



**Stylistic Theories and the Linguistics of Hausa Prose Texts:
The Systemic Functional Linguistics (SFL) Approach**

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The Systemic Functional Linguistics (SFL) Approach**

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SUMMARY OF PRESENTER'S BIO-DATA

Born in 1958 in Kano State at Kofar Na'isa, Gwale Local Government Area, Professor Isa Mukhtar attended Dandago Primary School from where he proceeded to Government Secondary School Gwale. After this, he went to the College of Advanced Studies, Kano and later graduated from Bayero University, Kano in 1981 with B.A. (Education). After his national service which he did at Ibadan, Oyo State, he joined the services of Usmanu Danfodiyo University, Sokoto in 1982. He was promoted to Senior Lecturer in 1992 and later appointed Head of Department of Nigerian Languages in 1997 at Usman Danfodio University Sokoto. He transferred his services and joined the services of Bayero University, Kano in 1999 and in October 2005, he became a Professor. He has held many academic and administrative positions. He was Deputy Dean, Faculty of Arts and Islamic Studies in 2006. In 2010 he became a member of Academy of African Languages ACALAN an African Union Sub- Committee, commissioning Research in African Vehicular Cross Boarder Languages under Hausa Commission. Member Linguistic Association of Nigeria, (LAN). Deputy Director, Centre for Research in Nigerian Languages, Translation and Folklore (2017), External Examiner to almost all the Nigerian universities offering postgraduate programmes in Hausa. Many of his students are now professors. His area of interest is language in literature, (Stylistics). Professor Isa Mukhtar is married with children and grandchildren.

Stylistic Theories and the Linguistics of Hausa Prose Texts: The Systemic Functional Linguistics (SFL) Approach

Introduction

This paper seeks to claim and demonstrate that Systemic Functional Linguistics (SFL) provides a useful theoretical framework for the purpose of analysing Hausa texts. Systemic functional approach is a model of analysis introduced into linguistics by Halliday (1960). This will be the model of approach in this paper. Prose in Hausa texts comprises two separate entities; the oral and the written. For the purpose of this lecture, we shall pay more attention to the written type. Written prose is further divided into two; the literary and non- literary type. Literary and non –literary genres will therefore be approached with bias on the written type. Both quantitative and qualitative methods will be used. Consequently, it is discovered that the (SFL) model offers stylisticians a new perspective on the language of literature. Language is a network of interrelated options for making meaning in both literary and non-literary texts.

In this lecture, we shall have a brief account of stylistics and that of Hausa orthography and other prose varieties and finally dwell on Hausa novels and investigate their linguistic aspect against the background of Systemic Functional Linguistics (SFL). Six Hausa fictional novels have been investigated and one hundred (100) sentences in each have been considered for the study through random sampling. Therefore, in each novel, there is an average of three clauses per sentence; we have a total number of three hundred clauses per novel altogether making one thousand eight hundred clauses. All these have been exploited and the summary of the findings, are here presented in this paper.

The word “style” is from the Latin word, *Stilus* - a short stick, or sharp object with a flat end used for writing, Crystal (1969). In French, *Stylo* means a pen, biro or a writing material and now in English as *style*. In Arabic, it is called *Uslub*; and in Hausa it is called *salo*. There is a close resemblance between the Arabic *Uslub* and the Hausa *Salo* probably due to the nature of inter- linguistic borrowings between the two languages. In all the five languages cited above (though they do not come from the same family background), the word is a noun and disyllabic with consonant *s*

coming from the first syllable and *l* in the final syllable. Etymologists and lexicographers may probably want to pursue this very important observation.

Text in systemic functional linguistics has been described as “a technical term for any unified piece of language that has the properties of texture,” Stockwell, (2006). He as well claimed that texture is what holds the clauses of a text together to give them unity. The term “text” has also been glossed as “authentic products of social interaction,” Halliday and Hasan (1976).

The problem of defining *style* is, perhaps the major issue that restricts scholars to give it a true independent place; some people see style as choice, some define it as a “norm” itself or “deviation from the norm,” some name it as expressiveness, and some as individual idiosyncrasy, aesthetics, “vogue” all these are still its nomenclature.

The multi-definitional folds of stylistics have led to the proliferation of its name to have at least more than thirty concepts on how to describe stylistics;¹ Another poser is that, people who delve into research on stylistics do not even know the kind of area they are investigating. This phenomenon is further complicated by the fact that a number of stylistic studies have been undertaken under the name of other related disciplines. For example: *political stylistics*, *'socio-stylistics*, *psycho-stylistics*, *phonostylistics*, *morphostylistics*, *syntacticostylistics*, *semanticostylistics*, *lexicostylistics*, *Text linguistics*, *Textstyle*, *Linguo-style* etc. are but to mention a few of its various names. In addition, Ferguson (1998) has coined a new term: *Fictolinguistics*, while presenting her own way of studying language in prose fiction.

In linguistics, stylistic analysis (Leech and Short (1981) requires one to look at texts with a view to exploring some of the major components of language varieties and variations, in order to clarify the way in which authors use a given distinctive combination of language elements to produce their individual style. Indeed, there are formal *and informal styles*, *simple and complex*, *verbal* and *written* styles. In stylistics also, three levels of language styles are as well identified; these include; *high style* which is also known as *elevated language style*, or *stylistic grandeur*. This normally entails complicated language, ambiguous constructions that are hard to understand.

¹Stylistics has with it a number of names as viz; *'structural stylistics'*, *'formalists stylistics'*, *'generative stylistics'*, *'functional stylistics'*, *'general stylistics'*, *'affective stylistics'*, *'expressive stylistics'*, *'processing stylistics'*, *'statistical stylistics'*, *stylometry*, *'computational stylistics'*, *'new stylistics'*, *'radical stylistics'*, *'practical stylistics'*, *'pedagogical stylistics'*, *'discourse stylistics'*, *'critical stylistics'*, *'cognitive stylistics'*, *'lexical stylistics'*, *'feminist stylistics'*, *'ethical stylistics'*, *'contextual stylistics'*.

There is also the *middle style* which is a simple construction which everyone can comprehend, this is the level of language we usually engage in the academics. The third one is the *low style* which is plain and ordinary-like casual conversation, slang, and informal talks or for example, writing a piece of note to a bread seller or newspaper vendor.

During the Middle Ages, a significant discovery was made that there is distinction between *form* and *content* in language Jakobson (1960). Individuals can now identify their unique style, and that the languages of administration, science and culture etc. as distinct from street language. During the New Age under French classical theory, the work of verbal art was classified into three levels of communications; *high style*, *middle style* and *low style*. Later, Ferdinand de Saussure of the French linguistic circle based his distinction on binary oppositions and came up with *la langue* and *la parole*, and *signifier*, *Signifie*, and *Significant*, *significantum*. The French school came up with a mode of text analysis which is known as *close reading* or *Explication de Texte* based on response and stimuli found in texts. The idea was supported by scholars of the day Jakobson (1960).

The advent of the 19th Century saw the emergence of a German scholar and philosopher, Wilhelm von Humboldt. He was of the view that poetry and prose differ in their selection and described his idea of classification of style where he exerted his influence on the Prague Linguistic Circle around (1926) and received the attention of members of that school.

In the 20th Century, some German scholars *B. Croce*, *Karl Vossler* and *Leo Spitzer*, gave birth to a new school known as *New Idealists*, based on their quest to search for individual peculiarities under the general heading of *psychoanalysis*. They viewed language as an element of expressing a psychological state of mind. Taylor (1980).

However, the beginning of this new era, Bally (1916), witnessed the origin of Linguistic stylistics and with the conception of French Linguistic Circle under Ferdinand de Saussure, has made a headway in the concept of emotional linguistics under French structuralism. Nonetheless, with the passing away of Saussure, his disciple, Charles Bally together with some members of the school published his work under the heading: *A Course in General Linguistics* (1916). Bally's conception of verbal stylistics is classified as emotionally expressive.

According to Crystal (1980), structuralism is "a term used in linguistics referring to any approach to the analysis of language that pays explicit attention to the way in

which linguistic features can be described in terms of structure and system". He further stresses that "In the general Saussurean, sense structuralist ideas enter into every school of linguistics".

Structuralism was said to have been initiated in Paris in the early 1960's by Roland Barthes, according to Rutherford (1971). In stylistic studies under the French school, preference will be given to Bally's theory, due to the fact he single-handedly championed the course of stylistics in that school, later Reffaterrre's and Jakobson's poetics. This is attested to by the fact that they proved to be the pioneers of structuralism in stylistics especially, Bally (1909), as we have witnessed in Taylor's (1980) publication.

