

## Creating Institutional Solidarity: A Transitivity Analysis of Anthems of Selected Ghanaian Universities

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### ABSTRACT

Previous works on the analysis of anthems have focused on unearthing encoded latent meanings through the analysis of linguistic devices such as cohesive devices, deictic expressions, figures of speech, content words and clauses. However, the analysis of institutional anthems as a sub-genre of anthems has received minimal attention in linguistic research. The current study therefore adopts a qualitative exploratory procedure to conduct a transitivity analysis of process types and their encoded implications in selected Ghanaian university anthems underpinned by the transitivity framework by Halliday and Matthiessen (2014). The sample for the study is composed of anthems of four main or traditional universities in Ghana. The four anthems that serve as data for the study are anthems of University for Development Studies (UDS), University of Cape Coast (UCC), University of Ghana (UG) and University of Education, Winneba (UEW). The consensual coding strategy is used to check the validity of the coding process. The results indicate a preponderant use of material processes to spell out the expected actions to be taken by members of the universities to inure to the holistic progress of their institutions. Other process types such as relational, mental and verbal processes are minimally used to establish relationships, eulogize and personify the universities as important institutions worthy of praise. The study concludes that the creation of institutional solidarity was better represented through the analysis of process types in the selected Ghanaian university anthems. The implications of this study unveil the importance of university anthems in the representation of the goals, visions and missions of universities and recommend that tertiary institutions who use adopted anthems could relook at that by getting to compose their own anthems in alignment with the goals, vision and mission underpinning their establishment.

### INTRODUCTION

Language is a medium of communication with multifaceted functions. Language exists in society and society also exists in Language (Adeyanju, 2002). The varied functions of language are manifested in its use in various aspects of society such as in the media, health, education, law, politics, and in other fields. Mwinwelle, Adukpó and Mwinwelle (2019) posit that “Language is flexible and it has elastic edges which provide users the opportunity to manoeuvre it in order to interpret their psychological states or thoughts” (p. 162). Various groups of people therefore use language as a unifying force to pull their members together in order to achieve their collective aims. Continents, international organisations, nations, political parties and other institutions are bonded by their commonality of core values and mission articulated through language use. One aspect of society that makes a maximum use of language is the academic field. It is therefore used in every field of academia to impart knowledge.

Aside imparting knowledge, academic institutions also use language interfaced with music to preserve, present and promote their core values. These core values are usually encoded in the form of music to be sung in order to make them memorable and permanent institutional symbols. The university community is the highest academic institution in terms of education which showcases what it stands for through the careful selections of lyrics to compose its anthems. Kellen (2003, p. 166) refers to anthems as “the words that must always be sung, that have always been sung whose words and tune seem like permanent signs thereby making entities like nations appear permanent”. Anthems are poetic songs that seek to praise nations, institutions, associations or organizations in order to create solidarity among members through the use of linguistic devices to drum home their intended messages. Zooming in on institutional anthems, Mwinwelle (2020, p.15) posits that ‘Institutional anthems are symbolic lyrical and rhythmic renditions that portray the

uniqueness and identity of institutions'. University anthems under the umbrella of institutional anthems, therefore form a sub-genre of anthems in general. Mwinwelle et al. (2019, p. 163) postulate that "university anthems are recognized patriotic songs with standard duration and dignity representing the identity of universities that are revered by the people of the university community and are granted privileges and recognition by the laws of the university". Singing of these anthems has a key psychological effect upon masses in that, it enhances and reinforces institutional commitment and bonding. University anthems are therefore sung during universities' official ceremonies such as graduations, matriculations, conferences, games and other university programmes. These anthems represent the universities that own them by indicating the names of the universities, their core mandate, their vision and mission as well as the experiences of universities in general (Mwinwelle et al., 2019; Mwinwelle, 2020).

The objects of linguistic analysis vary from linguistic items at the phonological level through to the discourse level. One element of linguistic analysis that is worth looking at is the clausal element because it encodes experiences, thoughts and plans of speakers or writers. Halliday and Matthiessen (2014) therefore establish that meaning of experiences and happenings are expressed through the use of the clause. In the same vein, the clauses in university anthems are used as linguistic mediums to encode experiences, thoughts and plans of universities, hence the need to examine the latent communicative implications underpinning the use of these clauses in university anthems. A plethora of studies such as (Souza, 2008; Bangura, 2011; Mwinlaaru, 2012; Dze-Ngwa, 2014; Azam and Negar, 2014; Mustafa, 2015; Oluga, Seng & Rajoo, 2015a; Oluga, Send, Rajo, 2015b; Oluga, Send, Rajo, 2015c; Voros, Osath, Vincze, Pusztay, Fekete, & Rihmer, 2016; Onditi, 2018; Oyeyemi, 2018; Amenorvi and Grumah, 2019) have been carried out on national anthems from varied linguistic perspectives. Linguistic studies on national anthems are therefore replete. Out of these studies, as the review of empirical studies reveals that, only de Souza (2008), Mwinlaaru (2012) and Wang and Ma (2018) concentrate on the transitivity analysis of anthems across the world. University anthems just like national anthems are also important institutional symbols that encode latent meanings. There is therefore the need to analyse university anthems from the linguistic perspective to unearth the latent meanings encoded in their lyrics. Notwithstanding the importance of university anthems, the review of empirical studies on anthems reveals that university anthems have received minimal attention in terms of linguistic research. The only known studies on university anthems among the studies reviewed are studies by Mwinwelle, Adukpo and Mwinwelle (2019) and Mwinwelle (2020) which focus on the analysis of lexical cohesive devices in selected Ghanaian university anthems and the stylo-linguistic analysis of the anthem of the University of Education, Winneba respectively. The paucity and the need for further research on university anthems has also been stressed by Mwinwelle et al. (2019). It is based on this backdrop that the study employs Halliday and Matthiessen's (2014) transitivity framework

