


## A Linguistic Stylistic Analysis of Transitivity Processes in Selected Excerpts in Audee T. Giwa's *From Fatika with Love*

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### Abstract

This study explores Giwa's deployment of Transitivity patterns in his novel *From Fatika with Love* in order to demonstrate how linguistic choices contribute to the construction and differentiation of narrative structure. Adopting a qualitative research design with a descriptive analytical approach, the study draws its data from carefully selected chapters and textual segments of the novel through purposive sampling. The theoretical framework is grounded in M. A. K. Halliday's Systemic Functional Linguistics (1994), with particular emphasis on the Transitivity system within the ideational (experiential) metafunction. The analysis reveals that Giwa strategically distributes process types to organize events, characterize participants, and guide readers' interpretation of the unfolding story. Material processes emerge as the most dominant, propelling the plot forward through actions and events that shape the protagonist's experiences. Mental processes are skillfully employed to uncover characters' inner thoughts, emotions, desires, and motivations, thereby deepening psychological insight. Relational processes establish identities, attributes, and social contexts, while verbal processes structure dialogue and interpersonal exchanges. Behavioral processes subtly reflect attitudes and physiological responses, and existential processes function to introduce settings and situate key moments within the narrative world. The interplay and frequency of these processes not only structure the sequence of events but also foreground moral, social, and religious values embedded in the text. Through this linguistic patterning, Giwa traces the protagonist's journey amid materialism, exploitation, and moral conflict. Ultimately, the Transitivity analysis provides a nuanced understanding of how grammatical choices shape narrative meaning and influence readers' perception of themes and character development.

**Key words:** Process Types; Style; Stylistic; Systemic Functional Linguistic; Transitivity.

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## **Introduction**

Language is considered the primary tool for communication, enabling the expression of complex thoughts and ideas either through verbal or non-verbal modes. Communication takes place in various domains which reflect man's world, i.e. social, cultural, educational, artistic literary aspects etc. This is why there are political, religious, sporting, business, literary communications etc. The use of language in these various domains of communication varies significantly.

Syal and Jindal (2016) state that the study of literary texts and the nature of literary communication emanates from the study of variation in language use and the use of language in communication. On this basis, there is a particular language that is considered appropriate to a particular subject; for instance, the style of religious sermon, the style of sports commentary and the style of literary works. In the style of literary works, literary writers use the system of language in their own way, i.e. they create a style either by deliberate choice out of a whole range of systems available, or sometimes by deviation from or violation of rules of grammar. From the foregoing, it could be said that there is a way Giwa crafts and uses language in the novel *From Fatika with Love* that reflects the style of literary works or creates an authorial style.

Simpson (2004) posits that doing stylistic is to explore language, and, more specifically, to explore creativity in language use. It is this language exploration that provides one with adequate understanding of (literary) texts. Stylistics emphasizes the relationship between language and the writer's personality or fundamental outlook, suggesting that a writer's style is a reflection of their character and worldview. This suggests that writers choose a style that aligns with the expectations or preference of their intended audience. The choice of style is often influenced by the specific context and purpose of the writing. Simpson (2004) stresses that stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context.

Therefore this study explores the Transitivity features (mainly Process Types) in selected excerpts drawn from Audee T. Giwa's *From Fatika with Love* in order to find out the linguistic resources which serve to reveal the writer's style.

## **1 Synopsis of Giwa's *From Fatika with Love***

The novel recounts the blissful but gory experience of Talle, a preteen orphan who loses her mother at age two and father at age twelve to cholera epidemic. Talle is a brilliant and smart girl who loves school. Her love for education is the same with that of her father, Alhaji Ali who desires to educate her beyond secondary education, a desire that defies Fatika's expectation. However, untimely death seems to truncate this wish. Talle is first fostered by Fatika's Imam, Malam Waisu and his wife Inna Gwanje. Because of her amiable and easy going disposition, she is loved and admired by everyone, especially children with whom she is raised in Malam Waisu's house. Her ordeal starts when Hajj Bisallah, her ambitious uncle offers to take and raise Talle in Zaria. Fatika's council of elders agrees to handover Talle to him but rules and entrusts her inheritance to Malam Waisu as against the law. This decision however displeases Hajj Bisallah who senses lack of trust in him.

