TRANSITIVITY SYSTEM IN THE DISCOURSE OF DICTATORSHIP IN HELON HABILA'S *WAITING FOR AN ANGEL*

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Abstract
This paper explored the transitivity patterns existing in the clauses used to depict the theme of dictatorship in Helon Habila's *Waiting for an Angel*. Purposive sampling was first used to collect textual data from the text, while the stratified sampling method was used to select a sample population to represent the whole population. The clauses were categorized into five extracts, and a mixed research design was employed for the analysis. The transitivity system of Systemic Functional Linguistics served as the framework through which different processes, participants and circumstances inherent in the selected clauses were identified, classified and analysed quantitatively and qualitatively. From the excerpts used for the study, it was discovered that material processes ranked first (60%), indicating that many physical activities go on in dictatorial military affairs, especially as revealed in the novel. The relational process, linking participants to certain attributes, ranked second (17%), followed by the mental process (13%), which indicates that the participants were involved in mental activities. Verbal processes ranked fourth (3.8%), showing evidence of fewer talks than actions, and the existential processes ranked next, disclosing the being forms of the participants. The behavioural processes ranked least with 0.9%. These processes mentioned above were accompanied by their appropriate participants. Different circumstantial elements were also employed to reveal more information about the participants and the dictatorial activities. The varieties of the processes, participants and circumstantial elements testify to the richness of the language used to depict the theme of dictatorship in the novel.
Keywords: transitivity, dictatorship, Helon Habila, *Waiting for an Angel*

Introduction
The activities of human beings would have been chaotic save for the indispensable function of understanding, which is made possible through the use of language when its users communicate. Fairclough (1989) buttresses the importance of language when he opines that language is a core instrument for socialization, as interactants share their thoughts and feelings with one another. To communicate all kinds of experiences people undergo, language is again an ever-useful resource, whether spoken or written. Halliday (1994) says that with language, humans can build a mental scene of what happens around them. Literary writers continue to capture the realities around the world through language. Literature has been said to be a social discourse where writers function on 'the linguistic and communicative presupposition in the social context'. The form, function and meaning of the writer's language derive from the same source as the social-political and cultural situations which move the writer to write (Babatunde, 1997). Helon Habila is one of such writers, and his award-winning *Waiting for an Angel* bears testaments to the form, function and meaning which are employed to express the social-political and cultural situations that reveal certain realities in Nigeria. This study investigates Halliday's ideational aspects of meaning evident in the linguistic elements used to project dictatorship in the literary text mentioned above.

Synopsis of the Novel *Waiting for an Angel*
Helon Habila's debut novel, *Waiting for an Angel*, is set in Nigeria during the 1990s, a time of political upheaval and military dictatorship. The story was, however, written in 2002 and revolves around the personal and professional lives of a lively figure called Lomba. He evolves as the story is presented, from a school dropout who hopes to become a novelist to being a journalist working for a newspaper company, The Dial, in Lagos. The events that take place in the novel are not in chronological order, as the story starts with the first part of the novel narrating where Lomba is currently imprisoned, as one of the political detainees taken by Gen. Sani Abacha, who now services the superintendent, Muftau, in charge of the prison by writing love poems that he uses to woo his lover, Janice. His imprisonment, which was later revealed in the last section of the book, was as a result of his involvement, as a journalist, in the covering of the demonstration staged by the people of Poverty Street against the military government.

