

UNIVERSITY OF CAPE COAST

THE GRAMMAR OF DEATH AND PAIN: A TRANSITIVITY ANALYSIS
OF GHANAIAN FUNERAL TRIBUTES

BY

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in English

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DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature..... Date:

Name: Justina Betty Arko Mayne

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

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ABSTRACT

In recent times, funeral genres in different socio-cultural contexts have gained scholarly attention from various theoretical perspectives. However, funeral tributes have not been analysed with the transitivity framework. This study, therefore, employed transitivity to examine how linguistic choices are made to construe death and pain in funeral tributes (FTs) in Ghana. . The study employed qualitative research design, specifically content analysis to analyse a data of eight FTs from father, mothers, spouses, children and Government of Ghana. The study focused on the tributes of Maxwell Adam Mahama an army officer of Ghana Army and Kwadwo Asare Baffour Acheampong a renowned journalist of Asempa FM. It was revealed that transitivity choices are made to describe actions of the deceased, ascribe qualities to the deceased, and indicate verbal interactions between the deceased and close associates. The study also reveals that death is construed as a Thing, Process, and Quality. As a Thing, death is realized by nouns; as a Process, death is realized by lexical verbs and sometimes metaphorical expressions suggesting a journey; and as a Quality, death is realized by adjectives. Regarding the construal of pain in the data, the study reveals that pain is represented as a Thing, Process, and Quality. This study has confirmed that effective language use involves making choices. It thus contributes to the body of knowledge on transitivity analysis and funeral genres.

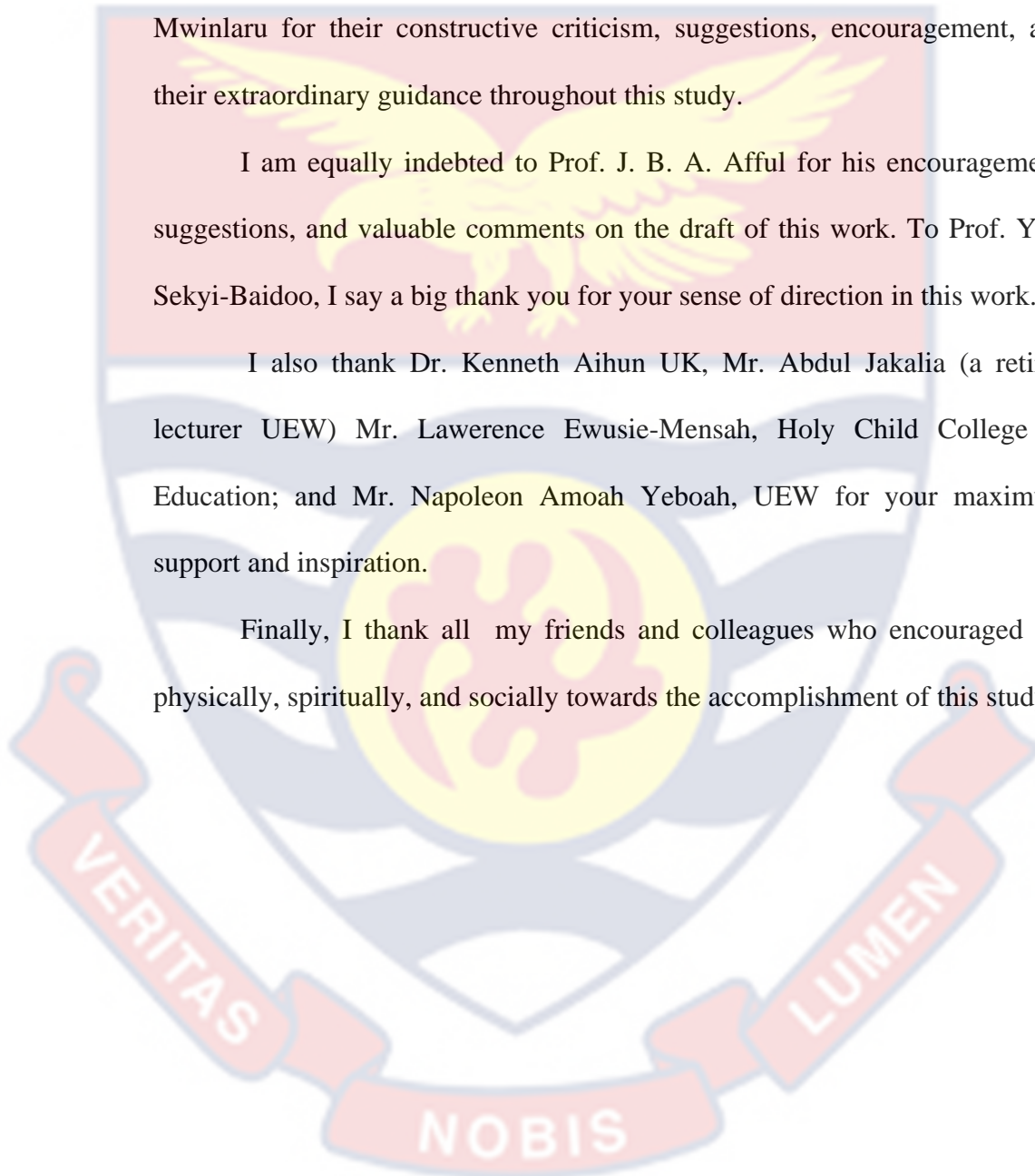
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DEDICATION

To my loved ones:

Mrs C. Coker, Charles, and Alice.

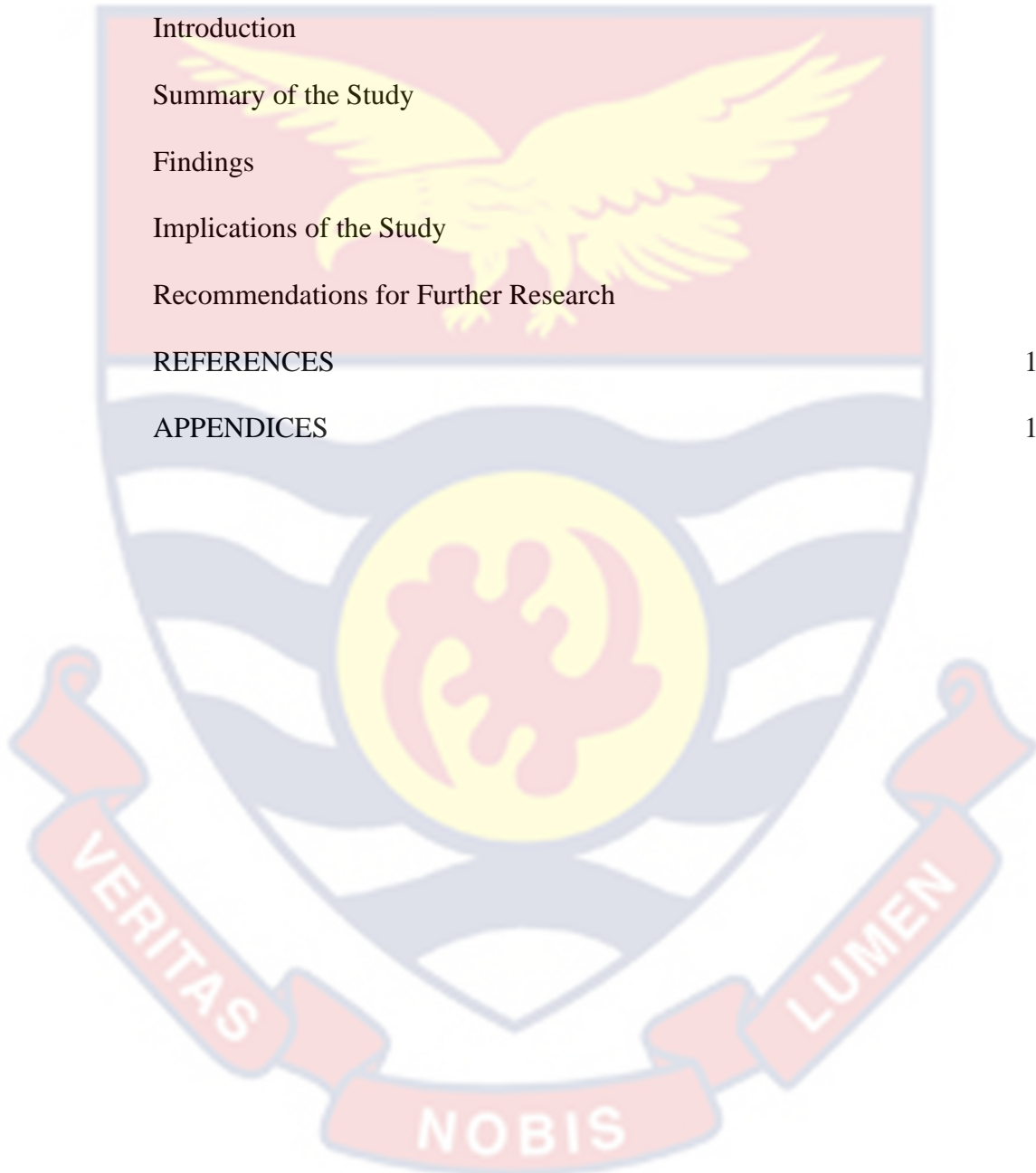


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LIST OF ABBREVIATION

DA	Death Announcements
FTs	Funeral Tributes
GHAMSU	Ghana Methodist Student Union
IA	Iraqi Arabic
ICM	Idealized Cognitive Model
ICTP	International Centre for Theoretical Physics
KABA	Kwadwo Asare Baffour Acheampong
KABAG	Kwadwo Asare Baffour Acheampong GIJ
KABAM	Kwadwo Asare Baffour Acheampong Mother
KABAW	Kwadwo Asare Baffour Acheampong Wife
MAM	Maxwell Adam Mahama
MAMC	Maxwell Adam Mahama children
MAMF	Maxwell Adam Mahama Father
MAMG	Maxwell Adam Mahama Government
MAMM	Maxwell Adam Mahama Mother
MAMW	Maxwell Adam Mahama Wife
MPU	Methodist and Presby Union
PFs	Public Figures
QCA	Qualitative Content Analysis
SFL	Systemic Functional Linguistics

CHAPTER ONE

INTRODUCTION

Background to the Study

Globally, funerals are considered a significant part of social life. Thus, during such events, people are expected to behave in a particular way (Nketia, 1955). Given the pain that comes with the death of a loved one, it is often announced in a language that assuages its impact and glorifies the deceased (Afful, 2012; Fernandez, 2006). Such linguistic choices are influenced by factors such as one's relationship with the deceased and the intention to honour him/her (Yeboah, 2015).

In most societies, the celebration of death is accompanied by mourning. During mourning, the griever finds it difficult to assess how much expression of their own emotions is appropriate because they want to appear extremely objective about the death in order not to lose control (Clark & LaBeff, 1982). In other words, some people, in the process of bereavement, struggle to find the right words that can be used to convey their grief because they see themselves in a state of disarray (Yeboah, 2015). In this regard, language users employ a wide range of linguistic devices in order to compliment and show their last respect to the departed and display the shock, pain, and grief experienced in the kind of language used to reflect users' real world. Accordingly, the bereaved select certain specific linguistic items that suit the occasion to present themselves, their experiences, and the close relationship which existed between them and the dead, when paying tributes to their loved ones (Gee, 2005; Yeboah, 2015).

Tributes form one genre that is used to express respect towards the dead. Tributes undoubtedly constitute a fascinating avenue through which people's

emotions and sentiments are revealed in the kind of language employed. Bailey and Walter (2016), therefore, suggest that through language the notion of self-consciousness converging with death can be survived. Linguistic choices made during funerals reveal the relationship between the bereaved and deceased (Riley, 2007). In particular, the linguistic choices used in tributes to talk about death are very much culture and religion related (Capone, 2010; Herat, 2014).

Funeral tributes (FT) present a recognizable picture of the deceased and also show the kind of relationship between the deceased person and his immediate environment. This creates a lasting memory of the deceased among loved ones and mourners (Walter, 1996). Funeral tributes written in brochures give the opportune time to evaluate the life of the deceased and offer him or her respect. Parents, spouses, children, siblings, workers and other religious or social association pay their last respect to the death and mostly express pain of departure in their tributes.

Tributes allow mourners, especially parents, siblings, spouses, and children, to reconstruct the life of the deceased into a great success story (Daniel, 1987). Funeral tributes also offer the avenue to evaluate the life of the deceased, and show the pain and sentiments mourners experience at the point of departure. Mourners, in paying tributes to their loved ones, exhibit their emotional distress as well as display the deep bond between the relation and the loss. In effect, language used in tributes to convey emotions and sentiments forms part of discourse that becomes shared in the society as a community of practice.

In the African worldview, death is considered as a part of life. This suggests that death only marks a transition to another stage of life rather than marking the end of life. The assumption is that after death, life continues in

another realm (Fernandze, 2006). A distinction is also made between good and bad deaths. Good deaths are considered to be natural, usually occurring after a long life. With natural death, people normally die in peaceful environments, especially their home, with their kinsmen around them (van der Geest, 2004).

One the contrary, when an individual dies, especially through accidents, suicide or certain ailments, such a death is considered to be bad. The concept of bad death features in many Highlife lyrics. For example, '*Owu Aye bone*' (*Owu Aye Me Ade/Death has affected me*), composed by Obuoba J. A. Adofo and His City Boys International band, is a Ghanaian Highlife lyrics sung at Akan funeral grounds when the death is considered accidental or bad.

While death is a universal phenomenon that affects people of all cultures, there are cross-cultural variations in the way it is conceptualized. In the Ghanaian setting, death become part of human existence. The enormous ways of expressing pain, death, and sorrow lead mourners and bereaved person(s) to exploit the resourceful capacities of language to express the shock brought up as a result of the demise of a loved one.

This research aims at using the transitivity model to analyze the representation of death and pain in funeral tributes, focusing on Major Maxwell Adam Mahama (MAM) and Kwadwo Asare Baffour Acheampong (KABA).

Major Maxwell Adam Mahama, an army officer, who was mistaken to be an armed robber, was gruesomely murdered on 29th May, 2017, by members of Denkyira-Obuasi a community in the Central /Region of Ghana. On 17th November, 2017, Kwadwo Asare Baffour Acheampong (KABA), a renowned journalist and a host of the popular radio talk show 'Ekosii Sen' on a radio station known as Asempa FM, also met his untimely death when he suddenly took ill and was rushed to Korle Bu Teaching Hospital in Accra. The death of

these two Ghanaian public figures attracted sympathizers to attend their funerals. Close associates and loved ones expressed their emotional pain and grief in their funeral tributes.

Motivation for the Study

Death and dying are human experiences that elicit emotions determined by societal and cultural norms and practices (Walter, 2014). Any time there is a death announcement (DA), it brings pain to the loved ones, but culturally, it is usual to say ‘good bye’. These kinds of good bye are presented in brochures in order to show respect, love and the kind of relationship that existed between the loved ones and the deceased. As a growing child, I loved reading tributes in brochures because I thought that the best language was used in such write-ups to reveal real life experiences. My further readings in semantics exposed me to register variation and Systemic Functional Linguistics (SFL) which serves as a tool to systematically analyse linguistic choices (Halliday, 1985). I learnt about ideational metafunction as the use of language to communicate information. This gives birth to transitivity which bears two components: experiential and logical. Experiential reveals real life experiences and construes human experiences. Since communities everywhere are socially and discursively constructed, language is used to establish communal sentiment and a sense of belonging. I became interested in finding out how language is used in funeral tributes to express and interpret real life experiences and to understand what the process types and participants reveal in funeral tributes.

Statement of the Problem

Studies conducted in other funeral genres like death announcements in newspapers have applied Swales’s genre theory to examine the schematic structure of these obituaries (Afful, 2012; Aremu, 2011). Kongo and Gyasi

(2015) also use the genre theory to examine the rhetorical structure of messages of condolences. Furthermore, other studies have explored the language of death in some languages like Spanish (Arrese, 1996; Marrugo, 2017), Chinese (Cheung & Ho, 2004; Sun 2005), Turkish (Özçalışkan, 2003), and Akan (Afreh, 2011). Afreh (2011), for instance, investigated metaphors of death in Akan to depict the coherent conceptual organization underlying the various expressions about death in Ghana. It is, also, interesting to note that Yeboah (2015) employed both the genre theory and Martin and White's (2005) appraisal framework to identify the kinds of evaluative language used by both public and private institutions in funeral tributes in Ghana. These studies have demonstrated that tributes as a funeral genre is a viable text type that creates the avenue for emotions to be explored. However, the concepts of death and pain in funeral tributes through the lenses of transitivity have received scant attention. The little research on these concepts (Halliday, 1998; Marugo, 2017) focused on the Western socio-cultural context, creating a research gap when it comes to Africa. The impetus of this study is to examine how death and pain are construed in language focusing on people whose death are considered an enormous loss and very painful. The selection of Major Maxwell Adam Mahama and Kwadwo Asare Baffour Acheampong is important because their death received a nationwide lamentation and mourning in spite of the fact that they were not public figures, in real sense of the word, prior to their death. The study therefore uses the tributes of these two as a case study to examine the construction of death and pain in tributes associated with such enormous loss. By focusing on the tributes of Major Maxwell Adam Mahama and Kwadwo Asare Baffour Acheampong, the present study, therefore, investigates the language of death and pain in funeral tributes through the transitivity choices employed by

mourners to exhibit their sensitivity. This study is necessary because unlike other studies on tributes and other funeral genres, this study focuses on the grammar of death and pain, with the clause as the unit of analysis. The study, therefore, provides a finer analysis of the presentation of death and pain. In effect, the study contributes to the discussion on the presentation of death and pain following Halliday (1998).

Research Questions

The study seeks to address the following questions:

1. What are the functions of the process types of transitivity choices employed in the FTs?
2. How is death represented in funeral tributes through the process types?
3. How is pain represented in the funeral tributes through the process types?

Assumption Underlying the Study

The study is premised on one assumption that there are several ways in which mourners can employ the resources of language to express their experiences and feelings concerning the death of a loved one. Language, being a system, provides humans with lexicogramatical choices to create their intended meaning. The ordinary human response to loss is a complex, integrated system of reactions, encompassing both body and mind (Higgins & Glacken, 2009). The bereaved person(s) either consciously or unconsciously choose(s) certain patterns as well as linguistic items over others to represent experiences with the dead or sentiments for the loved one (Yeboah, 2015). This study, therefore, examines specific transitivity choices used in funeral tributes.

Scope of the Study

Generally, human beings experience fear and emotional pain when it comes to death. Death is the most feared experience in human life. When a loved one accidentally dies, sympathizers spare no time in expressing shock and disbelief that stare at the faces of the bereaved (Yeboah, 2015). Though the main objective of the present study is to examine the construal of death and pain in funeral tributes (FTs) by Ghanaians, the present study specifically focuses on the funeral tributes of some key persons or public figures who served their motherland, Ghana, diligently. Individuals and institutions pay tributes, and send condolences to the families of the deceased. FTs written to the deceased by loved ones, close relatives, and institution where the deceased worked are boldly printed in brochures during the final funeral rites of the departed to celebrate the deceased and show the kind of relationship they had with deceased and above all express how painful it is for such departure. The study selected the FTs of parents, spouses, children, and institution of two Ghanaian public figures namely Maxwell Mahama and Kwadwo Asare Baffour Acheampong to analyze the clause structure employing the transitivity model. These two personalities were selected because they worked assiduously and diligently in their various work field and had a positive influences on the lives of people they came into contact with when alive. In addition, their death also attracted nationwide lamentation and mourning in spite of the fact that they were not national figures prior to their death.

Aside that, they were in active service working for the nation at the point they experienced their tragic death. Both the print media (newspapers, magazines, journal) and electronic media (tv, radio, online, social or interactive media dedicated their space to discuss about their tragic death. For over three

months, there was continuous discussion over the circumstances surrounding their death on all the radio FM stations, tv stations in Ghana and Facebook worldwide. Also, victims in lynching cases, reported in Ghanaian media between 1999 and 2017 were not newsworthy and attracted less attention until the death of Maxwell Adam Mahama. Similarly, news of a radio broadcast journalist since 1980 to 2017 has never received public outpour of grief in Ghana until Kwadwo Asare Baffour Acheampong's death occurred. The public outpour of grief and outcry, the sustained media coverage together with the states reactions and actions towards their death and enormous loss and painful lamentation from the public, propelled this study to be investigated.

Significance of the Study

A study of this kind may be significant in many ways. In this section, I discuss the significance of the present study in terms of its contributions to theory and research.

With regard to theory, this study makes contributions to SFL. This study shows how choices made in the transitivity system function to reveal the communicative functions of FTs (Halliday & Matthiessen, 2014). This study also contributes to the theoretical claim regarding the relationship between language and context (Halliday & Matthiessen, 2014; Martin, 2000). The findings of the study on the functions of transitivity choices in the FTs, describe actions, ascribe qualities and indicate interactions. Theoretically, death and pain function as Thing, Process and Quality (Halliday, 1998) and reveals significant information about the socio-cultural context of death. This shows that effective language use in making choices contribute to the body knowledge on transitivity analysis of funeral tributes.

In terms of research, the study contributes to the body of knowledge on transitivity analysis. The present study employs transitivity to analyse the real life experiences of writers of funeral tributes to ascertain how their cultural experiences relate to death and pain represented in transitivity choices. With the focus on FTs, the study extends the literature on transitivity analysis to a new domain (i.e., the domain of funeral genres). It must be noted that previous works on transitivity focused on point of view and characterization in literary text (Mwinlaaru, 2012), text books (Emilia, Moecharam, & Syifa, 2017), political debates (Zhang, 2017), etc. Thus, by focusing on FTs, the present study offers a fresh perspective on transitivity analysis.

Finally, the study contributes to research on funeral genres, by focusing on the construal of pain and death in FTs. It is worth noting that many scholars and researchers have researched in other funeral genres such as condolences (Kongo & Gyasi 2015; Reza & Mostafa, 2012; Yahya, 2010) and obituaries (Afful, 2012 ; Aremu, 2011). The contribution of the present study lies in its focus on FTs as well as its use of a different theoretical framework for the analysis of the FTs.

Also, given that previous studies on the construal of pain and death were conducted outside the context of Ghana (e.g., Halliday, 1998; Marrugo, 2017), the present study extends studies of this kind into a different geographical setting. The study, therefore, highlights the uniqueness of the tributes as a funeral genres and how Ghanaians express their feelings and sentiments in order to establish a more lasting relationship with the dead (Yeboah, 2015).

Overview of the Thesis

The study is structured into five chapters. Chapter One presents general information on the research topic, with attention to the research problem and objectives as well as its significance. Chapter Two, which is the literature review, addresses theoretical, conceptual, and theoretical issues related to the study. Chapter Three discusses the methods used in undertaking the study while the fourth chapter presents the findings and discussion. Chapter Five concludes the study and offers implications of the study as well as recommendations for further research.

Chapter Summary

The chapter commenced with the introductory part which provided a general context for the study. First of all, it discussed the background of the study and motivation of the study which served as bedrock for this study to be conducted. The chapter also presented statement of the problem, research questions, assumption underlying the study, and the scope of the study. It finally discussed significance of the study, the overview of the study, and summary of the chapter.

CHAPTER TWO

LITERATURE REVIEW

Introduction

This chapter has a three-pronged objective. The first objective is to present the theoretical framework that supports the study. In line with this objective, a discussion is presented on SFL, with the focus on its key dimensions that are relevant to the present study. Secondly, the chapter explains some key concepts related to the study. This is to offer a strong conceptual anchoring for the study. The chapter finally evaluates previous studies conducted on the subject under investigation.

Theoretical Framework

The present study adopts Systemic Functional Linguistics (SFL) as its theoretical framework. This section discussed SFL along four conceptual issues related to the present study. These are metafunctions of language, system, relationship between language and context, and stratification. This is followed by a discussion on transitivity system.

Metafunctions

Halliday (1967) has noted that language performs three metafunctions: ideational, interpersonal and textual. Ideational metafunction is evident in the use of language to encode experiences and meanings (Halliday & Matthiessen 2004, 2014). The ideational metafunction has both the logical and experiential components. The logical component concerns the logical relationship between clauses, through processes such as coordination, modification, apposition, etc. (Halliday, 1971). The experiential component stresses the idea that language is used to discuss one's context-specific experiences (Eggins, 2004; Halliday & Matthiessen, 2014). The ideational metafunction can be revealed through

transitivity analysis. The present study involves transitivity analysis, so a detailed discussion on transitivity system is offered later in the chapter.