While in her uncle's house, Talle meets her cousins, Kari and Kure, who attend the same school and become fun of one another. However, Talle goes through unforgettable years of discrimination, bereft of love, comfort and security in the hands of her surrogate mother, Yarkuwa who sees Talle as the obstacle against her twin daughters' finding admirers or suitors. Just as she mulls edging the poor girl, her husband connives with her friend, Hajiya Salma to have Talle join Salma in Amnisia for business ventures, and possible pilgrimage to Saudi Arabia. Haj Bisallah wants Talle to continue with her education in Amnisia and if luck greets her, meet some oil Sheiks and marry one as husband. Hajiya Salma gives the impression that Talle will assist her in her business in Amnisia, and perhaps further her education. While on visit to Fatika to bid

them farewell, Talle meets her suitor, Yarima Awwal who proposes to her few days to her departure. As the journey to Amnisia becomes real, Talle alongside three other girls of her age embark on the trip with Hajiya Salma. Few days on arrival, Auntie Salma's revelation that the girls are to henceforth fend for themselves makes Talle more confused and uneasy. However, it takes whole lots of persuasions and assurances for Talle to accept the weird contract with her lesbian mistress, Zareefah and her lecherous husband, Abumunaf. In a contact and chat with Yaryaya, Talle learns that most of the young women who are brought to Amnisia in the name of business gradually turn to prostitution. The truth of the situation unveils when she connects Auntie Yaryaya's warning and caution to the moneypulation and sexploitation of all employers in Amnisia. Her sense of human dignity and voice of moral conscience make her unbent to the demands of the depraved world in which she finds herself.

Talle actually asserts her spirit of independence immediately she arrives Amnisia and she is not dazzled by the glitters of Aminisian life like her other companions. She refuses to exchange her human worth and dignity as well as her moral conscience for any sort of gain. When she makes her decision to return home, her companions, who value money instead of intellectual growth and who have been consumed by instrument of moneypulation and sexploitation, persuade her to stay back in Amnisia, but to no avail. Talle in the end survives all the odds and oddities and comes out unscathed from the moral pervasions that surround her life and voyage. She finally returns to Nigeria and reunites with her family and her suitor, Yarima Awwal.

## **2 Theoretical Foundation**

This study adopts Halliday's Systemic Functional Linguistics (SFL) (1994) focusing on Transitivity model (mainly the ideational/experiential meaning). According to Young (2011), Systemic Functional Linguistics (SFL) theoretically views language as functionally organised, with these functions (or metafunctions) underlying and generating language structures. Halliday (1994) cited in Young (2011) views function as the use of language and a fundamental property of language. Fountain (2013) further explains that Systemic Functional Linguistics (SFL) emphasises the functions of language and the systematic organization of these functions. SFL considers language a semiotic system - a systematically organized resource enabling speakers to create meaning. This meaning-making occurs through the patterned use of language, which SFL views as a system of options from which speakers select to convey meaning. In SFL, the structure of language is less central, seen as the "outward form taken by systemic choices, not as the defining characteristic of language" (Halliday and Matthiessen, 2004, p. 23, as cited in Fountain, 2013). Thus, while function is the primary driver in language use, structure is necessary for its expression.

### **2.1 Ideational Metafunction**

Michael Halliday proposed that the language carries ideational (experiential) meaning where language is used to talk about our experience of the world, including the worlds in our own minds, to describe events and states and the entities involved in them. Butt et al. (2000, p.5) explain further that language is used to: talk about what is happening at any given moment, what will happen at some future time and what has been happening. The ideational metafunction has two sub-categories: the experiential and the logical; the experiential function is responsible for expressing the happenings, the content – real or unreal – of experiences, and can be initially understood through questions such as, who is doing what to whom, where and when.