Literature Review

First on the list in this review and closest in research as regards applying transitivity to one of the texts used in this study is Madu, Njoku, Udoye, and Akabike, (2022)'s paper on transitivity and mood in Helon Habila's *Waiting for an Angel* and Ngózi Chuma-Udeh's *Forlorn Fate*. The authors analysed the two novels using Halliday's transitivity and mood systems of SFG. Though the authors worked on two novels, the focus of this review will be on the research on *Waiting for an Angel*, as the present research did not use the second text, *Forlorn Fate*. The researchers extracted ten clauses from the first few pages of *Waiting for an Angel*, bothering on Lomba in prison, and subjected them to transitivity analysis. Their focus was not specifically concentrated on the language of dictatorship and corruption, like in the present study. Madu et al. categorized their clause analysis only under processes and participants (actors and goals), and there were no analyses for circumstances in the clauses they chose. According to them, the research findings show that Habila made use of suitable actors, processes, goals, and appropriate clauses to highlight the portrayal of poverty, disillusionment, misgovernance, and political ineptitude under autocracy in Nigeria. The present study gleans from the findings made by Madu et al. and takes a deeper look into the novel, especially as regards the clauses used to portray dictatorship and corruption, in order to consolidate or differ with Madu et al. with regard to the ideational meanings—participants (of which the latter revealed only actors and goals, ignoring participants like senser, phenomenon, behaver, sayer, verbiage, receiver, and a whole lot more), processes and their types (which were not applied by the authors), and circumstances, which Madu et al. did not make any mention of. Though part of the work under review centered on using transitivity theory to do analysis on the clauses derived from *Waiting for an Angel*, the authors did not specifically concentrate on the discourse of dictatorship, which the present study focuses on, let alone provide detailed analysis that reveals the process types or the prevailing processes used by the author for the discourse.

From the angle of stylistics, Kinrin, Awodi, and Abuh (2017) analysed Helon Habila's *Waiting for an Angel* using the framework of M.A.K. Halliday's Systemic Functional Grammar. However, their focus was on such linguistic tools as parallelism, alliteration, imagery, and coinages utilized by Helon Habila to foreground the aspect of language in the text and to show how the major character (Lomba), a journalist, was humiliated under the military regime. They also analysed the novel in the areas of non-simple sentences, affixation, and graphology. They revealed that linguistic deviation was a major tool that helped the author reveal his characters and the real-life situation they found themselves in.

Boukari and Koussouhon (2018) analysed Gabriel Okara's *The Voice* (1964) through the lens of the transitivity system. The authors point out the overall message conveyed in Gabriel Okara's novel, *The Voice*, by examining two key extracts, which revealed that, indeed, as may be noticed by any reader (ordinary readers and scholars alike), the main character's 'search for it' is the main topic that runs along most pages of the literary artifact under study. The article focuses on investigating ideational meaning through transitivity patterns. From the investigation of the different process types that occur in the selected text, they are of the opinion that one can realize that it is all about man's perpetual need to always take action, to understand the meaning of life, to set up a fair society, and to reach salvation. In the excerpts they used for analysis, the material processes ranked first. In fact, they reported that out of a total of one hundred and six processes in their first excerpt, seventy-seven were material processes, representing 72.64% of the total; that is the highest process type occurrence rate in the text they selected for analysis. This process type is predominant, indicating that the text is primarily concerned with concrete and tangible actions. Mental processes, though much less frequent than material ones, ranked second. This relatively large percentage of mental processes indicates that the text is also concerned with mental reactions. There were nine behavioural processes; that was 8.49% of the total number of processes, which made behavioural processes rank third. The occurrence of this process type indicates that some psychological or physiological actions were performed in the text. In the excerpt, relational processes rank fourth, but almost all of them were attributive processes. So, the text is also concerned with describing participants. The only relational process that was not attributive was rather a possessive one. As to identifying and circumstantial processes, there were none. Verbal processes ranked fifth, with only two of them accounting for 01.88% of the total. This suggests that the text is hardly concerned with the verbal description or performance of actions and events. We have 0% of existential processes, which means that the excerpt does not contain any existential processes at all. This analysis exemplifies the type of analysis the present work is going to do. However, the analysis will be done on *Waiting for an Angel* and *The Beautyful Ones Are Not Yet Born*, not on *The Voice*.

Asika (2011) and Chuma-Udeh (2012) both dwelt on a literary analysis of the military dictatorship in Nigerian literature using *Waiting for an Angel*, and other texts. Though Asika captured dictatorship, which is a key concept in the present study, he did not focus on analyzing the transitivity features of the clauses used. Chuma-Udeh (2012) concentrated on actually dissecting the novel, which she claims is a form of shouting out the injustice in the community. She did not do a linguistic analysis, let alone delve into transitivity analysis that the present study is set out to do.

