Transitivity Patterns and Gender Representations in a Dramatic Discourse: A Study of Ola Rotimi's Our Husband Has Gone Mad Again.

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Abstract: It is through language that humans express their worlds as they experience them, and whenever one uses language - these experiences of one - are shown through the processes of transitivity system of language. So, text interpretation requires that the interpretation shows clearly why and how the text means what it does. This paper analyses the material, mental and relational processes, in order to point out who does what, to whom and in what circumstance(s), as the main characters reflect their gender disposition in Ola Rotimi's Our Husband Has Gone Mad Again. The analysis follows Halliday Transitivity system of text analysis, in conjunction with Wareing Difference theory. The result shows that the male character carries out more material actions, and in most circumstances his wife receives the consequences of his actions. On the other hand, the females perform more mental processes. These positions of these characters are the product of their experiences of the world - where male children are predominantly gendered to become men who seek to express authority and power especially in their relationship with the opposite sex and female children to women who seek social and psychological accommodation, humility, politeness and equality. The paper concludes, therefore, that men, especially in marriage relationship view women as their entitlements, and women most times, view their husbands as their pride, protector, and seek co-operation and appreciation.

Keywords: Gendering, Marriage, Transitivity, Gender.

I. INTRODUCTION

The meaning of life would be inconceivable and chaotic, but for language. This explains why amongst the several endowments of man, language is the most cherished. It is through it that man reflects on things happenings around him; conceptualizes his worlds - both internal and external; acts on things through it, and establishes and galvanizes his social interactions. In all, language is a representation of human experience. So, people who study and use language are essentially concerned with how language can be used to accomplish human needs, especially in his social circumstances [1]. It also follows that when people use language, they make choices from the linguistic alternatives provided for them, and in accordance with their experiences of the world, and their choices construct meanings [2]. Consequently, [3] argues that based on the varieties of language available to one, one often selects the option which satisfies one's interest more, or most as the case may be, in order to enact and re-enact identities in a particular social circumstance.

Also, we understand there cannot be a single correct interpretation of a text, irrespective of genre, as [4] argues that a text's interpretation is conditioned by what is in the language of the text; what is in the context of communication; what is in the head of the reader/hearer, that is the assumptions and knowledge they bring to the text. This explains why [5] believes that achieving clarity or what [6] termed correct interpretation in human communication, especially across social and cultural divides is always very difficult, if not unattainable. However, a discourse is not only representational, but constructs social change, because it "contributes to the creation and recreation of the relations, subjects … and objects which populate the social world" [7].

It is from the above language orientation that Systemic Functional Grammar (SFG) was developed by MAK Halliday and his associates in the 1960s, and today the transitivity system of SFG is widely used to analyse language – both written and spoken. It explores the structure of clauses, which is represented by processes realized by the types of verbs; the participant(s) involved in these processes - which is part of the nominal group and the circumstance(s) in which the participants and processes are involved - realized by the adverbial and prepositional phrases. It is part of the ideational function, represented in the clauses, which, "permits us to encode, both semantically and syntactically our mental picture of the physical worlds and the worlds of our imagination" [8].

However, there has been in recent times an increased interest in the study of text's thematic thrust and the motivations of actions and inactions of characters in a discourse, using transitivity processes, in a manner

that would not have been possible ordinarily. For instance, [9] did a transitivity analysis of a short story, in order to discover how the concept of love was represented in it. It concluded that through the potency of transitivity system, it was possible to present two views of love as was represented by the two main characters studied. Also, [10] explored the portrayal of EL SHABAB terrorist group in some selected newspaper headlines. She succeeded in showing how the headlines were able to portray EL SHABAB as a murderous and wicked group. [11] deviated somehow from these other two works by using transitivity to specifically conduct a stylistic analysis, with particular attention on raising reader's awareness on the confluence of language structures in a novel written in the stream of consciousness (SOC) technique. Again, [12], in collaboration with [13] argued that through the language used by the male and female characters in Bernard Shaw's Pygmalion, that it was possible to see the play - which was hitherto seen as one about social class, to be classified as one about gender.