The interpersonal metafunction, concerns the social relationship that exist between interlocutors, as revealed through language. It shows the speaker's meaning potential as 'intruder'. This projects communication as a form or negotiation of relationships. Hence, the interpersonal metafunction looks at how the opinion and behaviours of the other interactants are influenced (Halliday, 1967). Grammatically, the interpersonal metafunction involves the mood, modality, and person (Halliday & Matthiessen, 2014).

The textual metafunction relates to construction of text and allows the ideational and interpersonal metafunctions to operate and interpret the relation of language to its verbal and situational environment (Halliday & Matthiessen, 2004, 2014). Just like the interpersonal metafunction, the textual is realized in two types of lexico-grammatical resources: the structural resources like thematic and information structures, which function at the level of the clause; and cohesive resources such as reference and conjunction that make explicit the relations between clauses and clause complex (Halliday & Matthiessen, 2014).

System

In SFL, language is regarded as a meaning-making system. This means that language presents individuals with a wide range of linguistic choices, each with its implications (Egins, 2004). Individual can, therefore, choose linguistic resources from this system to make meaning (Halliday & Matthiessen, 2004). This means that, given the wide range of choices at the disposal of language users, choosing one option means foregoing many other options. For example, the grammar presents different kinds of clause types. Here, if one chooses to construct an interrogative clause, then it means the person basically wants to

ask a question. Thus, by choosing that clause type from the system, that individual forgoes other possibilities, and that decision will determine the manner clausal elements will be arranged (Halliday & Matthiessen, 2004).

Referring to language as choice, most systemic theorists like Halliday (1994), Eggins (2004), and Martin (2010) give priority to the paradigmatic uses of language since the linguistic choices made by writers and speakers within the context of other potential choices that the user could have made are of maximum importance. They, therefore, hold the view that when there is a relationship between what has been said and to what the speaker could have said, it gives a better understanding of the meaning of the actual linguistic choices.

Language and Context

SFL models language and context as semiotic systems in a relationship of realisation, where language and context realise each other (Martin, 2000). SFL is particularly interested in the contextual function of language. Thus, SFL sees context as a significant contributor to meaning (Halliday, 2014). Context of situation entails the variables of field, tenor, and mode. Field deals with the kind of issue being talked about. This is to say that field concerns itself with the subject matter of the text. Mode describes how the language in the text is functioning in the interaction. It, therefore, focuses on the way in which the communication is taking place (written, spoken, or computer mediated). The third variable, tenor, is the relationship between the writer (or speaker) and the audience.

SFL acknowledges that the three aspects which 'context of situation' describes overlap with the three functions of language. A text's field is reflected in the experiential meanings, mode is realized in the textual meaning while tenor is reflected in the interpersonal meaning (Halliday, 2014). SFL also recognized that language does not only reflect in a social situation, but shape and transform it at the same time. Language cannot be divorced from the context which produces it. SFL studies the interrelatedness of language and context as well as how texts serve as a reflection and construction of our worldview.

Stratification

Stratification is one of the concepts of SFL. The notion of stratification involves the arrangement of components of language in a hierarchical manner. The components of language include semantics, lexicogrammar, phonology (including graphology), and phonetics (including graphetics). In stratification, SFL makes a distinction between content plane and expression plane. The focus of content plane is on meaning-making, while the expression plane concerns the realisation of meaning in language (phonology/graphology) through the organisation of segmental and prosodic features (Doran, 2016). Figure 1 shows the stratification of language.

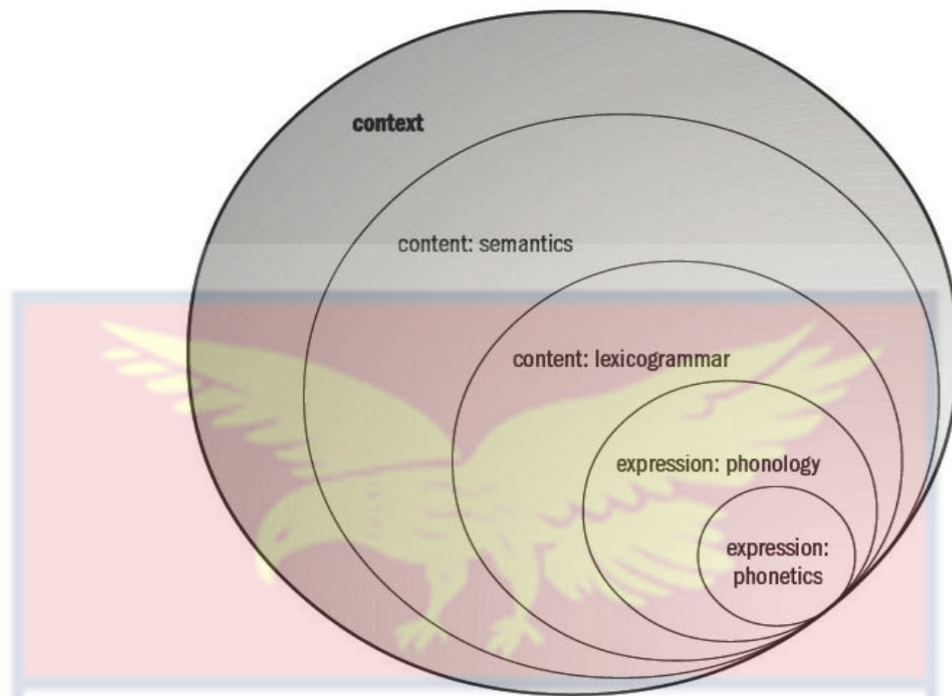


Figure 1: Stratal organisation of language (Halliday & Matthiessen, 2014, p. 26)

The content plane is made up of semantics and lexicogrammar. Semantics concerns meaning and concerns the three meta-functions (Martin, 2000). Lexicogrammar has two components (that is, lexis and grammar) (Halliday & Matthiessen, 2014). Lexicogrammar expresses meaning as wording. Apart from the content plane, there is the expression plane. The expression plane focuses on the realisation of meaning in spoken or written language (phonology (phonetics)/ graphology) through the organisation of segmental and prosodic features. Language use involves making a choice from all strata of language. This is because every strata contributes to the overall meaning that the language user intends to communicate. Thus, phonology/graphology contribute to lexicogrammar, and lexico-grammar contributes to semantics (Martin, 2014; Halliday & Matthiessen, 2014). The present study is concerned with how the semantic concepts of death and pain are construed in the lexico-grammar.

The System of Transitivity

Transitivity represents the grammatical affordances used to designate experience. Transitivity analysis of texts allows us to examine experiential meaning of texts. The clause serves as the unit of transitivity analysis which aims to investigate “who or what does what to whom or what?” (Iwamoto, 2008 p.61). This implies that through transitivity analysis information about interlocutors or participants in a text can be discovered, together with the relationships that exist among such participants (Nguyen, 2012).

In transitivity analysis, a clause is analyzed in terms of process types, together with their attendant participants and circumstantial elements. The process, which is considered the core of the clause, is normally realized by the verbal element or the verb group while the participants are realized by nominal groups, with prepositional and adverb phrases functioning as the circumstantial elements (Simpson, 2004).

In terms of transitivity, the SLF literature (Halliday, 1994; Halliday and Matthiessen, 2014) presents six process types: (a) Material, (b) Mental, (c) Relational, (d) Verbal, (e) Behavioural, and (f) Existential. In this study, I have employed Halliday and Matthiessen’s (2014) transitivity model that reveal the process types, category meaning, and the involvement of the participants both directly and obliquely to analyse the funeral tributes.

Table 1 below provides a summary on the six process types, their participants and categorical meanings.

Table 1: Process Types, their Meanings and Characteristic Participants

Process type	Category	Participants directly involved	Participants obliquely involved
Material:	'doing'	Actor, Goal, Range, beneficiary	Recipient, Client, scope,
Action	'doing'		
Event	'happening'		
Behavioural	'behaving'	Behaver	Behaviour
Mental	'sensing'	Senser,	Inducer
Perception	'seeing'	Phenomenon	
Affection/Emotion	'feeling'		
Cognition	'thinking'		
Verbal	'saying'	Sayer, Target	Receiver, Verbiage
Relational:	'being'	Token, Value	Attributor,
Attribution	'attributing'	Carrier, Attribute	Beneficiary, assigner
Identification	'identifying'	Identified, Identifier	
Existential	'existing'	Existent	

Source: Halliday and Matthiessen (2014, p. 311)

Material processes construe experience something that happens in the outer world. It normally involves a participant that performs the action designated by the verb (Actor) as well as another participant that is affected by or receives the action (Goal). Though material processes are conceptualized as taking place in the outer world, there are some material processes that are abstract (Nguyen, 2012). There are other participants that are directly and indirectly involved in the material process, and these include the Scope, which is also known as Range; Client, usually named as Beneficiary; Recipient, known as Receiver; and Attribute occurring occasionally. The Goal is directly affected while Recipient or Client benefits from it. On the other hand, the Scope

represents the territory which the process covers (Halliday, 2004).

A clear distinction can be drawn between Scope and Goal, a Goal can be a personal pronoun which is modified by a possessive and it can also be probed by 'do to' or 'do with' while Scope cannot perform any of the two functions.

Sometimes, Attribute penetrates into Material process in a restricted way and may be used to construe the resultant qualitative state of the Actor or Goal. Attributes that cannot serve as Subjects are known as Resultative (Halliday, 2004).

The next process is Mental process that represents "Perception of noticing, seeing, hearing, tasting etc. Cognition is the next under mental process, which includes deciding, understanding, knowing, believing and so forth. Affection/Emotion deals with feeling, hating, liking, enjoying etc., and Desideration which refers to wanting, wishing, agreeing and so forth. It also involves two participants: (a) a Senser that carries out the process and (b) a Phenomenon that is what is perceived, thought or felt by the Senser. The Senser or Experiencer is the participant who perceives, knows and the Phenomenon is the participant that is perceived, known, or liked (Downing & Locke, 2006).

Table 2 below shows examples of verbs expressing Mental process.

Table 2: Examples of verbs serving as Process in mental clauses

Mental process types	“like” type	“please” type
Perceptive	Perceive, sense, see, notice, hear, feel, taste, etc.	(assail)
Cognitive	Believe, expect, think, know, dream, imagine, etc.	Surprise, strike, occur to, convince, remind, escape, puzzle, intrigue
Desiderative	desire, agree, want, wish, resolve, etc.	(tempt)
Emotive	like, feel, enjoy, adore, regret etc.	

Source: Halliday and Matthiessen (2014, p. 257)

Grouped into attributive and identifying types, the Relational processes reflect the relationship of “having” and “being” between the participants. The first category, the attributive, is defined by two participants, known as a Carrier and an Attribute. The Carrier is the participant which is given the quality designated by the Attribute. Token and Value are participants found in the identifying category of relational clauses (Iwamoto, 2008). When the clause shows possession, the main participant is the Possessor, i.e., the one who has something, the Possessed, in his/her ownership. Butt, Fahey, Feez, Spinks and Yallop (1998, p. 49) state that "the main characteristic of relational processes is that they relate a participant to its identity or description". This means that these clauses help to attribute qualities to entities or persons. Aside from the verb “to be” other verbs which may be used in relational clauses include “seem”, “become”, “look”, “appear”, “remain”, “have”, “feel”, etc.

The relational process is in two folds, that is, the attributive and identifying. The attributive mode focuses on an attribute credited to something, as quality (intensive), as a circumstance (circumstantial) of time, manner, place etc. Likewise, the identifying type concerns how one participant is identified by means of another. (Halliday, 1985). The identifying type differs from the attributive type in the fact that the grammatical structure of the former can be reversed, while the latter is not reversible (Halliday, 1985).

Another process type is the Verbal. It shows the act of “saying”, involving a Sayer, Target and Verbiage. The sayer is the one who says or talks, while the Target is the participant who the saying is directed at and Verbiage is the product of the “saying” or what the Sayer says (Halliday, 1985). According to Bloor and Bloor (2004, p. 124), “sometimes, the Sayer uses some extra element of meaning related to the speech act which is realized through the usage of some verbs as “urge, explain, remind, challenge, beg, promise, grumble, agree, report, lisped, growled, whisper, sneer, snarled, barked, bawled, babbled on, gasped”. Saragih (2010) indicates that verbal processes show activities related to information.

Behavioural processes, on the other hand, ‘represent outer manifestations of inner workings and the acting out of processes of consciousness and physiological states’ (Halliday, 1994). These processes represent psychological or physiological behaviours such as coughing, watching, or listening (Downing & Locke, 2006, p. 115) and lie between the material and mental processes. They involve a single participant – the Behaver. The boundaries of behavioural processes are indefinite; they are partly material and partly mental (Halliday & Matthiessen, 2004). Halliday (1985) describes this process semantically as a “half-way house between mental and material process” (p115). Lock (1996,

p.116) calls these kinds of processes "mental-action processes" because these kinds of processes share the characteristics of both mental and material processes. Halliday and Matthiessen (2004) state that the boundaries of Behavioural Processes are indeterminate; but they can be recognized from the following kinds as typical:

- (Near mental) processes of consciousness represented as forms of behaviour, e.g. look, watch, stare, listen, think, worry, dream.
- (Near verbal) verbal processes of behaviour, e.g. cry, laugh, smile, frown, sigh, snarl, whine.
- Physiological process, e.g. breathe, cough, faint, shit, yawn, sleep.
- Other psychological processes e.g. breathe, sneeze, cough, hiccup, burp.
- (Near material) bodily postures and pastimes, e.g. sing, dance, lie (down), sit, (up, down).

The final process is Existential process. As the name implies, it asserts that something exists or something happens. These processes usually take the word "there" as a dummy subject. They also involve just one participant – the Existent, which refers to what exists (Mwinlaaru, 2012). They are usually realized by 'there' + the verb 'to be' or some other verbs which express existence, for instances, 'exist' or 'arise', and they are followed by a nominal group which functions as an Existent, which is often an event, but it can be a phenomenon of any type. Oftentimes, an existential process contains a circumstantial element, as in this example 'there was' a picture on the wall (Halliday, 2014). Existential process does not have any representational meaning. In addition, existential process represent the existence of an entity, termed as Existent. An Existent may denote a person, an object, an action, an

event, an institution or an abstraction (Halliday, 1994).

In this section, I have discussed the system of transitivity. It has been noted that the transitivity system identifies six process types: (a) material, (b) mental, (c) relational, (d) verbal (e) behavioral, (f) existential. In the present study, the transitivity system will be used to classify the clauses in the FTs. However, the focus of the analysis will be on the functions of the different transitivity choices employed in the FTs. Additionally, the transitivity system is used in the present study to examine the construal of death and pain in the FTs.

Key Concepts

This sub-section discusses the main concepts and a general synopsis of some funeral genres that are prevalent in the Ghanaian social and cultural set up. I will also draw distinction between funeral tributes and other funeral genres. The key concepts to be discussed include death and pain, and constellation of funeral genres such as epitaph, condolences, elegies, obituaries/funeral announcements funeral brochure and funeral tributes. The significance of these concepts to the present study lies in the fact that funeral tributes are generally located in the domain of funeral genres.

Death

Death is not an event in life, as we do not live to experience death (Wittgenstein, 1922). Death is an unpleasant human phenomenon that usually puts humans in a state of grief. Marrugo (2017) intimates that the birth and growth of living beings are parallel to reproduction of living beings that forms part of the cycle of life. Africans, naturally perceive death as a transition where the spirit of the deceased settles with the ancestors in the spiritual world. Death creates vacuum that relates to emotional distress, uncertainty, scarcity and

powerlessness faced by the bereaved persons (van der Geest, 2004) and unlocking such situations, religion plays a vital role in softening the heart of the aggrieved. The African traditional belief system believes that death is a rite of passage of which the dead lives in another or different realms and reincarnate in to new birth. Similarly, Ghanaians believe that there is a spiritual connection between the visible and invisible worlds and that it is only the elderly in society who are assumed to have finished their assignments on earth, that are due to join their ancestors (van der Geest, 2004). The death of such people are considered as natural death. Ghanaians believes in customs and as custom demands, breaking the news of death is very crucial and so how the news of the death is communicated (Kachru, 1982) from both religious and cultural background, is very much cultural specific based on the tribe or clan the deceased belongs to. When such an unpleasant incidence befalls us, our neighbours, acquaintances, and friends try to sympathize with us, and the same gesture is reciprocated when they are in the same situation (Kongo & Gyasi, 2015). Death in Ghanaian society can be natural or unnatural depending on the circumstances that surrounds the event. Ordinarily, Ghanaians considers natural death as a good death, a form of dying that one attains the full age of sixty and dies peacefully. In this accord, the dead is perceived to have joined the ancestors in the spiritual world. However, the unnatural death occurs when one falls sick, involves in an accident, experience curses and not able to attain his/her full age of sixty and above.

Ghanaians, view the occurrence of the dead as an important tool and it is the customs to affirm and confirm that the dead is no more, in this dispensation, the head of the extended family is immediately informed. Before official announcement is communicated to the entire township, elders and important

personalities related to the deceased, meet to perform rituals to show respect for the death (van der Geest, 2004), libation is poured to appease the spirit of the dead and the body of the deceased is preserved the body as the family plan towards the funeral rites.

Also, the advent of Christianity and Islamic in Africa precisely in Ghana, had a strong influence on the Ghanaian cultural practices. Ghanaians, practically were traditional worshippers where they worshipped their ancestral gods and believed in smaller gods called 'Abosom' and so whenever death or any form of disaster occurs, it was the prerogative rights of the people to consult the oracle to find out the cause of that death. Sacrifices are performed to wade off any form of calamity believed to have caused the death.

Ghanaians believed that unnatural death is normally caused by spiritual elements such as witchcraft, gods or through some form of curse and so rituals are performed.

However, the introduction of Islamic and Christian religion, influenced the Ghanaian society of which most rituals were relegated to the hidden background, and such rituals and traditional practices being observed during the loss of a loved one is minimizing and fading out in Ghana.

Though death is seen to be closer and occurs at any time irrespective of age. The Concept of death is significant to the present study, since it focuses on the lexico-grammatical construction of death in FTs.

Pain

Pain is the most complex and threatening of all domains of human experiences that are volatile and unpredictable. Pain leads to instances of grief that are unbearable. Emotional pain leads to complicated grief among bereaved individuals. According to Granek (2010), pain is described as mental and

physical experiences that accompany bereavement. Pain is an unpleasant feeling that affects a bereaved individual of which the waves of 'somatic distress' (Lindemann, 1994), intense severe anxiety and psychological pain affect the intrusive thoughts about the deceased which leads to disruption of sleep, loss of appetite and decreased behavioral activity (Parkes, 1972). Painful responses to the loss incorporate anger, sadness, fear, and intense grief. Pain is a very threatening human experience (Halliday, 1998) and a major death of a loved one accompanied with deep pain, is recognized as multi-dimensional experiences with sensory, affective, cognitive and behavioural dimensions. The unexpected death of a loved one, either natural or unnatural, can cause so much emotional distress which leads to pain to the extent that the aggrieved tend to question the will of the creator. Pain in this scene, brings about a phenomenological perspective that involves the whole life situation representing a huge challenge for the sufferers whose thoughts and emotions induce behavioural changes. Loss caused by death is naturally connected to emotional sentiments that leads to painful experience and the bereaved is confronted with vivid memories of the loved one's death leading to cognitive and affective experiences (Frumkin et al, 2021). In experiencing the unpleasant pain caused by losing a loved one, the bereaved individual go through diverse thoughts wishing the deceased was still alive and yearning to be together again. Loss of a dear one is a life experience that is irrevocable, and the feelings connected, drives the losers to elicit difficulties like lack of control.

Also, when the news of the dead caused by accident or short illness is very shocking and unbelievable, it is expressed in a way that may either reveal or conceal the role of the deceased. In most cases, grief leads to chronic pain an experience that affects ones psychosocial and physiological processes. Africans,

especially Ghanaians are unable to handle issues of pain during the loss of a loved one. This challenging moments of suppressing emotions, affects one's self management and mediate depression relationship. In this situation, friends and sympathizers troop in to soften the hearts of the bereaved with condolence messages. Perez (2008), in his cross-cultural analysis of heart metaphors, examined the conceptualization of the heart, using the Idealized Cognitive Model (ICM). To him, an analysis of expressions of the heart towards the loss of a loved one revealed that these expressions used in dictionaries and thesauri of idiomatic expressions of death are conventionalized and constitute an integral part of the way speakers think and express themselves daily. Emotions are intrinsic to humans and the heart is a container of these emotions. He moreover stresses that the mind, body, and language, on one hand, and culture, on the other hand, comprise an indissolvable whole which must be taken into account once we study the phenomenon of metaphors in showing grief for the loss of a dear one. This conceptualisation of pain presented in this review serves as a basis for the analysis of the construal of pain in FTs in the present study.

Constellation of Funeral Genres

Given that the present study is on tributes, which is a funeral genre, it is expedient to conduct a review on constellation of genres associated with funerals. A constellation of genres is a group of genres associated with a particular social event (Swales, 1990). Funerals events marks the passage of rite in human life which prepare and help humanity to submit to morality after losing a loved one (Jalilifar et al., 2014). As culture demands, the passage rite of a death person in Ghana is observed through funeral ceremony which forms part of specific discourse community of which funeral genres such as epitaphs, funeral announcements, elergies, condolences and funeral tributes form part of

constellation of funeral genres. This section therefore reviews literature on epitaphs, condolences, elegies, obituaries/death announcements, funeral brochure, and funeral tributes.

Epitaphs

Epitaphs play a vital role after the dead is buried. On top of the grave or tomb shows the true identity of the dead. Epitaphs present people with the opportunity to assess the life of the deceased from various standpoints. Epitaphs help people to construct the identity of the deceased based on his actions and inactions while alive (Leader, 1997). A short text or poem is inscribed on the tombstone or a plaque to honour the deceased. Grievers use this medium to, in a sense, talk through their pain. Some epitaphs are specified by the person themselves before their death, while others are chosen by those responsible for the burial. Apart from the brief writing or poem on the gravestone to commemorate the dead person, the name, date of birth and death and sometimes brief records of the family are boldly inscribed and attached to the written piece or verse. Thus, epitaphs preserve history and show ancestral relationships, dates of birth and death, and accomplishments of the deceased on the gravestone serving as a monument in memory of him or her. Epitaphs are one's way of immortalizing a person through quotes or even words to live by. It also reminds the audience that their lives are also mortal like their predecessors.

Condolences

Condolences are expressions of sympathy and sorrow offered to people after the death of a member of a family, a loved one or probably a friend (Yeboah, 2015). Condolences do not only deal with the expression of sympathy, but are also acts of encouragement in the face of misfortune – death of a loved one. It must, however, be noted that expressing condolences give insight into

the various avenues of language resources which modern societies employ to approach the notion of death. Condolence, as a speech act, depicts the psychological attitude of an individual when the person is in the state of mourning. It is worth mentioning that the social meaning attached to condolences invariably allows the language user to establish and regulate social relations and to maintain social roles (Mwihaki, 2004).

Thus, condolences are social means of expressing grief and also to commiserate with the immediate family of the deceased (Bernan, 2008). Semantically, the use of language at a particular occasion needs to be considered in context (Austin, 1962). Thus, using language to condole should comfort and relieve the bereaved (Kongo & Gyasi, 2015). Therefore, condolences function as a tool for solidarity, and to underscore the fact that earthly existence is transient (Akibdele, 2007; Emery, 2000).

Elegies

The term “elegy” is borrowed from the Greek word ‘elegos’ which means a sad poem or a mournful song. Elegy is one of the genres of death literature which employs a sad poem or song to reflect on the death of a loved one. According to Hornblower & Spawforth (1996), elegy is “an elaborative formal lyric poem lamenting the death of a friend or public figure”. It is written to praise and express sorrow to a loved one who is dead. Elegies are emotionally charged responses towards the death. When death occurs, especially in cases where a loved one is lost, a serious and impactful emotions are needed to legitimately create the poem or song of a mournful tone to be sung or recited at the funeral grounds (La Noire, 2018). It is intended to express deep feelings. Elegies are created out of memories and individualized interpretations of one’s life. Most elegies are composed to loved ones who have passed on. Thomas

Gray's "Elegy Written in a Country Churchyard" represents a good illustration of elegies.