The theory of verbal stylistics, which is behaviourists in nature, and therefore, a psychologically-based theory, aimed at explaining human actions solely on the observables. Chomsky (1959) believed that a behavioural science, limiting itself to observables can hardly achieve adequate explanation of essential parts of human actions. The generativists therefore, hold that the properties of human mind are unobservable and therefore not available for scientific analysis.

Hausa Prose Texts and Orthograhpy

Hausa prose texts have been divided into three categories:

- 1.) **Pre-colonial scripts**, in form of *Ajami* writings which range from books, letter and religious sermons.
- 2.) **Colonial scripts**, written by the colonial masters themselves like that of J.F. Schon, Rattary Williams, or written by indigenous writers under the guidance of colonial powers in form of competition, or joint authorship as in the case of the fiction *Jiki Magayi* written by Dr. R.M. East and John Tafida Umaru.
- 3.) The **writings of indigenous** Hausa people after political independence especially the writings of Hausa prose fictions in form of competition, at Katsina Teacher's College prior to the 1933 competition, Yahaya (1988), Mukhtar (2004). Hausa provincial newspapers, newsletters, government's gazettes, legislative proceedings, court warrants, court proceedings, summons etc.

A study of prose is not complete without having recourse to the history of Hausa orthography. In every society, there is a writing system and Hausa language is not an exception. The guiding principle of Hausa writing is the Hausa orthography. This is a rule that governs the way we write in vernacular. The system has been nurtured right from colonial times way back 1938. The then Northern Nigerian Government under

colonial power produced government notice No. (396) of 1938 which appeared in the Nigeria Gazette of 24th March, 1938 mandating the use of new spelling rules, such as the hooked letters, the rule for geminate digraphs, the abandonment of vowel length and tone notations and the distinction between the two ‘r’ sounds. That is the trill and the flap “rs”, Some segmentations rules proposed by Bargery (1934) as used in his dictionary, were also incorporated. Later in 1939, the famous weekly Hausa newspaper “Gaskiya Ta Fi Kwabo” appeared in the streets and in schools.

In 1955 the “Hausa Language Board” was created by the then Northern House of Assembly to harmonize and standardize Hausa orthography in Nigeria. The “Hausa Language Board” was active only for three years before being dissolved by the colonial administration, distrustful of the success of the indigenous language to the disadvantage of English language.

In 1966, the United Nation Educational Scientific and Cultural Organization, (UNESCO) organized the Bamako meeting of experts for the unification of the alphabets of some African languages. Late Prof. M.K.M Galadanchi was in attendance and among the participants were Professor Anthony Kirk-Green, from Ahmadu Bello University, Zaria, as the chairman, Professor Robert G. Armstrong from University of Ibadan, as the Rapporteur, Other members were Professor Carl Hoffmann, Head of Department of Linguistics and Nigerian Languages, University of Ibadan. Professor Claude Gouffe, Ecole Nationale des Langues Orientales vivantes, Paris. Professor F.W. Parsons, Professor of Hausa School of Oriental and African Studies, University of London. Malam Abdu Moumini, a resident of Bamako. Late Malam Na’ibi Sulaiman Wali, Secretary of the Hausa Language Board, from Ministry of Education Kaduna, Nigeria. Alhaji Abba Jiddum Gana, Director of Gaskiya Corporation, Zaria and Kaduna, Nigeria, as consultant. The results of this meeting influenced the practices in Niger, notably, the marking of tones, vowel length, and the diphthongs (*aw*, *ay*) in Hausa orthography. The Nigerian government rejected these innovations (cf. Bamgbose 1978:). The consequence of this disagreement was that two different Hausa orthographies were practised in the two countries.

A classic example of mismatch between Government edict and popular practice can be seen in the case of written Hausa. In 1917, Hans Vischer, then Director of Education for the north of Nigeria, set out rules for Hausa spelling which he published and communicated to a few of his colonial colleagues at a time before Hausa had been written in Roman

script to a great extent. This orthography was adopted throughout northern Nigeria. In 1917, linguists and administrators had the opportunity to establish norms. Contrast the situation in 1966 when a group of linguists meeting at a UNESCO conference on the orthography of African languages in Bamako proposed a new orthography for Hausa to bring its conventions into line with those used for other African languages. When the proposals were put into effect in Niger, a situation resulted in which Hausa was written in one way in Niger and in another in Nigeria. Fifty years of experience in Nigeria had been ignored. The situation persisted until the authorities in Niger decided to adopt the Nigerian orthography. As a result of the intervention of prescriptive linguists, and the state's sponsorship of their plans, the difficulties facing people wishing to teach, learn, read and write in Hausa had been multiplied. The linguists and administrators simply failed to recognize the historical inappropriateness of their suggestions and their inability to impose them on Hausa-speaking peoples.” Phillips (2002)

According to this version, Hausa orthography is now 100 years old from 1917-2017. Alas! Hausa scholars did not care to celebrate the centenary of Hausa orthography either in Niger or Nigeria. The non-observance by most users of the orthographic rules enacted by the Hausa Language Board in Nigeria prompted a series of meetings to devise ways to enforce the orthography. One of such meetings was the 1970 Conference on Orthography held at the Ahmadu Bello University, Zaria.

Another such conference on orthography was held at Abdullahi Bayero College, Ahmadu Bello University, (ABC/ABU) now Bayero University Kano, under the then Centre for the Study of Nigerian Languages, Ahmadu Bello University in 1972 (now Centre for Research in Nigerian Languages Translation and Folklore. Bayero University, Kano, The conference came up with a blueprint called “Working Party on Hausa Orthography” to improve some aspects of Hausa orthography in particular, the use of the letter ‘f’ to represent a set of non-contrasting voiceless labial sounds (and some surface ‘h’-sounds), the use of diphthongs ‘ai, au’ instead of ‘ay, aw’. Others included glottalized consonants, palatalized consonants, labials, assimilation, gemination allophonic changes, vowels and vowel length, tonal marking, diphthongs, dialects, loan words etc.

At the international level, differences still exist between Nigerien and Nigerian types of orthographic practices. To address this issue, in 1980, the Organization of African Unity, (OAU) sponsored a meeting of experts on the “Harmonization of Hausa Orthography” at *Centre D’Etudes Linguistique Et Historique Par Tradition Orale* (CELHTO) between 7th to 12th January 1980 in Niamey, Niger. At this meeting, the Republic of Niger essentially dropped its Bamako 1966-inspired orthography and overall, adopted the orthography practised in Nigeria. In 1981, Niger issued a ministerial decision that suspended the Bamako 1966-inspired orthography and enforced the CELTHO harmonized orthography.

In 1982, there was the Daula Hotel Conference, on standardization of Hausa orthography. A meeting of experts and syndicate sessions were held during the conference to regularize the Hausa orthography.

However, in 1999, Niger Republic issued yet another decision on Hausa orthography that suspended the 1981 decision and mandated an orthography that comes even closer to the one being used in Nigeria. The main change concerned the capitalization of diphthongs and digraphs (in the new decision, only the first letter of the cluster is capitalized). This document, *Vu le le rapport fanal du seminaire –atelier sur L’hamonization des orthographies des langues nationale, tenu a Niamey 19 au Juiliet 1999* considered the issue of alphabets, monophthongs, monographs, digraphs, and the utilization of consonants. Genetives and possessives, glottal, segmentation and punctuations.

Again at the international level, the Academy of African Languages (ACALAN) with headquarters in Bamako, through its experts sourced from Africa had its Hausa Commission draw members from both Nigeria and Niger. Prior to that was the meeting of “Assembly of Academicians”. During the planning workshop held in March 2010 in Abuja, one of the priority activities identified was the development and harmonization of the Hausa orthography. The workshop was timely because it gave the Commission an opportunity to address important issues.

The Hausa commission members who managed the Hausa orthography met in Abuja with Emeritus Professor Ayo Bagmbose the Chair of Assembly of Academicians of the Institute, Emeritus Professor Munzali Jibril and Professor Isma'ila Junaidu. Later in Bamako, Mali in July 14-16 2010. Professor Abdulhamid Abubakar from Nigeria became the Chairman of Hausa Commission while Professor Mahamane Laoualy Abdoulaye, of Niger the Secretary Hausa Commission,. Other members of the

Commission are: Professor Isa Mukhtar, Nigeria, Professor Sa'idu Muhammad Gusau, Nigeria, Professor Salifou Barmou, Niger, late Professor Maikudi Karaye, Nigeria, Professor Sammani Sani, Nigeria, and Professor Souley Bara, from Niger. The Commission had at its disposal a number of documents, supplied by ACALAN or by the Commission members, which allowed an overview of the history of Hausa orthography, the dissemination efforts of the orthographies, as well as the various criticisms levelled against successive versions of the orthography. The Hausa Commission members under the stewardship of ACALAN, African Union (AU) and BREADER, met in Bamako Mali and produced a clean copy of Hausa orthography titled: *Harmonized Hausa Orthography 2010 Edition* (See 2010 Revised ACALAN Hausa orthography, Bamako Conference 14-16 July 2010). Among the resolutions passed at the end of the session was to disseminate the outcome of the meeting through textbooks, advocacy and seminars. In order for the harmonized orthography to be widely used, the Commission recommended the following measures:

During the planning workshop held in March 2010 in Abuja, one of the priority activities identified by the Hausa Vehicular Cross-Border Language Commission was the development and harmonization of the Hausa orthography. Subsequent workshops afforded the Commission opportunity to address this important issue.

