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**Analyzing Interpersonal Meaning and Tenor Manifestations in
Helon Habila's *Waiting for an Angel* and *Measuring Time***

Rédigé et soutenu par:

Dieu-Donné Awoyodo

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Sous la supervision de:

Professeur Léonard A. Koussouhon

Professeur Titulaire (CAMES) de Linguistique

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Examineurs : - Docteur Célestin Y. Amoussou

- Docteur Innocent koutchade

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DEDICATION

I dedicate this work to

- ❖ Jesus-Christ, my Lord and my Saviour;
- ❖ My father Antoine Awoyodo and my mother Lelinhouin Godohoungba whose permanent encouraging advice and efforts have contributed a lot to what I am today;

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INTRODUCTION

Human beings are bound to communicate and interact with one another in a (given) social community. And human language turns out to be the handiest, flexible and rule-governed tool of social interaction. Indeed, language is a veritable means of communication. It is a versatile meaning potential which is variably activated depending on the prevailing situation. Thus, because of its great importance, language has long been a paramount concern of investigation for many specialists such as scientists, philosophers, sociologists, anthropologists, linguists and the like. The linguist's task, indeed, consists in carrying out a scientific study of language. One of the most current patterns in vogue today is the Hallidayan approach known as Systemic Functional Linguistics whose pioneer works involve Halliday (1973; 1975), Hasan (1976; 1978; 1980), Fowler (1986), Eggins (1994; 2004), etc.

Indeed, Systemic Functional Linguistics (SFL) is a theory about language as a resource for making meanings. In Koutchadé and Mèhouénou's (2016:169) terms, it is the linguistic theory emphasizing the social aspects of language. Resultantly, no language can bear meaning without its attached situation of use. Then, it comes to the fore the undoubted importance of the concept of context. In fact, the ongoing study is concerned with how social relations which substantiate paralinguistic features are activated through language functioning. The system section of the SFL theory has to do with the way in which language functions are organized. So, function has an important place in SFL in that it is very much connected with the social use of language.

Context, actually, is what affords meaning to language and involves cultural and situational dimensions. According to modern linguists, the second interface is called register. In a deeper analysis, Halliday (as referred to in Eggins, 1994) retools the register theory into three distinct but interdependent variants known as register variables: tenor, field and mode. Individually, they respectively allude to the role relationship binding interactants in a communicative event, to the discourse area or subject matter, and the way language is used to achieve a specific goal; that is how things get done when we use language to do them. They entail three metafunctions: interpersonal meaning, experiential meaning and textual meaning. According to Eggins (1994), field is the topic or focus of the activity, tenor is the role relation of power and solidarity. In this research work, a typical emphasis is put on tenor variable and interpersonal meanings. Tenor helps us know the variation occurring in language use depending on the fact that the interaction occurs between a boss and his/her employee or a teacher and a student. The main questions to be discussed here are how language operates its changes from one context to another and how grammatical realization shows the social relationships among the interactants. This has been investigated in the current study by drawing on the detailed analysis of interpersonal metafunction.

The target of this work is then to use the pathway of the Hallidayan linguistic fashion, the Systemic Functional Theory.. This means that the study considers language as a flexible tool of social interactions. The current study aims at clarifying how interpersonal meaning functions in a literary text to show how whatever is to be said is said according to who says it to whom. Halliday (1985:68) points out that

“whenever we use language to interact, one of the things we are doing with it is establishing a relationship between the person speaking and the person who will probably speak next.” By studying the interpersonal meaning in a text, one can determine the various stages whereby the interactants make the conversation progress, how they share the floor and how the relationships between them influence their interaction. The commonest places wherein we notice these manifestations of interpersonal meaning are literary artefacts; i.e, short stories, poems, novels, plays and drama with plays or drama being commonly known as texts written to be performed.

Overall, the work has to do with demonstrating the manifestations of interpersonal meanings and tenor in the Nigerian novelist and poet Helon Habila Ngalaback’s novels *Waiting for an Angel* (2002) and *Measuring Time* (2007) from the perspective of Systemic Functional Linguistics. Indeed, Jim Grace, author of *Being Dead* (1999) and *The Devil’s Larder* (2001) qualifies him as the one “who writes with intelligent and admirable narrative economy. *Measuring Time*, his disturbing tale of brotherhood mixes fortunes, famine, bigotry and history in rural Nigeria, is elegant, heartfelt and commanding.” I have decided to base my interpersonal analysis on *Measuring Time* which relates a story of pure disenchantment. In elegantly and deceptively transparent prose, Habila has transformed the ordinary lives of his characters into a multilayered epic drama of the human condition. Like *Measuring the Time*, *Waiting for an Angel* is also tender, funny, compassionate, expressing the writer’s feeling through his characters. As such it captures the energy, sensitivity and stubborn hope of a new generation with both raw realism and poetic beauty. The way Habila has transformed the ordinary lives of his characters in multilayered epic drama

of the human condition is a serious tool, useful for a deep understanding of the ways people currently interact in the society. The ways speech turns are distributed in conversation and the ways interpersonal relationships influence participants' language use are what have been studied in the current work. Writers do not write simply for writing sake. Inquisition into all this fact can enrich my analysis of interpersonal meaning into the two novels under study from critical discourse perspectives.

The various issues raised in this work demonstrate how tenor and interpersonal meaning are realized in some extracts selected from the two novels. The methodology used in this research work is, in line with the systemic linguistic theory requirements. My mode of extract selection is subject to a systematic sampling. It consists in selecting a sample of something. A sample is a part of a whole that is looked at to see what the remainder is like. So, four extracts have been selected from the novels under scrutiny basing on their displaying some causality relations. Tenor relationship and mood choices have been examined in the four extracts to describe how language is used to enable the realization of interpersonal meaning through dialogue and to specify the role relations between the interactants.

This research work is divided into three chapters. Further to the general introduction, chapter one has to do with theoretical framework and literature review. It opens with theoretical framework based on interpersonal meaning and tenor. My second focus of attention relates to literature review where I have cast a critical glance at some previous research works in the field. Chapter two is devoted to the description and analysis of tenor variable and interpersonal meanings in the works under study.

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This chapter encompasses the empirical manifestations of mood patterns, adjunct types and modality uses in the different extracts. The last chapter is specifically concerned with the recapitulation and discussion of the findings. Eventually comes in the general conclusion affording a pervasive overview, suggestions and perspectives of the study.

Chapter One: Theoretical Framework and Literature Review

My objective through this section chiefly concerns how language is handled to provoke typical interpersonal relations. First of all, I have to explain clearly the notion of tenor and show its linguistic entailments in terms of social functions. For that matter, I need to deal with the correlations between the semantic configuration of interactions and the grammatical shades in the mood patterns of clauses. In order to reach that goal I must, for instance, clarify mood types and also the clausal functional constituents with their configurations in different mood types. I also have to explain the role of modality system in conversation. My last focus of attention at this stage centres around how adjuncts function in shaping interpersonal meaning. Finally, there is a necessity to have a critical insight into a few previous research works related to my field of research.