to examine the process types used and their communicative implications in selected Ghanaian university anthems. The study aims to first of all, examine the transitivity patterns found in the selected Ghanaian university anthems and secondly, discuss the communicative implications encoded in the transitivity patterns identified.

## LITERATURE REVIEW

### Review of Related Literature on the Analysis of Anthems

The linguistic analysis of anthems in recent times has become a fast growing phase of qualitative research. Evident to the growth of linguistic research on anthems is the good number of linguistic studies that have been carried out on national anthems (Souza, 2008; Bangura, 2011; Mwinlaaru, 2012; Dze-Ngwa, 2014; Azam and Negar, 2014; Mustafa, 2015; Oluga, Seng & Rajoo, 2015a; Oluga, Send, Rajo, 2015b; Voros, et al. 2016; Onditi, 2018; Oyeyemi, 2018; Amenorvi and Grumah, 2019) and institutional anthems (Mwinwelle, Adukpo & Mwinwelle, 2019; Mwinwelle, 2020). The aim of this review is to indicate the place of the present study in the literature on the linguistic analysis of anthems. It centers on works that analyse national anthems across the world from the perspective of transitivity in order to unearth the latent communicative implications encoded in the process types that make up these anthems and also reviews the minimal studies on the linguistic analysis of university anthems.

To start with, Souza (2008) carries out a pioneering study on the appraisal analysis of the construction of interpersonal meanings in the texts of eighteen (18) national anthems written in English across the world with the specific objective of identifying and analyzing the main attitudinal resources used by the composers to construe and negotiate feelings with their audience. His analysis focuses on generic structure, transitivity patterns and appraisal resources. In terms of transitivity analysis, his study reveals a dominant use of material processes in anthems. In these dominant material clauses, citizens of the nations of the selected anthems have often been captured as the Actors whereas their countries have often been represented as the Goal, Client or Recipient in relation to the actors. This representation of Actor-Goal, Client or Recipient correlation, therefore presents the citizens as actors who need to carry out some actions to inure to the development of their nations which are the Goals, Clients or Recipients.

In an attempt of applying Systemic Functional Linguistics to the analysis of national anthems, Mwinlaaru (2012) follows up with a study centered on the exploration of the meta-functional profile of the national anthems in four Anglophone African countries. His analysis focuses on transitivity, mood and theme with the preferred choices in anthems being identified. From the transitivity analysis, material, verbal and causative processes are the most frequently used process types. The preponderant use of material processes in his study confirms Souza's (2008) finding that national anthems are usually dominated by material processes. In terms of mood choices, the study identifies declaratives and

imperatives as the preferred mood choices where declaratives appear as dominantly used. For the choices of theme, he found that themes are used with consideration of poetic and musical tones.

Another meaningful work done in the area of transitivity analysis of anthems is the work by Wang and Ma (2018) who explore the anthem of the People's Republic of China (PRC) and its three English translations. All of the three meta-functions (textual, interpersonal, and ideational) are considered in the analysis, with lexicogrammatical choices of theme, mood, modality and transitivity in the source text and the target texts being examined. In the transitivity analysis, material process types are preponderantly used to further indicate a call to arms, which is in sync with earlier findings by Souza (2008) and Mwinlaaru (2012). Besides, relational processes are used to emphasize the situation in China as the most dangerous time for the nation.

One pioneering and ground-breaking study on university anthems which is closely related to the current paper is a study by Mwinwelle, Adukpo and Mwinwelle (2019) who investigate the communicative implications encoded in the use of lexical cohesive devices in selected Ghanaian university anthems. The results indicate that among the types of lexical cohesive devices, repetition and collocation are predominantly used to make the anthems lyrical and rhythmic in order to draw the attention of listeners. On the other hand, the minimal use of superordination helps to economise the use of words in order to make the anthems less wordy and easy to memorise. The study concludes that university anthems employ lexical cohesive devices in the form of repetition, synonymy, antonymy, collocation and superordination to achieve certain purposes such as directness, emphasis, rhythm and appeal in the process of negotiating meaning in their use of language.

