Stylistic and Ideological Differences in the Portrayal of Two Mothers in Amma Darko's *Faceless.*

ABSTRACT:

This paper examines the portrayal of two mothers, MaaTsuru and Kabria, in AmmaDarko's*Faceless* (2003). Grounded in stylistics (Fowler, 1967, 1977, 1986; Freeborn, 1996; Leech & Short, 2007; Simpson, 2004; Leech, 2013; Toolan, 2013; Short, 2013) and informed by an eclectic grammatical framework, the study adopts both quantitative and qualitative methods to investigate how the narrator's or the implied author's language constructs each mother within her social world. Two purposively selected passages in which MaaTsuru and Kabria are represented *for the first time* are subjected to quantitative stylistic analysis based on the eclectic grammatical approach, and the resulting patterns are subsequently interpreted qualitatively. By comparing the linguistic features that characterize the portrayal of the two women, the study reveals the stylistic choices through which the narrator encodes contrasting ideological perspectives on motherhood, gender, and social reality in the novel. The findings demonstrate how grammatical and stylistic patterns contribute to the representation of the female characters and illuminate the broader social concerns embedded in Darko's fiction.

Keywords: Mothers,portrayal, social world, stylistics, stylistic and ideological differences.

INTRODUCTION

This paper aims to examine how two mothers (MaaTsuru and Kabria) areportrayed in AmmaDarko's*Faceless* (2003).In other words, it seeks to investigate how the narrator's or the implied author's language depicts each mother in her social world. Given the fact that the two mothers do not live in the same social world, andas a result,do not share in common the same life experiences and living conditions, this study postulates then that their portrayal will vary or thelanguagethat portrays them will vary with regard to how it represents social reality.Theforegoing postulate denotes the use of language in different contexts to encodestylisticor/and ideological differences.

Stylistic scholars cogently argue that wecan attribute or ascribe the use of language in a novel in general to an 'implied author'.In this perspective, Fowler(1977, p. 10) submits that "In the case of a work of prose fiction, we become conscious of an 'implied author' in command of the language, taking up stances in relation to the literary and ideological traditions within which the book is written, in relation to the content of the book (ideas, characters, narrator if any) and in relation to the implied readership."Following Fowler, in this paper, we viewDarko as the 'implied author'of *Faceless*. There aretwo fundamental reasons why we hold this view. First, she is the one who has crafted the two mothers (MaaTsuru and Kabria) by means of language, even if we arenot unaware of the fact that she has allegorically done this via her anonymous heterodiegetic narrator (to borrow literary critics' terms). Second,she is the one who has deliberately made the two mothers live in two differentor/and antagonistic social worlds wherein theyexperience and perceive social reality and respond to it in different ways. For these reasons, we contend that Darkoalone or her literary ingenuity alone isresponsible for every/any patternof stylistic or/and ideological variation noticeable in the fiction in general and in the portrayal of the two mothers under study in particular.Okyeso (2013, p. 121)clearly captures our contention when she avers that:

> In *Faceless*, […], Darko sets herself a double task. She portrays with very little compassion the manner in which some mothers allow themselves to be burdened by discriminatory cultural, social, and even religious structures. The end result of such

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> behavior is mothers' failure in the eyes of their daughters in whose judgment such mothers stand forever condemned. Darko's second task is to portray victorious mothers who apply foresight, courage, and reasoning in their determination to confront and overthrow those socially constructed norms and practices which undermine mothers' sense of self.

Brookman-Andoh*et al.* (2021)obviously seem to concur with Okyeso when they observe in(the reading of) the same fictional text the representation of women with regenerative potentials and those with destructive ones. In fact, they indicate thatMaaTsuru embodies the over-burdening of womanhood in the patriarchal society depicted inDarko's*Faceless* and, as a result, she is presented with anger, pity and as a disappointment to womanhood. They further note thatDarko represents female characters like NaaYomo and Kabria who, irrespective of their challenges, are able to carve out admirable identities for themselves and their children.In the same token, Nnyagu and Ozoh(2022) posit that it can be decoded from Darko's*Faceless* that motherhood is different from womanhood. In effect, these scholars reveal from their analysis thatMaaTsuru is a woman, not a mother, whereas Kabria is a mother, not a woman, suggesting thus that womanhood is determined by nature but motherhood by role-performance or social action.

While it is obvious in the foregoingthat Darko's literary language does representtwo opposing categories of mothers: failed mothers and victorious mothers, women with regenerative potentials and women with destructive potentials or mothers and women, it should be noted that her polarized, binaryor opposing representation of her characters (male and female alike) is not limited to or does not begin with *Faceless*, which,in actual fact,is her third novel. Scholars like Marfo*etal*.(2015), Author (2015), Author(2015a & b), Author (2016), for example, havealreadyunveiled this linguistic featurein her threeother prose works entitled *Beyond the Horizon* (1995), *The Housemaid*(1998) and *Not Without Flowers* (2007).However, these scholars have failed to evince how this linguistic feature contributes to or shapes our understanding of gender in general and motherhood in particular within the narrative context of the fiction.