Morley (2000) and Simpson (2004) note that in Halliday's view of SFL, there are linguistic representation or components of grammar that account for under ideational or experiential meaning. These are grouped under three headings including participant/participating entity (relating to people, objects and abstractions -

typically nominal), process (actions, events and states – typically verbal), and circumstance (relationships of location, time, manner, reason, etc. - typically adverbial). Morley (2000), adds attribute components (features and qualities - typically adjectival), also noting that the role relationships between the participants and the process would also be specified. This implies that these three components of transitivity permit a speaker or writer to express the ways in which the world of experience is represented. While agreeing with Simpson, Young, (2011) citing Halliday (1994, p.107), reveals that at a more delicate level, researchers examine different types of meanings that are achieved through what is called the transitivity system which make up the experiential sub-function.

## 2.2 Transitivity Model in Systemic Functional Linguistic

Halliday (1994) sees transitivity system as a structural term to account for how processes, participants and circumstances are realized. According to Simpson (2004), the particular grammatical facility used for capturing experience in language is the system of *transitivity*. Departing from the traditional view of the term transitivity, the present account, refers to it as the way meanings are encoded in the clause and to the way different types of *process* are represented in language. Canning (2014) is of the view that each of the metafunctions of language can be elucidated through particular grammatical features or models. Therefore, Nørgaard et al., (2010) notes that in Systemic Functional Grammar, transitivity is a central concept employed in the description of ideational meaning.

Fontaine (2013), notes that the available choices or options with respect to processes in terms of the representation of experience (experiential meaning) are organized in a system, Transitivity has special meaning in SFL. It is a very important concept, often working as the foundation for any analysis within SFG framework; that is, from the analysis perspective, it is through the transitivity of a clause that the full analysis is derived. Halliday's transitivity theory provides a useful linguistic framework for uncovering the main linguistic features of a certain literary discourse. The analysis of transitivity and its application to literary discourse in this study basically follows Halliday's theoretical framework.

## 3 Methodology

This study adopts a qualitative analysis with a descriptive approach. Data were drawn from the novel *From Fatika with Love*, with specific chapters and segments using purposive sampling. The data are analyzed based on Halliday's Systemic Functional Linguistic (SFL) (1994) focusing on the Transitivity model.

## 4 Data Presentation and Analysis

The analysis of the use of transitivity by Giwa is carried based on chapters. The analysis drew out excerpts from chapters since the chapters reflects a distinct concern and theme.

### Excerpts from Chapter one

#### Material Processes

**Excerpt:** "If Talle had not been orphaned at an early age...this story would probably not have been **told**." (p. 1)

Process: Material (had not been orphaned, would not have been told ),

Participants: goal (Talle, this story)

Circumstance; at an early age

**Excerpt:** "...she **would not have been surrendered** into the captious custody of her uncle..." (p.1)

Process: Material ("would not have been surrendered")

Participants: Agent (implied - community/relatives), Goal (she - Talle), agent recipient ("into the captious custody of her uncle")

**Mental Processes**

**Excerpt** "...Haj Bisallah could hardly contain himself. He really wished this blabbermouth could get done with his recitation so they could get down to real business." (p. 9)

Process: Mental ("could hardly contain", "wished")

Participants: Senser (Haj Bisallah), Phenomenon (his excitement/anxiety, the scribe's recitation)

**Behavioural Processes**

**Excerpt:** "For both the herald and Haj Bisallah were already **prostrating** before the sarki." (p. 3)

Process: Behavioural ("were prostrating")

Participants: Behaver ("both the herald and Haj Bisallah"),

**Verbal Processes**

**Excerpt** "'You may **state** your mission,'" the scribe **asked**." (p. 3)

Process: Verbal ("state", "asked")

Participants: Sayer (the scribe), Receiver (Haj Bisallah), Verbiage ("You may state your mission")

**Relational Processes**

**Excerpt:** "Fatika **was** one of the oldest settlements in the entire Zazzau Emirate..." (p. 2)

Process: Relational (identifying - was)

Participants: identified (Fatika), identifier ("one of the oldest settlements...")

The transitivity used in chapter one reveals a narrative structure that emphasizes the chain of events leading to Talle's departure from Fatika, primarily through the use of material processes in the opening sentences. Giwa's choice of process in this chapter serves to establish the context, introduce the main characters, and provide insight into the underlying motivations and potential conflicts that drives the story forward. The later shift to mental processes within Haj Bisallah's perspective immediately introduces the theme of materialism and potentially sets up a contrast with Talle's values. Relational processes describe the setting, characters, and social context, while verbal processes depict formal interactions and establish authority. Behavioural processes add subtle insights into character attitudes, such as Haj Bisallah's impatience. The author's style in this chapter uses a combination of process types to provide exposition, introduce key characters, and subtly foreshadow the themes of materialism.