In a most recent study on university anthems, Mwinwelle (2020) conducts a stylo-linguistic analysis of the lyrics in the anthem of the University of Education, Winneba underpinned by the linguistic and stylistic categories framework by Leech and Short (2007). The study centers on the use of lexical items, grammatical structures, figures of speech and context tied cohesive devices in the anthem. In the analysis of lexical items, the study establishes that rich but simple lexical items are used to help in the basic comprehension and memorization of the lyrics in the anthem. Grammatical devices in the form of declarative and compound sentences are also predominantly used to express appreciation and dignity which is attributed to the university by its members. A number of figures of speech are also used to establish a strong match between the sound and lyrics in order to boost the musicality as well as emphasise salient ideas in the anthem whilst diverse context tied cohesive devices are used to pull together bits and pieces of the ideas presented in the anthem. The study concludes that, the anthem of the University of Education, Winneba is lyrically and rhythmically packed with a plethora of stylo-linguistic devices which corroborates earlier observations and comments by politicians, lecturers and students about the quality in lyrics and rhythm of the anthem of the University of Education, Winneba.

The studies reviewed above obviously share some similarities and differences in terms of methodology, findings and theoretical perspectives. In so far as the present study is conducted on Ghanaian university anthems and can be said to be potentially similar to the previous studies by Mwinwelle et al. (2019) and Mwinwelle (2020). In making use of a transitivity framework, this study seems to be similar to studies such as Souza (2008), Mwinlaaru (2012) and Wang and Ma (2018). These studies all establish that material processes are dominantly used in national anthems to indicate the responsibility of citizens to carry out certain actions for the benefit of their countries. The point to ascertain is whether the mere identification of the present study with these previous studies on the grounds of analytical approach and source of data provides similar results. These reviewed studies contribute significantly to the present study in that they expound on national anthems and university anthems which will provide the avenue for the findings of this study to either confirm or contest earlier findings. The present study is therefore a modest contribution that aims at examining the process types used in anthems of selected Ghanaian university anthems. It adopts the transitivity framework, which according to Halliday and Matthiessen (2014) helps to decode the latent meanings in the form of experiences and thoughts that are encoded in clauses.

### Theoretical Framework

The study employs Halliday and Matthiessen's (2014) transitivity theory as framework to analyse the process types used in the anthems of the selected Ghanaian universities. Transitivity is a grammatical resource used to comprehend experiences and thoughts in the flow of events. It is the means by which the meaning of experiences and happenings are expressed through the use of the clause. (Halliday and Matthiessen 2014). The clauses in which the experiences are represented usually contain three primary components. The process, which is expressed by the verb, the participant, which is represented by a noun phrase and the circumstance, which is usually represented by an adjunct. Zhao and Yi Zhang (2017) aver that 'The concepts of process, participant and circumstantial element offer the frame of reference to compound the experience of what goes on outside and inside.' (p.34). The *process* is considered as the central idea of the clause which is expressed through time (Downing & Locke, 2006). Halliday and Matthiessen (2014) identify six process types that are used in the clause under the transitivity framework. These are the material processes, mental processes, relational processes, behavioral processes, verbal processes and existential processes.

Material processes are processes of doing. They express the notion that some entity does something which may be done to some other entity (Halliday, 1994). There are two important participants in the material processes namely the *actor* and the *goal*. Anafo (2017) postulates that "The actor is the entity that performs an action in the clause while the goal is the entity the actions performed by an actor affects' (p. 40). In simple terms, the actor carries out the action in the clause while the goal is the one the actions of the actor

are directed at. Other participants, which are related to the material processes are the initiator, scope, client, recipient, and attribute (Halliday, 1994). Zhao and Yi Zhang (2017) establish that clauses representing material processes can be in the active or passive voice.

Drifting from the material process, Downing and Locke (2006) establish that not everything that is necessarily expressed through action. Other things can be done internally without showing or executing an action. Mental process refers to a process of sensing using the sense of thoughts, observations and sentiments. It deals with the experiences of a person's inner world. The Sensor and Phenomenon are the two main participants associated with the mental process. The Sensor is not only confined to human beings but can be any object, animate or not, that can be treated as conscious. The other participant is the Phenomenon which is the entity being sensed, felt, thought, or perceived by the sensor. However, there is a possibility of having one of the two participants (sensor or phenomenon) not directly or explicitly involved in a mental process (Thompson, 2000). There are four subcategories of the mental process namely emotional, noticed in verbs such as *love, admire* and *like*, cognition realized in verbs such as *know, understand, believe, forget*, perception which is revealed in verbs such as *feel, hear, notice, taste* and desideration manifested in verbs such as *hope, want wish* and *desire* (Downing and Locke 2006; Thompson 2013 and Anafu, 2017).

Relational process as the name suggests deals with the relationship that exists between entities. This relationship is set up between two separate entities, but without suggesting that one entity affects the other in any way (Halliday, 1994). The relational process consists of two participant roles namely the carrier which refers to the topic of the clause preceding the verb, and attribute, a description of the verb or comment about the topic which usually is an adjectival or nominal. Relational process involves states of being in the form of attribution, and identification. The attributive assigns a quality to an entity, while the identifying shows, reveals or identifies an entity directly (Gerot and Wignell, 1994; Zhao and Yi Zhang, 2017).