In addition, extant literary-critical studies on *Faceless* have mainly investigated how gender issues are represented in the novel (Ofosu, 2013;Okyeso, 2013;Anate, 2014; Awitor, 2014; Ogbeide, 2015; Brookman-Andoh, *et al.*, 2021, Nnyagu&Ozoh, 2022, etc.). While these studies provide valuable insights into how gender shapes and is in turn shaped by social realities, they have paid little (not to say no) attention to the role language plays in the fictional text. In other words, none of these works has linguistically demonstrated how language is deployed in the text to depict the female characters in general and the two mothers (MaaTsuru and Kabria) in particular. The present study intends to fill in this gap. That is, it seeks to rigorously describe the language of the fiction to bring forth the linguistic features which actually evidence how these mothers are depicted in their social worlds. To achieve this goal, this paper intends to answer the following questions:

1. What linguistic features has Darko deployed to portray the two mothers (MaaTsuru and Kabria) in *Faceless*?
2. To what extent are these mothers similar to or different from each other with regard to their social realities?

THEORETICAL FRAMEWORK

As said earlier, this study draws its theoretical insights from stylistics.Stylistics is perceived as the interface between linguistics and literary criticism (Halliday, 1970; Fowler, 1967; 1977; 1986, Freeborn, 1996; Leech & Short, 2007; Simpson, 2004; Leech, 2013; Toolan,

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2013; Mick, 2013, etc.). By definition, stylistics is the study of language*in* literature (Toolan, 2013, p. viii). For Wales (2011, p. 399), "Simply[put], **stylistics** is the study of style[…]."Leech and Short(2007) define it as the linguistic study of style.It is also considered as the linguistic study of a literary text; concerning the writer's/speaker's/narrator's choice of words, verbal techniques (devices), motifs, tone, mode, etc.Concurring with the foregoing, Leech(2013, p. 54) states that "stylistics is the study of *style*; of how language use varies according to varying circumstances: e.g. circumstances of period, discourse situation or authorship."According toSimpson (2004, p. 2), "Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*."Drawing on the foregoing, Short(2013, p. 5) posits that "Stylistics is […]concerned with relating linguistic facts (linguistic description) to meaning (interpretation) in as *explicit* a way as possible."

Freeborn(1996, p. 2) further elaborates on the foregoing andhighlights the importance of an evidence-backed-up reading of a text. He then argues that this consists in evaluatingthe text's style by means of some objective criteria. Fowler (1967; 1977; 1986), in this way, submits that linguistics can provide a handful of objective techniques which can be used to study literature or language in literature or study style simply. For Fowler (1967, p. 15),"style[is] the property of *all* texts- not just literary-[and]may be said to reside in the variables of a language, or in the selection of optional or 'latent' features."This is to say, the structure of language offers its potential users with a certain number of choices in terms of sounds, vocabulary items and grammatical structures. In general linguistics, all these are considered as linguistic features. Moreover, Fowler(ibid.) argues that for/in any stylistic study, the analyst must have a theoretical prerequisite. S/he must assume, for instance, that there are both constant and variable features within a language as a whole. The constants are the rules of the language which make styles and dialects within one language possible. In this sense, a linguistic study of style should look out for how a writer/speaker/narrator manipulates linguistic resources(both constant and variable features) for aesthetic or stylistic effects.

In consonance with the foregoing, Leech posits that "The study of style is essentially the study of *variation* in the use of language."The term 'style' can be defined in several ways (Leech, 2013, p. 55). For Wales (2011, p. 397), "**style** refers to the perceived distinctive manner of expression."Leech and Short(2007, p. 9) define it as "the way in which language is used in a given context, by a given person, for a given purpose, and so on." It is obvious in what precedes that style is anend product which stems from the interaction between language and context. In this perspective, style can be argued to be a sociological variable and stylistics an integral part of sociolinguistics. To study the style of a given literary text, one needs a grammatical tool-kit or theoretical approach. The tool-kitor approach, as stylistic scholars strongly hold,is what provides the stylistic analyst with some objective criteria against the backdrop of which s/he evaluates or can evaluate style or language in literature. FollowingFowler (1977), this paper seeks to usean eclectic approach which draws insights from Text Grammar (henceforth, TG), Transformational Generative Grammar (henceforth, TGG) and Systemic Functional Grammar (henceforth, SFG).