From the brief review above, it is evident that considerable efforts have been committed into the use of transitivity facility to interpret the thematic thrust of texts. The review also shows that all, but one of the works reviewed and others not reviewed here for scope consideration focused on the style, narrative mode, and other representations, and the one that looked at gender did so in isolation - without including any other gender theory to make the interpretation clearer to the readers. It is also premised on [2], that: there exists "no single correct interpretation of any text" (p. 110). Therefore, any interpretation to a text, especially one like this study - that combines two approaches to making the interpretation clearer is justifiable in critical stylistics.

It is also in the light of the above position that this expository study is to investigate how the playwright Ola Rotimi, exploiting the transitivity system of ideational metafunction of language expresses through the material, mental and relational processes, in conjunction with [4] Difference Theory reveal the experiences of the main male character and the main female characters in reflecting how gender constructs our social world, especially in marriage. These objectives are pursued with the following questions: who performs most of the material processes? ; Who bears the consequence(s)?, and what are the implications of the overall performance of the processes involved?

The Difference Theory

[5] in Difference Theory posits that women's objectives from their relationships are: "corroboration, intimacy, equality, understanding, support and approval, whereas men seek to show their status and independence, attaching less importance to disagreement and inequality in their relationships" (p. 71). This results from the fact that men and women learn different rules that govern their behaviours and talk on their own, since in their childhood they play in single sex groups, and in their adulthood, they make same-sex relationships. However, some views refer such features to biological factors, that is, their different hormonal composition. But, in other views, the difference is attributable to socialization, in that girls are disciplined from a very young age to behave politely and are rewarded when they do so; they are even required to sacrifice their needs for the sake of others. But boys are commended when they exhibit action and assertiveness. These gendered socialization patterns are not neutral. Therefore, it continues to prepare women to be less physically powerful than men at the social level.

Systemic Functional Grammar (SFG)

Language is a social tool by which people enact and sustain communicative or interactive relations with one another [6], [7]. SFG is a potent framework for describing and modeling language as a resource for constructing meaning and choices. It treats language beyond its formal structures and takes the context of situation in language use into consideration. [7]; [8]. Also, to [2], there are three major functions of language, namely: the ideational, the textual, and the interpersonal (the metafunctions). They function simultaneously in a clause to produce meaning with each handling a different aspect of the world. For instance: the ideational meaning, that is, the grammar of the clause as representation serves for the expression of content in language (transitivity patterns), having three components: (i) process (ii) participants (iii) circumstance(s). This supposes that when we use language, we often do so to speak of something, that is, someone doing something, or involved in something. In other words, it represents the encoding of experiential meaning: meaning about the world (i.e. events, situations, and phenomena - including our own consciousness. So, it is about our internal and external worlds. [9] argues that ideation concentrates on the content of discourse, specifically describing the nature of the activity in question and how the participant(s) in these activities are considered; how they are calibrated, and what is their composition. Therefore, through the metafunctions, we are enabled to describe what is being talked about, and how shifts occur in the field of communication. The interpersonal metafunction is concerned with our social world, especially the interaction between speaker and hearer. It helps us to enact and sustain social relations. That is, the participants are identified and reinforced in a manner that enables them to interact among themselves by expression of their personalities. It is about the world, and specifically as it concerns smooth flow of information in a text. It portrays clause as having mood and residue. That is clause as exchange [11]. So, it enables for the evaluation and reflection of attitude (Mood and Modality). On the other

hand, it is in textual metafunction of language that features of the text and the elements in the context of situation are created. Therefore it is an enabler, and portrays the clause as having Theme and Rheme (clause as message). And, it is in it that ideational and interpersonal meanings are realized [10].

Transitivity System

Transitivity is the part of ideational function, which concerns with the transmission of ideas. It functions to represent processes or experiences such as actions, events, processes of consciousness and relations that cover all phenomena and anything that can be known through a verb: events - whether physical or not, state or relations [12]. [11] furthers that the processes expressed through language represent our conception of the world. Transitivity specifies the different types of processes reorganized in the language and the structures by which they are expressed. In it the central participant roles are **actor** and **goal** (the doers and the done-tos). To [10], transitivity consists in going beyond the grammatical structure of a clause and in understanding the implied meaning. The structure can be characterized as agent + process + goal configuration that represents the function of language revealing the speaker's experience of the internal and external worlds. Transitivity basically presents how the world is perceived in three dimensions: the world we can see and feel, the world of our imaginations, and the categorization of the meaning of roles participants perform, according to the nature of the processes.