Behavioural processes represent forms of behavior which are the outer reflection of our inward thoughts. Anafu (2017, p. 41) says that 'the behavioural process is the borderline between mental and material processes'. Behavioral processes are processes of physiological and psychological behavior, like breathing, dreaming, smiling, looking, listening, and pondering. (Gerot and Wignell, 1994). According to Downing and Locke (2006), the behavioural processes are usually involuntary. Behavioural processes have two important participants, which are the behavior and range also known as behaviour. The behavior is the one who elicits the act while the range is the behaviour elicited.

The verbal process is the manifestation or revelation of thoughts in the mind through speech. Verbal processes therefore represent the process of saying. The verbal process is situated between the material and mental processes. It is made up of four participants namely the sayer, receiver, target and verbiage. The *sayer* can be a human or inanimate entity that has the ability of exchanging information and meaning through verbal expression. The *receiver* represents

the one to whom the saying is addressed. The *target* is the entity targeted or aimed at by the process of saying while the *verbiage* refers to the content of the clause or what is said in the clause. In some instances, the target may be same as the receiver but in other instances, they may differ.

Existential process represents processes of existing and happening. It encodes the existence of an entity and sometimes also specifies the location of the existence. It lies between the relational process and the material process. The existential process has a recognizable clausal pattern which normally starts with 'there' or with the verb 'exist' (Halliday, 1994). The existential process entails only one participant labeled as Existent. The existent refers to the entity or event which is being said to exist. The Existent may be any kind of entity, such as person, object, action, institution, or event. Aside the verb exist, there are other verbs indicating this process, such as *flourish, arise, happen* etc.

## METHOD

The study adopted a qualitative exploratory procedure to analyse the use of process types in selected Ghanaian university anthems. The population of the study covered anthems of universities in Ghana. The sample for the study zoomed in on the anthems of the traditional universities in Ghana. The choice of the traditional universities was predicated on the grounds that, anthems of these universities were carefully composed some years ago by renowned composers such as Prof. Emeritus J.H. Nketia, Prof Cosmas W.K. Mereku and the likes and have as well stood the test of time. The sample for the study was therefore composed of anthems of four out of the five main or traditional universities in Ghana. The anthem of Kwame Nkrumah University of Science and Technology (KNUST) was excluded from the sample for the study because it is an adopted Christian hymn which was not originally composed for the university. The four anthems that formed the data for the study were anthems of the University for Development Studies (UDS), University of Cape Coast (UCC), University of Ghana (UG) and University of Education, Winneba (UEW). Each anthem was given an abbreviated code (UDSA, UCCA, UGA, UEWA) for the sake of identification and were further coded into lines. The UDS anthem is made up of eleven (11) lines, UCC anthem seven (7) lines, UG anthem fifteen (15) lines and the UEW anthem thirteen (13) lines. The lyrics of the anthems of these four traditional universities in Ghana are attached as Appendix at the end of the paper. To reduce subjectivity and increase objectivity, the consensual coding strategy was used where each of the three authors carried out an independent coding of the clauses and further into the various process types and after which, the coded clauses and the process types were compared to arrive at the final coded clauses used for the study. If there was a disagreement on a process type identified, the researchers discussed the issue to come to a final agreement. All the subordinate clauses were deleted, and the transitivity analysis was then applied to only the main clauses. In all, 32 independent clauses were coded out of the lines. The clauses were then further identified with the various process types. The analysis was based on the

categorization of transitivity proposed by Halliday (1994) and Thompson (2013), and the frequency of the process types of transitivity appearing in the anthems was manually calculated and used to corroborate the findings in the study.

## RESULTS AND DISCUSSIONS

The results of the analysis are presented first by identifying the predominant process types used, followed by the analysis and discussion of the communicative functions encoded in the identified process types. The table below illustrates the process types used in the anthems and their respective frequencies and percentages.

Table 1 below shows that material process types preponderate in the selected Ghanaian University Anthems. A total of twenty-one (21) material process types are found representing 65.6% of the total number of clauses identified. This implies that more than half of the clauses analyzed are material processes. The second frequent process type is the relational process type which records a frequency of seven (7), representing 21.8%. The mental and verbal process types follow with each recording a frequency of two (2) representing 6.3% respectively. The behavioural and existential process types all record a zero occurrence. The high occurrence of material processes reveals that the clauses used in the selected university anthems represent more of actions and happenings than other domains of experience (Anafo, 2017; Awuku 2018). The frequency distribution of process types in the selected anthems as shown in table 4 corroborates earlier studies on anthems (Souza, 2008; Mwinlaaru, 2012; Wang and Ma, 2018) which establish that the dominant process types used in anthems are the material processes followed by the relational processes and then the mental processes. The subsequent sub-sections detail the discussion of the transitivity patterns and the communicative functions of the process types identified.

### Functions of Material Processes

From the distribution of process types, it was observed that the material process recorded the highest frequency of occurrence in the selected Ghanaian university anthems as shown in Table 1 above. A detailed analysis of the patterns identified in the material clauses are discussed below with illustrations from the texts to substantiate the findings.