Hausa has a well-developed orthography as a result of efforts by previous governments and individuals covering a period of over seventy years. The United Nations Educational Scientific and Cultural Organisation (UNESCO) should be singled out as an important organization that supported the effort of developing and harmonizing Hausa orthography. The first of such effort took place in Bamako in 1966. Another important organization that contributed to the harmonization of Hausa orthography in Niger and Nigeria is the former OAU through its specialized institution, the CELHTO in Niamey in the early 80's. The details of the contributions made by government agencies, organizations, and individuals, the current problems in the use of Hausa orthography, solutions to these problems and recommendations for specific actions to be taken by stakeholders are covered under appropriate headings in this report.

Documentation Review and Listing

The Commission had at its disposal a number of documents, supplied by ACALAN or by Commission members, which allowed an overview of the history of Hausa orthography, the dissemination efforts of the orthographies, as well as the various criticisms levelled against successive versions of the orthography. This section lists the most important steps in the development of Hausa orthography and the most

relevant documents. The section owes much to the articles by Amfani (2006), Bamgbose (1978), and Bara (2007).

Establishment of Hausa Orthography: Some Chronological Milestones

The year 1912 saw the first work establishing rules for Hausa orthography in a document titled: “Rules for Hausa spelling” by Hanns Vischer (Director of Education, Northern Region of Nigeria).

In 1993, The Literature Bureau in Nigeria introduced new ways of writing Hausa to reduce the influence of English spelling on Hausa that characterized the Vischer spelling (usage of the letter ‘c’ instead of English ‘ch’; introduction of the hooked letters, etc.) The Bureau also organized writing competitions and launched journals to implement the new orthography rules.

In 1938, the Government Notice No. 396 (Nigeria Gazette, 24 March, 1938) mandated the use of new spelling rules, such as the hooked letters, the rule for geminate digraphs, the abandonment of vowel length and tone notations and the distinction between the two ‘r’ sounds. Some segmentations rules proposed by Bargery (1934) were also incorporated. In 1939, the famous weekly Hausa newspaper “Gaskiya Ta Fi Kwabo”(English translation) appeared.

In 1955, the Hausa Language Board was created by the Northern House of Assembly to harmonize and standardize Hausa orthography in Nigeria and develop literacy in Hausa. The Hausa Language Board was active only for three years before being dissolved by the colonial administration, wary of the success of the indigenous language to the detriment of English.

In 1966, UNESCO organized the Bamako meeting of experts for the unification of the alphabets of some African languages. The results of this meeting influenced the practices in Niger, notably, the marking of tones, vowel length, and the diphthongs (*aw*, *ay*) in Hausa orthography. The Nigerian government rejected these innovations (cf. Bamgbose 1978: 13). The consequence of this disagreement was that two different Hausa orthographies were practised in the two countries.

By the late 70s, the non-observance by most users of the orthographic rules enacted by the Hausa Language Board in Nigeria prompted a series of meetings to devise ways to enforce the orthography. One such meeting was the Conference on Orthography held at the Ahmadu Bello University, Zaria in 1979.

At the international level, differences still existed between Niger and Nigeria orthographic practices. To address this issue, the OAU sponsored the Meeting of Experts on the Harmonization of Hausa Orthography at CELHTO in Niamey, Niger in 1980 and in 1981, Niger issued a ministerial decision that suspended the Bamako 1966-inspired orthography and enforced the CELTHO-harmonized orthography. In 1999, Niger issued yet another decision on Hausa orthography that suspended the 1981 decision and mandated an orthography that came even closer to the practice in Nigeria. The main change concerned the capitalization of diphthongs and digraphs (in the new decision, only the first letter of the cluster is capitalized). (see text books published on orthography in appendix I

Recommendations for a New Harmonized Hausa Orthography

First, the Commission reviewed the most important papers dealing with the criticism of the various versions of Hausa orthography. The Commission discussed the criticisms, examined their soundness and their relevance, and then proceeded to make a decision. In a second step, the Commission also examined a few notational conventions that should complement the Hausa orthography.

Revising the Current Hausa Orthography

The alphabet in Niger:

Consonants: (32)

b, ɓ, c, d, ḍ, f, fy, g, gw, gy, h, j, k, kw, ky, ḳ, ḳw, ḳy, l, m, n, (p), r, s, sh, t, ts, w, y, ỵ, z.

Vowels: (5)

a, e, i, o, u.

The alphabet in Nigeria:

Consonants: (30)

b, ɓ, c, d, ḍ, f, fy, g, gw, gy, h, j, k, kw, ky, ḳ, ḳw, ḳy, l, m, n, r, s, sh, t, ts, w, y, ‘y, z.

Vowels: (5)

a, e, i, o, u.

The major difference between the two countries is the way of representing the glottalized palatal semi-vowel, ‘y’ vs. ỵ. The presence of the letter ‘(p)’ and the glottal stop (‘) in Niger does not represent a true difference because both symbols are present in the writing practices in the two countries.

(1) ‘Y vs. hooked Y

,

(2) *The writing of ‘m’ versus ‘n’ before abutting consonants.*

Niger should adopt the CELHTO convention to write ‘m’ before labial consonants word-medially, and ‘n’ before non-labial consonants. It has been observed that under certain conditions, users in Niger can write ‘m’ inside words before non-labial consonants. For example *cin mutunci* not *cim mutunci*, *cin magani* not *cim magani*.

(3) *Capitalization of names with multiple words*

The Niger decision cited only one-word examples of proper names to illustrate the use of capitalization. The question is, how do we write proper names and toponyms with multiple words? The Commission decided to leave the current practice as is: Use hyphens in toponyms if they contain more than two words. Toponyms are words that are derived from the name of a place. For instance *Masallaci*, *Makaranta*. *Makabarta* *Mayanka* , *Makera* etc

(4) *Compound words*

The Commission examined the representation of compounds and decided that the current practices should be maintained. What is current as at now includes noun plus noun based compounds e.g. Rigar-ruwa, bakin-kogi. Nouns plus adverbs adjectives or otherwise as in duman-rafi bakin-tulu, bakar-kafa, farar kaya. There are also compounds with diminutives such as dan dambe, dan iska or with adjectives as in dan katabarbar., dan tamilo etc.

(5) *Universal pronouns Ko wa ‘whoever’ and kowa ‘everybody, etc.*

The current convention makes provision for one word to cover the two meanings. The Commission recommends that depending on the intended meaning, the pronouns be written separately or in one word: *kowa* 'everybody' and *ko wa* 'whoever'. This, in fact, is already the current practice.

(6) *Watau/wato and similar dialectal variations*

The Commission asked for authors to remain consistent in their choice of one form.

(7) *Bound vs. non bound possessive pronouns*

Newman (2000) provides good arguments for writing possessive pronouns on nouns (to express real possession and derived relations) and on verbal nouns (to express verb-direct object relation) in the same way: i.e., as bound pronouns on the host nouns/verbal nouns. Currently, the possessive pronoun is written as bound with nouns and unbound with verbal nouns (like the pronouns that are direct object of regular

verbs). After discussion, the Commission realized there was no true need for a change and recommended the continuation of current practices.

Continuation as in the case of bounds where you have allomorphs –n and –r riga-r Sani not rigas Sani, as in akwati –n Bala not akwatimm Bala

Complementing the Current Hausa Orthography

(8) Notation of “BC” and “AD” in dates

The Commission decided that BC be represented as “KHI” and “AD” as “BHI”.

(Here the KHI means Kafin Haihuwar Isa (Alaihissalam)and BHI means Bayan Haihuwar Isa (Alaihissalam)

(9) Notation of “AM” and “PM” in denoting time

The Commission decided that “AM” be represented as “ns” and “PM” as “ny”. In addition Hausa has other time categorization: “Na rana’ can be abbreviated as “nr” (for example, “3:00 PM” as “3:00 nr”) and “na dare” as “nd” (for example, “8:00 PM as “8:00 nd”).