The processes: The basic types of process in English clause are: material, mental, and relational [11]. They are the principal types, because they form the cornerstone of the grammar in its stance as a theory of experience. They present three distinct categories of structural configuration, and also account for the majority of all clauses in a text. The transitivity model is canonically structured as Actor + Process, in which the **Actor** is seen as bringing about the unfolding action - either completed in its outcome or effect to the actor or extended to another participant, known as the **Goal**. The goal, according to [1] is construed as being impacted by the actor's performance of the process. In other words, entities that serve as actors are usually 'potent' and exist as "intransitive" actor - bringing about a process which impacts a goal. And "beings" can take the role of a goal, but when they do, usually a more potent or powerful entity serves as actor. We argue that the actors can occur in both the existence and action clauses, and are constant in compliance with the transitivity model of material clause.

Mental processes

Mental processes often encode mental reactions such as perceptions, thoughts, feelings and cognition. Unlike material process clauses, they require a different functional interpretation. That is clauses construing doing and ones construing sensing are different in meaning [2]. The participants in a mental process clause are:
The Senser: The Senser is that being "endowed with consciousness". That is the participant, when expressed in grammatical terms is "pronominally" referred to as 'he' or 'she', and not 'it' [7]. Despite that in Western cultures, some persons address their pets as 'she' or 'he', but animals are not construed as **senser** in SFG, because they do not have consciousness. Typically, a "conscious being" means a person or persons, but in the grammar of transitivity the following examples illustrate a human collective, and thus can be coded as sender. For example: the British public; the whole houses; the world.
1. I think British public 'doesn't dislike' force provided that it's short, sharp and rewarding.
2. Surely, you don't want the whole house 'to know' of this occurrence?
3. The judging must come from one's own experience; one's own conscience and understanding. What the world "thought" didn't matter. [5].

It can also be a product of human consciousness, example: the film "imagines" that the FBI...; be represented by part of a person: (the brain) as in: On the theory that the brain "thinks" by virtue of its organization ...Also, to understand mental process clauses includes figurative expressions that are construed on a material model - it breaks my heart that ..., it blows my mind that .., [8]. In comparison, while **senser** is construed as being endowed with consciousness in 'mental' clauses, there is no trace of this pattern in 'material' clauses. In material clauses, no participant is required to be human, and the distinction between conscious and unconscious beings plays no part.

The phenomenon

The **senser** of a 'mental' clause is highly constrained, with regard to the other main element in a clause of mental process, namely the phenomenon - that which is felt, thought, wanted, loved, believed, perceived, etc. However, the set of things that can assume the role of phenomenon in the clause is wider than it would in material. So, it may not only be a thing, but also an act or a fact [13]. But, in a "material" clause, every participant is a thing; that is, it is a phenomenon of our inner experience or imagination of some entity (person, creature, institution, objects, substance or abstraction). Phenomenon may be construed as a metaphorical thing; a

nominal group with a nominalization as Head - denoting a process or quality made concrete. For example: He 'saw' a bleak future ahead of him.

Relational clauses: (processes of being and having)

[6] argues that our outer experience (material) and the inner one (mental) may be construed by 'relational' clauses, but they model this experience as 'being' rather than as "doing" or "saying". They serve to characterise and to identify, for example: One quarter of the entire population of Africa <u>is</u> in Nigeria, so we say that every fourth African is a Nigeria. It wasn't one nation at that point; it was a large number of individual political entities. (Characterisation). Also, the three major groups in the nation are the Yoruba in the Southwest, the Igbo in the Southeast, and the Hausa in the North.(identification) [9]. The participants in relational clauses are akin to the phenomenon of a mental clause, because not only are they a thing, but also acts and facts can be construed as participants in a relational clause. But not construed as a phenomenon of consciousness, rather construed as one element in a relationship of being. In relational clauses, there are two parts to the 'being': something is said to 'be' something else. That is, a relationship of being is set up between two separate entities. English grammatical system operates three main systematic constructions of relational processes. For example: intensive; possessive and circumstantial. And each of these processes comes in two distinct mode of being: attributive and identifying. For instance: A is X (attributive) "Sarah is wise" and "Sarah is the leader" (identifying), and they belong to intensive mode. Possessive (A has X): "Peter has piano" (intensive), and "the piano is Peter's" (identifying) and circumstantial (A is/ at/ on etc X): "The game is on Monday" (intensive) and "Monday is the game" (identifying)   [5]. A major difference between the attributive and identifying model is that the identifying ones are reversible, therefore, making it possible for the 'X' and the 'A' to exchange positions, example: 'Sarah is the leader', and 'the leader is Sarah'