**Table 1.** Distributions of process types in selected Ghanaian university anthems

Process type	Frequency	Percentage
Material process	21	65.6
Relational process	7	21.8
Mental process	2	6.3
Verbal process	2	6.3
Behavioural process	0	0
Existential process	0	0
Total	32	100

### Material processes used to present the collective roles of the members of the selected universities

The material clauses illustrated below are used to detail the discussion of the participant role of the actor *we* in relation to the material processes used in the clauses numbered one (1) to nine (9) below:

1. We<sub>Actor</sub> uphold<sub>Material Process</sub> You<sub>Goal</sub>; [UEWA line 1, CL. 3].
2. We<sub>Actor</sub> shall learn<sub>Material Process</sub> to serve<sub>Circumstance</sub>; [UEWA line 1, CL. 6].
3. We<sub>Actor</sub> learn<sub>Material Process</sub> to teach<sub>Circumstance</sub> [UCCA line 3a, CL. 3].
4. We<sub>Actor</sub> find and pass<sub>Material Process</sub> [UCCA line 3b, CL. 4].
5. We<sub>Actor</sub> counsel<sub>Material Process</sub>; [UCCA line 4a, CL. 5].
6. We<sub>Actor</sub> guide<sub>Material Process</sub> that all may be enlightened<sub>Circumstance</sub> [UCCA line 4b, CL. 6].
7. We<sub>Actor</sub> climb<sub>Material Process</sub> the hill of learning<sub>Goal</sub> [UGA line 6, CL. 5].
8. We<sub>Actor</sub> excel<sub>Material Process</sub> in what'er we do<sub>Circumstance</sub> [UGA line 7, CL. 6].
9. We<sub>Actor</sub> proceed<sub>Material Process</sub> in unity to uphold the public cause<sub>Circumstance</sub>. [UGA line 11, CL. 8].

In the examples illustrated above, *we* appears as a recurrent actor in all the nine (9) clauses. The actor *we* has two main functions in discourse. It has the inclusive and exclusive functions. It functions exclusively when it refers to a specific group while its inclusive function is realized when it refers to a collection of specific groups to make up a larger group. In the selected anthems, *We* is used inclusively to refer to various groups of people in the universities such as staff, students and stakeholders who form the university community. It is therefore used as a predominant actor in the material processes to create institutional solidarity in order to seek affinity among the various groups of people in the anthems (Bramley, 2001). In the context of university anthems, taking on an institutional solidarity typically means presenting the members of the university as a collective unit. This helps unite members of the universities to surge forward in the quest to achieve the goals underpinning their establishment. The establishment of institutional solidarity through the use of actor *we* also confirms that anthems are meant to be sung in a group to create divine, national or institutional spirit (Grancea and Blagga, 2013).

The personal pronoun *we* is used, plus the material process *uphold* and the goal *you* in clause 1 to establish a relationship between the university and its members. This relationship is made palpable by representing members of the university community as Actors and the institution as Goal in the transitive material clause as instantiated by the process *uphold* which construes a model of material behavior in which members act upon the university, but the university does not act upon its members. This confirms Souza's (2008) finding in his analysis of national anthems where he established that the representation of Actor-Goal correlation presents citizens as Actors who need to carry out some actions to inure to the development of their nations which are the Goals. Just like in the case of national anthems, universities anthems also require its members to be responsible for the progress of their institutions. This creates a sense of

institutional commitment where members of the university community are directly responsible for the development of their institution. Other material processes such as *learn*, *excel*, *counsel*, *guide*, *proceed* and *climb* also present the varied shades of actions that need to be carried out by members of the selected universities to develop their institutions. The circumstantial elements in clauses 2, 3, 6, 8 and 9, also present the reasons for or the effects of the actions carried out by members of the university communities.

### **Material processes used to identify the names of the institutions in order to create a unique institutional affiliation among members.**

Names of institutions are very important because they identify and distinguish an institution from others. The names of institutions therefore help to create affiliative identity among members. In the selected Ghanaian university anthems, names of the respective institutions are mentioned in their anthems to create a unique identity of affiliation for their members and also cheer the institutions to success. The instances below are used to advance the discussion

10. **UEW** Actor shall grow Material Process; [UEWA line 1, CL. 7].
11. **UDS** Actor develop Material Process our land Goal; [UDSA line 11, CL. 10].
12. **UCC, UCC**, Actor therefore rise Material Process to yourself Goal [UCCA line 5, CL. 7].
13. **UCC, UCC**, Actor to the call Circumstance, let rise Material Process [UCCA line 6, CL. 8].
14. Arise, arise Material Process **O Legon** [UGA line 1, CL. 1].

From the illustrations above, names of the selected universities are repetitively used as actors especially in clause 12 and 13 where the name *UCC* is repeated. The mention and repetition of names of institutions in anthems therefore carries a communicative function of cheering up the said institutions to success. Mwinwelle et al (2019, p. 167) say that the repetition or mention of names of universities in anthems seeks “to foreground the names of these universities in the minds of their members so that whenever the anthems are sung, they create very strong psychological passion in their members”. In sync with Mwinwelle’s et al (2019) assertion, the names of the institutions are used in the anthems to identify the institutions and also arouse the emotions of members to do their best in helping these universities surge forward through the use of processes such as *grow*, *develop* and *rise* as seen in clauses 10, 11 and 12. The *Goals* in the material processes also indicate the effect of the successes chalked on the universities and on the nation at large through the use of the goals, *yourself* and *our land* in clause 11 and 12. The doings and the actions of the institutions therefore have a direct effect on the institutions themselves and the country at large.