Obituaries/Death Announcements

Obituary is an announcement of the death which is socio-culturally created and printed to depict the modest, tactful, and pleasant nature of the deceased. Thus, it portrays the domain of both personal and social identity of the deceased, which is claimed and attributed rather than felt. Obituary is also a form of funeral text that gives notice of the death of a person. It brings out a biographical sketch of the deceased (Afful, 2012), which includes valuable information about how social and professional groups are constructed in the minds of the populace. However, this varies in terms of culture and language, as well as in shape, purpose, and even in the use of the term itself (Marzol, 2006). In Ghana, obituaries may be referred to as 'funeral announcements' and 'death announcements'. Afful (2012) explains funeral announcement as a paid for advertisement of a person's death. This establishes the fact that the various semiotics of romanticizing the dead in Ghana are identified in death announcements (Manieson, 2014). Afful (2020) notes that Ghanaian death announcements mirror the people's worldview about the living and the dead.

Funeral Brochure

Generally, funeral brochures are designed as glossy, color, or black and white booklets (Adjah, 2007). Its size or informational content depends on what the relatives of the deceased allow. However, prominent and well-known personalities tend to have bulkier brochures. The language used in funeral brochures also mirrors the educational background of the family. Essentially, families with highly educated members may want to use sophisticated language, which may not be the case of families with low formal education (Omoruyi,

1988). In Ghanaian funeral brochure, the main contents comprise pictures and biography of the deceased, as well as the church service, tributes, hymns, scriptures for the occasion. Funeral brochures, in short, preserve a person's life history for posterity and so mourners go to the extent of obtaining copies and keep in memory of the dead person.

Funeral Tributes

Funeral tributes written in brochures give the opportune time to evaluate the life of the deceased, admire him/her and show the kind of vacuum created by the deceased by way of expressing one's sentiments. Parents, spouses, children, siblings, workplace, church and other religious or social association pay their last respect to the dead and mostly express emotional sentiments of departure in their write-ups. These write-ups project the speaker's worldview (Simpson, 2004). Mourners, especially parents, siblings, spouses, children and the rest, reconstruct the life of the deceased into a great success story (Daniel, 1987). Funeral tributes also provide people with the opportunity to evaluate the lived life of the deceased from different points of view and show the pain and sentiments mourners experience at the point of departure.

Distinction between Funeral tributes and constellation of funeral genres.

Funeral tributes, as mentioned above, are written in brochures and read during the funeral service of the deceased. This kind of tributes includes the snippets of the person's life, paying attention to positive achievements of the deceased when alive. The memory shared in recounting the lifestyle of the deceased and the good relationship closed relatives and friends had with the deceased are provided to inform the audience or readers about how the deceased influenced others when he was alive. Most bereaved people end up showing some emotional sentiments that touch the mourners present to bid farewell to

the departed. Drawing on SFL perspective, a clear distinction is drawn on the facts that funeral tributes are distinct and different from constellation of genres such as epitaphs, condolences, elegies and obituaries. Funeral tributes models context of situation which entails field, tenor and mode. Thus, SFL sees context as a significant contributor to meaning (Halliday, 2014). Funeral tributes focuses on the relationship between the writer, speaker and audience. Also, the field which focuses on the text describing what the subject matter is about, reflects in the experiential meaning and is communicated through written, spoken and computer mediated. Field deals with the kind of issue being talked about. SFL also recognized that language does not only reflect in a social situation, but shape and transform it at the same time. Language cannot be divorced from the context which produces it. SFL studies the interrelatedness of language and context as well as how texts serve as a reflection and construction of our worldview. Comparatively, other constellation of genres focuses more on field and mode not showing much interpersonal meaning to the texts produced.

Epitaphs are brief tributes on a gravestone at the cemetery to commemorate the deceased after his or her burial which gives detailed personal information. Condolences, on the other hand, are sent to the bereaved by the mourners to express and share their pain as well as encourage the bereaved to be strengthened in the mist of the storm. Obituaries or death announcements are paid for advertisements of the person's death (Afful, 2012), which spells out the biographical sketch of the deceased person. Elegies are mostly a mournful poem or song to the dead which is performed at the funeral ceremony. All these are diverse funeral genres that usher the deceased into his/her grave.

This section has discussed some important concepts related to the present study. Having done with this, in the next section, I review some previous studies related to the present study, with the aim of identifying the gaps that the present study seeks to fill - funeral genres in Ghana as a socio-cultural setting.

Previous Related Studies

Studies on Funeral Genres of Death and Pain

The use of language in a number of funeral genres differ in relation to diverse approaches in investigating the language of mourning. Several researchers have conducted numerous studies on the language of death and dying as well as mourning to communicate the shock and distress pertaining to the demise of a loved one. Some studies have adopted different methods of analysis, such as Speech Act Theory (Moses & Marelli, 2004), Genre Analysis (Afful, 2012) as well as from different cultures and languages. It is evident that these studies employed various approaches and different methodologies to investigate the language of mourning in several funeral genres. However, not much attention has been paid to the language of mourning in tributes especially in Africa. In this section, therefore, I critically review such studies, with the aim of identifying the research gaps that the present study seeks to fill.

Appraisal Theory in tributes

One of the closest studies to the present research in terms of the language of mourning and in the domain of tributes is Yeboah (2015), who examined the language of death in tributes paid to the late president of the Republic of Ghana, John Evans Atta-Mills. He investigated tributes paid to the late president by applying the appraisal theory. Yeboah expresses the view that the acknowledgements of sympathy in the selected tributes describe some solidarity between the deceased, the aggrieved persons, and the well-wishers. Yeboah's

analysis showed that the opening information of the funeral tributes paid give comments and reactions to the death of the president. It is noteworthy that these comments signal the stance of these institutions; how shocked and sad they were on the death of the president. Given that the study by Yeboah was conducted in the Ghanaian context and also on funeral tributes, it is related to the present study. This relation between Yeboah's study and the present one, therefore, serves as a basis for comparison of findings between the two studies. However, the present study differs considerably from Yeboah's, given the focus of the present study on different personalities: Major MAM and KABA. Besides, the study by Yeboah focused exclusively on the language of evaluation in the funeral tributes, while the present study is interested in the transitivity patterns used in the FTs, as well as the construal of death and pain in the genre in focus. This difference in focus leads us to another difference between the two studies: while Yeboah used Appraisal Theory, the present study is embedded in transitivity analysis. It is these differences that rekindle my zeal to conduct the present study.

Transitivity in tributive song

Another study that also focused on Halliday's transitivity framework to investigate the character portrayal in tributive song after a 16-year old girl was shot in Taliban is Zahoor and Janjau's (2016) song titled 'I am Malala'. The characterization in a tribute song of Malala Yousafzai, a 16-year-old Pakistani, from Swat Valley grabbed global attention after being shot by a Taliban. The study revealed that tribute songs represent an important genre for the construction of characters, especially, famous personalities, given its wide audience. The study revealed that musical and lyrical songs used to pay tributes to important figures in the society appeals to a stronger and wider audiences.

Zahoor and Janjau's (2016) study is related to the present study in two respects. First, given the focus of this reviewed study on a tribute song, it is partly related to the present study in terms of genre. Again, the study reviewed, adopted the transitivity framework for the analysis, and this makes it similar to the present study. Despite these similarities, the two studies differ in some respects. In the first place, the study by Zahoor and Janjau (2016) focused on characterization while the present study focuses on the construal of death and pain in funeral tributes. Moreover, the two studies focus on different socio-cultural contexts. This difference is particularly significant to the present study since it will allow for cross-cultural comparison of findings between the present study and Zahoor and Janjau's study.

Language of Death Announcement/Obituaries

Unlike the studies by Yeboah (2015) and Zahoor and Janjau (2016) that focused on funeral tributes, some studies have investigated the language of death announcements, especially in Africa. Of these studies, the one most significantly related to the present study is Afful's (2012) investigation of generic moves and lexico-grammatical resources used in obituaries or death announcements in Ghanaian newspapers. Relying on Swales's (1990) genre theory and Kress and van Leeuwen's (1996) multimodal perspective of textual analysis, Afful (2012) examined 636 death announcements in three public newspapers in Ghana, focusing on the moves and linguistic resources found in the death announcements. He found that the death announcements in Ghana are associated with five obligatory and two optional moves, and that each move has peculiar lexico-grammatical characteristics which bring out the socio-cultural values of Ghanaians. Afful (2012) posits that the captions in death announcements (DAs) are mostly nominals and structurally ranged from words

to sentences which vary linguistically according to age, gender, and status of the deceased. Given Afful's focus on death announcements rather than funeral tributes, the focus of his study differs considerably from that of the present study in terms of genre. This notwithstanding, the significance of Afful's study lies in the fact that both funeral announcements and tributes are funeral genres. Also, both studies focus on the Ghanaian context, and this will allow for comparison of findings.

Another study of funeral announcements was conducted by Aremu (2011), who investigated obituary announcements in English in Nigeria. According to him, verbal and non-verbal forms of language are used to publicize the death of high profiled people like kings and traditional chiefs in the social and cultural settings of Nigeria. Collecting 150 texts from sources such as participant's observation, tape recordings and oral interviews, and the electronic and print media, Aremu explored the cultural characteristics of these obituary announcements and intimated that the people's belief in death as a necessary and inevitable end is reflected in the expressions used.

He opined that the announcer of the obituaries in the Nigerian print and electronic media is socio-culturally modest, tactful and pleasant in speech about the dead. He, thus, explained that even in instances where the dead has done unpleasant things while alive, their belief creates the room for the announcement about the deceased to be done with sympathy. In the analyzed data, Aremu opined that Nigerian obituary announcements are characterized by certain linguistic items which are manifested in euphemism, lexical borrowing, metaphor, code-switching and mixing and hedges. It is evident that the choice of these linguistic features portrayed the speaker's empathy for the dead and bereaved, all in an attempt to bring out the positive side of the life of the

deceased. While Aremu's study was conducted in a different socio-cultural setting, it makes insightful revelations that remain relevant to the present study. For instance, its finding about linguistic resources used in funeral announcements could provide insights on the expected linguistic realizations of death and pain in the data analysed for the present study.

In another study, Fernandez (2006) examined the language of death in Victorian obituaries, focusing on euphemism and conceptual metaphor. He opines that since some experiences are intimate and vulnerable to be talked about without using certain linguistic safeguards, it is important that the sentimentalization of death opens up for the flowering of such figurative devices. From a data size of 257 obituaries, he intimates that the use of some literary devices, predominantly metaphors, make the obituaries very emotive. For him, human's failure to come to terms with death has been pervasive in different times and societies; basically, humans feel reluctant with the subject of death using instantiations of indirection and euphemism.

This assertion is very much evident in the manner in which death is portrayed as a journey, joyful life, a reward and life after death. Hence, obituaries are socially oriented practices that are carried out within a wide range of praising as well as consolatory devices. The study revealed that the obituaries analysed are inherent with a lot of figurative devices like metaphors and metonymies, which are used to mitigate taboo words associated with mortality. It also showed in the analysis that the obituaries made use of hyperbolic and positively loaded linguistic items. He stresses that the use of certain phrases like 'passes away' only assuages the pain that is associated with death, maintaining that it is high time people were made to feel the cruelty of death so as to come to terms with the awful truth that accompanies it. This study's finding

regarding the linguistic devices used in obituaries relate to the present study's focus on the linguistic construction of death and pain.

Expression of Condolence messages in funeral genre

Condolence messages as a funeral genre have also attracted scholarly attention. Fenton-Smith (2007) investigated the ideological positioning of some countries in the condolence messages presented in reaction to the news of the death of Yasser Arafat, a former Palestinian leader. Employing the tools of Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL), he analyses the discursive strategies used by thirteen world leaders in an official condolence messages, following the demise of Arafat, a former Palestinian leader. The analysis showed that the 'international community' employed four main thematic elements in constructing these condolence messages: (a) an expression of condolence, (b) an assessment of Arafat as a symbolic figure, (c) a recount of Arafat's achievements, and (d) a statement of government's position on the Middle East peace process. Fenton-Smith (2007) argues that there are two discursive strategies in expressing sadness and grief: describing the circumstances in which the news of Arafat was received, and the enactment of the condolence.

The analysis showed that the reaction to the news is apparent in the initial sections of the messages, which are positively aligned with Arafat. Thus, applying Martin's (2000) notion of Attitude, Fenton-Smith opines "the prevailing pattern in the condolences presented is one of affect, construed as a surge of emotion" (p. 703). This study focused on a different genre as well as a different socio-political contexts, its significance to the present study lies in the adoption of SFL as a theoretical framework by both studies. Again, the findings of Fenton-Smith concerning the presentation of grief in the studied genre

remains significant to the present study, given that the present study seeks to reveal the presentation of pain in FTs.

Similarly, Kongo and Gyasi (2015) analysed messages of condolences using a data set of thirty-six (36) letters of condolences which were downloaded from the portal of International Centre for Theoretical Physics (ICTP) to show that there were nine moves, out of which six are obligatory and the rest are optional. The study revealed that acknowledging the news of the condolence genre is dominantly represented by 'to- infinitive' structure, while acknowledging the deceased is highly represented by nominals. The third move, which represents acknowledging memories of the deceased, is expressed in simple and compound sentences. Besides, there occurs semantic compounding of lexical items [+ good]. Move four, expression of sympathy employed simple and compound sentences which indicate that each move has a distinctive lexicogrammatical features which highlight the social functions of condolence messages. Given that Kongo and Gyasi's study used the genre theory for the analysis, it differs considerably from the present study which is situated in transitivity analysis. Regardless, their study remains significant to the present study because of their finding on the use of lexico-grammatical resources to highlight the social functions of condolence messages. This is because the present study also focuses on the functions of transitivity.

In another study on condolence messages, Reza and Mostafa (2012) conducted a cross-cultural study on 200 movies from two different language backgrounds (Persian and English) to look at the responses native speakers employ when offering condolences to aggrieved persons. They argue that with the advent of communicative approaches in language learning, attention has been drawn towards using language in authentic situations. Thus, language used

in authentic situations needs to take into account specific utterances. Reza and Mostafa, however, emphasize that in every discourse, certain features contribute to the meaning of certain utterances made. After classifying the strategies in giving condolences into 7 generic categories (Token of appreciation; Expressing sorrow; Sharing feeling; Comment on the deceased; Topic avoidance; Self-blame statement; Divine comment), Reza and Mostafa revealed that there are some discrepancies among the Persian and English condolences response types. The study concludes that Persians, who highly depend on tradition, used a lot of Divine comments, Token of appreciation and Comment on the deceased more than other response types. On the other hand, English speakers used Comment on the deceased, Expressing feelings, Divine comment and Token of appreciation. While this study, like the present study, focused on a funeral genre, the two studies differ in terms of theory. This study used the genre theory while the present study uses the transitivity model. The differences in theory also highlights another difference—difference in focus. The study by Reza and Mostafa focused on the generic moves that characterize the genre while the present study focuses on the grammatical construal of death and pain in FTs.

Unlike Reza and Mostafa (2012), who used the genre theory for their research, Yahya's (2010) study was grounded in the politeness theory of Lakoff (1973). Yahya describes the linguistic choices that are evident in Iraqi Arabic (IA) condolences and opines that "the variability of patterns with regard to context is to be accounted for in the pragmatic and social functions of condolences" (p. 49). He, however, hypothesizes that the condolence as a funeral genre is greatly affected by Islamic culture and belief in fate. He explores the linguistic patterns that are inherent in those condolences. As an

expressive class in the speech act theory, condolences in the Iraqi culture acknowledge that death is part of man's existence. According to Yahya, condolences semantically evince different realizations of responses which are dependent on some social variables like age and gender to demonstrate a lot of emotion words. The analysis revealed that the responses in these condolences offer assistance, encouragement, concern and empathy. He, however, explains that the linguistic expressions in condolences reveal "profound senses of meaning with which particular referents of loss have been invested" (p. 60). With its focus on funeral genre, this study's findings remain significant to the present study. However, given that this study focused on a different funeral genre and also adopted a different theory for the analysis, it departs from the focus of the present study.

Thus far, the review has focused on funeral genres. However, there are other related previous studies that focused on other genres, such as media texts which is a technology in the form of electronic communication with intended audience being the public.

Grammar of death in Media text

Media text is shaped by technology in the form of spoken, print, graphic or electronic communication with the focus on a public audience. Any information characterized by format, type, sources with visual, audio and written text targeted to reach an informed audience paying attention to design principles and elements, depict media text. According to Pastukhov (2015), media text focuses on functional and stylistic basis putting into consideration specific linguistic text features which correlates with the media sphere. Media text seeks to have the public context in perspective and so certain types of the construction of the text is required for communication on social groups.

Marrugo (2017), for instance, drawing from systemic functional linguistics as a theoretical framework, examines the construal of death and killing in Colombian newspapers. Investigating a corpus of over 250,000 words of news reports on violence, Marrugo expresses the view that shows how the deployment of lexicogrammatical resources construes different semiotic spaces, highlighting the role of one group while diminishing the responsibility of the other. He found that in congruent constructions, death is construed congruently as a self-engendered process or as brought about by an external agent. The typical structure included the process of (the participant undergoing death), and in effective structures, it may or may not include an explicit Agents. Given that this study used the transitivity model for the analysis of construal of death in the media texts, it is significant to the present study.

This notwithstanding, this study differs from the present study in many ways. Firstly, the present study focuses on funeral tributes while Marrugo's study focused on media texts. Additionally, the study by Marrugo focused on the Spanish linguistic context, while the funeral tributes analysed in the present study were written in English. Again, the present study focused on the Ghanaian context while Marrugo's study did not. Finally, while Marrugo focused exclusively on the construction of death, the present study goes a step further to analyse the construction of pain as well as the functions of the transitivity choices in the funeral tributes. It is these differences that call for the need for the present study.

Grammar of pain in humans experiences

In another related study, Halliday (1998), being the pioneer of the transitivity framework, conducted a study "On the grammar of pain". He focuses on the construal of pain as a crucial domain of human experiences and

its location in the lexicogrammar of English language, ‘as an aspect of the overall construal of experience’. Evidence from a corpus, short text paradigms of typical expression in everyday speech, reveals that pain is categorized and construed as a variation of different kinds of process and that this variation construes pain as a unique complex domain of experiences of which it cannot be located within any defined region of semantic space. Halliday focused on how pain is construed in diverse phenomenon of human experiences in our everyday life which is perceived as quality, thing, and process. Regarding the present study, the focus is on psychological pain when one loses a dear one. Much as it focuses on psychological pain, it is also similar to Halliday’s study since both employed the transitivity strands for investigation. Halliday’s study serves as a springboard for the present study which seeks to investigate the construal of pain in funeral tributes in Ghana.

This section has reviewed some previous studies related to the present one, providing insightful revelations. Firstly, this review has shown that funeral genres have been a fruitful area for previous studies which have mostly focused on genres such as funeral announcements (Afful, 2012 ; Aremu, 2011), condolence messages (Fenton-Smith, 2007; Kongo & Gyasi, 2015; Yahya, 2010), obituaries (Fernandez, 2006), and funeral tributes (Adjoe, 2019; Akinyode, 2019; Yeboah, 2015, Garry, 2004). Of these studies, the one conducted by Adjoe (2019) and Yeboah, (2015) are the most related to the present study, given that they studied tributes in the Ghanaian context. However, with its focus on discourses of social change rather than the representation of death and pain in the tributes, it differs considerably from the present study. This difference in focus leaves a gap that the present study seeks to fill. Besides, in terms of the theoretical and methodological approaches

adopted by previous studies, the review has shown that most previous studies employed the genre framework (Afful, 2012; Kongo and Gyasi, 2015), appraisal theory (Yeboah, 2015), politeness theory (Yahya, 2010), and transitivity analysis (Halliday, 1998; Marrugo, 2017). Thus, in terms of theory, it is the studies by Halliday (1998) and Marrugo (2017) that are closest to the present study. However, such studies focused on different sociocultural contexts. Given the impact of sociocultural factors on the language of mourning, it becomes significant to analyse the construal of death and pain in the Ghanaian context, as the present study seeks to do.

Chapter Summary

This chapter has examined existing literature related to the present study. Generally, the review consisted of theories and concepts employed in SFL. Specifically, the study draws on SFL as its theoretical framework focusing on metafunctions, system, language and context and stratification. The chapter explores the system of transitivity and apply it to the present study. Also, the key concepts including death and pain are discussed and a clear distinction has been drawn between funeral tributes and other funeral genres.

Finally, the chapter reviews studies on funeral genres of death and pain.

CHAPTER THREE

METHODOLOGY

Introduction

The previous chapter discussed literature related to the present study. It specifically looked at the conceptual perspectives that underpins the research and some relevant previous studies. The present chapter describes the approach and procedures used in examining the texts (funeral tributes). This involves discussing the research design, setting, data set and sampling method, data source, and procedure of analysis. The present chapter concludes the summary of the chapter.

Research Design

I employed the qualitative research design for this study. The data used is qualitative rather than quantitative one because it is displayed in the form of strings of words which aims at analyzing the pattern of transitivity. The qualitative research is a descriptive tool which concentrates on making meaning of a particular phenomenon and understanding a process by analyzing words or pictures. Researchers who are interested in qualitative research investigate “how people make sense of their lives” (Creswell, 1994, p. 145). Qualitative research focuses on holistic description of events, procedures, and philosophies occurring in natural setting with the aim of making accurate situational decisions (Stainback & Stainback, 1988). This design was deemed appropriate for the present study since it was used as a descriptive tool to identify the transitivity patterns of FTs of the two public figures who died prematurely at the verge of serving their country diligently. The selected tributes from the aggrieved show how they accentuate their reactions to the death of their loved ones, in this case, Major Maxwell Adam Mahama (MAM) and Kwabena Asare

Baffour Acheampong (KABA).

From the social perspective, funeral tribute texts are seen to be part of highly definite social and cultural contexts (Fairclough, 2001). Thus, specific patterns that characterize funeral tributes reflect not only on something of a speaker's peculiarity, but also bothers social discourses such as pain, trauma, suffering, and the extent one is able to endure these situations. In the light of this, the authors of these tributes are expected to conform to the conventions that characterize this funeral text type. The qualitative approach, therefore, helped in the identification of the transitivity patterns of the FTs and the realization of such linguistic devices that are employed to elicit mourners' sentiments. This research is aimed at analyzing the transitivity choices to construe death and pain in FTs of MAM and KABA. Patton (1990) advised that since the product of exploration and discoursing does not come easy, one must have a multiple and diverse ways of thinking about a problem, engaging in what he calls 'mental excursions', 'using multiple stimuli', 'side tracking or zigzagging', 'altering patterns of thinking', drawing linkages between the 'seemingly unconnected and 'playing at it' with the goal of opening the world to us in some ways (p. 544).

Research Context

Tributes of two personalities in Ghana were analysed in this study. The two individuals are the late Major Maxwell Adam Mahama and the late Kwadwo Asare Baffour Acheampong (KABA).

Biographical information of Maxwell Adam Mahama (MAM)

Major Maxwell Adam Mahama was born in Bole on November 1, 1985. His parents are Dennis Mahama Adam and Veronica Bamford. He was the first of the couple's three children. When he was one and a half years old, his father

moved to Samreboi after his father was appointed as the security officer of Africa Timber and Plywood Ghana Ltd. Maxwell started schooling there at the nursery and kindergarten level.

In 1991, his father got a job the Cocoa Processing Company (Taksi), and the family moved to Takoradi. He started his elementary school in the Service Primary School, but because of his excessive attachment to friends, his father sent him to a boarding school, Rev John Teye Memorial School for class two primary education. In 1992, his father got another job at VRA and the family moved to Akosombo. This allowed Maxwell to continue his basic education at Akosombo International School.

During this stable period, Maxwell flourished and became interested in dance, performance, and acrobatics. He was the main performer of the children's TV show "Kokroko", hosted by Mrs. Otiko Djaba. It was during this period that he cultivated his love for sports and participated in swimming, volleyball and football. However, he was injured while playing football, which made him lose interest in the sport for a while.