**Excerpts from Chapter Five****Material Processes**

**Excerpt:** "...her husband, Haj Bisallah, **had broached** the idea of bringing Talle over to live with them..." (p. 47)

Process: Material ("had broached")

Participants: Agent (her husband, Haj Bisallah), Goal ("the idea of bringing Talle over to live with them")

**Excerpt:** "In no time, the boys whose kinetics **were** more emotively than reasonably disposed... started coming to the house." (p. 50)

Process: material ("started coming")

Participants: agent ("the boys whose kinetics were more emotively than reasonably disposed")

Circumstance: (to the house)

### **Mental Processes**

**Excerpt:** “She **felt** there was something unwholesome about the whole relationship.” (p. 131)

Process: Mental (“felt”)

Participants: Senser (She - Yarkuwa), Phenomenon (“there was something unwholesome about the whole relationship between her children and Talle”)

### **Behavioural Processes**

**Excerpt:** “She **had shown** her reluctance to accept the proposition.”

Process: Behavioural (“had shown”)

Participants: Behaver (She - Yarkuwa), Behaviour (“her reluctance to accept the proposition” of bringing Talle over)

### **Verbal Processes**

**Excerpt:** “May be she **would suggest** to her husband that it was time Talle went on a long holiday to Fatika.” (p. 52)

Process: Verbal (“would suggest”)

Participants: Sayer (she - Yarkuwa), Receiver (to her husband), Verbiage “that it was time Talle went on a long holiday to Fatika”)

### **Relational Processes**

**Excerpt 3:** “They **were all Talle** to whoever approached them.” (p. 49)

Process: relational (identifying - were)

Participants: identified (They - Kari and Kure), identified (“all Talle to whoever approached them”)

### **Existential Processes**

**Excerpt:** “And there **were** so many people she disliked because she just disliked them.” (p. 47)

Process: Existential (“were”)

Participants: Existent (“so many people she disliked....”)

Giwa's use of transitivity in chapter five indicates a narrative structured around Yarkuwa's negative feelings towards Talle and the resulting dynamics within the household. His use of mental processes provides deep insight into Yarkuwa's dislike, jealousy, and traditional beliefs, particularly concerning gender roles and education, thus developing the theme of gender discrimination. Material processes describe the actions and events that drive the plot. Relational processes are used to define Yarkuwa's character. Behavioural processes illustrate the outward expressions of the characters. Existential processes set the context, highlighting the social norms and the atmosphere within the household. Relational processes define the characters and their circumstances. Giwa's style, characterized by a strong focus on Yarkuwa's internal perspective through mental processes, effectively conveys her motivations and biases, shaping the reader's understanding of the conflicts and hinting at potential themes of jealousy and traditional societal expectations.

### Excerpts from Chapter Ten

#### Material Processes

**Excerpt:** “Hajiya Salma **had insisted** that propriety in dressing was the hallmark of success in Amnisia.” (p. 117)

Process: Material (“insisted”)

Participants: Agent (Hajiya Salma), Goal (“that propriety in dressing was the hallmark of success in Amnisia”)

**Excerpt:** Hajiya Salma **handed** each of the girls their passports and **directed** them to the counter where they would begin the process of checking in.” (p. 119)

Process: Material (“handed”, “directed”)

Participants: Agent (Hajiya Salma), Recipient (“each of the girls”), Goal (“their passports”); Agent (Hajiya Salma), Goal (“them”),  
Circumstance (“to the counter...”)