II.   METHODOLOGY

Thirty-seven (37) excerpts were selected from relevant portions of the text as data for the study (which has two Acts with 1 having five scenes and 2 six). They were considered representative enough and have the necessary information that can help the study answer the research questions and realize the objectives of the study. There were other portions left out due to space constraints. The material processes (1 – 28) comes first; the mental (29 – 33) follows and then Relational (34- 37). These excerpts were not arranged chronologically as they occurred in the text, but categorised according to the process leaning. The excerpts are dialogues involving the main characters (Mr. Lejoka-Brown and his wives: Mama Rashida, Sikira and Elizabeth (Liza)

The Setting

The dramatic dialogues analysed in this study are contained in a text set in Nigeria, and it involves a retired Muslim soldier (Lejoka-Brown) who left his cocoa business to venture into the murky waters of Nigerian politics. In his attempt to survive the harsh weather of politics, he got things complicated for himself when a wife (Liza) he married while in Congo arrived from America to realize he had two other wives (Mama Rashida and Sikira). The complication of the play was provided by the realization of Sikira that she was married somewhat for other reasons other than for love and that Liza was not ready to share the man with other women.

Data analysis

Having in mind the research questions designed to develop this small-scale study, we aimed at qualitatively generated relevant results. It was done through identification and description of the processes and their general portrayal of gender consciousness. To complete the set task we based the analysis specifically guided by [3] Difference Theory and [4] Transitivity Approach to interrogate gender roles in the selected dramatic text as they are expressed through the processes of **material**, **mental** and **relational**. In the material, we investigate who performs what action and who bears the consequence or benefits from the actions; in mental what drives the inner consciousness of the actions and in relational the analysis and discussion concentrate on the attributive mode. The attributive mode is the mostly used by the characters in the play, as well as the most suitable regarding the objective of the study. The study of these relational processes would be based on how characters describe themselves, others, and how the narrator describes them. This will enable us to read into how these characters view the world based on their gender disposition

III.   ANALYSIS AND DISCUSSION

Based on the first research question asked to conduct this expository study, the actors that performed material processes the most was analysed, thus:

Material processes
Excerpt 1:
Brown: I (actor) will tear off (pr: material) that half-peeled banana from the rest of your body [Sikira] (goal). (p.57.)
Excerpt 2:
Brown: I (actor) must give (pr: material) some lessons of my own to you [sikira] (goal). (p. 58.)

Excerpt 3:
Brown: 1(actor) married (pr: material) that problem [Sikira] (goal) (p. 11)
Excerpt 4:
Brown: 1(actor) wake (pr: material) up every morning (circ: manner) visiting (pr: material) these women (goal) (p.11)
Excerpt 5:
Brown: 1(actor) am running (pr: material) up and down (circ: manner), renting (pr: material) a flat (goal) for her [Eliza] (goal). (p. 27).

Discussion:
From the five (5) excerpts of material processes above, containing actions: am going to do, to treat, will tear off, must give, married, wake, visiting, am running, and renting were performed by the man (Lejoka-Brown), and the **entity** that bears, or benefits the consequence of these actions of his, is his wife. And this is in tandem with the notion of transitivity system and Difference Theory that one's experience or consciousness determines the position one takes in a material world. In this case, the man sees himself as a man in charge of his house-hold, and should act assertively, especially towards his wife or wives. It is also evident that the man acts with an enormous air of independence and the woman remains docile and submissive to the man.