After obtaining the BECE certificate, he entered St John's High School in Sekondi for high school education. After graduating from high school, he was admitted to the University of Science and Technology and the Ghana Military Academy. Maxwell opted to enlist into the Army and entered the Ghana Military Academy on 6 October 2005 as part of Regular Career Course intake 47. After 22 months of training, he was commissioned into the Ghana Army on 7 September 2007 as a Second Lieutenant and was posted to the 5 infantry Battalion as a Platoon Commander.

In the military, he attained the rank of Captain and performed various roles both in Ghana and abroad, such as Platoon Commander United, Ci'ons

interim Force in Lebanon from November 2008 to 2009, Adjutant United Nations Operation in Cote D'voire from August 2011 to March 2012, Military information of the United Nations Mission in Liberia from July 2013 to January 2014 and Company Commander 5 infantry Battalion from January 2014 till his death.

He also had the opportunity to do a few military and civilian courses, including Regimental Signal Officers/ Instructors Course, Young Officers Course, Public Procurement Course and a Bachelor of Arts in Political Science and History from the University of Ghana in 2014. Until his demise, he was pursuing a Master's Degree from the University of Leicester and was due to graduate in July. He had a strong desire and high hopes of achieving greater feats up the academic ladder. He met his wife Barbara, a course mate, while pursuing his degree at the University of Ghana. They got married in 2012 and she bore him two sons, Jaden and Jeremiah. Maxwell could be described as a very family oriented person, as he showed pride and joy in his family.

On a personal side, Maxwell was a jovial and easy going person. He loved God, playing an active role in the church and he was a very professional soldier who loved to keep lit. He was also a pet lover and a very compassionate person. Maxwell, while on official duty as a Detachment Commander at Denkyira-Obuasi, met his untimely death at the hands of a mob on 29 May 2017. On 5th June 2017, President Nana Addo Danquah Akufo-Addo promoted Maxwell posthumously to the substantive rank of Major.

Biographical information of Kwadwo Asare Baffour Acheampong (KABA)

Kwadwo Asare Baffour Acheampong, popularly known as KABA, was born at Anyinam in the Eastern Region on October 20, 1980. He was the joy of the late Kwabena Bempong Acheampong (Ekorna Clan-Anyinam) and Madam

Felicia Asabea Ampenyin (Aduana Clan-Akwamu Adumasa). KABA was the only child of his mother. He started his primary Education in 1986 at Osino Ayim Academy Preparatory School in the Fanteakwa District of the Eastern Region.

He started school while staying with his beloved grandfather, Rev. (Rtd.) Henry Kwasi Amoah (Presiding Elder A.M.E. Zion Church). In 1992, Rev. H.K. Amoah was transferred from Osino to Tanoso-Techiman in the Brong Ahafo Region to continue his mission work. Moving there with his grandfather, KABA continued his education at the Tanoso R/C J.H.S and completed in 1995.

He had his secondary education at Techiman Secondary School when the grandfather was transferred to Akomadan-Afracho. His hard work and leadership qualities earned him the Assistant School Prefect. He successfully completed in 1998. From 2001 to 2004 KABA studied at the Accra Teacher Training College. At this stage of his academic life, KABA occupied various positions. He became the Academic Prefect, President for Ghana Methodist Student Union (GHAMSU) Chairman for Methodist and Presby Union (MPU) and a Member of an acapella group called Anointed Spirituals. He completed with distinction and was posted to the Ablekuma South sub-metro in the Greater Accra Region where he taught Social Studies at the Ebenezer "4" Junior High School till 2009.

His unstoppable quest for wisdom and knowledge made him enroll in a distance education programme at the University of Cape Coast right after completing training college in 2004. Thus in 2007 KABA got his Diploma in Basic Education from U.C.C. while still teaching. He pursued a certificate course in Broadcast Journalism from the Ghana Institute of Journalism. He then had his internship at Top Radio as a news reader. After working with Top Radio

for a while, KABA moved to Asempa FM in 2009 as the regular host of news bulletin “Asempa Today”. He hosted weekly current affairs programme “Kukurantumi” on Saturday morning as well as a morning show on “Badwam” on Multi TV.

He rose through the ranks to become one of the most-sought-after political and current affairs talk show host of “EKOSII SEN” on Asempa FM till his demise. KABA won the Best Talk Show host of the year 2017 in the recent Radio and Television Personality awards, becoming the second as he won 2015 edition as well. KABA applied for admission into University of Ghana while still in active service at Multimedia. He enrolled in September 2011 and completed in May 2015, majoring in Political Science.

KABA’s next academic endeavour was Law. He applied for the programme at Mount Crest University at Kanda hoping to start next academic year. Unfortunately, this did not happen. Kwadwo was very generous, humble, industrious, sociable and had immense love for God and humanity. On Friday, November 17, 2017, KABA had a short ailment and was rushed to the Korle-Bu Teaching Hospital where he joined his maker on Saturday, 18th November 18, 2017. He left behind a wife Valentina Ofori Afriyie and a 7-month-old daughter Nana Yaa Ansah-Asabea Acheampong.

Data Set and Sampling Method

The data used for the present study were obtained from the funeral brochures that were used during the funeral ceremonies which were on Ghana web (www.myjoyonline.com). The researcher had to look through the funeral tributes that were used on 9th June, 2017 for MAM and 17th December, 2017 for KABA. It is noteworthy that tributes of the parents, spouses, children, government, and employers of the deceased were chosen for the research on the

basis that they were the immediate family members and that they could construe more grief and pain as a result of the death. Moreover, funeral tributes of their relatives and employers were opted for since the close family of these loved ones and the people of Ghana expressed their support and empathy to these two public figures that served their country diligently and died on the job prematurely.

The data was collected from the published brochures that were used during the funeral rites. Since these handbooks were already in the public domain, getting access to the data was not difficult at all. The FTs of the two public figures were displayed on internet so the researcher downloaded the data from online (Ghana web news www.myjoyonline).

The study mainly adopted the purposive sampling method (Patton, 1990) in collecting the data. By this method, the researcher used previous knowledge of the data as well as the purpose of the research to select data for the study (Fraenkel & Wallen, 2000). Thus, the researcher gathered a sample that was satisfactory to the specific needs of the study. In all, eight tributes from the parents, spouses, children, and government and employers of Major Maxwell Adam Mahama (MAM) and Kwabena Asare Baffour Acheampong (KABA), respectively, were purposively collected. It should be noted that these funeral tributes were also selected for analysis. The purposive sampling was, therefore, chosen to ensure efficiency and usefulness to the objectives of the research. Other studies have successfully analyzed less than fifty data sets and have arrived at very convincing conclusions. One of such key researches is that of Fenton-Smith (2007) that looked at thirteen tributes of some diplomats in reaction to the news of the death of Yasser Arafat. One researcher, Martin (2004) investigated only one editorial text on the incidence of September, 11

Attack. Therefore, the use of eight tributes selected based on the relationship between the deceased and the aggrieved for successful analysis and deductions is justified. The data used for the study included 5 funeral tributes of MAM, written by his father, mother, spouse, children and Ghana government, and 3 tributes of KABA, written by his spouse, mother, and Ghana Institute of Journalism. The text MAM's FTs had average length of words 2000 and that of KABA had average length of 1,500 words.

Method of Analysis

After the data were collected, they were analyzed through the process of reading through the FTs. Qualitative content analysis with descriptive analysis was adopted in the analysis. Qualitative content analysis is considered as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (Hsieh & Shannon, 2005, p. 1278). In content analysis, the researcher understands that language is a communication medium and focuses on the contextual meaning of the text. Qualitative content analysis underscores the fact that meaning making is not done in isolation. As a result, Kaid (1989) suggests that in content analysis, certain steps are involved in examining a text: formulating research questions to be answered; selecting the sample to be analyzed; defining the categories to be applied; outlining the coding process; implementing the coding process; determining trustworthiness or credibility; and analyzing the results of the coding process. This attests to the fact that coding, which is the process of assigning tags, lines, names, or labels against the pieces of data gathered for a study, is paramount in qualitative content analysis as cited in Mwinaarlu (2012).

Weber (1990) explains that content analysis in qualitative research involves examining language intensely for the purpose of classifying large amounts of text into sufficient number of categories that represent similar meanings. Hsieh and Shannon (2005) outline three approaches to distinguishing content analysis: conventional, directed, and summative content analysis.

The analyst who employs the conventional approach allows particular categories to emerge from the data, but does not pre-determine the categories to be applied. In directed content analysis, the analyst is concerned with using an existing theory or any prior research conducted in the area of study to develop an initial coding scheme prior to the analysis of the data. Consequently, additional codes are developed as the analysis progresses, and the coding model is revised and redefined. On the other hand, summative content analysis impresses on the analyst to identify and quantify specific words or content. The prototypes which emerged from the data as a result of the analysis are interpreted in relation to the contextual meaning of the specific words or content (Kyngas & Vanhanen, 1999).

The present research adopted the directed and summative content analysis approaches. The summative approach was used in analysing the data with respect to the first research objective, and this enabled me to provide frequency counts of the process types used in the data. On the other hand, the directed approach became significant in the analysis of the data with respect to Research Questions 2 and 3. Here, this approach was applied because of the availability of already existing categories in the data. Thus, the categories identified by Marrugo (2017) and Halliday (1998) in respect of the construal of death and pain, respectively, became applicable for the examination of the construal of death and pain as the present study seeks to do.

Procedure of Analysis

This section discusses the procedural steps involved in the analysis of the data. Essentially, the steps include labelling of the data, clause chunking, transitivity analysis, investigation of frequency distribution of transitivity patterns in the texts, and qualitative analysis of construal of death and pain.

The first step involved labelling the data for easy identification. In this step, the FTs of MAM were labelled as MAMF, MAMM, MAMW, MAMC, MAMG, and those of KABA were also labelled KABAM, KABAW, KABAG. MAM and KABA represent Maxwell Adam Mahama and Kwabena Asare Baffour Acheampong respectively. An additional letter was added to these initials of the deceased to derive labels representing the tributes read by each aggrieved. Thus, F, M, W, C, and G represent father, mother, wife, children, and Ghana Institute of Journalism respectively. For instance, the tribute read by the children of Maxwell Adam Mahama was labelled as MAMC while for Kwabena Asare Baffour Acheampong, the one read by Ghana Institute of Journalism was labelled as KABAG.

The next step involved analysing the data in respect of the first research objective. In this step, the texts were divided into ranked constituents and ranking embedded clauses were identified. 424 of these clauses were then typed into Microsoft excel for a systematic transitivity analysis. The analyses were read over repeatedly to identify and correct inaccuracies in the transitivity analysis in order to correct any form of misrepresentation (Mwinlaaru, 2012). After the identification of the process types, frequency of distribution was employed to calculate the frequency distribution of each process type identified: material, relational, mental, verbal, behavioural, and existential. I moved a step further to analyse the communicative functions of each of the transitivity

choices made.

Having analysed the transitivity choices and their communicative functions, I then moved on to analyse the data with regard to the second and third research questions. This is where I applied the directed content analysis approach. In this regard, I read the texts carefully and identified instances that made reference to death or pain. Having identified all these instances, I applied Marrugo's (2017) approach to the analysis of the construal of death in grammar to analyse the data according to the second research question. With this, the construal of death was analysed as a thing, a process, and as a quality. A similar approach was used in analysing the construal of pain in the data. Here, Halliday's (1998) framework guided the analysis.

Ethical Consideration

The purpose of research is to be honest and truthful in searching for answers and as courtesy demands, the researcher collected a letter from the head of departments from the faculty (UCC English Department) to Ghana Military Barracks (Burma Camp office) to ask for permission to use the tributes of Maxwell Adam Mahama but I was directed to Daily Graphic office where the researcher was told the tributes was in the public domain. Since both data for Maxwell Adam Mahama and Kwadwo Asare Baffour Acheampong were in the public domain the researcher downloaded their tributes online to conduct this research.

Validity and Reliability

Validity concerns the ability of the researcher to investigate what he or she intends to investigate, and reliability refers to ensuring consistency in the analysis. Qualitative researchers are often threatened by reliability of their results (Bachman & Palmer, 1996; Gamaroff, 2000). To ensure validity, I

employed the transitivity model together with Marrugo's (2017) and Halliday's (1998) methods for analysing the construal of death and pain respectively. In the present study, issues of reliability involved the classification of the clauses into process types, as it was not "readily clear whether some of the processes identified belonged to one process type or the other" (Mwinlaaru, 2012, p. 100). In this case, I read the texts over and over again until I was sure of the consistency of the analysis.

I also, employed the services of two inter-coders who cooperated in checking the transitivity analysis to ensure consistency. Accordingly, samples of the analysis were given to a lecturer and an assistant lecturer in Applied Linguistics for verification in order to minimize the risk of subjectivity associated with the analysis. The results of one of the reviewers showed 87% agreement with the analysis and that of the other showed 90% agreement. Hence, the average of inter-coder agreement was 88.5%, which affirmed the reliability of the findings.

Challenges Encountered

The researcher at the beginning of the collection of data for Maxwell Adam Mahama thought that the only place to get Maxwell Adam Mahama's tributes was at Burma camp military office so the researcher took a letter from the head of department for the sake of ethical consideration. Unfortunately, the researcher was directed to go to Daily Graphic Office in Accra central. I went to the office only to be told that Mahama's tributes was in public domain. The researcher had to travel back to Cape Coast. In the case of KABA's tributes, the researcher fish the tributes out from the internet. It was in the public domain for easy accessibility.

In the area of analysing the data, the research had to manually identify the clauses from the tributes selected and export them one after the other one Excel broad sheets. Also identifying clauses that falls under death and pain and grouping them accordingly, was quite tedious. Aso, tallying the frequencies and calculating the percentages on excel was time consuming.

Finally, having Principal supervisor from different department and Co supervisor from the department, supervising the work, was frustrating and confusing because of counter corrections emanating from both sides.

Inspite of all the challenges encountered, the researcher was able to map out strategies to curve the situation. Concerning problems encountered during the analysis, I consulted with my supervisors for their experts knowledge and advice which helped me to resolve all confusions.

Chapter Summary

This chapter is made up of the methodology that describes the research design as a descriptive tool for analyzing strings of words and the research context which shows background information of the two public figures who died prematurely. It was also followed by data set and sampling method, method of analysis, procedure of analysis and validity and reliability. The next chapter presents the analysis and discussion of the data.

CHAPTER FOUR

RESULTS AND DISCUSSION

Introduction

The purpose of this study is to examine how the writers of funeral tributes used language to express death and pain to reflect users' real world. This chapter therefore, presents the results and discussion of findings of the funeral tributes of MAM and KABA in relation to transitivity choices. It further discusses how death and pain are represented in the transitivity choices of MAM and KABA's tributes. The chapter is organised in three folds and attempt to answer the research questions posed in chapter one.

Functions of the Transitivity Choices Employed in the FTs

Transitivity analysis focuses on the clauses in terms of 'who is doing what and to whom' making use of the Process types. Process types describe the kind of events being described in the clause, with its accompanying participants and the circumstances. In analysing both MAM and KABA's tributes, eight (8) FT's were selected of which five (5) of them belong to MAM and Three (3) to KABA. These are analysed based on the following sub-headings Material, Relational, Mental, Verbal, Existential and Behavioural.

The analysis of the processes are analysed in the table 3.

Table 3: Process Types Used in both MAM and KABA's tributes

Process Type	MAM	KABA	Frequency	Percentage (%)
Material	115	40	155	36.5
Relational	74	25	99	23.3
Mental	72	13	85	20.0
Verbal	46	18	64	15.1
Existential	8	4	12	2.8
Behavioural	7	2	9	2.1
Total	322	102	424	100

The overall processes for both MAM and KABA were 424. Out of the 424 processes, 155 (36.5%) are material processes. This is followed by relational (23.3%), mental (20.0%), verbal (15.1%), existential (2.8%) and behavioural (2.1%) process types. This finding confirms Halliday and Matthiessen's (2014) argument that material processes predominate across all registers of English. They also argue that in terms of frequency of occurrences, material processes are followed by relational, mental, verbal, behavioural and existential. In the present study, however, the existential processes outnumber behavioural ones, and this disagrees with Halliday and Matthiessen's observation. The dominance of material processes in the present study indicates that mourners represent their experiences and actions through happenings.

Material Processes

Material processes represent 'happening or doing' involving the Actors performing the action and the Goal towards whom the action is performed. It is evidently clear that tributes enable mourners to assess the value of the

relationship that may exist between the living and the dead (Yeboah, 2015). The data analysed revealed varied use of material processes. In the first place, there were instances where material processes were used to describe the activities of the deceased in his life time.

The material process clauses are used in the tributes to show the activities performed by the dead person while they were alive.

There are some examples extracted from the analysis, illustrate how material process clauses were used to reveal the activities of the deceased in their life time.

Extracts

Throughout school, he always participated and excelled in sports

[MAMM#5]

... he played lawn tennis for the Army and for leisure.[MAMM#6]

He played many parts on stage [KABAG#8]

He gave everybody a chance to be heard [KABAG#24]

Extracts MMM#5 and MAMM#6 from MAM 's Mother's tributes depict the activities that MAM performed when alive. He performed sporting activities both at school and work. Specifically, we are made to know that he took part in sporting activities. In Extract MMM#5, the pronoun "he" which represents Maxwell Adam Mahama is the Actor, and the process is realised by the compound Verb Phrase "participated and excelled" followed by the Goal. Similarly, Extract MMM#6 with the pronoun 'he' represents the Actor followed by the verb 'played' which is the process and circumstantial element which is 'for the army and for lawn tennis' which makes the entire clauses material processes. In a similar vein, Extract KABAG#8 and KABAG#24 from the

tributes Ghanaian Journalist Association to KABA, showed the activities performed by KABA when alive, 'he' the pronoun in extract KABA#8 represents the deceased being the Actor and realised by the material process in the verb "played". In extract KABA#24 "he" serves as the Actor and the process is realised through the verb "gave" followed by the Goal.

Also, some material process clauses expressed the effects of the death on the speaker and others. The effects of the death, as expressed in the material clauses, are often emotional and psychological in nature. The emotional and psychological pain they experienced when they received the sad news. This is clearly depicted in the funeral tributes written. The extracts below illustrate how material clauses were used to illustrate the effect of the death of the personalities on others.

I stand here today with a heavy heart [MAMF#1]

The emptiness you have created has left me in deep sorrow

[KABAM#3]

Extracts MAMF#1 and KABAM#3 show how material clauses were used to communicate the effect of the death on the writers of the tributes. In MAMF#1, the effect of the death on the speaker is expressed through the circumstantial element "with a heavy heart". Similarly, in KABAM#3, the effect is expressed with the prepositional phrase "in deep sorrow". This use of prepositional phrases in these material clauses to project the effects of the death on people confirms Halliday's (1998) view that grammar construes moments of our daily life as configurations of elements including prepositional phrases expressed through circumstantial element.

Further, some of the material clauses expressed the relationship between the deceased and his loved ones. This has been expressed by Gee (2005) and Yeboah (2015) when they noted that during mourning, the bereaved selects linguistic resources that reflect the bereaved's relationship with the deceased. Examples of how material clauses were used to project the relationship between the deceased and his loved ones are as follows:

Myself and Vero his mother competed for his company
[MAMF#7]

This relationship started right from his birth [MAMF#5]

We have shared our difficulties and hardship, joy and happiness
together from your childhood till this dreaded moment
[KABAM#4]

Extracts MAMF#7, MAMF#5, KABAM#4 show the use of material processes to project the relationship of the deceased with the relatives and loved ones. In MAMF#7, it can be seen that “Myself and Vero his mother” functions as the Actor and “competed” serves as a Process and “his company” serves as the Goal. Here, the relationship between the deceased and the parents is construed as a game where “Myself” and “Vero” competed for his attention. MAMF#5, on the other hand, depicts the moment that the relationship started and this is shown in the nominal group “This relationship” functions as the Actor and “started” functions as the Process, while the prepositional phrase “right from his birth” is the circumstantial adjunct that indicates the beginning of the relationship. Extract KABAM#4, shows how the family had shared each moment with the deceased until his dreaded moment. “we” in this vein serves as Actor with “have shared” being the Process depicting the difficult and happy

moment shared together and the circumstantial elements “from your childhood till this dreaded moment” indicate the time frame that the family had with the deceased.

Further, some material processes used in the tributes construed the processes of dying, with its accompanying pain. In some of these material clauses, the process of death is construed metaphorically. This is illustrated in material process clauses below:

...but certainly died a great soldier. [MAMF#43]

The gruesome and horrific way my son was snatched from this earth is beyond any words. [MAMM#64]

You chose to go to heaven and rest. [MAMW#10]

he may have died very young [KABAG#14]

MAMF#43, MAMM#64, MAMW#10, KABAG#14 show how material clauses were used to indicate the process of death and its associated pain. In extract MAMF#43, we realise that death is realised through the material process “died” of which his death was compared to ‘a great soldier’ and in MAMM#64, death is realised through a metaphorical expression “snatched from this earth”. In MAMW#10, the death is seen as a journey to heaven. In this instance, death is conceptualised as a way to rest. Finally, in KABAG#14 death is realised in the verb “died”. However, in this instance, the death is a hypothetical one, suggesting a possible earlier death of the deceased.

In general, the writers of FTs talk in personal terms about someone who has been important to them, and so bring the deceased vividly into the minds of the audience presence. The material process uncovers how the audience is positioned to perceive the writer's manipulation of the listener's interpretation of information related to the dead, showing the participants' actions and doings. The FTs written by both writers of MAM and KABA presented a recognisable picture of the deceased and showed the kind of relationship between the deceased persons and their immediate environment in the area of 'acting' and 'happenings'.

Relational Processes

Among the six types of process, relational processes formed the second largest group in the funeral tributes of both MAM and KABA with 99 (23.3%) clausal elements. The relational Processes reflect 'being and becoming' (be, have, become). They express equivalence, procession, attributes, etc. between participants. They are categorised into attributive and identifying types. This process type has an evaluative potential which allows us to ascribe evaluative Attributes to the Carrier. Attributive relational clauses are not reversible, in that the position of the Attribute cannot be swapped with that of the Carrier (Halliday & Matthiessen, 2014). In the tributes analysed, attributive relational clauses were used for various purposes.

First, attributive relational clauses were used to ascribe qualities to the deceased who served as the Carrier in such clauses. In such clauses, the clauses were usually used to positively evaluate the actions and character of the deceased. While some of such clauses have adjective groups as the Attribute,

others have nominal groups as Attributes. Examples of such clauses used in the data are as follows:

... because he was very inquisitive and intelligent. [MAMF#10]

Generally, he has been very active from birth [MAMF#13]

Since childhood Adam was energetic. [MAMM#4]

You were spontaneous [MAMW#32]

KABA was relatively young in age.... [KABAG#12]

KABA was very soft and gentle with his guests, whether in the studio or on telephone. [KABAG#6]

He was very intelligent and highly professional in his job. [KABAG#4]

From the illustrations above, the use of relational clauses give an attribute to the deceased, and the Attributes are realised by adjective groups. In MAMF#10, the pronoun “he”, which refers to the deceased, is the Carrier, the verb “was” is Process, and the adjective group “very inquisitive and intelligent” represents the Attribute. In this extract, the Attribute reveals a positive evaluative adjective group, projecting the deceased in a positive light. Similarly, in MAMF#13, the pronoun “he” is the Carrier, the verb phrase “has been” is the Process, and the adjective group “very active from birth” serves as the Attribute. In MAMM#4, “Adam” serves as the Carrier, “was” functions as the Process and “energetic” serves as the Attribute.

Unlike extracts MAMF#10, MAMF#13, MAMM#4, where the Carrier is conceptualised as the “third-person”, MAMW#32 presents the Carrier with the second-person pronoun “You”. In this example, the sentence appears as a direct address to the deceased. Here too, “spontaneous” functions as Attribute. In extracts KABAG#12, KABAG#6, “KABA” and “was” function as Carrier

and Process, respectively. In these extracts, “relatively young in age” and “very soft and gentle with his guests” respectively function as the Carrier. In all these, with the exception of MAMW#32, the Attribute project the carrier in a positive light. This finding confirms the findings of Yeboah (2015) that in tributes, positive evaluative adjectives are used to project the personal virtues of the deceased.