#### Mental Processes

**Excerpt:** “Talle **was surprised** to see three other girls coming towards them.” (p. 117)

Process: Mental (“was surprised”)

Participants: Senser (Talle), Phenomenon (“to see three other girls coming towards them”)

#### Behavioural Processes

**Excerpt:** “The girl **did** what was the most natural under the circumstances - she **burst** into tears.” (p. 121)

Process: did

Participant: Agent (The girl)

Participant: Goal (what was the most natural under the circumstances)

Process: Behavioural (“burst”)

Participants: Behaver (“She girl”)

#### Verbal Processes

**Excerpt:** Good morning, Aunty Salma,” one of the girls **said**... (p. 117)

Process: Verbal (“said”)

Participants: Sayer (“one of the girls”), Verbiage (“Good morning, Aunty Salma”)

#### Relational Processes

**Excerpt:** “propriety in dressing **was** the hallmark of success in Amnisia.” (p. 117)

Process: Relational (identifying - was)

Participants: identified (“propriety in dressing”), identifier (“the hallmark of success in Amnisia”)

#### Existential Processes

**Excerpt:** “There **was** something strange there. Something unusual. Something a trifle unsettling.” (p. 119)

Process: Existential (“was”)

Participants: Existent (“something strange”, “something unusual”, “something a trifle unsettling”)

Circumstance (“there”)

In chapter ten, Giwa uses transitivity to effectively structure the events at the airport and introduce key themes. He employs mental processes to convey Talle's observations, thoughts, and feelings, allowing the reader to experience the unfolding events through her perspective. Material processes focused on the description of actions, such as Salma's handling of the passports and the bribery incident, highlighting the corrupt practices at the airport. These processes which portray the bribery incident directly address the theme of corruption. Relational processes are used to define the cultural context, such as the importance of dress in Amnisia and the discriminatory treatment against women. Giwa equally employs verbal processes which facilitate the interaction between characters, revealing their relationships and intentions. Behavioural processes describe the non-verbal reactions and scrutiny faced by the travellers, especially the women. Existential processes establish the presence of certain conditions or phenomena, such as Talle's initial uncertainty and the strange atmosphere at the airport. Giwa's choice to focus on Talle's internal experiences through mental processes facilitate the exploration of the themes, particularly gender discrimination, corruption, and the potential for deception related to human trafficking, hinted at by Salma's lies about Talle and the other girls' identities.

### Excerpts from Chapter Twelve

#### Material Processes

**Excerpt:** After the tawaf she **prayed** two raka'ats at maqama Ibrahim, **went** and **drank** the zam-zam, **made** the sa'ayi, which was the hastening (seven times in all) between Mount Safa and Mount Marwa... After the sa'ayi, she **went** and **had** a tiny bit of her hair cut to signify the end of the umra." (p. 161)

Process: Material (prayed, went, drank, made, went, had)

Participants: Agent (Talle), Goal ("two raka'ats"), Circumstance ("at maqama Ibrahim"); Agent (Talle), Goal ("the zam-zam"); Agent (Talle), Goal ("the sa'ayi"); Agent (Talle), Goal ("a tiny bit of her hair")

#### Mental Processes

**Excerpt:** "She **knew** it had more to do with the state of her mind than with anything physical." (p.160)

Process: Mental ("knew")

Participants: Senser (Talle)

Participant: Phenomenon ("it had more to do with the state of her mind than with anything physical")

#### Behavioural Processes

**Excerpt:** "The girls **smiled**."

Process: Behavioural (smiled)

Participants: Behaver (The girls)

#### Verbal Processes

**Excerpt:** "I didnt **ask** for stories. I **said** can't you share the same bed?" (p. 162)

Process: ask", "said"

Participants Sayer (Salma), Receiver (the girls),

Verbiage: "can't you share the same bed?"

#### Relational Processes

**Excerpt:** "This **was** her third month in Amnisia." (p. 159)

Process: Relational (identifying -was)

Participant: Identified ("This")

Participant: Identifier ("her third month in Amnisia")

**Existential Processes**

**Excerpt:** “There **was** a tinge of envy in Jameela’s voice.”

Process: Existential (was)

Participants: Existent (a tinge of envy),

Circumstance (in Jameela’s voice)

In chapter twelve, Giwa uses transitivity to structure the narrative around Talle’s spiritual experience during the Umra and the subsequent settling into life in Amnisia. The author employs a significant number of mental processes to convey Talle’s internal thoughts and feelings about the pilgrimage, highlighting its profound impact on her. Material processes are used to describe the actions and rituals of the Umra, as well as the practicalities of their journey. Verbal processes facilitate the dialogue between the girls and Salma, revealing their personalities and the dynamics of their relationships. Relational processes help to define key concepts like Ihram and to compare their new life in Amnisia with their home. Existential processes set the scene and introduce elements of change and potential conflict.