TG is a form of grammatical description informed by Text-linguistics mainly developed in Netherlands and Germany (Fowler, 1977, p. x). TG, by definition, is the study of texts above the level of the sentence. It shows how texts are put together so as to covey ideas, facts, messages and fiction (Wikimedia Foundation, n.d.). Underlying TG is the assumption that a text has an overall structure analogous to that of a single sentence. TGG is a form of grammatical description originatedby AvramNoam Chomsky. It is a grammar which describes a language in terms of transformations applied to an underlying logical deep structure in order to generate the surface structure of sentences which can actually occur

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(Dictionary.com, n.d.).SFG is a form of grammatical description devised by Michael A. K. Halliday. It ultimately seeks to identify the language-specific structures that contribute to the meaning of a text (Halliday& Webster, 2009, p. 7). SFG is a form of grammatical description informed by Systemic Functional Linguistics (henceforth, SFL) (Halliday, 1970; 1971; Halliday&Hasan, 1985/1989; Halliday& Webster, 2009; Eggins, 2004; Fontaine, 2013, etc.). It is also a theory that considers language use as context-dependent (Halliday&Hasan, 1985/1989; Eggins, 2004).In addition, it is a theory that views and treats language as a social semiotic (Halliday&Hasan, 1985/1989; Eggins, 2004; Fontaine, 2013).That is, it views and treats language as a system of signs from which people make or can make choices (Halliday& Webster, 2009). Having sketched the theoretical framework, let usnowoutline the methodology this study applies.

METHODOLOGY

This paper purposively selected two texts from Darko's*Faceless* in which two mothers (MaaTsuru and Kabria) are portrayed. In other words, it draws two texts from the novel wherein these mothers are (re-)presented *for the first time* in their social worlds. Fowler(1967, p. 20) underlines that "the primary unit for stylistic description is a whole text seen as a unit, not as a string of sentences."In the same token, Halliday(1970, p. 58) emphasizes that "[...] the only ultimate valid unit for textual analysis is the [...] text."The first step at this stage in this sense is to describe the language ofthe selected texts and quantifythe stylistic or linguistic features therein, using the eclectic approach described above. Simply put, the description of the linguistic features in each textbegan with the splitting of the text into clauses or/and clause complexes/sentences, which werenumerically numbered,andthis was followed by the identification of the transitivity patterns in each clause/sentence. The next step is to present and discuss thequantified linguistic features the narrator or the implied author has used to depict/describe the two mothers qualitatively. Note that the findings are discussed in a comparative way. The comparative discussion of the linguistic features inferred from the analysis aims at highlighting the stylisticor/and ideological differences they intrinsically encode in the fiction.The description of the linguistic or stylistic features in the texts was carried out based on the coding scheme below.

Key:

Transitivity: P=Process (in bold), Pm=material, Pme=mental, Pb=behavioral, Pv=verbal, Pe=existential, Pi=intensive, Pcc=circumstantial, Pp=possessive, Pc=causative. A=Actor, G=Goal, B=Beneficiary, R=Range S=Senser, Ph=Phenomenon. Sy=Sayer, Rv=Receiver, Vb=Verbiage. Be=Behaver, Bh=Behavior. X=Existent. T=Token, V=Value, Cr=Carrier, At=Attribute. Pr=Possessor, Pd=Possessed. C=Circumstance, Cl=location, Cx=extent, Cm=manner, Cc=cause, Ca=accompaniment, Ct=matter, Co=role. Ag=Agent.
Theme: Marked/Thematized/Foregrounded circumstance is underlined. Conjunctive Theme is italicized. Dependent clause as Theme: whole clause in bold. Mn = Minor clause.

ANALYSIS OF STYLISTIC FEATURES IN THE SELECTED TEXTS

The subsequent stylistic analysis begins with Text 1.

Text 1(Darko, 2003, p. 18)
1. <u>In the midst of angry mothers and screaming children and bleating goats and sheep</u> (**Cl**), MaaTsuru (**T**) **looked like** (**Pi**) a soul drowned in torpidity (**V**). 2i. The baby in her arm (**Cr**)

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didn't seem (**Pi**) 2ii. **to even impact** (**Pm**) her oblivion (**G**). 3i. *And*but for the sounds (which **were coming out**) (**A**) from the child's throat (**Cl**), 3ii. her world (**Cr**) **was** (**Pi**) dead (**At**). 4i. Her life (**T**) **was** (**Pi**) one (V) 4ii. (that (**G**) **was**) **dissolved** (**Pm**) in absolute lethargy (**Cl**). 5i. Odarley (**Be**) **smiled** (**Pb**) sadly (**Cm**); 5ii. *then* even that sad smile (**A**) **waned** (**Pm**) 5iii. *when* she (**S**) **noticed** (**Pme**) the desperate scramble of one tiny hand to ferret for something almost non-existent in MaaTsuru's bosom (**Ph**). 6. The weak grab of the loose and hanging breast (**Mn**). 7i. The searching mouth in the tiny lean face, the voracious draw on the tired wrinkled nipple, the spurt of energy from the enervated body that (**T**) **was** (**Pi**) clearly the anger of a little hungry child (**V**), 7ii. *and*Odarley (**S**) **knew** (**Pme**) 7iii. *that* the gurgling of Fofo's halfbrother (**T**) **was** (**Pi**) one of anguish (**V**). 8i. In process (**Cl**), **was** (**Pi**) the nurturing of another prospective soul into the devouring jaws of the street (**Cr**), 8ii. a life (**G**) (that **was**) **brought forth** (**Pm**) for the sake of bringing forth (**Cm**), 8iii. a hungry mouth (**G**) (that **was**) **created** (**Pm**) not out of want (**Cm**).