1-1 Theoretical Framework

1-1-1 Context of Situation and Meaning

The context of a linguistic text is a set of conditions guaranteeing the texture of the latter. The Spanish acception as '*con-texto*' (with the text) sets the matter much plainer. Such conditions may encompass linguistic and paralinguistic features of either cultural or situational type. These conditions can be modulated at will on the basis of a common agreement between discourse participants, and hence arises the notion of common ground (Stalnaker, 1998). Their centrality to meaning negotiation is well recapitulated through the following contention by Cornish. (2006: 1103)

Speech act prototypically involves a face-to-face interaction between two or more participants who share a spatiotemporal environment. This, together with a common cultural and personal background in the case of communicationalists who know each well, provides a rich contextual common ground, allowing the speaker to avoid having to verbalize a number of aspects of his or her message. At the same time, this common ground enables discourse participants to rely to a large extent on nonverbal signaling, in tandem with, and even, on occasion, in place of the verbal textualization of a given utterance.

In real, all above-mentioned features function to display from commonest to most intricately interwoven social relations, typical messages and literary aesthetics basing on the specific contexts at stake. Talking about the relation between the issue of context and *Systemic Functional Linguistics*, Malinowsky has identified two main types of context: *context of culture* and *context of situation*. Through far-fetched studies, Firth, Halliday, Hasan, Eggins and others falling within the same vein have itemized the concept of context of situation into three major continua as follows: *Tenor, Field and Mode*. Known as register variables, they entail meanings respectively qualified as interpersonal, experiential and textual. These meanings are also in connexion with special types of grammars altogether referred to as lexico-grammar.

Indeed, language functions to enable human beings to convey whatever meanings they like so as to meet their ever increasing and changing social and societal goals. There certainly lies the reason why Montgomery, M. (1986:101) says that: “Language is sensitive to its context of situation”.

According to Eggins 1994, systemic linguists build on “the analysis of authentic products of social interaction (text) considered in relation to the social and cultural context in which they are negotiated” (Eggins, 1994:1). In this statement, one can highlight two essential concepts: text and context. The first relates to “any passage (of

language) spoken or written of whatever length, that does form a unified whole” (Halliday and Hasan, 1976:1). The second concerns “the way in which linguistic forms – ‘text’ – become part of, get integrated in or become constitutive of larger activities in the social world”. (Blommaert, 2005:39). According to Amoussou 2000:16, the term is used to specify “the given language relate to a certain situation, culture or ideology.” From this definition, one can maintain following the SFL theory that there are three major types of context: context of situation (Register), context of culture (Genre) and context of ideology. Due to the frame of this research work, my investigation would be limited to probing how situational features influence meaning processing.

Register is another name to context of situation. For Eggins (1994:9), the theory describes how situational dimensions bear on language events in three distinct but complementary ways: Tenor, Mode and Field. In fact, Tenor is about role relationships binding participants in the course of conversation (Halliday and Hasan, 1985/1989:56; Eggins, 1994:63). According to Martin (1992:523), “tenor is the negotiation of social relationship among participants.” As to Amoussou (2014:148), it concerns “the role relation of power and solidarity between the participants: speaker/listener, addresser/addressee, writer or narrator/reader or the writer/speaker’s attitudes to the subject matter” (Cited in Koutchadé, 2016:169). For Poynton (1985), referred to in Eggins (1994:65), Tenor is divisible in three continua: Power (equal or unequal), Contact (frequent or unfrequent) and Affective Involvement (high or low). These three continua determine the formality or informality of the language in use depending on the specific social relation existing between participants.

Language, as a vehicle of social interactions, can also be used either to consolidate or rather to break social harmony. These are just a few instances of speech acts showing that language functions can be equated with its different social uses, its utility. According to the Scribner Dictionary, by William D. Halsey, “Language is a means of communication in which vocal sounds are combined into meaningful units to convey thoughts and feelings. It is a means of communication, as through gestures, signs or symbols”(referred to in Kakpo, 2011: 7)

Nevertheless, talking about the efficient use of language, Harvey Sacks (1990) contends that: “When we read or hear pieces of language, we normally try to understand not only what the words mean, but what the writer or speaker of those words intended to convey. Moreover, the efficient study of the functioning of language as a system is context-bound. In that regard, Montgomery (1986:101) states that: “language is sensitive to its context of situation”. This statement insinuates that language functions rank far above any surface meaning considerations. The way it is used to mean what it does bears great impacts on the role it is meant to play. And then arises the concept of “language functioning”, referring to how it is manipulated according to user’s abilities and intents.

In real, when we use language we intend to convey a message behind which may be lurking varieties of meanings. In other words, we can say that the essential function of language is to convey its user’s intents home to his/her speech partner. It is the very conveyance of hidden meanings behind surface message that denotes language functioning. In the world of literature, language functioning alludes to the

way it is wielded to drive home writers' intents, inasmuch as language can often be manipulated to mean more than it commonly does. So, language functioning in literature can be sensed through the way writers select words and phrases, and structure them to build particular patterns of meaning.

According to Malinowski (1946), the concept of context can be split into two broad sub-variants: the context of culture and the context of situation. While the first one is in relation with the language user's cultural background experiences, the second is about all personal, physical, psychological, or environmental features likely to participate in meaning patterning and negotiation processes. The methodical study of these functional features in a literary text is technically referred to as linguistic stylistics.

1-1-2 An Insight into Lexico-Grammar and Literary Language

Lexico-grammar is the strand of *SFL* which functions "to free language from the constraints of bi-uniqueness" (Eggins, S., 1994, p. 118). In fact, from an allegorical depiction of traffic lights' functioning, Eggins has reached the conclusion that the three colours which traffic are made of are individually meant to achieve only one and a single goal.

1-1-3 Tenor and Interpersonal Meaning

Tenor refers to the role relationship in a prevailing social activity. For Halliday (1978) it is referred to as the social role relationship played by interactants. It has to do with the relevant participant attitudes toward each other. This attitude greatly depends

on the relation linking them. So, in an ideal context, I can't talk to my headmaster the same way I talk to my students. According to Poynton (1985), as quoted by Eggins (1994), the tenor concept can be subdivided into three distinct continua which include levels of formality in a particular instance. They involve: the social power of discourse, affective involvement and contact.

- **The power:** this continuum specifies whether the roles played by interactants are those in which they are of equal or unequal power (Eg: father/child; teacher/student etc.) In the case of unequal power, the language used is supposed to be formal, and informal in the converse case.
- **The contact:** this continuum specifies whether the role played by interactants are those in which they are brought into frequent or infrequent contact. In the first situation, the register is informal, whereas in the second situation it is formal.
- **The affective involvement:** this concept deals with the role in which interactants are involved as far as the degree of affective involvement between them is concerned. It is high or low depending on who/what either is, and what typical relations are binding them. The language used is informal in the case of high affective involvement, and formal in the other case.

As to interpersonal meaning, Butt et al. (1995:13) conceive that “the interpersonal metafunctions uses language to encode interaction and to show how defensible or binding we find our proposition or proposal.” Hence, the linguistic consequences of tenor variation are the use of abbreviations, non-standard or slang

language, visual representations, everyday lexis for informal languages, and markers such as full names, standard grammar, technical words for formal language.