As discussed in the preceding paragraphs, the Attributes were realised by adjective groups. However, there were instances where the Attributes in the relational clauses were realised by nominal groups. Extracts of such relational clauses used in the data are given below:

He was such a reliable and trust worthy son. [MAMF#27]

Maxwell Adam Mahama was such a special child. [MAMM#2]

You were the best son any mother could ever asked for.

[KABAM#10]

You were the perfect husband anyone would wish for

[KABAW#44]

Extracts MAMF#27, MAMM#2, KABAM#10, and KABAW#44 show how nominal groups function as Attribute in the relational clauses used to project the qualities of the deceased. In extract MAMF#27, “He” is the Carrier of the Attribute represented by the nominal group “such a reliable and trust worthy son”. Similarly, in extract MAMM#2, the Carrier, “Maxwell Adam Mahama” is given a quality through the nominal Attribute “such a special child”. Extract KABAM#10, on the other hand, has “You” as the Carrier, with the nominal group “the best son any mother could ever ask for” as the Attribute. Similarly, in extract KABAW#44, we have “You” as Carrier and “the perfect husband

anyone would wish for” as the Attribute. Like the use of adjective groups as Carriers discussed earlier, the nominal groups in these examples designate the deceased as a good person.

The overall process focused on the good things that both MAM and KABA did when they were alive. Bailey and Walter (2016) posit that language is a symbolic notion of self-consciousness that transforms the living once the successful accomplishment of the dead is revealed in funeral tributes, the relational processes demonstrate the condition with which both deceased related with those they came into contact with and their environment. The good works they (deceased) did on earth were showcased by the writers of funeral tributes to reveal the uniqueness of the deceased.

Unlike the instances where the relational clauses present attributes of the deceased, there were cases where the relational clauses present emotions of the bereaved. Such emotions were embodied in adjectival groups. The adjective groups used here are the “affect” type, as they project either negative or positive feeling of the bereaved (Martin & White, 2005). Some of the adjectives expressed emotional responses to the actions or character of the deceased while he was alive whereas others expressed emotional responses to the death of the deceased. The examples below show the use of such relational clauses in the data analysed.

...and we were not surprised. [MAMF#14]

Adam, mummy is very proud of you. [MAMM#81]

I am glad you knew the Lord... [MAMW#67]

We are truly sorry that your fellow Ghanaians did this to you.

[MAMG#38]

Kwadwo I am lost for words [KABAM#2]

The illustrations above, show how relational clauses were used to express emotions towards the actions of both deceased while they were alive and also to express emotions towards the death of the deceased. In all these relational processes, the Carriers are the bereaved (e.g., “we”, “mummy”, “I”) and the Attributes are expressed in adjective phrases which carry affect evaluative potential (i.e., “surprised”, “very proud of you”, etc). This confirms the findings of Fenton-Smith (2007) that “the prevailing pattern in the condolences presented is one of affect, construed as a surge of emotion” (p. 703).

MAMF#14, MAMM#81, MAMW#67, focus on the activities of the deceased when he was alive. In MAMF#14 , for instance, the speaker says he was not surprised Maxwell Adam Mahama grew up to like sporting activities, given that he was so active when he was a child. Similarly, in MAMM#81, the mother of Maxwell Adam Mahama expresses her pride of having Maxwell Adam Mahama as a son. Also, the mother used the sentence in MAMW#67 to express her happiness for the fact that the son knew the Lord. In all these examples, we realise that the relational processes were used to express emotions or opinions towards what the deceased did in his life time. The relational process clauses in extracts MAMG#38, KABAM#2, on the other hand, express emotions towards the death of the personalities. Here too, the Carrier position is occupied by first-person pronouns, “We” and “I”, respectively, with the Attributes expressed through the adjective groups, “truly sorry that your fellow Ghanaians did this to you” and “lost for words”, which express emotions of regret and shock respectively.

Some of the relational clauses were possessive clauses. Possessive relational clauses express the state of “having” or “ownership” often expressed through the Process “have”. Possessive relational clauses also express “possession of body parts and other part-whole relations, containment, involvement and the like... and also possession of abstractions” (Halliday & Matthiessen, 2014, p. 295).

He had a pure, loving kind heart reflected in his always smiling face. [MAMM#3]

He had a great sense of duty to his family and those around him [MAMM#22]

We had plans my king, many plans! [MAMW#14]

The examples above illustrate the use of possessive relational clauses in the data. Examples MAMM#3 and MAMM#22 focus on the attributes of the deceased. In example MAMM#3, for instance, “He”, which refers to the deceased, is the Carrier and the nominal group “a pure, loving kind heart” is the Attribute.

Similarly, in MAMM#22, “He” is the Carrier and “a great sense of duty to his family and those around him” is the Attribute. Whereas these two clauses focus on the attributes of the of the deceased, example MAMW#14 rather focuses on the relationship between the deceased and the bereaved. In this clause, “We”, which refers to the deceased and his wife, is the Carrier, “had” is the Process, and “plans” is the Attribute. Here, we are made to see the relationship that existed between the deceased and his wife.

In all, the use of relational clauses reveals some interesting insights. The relational clauses used in the funeral tributes represent the deceaseds' relationship to others and surviving families. The relational processes used showed equivalence, possession, and attributes of both the dead and the survivors. This confirms the opinion of Riley (2007) that personal and social identities can be discussed with reference to the choice of language used. Thus, the language used in funeral tributes represents the deceased as well as survivors in terms of relationship to others. The relational processes used showed equivalence, possession, attributes and identification of both the death and the survivors.

Mental Processes

From the table 2, it was realized that the next process type used was Mental process which focuses on perception, cognition, emotion, and desideration. For both FTs of MAM and KABA, the writers expressed their emotional feelings, cognition, perception and desideration towards their deceased to show the deep bond between them. Since mental processes are concerned with the representation of the participants' thoughts, feelings and perceptions, the writers of FTs for both MAM and KABA had to cope with their own strong feelings which are likely to include nervousness as well as sorrow to highlight their personal experiences shared with the dead and what the deceased meant to them.

The mental clauses used in the FTs analysed performed various functions. In the first place, there were mental clauses that expressed affection for the deceased. Such clauses are typically the emotive type of mental clauses.

Examples of how mental clauses express affection for the deceased are as follows:

We miss playing with you [MAMC#7]

We miss the dancing move with mummy [MAMC#8]

We really miss you [MAMC#22]

We love you very much [MAMC#24]

I love you [MAMF#49]

The entire family will greatly miss you. [MAMC#24]

You will be missed for the rest of my days [KABAM#9]

I love you! I would forever. [KABAM#11]

The examples above illustrate the use of emotive mental clauses to express affection for the deceased. Extracts MAMC#7, MAMC#8, MAMC#22, MAMC#24 come from the FTs of the children of Maxwell Adam Mahama, which express the children's love and affection towards their father. In each of these extracts, the Sensor role is played by the second person plural pronoun, "We", which refers to the children. Also, the Process is realised by the emotive verbs "miss" (Extracts MAMC#7, MAMC#8, MAMC#22) and "love" (Extract MAMC#24). In extract MAMC#7, the Phenomenon is realised by "playing with you", and in extract MAMC#8, it is realised by "the dancing move with mummy". Thus, in this extract, we have a macrophenomenal clause where the Phenomenon is realised by an -ing non-finite clause denoting an act (Halliday & Matthiessen, 2014). Also, in extract MAMC#22 and MAMC#24 the Phenomenon is expressed through the pronoun, "you". Thus, these two extracts express a direct affection towards the deceased. Interestingly, the Processes in these two clauses are intensified by the adverb groups "really" and "very much",

showing that the children miss their father to the highest extent. In a similar way, the affection of the family towards the deceased is intensified with the adverb “greatly” in extract MAMC#24. Extracts KABAM#9 and KABAM#11 differ from the other extracts in its use of a receptive or passive structure, where the deceased rather takes the position of Sensor with the affection impinging on him.

While the clauses discussed above expressed the love or affection of the bereaved for the deceased, there were other instances where the clause conceptualises the deceased as the Sensor. In such instances, the clauses expressed the love and affection of the deceased towards certain things, people, etc.

He also loved lawn tennis [MAMF#19]

who loved sharing. [MAMF#21]

Adam loves his family fiercely [MAMM#21]

He loved his country and vowed to protect its citizens but politics was not his business. [MAMM#52]

The above extracts exemplify the use of emotive mental processes to express the love of the deceased towards certain things and phenomena. The deceased is represented by “He”, “who” and “Adam” as Sensor in the examples, with the Phenomenon role expressed by “lawn tennis”, “sharing”, and “his family”.

Some of the clauses expressed the pain of the bereaved. The pain is especially expressed through perceptive mental clauses. In perceptive mental clauses, the Phenomenon can be a thing, or an act realised by non-finite clauses (Halliday & Matthiessen, 2014). The use of these clauses for this purpose was especially evident in the tributes of the mother and wife of Maxwell Adam

Mahama. The examples below show how such clauses were used to express the pain of the bereaved:

It hurts me that this has turned political [MAMM#51]

It feels as if my heart has been ripped off my chest [MAMM#65]

For the first time in my life, I experienced a rippling heart
[MAMW#2]

I feel hollow, just moving about like an empty shell.
[MAMM#66]

The above illustrates how perceptive mental clauses were used in the FTs analysed to express pain towards the death of the personalities. Extracts MAMM#51 and MAMM#65 are extapositions, metaphenomenal clauses, where “the Phenomenon is realised by a (typical finite) clause denoting a fact” (Halliday & Matthiessen, 2014, p. 252). In these clauses MAMM#51 and MAMM#65, the finite clauses, “that this has turned political” and “as if my heart has been ripped off my chest” function as Phenomenon. With this, the pain that the bereaved feel is conceptualised as a fact or idea. On the other hand, the Sensor of extracts MAMW#2, MAMM#66 are the pronoun “I”, which refers to the speaker, and the role of the Phenomenon is taken by “a ripping heart” and “hollow”. In all these examples, the Process is designated as a feeling of pain, expressed through the verbs “hurts”, “feels”, and “experienced”.

Aside from emotive and perceptive mental clauses, cognitive mental clauses were also used in the data. Cognitive mental processes construe experience as a process of deciding, knowing, understanding, etc. Such clauses project propositions, for example, through the act of thinking (Halliday & Matthiessen, 2014). Some of the perceptive mental processes used in the data

expressed knowledge of some information about the deceased, as the following examples show:

His family and friends know of some of his dogs [MAMM#12]

Mummy knows the type of heart you had [MAMM#82]

Mummy knows that only God knows best and he alone loves you more than I do. [MAMM #83]

You knew you could always count on Adam to be there whenever you needed him. [MAMM#23]

The Almighty God knows what He has used you for [MAMF#48]

In example MAMM#12, the Sensor of the clause is the nominal group “His family and friends” and the Phenomenon is “some of his dogs”, and in example MAMM#82, the Sensor is “Mummy” while the Phenomenon is “the type of heart that you had”. In extracts MAMM #83 and MAMM#23, the Sensor role is taken by “Mummy” and “You” respectively and the Phenomenon role is taken by the projected final clauses “that only God knows best and he alone loves you more than I do” and “you could always count on Adam to be there whenever you needed him”. In these clause, the Sensors are projected as people who were very close to the deceased and, therefore, know some important things about him. Also, extract MAMM#23 projects the deceased as a reliable person. On the other hand, extract MAMF#48 designates “The Almighty God” as the Sensor” and the finite clause “what He has used you for” as the Phenomenon. In this case, the clause expresses divine knowledge.

Finally, some of the cognitive mental process clauses used in the data expressed beliefs of various kinds. In some of the clauses, the Sensor is the bereaved or a loved one; in some other types, the deceased is the Sensor. At the

latter part, the clauses expressed some beliefs of the deceased. Examples are given below:

I believe his life will change so many lives in this country

[MAMF#44]

the GJA believes KABA has paid his dues to his profession and country. [KABA#16]

You believed I am strong to handle the kids when you are no more. [MAMW#61]

Examples MAMF#44 and KABA#16 express the beliefs of the bereaved. In MAMF#44, it is believed that the life of the deceased will be an inspiration to a lot of people, and in example KABA#16, it is believed that the deceased has made his contributions to the nation. On the contrary, example MAMW#61 expresses the belief of the deceased in the ability of the wife to take care of the children.

In sum, this section has discussed the use of mental clauses in the data analysed. It is clear from the discussion that mourners pay tributes to their loved ones by exhibiting their emotional distress as well as display the deep bond between the living and the dead. Language used in tributes conveys emotions, and sentiments which form part of discourse that becomes shared in society as a community of practice. The language used in FTs represents the ideas, intentions, feelings, and experiences of the writers. For instance, the writers portrayed in their FTs that they were psychologically perturbed, they felt broken and incompleteness of themselves losing a loved one. The mental process however, strikes sympathetic chords in the heart of the audience.

Verbal Processes

The verbal process type was the fourth process type used in FTs of both MAM and KABA to indicate the activities of ‘saying’ and encode the physical act of speaking. From the above table 3, the total number of verbal processes type is 64 with the proportion of 15.1% depicts that the writers of the FTs for both deceased, talked about what the deceased said to them when alive and what they (aggrieved) intend to do to hold the future in his absence. The verbal act of speaking is depicted in the reflections below.

As indicated earlier, in some of the verbal process clauses, the deceased is presented as the Sayer, with the Verbiage being what he told some people prior to his death. This is shown in the examples given below:

You always told me ‘Akosua be calm, look upon the Lord for better days were ahead’. [KABAM#5]

Then he said Mummy that was my children’s pet [MAMM#18]

He said he had to get another dog for his children [MAMM#20]

You told us you were going to come back [MAMC#2]

Examples KABAM#5, MAMM#18, MAMM#20 and MAMC#2 above show how verbal process clauses were used to express what the deceased said when he was alive. In all these clauses, the Sayer is the deceased and the Process is realised by the verbs “said” and “told”. In examples KABAM#5 and MAMC#2, the Process is presented as a direct address to the deceased, hence the use of the pronoun, “You”, as Sayer. In example KABAM#5, the Verbiage is presented as a quote: ‘Akosua be calm, look upon the Lord for better days were ahead’. On the converse, the Verbiages in extracts MAMM#18, MAMM#20 and MAMC#2

are finite clauses expressing various things the deceased said to the bereaved while he was alive.

Unlike the instances discussed in the preceding paragraphs, there were cases where the verbal process clauses were used to express what the bereaved said. Thus, in such cases, the bereaved are the Sayers in the clauses. This is exemplified in the examples below:

I promise to make amends [KABAW#20]

I promise to take swimming and tennis serious because this was your wish [MAMW#41]

I cannot question God [KABAM#6]

I jokingly said to him. [MAMF#34]

we told you to come and take us swimming and play tennis [MAMC#4]

The examples above illustrate how verbal processes express what the bereaved said. In these instances, the bereaved are the Sayers, represented by the first-person pronouns “I” and “we”. While examples KABAW#20, MAMW#41, KABAM#6 appear to be a direct address to the deceased, example MAMF#34 tells a third-person what the bereaved said to the deceased. Example MAMC#4 also expresses a direct address of the children to Maxwell Adam Mahama, their father.

Finally, there were some verbal process clauses that expressed a conversation between the speaker and the deceased. Such clauses indicated the interactions between loved ones and the deceased prior to his death. Examples of such clauses identified in the data are as follows:

We spoke on phone almost everyday [MAMC#3]

As usual with him we discussed the details [MAMF#32]

Examples MAMC#3 and MAMF#32 above show the interactions the deceased had with his loved ones. In example MAMC#3, the Sayer is “we”, representing both the speaker and the deceased. Similarly, in example MAMF#32, we have the sayer being “we”, also representing the deceased and the speaker. In both examples, the deceased is presented as someone who is always interacting with his family.

Existential Processes

Existential process is the fifth of the process type having 12 clauses with 2.8%. Existential process asserts that something exists or something happens and makes use of verbs like ‘arise,’ ‘occur’ and exist. It is usually realized by the expletive ‘there’ plus the verb to be (Halliday & Matthiessen, 2014). In the FTS analysed, a number of existential processes were used, performing various functions. Some of the existential process clauses talk about the life of the deceased, as seen in the examples below:

if there is ever a soldier who lived this commitment as a religious duty that was Major Maxwell Adam Mahama
[MAMG#6]

If ever there was a person who did not deserve to die,
[MAMG#18]

there are names that are given to various categories of special soldiers [MAMG#30]

There was never a dull moment with you. [KABAW#43]

The examples above show how existential process clauses were used in the data to talk about the life or personality of the deceased. In example MAMG#6, for instance, it is clear that the clause is an existential clause, given that it begins

with “there”, followed by the copular verb “is” and the existence. Examples MAMG#18, MAMG#30 and KABAW#43 also have the same clause structure. Semantically, what is interesting and common with these clauses is that they all talked about the personality of the deceased. Examples MAMG#6 and MAMG#18, MAMG#30 describe the personality of Maxwell Adam Mahama while example KABAW#43 describes the life of KABA as devoid of “a dull moment”.

Apart from the use of existential clauses to describe the life and personality of the deceased, there were instances that such clauses talked about other issues. Such issues include pain, religious inferences, and problems that characterise our earthly existence. Examples of such clauses are given below:

There can never be anything more excruciating than this.

[KABAG#21]

there’s only one thing which lacks in our journey, getting closer to Christ. [KABAW#23]

because there are too many obstacles and temptations here on earth [MAMW#98]

As can be seen from the examples above, example KABAG#21 describes the pain that comes with losing a loved one. In the tribute written by GJA, some references are also made to pain. Here, the pain is directed to how the wife and daughter of KABA may be feeling. Also, example KABAW#23 describes life as a journey and makes reference to a relationship with Christ as said by MAM’s wife. Finally, example MAMW#98 describes the problems that come with our existence as obstacles and temptations.

Behavioral Processes

The behavioural process type happens to be the last process with 9 clauses of 2.1%. It focuses on the psychological beings and physiological behaviour reflecting on both the dead and the living. Examples of behavioural in both FTs are as follows:

As I watched him grew up [MAMF#8]

We both laughed over it. [MAMF#36]

My husband, My friend, My love rest well in the bosom of the almighty. [KABAW#62]

The Nations cannot mourn Major Maxwell Adam Mahama enough. [MAMG#12]

Examples MAMF#8 contains the behavioural process verb “watch”, making the clause a behavioural process clause. With such a clause, the father reflects on the life of the deceased. Also, in example MAMF#36, we are made to see how the deceased related with the speaker as they both laughed together. Thus, this clause reveals the solidarity that characterised the relationship between the speaker and the deceased. Example KABAW#62 is a direct address to the deceased, describing death as ‘resting’. Finally, example MAMG#12 focuses on how the deceased will be mourned.

The Construal of Death in the FTs

The second research question focuses on how death is represented in MAM and KABA’s FTs through choices of transitivity. Death is construed and expounded in both lexical and metaphorical state recording the roles of participants involved. The manner in which death was represented has been gleaned from the tributes. The tributes analysed revealed the representation of

death as a Thing. As a Thing, death takes up various syntactic roles in the clauses. Also, given that death is presented as a Thing, it allows for further modification. Examples of how death is presented as a thing in the data are presented below:

I believe his death will change so many lives in his country

[MAMF#44]

I am a woman of faith, so death and dying are not my fears

[MAMM#62]

May the death of Major Maxwell Adam_Mahama serve as death

(Goal)_that heralded the death of impunity [MAMG#22]

words and wailing cannot adequately express my grief, pain and

shock at your demise [KABAM#1]

The examples above illustrate the representation of death as Thing. In example MAMF#44, it is realised that death is presented as a Thing “death” which is qualified by a possessive pronoun “his” indicating ownership. The entire nominal group “his death” then becomes the Actor of the finite zero that clause “his death will change so many lives in his country” which in turn serves as Phenomenon to the mental Process “believe”.

Unlike example MAMF#44 where the nominal group containing “death” serves as Actor of a material group, death is presented as a compound nominal group that serves as a Carrier in a relational clause in MAMM#62. Specifically, in example MAMM#62, death is presented as a the compound nominal group “death and dying” and it serves as Identified, which is then identified as “my fears”. Similarly, example MAMG#22 has the nominal group with “death” as Head functions as the Identified in a relational clause with the

identifier as “death that heralded the death of impunity”. In this code MAMG#22, the Thing in the nominal group in focus is post-modified by a prepositional phrase (i.e., “of Maxwell Adam_Mahama”) and the identifier is also a nominal group that contains “death” which also functions as Thing. Subsequently, the verb groups “are” and “serve as” function as equatives that link the Identified to the Identifier (Halliday & Matthiessen, 2014) in extracts MAMG#22 and KABAM#1.

Also, in extract KABAM#1, the clause is a verbal process clause. In this extract KABAM#1, the verb “express” represents a verbal process and death is conceptualised as a Thing, expressed through the word “demise”. Death is also conceptualised as a possession, realised by the possessive pronoun “your”, and the entire nominal group “your demise” then complements the preposition “at”.

In sum, death as conceptualised as a Thing is made possible through grammatical metaphor which translates the process of dying into a thing (for example “to die” changes to “death”) through nominalisation (Halliday & Matthiessen, 2014; Marrugo, 2017). Death is nominalised which is then modified by possessive pronouns to characterise the death as a possession of the deceased. Also, realising death as a Thing allows it to serve as Head of noun groups which can in turn take up various syntactic roles such as Actor and Identified in material and relational process clauses. Semantically, making death as Thing has some implications. For example, making death the Head of an Actor nominal group of a transformative material process helps to project the impact of death on society (see MAMF#44).

Apart from the construal of death as a Thing, there were some instances where death was realised congruently as a process. Specifically, it is realised as

transformative material process, since death involves a change in the state of an already existing medium (Marrugo, 2017). Also, since death involves physical changes in the state of the personality, it is congruently realised as an ‘elaborating’ type of transformative material process (Halliday & Matthiessen, 2014).

...but he certainly died a great soldier [MAMF#43]

A soldier is he or she who commits to die [MAMG#2].

that Maxwell Adam Mahama (Actor) died while protecting our environment...[MAMG#17]

He may have died very young [KABAG#14]

some are bound to die young [KABAG#25]

if he burns brightly before he dies, his brightness shines for all times [KABAG#27]

The examples above illustrate congruent realisations of death as a Process. As can be seen, the process is expressed through the verb “to die” where the participant undergoing the process of death is given the role of Medium. In all these examples, the deceased is the only participant in the clause. This confirms the observation of Marrugo (2017) that the deceased has the highest potential to function as participant in such clauses.

There are some other instances where death is construed differently from those discussed above. In the instances considered here, death is conceptualised as a journey especially from this material world to the spiritual world. This journey is also presented as an intransitive material process involving the deceased as the only participant. Examples of this construal of death are presented below:

...you chose to go to heaven and rest [MAMW#7]

even as you journey into eternity [MAMG#25]

Dear Daddy, we were told you travelled [MAMC#1]

The illustrations above exemplify the construal of death as a journey through the use of material processes. In extract MAMW#7, death is presented in the Process “to go” and the destination of the “going” is “heaven”. A similar observation can be made in relation to extract MAMG#25 where death is also presented as a “journey into eternity”. Also, in extract MAMC#1, death is presented as a process of travelling with the deceased as the traveller. All these examples show how intransitive material processes were used to construe death as a journey.

Finally, it is clear that death is represented in funeral tributes in the religious belief that death is not an extinguisher of life but a journey to the ancestral world which resonates with the Christian and other religions (Afful, 2012). Again, death is represented in tributes in material form to indicate how death is just another journey into another life ‘eternity’, something that all humans will have to go through. Therefore, even though the authors of the tributes express shock and dismay at having to lose someone they care about, by drawing inspiration from religion, they ultimately see death as a common fate for all humans to go through to get to a different life in a different place (heaven). The results obtained also confirm the view of Kongo and Gyasi (2015) that during a time of death, the sympathies that are shown by people usually reflect the fact that death is a common fate for mankind and as such all of us would have to face it some day.

In addition, the findings of the current study support the views of Moses and Marelli (2004) that there are clear patterns of societal and cultural meanings attached to death. As the analysis above reveals, in the current study, the meanings attached to death had mostly to do with death being means of transition to eternity and that only God is able control. These are clearly seen in the Ghanaian culture as most tributes in Ghana usually start with a Bible verse that depict death as something that God allows for all men and something that God should be thanked for.