As the analysis above shows, Text 1 comprises a total number of seventeen ranking clauses. Sixteen of these clauses (1; 2i; 2ii; 3i; 3ii; 4i; 4ii; 5i; 5ii; 5iii; 7i; 7ii; 7iii; 8i; 8ii and 8iii) are major clauses (i.e., 94.11%). This indicates a written mode. The remainder (6) is a minor clause (i.e., 05.88%). This exudes a spoken mode. The narrator has structurally packaged these clauses to form eight sentences. She has used some conjunctive themes for this purpose. The conjunctive themes in this text are five in total:*And* in (3); *then* in (5ii); *when* in (5iii); *and* in (7ii) and *that* in (7iii). As the analysis displays, four of these conjunctive items establish a paratactic relation (3i; 5ii; 7i and 7iii) and the remainder (5ii) a hypotactic relation in the text. What this makes clear is that the narrator has planned the rhetorical organization of the text.She has also employed pronouns or referring items, repetitions, tense consistency and grammatical constructions for the same purpose. All these will be unfoldedin the subsequent paragraphs. Another striking feature in this text is that three (1; 2 and 4) of the identified sentences therein areclause simplexes(i.e., 37.5%). This shows once again a written mode. Four (3; 5; 7 and 8) of the identified sentences are clause complexes (i.e., 50%) and one (i.e., 12.5%) (6) a minor clause. This indicatesonce more the suspected spoken mode in the text.

Quite surprisingly, all the clauses in Text 1 but one (6) have a process or a verb. The processes in the clauses are 'looked like' in (1); 'didn't seem' in (2i); 'to even impact' in (2ii); (were coming out) in (3i); 'was' in (3ii); 'was' in (4i); 'was dissolved' in (4ii); 'smiled' in (5i); 'waned' in (5ii); 'noticed' in (5iii); 'was' in (7i); 'knew' in (7ii); 'was' in (7iii); 'was' in (8i); '(was) brought' in (8ii) and '(was) created' in (8iii). Seven of these processes (1; 2i; 3ii; 4i; 7i; 7iii and 8i) are relational (i.e., 43.75%), six (2ii; 3i; 4ii; 5ii; 8ii and 8iii) material (i.e., 37.5%), two (5iii and 7ii) mental (i.e., 12.5%) and one (5i) behavioral (i.e., 06.25%). As the analysis exudes, relational processes (43.75%) are the most predominant process-type the narrator has used to craft this text. This implies thus that Text 1 is more concerned with defining and describing participants than their actions.The next striking feature in this text is that none of the identified material processes is realized by MaaTsuru. This is to say, she is portrayed as someone who does not act or does not act on someone or something in the text.

Again, three of the material processes ('was dissolved' in (4ii); '(was) brought forth' in (8ii) and '(was) created' in (8iii) are passivized. In the first passivized clause (4ii.) '(that (MaaTsuru's life) (**G**) was) dissolved (**Pm**) in absolute lethargy (**Cl**)', the narrator has deliberately deleted or de-emphasized the agent responsible for the action or she has emphasized the goal simply. In other words, she has deliberately transformed the structure of the clause to conceal from the reader the sociological forces responsible forMaaTsuru'smiserable life or/and situation. This construction, in critical discourseanalysts'

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terminology, is called *agentless passive*(Fairclough, 1989, p. 125)or *passive agent deletion* (van Leeuwen in Caldas-Coulthard&Coulthard, 1996, p. 39). Likewise, in the two other passivized clauses (8ii) and (8iii), she has intentionally backgrounded the agents responsible for the actions '(was) brought forth' and '(was) created' in that order. From the narrator's recursiveuse of this pattern, one can simply imply that she consciously intends to keep the reader inquisitive all through the reading process. She expects the reader to cognitively get involved with the text in order to work out the un-given or de-emphasized/backgroundedelements therein.

In addition to this, Text 1 comprises clauses/sentences which are patterned following the Subject-Verb-Object (SVO) word order mainly.But two clauses/sentences (1) and (8i) strikingly stand out here in that they follow the Adjunct-Subject-Verb(-Object) (ASV[O]) word order. Simply put, in these clauses/sentences, the narrator has placed circumstances in Thematic position: 'In the midst of angry mothers and screaming children and bleating goats and sheep' in (1) and 'In process' in (8i).According to Thompson (2004, p. 109 cited in Fontaine, 2013, p. 79), circumstances "encode the background against which the process takes place." And when circumstances are placed in Thematic position in clauses/sentences,they become marked/foregrounded (Eggins, 2004).As Eggins(2004, p. 339) notes, the use of marked/foregrounded Themes shows "one realization of a careful written mode, in which the writer [or speaker/narrator]has planned the rhetorical development of the text to allow the foregrounding of Circumstantial information."The twoidentified marked themesin this text surprisingly encode an experiential meaning related to an ongoing process therein.