1-1-4 Speech Functions and Mood types

According to Halliday (1994), Mood is “the grammar of the clause as exchange”. In Amoussou’s (2014:150) terms, “mood is the linguistic expression of attitudes, judgments, points of view, social relationships...; etc.” Thence, it functions to monitor social interactions. Eggins (1994: 192-4) also views it as describing such variables as the types of clause structure or mood types, modality, the use of tags, vocatives, attitudinal words which are either positively or negatively loaded, expressions of identification and politeness markers of various kinds. As a matter of fact, in the course of social conversation, speakers generally resort to typical mood types to perform specific speech functions. A good recapitulation of the marked correlations between Mood types and speech functions is suggested by Amoussou (2014: 150) through the following synthetic table. It is a clear synopsis of Halliday’s (1985), Eggins’ (1994), and Aitchison’s (2007) perspectives of Mood types and markedly connected speech functions.

Mood types	Speech functions
Declarative Mood	Giving information by stating what is, or what happens
Interrogative Mood	Requesting information
Modulated Interrogative Mood	Indirect or tempered request of information
Imperative Mood	Getting someone to do something
Modulated imperative Mood	Getting indirectly/ in a tempered way somebody to do something by using polite modals
Exclamative Mood	Expressing wonder, surprise, bewilderment

Table 1-2: Marked overview of Mood types and attached speech functions. (Adapted from Amoussou, 2014: 150)

However interesting this table proves in establishing good linkages between Mood types and speech functions, it is operationally deficient. In the actual course of human conversation, when one speaker takes his/her move the next one may fail to reply, but first ask for something

else. That is, an initiating move does not always straightaway meet its responding partner in an adjacent position, but may rather call for an elicitation, a supporting or a confronting move. Such types of insertions lead to chained or embedded forms of exchange in which speakers can support or counter each other's standpoints. The semantics of such dialogue patterns can be labelled as is presented in this chart:

Initiating speech functions	Responding speech functions	
	Supporting	Confronting
Offer	Acceptance	Rejection
Command	Compliance	Refusal
Statement	Acknowledgement	Contradiction
Question	Answer	Disclaimer

Table 1- 2: Eggins's Enhanced and functional overview of speech functions and Mood

types

Source: (Eggins, 1994: 151)

This diagram is also Halliday's. From his ultimate analysis, many speech functions may be used to describe the move sequences in a dialogue and there exists a correlation between the semantic choice of speech function and the grammatical structure which is chosen to encode it.

We may then identify:

- a declarative clause to make a statement;
- a 'would...like' interrogative, also called modulated interrogative is resorted to when offering something;
- an interrogative clause is used to ask questions;
- and an imperative clause is used when giving commands.

It shall be noted that the structure of an initiating move and that of a responding move are also correlated. But responding moves are shorter than initiating ones, because they involve a kind of abbreviation or ellipsis.

1-1-5 Exchanging Information: The Grammatical Structure of Propositions

When a clause is used to exchange information, Halliday refers to it as a proposition. Supportive of this view is also Metthiessen's (2014: 138) claim that: "When language is used to exchange information, the clause takes on the form of a proposition. It becomes something that can be argued about – something that can be affirmed or denied, and also doubted, contradicted, insisted on, accepted with reservation, qualified, tempered, regretted, and so on" The functional constituents we need to recognize in the grammar of a clause as exchange are MOOD and RESIDUE.

1-1-5-1 The MOOD Constituents

The MOOD element of the clause is the clause constituent that gets bandied back and forth to keep the conversation going on. It stands for the first part of the clause. In other words, it is the element which comes first in the clause and serves as the starting point for the message. It functions to carry the argument on. But what is MOOD made up of and what are the functional roles its components play in the clause?

In fact, to keep communication going on a clausal component is indispensable for carrying out the interpersonal metafunction in English. This component is called the Mood and is made up of Subject and Finite (Thompson, 2000: 41)¹.

1-1-5-1-1 Subject

The subject is what realizes the thing by reference to which the proposition can be affirmed or denied (Halliday 1985 a: 76). It may be either a noun, a pronoun, a nominal group or a clause. A tag test can help to identify the subject: it is the element that gets picked up by the pronoun. Halliday (1994:76) refers to it as follows: "The Subject supplies the rest of what it

¹ - Thompson, G. (1996/ 2000): *Introducing Functional Grammar*. Beijing: Foreign Language Teaching and Research Press.

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takes to form a proposition, namely something by reference to which the proposition can be affirmed or denied”.

e.g: Helon Habila is a sharp chronicler against social injustice and corruption, isn't he?

↓
Subject

↓
Subject

1-1-5-1-2 Finite

It refers to the first functional element of the verbal group (Ye, 2010: 147) This is the constituent that makes propositions definite. It states the proposition to allow it to be assessed. It is the verbal part of the tag, which identifies the finite. It is also the first item in the verbal segment of the clause.

The finite can appear under various forms:

- It can be verbal

e.g: We were reading a novel by Helon Habila.

↓
Finite

- It can be modal

e.g: I may keep investigating about these novels.

↓
Finite modal

- It can be negative

e.g: The students didn't grab the actual intent of the writer.

↓
Finite negative

- It can be fused

e.g: Helon Habila wrote interesting novels. (wrote = did write)

↓
Fused finite

1-1-5-2 Description of the RESIDUE

The RESIDUE is the second large component of a clause after the MOOD. It provides further precisions about the MOOD, though it can be left out in the responding moves in a dialogue. It comprises three main categories of functional elements: the predicator, the complements, and the adjuncts.

1-1-5-2-1 Predicator

The predicator is the content carrying part of the verbal group. It specifies the actual event, action or process being discussed. Then, it corresponds to the remaining verbal elements after the finite. In the event of simple present or simple past in affirmative form, it is fused with the finite. Here are two illustrative charts:

Habila's novels	have	met a large readership
Subject	Finite	Predicator
MOOD		RESIDUE

Shakespeare	Wrote		a lot of books
Subject	Finite	Predicator	-
MOOD		RESIDUE	

Note: Here the finite is fused with the predicator.

1-1-5-2-2 Complement

The Complement is defined as non-essential participants somehow affected by the main argument of the proposition. It is referred to as an element which can be subject in the passivation process of the sentences or proposition. It can either be a noun, pronoun, nominal group, or a whole clause. It should be noticed that clauses containing ditransitive verbs such as give, offer, bring, etc. may contain two complements.

1-1-5-3 Mood structure of clauses

In a speech event, clauses may be either declarative, interrogatives (with wh- and Polar interrogatives), exclamatory, or imperative.

1-1-5-3-1 Declarative clauses

Here, focus will be laid on all the constituents of the clauses. I am also going to make a distinction between major and minor clauses.

Major clauses are those that always contain a MOOD component even though it is sometimes ellipsed.

Minor clauses, on the other hand, have no MOOD components and are typically very brief. They do not select any subject and finite as ellipsed. They stand for themselves.

e.g: "I don't understand" (major)

"All right!" (minor)

The peculiarity with the declarative clauses is the order of the constituents which they are made of. They are often structured as follow:

"Subject + Finite + Predicator + Complement + adjunct" (S ^ F ^ P ^ C ^ A)

1-1-5-3-2 interrogative clauses

There exist polar interrogatives and wh-interrogatives.

1-1-5-3-2-1 Polar interrogatives

They are "Yes/No" questions typically used for demanding information. Their main characteristic is that the finite occurs before the subject; and there is no predicator with the verb "to be". Their structure can be represented as follow:

F ^ S ^ (P) ^ C ^ A

e.g.: "Is it ok with you?"