Further, death is presented as happening with the instrumentality of an agent. In such cases, death is conceptualised as “taking of a possession (life) from the deceased” (Marrugo, 2017, p. 8), shortening of the life of the deceased, or taking the deceased away from his family or earth. Examples of such instances found in the data are as follows:

Your life was taken to save the lives of others [MAMF#47]

His life was cut short in most violent and disgusting way
[MAMF#49]

Even as they sought to take his life... [MAMG#9]

The gruesome and horrific way my son was snatched from this
earth is beyond any words [MAMM#64]

they have taken him away from me [MAMM#68]

The examples above illustrate how death was conceptualised as a loss in the data, by considering it as the deceased losing his life, being taken from the earth, or being taken away from his family. Code MAMF#47 is a receptive or passive construction where the Actor, the people who took the life of the deceased, is absent. Thus, in this clause the identity of the killers is not revealed,

perhaps because the exact person who did the killing was not known in the case of Maxwell Adam Mahama.

This is similar to what we observe in extract MAMF#49, where the life of the deceased is presented as being truncated. A similar idea is presented in example MAMG#9 through the active voice where the perpetrators of the act, “they”, are given the Actor role. On the other hand, in extract MAMM#64, the Goal of the ‘taking’ is not life but rather the deceased, who is conceptualised as being snatched from the earth. In the same way, death is conceptualised as taking away of the deceased from the speaker in example MAMM#68,. In this instance, the Actor, expressed as ‘they’, is the one that killed the deceased.

Finally, death is presented as a quality, realised through adjectives. Here, the death may premodify the deceased, in which it functions as Epiteth. It may also function as Attribute of the person. The examples below show how death is presented as quality in the data analysed:

Mummy was not there to hold her dying son to comfort him

[MAMM#76]

My baby is gone forever [MAMM#67]

I can't believe you are gone [KABAW#45]

In the examples above, death is expressed as a quality or characteristics of the deceased. In example MAMM#76, death is expressed by the -ing participial form “dying” which modifies “son”. Thus, in this example, death is seen as a Quality of the deceased, seen in this example as a “son”. In example MAMM#67, the attribute is presented in a relational process clause, linked to the deceased by the copula verb “is”. In MAMM#67, the Attribute is “gone” while the Carrier is “my baby”. Thus, the deceased is presented as a baby in this

example. Similarly, in example KABAW#45, the attribution of quality to the deceased is done through a relational clause. In this clause too, “gone” is the attribute while “you” (which refers to the deceased) is the Carrier. Thus, in this case, the clause is presented as a direct address to the deceased.

Generally, this section has discussed the construal of death in FTs and the analysis revealed three ways death was presented in the grammar: as a Thing, as a Process, and as a Quality. A similar study by Marrugo (2017) revealed similar findings. The finding also reveals that death is embedded in sociocultural beliefs of the people. This finding also confirms findings of some previous studies (e.g., Afful, 2012; Kongo & Gyasi, 2015). The findings are in support of the findings of Yeboah (2015), who expressed the view that the acknowledgements of sympathy in tributes describe some solidarity between the deceased, the aggrieved persons, and the well-wishers.

The Construal of Pain in FTs

In the previous section, the construal of death in FTs was discussed. This section, however, takes the discussion further by focusing on the grammar of pain. Thus, the analysis in this section examines how pain was represented in funeral tributes through choices in the transitivity system (process types). The analysis, therefore, focused on the expression of Pain (emotional and feeling) part of losing someone. The analysis reveals that Pain was construed in three main ways: as a Thing, as a Process, and as a Quality.

In the first way, Pain is represented in the data as a Thing. This means that pain is construed as a noun and as such has the various characteristics of nouns. As a Thing, pain is reworded into nouns such as “pain”, “grief”, and “issues”, as shown in the examples below:

...sharing in my **grief** [MAMM#58]

Mummy was not there to ease his **pain** [MAMM#66]

I had tummy **issues** too, [MAMW#4]

Extracts MAMM#58, MAMM#66, MAMW#4 show the realisation of Pain as a thing in the data. As shown in the extracts, the speakers expressed their Pain through the noun “grief” (MAMM#58), “Pain” (MAMW#66), and “issues” (MAMW#4).

Also, as a Thing, Pain is sometimes construed as a possession, where it is preceded by a possessive Deictic, such as “my” and “his”. It is also preceded by the demonstrative Deictic “this”. Similarly, the possession may be expressed through possessive relational clauses. Examples of Pain expressed as a possession are given below:

sharing in **my grief** [MAMM#58]

Mummy was not there to ease **his pain** [MAMM#66]

Words and wailing cannot adequately express **my grief**, pain and shock at your sudden demise. [KABAM#1]

I **had** tummy **issues** too [MAMW#4]

Extracts MAMM#58, MAMM#66, KABAM#1 indicate the realisation of pain as a possession and the possession is realised by the use of possessive Deictic “my”, “his” and “my” respectively. This shows that the pain is ascribed to the speaker, the bereaved. On the other hand, KABAM#1 express grief in a painful manner in this view, pain is ascribed to the sudden demise of the deceased, construing the death as a painful one. Unlike extracts MAMM#58, MAMM#66, KABAM#1 where the possession is realised through possessive Deictic, the realisation of possession is achieved through a possessive relational clause in

extract MAMW#4. In this extract, the possession is realised through the relational process verb “had” and the pain is presented as “issues”. Here, the speaker, “I”, is the Carrier and “issues” is the Attribute. The fact that pain is construed as a possession in FTs confirms Halliday and Matthiessen’s (2014) claim that possession has to be broadly interpreted to include even possession of abstractions. In the data analysed, pain as an abstraction is presented as a possession.

Additionally, pain as a thing is also conceptualised as being located at a specific part of the body of the sufferer. According to Halliday (1998), this location may be presented as a location or place, or as a class (for instance, stomach pain). When it is a locative, the location is usually presented as a prepositional phrase functioning as a Qualifier to the pain. In the data analysed, pain was construed in both circumstantial and class terms, as illustrated below:

I will go to the grave with this **void in my heart** and with this pain [MAMM#67]

I had **tummy issues** too, [MAMW#4]

Examples MAMM#67 and MAMW#4 show the realisation of Pain as affecting a specific location in the human body. In example MAMM#67, the location is realised circumstantially, where the prepositional phrase “in my heart” functions as Qualifier to the noun, “void”, which represents the pain. The qualifier then locates the pain in the heart of the speaker. In example MAMW#4, on the converse, the location is presented as a class, realised as “tummy pain”. This locates the pain at a particular part of the speaker’s body—the stomach.

Also, the grammar construes pain as a Thing as coming at levels of intensity. This intensity can be realised by adjectives functioning as Epithet or

as Attribute (Halliday, 1998). In the data analysed, the intensity of the pain was realised as Epithet, as shown in the example below:

The emptiness you have created has left me in **deep sorrow**

[KABAM#3]

Extract KABAM#3 above shows the presentation of the intensity of pain. In this extract, pain is graded high with the adjective “deep”. This adjective functions as Epithet to “sorrow”, which represents the pain. With this, the speaker is able to tell the audience the intensity of the pain he or she feels.

Further, pain can also be construed as a process. In this case, the pain is realised through a verb. The process type may be transformative material process type, indicating the fact the speaker is going through some pain. In this case, the process can be realised in either active or passive voice – depending on some factors (e.g., whether the speaker wants to communicate the inflictors of the pain). The Subject of the clause may also be the exact body part where the pain is felt. Finally, the process can be realised through extraposition, where the empty “it” takes the place of the subject which is pushed to the end of the clause in conforming to the rule of end weight (Downing & Locke, 2006). The rule of end weight suggests that long structures that act as Subject can be pushed to the end of the clause, reducing the “weight” of the beginning of the clause (Downing & Locke, 2006). Examples of realisations of pain as a Process are shown below:

I am falling into pieces [MAMM#27]

... they have destroyed me [MAMM#28]

it hurts me that this has turned political [MAMM#51]

My head is spinning [MAMM#59]

The examples above show the realisation of pain as a Process. In example MAMM#27, the speaker is seen as the sufferer of the death, and the clause is an intransitive clause, projecting the pain as “self-engendering, limiting the participants to one” (Marrugo, 2017, p. 4). On the contrary, example MAMM#28 presents the pain in a transitive process. Here, the inflictors of the pain, “they”, serve as Actor, with the Process expressed by “destroy” and the sufferer of the pain “me”. This clause, thus, makes visible the identity of the inflictors of the pain.

In example MAMM#51, structure is that of extraposition. In this example, the Actor is the finite clause, “that this has turned political”. Given the weight it carries in terms of length, it is placed at the end of the clause, with its initial position taken by the pronoun, “it”. Here also, the Process is “hurts”. In this example, therefore, it is not a human that inflicts pain on the speaker; rather, it is the politicization of the matter. Extract MAMM#59 also communicates the pain through an intransitive clause, where the head is considered as the part of the body undergoing the process of pain. The process is communicated through the transformative material process to spin, which is in its default tense (i.e., present-in-present) (Halliday & Matthiessen, 2014). Making the head the Theme of the clause disagrees with Halliday’s (1998) view that given that the focus of the pain is the individual, it is best to place the human being in the Theme position of the clause. He explained this as the reason for the usuality of “I have a headache” as against “my head aches”. However, it will seem odd to reword “My heard is spinning” as “I have a spinning head”, thus the use of the former over the latter in the FTs analysed.

Finally, the data analysed revealed the construal of pain as a Quality. In this case, the pain is realised as an adjective functioning as Epithet in a nominal group or as Attribute in a relational process clause. As a Quality, pain may be assigned to the individual undergoing the pain. This is often achieved through the use of relational clauses, where the individual becomes the Carrier and the pain the Attribute, with the Process being “ascriptive” in nature (Halliday & Matthiessen, 2014, p. 268). The following examples illustrate this:

I am **lost** [MAMM#53]

Kwadwo, I am **lost for words** [KABAM#2]

I feel **hollow** [MAMM#66]

I just felt **sick** [MAMM #7]

Examples above illustrate how pain as a quality is attributed to the individual through the use of relational clauses. In example MAMM#53 , for instance, “I” is the Carrier and the adjective “lost” is the Attribute. The Process is realised by “am”. In example KABAM#2, the Carrier is “I” and the Attribute is realised by the adjective group, “lost for words”. Further, in example MAMM#66, the Carrier is “I” and the Attribute is “hollow”. Here, the Process is realised by “feel”. In example MAMM #7 too, “I” is the Carrier, “sick” is the Attribute while “felt” is the Process. In all these examples, the speaker is the Carrier of the quality of pain, indicating how the death of a loved one becomes painful.

In ascribing the pain to the individual, the pain could be described as affecting some specific body part of the individual. In this case, the pain is realised as Epithet, modifying the body part affected by the pain. One example of this was found in the data, and it is shown below:

For the first time in my life, I experienced a **ripping heart**

[MAMW#3]

Example MAMW#3 illustrates the realisation of pain as a quality in the data analysed. In this instance, the pain is realised as Epithet to the body parts affected by the pain. Specifically, the pain is expressed through the adjective, “ripping”, which serves as Epithet to the noun, “heart”, which designates the body part affected by the pain.

Also, pain as a quality may be expressed in a construction with an impersonal “it”. Here, the pain may have a general reference, or it may be expressed as an existential attribute (Halliday, 1998). Some examples found in the data are as follows:

It is very painful to lose a husband just when you begin enjoying marital life [KABAG#20]

It feels as if my heart has been ripped from my chest
[MAMM#65]

As shown in example KABAG#20, the pain is expressed by the adjective group “very painful to lose a husband just when you begin enjoying marital life”. In this adjective group is a finite to-infinitive clause (“to lose a husband just when you begin enjoying marital life”). This clause specifies the circumstances surrounding the pain. This finding is in line with the findings of Fenton-Smith (2007) who revealed describing circumstances of the death as a discursive strategy of expressing sadness and grief. Also, in example MAMM#65, the pain is expressed with “as if my heart has been ripped from my chest”. Both clauses are relational clauses introduced by the impersonal pronoun “it”, with the Process expressed as “is” and “feels” respectively.

This section has discussed the presentation of pain in the FTs analysed. Overall, it is depicted from the FTs that there were indications of pain realised as a Thing, as a Process, and as a Quality. As a Thing, pain is expressed as a possession, as affecting specific parts of the human body, etc. Again, as a Process, verbs mostly used in expressing pain showed that the experience was very terrible. As regards Pain as an attribute, some of the writers of the tributes indicated feeling sick, hollow, and feeling that their hearts were been ripped out of their chest. The findings agree with the findings of Yeboah (2015) that funeral tributes give comments and reactions to this shocking and unprecedented occurrence.

Chapter Summary

This chapter has presented the analysis and discussion of the data. The chapter first discussed the transitivity patterns of clauses used in the FTs analysed. Again, the chapter presented a discussion on the construal of death in the FTs analysed and finally examined the data in relation to the presentation of pain. In the next chapter, I conclude the study by presenting the key findings, drawing conclusions, indicating the implications of the study, and making recommendations for further studies.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

Introduction

This chapter concludes the study. It begins by offering a systematic summary of the thesis, raising significant issues pointed out in the various chapters. This is followed by highlighting the major findings of the study. The chapter also offers implications of the study. Finally, suggestions for further study are presented.

Summary of the Study

The aim of this study is to examine how the writers of funeral tributes express death and pain through the choices of transitivity that are employed in the tributes of two Ghanaian personalities who died prematurely. This study sought to answer the following research questions:

1. What are the functions of the process types of transitivity choices employed in the FTs?
2. How is death represented in the funeral tributes through process types?
3. How is pain represented in funeral tributes through process types?

The study also utilized SFL as its theoretical framework. It focused on the system network and concentrated on the three metafunctions, particularly paying attention to ideational metafunction drawing on to Halliday and Matthiessen's (2014) transitivity model to analyse the clausal elements embedded in the funeral tributes of the two Ghanaian public figures. Again, the conceptual work which focused on the types of funeral genres was also expounded and distinction between the previous studies and the present study was drawn. The researcher also employed the qualitative approach which

involved the qualitative content analysis since its is descriptive and explorative in nature. This form of design is made up of tools which tends to interpret and derieve meanings from signs like texts and expression (Yeboah, 2015). Hence, qualitative content analysis was employed to interprete and analyse the texts (funeral tributes).

The data was obtained from the brochures of FTs of MAM and KABA for identification and analysis. Eight of the tributes were selected for analysis thus father, mothers, spouses, children and governmental agencies. The data were segmented into clauses and labeled and identified into syntactic-semantic units using Halliday and Matthiessen's (2014) model, as well as a unification of Marrugo (2017) and Halliday's (1998) frameworks for construal of death and pain respectively.

Findings

This section presents the key findings of the study. These are discussed according to the research questions.

The first research question examined the functions of the various transitivity choices in the FTs. It was found that material, relational, mental, verbal, behavioural, and existential process types were used in the FTs, each performing various functions. Material processes served to describe the activities of the deceased in his life time, the effects of the death and the bereaved, relationship between the bereaved and the deceased, and to describe the processes of dying. Relational clauses show qualities of the deceased, emotions of the bereaved, and possession. Also, mental clauses describe people's affection for the deceased, the love of the deceased for certain things, pain of the bereaved, etc. Verbal processes express what the deceased told some

people when alive, discussion that prevailed between the deceased and close associates, as well as what bereaved said to deceased in their tributes. Existential clauses describe the life and personality of the deceased, pain, religious inferences, and problems that characterise our earthly existence. Finally, it was found that behavioural clauses function to describe the psychological beings and physiological behaviour, reflecting on both the dead and the living.

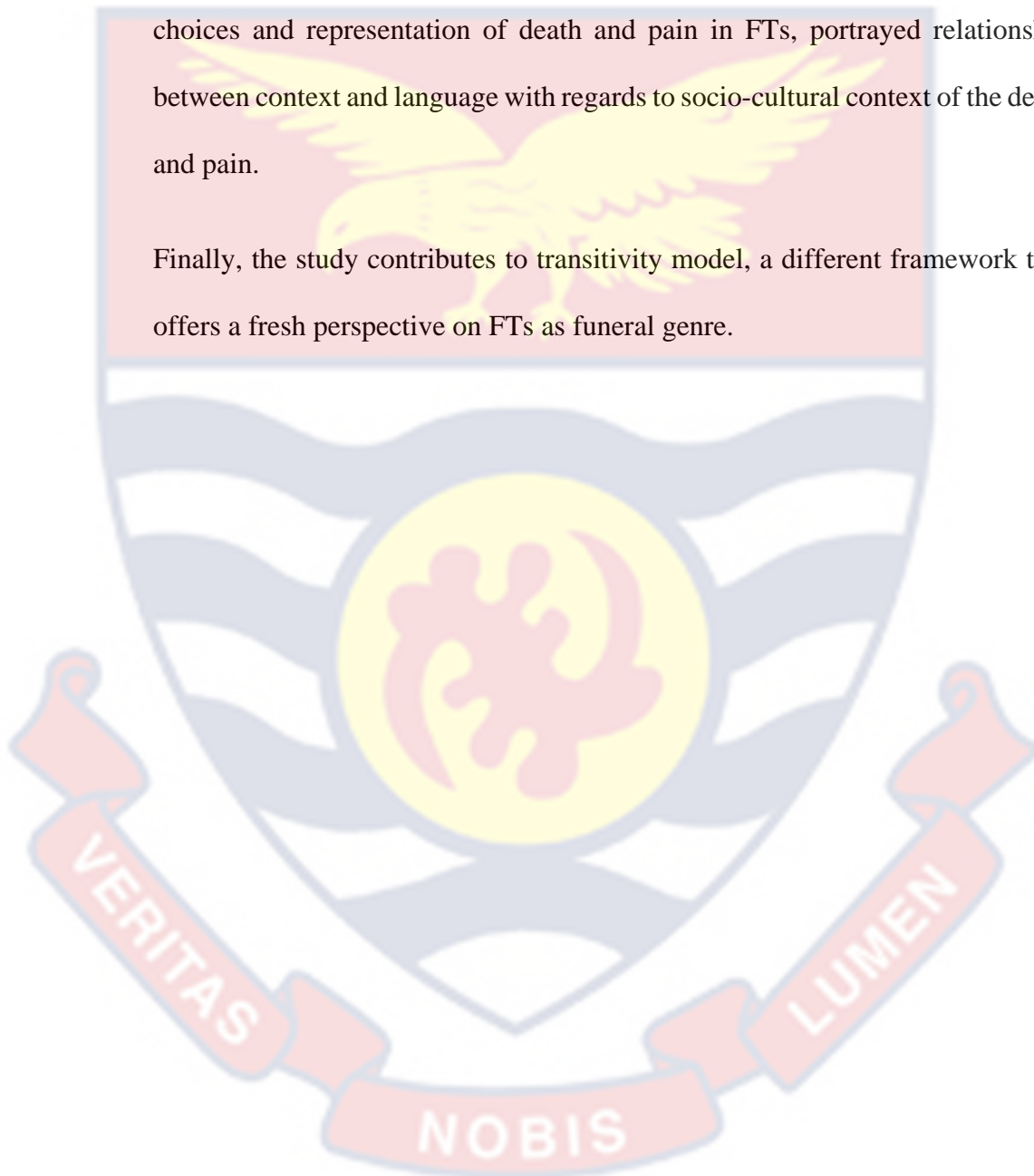
The second research question aimed to investigate the representation of death in the transitivity system of the FTs. The study reveals that death is construed as a Thing, Process, and Quality. As a Thing, death is realized in nouns such as “death” and “demise”. As a Process, death is principally realized by the verb “to die”; however, there were other instances where death as a Process was conceptualized as a journey, where it is realized by verbs such as “travelled”, “journeyed”, etc. Finally, as a Quality, death is realized by adjectives. Some of the adjectives that are used to construe death as a Quality include “gone” and “dying”.

Finally, the study examined the representation of pain in the FTs. It is found that pain is construed as a Thing, as a Process, and as a Quality. Pain as a Thing is represented as something that can be owned (e.g., his pain), located in specific part of the body (e.g., stomach issues), as coming with a high degree of intensity (e.g., deep sorrow), etc. As a Process, pain is realized through a verb in a variety of grammatical constructions. Finally, as a Quality, pain is realised as an adjective functioning as Epithet in a nominal group or as Attribute in a relational process clause. As Quality, pain may be assigned to the individual undergoing the pain, or as affecting some body parts of the individual.

Conclusion

This study examined the functions of the various transitivity choices in the FTs and investigated the representation of death and pain in the transitivity system of the FTs. It revealed that the functions of transitivity choices and representation of death and pain in FTs, portrayed relationship between context and language with regards to socio-cultural context of the death and pain.

Finally, the study contributes to transitivity model, a different framework that offers a fresh perspective on FTs as funeral genre.



Implications of the Study

The findings of the study have implications for systemic functional linguistics, transitivity analysis, and scholarship on funeral genres.

In terms of the implications of the study to theory, this study has demonstrated that effective use of language involves making choices to realise preferred meanings. In line with this, the study has shown how transitivity choices made in the FTs realise various communicative functions. This confirms SFL's claim that language users make systematic choices from the systemic organisation of language to realize preferred meanings (Halliday & Matthiessen, 2014). The findings of the study on the functions of transitivity choices in the FTs reveal significant information about the socio-cultural context of the deaths. This also confirms the claim in the theoretical literature regarding the relationship between context and language (Halliday & Matthiessen, 2014; Martin, 2000).

The study also has implications for transitivity analysis. Some previous works on transitivity focused on character portrayal of a 16-year-old girl who was shot in Taliban in a tributive song (Zahoor and Janjau's (2016), the construal of death and killing in Colombian newspapers (Marrugo, 2017) and the Construal of Pain as a crucial domain of human experiences (Halliday, 1998) within Western socio-cultural context. The present study, employs transitivity to analyse the experiences of writers of funeral tributes in Africa precisely Ghana, to ascertain how their cultural experiences relate to death and pain represented in transitivity choices. With the focus on FTs, the study extends the literature on transitivity analysis to a new domain (i.e., the domain of funeral genres).

Finally, the study has implications for scholarship on funeral genres. It is worth noting that many scholars and researchers have studied other funeral genres such as condolences (Kongo & Gyasi 2015; Reza & Mostafa, 2012; Yahya, 2010) and obituaries (Afful, 2012, Aremu, 2011). The various approaches of their discussions comprise speech theory act, sociolinguistics, and genre analysis. In effect, the contribution of the present study lies in its focus on FTs in the dimension of transitivity model as a different theoretical framework for the analysis of the FTs. With this, the study offers a fresh perspective on FTs as a funeral genre.

Recommendations for Further Research

This section offers some recommendations for further research. Firstly, the data source for the present study focused on data from two assiduous and dilligent Ghanaian personalities who met their untimely death at the time of executing their duties. In view of this, it will be interesting to see whether the same findings can be obtained when data are selected from the tributes of Ghanaian legislatures who met their untimely death at the time of executing their duties. I, therefore, recommend further studies into the tributes of legislatures of Ghana.

It will also be interesting to pay attention to a specific culture to find out the manner in which the various ethnic groups in Ghana express death and pain employing the transitivity strands of SFL in their FTs . For instance, a study can be conducted to compare how the Ewes and Akans or Dagombas express death and pain in their tributes to their loved ones through the choices of transitivity. Such a study will contribute to our understanding of the representation of death and pain from cross-cultrual and cross-linguistic perspectives.

Also, the SFL model used in this study can be used to analyse funeral tributes focusing on cross-gender issues. For instance, it will be interesting to undertake a comparative study into the representation of death and pain in tributes written by males and females.

It would also be very interesting if a comparative study is conducted to find out how family members and non family members express death and pain in the funeral tributes of a common member in the society. This will be significant in revealing whether familiarity with the deceased has any influence on the representation of death and pain in FTs.

It would also be interesting to conduct a comparative studies of language of mourning in media text and funeral tributes.

Finally, I recommend that a further study be conducted on the representation of death and pain in other funeral genres such as obituaries and condolence messages, using the transitivity framework. This is because previous studies on such genres have largely been conducted from other perspectives such as genre analysis (e.g., Afful, 2012).