This analysis further figures out the field of Text 1.This text narrates or describes MaaTsuru'ssevere and heart-rending miserable life or/and situation. In point of fact, the syntax of the text heavily foregrounds MaaTsuru's inaction or passivity in her social world. For instance, metaphorical expressions like 'a soul drowned in torpidity' in (1) and 'one dissolved in absolute lethargy' in (4ii) exude MaaTsuru's powerlessness or lack of ability to act on her miserable life or/and situation and statis or lack of volition to move or change position. One other striking linguistic feature about the syntax of Text 1 is that it ponderously foregrounds the consequences of MaaTsuru's inaction or passivity. As said earlier, this text comprises eight sentences in total. Apart from the first sentence which thematically sets the scene into MaaTsuru'ssocial world, the rest are used to highlight the impact of her inaction on herself and her children. Noun phrases like 'the desperate scramble of one tiny hand to ferret for something almost non-existent in MaaTsuru's bosom' in (5iii), 'The weak grab of the loose and hanging breast' in (6), 'The searching mouth in the tiny lean face, the voracious draw on the tired wrinkled nipple . . .' in (7i) prove this claim. It must be noted that the length of the aforementioned foregrounded phrases denotes a relatively high grammatical intricacy characteristic of written language. These phrases taken out of context will surely mean nothing to the reader. In other words, these phrases are indexical of a given context (and their meaning strongly depends on that context), and thus they are culture-specific in nature.

The above-mentioned phrases are actually transformed versions of full-length clauses. This clearly denotes the narrator'sintentional ''shift from the clausal to the nominal construal of experience'' in the text (Webster in Halliday& Webster, 2009, p. 4). Consider clause (6): 'The weak grab of the loose and hanging breast', for instance. It is process-less, isn't it? Of course, it is! This process-less clause has been intentionally transformed by the narrator into a noun phrase for an emphatic purpose. This emphatic transformed version contrasts with the less emphatic untransformed version: 'MaaTsuru's baby weakly grabbed her loose and hanging breast'. Consider (5iii): 'the desperate scramble of one tiny hand to ferret for something almost non-existent in MaaTsuru's bosom' and (7i): 'The searching mouth in the

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tiny lean face, the voracious draw on the tired wrinkled nipple . . .' too. As it appears, these phrases have undergone the same transformational process as (6). In (5iii) and (7i), the emphatic transformed noun phrases 'the desperate scramble of one tiny hand to ferret for something almost non-existent in MaaTsuru's bosom' and 'The searching mouth in the tiny lean face, the voracious draw on the tired wrinkled nipple . . .' differ strikingly from the less emphatic untransformed versions 'one tiny hand was desperately scrambling to ferret for something almost non-existent in MaaTsuru's bosom' and 'The mouth in the tiny lean face was searching for and drawing voraciously on the tired wrinkled nipple. . .'Having presented and discussed the linguistic/stylistic features in Text 1, let us now move on to Text 2 wherein the second mother, Kabria is represented.

Text 2 (Darko, 2003, pp. 30-31)

1. Kabria's household (**Cr**) **was** (**Pi**) up to the neck (**At**) in its routine Monday morning chaos (**Cl**). 2i. She (**A**) **was up** (**Pm**) with the crows (**Cm**) 2ii. *and still***running around** (**Pm**). 3i. Obea (**A**), (when she (**A**) **got up** (**Pm**)), **came** (**Pm**) first into the living room (**Cl**) 3ii. **to switch on** (**Pm**) the radio (**G**). 4i. She (**A**) **put** (**Pm**) the dial (**G**) on Harvest FM (**Cl**), 4ii. **went back** (**Pm**) into the room (**Cl**) 4iii. **to make** (**Pm**) her bed (**G**), 4iv. **swept** (**Pm**) the veranda (**G**), 4v. **brushed** (**Pm**) her teeth (**G**), 4vi. *and* for whatever odd reason (**Cc**), **chose to keep** (**Pm**) the toothbrush (**G**) in her mouth (**Cl**) 4vii. *throughout***laying** (**Pm**) the breakfast table (G). 5i. Kabria (S) **decided** (**Pme**) 5ii. **to let** (**Pc**) that (**T**) **remain** (**Pi**) Obea's problem (**V**). 6i. ***If* she (S) wanted (Pme) 6ii. to have (Pi) her toothbrush for breakfast (Pd)**, 6iii. (it (**Cr**) **would be** (**Pi**)) fine (**At**). 7i. Adade (**T**) **was** (**Pi**) in the bedroom (**Cl**) 7ii. **listening to** (**Pb**) something (**Ph**) on another FM station on the bedside radio (**Cl**). 8. *And*Abena (**A**), the househelp, **was tidying up** (**Pm**) the kitchen (**G**). 9. She (**A**) **had to hurry up to go** (**Pm**) to her apprentice dressmaking job (**Cl**). 10. Kabria (**A**) **prepared** (**Pm**) Essie and Ottu's lunchboxes (**G**). 11. Harvest FM (**S**) **was reviewing** (**Pme**) the morning newspapers (**Ph**). 12. Koffi Annan's name (**Cr**) **kept** (**Pi**) cropping up (**At**). 13i. Kabria (**S**) **wondered** (**Pme**) 13ii. how many people in other parts of the world (**S**) **had heard of** (**Pme**) Ghana (**Ph**) 13iii. *before* Annan's appointment as the first black African (**Cm**) 13iv. **to head** (**Pm**) the United Nations (**G**). 14i. Ottu (**T**), (who (A) **should have been up** (**Pm**) // and **brushing** (**Pm**) his teeth (**G**)), **was** (**Pi**) still in his room (**Cl**), 14ii. which (**Cr**) **adjoined** (**Pi**) Kabria's and Adade's (**Cl**). 15. ''Ottu!''(**Rv**) Kabria (**Sy**) **called** (**Pv**). 16. (There **was** (**Pe**) No response (**X**). 17i. *But*Kabria (**A**) **could bet** (**Pm**) her teeth (G) 17ii. *that*Ottu (**S**) **had heard** (**Pme**) her (**Ph**) all right (**Cm**). 18. Essie (**A**) **was polishing** (**Pm**) shoes (**G**) on the porch (**Cl**). 19. Kabria (**Sy**) **called** (**Pv**) her (**Rv**). … 26i. ''Kabria,'' (**Rv**) he (**Sy**) **yelled** (**Pv**) 26ii. *as* he (**A**) **poked** (**Pm**) his head (**G**) through the bathroom door (**Cm**), 26iii. ''**can**you (**Sy**) **tell** (**Pv**) your daughter (**Rv**) 26iv. *that* the sun (**Cr**) **is** (**Pi**) still not fully up (**At**)? 27. Why **do** you (**A**) **let** (**Pc**) her (G) **scream** (**Pv**) like that (**Cm**)?'' 28. *And then* he (**A**) **retreated** (**Pm**) into the room (**Cl**).

