I</td>
<td>warned</td>
<td>my brothers.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sayer</td>
<td>Verbal Process</td>
<td>Receiver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. I</td>
<td>am sought</td>
<td>day and night</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phenomenon</td>
<td>Mental Process</td>
<td>Circumstance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23b. Because</td>
<td>I</td>
<td>have torn</td>
<td>down</td>
<td>the masks</td>
</tr>
<tr>
<td>24. Because of where</td>
<td>I</td>
<td>stand</td>
<td></td>
<td>Existential Process</td>
</tr>
<tr>
<td>24b. Because of my friends and how</td>
<td>I</td>
<td>breathe;</td>
<td>Behaver</td>
<td>Behavioural Process</td>
</tr>
<tr>
<td>25. Under their sore soles</td>
<td>I</td>
<td>am</td>
<td>the fire!</td>
<td>Identified</td>
</tr>
<tr>
<td>26. Proud</td>
<td>I</td>
<td>am</td>
<td></td>
<td>Attribute</td>
</tr>
<tr>
<td>26b. And ^ I</td>
<td>am</td>
<td>even</td>
<td>strengthened</td>
<td>Relational Process</td>
</tr>
<tr>
<td>27. That</td>
<td>they</td>
<td>aim</td>
<td>at me</td>
<td>Senser</td>
</tr>
<tr>
<td>27b. ^ they</td>
<td>seeing</td>
<td></td>
<td></td>
<td>Mental Process</td>
</tr>
<tr>
<td>27c. that</td>
<td>those</td>
<td>are</td>
<td>those</td>
<td>Identified</td>
</tr>
<tr>
<td>[aimed at]</td>
<td>those</td>
<td>who are the keepers of their brothers!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27d. [ ]</td>
<td>^ those</td>
<td>aimed at</td>
<td></td>
<td>Phenomenon</td>
</tr>
</tbody>
</table>
27e. [[ ]] who are the keepers of their brothers

<table>
<thead>
<tr>
<th>Identified</th>
<th>Relational Process</th>
<th>Identifier</th>
</tr>
</thead>
</table>

28. But unto those native sons, [be] woe

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Relational Process</th>
<th>Carrier</th>
</tr>
</thead>
</table>

28b. By whose unshivering, nerveless hands our farms shall be set ablaze

<table>
<thead>
<tr>
<th>Actor</th>
<th>Goal</th>
<th>Material Process</th>
</tr>
</thead>
</table>

29. And the blood of our children shall be shed!

<table>
<thead>
<tr>
<th>Goal</th>
<th>Material Process</th>
</tr>
</thead>
</table>

30. Yet they shall … seek (still) after me

<table>
<thead>
<tr>
<th>Senser</th>
<th>Mental Process</th>
<th>Phenomenon</th>
</tr>
</thead>
</table>

31. They shall seek [[to break my neck], [[bury me alive]] [[massacre my children]] [[squeeze me into a bottle]]

<table>
<thead>
<tr>
<th>Senser</th>
<th>Mental Process</th>
<th>Phenomenon</th>
</tr>
</thead>
</table>

31b. [[ ]] … break my neck

<table>
<thead>
<tr>
<th>Material Process</th>
<th>Goal</th>
</tr>
</thead>
</table>

31c. [[ ]] … bury me alive

<table>
<thead>
<tr>
<th>Material Process</th>
<th>Goal</th>
<th>Circumstance</th>
</tr>
</thead>
</table>

31d. [[ ]] … massacre my children

<table>
<thead>
<tr>
<th>Material Process</th>
<th>Goal</th>
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</table>

31e. [[ ]] … squeeze me into a bottle

<table>
<thead>
<tr>
<th>Material Process</th>
<th>Goal</th>
<th>Circumstance</th>
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</table>

32. (You) Let no hand

<table>
<thead>
<tr>
<th>Behavioural Process</th>
<th>Behaviour</th>
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</table>

33. ^ hand carve our tombstone now

<table>
<thead>
<tr>
<th>Actor</th>
<th>Material Process</th>
<th>Goal</th>
<th>circumstance</th>
</tr>
</thead>
</table>

34. we have already in our time, outlived the sharpness of the sword, the din of the struggle the clashes of cutlasses;

<table>
<thead>
<tr>
<th>Behaver</th>
<th>Circumstance</th>
<th>Behavioural Process</th>
<th>Behaviour</th>
</tr>
</thead>
</table>

35. We shall yet outlive the weight of lead
<table>
<thead>
<tr>
<th>Transitivity in Atukwei Okai’s “The Oath of Fontomfrom”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Behaver</strong></td>
</tr>
<tr>
<td>36. the one [to dare]</td>
</tr>
<tr>
<td><strong>Senser</strong></td>
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<td>37. ^ the one</td>
</tr>
<tr>
<td><strong>Behaver</strong></td>
</tr>
<tr>
<td>37b. The oven</td>
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<tr>
<td><strong>Goal</strong></td>
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<td>37c. And the cloud that</td>
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<tr>
<td><strong>Actor</strong></td>
</tr>
<tr>
<td>37d. The marble that</td>
</tr>
<tr>
<td><strong>Actor</strong></td>
</tr>
<tr>
<td>37e. And the upward-falling rain</td>
</tr>
<tr>
<td>the rain that</td>
</tr>
<tr>
<td><strong>Actor</strong></td>
</tr>
<tr>
<td>37f. The fire that</td>
</tr>
<tr>
<td><strong>Actor</strong></td>
</tr>
<tr>
<td>38. The hand …</td>
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<tr>
<td><strong>Senser</strong></td>
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<tr>
<td>38b. that</td>
</tr>
<tr>
<td><strong>Behaver</strong></td>
</tr>
<tr>
<td>38c [[ ]]. …</td>
</tr>
<tr>
<td><strong>Material Process</strong></td>
</tr>
<tr>
<td>38d. And</td>
</tr>
<tr>
<td><strong>Senser</strong></td>
</tr>
<tr>
<td>38e. That even before</td>
</tr>
<tr>
<td><strong>Circumstance</strong></td>
</tr>
<tr>
<td>38f. [[ ]]</td>
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<tr>
<td><strong>Material Process</strong></td>
</tr>
<tr>
<td>38g. Our father</td>
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Emmanuel Botchwey is an Assistant Lecturer in the Department of Communication Studies, at Sunyani Technical University, Sunyani, Ghana. He holds a Master of Philosophy and Bachelor of Education degrees in the English Language both from the University of Education, Winneba, Ghana in 2015 and 2012 respectively. He has since 2002 taught English Language, Linguistics, and Literature of English at all levels of education: first, second and third cycles. His research interests include Applied Linguistics, Pragmatics, Discourse Analysis, Grammar Studies, English Pedagogy, and Second Language Studies.

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