Responses to these moves are always ellipsed major clauses. The type of ellipsis which is common is just to get a modal adjunct or polarity or a mood adjunct expressing probability.

e.g: "Do you get my point?"

"Yes." (Adjunct: polarity)

1-1-5-3-2-2 Wh-Interrogatives

They are also used for requesting information. In Wh-Interrogatives, the Wh- element is always fused with either subject, complement or a circumstantial adjunct and is shown as a constituent of the MOOD or RESIDUE according to the status of the element with which it is conflated. Then, we may have the following structure:

Wh/ S^FP^A C^A (conflated with the subject) (a).

e.g: Who had presented Habila's novels before my lecture?

When the Wh-element is fused with the complement coming before the subject, we have the structure C^SF^PA; or the adjunct coming before it (A^FS^PC). (b)

e.g : What tuitions are you deriving from those novels by Helon Habila?

1-1-5-3-3 Exclamatory Clauses

Exclamatory structures are used to express emotions such as surprise, disgust, worry, etc. They are made of a blend of Wh-interrogative and declarative patterns. Like the Wh-interrogatives, they sometimes require the presence of a Wh- element which can be fused either with a complement or an adjunct (but not with the subject) and be labeled as: Wh/ C^SF^PA^A or Wh/ A^SF^PA.

1-1-6 Demanding/Exchanging Goods and Services: The Grammar of proposals/ offers

The Grammar of proposals, unlike the one of propositions, is an area of actions. That is why its responding moves are very often non-verbal, just because the performance of an action is sometimes telling enough as a pragmatic reply.

Like the Grammar of propositions, the Grammar of proposals also presents mood structure of clauses.

Demanding goods and services typically involves the use of the structure of imperatives. Imperative clauses exist in various types. They may have MOOD consisting of Finite + Subject or MOOD consisting of Finite only/ subject only or no MOOD elements at all (but rather

composed of RESIDUE). It should be noticed that whether there is a MOOD element in an imperative clause or not, it can be tagged, as they are not minor clauses.

The offer of goods and services is typically expressed by a modulated interrogative. Unlike the other speech functions, the offer is not expressed through distinctive structural configuration. Rather, it “borrows” the structure of questions: the interrogative Mood, with the finite positioned before the subject.

e.g : Do you enjoy reading *Measuring Time*?

In actual fact, all the development made so far paves partly the way for a methodical investigation into the language of Habila’s writings, aside my subsequent conceptual explorations of SFL.

1-1-7 Adjunct Functions

The last clause constituents we need to describe are Adjuncts. Adjuncts can be defined as clausal elements which contribute some additional but non-essential information to the clause. They are not nominal but adverbial or prepositional elements and can appear in the MOOD and the RESIDUE boxes. According to whether they contribute to any of the three types of meaning, we distinguish circumstantial adjuncts, modal adjuncts, and textual adjuncts.

1-1-7-1 Circumstantial adjuncts

They indicate circumstances attached to the process being carried out. They express time, place, manner, agent, accompaniment and beneficiary.

e.g.1 : Lamamo went to **Timbutu** (place)

e.g.2 : Lamang accused Mamo **unjustly** (manner)

1-1-7-2 Modal adjuncts

They are clause constituents which add interpersonal meaning to the clause. They are divided into four categories:

❖ ***Mood Adjuncts***

They are used to express probability (certainly, definitely, maybe...) or to express usuality (always, sometimes, usually, never...), or to express intensification or minimization (absolutely, really, just...) or to express presumption (evidently, presumably, obviously...). They are located in the MOOD part of the clause.

e.g : *I think* these novels should awake African Leaders consciousness. (*presumption*)

❖ ***Polarity Adjuncts***

They are “Yes” or “No” and their common conversational alternatives (yea, yep, na, nope etc.) They are parts of the MOOD constituent of the clause.

❖ ***Comment Adjuncts***

They function to express an assessment about the clause as a whole and typically occur in clause initial position or directly after the subject. Comment adjuncts express admission (frankly), assertion (honestly, really), how desirable something is (luckily, hopefully), how constant (tentatively, provisionally), how valid (broadly speaking, generally), how sensible (understandably, wisely), how expected (as expected, amazingly). They belong neither to the MOOD nor the RESIDUE structure.

❖ ***Vocative Adjuncts***

They embody conative functions, controlling the discourse by designating a likely “next speaker”. They are identifiable as names which are not functioning as subjects or complements, but are rather used to directly address the person named. Like comment adjuncts, they should be seen to operate outside the MOOD/RESIDUE box.

1-1-7-3 Textual Adjuncts

They help in the organization of the message itself. They are of two types: conjunctive adjuncts and continuity adjuncts.

❖ *Conjunctive Adjuncts*

They are expressed by conjunctions and provide linking relations between one clause and another. They usually occur at the beginning of the clause and belong neither to the MOOD part nor to the RESIDUE.

❖ *Continuity Adjuncts*

They are continuative and continuity items particularly frequent in casual talks, such as *well, yea, oh*, etc. They occur in the beginning of a clause and indicate that the speaker has taken a turn and is about to provide a response to a prior talk. Like conjunctive adjuncts, continuity adjuncts do not belong to the MOOD box, nor do they to the RESIDUE box.

1-1-8 Modality and Polarity Functions

1-1-8-1 Modality Functions

The issue of Modality in conversational language analysis has been of great interest for most scholars invested in human communication. Given that human beings are endowed with changing thoughts, feelings, and tempers, they cannot actually spare their discourse from being impinged on by those features inherent in their ontological nature. As a result, the modality area of interpersonal meaning analysis focuses on scrutinizing a speaker's/writer's attitude towards or involvement in the speech or discourse at stake via intrusions of personal opinions, feelings, or intensions to colour their fact being narrated (See Simpson, 1993: 47). The same view is also shared by Fowler (1986: 131) as he claims that: "Modality is the grammar of explicit comment, the means by which people express their degree of commitment to the truth of the propositions they utter, and their views on the desirability or otherwise of the states of affairs referred to". As for Koutchadé and Mèhouénou (2016:170), "modality refers to how speakers and writers take up a position, express an opinion, a point of view, or make a judgment. It also express a degree of certainty and truth of statements about the world." Halliday and Matthiessen (1999:526) – also quoted by Fontaine (2013:120) – define modality as "a rich resource for speakers to intrude

their own view into the discourse: their assessment of what is likely or typical, their judgments of the rights or wrongs of the situation and of where other people stand in this regard.” Under this heading, two sub-categories can be identified: modalization and modulation.

1-1-8-1-1 Modalization

Also glossed by other scholars as “Epistemic modality”, modalization functions to indicate a kind of connotative meaning relating to the degree of certainty the speaker/writer emphatically adds to his discourse or the estimation of probability or likelihood associated to what is being said (Fontaine, 2013: 121)². I can say, in the fashion of Eggins (1994: 179) that modalization is an area of Mood analysis concerned with manners how speakers affect the truth condition of their speech acts through integrating attitudinal and judgmental clues of various types. In fact, it is the way the speaker intrudes on the text by expressing a judgment about the probability, likelihood (perhaps, probably, may be, certainly, possibly) or frequency of something happening or being through such frequency adverbs as always, often, sometimes, usually, etc. Modalization can be implicitly realized either through a Finite Modal Operator or a Mood Adjunct of probability and certainty. It can also be realized explicitly with expressions like: “I reckon”, “I guess”, “I think”, “I’m sure”. Then, Halliday (1985: 334 – 40) refers to them as grammatical metaphors.