Theoretical Framework

The theoretical framework for this study is Michael Halliday's transitivity system of Systemic Functional Grammar (SFG), (Halliday, 1985). SFG is a social semiotic approach to Systemic Functional Linguistics which holds that language is a system, and not a combination of rules as practiced in Traditional Grammar, and concerns itself with the function language performs taking cognizance of the relationship between text and context, (Eggins, 2004). Transitivity system is the experiential aspect of the ideational metafunctions, one of the metafunctions of language categorized by Halliday. The other two are the interpersonal and the textual metafunctions which explain to how people establish and socially relate with each other, and the ways texts are constructed, respectively. Transitivity system functions to encode the experiences of people about the world, about what people perceive, and about what is going on through the grammar of the clause. This system is made up of six process types that encode these meanings, and they are: 1. Material: Processes of doing (e.g., driving, studying). 2. Mental: Processes of sensing (e.g., thinking, feeling). 3. Verbal: Processes of saying (e.g., telling, asking). 4. Behavioral: Processes of behaving (e.g., smiling, crying). 5. Existential: Processes of existing (e.g., there is, there are). 6. Relational: Processes of being (e.g., becoming, seeming). Each process type associates with specific participants and circumstances, thereby contributing to the overall meaning of the clause.

Research Methodology

The research design employed for this study is a mixed research design, which includes descriptive, qualitative and quantitative analysis methods. The data were primarily sourced from Helon Habila's *Waiting for an Angel*. Purposive sampling was first used to collect textual data from the text, and because of the massiveness of the data, which comprises six hundred and ninety-eight (698) clauses that depict dictatorship in the text, stratified sampling method was used to select a sample population to represent the whole population. The clauses were categorized into five extracts, and the transitivity analysis done. Following quantitative research method, statistical figures were assigned to the data to show which part of the transitivity elements—processes, participants, and circumstances—were employed higher in the data selected.

Data Presentation and Analysis

Key (for abbreviations of transitivity components) :

MaP= Material Process; MeP= Mental Process; BeP=Behavioural Process; VeP= Verbal Process; ExP= Existential Process; ReP= Relational Process; Ac= actor; G= goal; B= beneficiary; R= range; S= senser; P= phenomenon; Sy=sayer; Rc= receiver; Vb= verbiage; eX= existent; Addrs= addressee; T= token; V= value; Cr= carrier; Atr= attribute; Pos= possessor; Posd= possessed; C= circumstance: Cl= location; Ce= extent; Cm= manner; Cca= cause; Cc= condition; Ca= accompaniment; Cmt= matter; Cro= role; Ag= agent; Beh= behaver; Bhv= behavior; Percentage = smaller value (part) divided by whole value, multiplied by 100.

Please Note: Compound clauses that carry embedded or projected clauses are labeled in coiled brackets and later analysed within the compound clauses.

Transitivity Patterns in the Clauses Used to Depict Dictatorship in *Waiting for an Angel*

Extract 1

You (A) accept (MaP) the inescapability of your fate (G); and with that (Ca) you (S) learn (MeP) the craft of cunning (P). You learn (MeP) ways of surviving (MaP) {P}—surviving (MaP) the mindless banality of the walls (G) around you (Cl), the incessant harassment (G) from the warders (Cl); you learn (MeP) to hide (MaP) money (G) in your anus (Cl), to hold (MaP) a cigarette (G) inside your mouth (Cl) without wetting (MaP) it (G). And each day (Cr) survived is (ReP) a victory (Attr) against the jailer (Cm), a blow struck for freedom (Attr). 10