Excerpt 6:
Sikira: 1(sayer) told (Pr. verbal) you (receipient) she[Liza] (goal) would come (Pr. material) and kick (Pr. material) everybody (goal) around and around (cir: manner) (p. 26.)
Excerpt 7:
Mama Rashida: Now (Cir: time) you[Sikira] (actor) calm (pr: material) that your temper (goal) right now (Cir: time) or, I (actor) will hit (pr: material) you[Sikira] (goal) (p. 26.)
Excerpt 8:
Sikira: Mama, I (actor) cannot (pr: material); [repeat] I (actor) cannot (pr: material), and will never surrender (pr: material) myself (goal) to be devoured in this blatantly decadent, third-rate domestic circus! (Circ: place) nor will (pr: material) I (actor) ever condescend (p. 26.)
Excerpt 9:
Sikira: First thing (goal) that mosquito[Liza] (actor) did was land (pr: material) on my head (goal), biting (pr: material) me (goal) all over (circ: manner)   (p. 24)
Excerpt 10:
Sikira: That fowl[Liza] (goal) wants (pr: material) her proud feathers (goal) plucked (pr: material)

Excerpt 11:
Sikira: I (goal) would rather die (pr: material) than let (pr: material) that cockroach[Liza] (actor) kick (pr: material) me (goal) around! (p. 24).

Discussion
In excerpts 6-11 above, two women (Mama Rashida and Sikira were engaged in dialogues - talking about their co-wife (Liza). All of the material processes: did, biting, wants, plucked, would rather, let and kick (both ones done, and the ones not done have a woman as its **goal**, and were motivated by anger. A particular interest is excerpt 11 where Sikira passivized the utterance, and expressed her inability to even assume the position of the **goal** of the process plucked. It shows that a woman's action can mostly be directed to another woman, and not to a man. This shows that a woman is capable of carrying out a material processes, but because of how she is gendered, she fears to match here actions with that of a man. But with her fellow woman, she can act.

Excerpt 12:
Liza: I (actor) could sue (pr: material) you [brown] (goal) for defamation (pr: material) of character (goal). (p. 58.).

Excerpt 13:
Liza: It (actor) serves (pr: material) me (goal) right (cir: manner)… I (actor) should have got out (pr: material) of here long ago (cir: time) and sued (pr: material) for immediate divorce (goal) (p.69).

Excerpt 14:
Liza: I (actor) will plan (pr: material) how (circ: manner). I (actor) can get out (pr: material) of this mess (circ: location) honourably (cir: manner) (p. 41).

Excerpt 15:
Liza: I (actor) will make (pr: material) a final decision on what next step (goal) to take (pr: material) next (circ: time).

Excerpt 16:
Liza: I (actor) shall mind (pr: material) my own business (goal). (p. 41).

Discussion
   The five excerpts 12-16 above containing the material processes: 'will plan', 'can get out', 'will make', 'to take', 'shall mind', are actions uttered by Liza in a dialogue with her husband (Brown) in Act I, Scene III. She was disappointed to understand that her husband never told her about other women in his life. An important fact observed in the investigation of gender through these material processes involving a female character, Liza, being the intended **Actor** is that, she only mentioned actions she could take or could have taken - which in the text she never did. And in the other hand, she regrets actions she should have taken against her husband. This fact becomes very significant for the analysis of gender, because it goes a long way in projecting the female character as unreliable, unstable and inconsistent. And this is consistent with the 'belief of 'Difference Theory', that females are not gendered for activeness like men are.

Excerpt 17:
Brown: I (actor) swear (pr: material), I (actor) am going to do (pr: material) my best (goal) well (cir: manner). (p. 53.)

Excerpts 18:
Brown: I (actor) can buy (pr.material) you [Okonkwo] (goal). (p. 6.)

Excerpt 19:
Brown: Money-wise, (cir: purpose) I (actor) did (pr: material) very well (cir: manner) (p.6.).

Excerpt 20:
Brown: I (actor) am pumping (pr: material) a lot of money (goal) into this election (goal) (p.6.).

Excerpt 21:
Brown: I (actor) am directing (pr: material) the campaigns (goal) (p.7).

Excerpt 22:
Brown: I (actor) am using (pr: material) Army tactics, (cir: manner) (p.7).