1-1-8-1 -2 Modulation

This interface of modality is also referred to as “deontic modality”³ as it is revealing of obligation, permission, willingness and ability. In fact Modulation is the second dimension of modality complementing modalization in propositions. With propositions, we do not just argue about what “is” or “isn’t” but also about degrees of likelihood in between. Likewise with proposals, we do not just argue about “do” or “don’t”. There is also a scale in between, but this

² Fontaine, L. (2013), *Analysing English Grammar: A systemic Functional Introduction*. New York: Cambridge university Press.

³ - See Fontaine (2013: 121), *Opcit*

time the scale is not a possibility or usuality, but rather of obligation and inclination. Again, as with modalization, we can also have degrees of modulation (high: must/required to; median: should/supposed to; low: may /allowed to). Thus, this pattern allows an interactant to avoid the dogmatic choices of “do” or “don’t” or I’ll give you this or I won’t give you that. That is, expressions of modulation allow speakers to avoid being strictly assertive. Definitely, Modulation affords to speakers/writers required resources to express their vantage points about world events under depiction.

1-1-8-2 Polarity Functions

Polarity is concerned with holding a clear-cut and one-side stance about life events. As can be noticed through its adjectival stem (Polar), the concept function to pick either one or the other end of the rope in terms of making judgments about things. It presents viewpoints about things as either being or not being the case. There is no deterred hypocrisy show through linguistic hedging. Things are depicted as being either possible/impossible, capable/incapable, true/false, known/unknown, etc. In a word, either you are or you are not, something is or is not the case. There is no intermediary position, no more-or-less view of things.

At large, the SFL theory is a set of concepts meant to operate for unpacking and typifying social relations. Within the universe of SFL, the concept of tenor is concerned with the study of a total set of various functional linguistic networks. The latter helps highlight and explain accurate shifts in language use in accord with various prevailing situations. These fluidities of language forms are mostly encountered in literary genres like novels, poetries, plays and short stories which are the nonpareil fields for the experimentation of linguistic functions. By way of testifying the fact, I have to apply sub-concepts related to tenor and the grammar of interpersonal meaning to describe the

core extracts under study. Only this way of doing can help me experience how the linguistic tools at stake operate to yield manifest data reflecting social concerns.

1-2 Literature Review

At this level, my focus of attention centres on exploring meta-linguistic research works and outputs of practical applications.

1-2-1 Meta-Linguistic Research Perspectives

Several scholars are interested in how meta-linguistic dimensions contribute to meaning making. For example, Biber (2008) is devoted to casting a critical overview of the register theory. In showing diversely how much contributive situational features prove to meaning making, the scholar has come up with the conclusion that “the study of register variation is not a supplement to the description of grammar, discourse and the language use; rather it is central to these enterprises.” The stakeworthy import in this work lies in that it evidences the centrality of the contribution of context to the process of meaning making. Hence, I can deduce that the register theory is a living sap to meaning making and linguistic semiotics.

Besides, Yuliati (2013) focuses on exploring ways how interpersonal meaning gets negotiated in academic setting. Indeed, by leaning on Eggins’s fashion of Mood analysis, the scholar scrutinizes a transcript of Teacher-Students interaction. She has come up with finding that most of the teacher-produced utterances are command types. In the regard, she concludes that “the authority of the teacher was dominant” (p.52). her next finding is that the teacher, at times, tries to be equal with the students by using

some declarative and interrogative types of Mood; which helps create familiarity in implementing Subject, Finite and Modality. Overall, these findings lead the scholar to suggest that “in the Foreign Language (FL) context, Lexico-grammar cannot be taken for granted and that FL learners need to notice the grammar and eventually acquire it.” Altogether, the work is of great merit all the more since in the pedagogical universe, it substantiates how much the Hallidayan SFL theory would be to proficiency in the field of teaching. As a matter of fact, a teaching process that grounds on its contingent context, taking into account learners’ conditions and needs is more likely to achieve success.

As to Bavali and Sadighi (2008), they build on a comparative appraisal of the Chomskyan Universal Grammar and the Hallidayan SFL theory. In their terms, the Hallidayan fashion of linguistics “considers that language is a resource for making meaning and hence grammar is a resource for creating meaning by means of wording.” Similarly, Halliday and Matthiessen (1999:3) itemize their position with respect to SFL as follows:

For the task of constructing such a meaning base, we shall use a Systemic Grammar. A systemic Grammar is one of the classes of functional grammars which means... that it is semantically motivated or natural. In contradistinction to formal grammars, which are autonomous, and therefore semantically arbitrary, in a systemic grammar every category... is based on meaning: it has a semantic as well as a formal, lexico-grammatical reactance.

By the same token, Halliday and Matthiessen (1997) carry out a comparative analysis of Chomsky’s Transformational Generative Grammar (TGG) and the Hallidayan SFL theory. They have found that unlike the grammar as rule type of theory, SFL take the resource perspective rather than the role perspective and it is

designed to display the overall system of grammar rather than build on fragments only. Accordingly, they have inferred that that is why it has come to be known as the Systemic Functional Grammar (1997:1). Their exploration has amounted to concluding that “at this stage in history, we need a richer theory of grammar to meet the challenges of information, e.g. in education and computation.” (See Bavali and Sadighi, 2008: 14-15)

1-2-2 Critical Overview of a Few Research Praxes

Practical explorations into the field of SFL have been fascinating ventures for several specialists of language study. For instance, building on the Prague school, the notion of function/functionality is conceived of as “the specific role played by elements of structural linguistics in the use of language as a whole” (Koutchadé, 2012: 41-42). All the more since this school is profoundly influenced by the Saussurean fashion of thought, it pays a rapt attention to both linguistic forms and functions. On the ground of that two-way and complementary perspective characterizing this school, Koutchadé seems to confess his siding with its trend of thought as he personally concludes what follows: “In communication, linguistic devices fulfill a certain function, have a certain task. No language element can be fully understood and evaluated unless its relations to the other elements are analysed and unless its functions, especially its communicative functions, are taken into consideration” (p. 42).

In terms of contributions to modern linguistics, the Prague school bears heavily on imparting novel horizons to linguistic trends of thoughts. In the field of phonology and

modern poetry for instance, works from this school have been of great use. As regards the study of literature, the influence of this school is also neatly manifest insofar as it conceives of formalism chiefly as “the application of linguistics to the study of literature” (Dadjo, 2014: 12).

In the same way, the currently blooming functional trend to language study is tributary to this school for a good deal. And for Nørgaard, Montoro, and Busse (2010: 26) to conclude that:

The stylistic shift in focus towards functionalism was largely due to the emergence in linguistics of different functional approaches to language and, in particular, to the development and general popularity of Halliday’s functional model of language, now known as *SFL*. At the crux of Hallidayan linguistics is an interest in language in use and a recognition of the fact that all language use takes place in context. – situational or cultural. Every linguistic choice is seen as functional and meaningful and the grammatical labelling employed for linguistic analysis is intended to reflect semantic function rather than form... The functionalist approach to language has had an impact in many corners of stylistics. Due to its focus on meaning-making in context, various contextually and/ ideologically oriented branches of stylistics such as feminist stylistics and critical stylistics are indebted to functionalist approach, as is much of the work done in pragmatic stylistics.