The analysis of Text 2 unveils that it involves all in all sixty-one ranking clauses (embedded clauses are not included in the count). The narrator has structurally clustered these clauses together to form twenty-eight sentences. She has used conjunctive themes to do this. The identified conjunctive themes in this text are nineteen all in all: *and still* (2ii); *and* (4vi); *throughout* (4vii); *If* (6i); *And* (8); *before* (13iii); *But* (17i); *that* (17ii); *But* (20); *And* (21i); *So* (22i); *when* (22iii); *without* (22iv); *and* (23iv); *And* (25i); *instead of* (25ii); *as* (26ii); *that* (26iv) and *And then* (28). While twelve of these themes (2ii; 4vi; 8; 17i; 17ii; 20; 21i; 22i; 23iv; 25i; 26iv and 28) are deployed to encode a paratactic relation, the remainder; we mean seven themes (4vii; 6i; 13iii; 22iii; 22iv; 25ii and 26ii) are employed to realize a hypotactic relation in the text. This denotes that the narrator has planned the rhetorical organization of

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the text. She has also drawn on pronouns or referring items, repetitions, tense consistency and grammatical constructions to package the clauses into sentences.

As the analysis also reveals, this text surprisingly comprises the six process-types propounded by systemic linguists (Halliday, 1971; Halliday&Hasan, 1985/1989; Halliday& Webster, 2009; Eggins, 2004; Fontaine, 2013, etc.). However, these process-types exist in varying proportions in the text. There are twenty-nine (i.e., 47.54%) material processes (*was up* (2i); *running around* (2ii); *came* (3i); *to switch on* (3ii); *put* (4i); *went back* (4ii); *to make* (4iii); *swept* (4iv); *brushed* (4v); *chose to keep* (4vi); *laying* (4vii); *to let* (5ii); *was tidying up* (8); *had to hurry to go* (9); *prepared* (10); (*was appointed*) (13iii); *to head* (13iv); *could bet* (17i); *was polishing* (18); *made* (20); *to perform* (21ii); *go* (22i); *could just as effectively deal with* (22iii); *movingan inch* (22iv); *took matters in her hands* (23i); *reacted to* (24ii); *poked* (26ii); *do . . . let* (27) and *retreated* (28)), nine (i.e., 14.75%) mental processes (*decided* (5i); *wanted* (6i); *was reviewing* (11); *wondered* (13i); *had heard of* (13ii); *had heard* (17ii); *suspect* (20ii); *did not want* (21i) and *knowing* (21iii)), ten (i.e., 16.39%) verbal processes (called (15); *called* (19); *call* (22ii); *grumbled* (23ii); *howled* (23iv); *is queried* (25i); (*querying*) (25ii); *yelled* (26i); *can . . . tell* (26iii) and *scream* (27ii)), two (i.e., 03.27%) behavioral processes (*listening to* (7ii) and *inhaled* (23iii)), one (i.e., 01.63%) existential process ((*was*) (16)) and ten (i.e., 16.39%) relational processes (*was* (1); *remain* (5iii); *to have* (6ii); (*would be*) (6iii); *was* (7i); *kept* (12); *was* (14i); *adjoined* (14ii); *was* (24i) and *is* (26iv) in this text. As it appears in the foregoing, the predominant process-type in this text is material process (47.54%). This indicates thus that this text is more concerned with describing the actions that participants perform than any other thing else. This contrasts with Text 1 wherein the foregrounded process-type is relational process (43.75%).