Excerpt 23:
Brown: I (actor) am taking (pr: material) no chances (goal) this time (cir: time) (p.7).

Excerpt 24:
Brown: I (actor) have saved (pr: material) forty-thousand pounds. (p.39).

Discussion
   In the eight (8) excerpts 17 - 24 above, Mr. Brown is the **doer** (actor) of the material processes: swear, can buy, did, am pumping, am directing, am using, am taking and have saved. Though, a woman is not the goal of these processes, but, none of the actions unlike that of a woman was an intended action, but was been done, or done already. It is through this, that we understand the man, as one whose interest must be done and pursued at all times; a character who is committed to his course, and is ready to take responsibility and remains in charge. This mentality of the man is a reflection of the world he represents – a world of dominance, confidence, fulfillment, accomplishment, authority and power.

Excerpt 25:
Sikira: Do (pr: material) as you (say). It is always (Pr:relational) do (pr: material) as you (sayer) say (pr: verbal) command, command, command! (pr: material) (p.54).

Excerpt 26:
Liza: I (actor) dare (pr: material) you (goal) to touch (pr: material) me (goal) (p.58.).

Excerpt 27:
Liza: A woman (Actor) doesn't run (pr: material) home (cir: location) every time (cir: time) her husband (Actor) treats (pr: material) her (goal) .. er "rudeness-like (cir: manner) (p.53).

Excerpt 28:
Liza: I (actor) could sue (pr: mental) you (goal) for defamation (pr: material) of character.

Discussion:
It is obvious from the four excerpts 25-28 taken from Act II, Scene III that the clauses contain utterances with material processes referring to Mr. Brown having him doing something and not a **Goal** or a beneficiary of a female's completed action. The material processes: Do, command, touch, treats and defame are actions of Mr. Lejoka-Brown (An actor), though referred to by a female character. This further strengthens our argument that men see themselves as lords, and would always want to have their ways in the affairs of the world, especially, where women are involved. Their world-view is that of dominance, and this can be summed up in the Inmates position advanced by John Stuart Mill, that: 'What it is to be a boy, is to grow in the belief that without any merit or exertion of his own, by the mere fact of being born a male, he is by right the superior of all of an entire half of the human race' [11].

Mental processes:
Excerpt 29:
Liza: I (senser) hate (pr: mental) washing my dirty underwear in public (Phenomenon) (p.39).
Discussion:
In the excerpt 29, above involving Brown and his wife, Liza, we can possibly gain some insights on gender, for instance, the woman (Liza) expressed or revealed her world-view concerning what the society approves, in terms of behaviours through the use of mental process hate. She is more concerned about privacy and intimacy; more sensitive to societal endorsement and compliance. Unlike a man who seeks independence and visibility at all times.

Excerpt 30:
Liza: [losing control] I (senser) believe (pr: mental) a woman must try to be loving, a loyal wife and all of that. (Phenomenon) On the other hand (cir: location), the husband (actor) must try to show (pr: material) some respect for the wife (goal). (p. 55).

Discussion
From the excerpt 30 above, it is clear that a woman utilizing the mental process believe dwells in what should be, and not what is. That is, she idealizes situations unlike a man who acts out things; makes them concrete, and often remains unemotional.

Excerpt 31:
Liza: [hurt] … if you (senser) think (pr: mental) you [Brown] (actor) can make me [Liza] (goal) happy only after you've become the prime minister of the whole African continent, and be riding in a hundred Rolls Royce (Phenomenon), then you are no more Rahman Lejoka-Brown. I once loved (pr: relational) (p.5).

Discussion
In the excerpt 31 above, involving Brown and his wife, expressing their different views on marriage, it is evident that, while Brown thinks according to Liza, that their marriage, or rather Liza's happiness is dependent on the material comfort provided for her by her husband. Liza loved and wanted to just be with him all to herself. This goes ahead to explain that women in their relationship with men seek corroboration, intimacy, understanding and their likes, while men crave independence and status. Men are gendered to believe and depend more on achievements and things seen.

Excerpt 32:
Brown: [still at it] Hep … a woman … hep … an ordinary - hep… woman! What (phenomenon) does she (senser) know (pr: mental) (p.5).