Now that the slide from formalist and systematic approaches to linguistic semiotics towards the systemic-functionalist ones has been clarified, I move my focus of attention to the functional perspective of language study as social-stake-oriented explorations to probe how the latter operates – both by its conceptual and practical dimensions. This would help to appreciate the extent to which they have been of concern for language scholars, and to pave the way towards my subsequent practical analysis as well. Chiefly, my concern here revolves around the SFL theory.

Koussouhon, Akogbéto and Allagbé (2015) labour on four fiction works by Amma Darko: *Beyond the Horizon* (1995), *The Housemaid* (1998), *Faceless* (2003) and *Not Without Flowers* (2007). Through a feminist linguistic approach, the work demonstrates a revolutionary trend splitting from the mainstream gender philosophy. Standing against the conception of God-given power of men over women, the study sorts out the liabilities of women in relation to their own fate. It proves that key factors reinforcing their subjugation rather relate to illiteracy, innocence and lack of economic autonomy. The social stake in this work is that it demonstrates the realistic root-cause of the backwardness of feminine gender in Africa. However, for stopping at a portrayal of the plight without suggesting concrete attempts of solution to it, the article reveals its inborn operative shortcomings. Ideally speaking, basing on some empirical experiences in Africa, the work might have made suggestions as to sensitizing African feminine folk into adopting a concretely revolutionary mentality.

Koussouhon and Agbachi (2016) also raise gender concern in Nigeria. A transversal insight into three distinct novels by Sefi Atta – *Everything Good Will Come* (2006), *Swallow* (2010) and *A Bit of Difference* (2013) – has revealed ways how feminine folk is victimized by phallographic domination in Nigeria. Though the work proves proficient in demonstrating the evil and exhibitiveness of Butler's democratized gender philosophy, it fails to openly bring corrective solutions. The expository fashion of approaching feminine suffering is like just displaying a deliberate passivation of some victims before their own plight rather than reacting to solve the matter.

Koussouhon and Amoussou (2006/2007), in their analysis of the language of ‘Abiku’ from a systemic functional linguistic perspective, have highlighted that the way interlocutors exchange language is indicative of equal power and irrespective of age hierarchy. In fact, Abiku is revealed to speak to his parents as if they were simply mates of his. While his parents minimize him as a mere child, Abiku constantly strives to assert his personality as a god by belittling them in return (pp. 252-253). As regards the appreciation of Abiku’s value, their linguistic analysis has proved that the differential standpoints opposing the two authors are mostly dependent on their individual cultural background. Indeed, as an African-culture-rooted writer, Soyinka’s conception of Abiku’s value goes neatly divergent from Clark’s trivial view.

Moreover, in Koussouhon (2009a), a critical insight into the lexico-grammatical transfer in Anglophone African fiction has functioned to provide a comparative reappraisal of the idiolects of Achebe and Ngugi through their earlier novels. In fact, leaning on both cultural and situational contexts, the scholar has highlighted the importance of SFL in language study. Throughout a series of writings by both authors, he has revealed that language use is actually context-dependent, with the writers recurrently referring to their native language and culture in their writings. On the whole, he infers that:

The overall discourse of African fiction, in general, and of Achebe and Ngugi’s novels, in particular, cannot be fully apprehended by a reader who is not a bit conversant with the broad context of Igbo or Kikuyu cultures or worldviews and the immediate contexts of situation (p. 278).

In Koussouhon (2009b), analysis of process types and ideational meaning in Ayi Kwei Armah’s *The Beautiful Ones Are Not Yet Born* has amounted to

revealing that methodical linguistic analysis helps to reach objective interpretations. Thence, he states the following: “Pure literary appreciation is not really scientific but rather impressionistic” (p.138). This entails that if actually willing to discard any merely subjective and fantasy-oriented interpretation of literary productions, literary critics need to be endowed with some reasonable background knowledge of clues from Systemic Functional Linguistics.

In addition, through his “Male-Dominating Language Patterns and Assertive Female Idiolects in Anglophone African Discourses” (2009c), factual analysis has caused scholar Koussouhon to contend once again, and more openly, that current linguistic trends view language in terms of its nature and functions. Thence, by focusing on sample texts from three outstanding East-African writers, namely Gatheru, Odinga, and Ngugi, he has described them by means of linguistic tools so as to assess through them manifestations of political correctness. As a result from a statistical analysis of the occurrence frequency of the pronoun “he” alluding to male-dominating social features, the scholar has concluded over the precedence of non-inclusive language in Anglophone African literary discourses.

The same way, in analyzing language functions in Flora Nwapa’s *Efuru* and *One is Enough* from a systemic functional perspective via material and relational process analysis, Nourani (2010: 95) has reached the conclusion that: “Male characters are depicted as inactive and worthless people”. This methodically-drawn conclusion about demeaning male characters is expressive of how linguistic tools contribute to pinpoint the writer’s intimate intents: her struggle against blatant

sadism against women – rather say, an insidious misogyny - in African societies and, reversely, her burning wish for the female gender to gain actual consideration by recovering self-fulfillment, freedom, and glory.

In his descriptive analysis of contextual features in Soyinka's writings, Koutchade, I. S. (2008) has shown how much instrumental systemic linguistic principles prove in deepening readers understandings of the messages embedded in the writings, by sorting out helpful clues about the writer's cultural background. Thence, he concludes that: "Most of his (Soyinka's) verse and prose cannot be understood without some knowledge of the Yoruba background" (p.76). In connection with the interdependence between literature and linguistics, Koutchade (2008: 5) also states that:

The most recognizable and recent interface between literature and linguistics is stylistics. As a literary discipline, stylistics uses linguistics as a tool for studying the uses of language in literary texts. This mainly aims at providing a full understanding of the phenomenon of language in literature.

This statement entails that stylistics and linguistics are like twin disciplines which operate jointly to display a good synergy in methodical language studies.

Likewise, in exploring versatile features of language in *Anthills of the Savannah* by Achebe, Kakpo (2011) tries to sort out constantly changing social relations between characters by leaning on typical language uses. In actual fact, he has shown to what extent language fluctuates among such characters as Chris, Professor Okong, His Excellency, Beatrice, and others as displaying features of hegemony, love, hatred, or dictatorship. Thence, his conclusion is that: "*SFL* theory is a powerful tool for analyzing spoken discourses or literary texts" (p. 56).

According to Koukposi (2012: 73), “Systemic Functional Grammar and stylistic approaches give a good analytical foundation on which the evaluation and interpretation of the extracts are anchored”. In fact, drawing on lexico-grammatical principles, he has carried out a descriptive analysis of Obotunde Ijimere’s *The Imprisonment of Obatala*, and Soyinka’s *The Lion and the Jewel* from a systemic functional approach. His venture has amounted to realizing that salient characteristics of the author’s style enable to provide some tools to a non African or non Yoruba native speakers to get more from his reading or listening to the selected plays.