The warders (Cr) were (ReP) more than usually brutal (Attr) that day (Ct); the inmates (Cr) were (ReP) on tenterhooks (Attr), not knowing (MeP) from where (Cl) the next blow (A) would come (MaP) {Cl}. We (A) were lined up (MaP) in rows (Cm) in our cell (Cl), waiting (MaP) for hours (Ct) to be addressed (MaP) by the prison superintendent (G). When (Ct) he (A) came (MaP) his scowl (Cr) was (ReP) hard as rock (Attr), his eyes (Cr) were (ReP) red and singeing (Attr), like fire (Cm). He (A) paced up and down (MaP) before us (Cl), systematically flagellating (MaP) us (G) with his harsh, staccato sentences (Ca). We (S) listened (MeP), our heads (A) bowed (MaP), our hearts (A) quaking (MaP) {P}. Page 10

Extract 2

There's (ExP) no record (eX) of how (Cm) far (Cm) the superintendent (A) went (MaP) to help (MaP) him (Rc) regain his freedom (G), but as he (Sy) told (VeP) Janice (Rc) {Cm}, there was (ExP) very little (eX) to be done (Cca) for a political detainee (Cca)—especially (Cm) since about a week after that meeting (Ct), a coup (A) was attempted (MaP) against the military leader General Sanni Abacha (Cca), by some officers close to him (G). There was (ExP) an immediate crack down (eX) on all pro-democracy activists (Cl), and the prisons all over the country (A) swelled with (MaP) political detainees (G). A lot of those already in detention (A) were transferred (MaP) randomly (Cm) to other prisons around the country (Cl), for security reasons (Cca). Lomba (Cr) was (ReP) among them (Attr). He (A) was transferred to (MaP) Agodi prison (G) in Ibadan (Cl). From there (Cl) he (A) was moved

to (MaP) the far north (G), to a small desert town called Gashuwa (Cl). There is (ExP) no record of him after that (eX).

A lot of these political prisoners (A) died (MaP) in detention (Cl), although only the prominent ones (A) made (MaP) the headlines (G)—people like Moshood Abiola and General Yar Adua (A) 32

Extract 3
We (A) were going (MaP) there (Cl) to stage a peaceful demonstration (Cc).… They (A) appeared (MaP) from nowhere (Cl) in their trucks (Cl), shooting (MaP) tear gas (G) and returned (MaP). We (A) broke (MaP) their windscreen (G) with stones (Ca), and we (A) also seized (MaP) their truck (G), but reinforcement (A) came (MaP) for them (Cca), this time with real bullets. One student (A) was shot (MaP) in the leg (Cl). When (Ct) we (S) saw (Mep) the leg (P) shattered (MaP) and bloody (Cm) we (S) decided (MeP) to call (VeP) it (Rc) a day (Vb). But the bastards (A) followed (MaP) us (G) to the hostels (Cl), chased (MaP) us (G) to our rooms (Cl). The air (Cr) was (ReP) so thick (Cm) with tear gas (Ca) we (s) couldn't breathe (MeP). They (A) went (MaP) from room to room (Cl), breaking (MaP) doors (G) and looting (MaP). When (Ct) we (S) heard (MeP) the girls (P) screaming (VeP) 'rape' (Vb), our courage (A) was rekindled (MaP). You (S) should've seen (MeP) Sankara (P) directing (MaP) us (G) at the basketball court (Cl), like a fucking general (Cm). We (A) soaked (MaP) our handkerchiefs (G) in kerosene (Cl) and tied over (MaP) our noses (G) to neutralize (MeP) the tear gas (P). We (A) made (MaP) petrol bombs (G)—then (Ct) we (A) advanced (MaP) to the girl's hostels (Cl). Taking (MaP) cover (G) from block to block (Cl). Running across (MaP) the open spaces (G). They (A) started firing (MaP) when (Ct) they (S) saw (MeP) us (P) coming (MaP), but that crazy guy Sankara (A) ran (MaP) right (Cm) at them (G), two flaming bottles in his hands (G). He (A) hurled (MaP) the bottles (G) at their truck (Cl) and it (A) caught (MaP) fire (G). That (A) really (Cm) made (MaP) them (Rc) mad (G). They (A) flushed (MaP) us (G) out of the hostels (Cl) into the streets (Cl). But that (Cr) was (ReP) to our advantage (Cc) because (Cc) the Area boys and park touts (A) soon (Ct) joined (MaP) our ranks (G). Christ, it (Cr) was (ReP) brilliant (Attr). The street (Cr) was (ReP) like a fucking war zone (Cm), filled (MaP) with smoke and darting figures and fire and gunshots (Ca). One student (A) died (MaP). He (A) was shot (MaP) in the head (Cl)—a chemistry student (A). The Area Boys (A) captured (MaP) a policeman (G) and doused (MaP) him (G) in petrol (Cl) and set (MaP) him (Rc) ablaze (G). More policemen (A) came (MaP)—that (Cr) was (ReP) when (Ct) I (S) decided (MeP) it (Cr) was (ReP) not safe (Attr) to stay (MaP). I (A) escaped (MaP) through the back streets (Cl). Later (Ct), we (S) heard (MeP) on the radio (Cl) that all students (A) should pack out of (MaP) the hostels (G). The school (A) was closed (MaP). We (S) also heard (MeP) that Sankara and two others (A) were taken by (MaP) the police (G) {P}. It (Cr) is (ReP) only (Cm) today (Ct) that I (A) worked up (MaP) the courage (G) to come (MaP) and pack (MaP) my things (G)., mehn, it (Cr) was (ReP) bloody (Attr). 60