(10) Conventions for writing other abbreviations

The Commission retained “ds.” (da sauransu) for “etc.”. It also recommended the abbreviation “mis.” (misali) for “for example” (contrary to the orthography in Niger that recommended “ms.”

Hausa Text in the Harmonized Orthography

In the new harmonized orthography, the Niger counterpart accepted the Nigerian type with exception of the letter *y*; for the capital letter and *y*, for the small letter.

Implementation of the new harmonized Hausa orthography: The way forward

In order for the harmonized orthography to be widely used, the Commission recommended the following measures:

1. Publish books with the new orthography
2. Production of manuals for the new harmonized orthography
3. Sensitization and advocacy in Niger and Nigeria for the new harmonized orthography: Conduct two types of workshops - one for scholars and government agents and one for authors.
4. Writers workshop to write books based on the new harmonized orthography for distribution in schools, literacy centres, health centres, etc.

5. We observe that our right to speak our languages in legislative bodies are not fully utilized. We call on our legislators to use the new harmonized orthography in their documents wherever possible.
6. The Hausa Commission recommended that ACALAN publishes a quarterly newsletter in Hausa, Fulfulde, and Mandenkan using the new harmonized orthography.
7. Explain the new harmonized Hausa orthography on back cover of children's notebooks.
8. In Niger, create and in Nigeria, resuscitate the Hausa Language Board or set up any other institution (pedagogical institutes, linguistics departments, language centres, etc.) to watch the observance of the new harmonized orthography in official or commercial (company) signs and announcements.
9. There are at least 5 Hausa language newspapers in Nigeria but none in Niger. The commission recommended that ACALAN advises the Niger governments to consider resuscitating at least one Hausa newspaper in Niger.
10. Finally, the Commission reported that it had a website where it would display the new harmonized orthography and its other activities. The address is: <http://kwamitinhausayolasite.com/>

Nonetheless, two months later, precisely in October 2010, another group entirely different from that of ACALAN under the sponsorship of Centre for Advanced Studies in African Society (CASAS) and Centre for Black and African Arts Civilization CBAAC put a team together. Members of this group included Professor Ahmed H. Amfani, Usman Dan Fodiyo University, Sokoto, Nigeria as the chairman other members included Dr. Mahaman Bachir Attoumane, Abdou Moumouni University, Niamey, Niger, Adamu Ibrahim Malumfashi, Ahmadu Bello University, Zaria, Nigeria, Professor Mohammed Munkaila, University of Maiduguri, Nigeria, Professor Lazarus Miti, OSISA, Mr Shedrach Golen, CBAAC, Lagos, Nigeria, Mr Balarabe Ladan, Mr Pawa Golpwana, CBAAC, Lagos, Nigeria Professor Mahamane Laoualy Abdoulaye, Niger, Mr Aliyu Umar, Abdu Gusau Polytechnic, Zamfara, Nigeria. The members met in Abuja on 26-27 October, 2010 on the development and harmonization of Hausa orthography. The report of this was titled: “Report of the CASAS and CBAAC Group for the Harmonization of Hausa Orthography Abuja, 26-27 October, 2010”.

Hausa orthography is now one hundred years (100) old, from colonial times, (1917) to date, but it is still in disarray with so many versions of styles and so many variations. Majority of our students, both undergraduate and postgraduate have difficulties in approaching Hausa orthography. But ironically, you may find a trained

Hausa typist with a better knowledge of Hausa orthography compared with our students.

It has been observed that language is not a homogeneous entity (Crystal, 1997:3); it is complex and has main and variety of dialects. These varieties have different registers. Hausa language has the following varieties: *Kanonci*, *Sakkwatan*, *Katsinanci*, *Arewanci*, *Zazzaganci*, *Hadejanci*, *Gumalanci*, *Dauranci*, *Bausanci* or *Guddiri* of the old version and now with new versions developing, on their way to being like other dialects; *Hausar Ghana*, *Hausar Ghat in Libya*, *Hausar Sudan*, *Hausar Abuja*, *Hausar 'Yan Fim*, *Hausar 'Yan Hip-Hop*. All these are seen to be attaining the status of dialect, slang or style in the case of the last two. These varieties are distinct from one another and they indeed vary to some extent. There are many of such varieties in Hausa and linguists may wish to call them registers or styles, this is a matter of nomenclature. Varieties indeed may have some common linguistic features. They are all recognized as members of the same language; in other words, they belong to the same language.

It may probably be difficult to simply define what a style or variety is, or how many types do exist. Nonetheless, one can discern the major differences as gleaned between the written and the spoken form of language. The written usually pertains to text while the spoken is inclined to discourse, whatever it is. It is only through a relevant stylistic theory that we can understand more of it. Native speakers of Hausa and probably other languages of the world are aware of these differences of rules of their language grammar even if they do not go to school but they do not know that they are aware, unless you speak otherwise then they tell you, "*Ban gane gwarancinka ba*", meaning it is ungrammatical. The ordinary Hausa person will begin to inquire: "*Bahaushe ne kai ko yare ne?*" "*Ina Bagwaren nan yake?*" All these are different sorts of questions that an average Hausa man can pose and evaluate someone to know his status. By proper language communication one is bound to be fully integrated into his immediate community. Hausa native speakers have the advantage that they are born and brought up in a linguistic environment that one can acquire the language and its cultural values unconsciously.

This kind of grammatical analysis is not usual with those scholars who confine themselves with Generative Grammar. While Generative Grammar rests on syntax, Systemic Functional Grammar relies on clause types and processes.

Generative Linguistics versus Systemic Functional Linguistics

Chomsky's Universal Grammar (UG) and Halliday's Systemic Functional Linguistics (SFL) dual theories according to Bavali and Sadighi (2015), have been introduced and established and they are almost autonomous from each other. Both of them have been prosperous in accounting for characteristics of language from a particular standpoint. Conversely, they appear to be situated more in a corresponding point with respect to each other than in a challenging situation against one another.

In Generative Grammar, a language is a description of the grammatical competence rather than performance of the native speakers of that language. Indeed, grammatical competence is defined as the native speakers' inferred knowledge of the grammar of their language as stated by (Chomsky, 1965). The native speakers' grammatical capabilities is determined by stimulating their intuitions about grammaticality of sentences produced, for example in the language. This is also known as grammatical rulings. It follows that any grammar could be descriptively adequate if and only if it describes the properties of the intended language in accordance with and from among those universal properties already predicted and devised within the theory of Universal Grammar.

Systemic Functional Linguistics, unlike the 'grammar as rule' type of theory takes the resource perspective rather than the rule perspective, and it is designed to display the overall system of grammar rather than only fragments. That's why it has come to be known as a Systemic Functional Grammar. In Halliday's (1985,) term, the theory behind the present account is known as "systemic" theory. Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options. Whatever is chosen in one system becomes the way into a set of choices in another, and go on as far as we need to, or as far as we can in the time available, or as far as we know how. In Systemic Functional Linguistics, "clause" rather than "sentence" is the unit of analysis as earlier mentioned.

Systemic Functional Linguistics (SFL)

Systemic Functional Grammar or Linguistics, which was first introduced by Michael Halliday (1960,1985), refers to a new approach to the study of grammar that is radically different from the traditional view in which language is a set of rules for specifying grammatical structures. In this view, language is a resource for making meanings and hence grammar is a resource for creating meaning by means of wording. Halliday and Matthiessen (1999) clarified their positions with respect to SFL as follows:

For the task of constructing meaning. A systemic grammar is one of the class of functional grammars, which means (among other things) that it is semantically motivated, or ‘natural’, In contradistinction to formal grammars, which are autonomous, and therefore semantically arbitrary, in a systemic grammar, every category (and ‘category’ is used here in the general sense of an organizing theoretical concept, not in the narrower sense of ‘class’ as in formal grammar) is based on meaning: it has a semantic as well as a formal, lexical-grammar. To capture the essence of the distinction between grammar and theories of grammar, Halliday and Matthiessen (1997, 1999) call the latter ‘grammatics’.

They further underscore the need for a richer theory of grammar (i.e. SFL), claiming that the traditional “grammar as rule” type of theory falls far short of the demands that are now being made on grammatical theories. At this stage in history, we need a richer theory of grammar to meet the challenges of the age of information, e.g. in education and in computation (Halliday and Matthiessen, (1997).