Unlike Text 1 wherein none of the identified material processes is realized by MaaTsuru; i.e., wherein she is portrayed as someone who does not act or does not act on someone or something in her social world, Kabria uses verbs (see 'was up' in (2i); 'running around' in (2ii); 'prepared' in (10), etc.) which encode action, movement, etc. This evinces that Kabriais depicted as someone who acts or acts on someone or something in her social world. In Text 1, three of the material clauses (4ii; 8ii and 8iii) have been passivized. This is to say, the agents therein have been de-emphasized or backgrounded. Surprisingly, these passivized clauses are directly or indirectly related to MaaTsuru. In contrast, all the material processes but two (13iii and 25i) identified in Text 2 are passivized. However, only one of them (25i) has something to do with Kabria. In (13iii), for example, the narrator describes Koffi Annan. It is important to note that she has deliberately transformed this clause into a noun phrase for an emphatic purpose. The transformed version ''*before* Annan's appointment as the first black African'' actually contrasts with the less untransformed version ''*before* Annan was appointed as the first black African''. Also, in (25i), the narrator has used the passive construction for an emphatic purpose. The transformed version '*And* in the Ghanaian father's fashion, the culprit's mother is queried instead of the culprit.'differs strikingly from the less untransformed version '*And* in the Ghanaian father's fashion, he (Adade) queries the culprit's mother instead of the culprit.'

Again, the narrator has intentionally placed a circumstance in Thematic position in (25i): '*And* in the Ghanaian father's fashion, the culprit's mother is queried instead of the culprit.' The use of this linguistic feature indicates "one realization of a careful written mode, in which the writer [or speaker/narrator] has planned the rhetorical development of the text to allow the foregrounding of Circumstantial information" (Eggins, 2004, p. 339).In addition to this, the narrator has used phonological schemes (alliteration and assonance) in (25i). In this clause, she has used the voiceless labio-dental fricative phoneme /f/ twice to form an

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alliterative pattern. As Fowler notes, in a text, the phoneme /f/ can be distributed rarely and haphazardly. This clearly points out the narrator's painstaking choice of this pattern (Fowler, 1967, p. 16). She has deliberately chosen to use this pattern to scorn the very patriarchal practice it evokes.Again in this clause, she has employed the low front spread phoneme /æ/ to form an assonantal pattern. In a nutshell, the use of the aforementioned phonological schemes producesmusical or sound effects in the text. Author's (2017) analysis of alliterative or/and assonantal patterns in *Purple Hibiscus*reveals that they are rhythmical, melodious and appealing to the ears. Moreover, they note that these patterns form what they term 'a rhythmical parallelism', which further enhances the parallelism of grammar in the novel. In the same token, Yeibo andAkerele's(2014) study of such phonic elements as alliteration, assonance and onomatopoeia in the same fiction exudes that phonic elements are a veritable part of the text's textual (or structural) organization.

Apart from the linguistic features mentioned above, one dependent clause as Theme (6) and one predicated theme (24) are identified in Text 2. The dependent clause as Theme in Text 2 is: '**If she wanted to have her toothbrush for breakfast**, (it would be) fine.' (Note that the subject and verb in the main clause are ellipsed, and that's why they are bracketed here). This dependent clause as Theme typographically contrasts with the unmarked version: '(It would be) fine if she wanted to have her toothbrush for breakfast.' The narrator's use of this linguistic device contributes to, as Eggins(2004, p. 339) rightly puts it, the neutralizing of the distinction between spoken and written language in the text. The predicated theme in this text is: 'It (**Theme**) was Adade (**Rheme**) who (**Theme**) reacted to the madness (**Rheme**).' This predicated version differs strikingly from the original one: 'Adade (**Theme**) reacted to the madness (**Rheme**)'. Theme predication, according to Eggins(2004, p. 294) is a process whereby the Subject of the original clause is made Rheme in the predicated version. This process is used when the writer/speaker/narrator wishes to give emphasis to a constituent that would otherwise be unemphasized, while maintaining the "real" news, which is in the Rheme of the original clause.

As the analysis further indicates, the action verbs identified in Text 2 aredistributed across the participants (animate and inanimate alike) (Kabria's household; Kabria; Adade; Obea; Abena; Harvest FM; Koffi Annan's name; how many people in other parts of the world; the first black African; Ottu's room; '(There)'; Ottu; Essie; Kabria's calling Ottu; what (that Kabria was going to send Essie to call Ottu); what (a squabble); It; the culprit's mother and the sun) that populate Kabria's social world. The animate participants, as the analysis reveals, outnumber the inanimate ones.What the foregoing suggestsonce again is that Kabria's social world is a place where people effectively interact with one another, acting or/and acting on one another or on objects around them. It is simply a social world marked by *active human presence and high affective involvement*. This representation differs strikingly from that of Text 1 in which MaaTsuruis literally or/and metaphorically portrayed as 'a soul drowned in torpidity' (1) or as a '(life) dissolved in absolute lethargy' (4), for instance.