Extract 4
Outside on the street (Cl), Brother (Cr) was (ReP) a hero (Attr). Women and children (A) would point at (MaP) him (G) as (Ct) he (A) hobbled past (MaP) on his one good leg and the wooden one (Cl) and repeat (VeP) to themselves (Cl) the story of how he (A) lost (MaP) his leg (G) to a soldier's bullet (Cca), two years ago (Ct), in the post-June 12 riots (Cl) {Vb}. 98

'See (Mep) this one (P), na (Cr/ReP) soja gun (Attr) do (MaP) am (G) (Translation: It was a soldier gun that did it). Six of dem, I (A) handle (MaP) five (G) with my bare hands (Ca). When (Ct) dem (S) see (MeP) say I (A) go (MaP) finish dem, n aim (Cr/ReP/Ct) dem (A) carry (MaP) gun shoot (MaP) me (G) for leg (Cl)….'100

We (Beh)'d listen (BeP) as the announcer's voice (Ct) painted (MaP) a grim picture of affairs (G) in our country (Cl): arrests of pro-democracy activists by the military government, and sanctions placed (MaP) on us country by foreign countries (Cl) {G}. Then one day (Ct), in November (Ct), after my exams (Ct), we (S) heard about (MeP) Ken Saro Wiwa's hanging (P). NEPA (A) had taken (MaP) the light (G); in the dull glow of the candle flame (Cl) the two shadows (Beh) looked (BeP) even more shadowy (Cm), indistinct (Cm), merging into (MaP) each other and into the wall behind them (G). 121

'This country (Cr) is (ReP) in dire need of a revolution (Attr).' Mao (Sy) exploded (VeP) in the thick, enveloping silence (Cl) that followed (MaP) Focus on Africa (G)… We (S) have (MeP) to utterly (Cm) destroy (MaP) the status quo (G) in order to start afresh (Cca). Rawlings (A) did (MaP) it (G) in Ghana (Cl)—even though he (S) preferred (MeP) to continue (MaP) in the same neo-colonial, capitalist mode (Cm).' 121