In Systemic Theory, a clause is a unit in which meanings of three different kinds are combined. Three distinct structures, each expressing one kind of semantic organization, are mapped onto one another to produce a single wording. These semantic structures are referred to as Meta-functions. Halliday in 1964 has envisaged semiotic structure of a situation in language as *field*, *tenor* and *mode*. He attached these three to semantic behaviour which determine an alternative use of language from the options made available by language. For Halliday, the *field* is the wholesome activity of the language use. Crystal (1985) posited that what Halliday means by *field* is equivalent to what is known as *style*. Fowler (1996) on his own suggested that different *fields* produce different language, clearly at the level of vocabulary (Bavali and Sadighi, 2015).

The *tenor* in a sentence could refer to specific role of the participants between whom the statement is made. Halliday’s third category, *mode*, is what he called the descriptive organization of the situation. Systemic Functional Linguistics, a model developed by Halliday (1960, 1970, 1985 and 2004.) suggests that language is recognized as a functional standpoint. It categorized it to the analysis of text and in this context, a written text. This is possible at the level of register, in terms of *Field*,

Tenor and Mode. To a certain extent, this may be as well be extended to the level of semantics pertaining to *ideational, interpersonal and textual* modes.

Systemic Functional Grammar (SFG)

According to Bavali and Sadighi (2015), a clause comprises a combination of processes and the relevant participants and the circumstances associated with each process (different transitivity systems). The Systemic Theory, according to Crystal (1969), has a clause as its unit in which the referred meanings of three kinds of phenomena are associated. These three different structures, with each expressing one kind of semantic group, are charted onto one another to yield a single expression. They are called meta-functions and they belong to semantic entity. Systemic Functional Linguistics specifically lends itself to analysis of texts under Systemic Functional Grammar (SFG). This is so at least at the level of register. The registers are scanned as *Field, Tenor and Mode*, at the grammatical level, and at the level of semantics are understood in terms of *ideational, interpersonal and textual* meta-functions. Under this section, the data will enable us to provide an account of the different functions of language within Hausa fictional works that are relevant to the overall understanding of linguistic structure.

Other rudimentary functions of language enumerated are: **(1) The ideational function**. Ideational expression helps the author to communicate the content of his fictional work which portrays his individuality, and his other experiences of the real world and portrays the inner part of his own consciousness. To some, they view their ideational function in different parameters other than the one mentioned above.

The World of Hausa Fictional Prose Writers

Hafsatu Abdulwaheed with her title, *So Aljannar Duniya* (1981) and Zuwaira Isa with her title, *Daki ba ya Tashi Ragaya ta zauna* (1974) are the icebreakers of Hausa fictional prose writing among the womenfolk in what is called “Kano Market Literature”. They have paved the way for the subsequent rampant writings in Hausa fiction. There were many independent competitions among Hausa women fiction writers. These competitions have to do with either the theme or content of the book, where the true ideational structure is positioned. People like Bilkisu Ahmad Funtua, who was among the pioneer chain writers of the early 1980’s has, due to old age, given way to more energetic writers like Talatu Wada Ahmad, Sadiya Garba Yakasai and Sa’adatu Saminu Kankiya. Among these, the writings of Sa’adatu Kankiya still gain currency but the demise of her husband has impacted her writing.

An element of inter-textuality still exists among these writers. For instance, the writings of Maryam Kabir Mashi, *So ba Karya ba* and that of Hadiza Salisu Sharif titled: *Son Gaskiya*, cross-verify. On romance literature, the leading writer on Hausa romance literature as at 2017 is Hadiza Salisu Sharif with more than twenty titles on Soyayya, boldly publishing her books with her personal telephone number. Her title, *Dare Daya* is a replication of an earlier work, *Dare Daya Allah Kan yi Bature* written by Abdullahi Ka'oje, of the old Sokoto State (now Kebbi State). This may be a co-incidence or out of sheer ignorance.

Some of these Hausa fictions do not dwell on romance but rather have variety of topics. An example is that of *admonition* in *Idan Kunne ya ji* by Hafsat Sodangi; *pragmatics* in Sa'adatu Baba Ahmad's *A daidaita Sahu*; on *morality* by Karimatu Muhammad Maibasira, in her *Biyayyar Iyaye* and on *feminism*, like Rahama Abdulmajid's *Mace Mutum*. There are also contents on thriller stories², joy³, sadness⁴, crime⁵ and even on vegetation⁶. Thanks to the contributions of Association of Nigerian Authors (ANA) in uplifting the standard of these fictional prose publications by inviting these authors to interact with them, conduct seminars and symposia for them, especially during the leadership of Professor Yusuf Adamu, Isma'ila Bala, Ado Gidan Dabino and the current leader of the association Malam Zahradeen.

Individuality also presupposes someone's style, it may as well refer to the sum total of the linguistic habit of an individual (Crystal and Davy, 1969). When we talk of a

²"Da zarar kun gane mutanen nan, ina so ku bi su daya bayan daya ku KASHE!!! Ba na son daya daga cikinsun ya sake kwana duniya" (page. 41)

³In the book *Yaya Zanyi* written by Halima M. Aliyu "*Wajen karfe uku na yamma an shirya hadadden farfesun kaji da tataccen lemun karas da jalof din taliya da attarugu da albasada Five Alive da lemun juice da gasassun kaji da sauransu*". "*Suna sanye ne da yadi mai suna Dezan mai ruwan bula da takalmi mai dan tudu kadan, Musa na tuka motar Alhaji Sabitu mai suna Eclars suna tafiya a hankali har iyafot*". (page 15)

⁴"Shekarar babanku uku mahai finsa ya mutu, ina nan har Allah ya raya shi, gashinan yanzu Allah ya dau abinsa. Allah sarki ai ni na ga bala'I" .(page 40)

⁵"Sun dade suna soyayya a asurce da matar ubangidansa... tun sa'ar da ubangidan nasa ya auro matar, Idrisa ya kamuda ciwon sonta, hakanan ita ma akayi dace idon ta akansa". (Page. 9)

⁶"Uhm banda bala'i ma me zai kawo mujiya gidannan?... "Lokaci yayi da ya kamata a sare bishiyoyin da ke kuka-kusa da tagogin dakinnan, domin kukan mujiyannan ya fara isata... kada a shigo ta taga a yanka mutum a banza"

writer's style in Hausa, Abubakar Imam for instance who produced the famous Hausa book, *Magana Jari ce* or Bello Kagara, the author of another famous Hausa fiction *Gandoki* more frequently allude to their selection of language habit, their occasional linguistic habits, their personal idiosyncrasies which suggest their unique individuality. Even though some writers use standard Hausa in their write up, as former orthodox writers do, there are certain occasions they use what might be called language mixing. This is a phenomenon where we see a complete departure from the working language; as in the following examples.

“Hello lady, can I've my seat here? Page 23, Using English language and also on page 212 ;*masha Allah laquwwata illah billah!* Using Arabic language.

Mixing Hausa with English is called *Enghausa*, whereas, in a combination of Arabic and Hausa it is called *Arahausa*. Both *Enghausa* and *Arahausa* are complete departure from the main language that is Hausa. A typical example of *dialect mixing* is in the Hausa fiction, *Baya ba Zani* by Iliyasu where the main theme of the book is purely on romance. A friendly atmosphere is created between the two characters, Abdul and Momi. Initially Momi does not want Abdul but later she nearly runs mad in her desire to have him. “*To zancen da nike maki yanzu babu wani da Namiji da nake so da kauna nake kuma begen na dora ido a kanshi kamar sa... wallahi Hafsat da na son haka so yake da ban wulakanta...*” The two phrases here *kanshi* and *kamar sa* indicate the presence of both Katsina and Kano dialects in the same sentence. This is an intra- sentence dialect mixing where the mixing affects pronominal elements *shi* and *sa*. Grammatically, the former depicts a possessive pronoun *shi* while the latter is a comparison with long link element *sa*.

The temporal dialect in Hausa fiction is normally associated with age and it will come and pass as the speaker grows in the story. Childhood dialect and adult dialect are discrete. Same applies to men and women dialects in the real world, outside creative writing. Men and women dialects are principally discernible with phonation. Men's voices are more stiff, unbendable, hard and boorish than women voices which are more persuasive, appealing, soft, and luxurious. The only difference is that, in the real world, it is identifiable because it is aural and has direct acoustic effect while in the literary context, it can only be realized through imagination. Hausa fictional dialects are as well created dialects to enable the author use his style to create an atmosphere in order to develop his characters in the story. The very different idiolect, sociolect, and regiolect dialects he will create, is primarily to assign each dialect to the various roles the characters will assume in the story.