### **Material process used in personifying the institutions**

Last but not least, material processes in the anthems are used to personify the universities as important entities that need to be adored and praised for their service to their members and the nation at large. The clauses used to personify

these institutions are dominantly made up of actors, material processes, goals and or circumstances. To personify the universities, the second person pronoun *You* and its implied variants are used as actors to refer to the various universities in the selected anthems. The lines from the anthems below are used to advance the discussion.

15. ...You Actor will make Material Process the nation’s teachers Goal strong Circumstance; [UEWA line 1, CL. 4].
16. [Ø: You] Practicalizing Material Process education Goal for life Circumstance; [UDSA line 6, CL. 5].
17. [Ø: You] Uniting Material process the people Goal in development Circumstance; [UDSA line 7, CL. 6].
18. [Ø: You] Providing Material Process the best of higher education Circumstance; [UDSA line 9, CL. 8].
19. To our call Circumstance let us Actor rise Material Process [UCCA line 7, CL. 9].
20. [Ø: You] Defend Material Process the cause of freedom Goal [UGA line 2, CL. 2].
21. [Ø: You] Actor Proceed Material Process in truth and integrity Circumstance [UGA line 3, CL. 3].

The anthems employ the personal pronoun *You* plus a material process with a Goal and or Circumstance to indicate the purpose for which the institutions need to carry out their obligations and the objects affected by their actions. Although the institutions are not human or living things so to speak, the actor *you* is used to personify them as entities carrying out material or concrete actions. In terms of the processes, the progressive or continuous material processes such as *practicalizing*, *uniting* and *providing* are used in clause 17, 18 and 19 to present the universities as living institution whose actions are continuous. The material processes *defend* and *proceed* which are present tense verbs are also used in clause 21 and 22 to present the universities in a positive light as institutions that keep to good virtues such as truth, integrity and freedom. The circumstances in these material clauses are dominantly prepositional phrases such as *for life*, *in development* and *in truth and integrity* which spell out the purpose of the material actions carried out by the institutions. The purpose of the actions carried out by the universities are to bring about development, make life better and to build up positive qualities. The goals in these material clauses are human and non-human goals. The human goals are *Teachers* and *people* as seen in clause 15 and 18 while the non-human goals include *freedom* and *education* are presented in clause 17 and 21. The human goal *Teachers* identifies the cardinal aim of the University of Cape Coast as a teacher training institution while *people* indicates that the University for Development Studies seeks to impact the lives of people in general. Universities as institutions therefore have the primary aim of bettering the lives of their products and the secondary aim of impacting the lives of people in general. The non-human goals *freedom* and *education* are used to indicate the outcome of the actions of the universities. When people are educated, it helps them overcome ignorance which ultimately gives them freedom. *Education* and *freedom* are therefore considered here as important factors that can specifically better the lives of the products of the universities and people in general. Personifying and

indicating the positive impacts of the institutions on their products and people in general is one of the subtle but potent means of praising and eulogising institutions as sacred entities (Grancea and Blaga, 2013).

### Functions of Relational Processes

The relational process types used in the anthems come in the form of attributive and identifying relational processes. The analysis of the anthems reveal that the identifying relational processes are used basically for introducing or stating the social and academic status of the universities to create a spirit of competition among the various universities while the transitivity elements associated with the attributive relational processes focus on the tripartite relationship among the universities and their members, the nation and God.

#### *Identifying relational processes used to state the social and academic status of the universities*

The identifying relational processes are used to identify various positive qualities in the form of tokens that distinguish the universities. This finding agrees with de Souza (2008) who postulates that ‘relational clauses are concerned with the prescription of attributes, values, and/or identities which are construed in the discourse of the national anthems’ (p. 3139). For instance, in clause 22 and 23, the University for Development Studies (UDS) is identified as an icon, light, pride and beacon. All these are qualities that show an implicit uniqueness of the institution from other universities. In clause 24, the University of Cape Coast also identifies itself as the liveliest of them all. The superlative adjective *liveliest* is used by the university to self-place itself as better than the other universities possibly in the country, Ghana. The universities therefore use the identifying relational processes with corresponding tokens that spell out their uniqueness in order to build up a subtle and latent spirit of competition amongst the various universities in Ghana where each university considers itself as the best. The illustrations below were used to advance the discussion above.

22. UDS<sub>Carrier</sub> is<sub>Intensive relational Process</sub> an icon of the nation<sub>Token</sub> [UDSA line 3a, CL. 1].
23. We<sub>Carrier</sub> are<sub>Intensive Relational Process</sub> a light and a pride and a beacon of development<sub>Token</sub> [UDSA line 3b, CL. 2].
24. UCC, UCC, we<sub>Carrier</sub> are<sub>Intensive Relational Process</sub> the liveliest of them all<sub>Token</sub> [UCCA line 1, CL. 1].
25. UCC, UCC, we<sub>Carrier</sub> are<sub>Intensive Relational Process</sub> the teachers of the nation<sub>Token</sub> [UCCA line 2, CL. 2].