**Excrepts from Chapter Fifteen****Material Processes**

**Excerpt:** “And whenever the massage session was about to begin, which was about twice a week now, Zareefah would **remove** her blouse and **bare** her twin water melons to the now expert, if subtly unwilling, manipulation of Talle’s hands.” (p.207)

Process: Material (“remove”, “bare”)

Participants: Agent (Zareefah),

Participant: Goal (“her blouse”), (“her twin water melons”), Recipient (“to the manipulation of Talle's hands”)

**Excerpt:** “The month seemed long only because Talle **was** anxious for it to move on.”

Process: Relational (“was”)

Participants: Carrier (Talle), Attribute (“anxious

Circumstance (for it to move on”)

**Mental Processes**

**Excerpt:** “In spite of what she learnt from Aunt Yaryaya, she still could not draw the connection between the massage she was required to administer to her boss and the sex thing that her aunty talked about. Just look at it: the woman herself suffers greatly from the experience of the massage. See how she convulses, how she stiffens, how she sighs! Whoever says these are signs of pleasure!” (p. 207)

Process: Mental (draw)

Participants: Senser (she - Talle)

Participant: Phenomenon (“the connection between the massage and the sex thing”)

**Verbal Processes**

Process: verbal (talked about)

Participant: (her aunt)

Participants: Goal (the sex thing)

### **Relational Processes**

Process : Relational (are)  
Participant: identified (these)  
Participant: identifier (the signs of pleasure)

### **Existential Processes**

**Excerpt:** “There **was** no time that Zareefah ever let slip the slightest hint for Talle to join her in her state of unwholesome nudity or to do anything else other than knead various parts of her swollen anatomy.” (p. 207-208)

Process: Existential (was)  
Participants: Existent (“no time”)

Chapter fifteen recounts Talle’s experiences as a caregiver in Zareefah’s household, with a strong focus on the unsettling massage sessions. Giwa employs mental processes, particularly focusing on Talle’s thoughts and perceptions. These processes highlight Talle’s innocent perspective and her growing discomfort with the physical demands of her job, particularly the breast massages, which carry strong undertones of potential exploitation, thereby helping the reader to understand Talle’s innocence, her discomfort with the physical interactions, and her moral judgments about the events unfolding. Relational processes help to define the power dynamics between Talle and her employers, as well as Talle’s own identity and feelings towards her situation. Material processes are crucial in depicting the physical actions, interactions and routines, especially the massage sessions, which are central to the chapter’s events and the theme of potential exploitation. Verbal processes reveal the communication between characters, Behavioural processes describe the physical manifestations of the characters’ states and intentions, such as Zareefah’s reactions during the massage. Existential processes set the scene and highlight the presence or absence of certain conditions or feelings. These processes help the reader to witness the unfolding events through her naive yet perceptive eyes, effectively building tension and highlighting the themes of potential exploitation, the abuse of power, and the gradual erosion of Talle’s boundaries.

### **Excerpts from Chapter Twenty**

#### **Material Processes**

**Excerpt:** “Talle handed the forms over to him and quickly he filled them out for her, asking questions where necessary.” (p. 278)

Process: handed, filled, asking  
Actor: Talle, he (the manager)  
Goal: the forms, questions

**Excerpt:** “Alhaji Bakano took the money which was mostly in used five-hundred naira bills to the manager.” (p. 280)

Process: took  
Actor: Alhaji Bakano  
Goal: the money....  
Circumstance: to the manager.

#### **Mental Processes (Processes of Sensing)**

**Excerpt:** “He knew the exchange at the Kano black market was thirty-eight naira to the amn.” (p. 280)

Process: knew

Senser: He (Alhaji Bakano)

Phenomenon: the exchange at the Kano black market was thirty-eight naira to the amn.