Language and Interpersonal Function

This is the function language has of instituting and maintaining social relations. Language helps in the communication of social roles. This includes the communication roles created by language itself, for example, the roles of questioner or respondent, which we take on by asking or answering a question and also for getting things done, by means of the interaction between one person and another. *Hausar ‘Yan fim*, *Hausar ‘yan Hip-hop*, mentioned above and now, *Hausar waya* or *Hausa media* dialects are some of the emerging sub-dialects in the process of dialect mixing and which in the future generations to come, a new dialect may emerge completely distinct from any other existing varieties of the Hausa language in question. According to Trudgell (2000), the term, new dialect formation refers to a linguistic situation which arises when there is a mixture of dialects leading to a single new dialect which is different from all inputs. In the course of using the cellular phones especially in the media, there are structural constructions in Hausa language that are either grammatically unacceptable in typical Hausa setting or are against the Hausa socio-cultural values, as in the following examples;

*Sai na taba ki a waya,
Na ganka a “whatsApp”
Sai mun haɗu a “Facebook”
Sai mun yi “chatting” da ke
Zan yi “tweeting” ɗin ki.
Na ga “miscall” ne na biyo kira
Ba kira ba ne.....
Ke kika fara kira a’a ni ban kira ba
Yara ne suke wasa da wayar.*

These sorts of style of language, is very annoying and infuriating especially when directed to a Hausa married couple. This is because it is infringing on someone’s personality, in the name of socialization. Indeed it is impliedly derogatory.

Textual Function

This is the function language has of providing links with itself and with features of the situation in which it is used. This is what enables the speaker or writer to construct ‘texts’, or connected passages of discourse that are situationally relevant and enables the listener or reader to distinguish a text from a random set of sentences. Halliday now shows how these functions are reflected in the structure of a clause. The functions, however, are supposed to be relevant for all cultures, including Hausa language. Systemic Grammar, according to Halliday (1985), deals with three kinds of

grammar, notably; the theme or the grammar of discourse, mood and speech. While mood deals with speech function. Transitivity deals with grammar of experience, and therefore, the grammar of a clause. Systemic Grammar deals with the clause and not the sentence, as categorically classified in the following table;

Table 1

Process type	Category meaning	Participation
Material	Doing	Actor, Goal
Action	Doing	
Event	Happening	
Behavioural	Behaving	Behaver
Mental	Sensing	Sensor
Perception	Seeing	Phenomenon
Affection	Feeling	
Cognition	Thinking	
Verbal	Saying	Sayer/Target
Relational	Being,	Token value
Attribution	Attributing	Carrier, attribute
Identification	Identifying	Identifier
Existential	Existing	Existent

Source: Halliday, (1985)

Transitivity (Process)

Halliday (1994) stated that the element of transitivity is made up of processes of going on, happening, doing, sensing, meaning, being and becoming.” Transitivity focuses on each clause in the text asking: “Who are the actors, who are the acted upon, and what processes are involved in that action?” Matheson, (2005). The transitivity system proposed by Halliday is composed of three main types of processes: material,

mental, and relational. There are also three minor types which are: behavioural, verbal, and existential processes. According to Halliday (1994), each situation type is made up of three components: “the process itself, participants in the process, and the circumstances associated with the process.” The process is realized by a verb and it is the central part of the situation. Notably, participants are realized by a nominal group and circumstances are realized by adverbial groups or prepositional phrases. The presence and type of processes largely depend on the participant’s involvement, their number and type, as well as on the process itself. Halliday distinguishes six different types of processes. Under each process, we shall place a text book to generate its kind of transitivity. All in all, a total number of six books have been involved as follows; *Ina Ma A Ce Hannun Agogo Zai Dawo Baya* (IMA) by Aliyu Aliyu; *Makarkashiya* (MKY) by Abdullahi Hassan Yerima; *Mutunci Madara ne* (MMN) by Jamila Ibrahim Nabature; *Dangin Miji* (DMJ) by Aishatu Hussaini Azare; *Kai Da Jini* (KDJ) by Naziru Adam Salihi and *Karshen Alewa Kasa* (KAK) by Bature Gagare.

The Material Process

This type of process includes clauses of doing and happening. The two main participants associated with this process are: the Actor (the doer of the process) and the Goal (the entity affected by the process). This has been exemplified in Tables 2, 3 and 4 below. This aspect has been investigated in the book, *Ina Ma A Ce Hannun Agogo Zai Dawo Baya* (IMA) by Aliyu Aliyu.

The story is built on the life style of a lady called Rabi’a and her son Ahmad. They are faced with challenges of life, experiencing difficulties and hard times. A short while after the marriage with her first husband, Bello he passed away, as a result of an accident while in the company of friends on their way to a wedding ceremony in Zariya. At that material time, Rabi’a was carrying his pregnancy. Six months after she returned home, Rabi’a meets with another incident, that is the death of her father, Malam Shu’aibu who has been providing her with shelter. Now life changes for Rabi’a , her aged mother and the newly born baby, Ahmad.

Rabi’a enters a second marriage with Musa who happens to be from the same family background, but resides in Lagos with his family. Rabi’a therefore, did not enjoy her union with Musa because of her co-wife Tabawa with whom she is always at logger heads all the time and their husband cannot say anything. Again, she did not enjoy staying with Musa as he cannot provide for her basic needs due to poverty—not enough food, no clothing. So when she asks for a divorce, he quickly obliges as if he is waiting for such an opportunity to come.

On her coming home for the second time, she tries so many handicrafts to earn a living. On top of this, her mother falls ill with a foot problem and she is also hard of hearing. Finally, the mother becomes deaf. Ahmad’s consanguine brothers are discourteous to him. Ahmad’s mother, Rabi’a dies when a building falls on her. Ahmad now has nobody to take care of him. He finally packs his belongings and moves to the village to reside with his grandmother’s sister.

Under this section, about 100 sentences were sampled with average range of about three clauses per sentence. Therefore we have a total of three hundred clauses to work with. The following sentence carrying three clauses is used for purpose of demonstration under this section.

Table 2 **Doing Clauses**

<i>Actor</i>	<i>Process</i>	<i>Circumstance</i>
<i>Hakika tsufa</i>	<i>yakan zo da matsaloli</i>	<i>na yawan rashin lafiya</i>
<i>Theme</i>	<i>Rheme</i>	

Table 3 **Doing Clauses**

<i>Actor</i>	<i>Process</i>	<i>Goal</i>
<i>tun muna</i>	<i>zuwa asibiti</i>	<i>mu sami magani</i>
<i>Theme</i>	<i>Rheme</i>	

The two functions, *Theme* and *Rheme* are connected with that aspect of the meaning of the clause which organizes it as a message. The theme is the starting point for the message; it is “what the message is concerned with; the point of departure for what the speaker is going to say” (Halliday, 1985). It follows that that part of the meaning

of any clause is determined by which element is chosen as its Theme. Halliday also notes that the function Theme must be distinguished from the other two functions *Subject* and *Actor* which are associated with two distinct, but relevant, modes of meaning within the clause.

Table 4 **Affected Clauses**

<i>Actor</i>	<i>Process</i>	<i>Goal</i>
<i>ko a ce mu saya</i>	<i>har rashin wadata ya sa muka fara hadawa</i>	<i>da maganin gargajiya</i>
<i>Theme</i>	<i>Rheme</i>	
Actor process	Material Goal	

In the above Tables (2-3), the theme and rheme of the clauses reveal that the material processes are process of doing. The last clause (4) shows that the entity has been affected, meaning that it has been acted upon. Nonetheless, in all the three clauses (2-4), there are the participants’ role notably the *actor* and the *goal*. Material process clauses and the mental process clauses are, according to Halliday (2014; 214) grammatical clauses.

The Mental Process

In the mental processes group of four sub-types are involved, this include perception (see, hear, feel), cognition (know, understand, believe), affection (like, love), and desire (hope, want, wish). Within this process, there is always a conscious participant identified as the *sensor*: the one who perceives, knows, likes, and so forth. Beside the sensor, there is also another participant concerned with the mental processes which is the *phenomenon*. This, in Hausa are words like: *ina jin, ina ganin, na fahimci cewa, ina zato, ina so, ina tsoro* and so forth. Meaning, (*Perception, (seeing hearing)*)(*Affection, liking, fearing*), (*Cognition, thinking, knowing and understanding*) as in *na gane, na fahimta, na tuna na sani* and so forth.

These aspects have been investigated in the book *Makarkashiya* (MKY) by Abdullahi Hassan Yerima. The story is about a national security agent (a policeman), named

Suraj, who is implicated and cannot not gain support from anywhere. He finds himself in this situation for his refusal to collect bribe from Alhaji Hudu Mai ruwan Nera in order to release his people from police custody. Alhaji Mai Ruwan Nera is notorious peddling hard drugs and contraband disapproved by government.