Discussion
It is further evident from the excerpt 32 above that, generally a female character is seen to be inferior - both in knowledge and in being. And this negative perception is a product of gendering - which is deducible from the mental process know deployed by Brown in referring to his wife Liza. It is quite instructive from Transitivity system and Difference Theory that despite Liza (a woman) being more educated and exposed than her husband (Brown), she was not considered knowledgeable simply because she is a woman.

Excerpt 33:
Brown: I (senser) mean (pr: mental) not that I don't like Mama Rashida as a person (phenomenon). I (senser) like (pr: mental) her (phenomenon). In many ways (circ: manner) she is just like Liza herself - you know-well mannered, quite full of concern: a well-bred African pigeon.
Discussion
According to [5] gender consciousness is so much involved in our social interactions and in our understanding of ourselves and of others, that we almost cannot do anything without gender consideration. So, it is possible that in a mental process, like the one in excerpt 33 above - where a man is the **senser** and a woman the **phenomenon**, the man's emotional feeling is dependent on the physical traits of the woman: well mannered, quite full of concern, a well-bred African pigeon and not just on the abstract, or on the imperceptible. Thus, supporting that: a man is attracted by what he sees and a woman what she hears.

Relational processes:
Excerpt 34:
Sikira: [tearfully] what am I in this house (carrier) anyway! (cir: manner) Am I a slave? (Attribute)
Excerpt 35:
Brown: [berserk] you [sikira] (carrier) are (pr: relational: attributive) one of the crazy headaches (pr: relational: attributive) (p.57).

Discussion
From the excerpts 34 and 35 above, it is evident that a woman constantly queries and fights to enjoy her place of pride in a family, and often times she is denied that. Also, how or what a man attributes a woman to gives explanation of how his world-view is constructed. This expanded by [8], thus: "think of how you can recognize your friends from what they say and how they say it. Think of how Joe can be counted to talk about what things cost, whereas Sally talks about their beauty". This shows that a man is associated with things serious and a woman with things frivolous

Excerpt 36:
Brown: I (carrier) am entitled (pr: relational) to four, complete, live, breathing wives. (Attributive)
Discussion
In excerpt 36 above, it is evident that Mr. Brown (a man) sees a woman as a possession, and the possession should not question his discretion on usage. In fact, a woman is expected to show understanding; gives support and solidarity to a man, especially in marriage.
Excerpt 37:
[Sikira (actor) comes (pr: material), wielding (pr: material) a soup ladle (goal)]. Dowdily clad in (Attribute) her (carrier) work-a-day cloths, shoeless and without (Attribute) her (carrier) veil on (Attribute), she (carrier) is (pr: relational) the very model of meritorious kitchen maiden (Attribute) (p. 24).

Discussion
From the excerpt 37 above, it is clear that the narrator - who is also a man, shares the same mentality – which believes a woman belongs to a different world. Here, attribute of appearance is emphasized in such a manner that makes her public visibility counts for almost nothing.

IV. FINDINGS AND CONCLUSION
In this analysis of transitivity patterns and gender representation in Ola Retime's play, we try to explore how material, mental and relational processes, in conjunction with Difference Theory help us gain insight into the world-views of male and female genders involved in a relationship, especially in a marital one. The analysis reveals that the male character (Brown) is the doer of more practical actions than his wives (Mama Rashida, Sikira and Liza). The material processes show that while the male (Brown) does actions to prove that he is according to Difference theory socially constructed to run the affairs of his life, and that of his wives, as it suits him, he expects the actions of his wives to recognize this fact. There were five occasions where actions that could or should have been taken by a woman as **actor,** but because the supposed **goal** of the actions - if taken would be a man's - they were never taken. It was realized through three instances of mental processes that a woman cared for privacy and intimacy; more sensitive to societal endorsement more than a man did. Even, in their perception, women showed a higher tendency of uncertainty and idealized issues. It was also revealed that a man's emotional feeling on a woman was dependent on the woman's positive physical traits.

Given the above findings the paper therefore concludes that men perceive women as inferior beings, and women endorse the position. However, a woman constantly seeks equality, corroboration, intimacy, understanding, support and approval. While the man remains an active and independent being.

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