Look, we (A) are living (MaP) under siege (Cl). Their very presence on our streets and in the government houses instead of the barracks where they (A) belong (MaP) {Cr} is (ReP) an act of aggression (Attr). They (A) hold (MaP) us (G) cowed with guns (Cm) so (Cca) that they (A)'ll steal (MaP) our money (G). This (Cr) is (ReP) capitalism (Attr) at its most militant and aggressive (Cm). They (S) don't have (MeP) to produce (MaP) any superior good (G) to establish (MaP) monopoly (G). They (A) do (MaP) it (G) by holding (MaP) guns (G) to our heads (Cl) {Cca}. Let me (Sy) tell (VeP) you (Rc) why (Cca) they (A) hanged (MaP) Saro Wiwa (G) {Vb}. 8. He (Cr) was (ReP) the only one (Attr) who (S) understood (MeP) the economic aspect of the struggle (P). It (Cr) is (ReP) the money (Attr). He (Sy) told (VeP) Abacha (Rc), I (S) know (MeP) how much (Cm) you and the foreigners (A) are making (MaP)— the billions (G) you (A) are drilling (MaP) out of our soil (Cl). Give (MaP) us (Rc) some of it (G). They (A) killed (MaP) him (G) because (Cca) he (S) threatened (MeP) their monopoly (P), got (MaP) it

(G)? 13. Monopoly. 14. That (Cr)'s (ReP) what (Cr) this (Cr) is (ReP) all about (Attr). Where (Cl) is (ReP) Abiola (Attr)? 16. In Prison (Cl)! 17. They (S)'ll continue (MeP) subjugating (MaP) us (G), killing (MaP) all dissenters (G), one by one (Cm), sending (MaP) them (G) into exile (Cl), till (Ct) there is (ExP) no competitor (eX) left (MaP) to oppose (MaP) them (G).' Pg122

'In a normal country (Cl) there (Cr) wouldn't be (ReP) a need (Attr) for revolutions (Cca); there (Cr) wouldn't be (ReP) a Poverty Street (Attr), well, not like ours anyway (Cm). People like me (Cr) would be (ReP) able (Attr) to teach (MaP) in peace (Cm), live (MaP) in peace (Cm) and maybe fall (MaP) in love (Cl) and marry (MaP) and have (ReP) kids (Attr) and die (MaP) old (R).' 123

Extract 5

They (Cr) are (ReP) old and rusty and utilitarian (Attr)—and even if (Cc) one (S) didn't know (MeP) that (P) they (Cr) were (ReP) tools of slavery (Attr), the cruel purpose (Cr) would still be (ReP) unmistakable (Attr). 149

'These (Cr) are (ReP) the gewgaws of slavery (Attr),' 'That circular piece (Cr) is (ReP) the mouth-lock (Attr). And that bracelet (Cr) is (ReP) the leg-iron (Attr). The round one (Cr) was (ReP) for the neck (Cca), it (A) was used (MaP) to join (MaP) one slave to another (G) {Cca} with that chain (Ca).'

The slaves (A) couldn't have slept (MaP) a wink (G). Imagine (MeP) them (P) piled (MaP) in hundreds (Cm) in this narrow space (Cl), chained (MaP), tired (MaP), broken (MaP), and wounded (MaP); behind them (Cl) lay (MaP) family (G), friends (G), gods (G), land (G); and before them (Cl) was (ReP) the vast sea (Attr) with coffin-like ship at anchor (Ca), waiting (MaP) to take (MaP) them (G) to another place (Cl), dark and unknown (Cm), and slavery, or maybe death by water (Cm). This (Cr) was (ReP) really (Cm) a 'sleepless section' (Attr) No sleep (A) was slept (MaP) here (Cl), and if Cc) there was (ExP), it (Cr) was (ReP) in fits and jerks (Cm), as slaves (Cro). 'It (Cr) was (ReP) in the ships (Cl) that the mouth-locks (A) were used (MaP), so (Cc) that they (Sy) couldn't console (VeP) each other (Rc) and rally (MaP) their spirits (G) and thereby (Cca) revolt (MaP). To further (Cca) discourage (MaP) communication (G), no two persons (A) of the same language (Cca) were kept (MaP) together (Cm): Mandigo (A) was chained (MaP) to Yoruba (Cl), Wolof (A) was chained (MaP) to Ibo (Cl), Bini (A) was chained (MaP) to Hausa (Cl). You (S) see (MeP), every oppressor (S) knows (MeP) that (P) wherever (Cl) one word (A) is joined (MaP) to another word (Cl) to form a sentence (Cca), there'll be (ExP) revolt (eX). 149-150