Two days after Suraj was posted from Duwala as an Inspector, this businessman sends his representative in person of Lazarazu with some bribe money for him. On seeing that Suraj refuses to collect the money, he devises a trap for him. He sends men of the underworld to his fiancée’s house, Ramla and forces her to make a phone call to him to tell him that there are armed robbers in their house. That notwithstanding, she is again forced to telephone the police headquarters to report that Suraj has come to their house to raid and kill them.

On arriving to Ramla’s house, Suraj finds all of them dead. While trying to call the police to narrate about what is happening, he notices a convoy of police heading towards him. They surround him and hold him as the suspect.

Alhaji *Mai Ruwan Nera* who implicated him directs that Suraj be brought from prison and arraigned before him. Alhaji *Mai Ruwan Nera* wants show him that he is more powerful than the authorities. He tells him to his face that it is behind the problem Suraj now finds himself. They then secretly deposit a corpse inside a car and instruct him to drive. As he drives, they call him to stop and check the contents in the boot of the car. Already, the police have started to look for him alleging that he is the one suspected to have killed the man inside the car. Alhaji reveals to him that he is being implicated deliberately and that the police are on his trail. Upon opening the car, he noticed that he is surrounded by a team of policemen. The following are excerpts from the book:

“*Kai dan samari ka ga duk wani hali da ka tsinci kanka ni ne ummul aba ’isin din jefa ka cikin bala ’in*”(P. 35).

Table 5

<i>Senser</i>	<i>Cognitive process</i>	<i>Phenomenon</i>
<i>“Kai dan samari</i>	<i>ka ga duk wani hali</i>	<i>da ka tsinci kanka</i>

Table 6

<i>Senser</i>	<i>Cognitive process</i>	<i>Phenomenon</i>
<i>ni ne</i>	<i>ummul aba ’isin din</i>	<i>jefa ka cikin bala ’in</i>

Under mental process, participants that are displayed are notably the *senser* identified as conscious of feeling, seeing, and the cognitive process. This is an understanding, because “ga” in Hausa could mean seeing, perception and conception.

“Kafin ka hada ni da ‘yan sanda to ni zan hada ka da su, don na nuna maka cewa a cikin su ma na fika matsayi. Lefin da za dora maka gara a ce an kashe ka, zai fi sauki a gareka, don ba wata mafita sakamakon cewa sarkakkiyar makarkashiya za a shirya maka” P.(23).

In the first instance one can see - a lot of orthographical mistakes in the quoted material above. After such dishonesty, they have broken into the prison and brought out; this is what Alhaji Mairuwan Nera was saying:

The Relational Process

According to Halliday (1994) relational process is divided into two modes: *identifying relational process* and *attributive relational process* Relational processes occur outside and inside human beings and are typically realized by the verb ‘be’ or some verbs of the same class called copular verbs; for instance, in Hausa *ta yi wu, wata kila, mai yiwuwa*, and so forth. Halliday (1994) summarizes this as follows:

Review of the Processes

Intensive ‘x is a’= relationship of sameness between two elements.

Circumstantial ‘x is at a’=define an entity in terms of location, manner and time.

Possessive ‘x has a’ =indicates that ‘one entity owns another’

The book *Mutunci Madara ne* Jamila Ibrahim Nabature (MMN) has been used to demonstrate the (Relational Process). This story, a 63-page fiction is built on a wealthy merchant, Alhaji Kabiru Dawakin Kudu who lives with his two wives. Hajiya Asabe is the senior wife, and Murjanatu is the younger wife. Hajiya Asabe the senior wife has been terrorizing the younger wife Murjanatu because she is very young - about the age of her first son born child, Babangida. Hajiya Asabe, with the cooperation of her younger sister Inna Laraba, her warden and her female children unanimously go against Murjanatu. But Murjanatu the co-wife, being a young girl of about fourteen years, cannot retaliate or avenge all these taunts. Only when their husband sees an anomaly does he draws their attention to it and admonishes them.

“Haj. Asabe ta ji kamar ya daki kirjinta haushi da kishi gaba daya suka turnukota ta yanda yake fadin matarsa matarsa-----“

“H.Asabe ta ji jiki, don ko ji take kamar an jefe ta da kibiya nan da nan yanayinta ya.canza, duk idanunta sun rufe ta budewa Alhaji Kabiru ruwan masifa kamar ta yi hauka-----”(p.14).

“ta bugawa Sagiru tsawa kamar za ta dake shit a ce da Allah yi wa mutane shiru duk ba ku ne munafukai ba ‘yan ziga magulmatan banza-----”(p.18).

Table 7

<i>Mode</i>	<i>Attributive</i>	<i>Identifying</i>
Intensive	Performance	<i>kishi gaba daya suka turnuko ta</i>
Circumstance	“Haj. Asabe ta ji kamar ya daki kirjinta haushi da	
Possessive	<i>ta yanda yake fadin matarsa matarsa</i>	

As we have gleaned in the previous clauses, we are concerned with experiences of our material world. Mental clauses are concerned with the world of our own consciousness. In other words, our inner and our outer experiences of the world may be construed by relational clauses. This notwithstanding, they model the experiences; *being* rather than *doing* or *sensing*. As part of grammar of transitivity, a less delicate option in *relational* transitivity is given below for those who follow the discussion steadily.

Table 8 Attributive Clauses⁷

	Carrier	Process	Attribute
Attribute of	Jaki	yana	dauke da kaya
Intensive	Magidanta	sun fama	da cefane
Circumstance	‘Yan makaranta	sun	Daukar jarrabawa
Possessive	Masu kudi	sun sayen	kayan alatu

If a relation is construed as attribute, it in turn takes the form of possessive as its nominal group. In all the examples above, the thing possessed is also the carrier and the possessor is the attribute. In this case, Jaki, Magidanta, ‘Yan makaranta, and Masu kudi form possessive nominal group.

⁷ Texts in Tables 8 and 9 are imported from outside the book under study to ease and just set an example.

Table 9 Identifying Clauses

	<i>Identified</i>	<i>Process</i>	<i>Identifier</i>
Identification of	Marasa lafiya	sun tafi	Asibiti
Intensive	‘Yar nan	tana kama	da babanta
Cicumstance	Makada	Suna	Biki
Possessive	Masarauta	ta fitar da	Sanarwa

In identifying mode, one entity is being used to identify another one “X” is identified as “A”. Structurally, we placed the “x” element as the one which is identified and the “A” element which now serves as the identifier. So *marasa lafiya* are identified as visitors of *asibiti*. Now *asibiti* serves as the identifier.

The Behavioural Process

Behavioural processes are typically human in nature. They depict the physiological and psychological mode of behaviours - smiling, coughing, staring and the like. The excerpt from the Hausa fiction *Dangin Miji* are cited in Table 10 below. As can be seen in the Table, *murna*, *dariya* and *farin ciki* are some the elements exhibited.

The book titled, *Dangin Miji* by Aishatu Hussaini Azare, portrays how husband’s siblings mishandle the wives of their sons or brothers. As it is told in the story of one house holder named Ahmad and his wife Amal whose husband’s siblings show no interest in her. In addition, they hate her because she cannot bear any child (Ahmad’s mother) and his elder sister (Yaya Umma) hate her most. Amal resides in the same compound with them while Ahmad works in Abuja and he only comes home fortnightly. Hajiya pressurizes Ahmad to remarry and he eventually takes in Farida after so many visits to fortune tellers, together with her friend Hajiya Safiya to see to it that this marriage happens.

Table 10 Behavioural Process

	<i>Inner</i>	<i>Inner</i>	<i>Outer</i>
Material (doing)	-		tana tafiya madafa
Behavioural (behaving)		tana dariya	-
Mental (sensing)	tana murna		
Relational (being)	tana farin ciki		Tana dakin girki

The behavioural process is in between the material and mental processes. It describes the outer expression of inner working and mirrors the physiological and psychological behaviours. This type of process usually has one participant who is typically a conscious one, called the Behavior.

Table 11

Behavioural	<i>“Dangin miji wasu ba su da dadi ko kadan”</i>	Behaver
Mental	<i>ban da kullum ta bata wa mutum rai ba abin da take so”</i>	Behaver
Behavioural	<i>“Hajiya na gaji da zama da ita,</i>	Behaver

The Verbal Process

Between mental and relational processes are verbal processes, which represent the act of saying. Usually three participants are involved in verbal processes: the Sayer is responsible for verbal process; the Receiver is the person at whom the verbal process is directed; and the Verbiage is the nominalized statement of the verbal process. The fictional work *Kai da Jini* by Nazi Adam Salihi specially in 2002. It is about a wealthy individual who does business with men of the underworld buying illicit goods from thieves and thugs. He engages in this business in collaboration with his wife and his driver.