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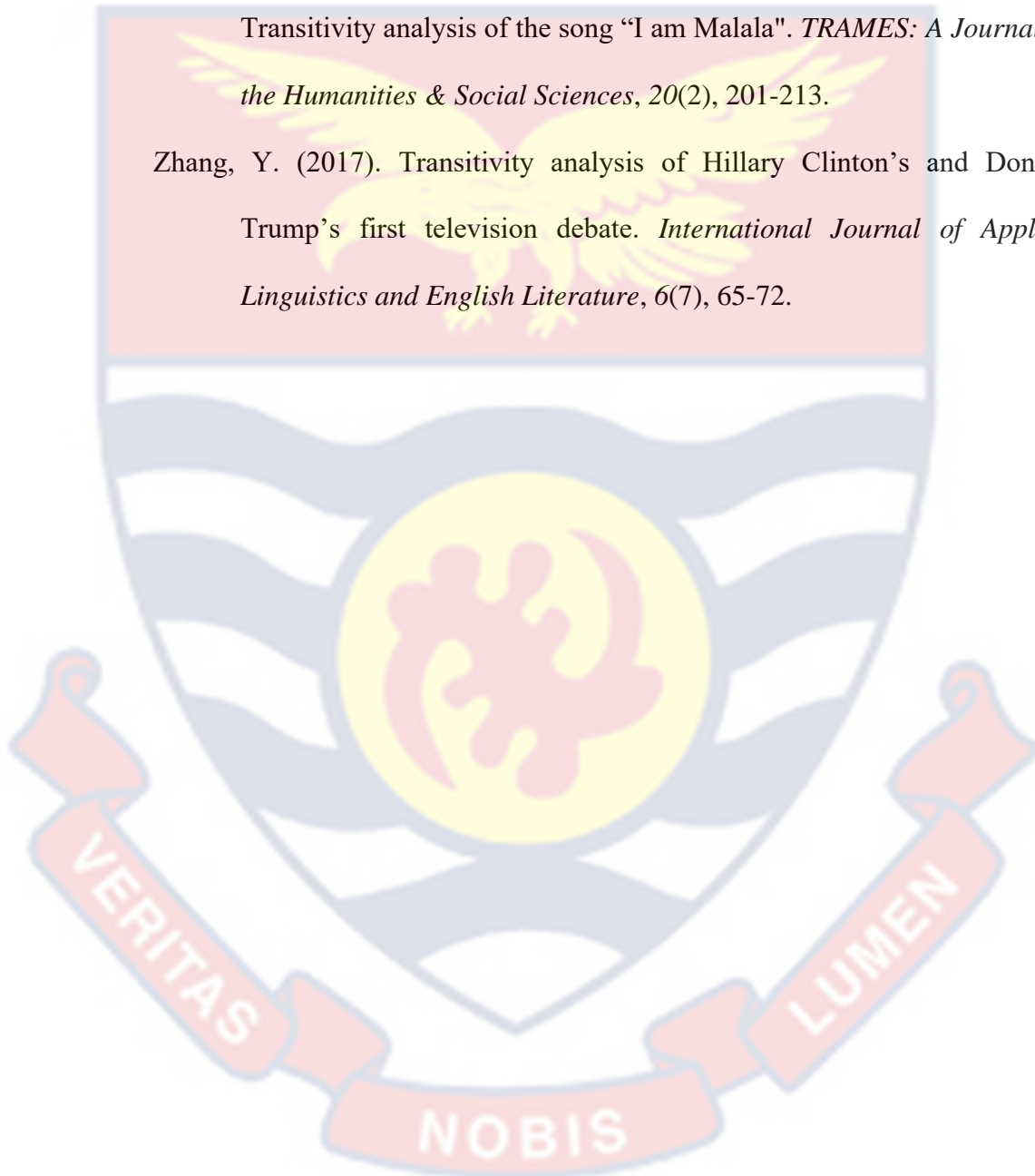
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APPENDICES

Introduction

The attached materials contain the data for KABA and MAM (Funeral Tributes) that have exported and analysed using excel sheets. The analyses provide helpful and comprehensive information to the work.



APPENDICES

		Process			Participant 1		Participant 2		Participant 3		Circumstance	
	Clause	Process type	sub-type	Process	role	realised by	Role	realised by	role	realised by	type	realised by
KABAG1	Kwadwo Asare Baffour Acheampong, popularly known as KABA, has had his moments on earth,	Material	action	has had	actor	KABA	Goal	his moments			location	on earth
KABAG2	in agreement with William Shakespeare, he played many parts on stage.	Material	action	Played	actor	he	Goal	many parts	scope	destination	location	on earth
KABAG3	He was one of the finest broadcast journalists in Ghana until his untimely death on Saturday, November 18, 2017.	relational	attributive	Was	carrier	he	Attribute	one of the finest broadcast journalists			location, time	in Ghana, Saturday, November 18, 2017.
KABAG4	KABA was very intelligent and highly professional in his job.	relational	attributive	Was	carrier	KABA	Attribute	very intelligent and highly professional in his job.			circumstance	in his job
KABAG5	He invested a lot of time and diligence into the hosting of Ekosi Sen, a popular Akan political programme on Accra-based Asempa FM.	Material	action	Invested	actor	he	Goal	a lot of time and diligence into the hosting of Ekosi Sen				
KABAG6	KABA was very soft and gentle with his guests, whether in the studio or on telephone.	relational	attributive	Was	carrier	KABA	Attribute	very soft and gentle with his guests			location	whether in the studio or on telephone.
KABAG7	But he was very robust and firm in his engagements with them.	relational	attributive	Was	carrier	he	Attribute	very robust and firm			circumstance	in his engagements with them.
KABAG8	He gave everybody a chance to be heard, regardless of one's	Material	action	Gave	actor	he	Beneficiary	everybody	goal	a chance to be heard		

	political affiliation, social class or educational status.											
KABAG9	KABA had a friendly demeanour often highlighted by a sparkling, beautiful smile.	relational	possessive	Had	possessor	KABA	Possessed	a friendly demeanour		manner		often highlighted by a sparkling, beautiful smile.
KABAG10	Those were fine characteristics that made KABA a household name in Ghana and endeared him to all and sundry.	relational	attributive	Made	carrier	KABA	Attribute	a household name				
KABAG11	It is an incontestable fact that Multimedia is one of the biggest brands in Ghanaian media and KABA was a major brand within that big brand.	relational	attributive	was	carrier	KABA	attribute	a major brand		circumstance/location		within that big brand.
KABAG12	KABA was relatively young in age and journalism.	relational	attributive	Was	carrier	KABA	Attribute	relatively young		circumstance		in age and journalism.
KABAG13	But he relied on hard work, discipline and commitment to duty to become a colossus in journalism and an influential voice in national affairs.	behavioural	behaving	Relied	bahver	he	Behaviour	hard work, discipline and commitment to duty				
KABAG14	He may have died very young,	material	action	may have died	actor	he	Goal	very young				
KABAG15	and as bewildered and heart-sore we may be about his painful departure to eternity,	mental	emotion	bewildered and heart-sore	senser	we	Phenomenon	painful departure to eternity,				
KABAG16	the GJA believes KABA has paid his dues to his profession and country.	mental	cognition	Believes	senser	the GJA	Phenomenon	KABA has paid his dues to his profession and country.				

KABAG17	We share in the aphorism of Abraham Lincoln thus: “And in the end, it’s not the years in your life that count. It’s the life in your years.”	material	action	Share	actor	we	Goal	in the aphorism of Abraham Lincoln				
KABAG18	He, indeed, lived a fulfilled life.	material	action	Lived	actor	he	goal	a fulfilled life			extent	indeed
KABAG19	The GJA also renders its deepest condolences to the family of KABA, especially his wife, Valentina Ofori Afriyie and little daughter, Nana Yaa.	material	action	Renders	actor	the GJA	goal	its deepest condolences	recipient	to the family of KABA		
KABAG20	It is very painful to lose a husband just when you begin enjoying marital life, and also to grow up never to feel the warmth of a hearty father.	relational	intensive: attributive	Is	carrier	it	attribute	very painful to lose a husband			time	just when you begin enjoying marital life
KABAG21	There can never be anything more excruciating than this.	existential	existing	can never be	existent	there		anything more excruciating than this				
KABAG22	But we encourage our dear Valentina and little Nana Yaa to take solace in the words of the Psalmist that “The Lord is close to the broken-hearted and saves those who are crushed in spirit” (Psalm 34:18).	material	action	Encourage	actor	we	beneficiary	our dear Valentina and little Nana Yaa	goal	to take solace in the words		
KABAG23	While parting eternal company with KABA, and in spite of the	material	action	parting	goal	eternal company					accompaniment	with KABA

	lingering pain in the hearts of many,													
KABAG24	the GJA encourages all to take consolation in the words of the unknown writer that,	material	action	Encourages	actor	the GJA	beneficiary	all	goal	to take consolation in the words of the unknown writer				
KABAG25	“Some are bound to die young.	relational	intensive: attributive	bound	carrier	some	attribute	to die young						
KABAG26	By dying young, a person stays young in people’s memory.	relational	intensive: attributive	stays	actor	a person	attribute	young in people's memory						
KABAG27	If he burns brightly before he dies, his brightness shines for all time”.	material	action	burns	actor	he	goal	brightly			time	before he dies		
KABAG28	KABA, Damirifa Due! Fare thee well,	verbal	saying	fare	sayer	thee	verbiage	well			manner	well		
KABAG29	And may God be with you till we meet again.	material	action	be	actor	God	goal	you			time	till we meet again		

		Process			Participant 1		Participant 2		Participant 3		Circumstance				
		Process type	sub-type	Process	role	realised by	role	realised by	role	realised by	type	realised by	Process type	Frequency	Circumstance
KABAM1	Words and wailing cannot adequately express my grief, pain and shock at your sudden demise.	material	action	express	actor	words and wailing	goal	my grief, pain and shock at your sudden demise.			extent	adequately	verbal	3	6
KABAM2	Kwadwo I am lost for words.	relational	intensive	am	carrier	I	attribute	lost for words					relational	2	
KABAM3	The emptiness you have created has	material	action	created	actor	you	goal	emptiness			extent	in deep sorrow	material	4	

	left me in deep sorrow.														
KABAM4	We have shared our difficulties and hardship, joy and happiness together from your childhood till this dreaded moment.	material	action	shared	actor	we	goal	our difficulties and hardship		time	from your childhood till this dreaded moment	mental	2		
KABAM5	You always told me 'Akosua; be calm, look upon the Lord for better days were ahead'.	verbal	saying	told	sayer	you	addressee	me	verbiage	'Akosua; be calm, look upon the Lord for better days were ahead'.	extent	always			
KABAM6	I cannot question God.	verbal	saying	question	sayer	I	addressee	God							
KABAM7	He blessed me with you.	material	action	blessed	actor	he	recipient	me	goal	you					
KABAM8	The Bible says we were formed out of dust and to dust shall we return.	verbal	saying	says	sayer	The Bible	verbiage	we were formed out of dust and to dust shall we return.							
KABAM9	You will be missed for the rest of my days.	mental	emotion	missed	phenomenon	you	senser	me		time	the rest of my days				
KABAM10	You were the best son any mother could ever ask for.	relational	attributive	were	carrier	you	attribute	the best son any mother could ever ask for.							

KABAM11	I love you! I would forever.	mental	emotion	love	senser	I	phenomenon	you			time	forever		
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	Clause	Process type	sub-type	Process	Participant 1 role	realised by	Participant 2 role	realised by	Participant 3 role	realised by	Circumstance type	realised by	Process type	
KABAW 1	Good morning MaryVal Happy anniversary!	relational	attributive	happy	carrier	anniversary					time	morning	relational:perceptual	0
KABAW 2	Wow, So soon it has been a year.	relational	attributive	has been	carrier	it	attribute	a year			time	soon, year	existential	3
KABAW 3	A year of God's love, favour, mercy and abundance of Grace.	relational	attributive	of	carrier	year	attribute	God's love, favour, mercy and abundance					relational	10
KABAW 4	Exactly a year today you formally agreed to be my wife and me your husband.	material	action	agreed	actor	you	goal	to be my wife and me your husband			time	exactly a year	material	
KABAW 5	I'm grateful I chose you	material	action	chose	actor	I	goal	you					mental	
KABAW 6	and you chose me:	material	action	chose	actor	you	goal	me					verbal	
KABAW 7	you know why;	mental	cognition	know	senser	you	phenomenon	why					material	
KABAW 8	because in the last one year, I've had no reason to ask why I married and to you.	verbal	saying	ask	Sayer	I	verbiage	why I married and to you			time	in the last one year		
KABAW 9	As far as I am concerned I made the right decision.	material	action	made	actor	I	goal	right decision					behavioural	
KABAW 10	In the last one year, God has	material	action	blessed	actor	God	recipient	family	goal	miracle baby	time	in the last one year		

	also blessed this family with the miracle baby Nana Yaa.									Nana Yaa			
KABAW 11	What else can a man ask for in marriage?	verbal	saying	ask	Sayer	man	verbiage	for in marriage					
KABAW 12	So as we mark this milestone,	material	event	mark	actor	we	goal	this milestone					
KABAW 13	I want to say thank you for choosing me.	verbal	saying	say	Sayer	I	verbiage	thank you for choosing me					
KABAW 14	But it hasn't all been a smooth sailing experience.	relational	attributive	hasn't	carrier	it	attribute	all been a smooth sailing experience					
KABAW 15	We've had our own peculiar challenges	relational	possessive	ve had	possessor	we	possessed	our own peculiar challenges					
KABAW 16	and even through it all you stood by me.....sicknesses, financial, my family, my mum, and most of all from me.	material	action	stood	actor	you	beneficiary	me					
KABAW 17	I know you sometimes complain I don't listen to you	mental	cognition	know	senser	I	phenomenon	you sometimes complain			time	sometimes	
KABAW 18	or that when you speak I don't let you finish and I cut in	material	action	let	actor	I	goal	let you finish					
KABAW 19	I know sometimes it's bothersome to you.	mental	cognition	know	senser	I	phenomenon	its bothersome to you			time	sometimes	
KABAW 20	I promise to make amends.	verbal	saying	promise	sayer	I	verbiage	to make amends					

KABAW 21	Forgive me if I hurt you in any way.	material	action	hurt	actor	I	goal	you in any way				
KABAW 22	In the years ahead, I can only promise with God's help to be a better husband and a father in all spheres.	material	action	can	actor	I	goal	only promise with God's help		time	in the years ahead	
KABAW 23	There's only one thing which lacks in our journey, getting closer to Christ.	existential	exist	there								
KABAW 24	We must take steps to formalize our relationship with him again soon as we leave this place God willing to our house.	material	action	take steps	actor	we	goal	to formalise our relationship with him again		time/location	as soon as we leave this place	
KABAW 25	There's only one thing I ask of you;	existential	exist	there	existing	i	existent	ask of you				
KABAW 26	don't give up on me	material	action	don't give up	beneficiary	on me						
KABAW 27	Don't give up on us	material	action	don't give up	beneficiary	on us						
KABAW 28	Never stop praying for us- Myself, Yourself and Nana Yaa.	material	action	stop praying	beneficiary	for us						
KABAW 29	When I go wrong please correct me	material	action	go wrong	actor	I	goal	please correct me		time	when	
KABAW 30	Have never stopped loving you.	material	action	stopped loving	goal	you				extent	never	
KABAW 31	Ours was not a mistake	relational	attributive	was	carrier	ours	attribute	not a mistake				
KABAW 32	It's the envy of all	relational	attributive	is	carrier	it	attribute	the envy of all				

KABAW 33	Let's guard it jealously	material	action	guard	actor	us	goal	it			manner	jealously
KABAW 34	If I were to be asked again the same question KABA do you take Valentina Ofori-Afriyie as your wedded wife?	verbal	saying	asked	addressee	I	verbiage	again the same question				
KABAW 35	I'll answer that a thousand times, Yes!!!	verbal	saying	answer	Sayer	I	verbiage	yes			extent	a thousand times
KABAW 36	Happy anniversary MaryVal Love you?"	mental	emotion	love	phenomenon	MaryVal					circumstance	happy anniversary
KABAW 37	This is what you wrote to me on our anniversary and how come the dream has been cut short?	material	action	wrote	actor	you	recipient	me			time	on our anniversary
KABAW 38	You are an exceptional human being.	relational	attributive	are	carrier	you	attribute	an exceptional human being				
KABAW 39	God-fearing, lover of God, humble, respectful, tolerant, understanding, smart, and caring	relational	attributive									
KABAW 40	no wonder the first word that came out of Nana Yaa's little lips was Dada.	mental	cognition	wonder	phenomenon	the first word that came out of Nana Yaa					time	first word
KABAW 41	You made fatherhood effortless and a sight to behold.	material	action	made	actor	you	goal	fatherhood effortless and a sight to behold				

KABAW 42	You made me the happiest woman.	material	action	made	actor	you	beneficiary	me	goal	the happiest woman			
KABAW 43	There was never a dull moment with you.	existential	exist	there									
KABAW 44	You were the perfect husband anyone would wish for.	relational	attributive	were	carrier	you	attribute	the perfect husband anyone would wish for					
KABAW 45	I can't believe u are gone but I take consolation in the fact that you are in the bosom of our Lord.	mental	cognition	believe	senser	I	phenomenon	you are gone					
KABAW 46	I am glad you knew the lord.	mental	emotion	glad	senser	I	phenomenon	you knew the Lord					
KABAW 47	Me Kwadwo as I called you and your response was MVOAS the abbreviation of my name.	verbal	saying	called	Sayer	I	addressee	you					
KABAW 48	Fare thee well sweet Joe.	verbal	saying	fare	sayer			sweet Joe	addressee				
KABAW 49	I promise to continue to pray for us,	verbal	saying	promise	Sayer	I	verbiage	to continue to pray for you					
KABAW 50	can you also promise me you will do same?	material	action	promise	actor	you	recipient	me	goal	you will do same			
KABAW 51	What should I tell Nana Yaa when she asks of Dada?	verbal	saying	tell	Sayer	I	addressee	Nana Yaa	verbiage	asks of Dada			
KABAW 52	Me Kwadwo can I ever stop asking WHY?	verbal	saying	asking	Sayer	I	verbiage	why					
KABAW 53	But I take consolation in the word of God in	mental	emotion	consolation	senser	I	phenomenon	in the word of God					

	the Bible in your favourite book											
KABAW 54	Philippians 4:13 which says I can do all things through Christ who strengthens me...	verbal	saying	says	Sayer	Philippians 4:13	verbiage	I can do all things through Christ				
KABAW 55	I will also teach Nana Yaa to memorize Philippians 4:19 which says ...and my God shall supply all my needs according to His riches in Glory by Christ Jesus.	material	action	teach	actor	I	recipient	Nana Yaa	goal	to memorize Philippians 4:19		
KABAW 56	I will also remember to tell her what a wonderful father and husband you were.	verbal	saying	tell	Sayer	I	addressee	her	verbiage	what a wonderful father and husband you were		
KABAW 57	It's unfortunate we couldn't have more,	relational	attributive	is	carrier	it	attribute	unfortunate				
KABAW 58	but like everyone tells me	verbal	saying	tells	Sayer	everyone						
KABAW 59	the Lord knows best.	mental	cognition	knows	senser	the Lord	phenomenon	best				
KABAW 60	You will continually be in our hearts.	material	event	be	actor	you				extent	continually	
KABAW 61	Thank you for being a huge part of my life.	relational	attributive	being	carrier	you	attribute	a huge part of my life				
KABAW 62	My Husband, My friend, My Love, rest well in the bosom of the Almighty!!!	behavioural	behaviour	rest	behave	my husband				location	in the bossom of the Almighty	

		Process			Participant 1		Participant 2		Participant 3		Circumstance 1							
	Clause	Process type	sub-type	Process	role	realised by	role	realised by	role	realised by	type	realised by						
MAMG1	Major Maxwell Adam Mahama was a soldier's soldier.	relational	attributive	was	carrier	Major Maxwell Adam Mahama	Attribute	a soldier's soldier					Process				Frequency	Circumstance
MAMG2	A soldier is he or she who commits to die,	relational	attributive	is	carrier	a soldier	Attribute	he or she who commits to die					Process type					10
MAMG3	Major Maxwell Adam Mahama lived the creed of the Ghana Armed Forces to its letter.	behavioural	behave	lived	behaving	Major Maxwell Adam Mahama	behave	the creed of the Ghana Armed Forces			extent	to its letter.	material				26	
MAMG4	At the gates of the Military Academy and Training School where his career as a soldier began,	material	event	began	actor/agent	his career as a soldier	destination	At the gates of the Military Academy and Training School					mental				2	
MAMG5	there is an inscription that states that they who pass through that gate commit to defend the Nation on land, in the air and on the seas, even at the peril of their lives.	material	action	commit to defend	actor	they	goal	the nation			location/extent	on land, in the air and on the seas, even at the peril of their lives.	verbal				2	
MAMG6	If there is ever a soldier who lived this commitment as a religious duty,	existential	existing	is	existent	there							existential				3	

	that was Major Maxwell Adam Mahama.																			
MAMG7	This was a soldier who was legitimately armed, and could legitimately shoot his attackers.	relational	Intensive:Attribute	was	carrier	this	Attribute	a soldier who was legitimately armed											behavioural	5
MAMG8	But he refrained from doing so.	material	action	refrained	actor	he	goal	from doing so											relational	9
MAMG9	Even as they sought to take his life,	material	action	sought to take	actor	they	goal	his life												
MAMG10	he sought to protect theirs.	material	action	sought to protect	actor	he	goal	theirs												
MAMG11	This is a soldier's soldier.	relational	attributive	is	carrier	this	Attribute	a soldier's soldier												
MAMG12	The Nation cannot mourn Major Maxwell Adam Mahama enough.	behavioural	behaving	cannot mourn	behave	the nation	behaviour	Major Maxwell Adam Mahama			extent	enough								
MAMG13	Our tears cannot stop flowing as we lay to rest, such a fine example, of not only what it takes to be a soldier, but indeed what it takes to be human.	behavioural	behaving	cannot stop flowing	behave	our tears	behaviour	as we lay to rest												
MAMG14	How do we explain to his young children when they grow,	verbal	saying	explain	sayer	we	addressee	to his young children			time	when they grow								
MAMG15	that their father lost his life at the hands of fellow Ghanaians, not at the hands of foreign invaders	material	action	lost	actor	their father	goal	his life			man	at the hands of fellow Ghanaians								

	and not in a battlefield?																	
MAMG16	How do we reconcile the irony	material	action	reconcile	actor	we	goal	the irony										
MAMG17	that Major Maxwell Adam Mahama died, while protecting our environment and our future?	material	action	protecting	actor	Major Maxwell Adam Mahama	goal	our environment										
MAMG18	If ever there was a person.	existential	existing	was	existent	there												
MAMG19	Who did not deserve to die, it was Major Maxwell Adam Mahama.	relational	Intensive:Attributive	was	carrier	Major Maxwell Adam Mahama	Attribute	who did not deserve to die										
MAMG20	But such is life.	relational	attributive	is	carrier	life	Attribute	such										
MAMG21	Sometimes the worst happens to good people.	material	event	happens	actor	worst	goal	good people		time	sometimes							
MAMG22	May the death of Major Maxwell Adam Mahama serve as the death that heralded the death of impunity in our nation.	material	action	serve	actor	Major Maxwell Adam Mahama	goal	as the death that heralded the death of impunity in our nation.										
MAMG23	May the tears of his wife, children and family never ever again be shed by another soldier's family.	behavioural	behaving	shed	behave	another soldier's family	behaviour	tears of his wife, children and family		time	never ever							
MAMG24	Major Maxwell Adam Mahama! May it be known to you,	mental	perception	known	senser	you	phenomenon	it										
MAMG25	even as you journey into eternity,	material	action	journey	actor	you	destination	eternity										