#### *Attributive relational processes are used to establish a tripartite relationship among the universities, their members, the nation and god*

The attributive relational clauses are used to establish very important links among the universities and other entities. This is corroborated by Zhao and Yi Zhang (2017) who establish that attributive relational processes of being are appropriate relational process types used to explain the complex relationship between abstract items. The need for

these links or relationships is predicated on the grounds that universities though may be independent are located within communities and countries hence the need to establish such relationships. In clause 26, the intricate relationship between the University of Education, Winneba (UEW) and its products is revealed by attributing the name of the institution to the hearts of its members. This shows a special relationship of love and commitment for the university by its members. In clause 27, the University for Development Studies (UDS) is presented as a representation of the nation by been referred to as the icon of the nation. In clause 28, a spiritual relationship is enacted between God and the University of Ghana (UG) where the successes of the university are attributed to God. These clauses below therefore establish a tripartite relationship among the universities and their members, the universities and the nation and the universities and God. The discussion above is backed by the illustrations below

26. Your name<sub>Carrier</sub> is<sub>Intensive Relational Process</sub> in our hearts<sub>Attribute</sub>. [UEWA line 1, CL. 2].
27. UDS<sub>Carrier</sub> is<sub>Intensive relational Process</sub> an icon of the nation<sub>Attribute</sub> [UDSA line 3a, CL. 1].
28. Praise<sub>Attribute</sub> be<sub>Intensive Relational Process</sub> to God for his blessings over us<sub>Carrier</sub> [UDSA line 10, CL. 9]

### Functions of the Verbal Processes

The members of the universities are collectively represented as sayers through the use of the inclusive *We* in the verbal processes in the anthems. The use of the inclusive *we* as Sayer therefore signals a form of institutional bonding that exist among members of the universities such that they can say things together just as they sing their anthems together. In clause 29, the members of the university are represented as the Sayer and the university is represented in the role of Receiver or target. The use of the verbal process *hail* signals a form of collective respect, honour or dignity accorded the institution. This confirms Grancea and Blaga’s (2013) assertion that anthems are meant to praise and eulogise institutions as sacred entities. In clause 30, members of the university are presented as sayers who are asking for strength and wisdom. In this clause, the verbal process is construed in the form of a request for physical and intellectual boost. The implied target of the request is God who gives strength and wisdom. This reveals the belief of the university in supernatural intervention. To sum up, verbal processes are used to construe two basic types of verbal behavior, namely, the praising of the universities and requesting divine support from God. The instantiations below illustrate the discussion above.

29. We<sub>Sayer</sub> Hail<sub>Verbal Process</sub> You Oh UEW<sub>Target</sub> [UEWA line 1, CL. 1].
30. We<sub>Sayer</sub> ask<sub>Verbal Process</sub> for strength and wisdom<sub>Verbiage</sub> [UGA line 5, CL. 4].

### Functions of the Mental Processes

The uses of mental processes in the anthems are all geared towards activating the minds and emotions of members of the universities for action. This activation comes through the use of mental verbs such as *arouses* and *inspiring*. The

two verbs are simple present and progressive verbs respectively indicating that the activation of the minds of members of the university is a continuous act which possibly occurs whenever the anthem is sung. In this regard, it is implied that anthems are also meant to change the mental orientation of members of an institution to align with the goals and dictates of the institution. In clause 31, the use of the mental process *arouses* expresses a form of emotion which falls under the emotive type of mental process. This is a holistic expression of emotion where the collective love of members represented by the sensor *us* is used to awaken the university to strive to reach greater heights. Clause 32, presents a gradual chain of inspiration from the mind to the heart and then to the hand. The mind represents the intellect, the heart represents emotions and the hand signals action. This indicates the importance of the mind as the bedrock of every activity undertaken by the university hence the starting of the inspiration not from the hand or heart but from the mind. The construal of mental arousal and inspiration in the anthems therefore confirm the fact that anthems are meant to cheer or encourage institutions to raise up to the goals underpinning their establishment (Mwinwelle et al, 2019). The clauses below were used to back the discussion.

31. Our Love for you <sup>Phenomenon</sup> arouses <sup>mental</sup> us <sup>Sensor</sup> to nobler heights <sup>Circumstance</sup> [UEWA line 1, CL. 5].
32. Inspiring <sup>Mental</sup> every mind, every heart and every hand <sup>sensor</sup>. [UDSA line 8, CL. 7].

## CONCLUSION

Conclusively, the study identified the use of material, relational, verbal and mental processes in the data. Material processes were preponderantly used in the anthems to reveal the collective roles of the members of the selected universities, identify names of the universities to create a unique institutional affiliation amongst members and to personify the universities. Relational clauses were used to indicate the social and academic status of the universities to create a spirit of competition among the various universities and also to establish relationships among the universities, their members, the nation and God. Mental processes on the other hand were used in the anthems to activate the minds and emotions of members of the universities for action while, verbal processes were employed in order to shower praises on the universities and also request divine support from God. The study concludes that university anthems express inexhaustible meanings which were sufficiently unearthed through the analysis of process types in the selected Ghanaian university anthems.