### Relational Processes

**Excerpt:** “His father was Sarkin Fatika after all.” And he was a senior accountant in the university (p. 277)

Process: was

Carrier: His father

Attribute: Sarkin Fatika

### Verbal Processes

**Excerpt:** “Talle explained that she had some money with which she wanted to open a savings account.” (p. 278)

Process: Verbal (explained)

Sayer: Talle

Verbiage: that she had some money with which she wanted to open a savings account.

### Behavioural Processes

**Excerpt:** Talle sighed as she was relieved of the burden of the money. What surprised her was that she was not too excited about having so much money. More than half was Salma’s, true. But about a million was hers. And it was as if she had nothing. (p.281)

Talle sighed as she was relieved of the burden of the money.

Process: Behavioural (Sighed); material (was relieved)

Participant: Behavior: (Talle); Agent (Talle), Goal (of the burden of the money)

### Mental Processes

What surprised her

Process: Mental (surprised)

Participant: Senser: What

Participant: Phenomenon (her)

### Relational Processes

What surprised her was that she was not too excited about having so much money.

Process: Relational (was)

Participant: Identified (what surprised her)

Participant: Identifier (that she was not too excited about having so much money)

Giwa’s use of transitivity in this chapter of “From Fatika with Love” effectively structures the narrative, highlighting the motivations and actions of the characters. Material processes dominate, illustrating the tangible actions of Talle’s financial transactions and the preparations for the wedding. These processes convey the efficiency and sometimes manipulative nature of the financial dealings, as seen in the manager’s swift actions and Alhaji Bakano’s resourcefulness. Mental processes reveal the characters’ inner thoughts and feelings, such as Talle’s subdued reaction to her newfound wealth and the manager’s excitement. Relational processes establish the identities and roles of the characters, emphasizing social hierarchies and cultural norms, such as the importance of the sarki’s palace for weddings. Verbal processes drive the dialogue and reveal the characters’ intentions and the flow of information, particularly in the exchanges

between Talle, Awwal, the manager, and Alhaji Bakano. The skilful deployment of these transitivity systems allows Giwa to create a vivid and engaging portrayal of the characters' experiences and the cultural context in which they operate.

### **1.5 Findings**

Giwa's use of transitivity systems effectively structures the narrative by assigning roles to participants and depicting different types of processes that correspond to actions, thoughts, states, and utterances. Material processes (processes of doing) are dominant in describing actions and events that drive the plot, such as Talle's journeys, financial transactions, acts of bribery, rituals of the Umra, and physical interactions like the massage sessions. These highlight causes and effects, character actions, and plot development. Mental processes (processes of sensing: feeling, thinking, perceiving) are crucial for revealing characters' internal thoughts, emotions, motivations, and perspectives, particularly Talle's experiences, observations, and moral judgments, as well as the intentions of characters like Haj Bisallah and Yarkuwa. This allows for deep character exploration and thematic development. Relational processes (processes of being and having) establish identities, attributes, definitions, and relationships between entities, describing settings, characters' states, social contexts, cultural norms, and power dynamics. Verbal processes (processes of saying) represent dialogue, announcements, and communication between characters, revealing intentions, relationships, and the flow of information. Behavioural processes (processes of physiological and psychological behaviour) add subtle insights into character attitudes, non-verbal reactions, and physical manifestations of states, like nodding, prostrating, crying, or sighing. Existential processes (processes that express existence) set scenes, establish the presence of conditions, or highlight impacts like the cholera epidemic. The combination and distribution of these process types structure events, convey characters' moral, social, and religious attitudes, highlight power imbalances, and trace the protagonist's journey, effectively guiding the reader's understanding of actions and themes such as materialism, exploitation, and moral conflict.

### **Conclusion**

Giwa's style is characterized by a strategic distribution of process types to orchestrate plot, foster character identification (especially with Talle), and underscore central themes. Transitivity processes are thoughtfully deployed to aid better understanding of the text. It provides linguistic evidence which helps the understanding of the story having been shown what/who does to whom through different processes. It is obvious that style in relation to language is the unique way an individual communicates in speech or writing. This indeed has shown that stylistic is a means used for better understanding of language. While this study has provided valuable insight into the transitivity processes in Giwa's *From Fatika with Love*, there are areas where further investigation is required. Researchers could investigate the same text at the discourse level with focus on overall structure and organization of the text, including cohesion, coherence and genre convention.

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