Statistical Analysis for the Transitivity Patterns in the Clauses Used to Depict Dictatorship in *Waiting for an Angel*

	MaP	MeP	ReP	BeP	VeP	ExP	C	P
Ext 1	15	5	5	-	-	-	Ct(2); Cm(3); Cl(8); Ca(2);	A(7); G(8); S(2); Pm(3); Cr(5); Attr(6);
Ext2	9	-	1	-	1	4	Cl(6); Cm(5); Cc(4); Ct(1);	A(9); Cr(1); Attr(1); G(6); Sy(1); Rc(2); eX(4)
Ext3	41	10	6	-	2	-	Ct(7); Cm(8); Cc(1); Cca(1); Ca(3); Cl(18)	A(27); G(25); Cr(6); Attr(2); Vb(2); Rc(3); Pm(6); S(8);
Ext4	40	10	13	2	4	1	Cm(9); Cl(20); Ct(7); Cca(6); Ca(1); Cro(2);	Rc(3); G(28); Cr(13); A(15); Attr(11); S(10); Pm(4); Sy(3); Beh(2); R(1); eX(1); Vb(2)
Ext5	21	4	11	-	1	2	Cm(6); Cl(11); Cca(6); Ca(2); Cc(3)	Rc(1); G(8); Cr(10); A(9); Attr(8); S(3); Pm(3); eX(1); Sy(1);
Total	126 (60%) Total 208	29 (13%)	36 (17%)	2 (0.9%)	8 (3.8%)	7 (3%)	Cm 31 (22%); Cl 63 (46%); Ca 8 (5.8%); Cca 7 (5%); Cc 8 (5.8%); Ct 17 (12.5%); Cro 2 (1.4%) Total= 136	A 67 (24%); G 75 (26%); Sy 5 (1.7%); Vb 4 (1.4%); S 23(8%); Pm 16 (5.7%); Pb 8 (2.8%) Rc 9 (3.2%); eX 6 (2.1%); Attr 28 (10%); Cr 35 (12%); Beh 2 (0.7%); Total =278

Discussion on the Transitivity Analysis in *Waiting for an Angel*

From the compartmentalization and the statistical analysis of the transitivity components done above, the result evidently reveals a rich utilization of all the types of transitivity processes, various circumstantial components and different types of participants. The highest process employed by the writer in depicting dictatorship is the material process with 126 processes, amounting to 60%, more than half of the total number of all the processes employed. This entails that Helon Habila, in passing the theme of dictatorship to his readers, used words that show actions—that is, doing words. In extract 1, material processes like surviving, hide, waiting, accept, wetting, and flagellating serve as the nuclei of the clauses, and these processes are selected to explicate the different types of suffering the characters in the novel undergo in the hands of dictatorial leaders. Lomba, an innocent journalist, is illegally detained with others in the prison for long without any legal proceedings. The material process 'surviving', as used by Habila, creates a picture of the actions taken by these prisoners to overcome their terrible situations. They already are aware of the injustice, and the writer says they 'accept' (another material process) that with these dictatorial leaders, it was going to be difficult to escape the trouble. From the seven participants (actors) in extract 1, five are all pronouns (you, we) used to represent both the narrator, Lomba, and other innocent political detainees and prisoners, while the remaining two actors, 'our heads' and 'our hearts', still serve as synecdoche and are used to represent the humiliated prisoners. The use of these pronouns, as actors and generally, participants, pushes the reader to dwell on these subjects of humiliations, garnering pity for them while creating distaste and hate for their elevated dictators. The writer employs the circumstances of location, time, manner, and accompaniment to shed light on the places, the times, and the manner, with whom and what these tyrannical activities go on in the text. In extract 2, other material processes like 'went', 'to help', 'attempted', 'transferred', 'died', 'made' are used to show both the actions of the suppressors and the suppressed, with their actors as 'the superintendent', 'a coup', 'a lot of those in detention', 'he', and 'a lot of those political leaders'. In extract 3, 'were going' is a material process used by the writer to depict an action of movement which was peaceful until another material process 'appeared', whose actor 'they', referring to the agents of tyranny, the police, was used to show an action of disruption. These actors performed an action of 'shooting' with tear gas (as the goal). More material processes employed in extract 3 to depict dictatorship include returned, broke, seized, came, was shot, shattered, followed, chased, went, breaking, looting, rekindled, directing, soaked, tied over, started firing, and lots more. These material processes were accompanied by suitable actors and goals. For example, 'the bastards', which refers to the police, serves as the actor, while the pronoun 'us', referring to the students, serves as the goal with the material process followed. Then, 'to the hostels' is the circumstance of location, giving information about where the action took place. Extracts 4 and 5 material processes still ranked first with their actors and participants.