In his “Maîtrise” dissertation entitled “Systemic Stylistic Analysis: A comparative inquiry into the languages of John Pepper Clark’s and Wole Soyinka’s “Abiku” (linguistic description and poetic interpretation)”, Amoussou, C. Y. (2000) has proved that the two poems he drew from “Modern Poetry from Africa” (Moore, G. & Beier, U. : 1965) are not only rich with experiential meaning but also with interpersonal meaning regarding relationship and attitudes of the discourse participants to each other.

Similar remarks show up again through Amoussou (2006). Hereby, a critical insight into Ngugi’s cultural background through his novels by means of the concepts of characterization, focalization, and thematization, has led him to the conclusion that: “Ngugi’s characters seem to come from his most intimate-private life environment” (p. 79). Furthermore, he adds that:

Ngugi seems to have used inter-textual and direct characterization through direct description to give positions and roles to his hero-

characters, and indirect characterization through the expositions to readers of characters' direct speeches and sentimental and psychological states, to reveal their inner thoughts, struggles and relationships between the characters (p. 80).

Kouchadé and Mèhouénou (2016) deal with gender and power relation in Akachi Ezigbo's *The Last of the Strong Ones*. Basing on the tripartite exploration of mood, modality and tenor, the work has amounted to finding that women are oppressed by patriarchy and how they retaliate against their condition. The importance of the work is that it also reveals some useful contributions that language can bring to bettering human condition through enhancing gender justice. This shows that to gain their autonomy and freedom, women folk have to be self-assertive and claim for their rights rather than keep cowardly complacent with male domination.

In Djimet (2008), a systemic functional analysis of the issue of feminism in Aïdoo's *The Girl Who Can and other stories* has permitted to sort out via methodical ways manifestations of social injustice, by leaning on describing mood patterns and modality functions. His final inference is that: "Through the use of linguistic tools, Aïdoo urges us to question our social norms as to women's role in the African society" (p. 64). Actually, women's plight in Africa thus far is nothing glaring. They are victims of some unfair practices supported by the phallogentric or male dominated social norms. However, one has to acknowledge that in the modern context of social experience, women themselves are responsible for their destiny to a large extent. They have, in fact, to go to school massively to meritoriously fit in decisional positions and fatten their financial autonomy. This is an ideal way for them to get their situation revolutionized in lieu of hooking on militancy-fashioned types of feminism.

Another way of approaching the theory of interpersonal meaning has been displayed by Iwikotan (2001). He has shown that Mood patterns lead to a clear understanding of the irony intended by Achebe in the *Little Novella*. Therefore, he has concluded that the novella is a denunciation of the political and social injustice and tragedy which happened at that time rather than girl literally fighting during a war. This is a kind of empowerment in aid of feminine folk.

Akpaki and Moussa (2005) have described and interpreted the interpersonal meaning of *The Rape of Shavi* (Buchi Emecheta) based on Leech's view and deduced that description is different from interpretation, with the former (description) being judged more objective and the latter (interpretation) rather inclined to subjectivity. They have also noticed that the system of mood and modality are instrumental to the understanding of the interpersonal relationships among the characters.

The study of language and its function(s) calls for many linguistic methods and categories: Systemic Functional Linguistics, Stylistics, Semantics, Transformational Grammar, to mention just a few. The systemic functional approach is one of the most appropriate methods for the description and interpretation of linguistic features in literary works. Description and interpretation of literary works are of a great importance as far as linguistic study is concerned. Traugott and Pratt (1980) argue that:

Linguistics can contribute a great deal to our understanding of a text. It can help us become aware of why it is that we experience what we do when we read a literary work, and it can help us talk about it, by providing us with a vocabulary and a methodology through which we can show how our experience of a work is in part derived from its verbal structure. Linguistics may help us solve problems of interpretation by showing us in rigorous ways one structure is possible but not another. (Traugott and Pratt, 1980:20).

Kousouhon and Dossoumou (2015) centre on the analysis of interpersonal metafunctions through mood and modality systems in Kaine Agary's *Yellow Yellow* from a critical discourse and womanist perspective. Actually, the paper deals with a full insight into how the writer encodes her life experience through fictional depiction via the medium of interactional language. For that matter, the scholars build on such operative toolkits as mood, epistemic and deontic modality patterns. The findings and their interpretation have contributed to revealing how instrumental interpersonal meaning description is helpful to establishing consensus between people holding antagonistic relationships as to the development of an oil company in Nigeria. The work also highlights a revolutionary change in the traditional women's status so as to build and foster a balanced gender relation in Africa. Indeed, the substantial import of the work lies in that it reveals the utility of linguistic tools to *Critical Discourse Analysis* to ensure a good social relation and service a happy feminine welfare condition.

The application of linguistic theories to literary text contributes to their understanding. Ngara (1982) applied linguistic theories to Ayi Kwei Armah's *Two Thousand Seasons* and Ngugi Wa Thiongo's *A Grain of wheat*. The description and analysis of tenor of discourse helped him to uncover the major themes discussed in these two literary works. In *Two Thousand Seasons* linguistic study of the extracts allowed Ngara to show that the novel is focused on beauty and ugliness. He said:

Beauty and Ugliness are related to the overall theme of the novel. That thing is beautiful which is consonant with 'the way 'and which reflects the accepted values of 'the people of the way', and that thing is ugly which is connected with the destroyers and the values...All beauty is the creative purpose of

our relationships... The opposite of creation is destructiveness.
Destroyers are destructive and consequently ugly. (Ngara,
1982:136).

In *A Grain of Wheat*, Ngara infers from the linguistic study of the extracts that the novel mainly deals with violence, horror, and intense suffering expressed through a quiet tone of language.

Another compelling example that confirms Traugott and Pratt's statement about the great contribution that linguistics brings to the understanding of literary works is the one of Fowler (1986) who: "demonstrates how the structure of the language chosen in a particular communication creates a grid of meaning which encourages a slanted perspectives on what is being presented by the communication." (Fowler, 1986:22). Fowler illustrated this through the linguistic analysis of the language of press. He selected three examples from *The Observer*, *The Sunday Times*, and *The Sunday Telegraph* on 12 December 1976:

NUS regrets fury over Joseph

Student leaders condemn insult to Keith Joseph

Student chiefs "regret" attack on Sir Keith.

As for Fowler, these three sentences seem to express the same thing on superficial examination. But on close scrutiny they express different things. "Joseph" suggests formality and distance, "Sir" name "Keith" suggests intimacy. Linguistic description and analysis helped Fowler to include that the connotation agrees exactly with the paper's political characters: *The Observer* is liberal and not likely to admire such a politician while *The Sunday Time* is neutral and non-committal.

Focusing on the Hallidayan system of modality, and typically on metaphors of modality, Valipour and Aidinlou (2014) demonstrate manifestations of subjectivity and objectivity in the course of Obama's deliverance of speeches. They set into the open manners how information can be effectively arranged to hold a grab on the audience and consolidate interpersonal relationships through impacting listeners' thoughts and attitudes. The work as a whole epitomizes the functioning of desired communicative competence in that it features how orators can keep their audiences posted so as to have their communicational objectives and intents reach destination or conveyed home.