The findings drawn from the study have implications for research and practice. In terms of research, the study lends credence to Halliday and Matthiessen's (2014) transitivity theory and most importantly language use in institutional anthems. The study confirms the main assumption of the transitivity theory which establishes that the material process is a main process type that is dominantly used to encode actions and happenings. Another implication of the study on research is that, the study serves as a modest contribution to scholarship on university anthems since many

scholars and researchers have explored mostly national anthems. Regarding practice, the study has implications for pedagogy and composition or songwriting. For pedagogy, the study has convincingly demonstrated just like earlier studies that, the clause in the transitivity process is so important in the comprehension of information and that would be of great benefit if the study of transitivity is introduced at the basic or high school level by curriculum developers to help learners do grammatical analysis beyond the mere subject-object relationship. To composers and song writers in general and institutional anthem composers and writers in particular, meticulous attention must be given to the choice of lyrics in the writing of institutional anthems. Premised on the importance of university anthems in the representation of core values and mission of universities, the researchers therefore recommend that tertiary institutions such as the Kwame Nkrumah University of Science and Technology (KNUST) who use adopted anthems could relook at that by getting to compose their own anthems in alignment with the principles underpinning their establishment.

The scarcity of linguistic studies on institutional anthems is a justifiable reason for further research to be conducted in this growing area of research. This study therefore captures sufficiently the linguistic phenomenon of transitivity and will pave way for subsequent studies on related topics. Future studies could employ similar or different theoretical and methodological approaches to analyse the use of process types in other types of anthems. Going forward, a contrastive study could be carried out between anthems of Ghanaian universities and other African universities whose countries share similar educational systems with Ghana. Other studies could also be geared towards analysing the use of sound devices and their correlation with the lyrics in Ghanaian university anthems in order to corroborate or contest the findings of the present study. Other forms of institutional anthems such as anthems of Private Universities, Technical Universities, Colleges of Education, Senior High Schools, football clubs, professional bodies, religious denominations, political parties and others could be explored from various linguistic perspectives in order to cater for the deficit in the linguistic analysis of institutional anthems.

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**APPENDIX**

**Anthem of the University for Development Studies (UDS)**

UDS light from the north. *UDSA line 1*  
 UDS a pride and a hope. *UDSA line 2*  
 UDS is an icon of the nation, We are a light and a pride  
 and a beacon of development. *UDSA line 3*  
 Our knowledge is for service. *UDSA line 4*  
 Here in lay the cradle of academic excellence. *UDSA line 5*  
 Practicalizing education for life. *UDSA line 6*  
 Uniting the people in development. *UDSA line 7*  
 Inspiring every mind, every heart and every hand. *UDSA line 8*  
 Providing the best of higher education. *UDSA line 9*  
 Praise be to God for his blessings over us. *UDSA line 10*  
 University for Development Studies, UDS develop our  
 land. *UDSA line 11*

**Anthem of the University of Cape Coast (UCC)**

UCC, UCC, we're the liveliest of them all *UCCA line 1*  
 UCC, UCC, we are the teachers of the nation *UCCA line 2*  
 We learn to teach; we find and pass *UCCA line 3*  
 We counsel, we guide that all may be enlightened *UCCA line 4*

REFRAIN  
 UCC, UCC, therefore rise to yourself *UCCA line 5*  
 UCC, UCC, to the call, let rise *UCCA line 6*  
 To our call let us rise *UCCA line 7*

**Anthem of the University of Ghana (UG)**

1. Arise, arise O Legon *UGA line 1*  
 Defend the cause of freedom *UGA line 2*

2. Proceed in truth and integrity *UGA line 3*  
 to make our nation proud. *UGA line 4*  
 We ask for strength and wisdom *UGA line 5*  
 As we climb the hill of learning *UGA line 6*  
 May we excel in what'er we do *UGA line 7*  
 As we prepare to face the world *UGA line 8*  
 With a mind ready at all times *UGA line 9*  
 And a conscience quick to feel *UGA line 10*  
 May we proceed in unity to uphold the public cause.  
*UGA line 11*

REFRAIN

//:Arise, arise O Legon *UGA line 12*  
 Defend the cause of freedom *UGA line 13*  
 Proceed in truth and integrity *UGA line 14*  
 to make our nation proud :// *UGA line 15*

**Anthem of the University of Education, Winneba (UEW)**

We Hail You Oh UEW, *UEWA line 1*  
 Your name is in our hearts. *UEWA line 2*  
 We uphold You, and proud of You; *UEWA line 3*  
 For You'll make the nation's teachers strong. *UEWA line 4*  
 Our Love for you arouses us: *UEWA line 5*  
 To nobler thoughts, to nobler words, to nobler deeds,  
*UEWA line 6*  
 And to nobler heights; *UEWA line 7*  
 We shall learn to serve, *UEWA line 8*  
 UEW shall grow; *UEWA line 9*  
 By the Power *UEWA line 10*  
 By the Power of God. *UEWA line 11*  
 Victory, Shall be ours! [3 times] (Oh Lord) *UEWA line 12*  
 We shall fight, fight on and succeed. *UEWA line 13*