The relational processes rank second after the material process with 36 appearances, resulting in 17% of the processes used to depict dictatorship. This shows that the description of people and things with their requisite attributes was of great importance in capturing the theme of focus. The 'be' verb' chiefly constitutes the relational process. As such, in all the extracts, there were repetitions of relational processes. In extract 1, the relational processes used to connect carriers with their attributes are 'were' and 'was', with 'were' appearing more than twice. The carriers include: 'the warders', 'the inmates', 'his scowl', 'his eyes', while the attributes are 'more than usually brutal', 'on tenterhooks', 'hard as rock', 'red and singeing'. In extract 2, Lomba serves as the carrier, 'was' as the relational process, and 'among them' as the attribute identifying Lomba to be among those transferred to a distant land. In extract 3, the relational processes 'was' and 'is', and others appeared more than two times. They were also employed with their carriers and attributes. The same repetition also occurs in extracts 4 and 5.

The use of mental processes in the clauses used to depict dictatorship reveals that mental activities cannot be done without in the matters concerning both the dehumanized and the subjects of the dehumanization, i.e., the military leaders. Mental processes like 'learn' with its double participants—'you' as the senser and 'the craft of cunning' as the phenomenon in the first instance, and other participants in other appearances; 'knowing' with only one participant, 'the inmates' serving as the indirect senser, are employed to reveal the cognitive type of mental process. These mental processes are activities of the mind, not spoken or physical, but inert, and carried out in the minds of the characters like Lomba and his fellow prisoners as they 'learn', 'know', 'listen' to overcome the harsh environment of dictatorship by all means possible. In extract 3, six mental processes appear while ten appear in extract 4, and four appear in extract 5, and they are used with suitable sensers and phenomenon.

The next in the ranking for the excerpts used is the verbal process (3.8%), followed by the existential process (3%), and then the behavioural process (0.9%). The eight verbal processes that appear in all the extracts are as follows: 'told' in extract 2, 'to call', 'screaming' in extract 3, 'repeat', 'exploded', 'tell', and 'told' in extract 4, with their sayers as 'he' (appeared twice), 'we', 'the girls' and 'Mao'; receivers as 'Janice', 'it', 'you', and 'Abacha'; and verbiage as 'a day', 'rape', and 'why they hanged Saro Wiwa'. The existential processes include four items in extract 2, namely 'is' (appeared twice), and 'was' (appeared twice) with their existent as 'no record' (appeared twice), 'very little', and 'an immediate crackdown',; one in extract 4, namely 'is' with 'no competitor'

as the existent; and lastly, 2 in extract 5 as 'was' and 'will be' with no existent for was, but 'revolt' for 'will be'. The behavioural processes are two in extract 4: 'looked' and 'listen' with their behavers as 'the two shadows' and 'we'.

The circumstantial elements accompanied all the processes in all the extracts with the circumstance of location (46%), e.g., in their truck, from room to room in extract 3, ranking first, followed by the circumstance of manner (22%), e.g., randomly in extract 2, then the circumstance of time (12.5%), e.g., 'one day', followed by the circumstance of accompaniment (5.8%), e.g., 'with that' in extract 1, and the circumstance of cause (5%), e.g., 'for a political detainee' in extract 2, and lastly, the circumstance of role 'as a reporter'. (1.4%).

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