MAMG26	that we, the government and people of Ghana shall immortalise you;	material	action	shall immortalise	actor	we, the government and people of Ghana	beneficiary	you										
MAMG27	we shall celebrate you;	material	action	shall celebrate	actor	we	beneficiary	you										
MAMG28	we shall do right by your family.	material	action	shall do right	actor	we	goal	by your family										
MAMG29	Let the angels sing to you, that you left behind a nation in appreciation.	verbal	saying	sing	sayer	angels	addressee	you	verbiage	that you left behind a nation in appreciation.								
MAMG30	There are names that are given to various categories of special soldiers	existential	existing	are	existent	there		names given to various categories of soldiers										
MAMG31	: "Seals", "Rangers", "Commandos" and such other epithets as depict valour, honour, commitment and bravery.	relational	equivalence	as depict	token	'Seals', 'Rangers,' 'Commandos' and such other epithets	value	valour, honour, commitment and bravery										
MAMG32	If we were to confer all these titles to you,	material	action	were to confer	actor	we	goal	all these titles	recipient	you								
MAMG33	they would not be enough to describe that which you embody.	material	action	describe	actor	they	goal	you										
MAMG34	If all the seas were ink and all the trees were pens,	relational	equivalence	were	token	seas, trees	value	ink, pens										
MAMG35	they would not be enough for us to express our sorrow and our gratitude to you for your	material	action	express	actor	us	goal	our sorrow and gratitude	recipient	you								

	contribution to this nation.																	
MAMG36	We know that the modest package	mental	perception	know	senser	we	phenomenon	the modest package										
MAMG37	that the President has announced for the maintenance of your family is not enough to compensate for your demise.	material	action	announced	actor	the president	goal	for the maintenance	beneficiary	your family	extent	not enough						
MAMG38	We are truly sorry that your fellow Ghanaians did this to you.	relational	attributive	are	carrier	we	Attribute	truly sorry										
MAMG39	We shall try within our human capacity,	material	action	shall try	actor	we	goal	within our human capacity										
MAMG40	to make restitution no matter how inadequate it may be.	material	action	make restitution	goal	no matter how inadequate it may be												
MAMG41	March on, gallant soldier.	material	action	march	actor	gallant soldier	goal	on										
MAMG42	Let the trumpets of heaven sound at the arrival of a soldier's soldier.	material	action	sound	actor	trumpets of heaven	goal	at the arrival of a soldier's soldier										
MAMG43	March on Major Maxwell Adam Mahama.	material	action	march	actor	Major Maxwell Adam Mahama	goal	on										
MAMG44	Rest in perfect peace,	behavioural	behaving	rest	behaviour	in perfect peace												
MAMG45	as we await our turn to join you.	material	action	await	actor	we	goal	our turn to join you										
MAMG46	We shall continue to show our appreciation to you	material	action	shall continue	actor	we	goal	to show our appreciation	beneficiary	you								
MAMG47	until the last day of the resurrection when we meet again. Da yie!	material	action	meet	actor	we	goal	again			time	until the last day of the resurrection						

		Process			Participant 1		Participant 2		Participant 3		Circumstance 1		Circ
	Clause	Process type	sub-type	Process	role	realised by	role	realised by	role	realised by	type	realised by	typ
MAMM1	On 1st November, 1985 my sweet baby boy, for me the greatest gift of all-he made me a mother for the first time	material	event	made	actor	he	goal	me	scope	a mother	extent	for the first time	exte
MAMM2	Maxwell Adam Mahama was such a special child	relational	Intensive:Attributive	was	carrier	Maxwell Adam	attribute	such a special child					
MAMM3	He had a pure, loving, kind heart reflected in his always smiling face	relational	possesive: attributive	had	carrier	he	Attribute	a pure,loving,kind heart					
MAMM4	Since childhood. Adam was very energetic	relational	Intensive:Attributive	was	carrier	Adam	Attribute	very energetic			time	since childhood	tim
MAMM5	Throughout school he always participated and excelled in sports.An avid sportsman	material	doing (action)	participated and excelled actor	actor	he					manner	in sports	mar
MAMM6	he played lawn tennis for the Army and for leisure.	material	doing (action)	played	actor	he	range	lawn tennis				for the amy and fo extent	
MAMM7	In addition to being a strong swimmer,	relational	Intensive:Attributive	being	carrier	a strong swimmer							
MAMM8	he also recently explored golf and equestrianism.	material	action	explored	actor	he	scope	golf and equestrianism					
MAMM9	He was always learning	relational	Intensive:Attributive	was always	carrier	he	Attribute	he					
MAMM10	looking for ways to improve himself and to be a better human being.	relational	Intensive:Attributive	be	carrier	better humanbeing	Attribute	better humanbeing					
MAMM11	As a compassionate animal lover, his respect for life also extended to his pets.	material	action	extended	actor	his respect for life						to his pets	mar
MAMM12	His family and friends know of some of his dogs.	mental	cognition	know	senser	family and friends	phenomenon	of some				of his dogs	mar
MAMM13	especially Luna. who brought him so much joy	material	action	broughr	actor	especially Luna who	goal	him					
MAMM14	He would pay tribute to her on the anniversary of her death.	material	action	will pay	actor	he	goal	tributes	to her	beneficiary	time	on the anniversary of her death	tim

MAMM15	While I was in Ghana in March	relational	intensive:Attributive	was	carrier	I					location	in Ghana	loc
MAMM16	he lost a dog and he spent time alone with the dead dog shedding tears	mental	emotion	shedding	carrier	he	phenomenon	tears					
MAMM17	after which he buried it	material	action	buried	actor	he	goal	it					
MAMM18	Then he said Mummy that was my children's pet	verbal	saying	said	sayer	he	verbiage	mummy					
MAMM19	as soon as they wake up, they go and check on it before everything	material	action	wake up/ go	actor	they							
MAMM20	He said he had to get another dog for his children.	verbal	saying	said	sayer	his children	verbiage	them					
MAMM21	Adam loved his family fiercely	mental	emotion	loved	senser	his children	phenomenon	family					
MAMM22	He had a great sense of duty to his family and to those around him	relational	Intensive:Attributive	had	carrier	family	Attribute	those around him					
MAMM23	you knew you could always count on Adam to be there whenever you needed him	mental	cognition	knew	senser	you	phenomenon						
MAMM24	I am so proud of the son I raised	relational	identification: Attributive	am	identifier	I	identified	son					
MAMM25	an honourable man who took care of others,who protected his nation	material	action	took care/ protected	actor	an honourable	beneficiary	his nation				of others	mar
MAMM26	who displayed true manhood in how he cared for his wife and kids.	material	action	displayed	actor	wife and kids	goal	true manhood					
MAMM27	I am falling to pieces.	relational	Intensive:Attributive	am	carrier	I	Attribute	falling to pieces					
MAMM28	Tell the killers they have destroyed me	verbal	saying	tell	sayer		verbiage	the killers					
MAMM29	GoTell them.	verbal	saying	tell	sayer		verbiage	them					
MAMM30	he was my special son. Forever my boy.	relational	identifier: Attributive	was	identifier	my	identified	special son					
MAMM31	calling me Mummy, Mummy. Mummy.	verbal	saying	calling	sayer	me	verbiage	Mummy, Mummy,Mummy					
MAMM32	He could never string a sentence together without "Mummy" in it.	material	action	never string	actor	he	scope	a sentence together					

MAMM33	Tell them they do not know this loving. very affectionate son of mine.	verbal	saying	tell them	sayer	they	verbiage	son of mine						
MAMM34	They do not know about how he would walk in,	mental	cognition	know	senser	they	phenomenon	me						
MAMM35	lift me up, put me on the sofa	material	action	lift /put	receiver	me						on the sofa	loc	
MAMM36	and say “relax Mummy” and massage my feet.	verbal	saying	say	sayer		addressee	relax mummy and massage my feet.						
MAMM37	He openly showed his affection for me without shame	mental	emotion	openly showed	senser	he	phenomenon	me						
MAMM38	He could not walk with me without his arm around my shoulders	material	action	walk	actor	me	goal	he						
MAMM39	Mummy could not save her son.	material	action	save	actor	mummy	range	her son						
MAMM40	Mummy was not there to comfort him or take the pain away.	existential	existing	was not there	existent	Mummy								
MAMM41	To Barbara the daughter Adam gave me	material	action	gave	actor	Adam	beneficiary	me				whenever	loc	
MAMM42	my daughter who would openly proclaim to the world how special her husband is what an amazing father he was	verbal	saying	proclaim	sayer	daughter	verbiage	how special her husband is what an amazing father he was						
MAMM43	I say this bond will from now be much stronger than it already is	verbal		say	sayer	I	verbiage	bond will from now be much stronger than it already is						
MAMM44	I will always be there for you	existential	existing	always be	existent	there		for you						
MAMM45	A doting loving father my son was.	relational	Intensive:Attributive	was	carrier	he	Attribute	loving father my son was.						
MAMM46	Barbara’s sons. my grandsons. have been robbed of their love and joy	relational	identification	have been robbed off	identifier	Barbara sons, my grandsons	identified	their love and joy						
MAMM47	Whenever he hugged and kissed me in their presence	material	action	hugged and kissed	actor	me	goal							

MAMM48	he would say “Jaden. Jerry this is how you should treat your mummy	verbal	saying	say	sayer	he	verbiage	jaden. Jerry this is how you should treat your mummy					
MAMM49	His dream was to make his family and myself comfortable	material	action	was to make	actor	family	goal	to make his family and myself comfortable					
MAMM50	He had a good heart, compassionate, loving and affectionate.	relational	possessive:attributive	had	carrier	he	Attribute	a good heart, compassionate, loving and affection					
MAMM51	it hurts me that this has turned political	mental	emotion	hurt	senser	it	phenomenon	me					
MAMM52	He loved his country and vowed to protect its citizens but politics was not his business	mental	emotion	loved	senser	he	phenomenon	his country					
MAMM53	I am lost.	relational	Intensive:Attributive	am	carrier	I	Attribute	lost					
MAMM54	I am falling to pieces	mental	perception	am falling	senser	I	phenomenon	into pieces					
MAMM55	Some friends are avoiding me and I can understand	relational	Intensive:Attributive	are	carrier	some	Attribute	avoiding me					
MAMM56	Since they do not know what to say, or how to console me in such a horrendous circumstance	mental	cognition	do not know	senser	they	phenomenon	what to say					
MAMM57	Total strangers have called me crying	material	doing	called	actor	me	goal	have called					
MAMM58	sharing in my grief.	mental	emotion	sharing	senser	my	phenomenon	sharing in					
MAMM59	My head is spinning	relational	intensive:Attributive	is	carrier	my head	attributive	spinning					
MAMM60	I hope I do not go crazy	mental	perception	hpoe	senser	I	phenomenon	do not go crazy					
MAMM61	Please do not let this happen to another mother	material	action	do not let	actor	anyone	goal	do not let this happen					
MAMM62	I am a woman of faith, so death and dying are not my fears	relational	possesive: attributive	are	attribute	my	Attribute	I am a woman of faith					
MAMM63	but never in my wildest nightmares did I ever think I would be burying my son.	mental	cognition	ever think	senser	I	phenomenon	I would be burrying my son			time/extent		never in my wilde nightmares

MAMM64	The gruesome and horrific way my son was snatched from this earth is beyond any words	material	doing (action)	was snatched	actor	my son					manner	the gruesome and horrific manner	man
MAMM65	It feels as if my heart has been ripped from my chest.	mental	emotion	feels	senser	me	phenomenon	my heart has been ripped					
MAMM66	I feel hollow, just moving about like an empty shell	mental	emotion	feel	senser	I	phenomenon	hollow, just moving about					
MAMM67	My baby is gone forever	relational	Intensive:Attributive	gone	carrier	my	Attribute	is gone forever					
MAMM68	They have taken him away from me	material	action	taken	actor	him	goal	taken him away					
MAMM69	His life was cut short in a most violent and disgusting way.	material	action	cut	actor	his	goal	was cut short					
MAMM70	I need an answer to my question-WHY?	mental	cognition	need	senser	I	phenomenon	I need an answer					
MAMM71	Give me an opportunity to face these murderers	material	action	give	actor	me	goal	these murderers					
MAMM72	so they can see and understand what they have done to a mother	mental	cognition	see and understand	senser	they	phenomenon	so they can see and understand					
MAMM73	Let me tell them what they do not know about my son.	verbal	saying	tell them	sayer	they	verbiage	Let me tell them					
MAMM74	Let me show them his two innocent children	material	action	show	actor	them	goal	Let me show them					
MAMM75	Tell them they have taken Barbara's sunshine away.	verbal	saying	tell	sayer	them	verbiage	they have taken					
MAMM76	Mummy was not there to hold her dying son to comfort him.	existential	existing	was not	existent	there					accompainment	to hold her dying son	
MAMM77	Mummy was not there to ease his pain *	existential	existing	was not there	existent	Mummy							
MAMM78	I will go to my grave with this void in my heart and with this pain,	mental	emotion	go to	senser	I	phenomenon	with this void in my heart					
MAMM79	Adam. I hope you know how much mummy loves you.	mental	cognition	know	senser	Adam	phenomenon	you know how much					
MAMM80	I hope you know that I would trade places with you	mental	cognition	know	senser	I	phenomenon	I hope you know					

	on that fateful day if I could.											
MAMM81	Adam, mummy is very proud of you.	relational	Attributive	is	carrier	Mummy	Attribute	is very proud of you.				
MAMM82	Mummy knows the type of heart you had	mental	cognition	knows	senser	mummy	phenomenon	Mummy knows				
MAMM83	Mummy knows that only God knows best and He alone loves you more than I do	mental	cognition	knows	senser	mummy	phenomenon	knows that only God knows best				
MAMM84	Mummy loves you	mental	emotion	loves	senser	you	phenomenon	loves you				
MAMM85	mummy will never let your memory be forgotten.	mental	deserative	will never	senser	mummy	phenomenon	your memory be forgotten				

	Clause	Process			Participant 1		Participant 2		Participant 3		Circumstance 1	
		Process type	sub-type	Process	role	realised by	role	realised by	role	realised by	type	realised by
MAMM1	On 1st November, 1985 my sweet baby boy, for me the greatest gift of all- he made me a mother for the first time	material	event	made	actor	he	goal	me	scope	a mother	extent	for the first time
MAMM2	Maxwell Adam Mahama was such a special child	relational	Intensive:Attributive	was	carrier	Maxwell Adam	attribute	such a special child				
MAMM3	He had a pure, loving, kind heart reflected in his always smiling face	relational	possesive: attributive	had	carrier	he	Attribute	a pure,loving,kind heart				
MAMM4	Since childhood. Adam was very energetic	relational	Intensive:Attributive	was	carrier	Adam	Attribute	very energetic			time	since childhood
MAMM5	Throughout school he always participated and excelled in sports.An avid sportsman	material	doing (action)	participated and excelled	actor	he					manner	in sports
MAMM6	he played lawn tennis for the Army and for leisure.	material	doing (action)	played	actor	he	range	lawn tennis				for the amy and f
MAMM7	In addition to being a strong swimmer,	relational	Intensive:Attributive	being	carrier	a strong swimmer						
MAMM8	he also recently explored golf and equestrianism.	material	action	explored	actor	he	scope	golf and equestrianism				
MAMM9	He was always learning	relational	Intensive:Attributive	was always	carrier	he	Attribute	he				

MAMM10	looking for ways to improve himself and to be a better human being.	relational	Intensive:Attributive	be	carrier	better humanbeing	Attribute	better humanbeing				
MAMM11	As a compassionate animal lover, his respect for life also extended to his pets.	material	action	extended	actor	his respect for life						to his pets
MAMM12	His family and friends know of some of his dogs.	mental	cognition	know	senser	family and friends	phenomenon	of some				of his dogs
MAMM13	especially Luna. who brought him so much joy	material	action	broughr	actor	especially Luna who	goal	him				
MAMM14	He would pay tribute to her on the anniversary of her death.	material	action	will pay	actor	he	goal	tributes	to her	beneficiary	time	on the anniversary of her death
MAMM15	While I was in Ghana in March	relational	intensive:Attributive	was	carrier	I					location	in Ghana
MAMM16	he lost a dog and he spent time alone with the dead dog shedding tears	mental	emotion	shedding	carrier	he	phenomenon	tears				
MAMM17	after which he buried it	material	action	buried	actor	he	goal	it				
MAMM18	Then he said Mummy that was my children's pet	verbal	saying	said	sayer	he	verbiage	mummy				
MAMM19	as soon as they wake up, they go and check on it before everything	material	action	wake up/ go	actor	they						
MAMM20	He said he had to get another dog for his children.	verbal	saying	said	sayer	his children	verbiage	them				
MAMM21	Adam loved his family fiercely	mental	emotion	loved	senser	his children	phenomenon	family				
MAMM22	He had a great sense of duty to his family and to those around him	relational	Intensive:Attributive	had	carrier	family	Attribute	those around him				
MAMM23	you knew you could always count on Adam to be there whenever you needed him	mental	cognition	knew	senser	you	phenomenon					
MAMM24	I am so proud of the son I raised	relational	identification: Attributive	am	identifier	I	identified	son				
MAMM25	an honourable man who took care of others,who protected his nation	material	action	took care/ protected	actor	an honourable	beneficiary	his nation				of others

MAMM26	who displayed true manhood in how he cared for his wife and kids.	material	action	displayed	actor	wife and kids	goal	true manhood				
MAMM27	I am falling to pieces.	relational	Intensive:Attributive	am	carrier	I	Attribute	falling to pieces				
MAMM28	Tell the killers they have destroyed me	verbal	saying	tell	sayer		verbiage	the killers				
MAMM29	GoTell them.	verbal	saying	tell	sayer		verbiage	them				
MAMM30	he was my special son. Forever my boy.	relational	identifier: Attributive	was	identifier	my	identified	special son				
MAMM31	calling me Mummy, Mummy. Mummy.	verbal	saying	calling	sayer	me	verbiage	Mummy, Mummy,Mummy				
MAMM32	He could never string a sentence together without "Mummy" in it.	material	action	never string	actor	he	scope	a sentence together				
MAMM33	Tell them they do not know this loving. very affectionate son of mine.	verbal	saying	tell them	sayer	they	verbiage	son of mine				
MAMM34	They do not know about how he would walk in,	mental	cognition	know	senser	they	phenomenon	me				
MAMM35	lift me up, put me on the sofa	material	action	lift /put	receiver	me						on the sofa
MAMM36	and say "relax Mummy" and massage my feet.	verbal	saying	say	sayer		addressee	relax mummy and massage my feet.				
MAMM37	He openly showed his affection for me without shame	mental	emotion	openly showed	senser	he	phenomenon	me				
MAMM38	He could not walk with me without his arm around my shoulders	material	action	walk	actor	me	goal	he				
MAMM39	Mummy could not save her son.	material	action	save	actor	mummy	range	her son				
MAMM40	Mummy was not there to comfort him or take the pain away.	existential	existing	was not there	existent	Mummy						
MAMM41	To Barbara the daughter Adam gave me	material	action	gave	actor	Adam	beneficiary	me				whenever

MAMM42	my daughter who would openly proclaim to the world how special her husband is what an amazing father he was	verbal	saying	proclaim	sayer	daughter	verbiage	how special her husband is what an amazing father he was				
MAMM43	I say this bond will from now be much stronger than it already is	verbal		say	sayer	I	verbiage	bond will from now be much stronger than it already is				
MAMM44	I will always be there for you	existential	existing	always be	existent	there		for you				
MAMM45	A doting loving father my son was.	relational	Intensive:Attributive	was	carrier	he	Attribute	loving father my son was.				
MAMM46	Barbara's sons. my grandsons. have been robbed of their love and joy	relational	identification	have been robbed off	identifier	Barbara sons, my grandsons	identified	their love and joy				
MAMM47	Whenever he hugged and kissed me in their presence	material	action	hugged and kissed	actor	me	goal					
MAMM48	he would say "Jaden. Jerry this is how you should treat your mummy	verbal	saying	say	sayer	he	verbiage	jaden. Jerry this is how you should treat your mummy				
MAMM49	His dream was to make his family and myself comfortable	material	action	was to make	actor	family	goal	to make his family and myself comfortable				
MAMM50	He had a good heart, compassionate, loving and affectionate.	relational	possessive:attributive	had	carrier	he	Attribute	a good heart, compassionate, loving and affection				
MAMM51	it hurts me that this has turned political	mental	emotion	hurt	senser	it	phenomenon	me				
MAMM52	He loved his country and vowed to protect its citizens but politics was not his business	mental	emotion	loved	senser	he	phenomenon	his country				
MAMM53	I am lost.	relational	Intensive:Attributive	am	carrier	I	Attribute	lost				

MAMM54	I am falling to pieces	mental	perception	am falling	senser	I	phenomenon	into pieces				
MAMM55	Some friends are avoiding me and I can understand	relational	Intensive:Attributive	are	carrier	some	Attribute	avoiding me				
MAMM56	Since they do not know what to say, or how to console me in such a horrendous circumstance	mental	cognition	do not know	senser	they	phenomenon	what to say				
MAMM57	Total strangers have called me crying	material	doing	called	actor	me	goal	have called				
MAMM58	sharing in my grief.	mental	emotion	sharing	senser	my	phenomenon	sharing in				
MAMM59	My head is spinning	relational	intensive:Attributive	is	carrier	my head	attributive	spinning				
MAMM60	I hope I do not go crazy	mental	perception	hpoe	senser	I	phenomenon	do not go crazy				
MAMM61	Please do not let this happen to another mother	material	action	do not let	actor	anyone	goal	do not let this happen				
MAMM62	I am a woman of faith, so death and dying are not my fears	relational	possesive: attributive	are	attribute	my	Attribute	I am a woman of faith				
MAMM63	but never in my wildest nightmares did I ever think I would be burying my son.	mental	cognition	ever think	senser	I	phenomenon	I would be burrying my son			time/extent	never in my wild
MAMM64	The gruesome and horrific way my son was snatched from this earth is beyond any words	material	doing (action)	was snatched	actor	my son					manner	the gruesome and horrific manner
MAMM65	It feels as if my heart has been ripped from my chest.	mental	emotion	feels	senser	me	phenomenon	my heart has been ripped				
MAMM66	I feel hollow, just moving about like an empty shell	mental	emotion	feel	senser	I	phenomenon	hollow, just moving about				
MAMM67	My baby is gone forever	relational	Intensive:Attributive	gone	carrier	my	Attribute	is gone forever				
MAMM68	They have taken him away from me	material	action	taken	actor	him	goal	taken him away				
MAMM69	His life was cut short in a most violent and disgusting way.	material	action	cut	actor	his	goal	was cut short				
MAMM70	I need an answer to my question-WHY?	mental	cognition	need	senser	I	phenomenon	I need an answer				
MAMM71	Give me an opportunity to face these murderers	material	action	give	actor	me	goal	these murderers				

MAMM72	so they can see and understand what they have done to a mother	mental	cognition	see and understand	senser	they	phenomenon	so they can see and understand				
MAMM73	Let me tell them what they do not know about my son.	verbal	saying	tell them	sayer	they	verbiage	Let me tell them				
MAMM74	Let me show them his two innocent children	material	action	show	actor	them	goal	Let me show them				
MAMM75	Tell them they have taken Barbara's sunshine away.	verbal	saying	tell	sayer	them	verbiage	they have taken				
MAMM76	Mummy was not there to hold her dying son to comfort him.	existential	existing	was not	existent	there					accompaniment	to hold her dying
MAMM77	Mummy was not there to ease his pain *	existential	existing	was not there	existent	Mummy						
MAMM78	I will go to my grave with this void in my heart and with this pain,	mental	emotion	go to	senser	I	phenomenon	with this void in my heart				
MAMM79	Adam. I hope you know how much mummy loves you.	mental	cognition	know	senser	Adam	phenomenon	you know how much				
MAMM80	I hope you know that I would trade places with you on that fateful day if I could.	mental	cognition	know	senser	I	phenomenon	I hope you know				
MAMM81	Adam, mummy is very proud of you.	relational	Attributive	is	carrier	Mummy	Attribute	is very proud of you.				
MAMM82	Mummy knows the type of heart you had	mental	cognition	knows	senser	mummy	phenomenon	Mummy knows				
MAMM83	Mummy knows that only God knows best and He alone loves you more than I do	mental	cognition	knows	senser	mummy	phenomenon	knows that only God knows best				
MAMM84	Mummy loves you	mental	emotion	loves	senser	you	phenomenon	loves you				
MAMM85	mummy will never let your memory be forgotten.	mental	deservative	will never	senser	mummy	phenomenon	your memory be forgotten				