Table 12 Verbal Process

<i>Sayer</i>	<i>Process: verbal</i>	<i>Target</i>	<i>Verbiage</i>
Sun dade	sun a soyayya	a asurce	da matar ubangidansa
Ta gargade ni	gargadi mai tsanani,	ta ce	Ka da ka sake

These are clauses of saying as in *Me k ace?* Using the above text in Table 12 *Sun dade suna soyayya da a surce da matar ubangidansa*. Then, *Me ka ce?* Such clauses are important means of resources for various kinds of discourse. “They contribute to the creation of narrative by making it possible to set up dialogic passages” Halliday (2014). *Ta gargade gargadi mai tsanani ta ce kada ka sake*. Then what will follow is *kada ka sake me?* And, another narration follows.

The Existential Process

Between Relational and Material processes are Existential processes which prove states of being, existing, and happening. Existential processes typically employ the verb *be* or its synonyms such as *Kamar yadda yake, ya taso, ya faru*. The only participant in this process is Existent which follows as Hausa example, *akwai /ga su and other* sequences which actually suggest existence. The Table below provides an example of each process type in the novel, *Karshen Alewa Kasa* by Bature Gagare. *Karshen Alewa Kasa* has eleven chapters. The story is about Mailoma who lives in a village called Tsaunin Gwano. The author has presented the traditional setting of pre-Islamic Hausa infidels. Mailoma runs away from the village and no one knows his whereabouts or whether he is dead or alive. After about five years he re-surfaces but he has now become a notorious hardened criminal. He peddles Indian hemp and engages in other vices. He has area boys and goes to the village to build a mighty house. His boys commit various offences in Lagos and other places.

Wannan lokacin watau na rani ne, domin kowa ya kwashe albarkacin gonarsa, ya kai a cikin rumbu ya adana. Sauran abin da ya rage daga busassun itatuwan auduga, wanda shi ma an rigawa an cire hular, sai kuma kararen dawa da kuma na gero.... P.1.

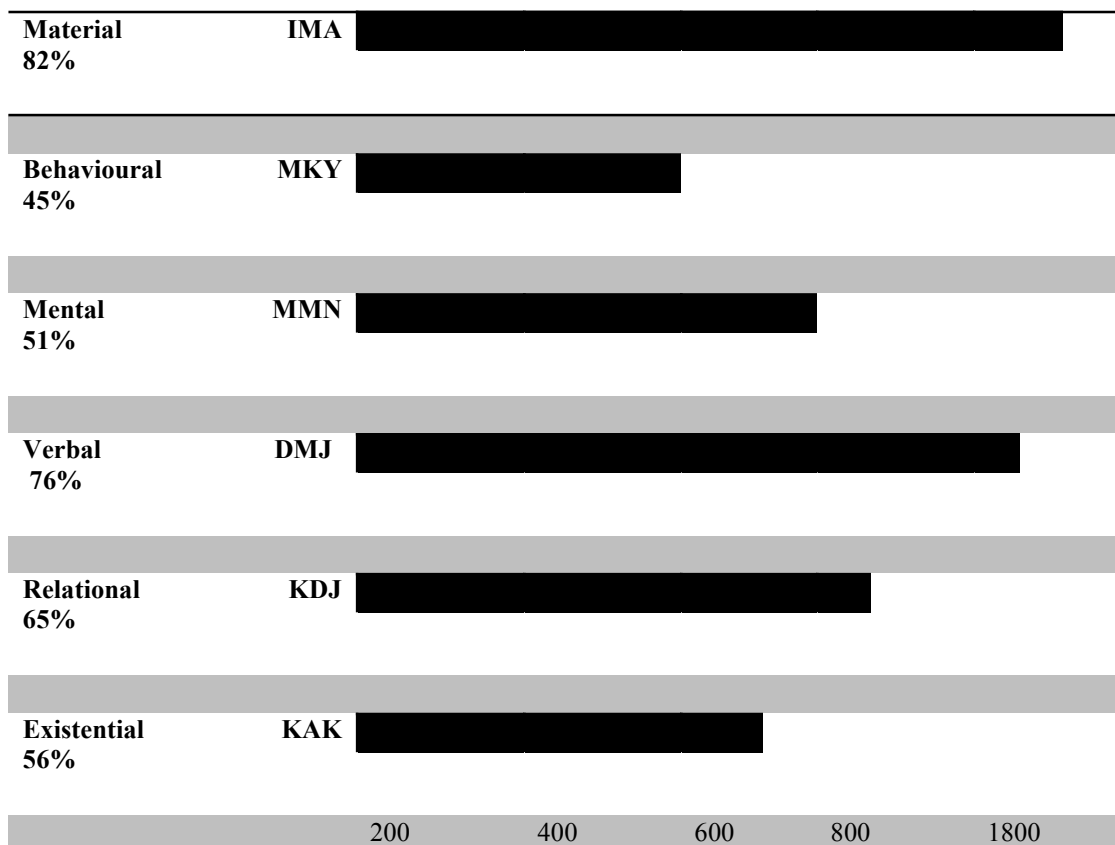
Table13 Existential process

Ga shi	da kuma	gundulallen yatsu	har uku	na hagu
	Process	Existent event	Process	Circumstance
Extended			Extending	

Existential clause contains a distinct circumstantial element of time or place. If the circumstantial element is thematic, the subject may be omitted. The entity or that is being said to exist is labelled simply, existent. These are some of the sampled fictional prose texts studied under SFL.

Summary of the Findings

Table 14 : Showing Frequency of Occurrence



The Table above shows relative frequency of occurrences of the six selected Hausa prose fictional texts with each having its abbreviation against its process types. Ina Ma A Ce Hannun Agogo Zai Dawo Baya (IMA), by Aliyu Aliyu Makarkashiya (MKY), Abdullahi Hassan Yerima Mutunci Madara ne (MMN), by Jamila Ibrahim

Nabature Dangan Miji (DMJ), by Aishatu Hussaini Azare Kai Da Jini (KDJ), by Naziru Adam Salihi Karshen Alewa Kasa (KAK), by Bature Gagare. Each book has least 100 sentences with each sentence taking care of three clauses, making a total number of 300 per book / six books making 1800 clauses.

Conclusion

It has been discovered that the issue of pre-colonial Hausa scripts Ajami mentioned during the introduction of this paper, which was in use for about 200 years before the coming of Europeans, has been neglected by our youth and that there is a marked difference between the Ajami in Nigeria and that of Niger. We need to harmonize the two orthographies.

Though Hausa orthography is now a hundred (100) years old between 1917-2017, there is still the problem of standardization. This problem can be solved by including it in our primary, secondary and tertiary institutions' curriculum.

There is a need to immortalize the names of our womenfolk especially those who served the community and made life meaningful to members of our society by writing their biographies. At present only biographies of the male counterpart are being published and circulated.

On the issue of Hausa fictional novels, it has been discovered that after forty-five years of male taking the lead in writing these type of fictional prose now for the past thirty-five years or so, the female counterparts are taking the lead. However, there are still several problems like different orthographies, poor production quality, poor paper quality, no ISBN etc. All these still constitute major setbacks in handling these fictional prose.

On the issue of linguistic stylistics, that is the linguistic investigation of literary materials, it has been observed that most of our young academics avoid this lucrative and valuable area of study for the reason that one has to know language and literature simultaneously and effectively. Another reason is that many our colleagues in linguistics specialize in generative linguistics at the expense of functional linguistics which carries more weight in stylistics.

To address the issue just raised above, there is a need for our colleagues to diversify and embrace functional linguistics which is gaining currency and making a breakthrough the world over. There is a need to give it more space on our syllabi. Our colleagues who all along have been writing on generative linguistics should know that

they are neglecting functional linguistics and our younger colleagues should be encouraged to carry out their researches in this area.

Finally the Hallidayan model of functional grammar, widened the scope of stylistics, and the model offers stylisticians a new perspective on the language of literature. Stylisticians can now fathom the hitherto unexplored depth of literary text with the help of the well-defined categories and the semantically-sensitive taxonomy generated by Functional Systemic Grammar. The concept of transitivity now makes it possible to explore literary-critical ideas like 'worldview' or 'point of view' from the linguistic angle.

I thank you all for listening.

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APPENDIX II

A TABULAR SKELETAL VIEW OF SFL THEORY

Transitivity Process

Material Process
+ Actor
Behavioural Process
+Behaver, Behaver conscious
Mental Process
+ Sense Senser conscious
Verbal Process
+ Sayer
Relational Process
Attributive +Carrier +Attributive Identifying +Token +Value
Existential Process
+Existent



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