The above-mentioned portrayal also contrasts with that of Text1 in the sense that it depicts some individuals (father (Adade); mother (Kabria);children (Obea; Essie and Ottu) and a househelp (Abena)) who form an ideal nuclear familyand live together in a family house or household. Both parents obviously look like relatively successful workers and thus have the minimum wherewithal to cater for themselves and their children.Kabria actually stands out here in the way she runs her home, caring for and getting her children ready for school. Unfortunately, this is not the case with MaaTsuru's social world. MaaTsuru is,as a matter of fact,portrayed as an ostracized woman, who livesin a slum, without a regular or constant man/husband in her life, without four out of her six children (Baby T; Fofo and their two elder brothers, all born to and abandoned by Kwei, her first husband. The other two

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children/boys born to and abandoned by NiiKpakpo, her second husband, live with her) who live on the streets, lacks the financial means to satisfy her basic needs and those of her children and is always(being)buried or capsized in/by her worries exacerbated by the tragic death of Baby T.

CONCLUSION

This article has analyzed how two mothers (MaaTsuru and Kabria) are portrayed inDarko's*Faceless*. It has drawn its theoretical insights from stylistics informed by an eclectic grammatical approach and coupled with quantitative and qualitative methods to examine how the narrator's or the implied author's language depicts each mother in her social world. To reach this goal, it has purposively selected from the novel two texts wherein these mothers are (re-)presented *for the first time* in their social worlds and described them in consonance with the eclectic grammatical approach. This stylistic analysis has yielded some salient findings with regard to the portrayal of the two mothers. It has also unveiled the narrator's or implied author's verbal techniques.

In Text 1, for instance, the narrator has used such verbal techniques as foregrounding and backgrounding to portray MaaTsuru in her social world. In fact, she has used these techniques alternately to portray her. First, she has foregroundedMaaTsuru'sinaction or passivity and its consequenceson her and her children by means of linguistic choices (the predominant use of relational processes (43.75%), e.g. (1), etc.) and structural transformations (nominalizations or whatHallidaytechnically terms *grammatical metaphors*, e.g. (5), etc.)(Halliday& Webster, 2009).Again, she has used some metaphorical expressions (e.g. 'a soul drowned in torpidity' in (1), etc.) to further enhance and exaggerate MaaTsuru's lack of power, volition, enthusiasm, etc., in the text. Second, she has backgroundedthe sociological forces or social actors responsible for MaaTsuru's miserable life or/and situation by means of transformation(deletionor de-emphasization, e.g. (3), etc.). Aboveit all, she has ponderously foregrounded a view that MaaTsuru is as an ostracized woman. The cause of her ostracization is her (superstitious) belief in the supposed curse her dying mother has placed on her father and his entire offspring when she is giving birth to her. Another plausible and perhaps the key reason for this ismale abuse and her lack of volition to rise up and effect change in her social world (Author, 2015b).

In the same token, in Text 2, the narrator has employed both foregrounding and backgrounding to depict Kabria's household. Unlike in Text 1, in Text 2, the narrator has foregrounded *active human presence* and *high affective involvement* in Kabria's social world.In other words, she has represented Kabria's social world as a world rife with action, movement, volition, enthusiasm, etc. She has also foregrounded the character name 'Kabria' while backgrounding others including her husband's name. The pre-eminence of material processes(47.54%) and animate participants in the text actually proves all this observation. Again, she has foregrounded a view that Kabria has a relatively good home (a sort of an ideal family) with a relatively good or responsible husband,is a good and hard-working mother who takes good care of her children and copes with life far better than MaaTsuru. The lexico-grammaticalpatterns inferred from the analysis corroborate this apprehension.

It follows from this stylistic analysis to note that the narrator hasdeliberately portrayed MaaTsuruas a relatively 'weak/helpless/voiceless/unintelligentmother' and Kabriaas a relatively 'strong/powerful/progressive/clevermother'.She has purposively depictedMaaTsuru in this light to foreground the plight of women/mothers in traditional African (Ghanaian) patriarchal settings. Her portrayal of Kabria as a relatively 'strong/powerful/progressive/clever mother' ontologically or dialectically and teleologically

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suggests an alternative for the women/mothers in traditional African (Ghanaian) patriarchal settings.The narrator cogently expects thesewomen/mothers to imitate the suggested alternative in order to free themselves from the shackles of ‘‘male-dominance and its underlying traditional social structure called patriarchy or institutionalized sexism’’ (Author, 2015b, 314).Given this fact, one can establish here that the narrator,in her portrayal of the two mothers,shuttlesbetween two ideological traditionsor orientations. While her portrayal of MaaTsuru denotesrabid “*sexism*”(Simpson, 1993, p. 147) or/and “*androcentrism”* (Coates 1986:15 cited in Simpson, 1993, p. 148), that of Kabria points to “*feminism*”(Lakoff, 1975) or/and “*womanism*” (Phillips, 2006).

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