Taiwo (2002) works on Tenor in Electronic Media Christian Discourse in South Western Nigerian. He looks at how preacher is usually the dominant speaker, so he determines how his imaginary audience will respond to his message. He demonstrated that electronic media preachers in Nigeria explore the linguistic resources by choosing utterances that increase their power to control the discourse. The force of their interrogative and imperative power is used to elicit responses from their imaginary listener, reader. The personal tenor of the discourse is that of the preacher as the knower/ expert, while the listener/audience is the non-knower. He concluded that the functional tenor of the communication is persuasion, exhortation and challenge. This work exhibits manners how power relations operate in religious settings. Owing to his power advance, the preacher benefits some supremacy over his audience in that while he is speaking, the audience remain silent to listen to him in such a way that there no interference.

Hasan (1985) applies linguistic theories to Les Muray's poem entitled "Widower in the Country". The linguistic description and analysis helped her to go through the first level of meaning of the poem – which is about the widower – to reach the deepest meaning. This study allowed her to conclude that the poem is a statement not an actual widower, but about the centrality of interpersonal relationships for the preservation of a sense of humanity. Definitely, this work permits to figure out realistic or empirical social issues from fictional artefacts.

Ye's (2010) "The Interpersonal Metafunction Analysis of Barack Obama's Victory Speech" is demonstrative of how the American President's verbal power operates on his citizens. It shows how the orator conveys his information home to his audience and convinces them with positive facts. His use of modal operators as well as the recurrent application of the inclusive *we*-pronoun has helped to infuse attractive affection into the audience while the *you*-pronoun functions to maintain his authority over the audience by granting some hegemonic distance from the mass populace. This discursive style shows that the communicator is an alert orator.

Awoyodo (2005), in his *Maîtrise dissertation*, building on exploring interpersonal functions in Amadi's *The Concubine* aims at analyzing clauses by sorting out manifestations of Mood, Modality and Adjunct types. He has demonstrated through his analysis that Ihuoma, the main character in the novel is a gentle, kind and submissive woman. This is shown through the adroitness revealed by her ways of using milky and sweet words to talk about her convivial marital life with Emenike. She is proved to be a prototype of traditional African woman. However, after the

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man's death, as it befalls her to be wooed by Ekueme, her language turns quite bitter. This behavioural shift shows that she not only dislikes the new suitor, but also and above all condemns the practice of levirate marriage imposed on widows in traditional Africa. The scholarly worthy point in this work is that it evidences that language is a versatile tool which undergoes changes in tune with its context of usage.

Chapter Two: Mood Analysis and tenor Manifestations in the Selected

Extracts

The main goal of this chapter is to carry out the mood analysis of four extracts drawn from the novels at the rate of two from either of them. The exploration involves working on mood-types, adjuncts and modality. First and foremost, I have carried out the identification of mood, modality and adjuncts before studying the social relations between the participants (tenor of discourse) in the extracts under study.

2-1 Mood Analysis and Tenor Manifestations in the Selected Extracts from

Waiting for an Angel

2-1-1 Mood Analysis and Tenor Manifestations in Extract 1

The mood analysis of extract1 consists in the identification and description of mood types, modality types and adjunct types.

2-1-1-1 Description of the Extract

It is worth giving the keys I have used to distinguish the functional constituents in the clauses identification. The same keys have been used in the other three remaining extracts.

Keys:

S= Subject, F= Finite, Fn= negative, Fms= Modalized, Fml= Modulated, P= Predicator, PmL= Modulated Predicator, Pms= Modalized Predicator

F/P= fused Finite and Predicator, C= Complement, Ca= Attributive Complement, A= Adjunct, Ac= Circumstantial, Am= Mood, Ao= Comment, Ap= Polarity, Av= Vocative, Aj= Conjunctive, At= Continuity

Wh= wh element, wh/s, wh/c, wh Ac fused wh element, mn= minor clause.

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The Mood identification in Extract1 runs as follows:

Superintendent: “1. Lomba(Av), step (P) forward (Ac) 2. So (Aj) Lomba(Ca) you(s) are (F).

Lomba: 3. Yes (Ap) I (S) am (F) Lomba (Ca)

Superintendent:4.Search (P) more (Ac) 5. A pencil (C) 6. Papers, and pencil (C) in prison! (Ac) 7. Can (Fms) you (S) believe (P) that? (C) 8. In my prison (Ac)! 9. I (S) will (Fml) ask (P) once (Ac). 10 Who (wh/s) gave (F/P) you (C) papers (C). 11.

Lomba:I (S) don't (Fn) know (P) 12.

Superintendent: Hmm (mn) 13. I (S) repeat (F/P) my question (C) 14. Who (wh/s) gave (F/P) the papers (C)?

Lomba: 15. I (S) have (F) forgotten (P).

Superintendent: 16. So (Aj) you (S) won't (Fn) talk (P) 17. You (S) think (F/P) 18. You (S) are (F) wrong (Ca). 19. That (S) is (F) how long (Ac) 20. I (S) have (F) been dealing (P) with miserable bastards (C) like you (Ac). 21. Let this (S) be (P) an example for all of you (Ca). 22. Don't (Fn) think (P) 23. You (S) can't (Fml) deceive (P) me (C). 24. We (S) have (F) our sources of information (C) 25. You (S) can't (Fml). 26. Don't (F) think (P) 27. You (S) are (F) political detainees (Ca) 28. You (S) are (F) untouchable (Ca). 29 Where (Ac) did (F) you (S) think (P) 30. You (S) can (Fms) go (P)? 31. These (mn) 32. These (S) are (F) your papers (Ca) 33. I (S) read (P/F) your file (C) 34. Also (Aj) you (S) are (F) journalist (Ca) 35. It (S) is (F) your second year (Ca) here (Ac) awaiting (P) trial (C) for organizing violent demonstration against the militaries legal government (Ac)].

Lomba: 36. It (S) is not (Fn) true (Ca).

Superintendent: 37. Eh! (mn) 38. You (S) deny (F/P).

Lomba: 39. I (S) didn't (Fn) organise (P) a demonstration (C) 40. I (S) went (F/P) as a reporter (Ca).

Superintendent: 41.This (S) is not (Fn) my business (Ca) 42. The truth (S) will (Fms) come out (P) at your trial (Ac).

Lomba: 43. But (Aj)when (WH/Ac) will (Fms) that (S) be (P)? 44. I (S) have (F) been forgotten (P)

Superintendent: 45. I (S) am not (Fn) a lawyer, or visitor (Ca).

Lomba: 46. I (S) have (F) been waiting (P) trial (C) for two years now (Ac).

Superintendent: 47. Do (F) you (S) complain (P)? 48. Look (P) 49. Twenty years (Ac) I (S) have (F) worked (P) in prison all over this country (Ac) 50. Can (Fms) you (S) win (P) a case(C) against government (Ac)? 51. Wait (P), 52 hope (P) 53. Maybe (Am) there (S) will (Fms) be (P) another coup (C)? 54. Maybe (Am) the leader (S) will (Fms) collapse (P) 55 and (Aj) did (F/P) 56. He (S) is (F) moral (Ca) after all(Am) 57. Maybe (Am) a Politician government (S) will (Fms) come (P) 58. Then (Aj) there (S) will (Fms) be (P) amnesty(Ca) for all political prisoners (Ac) 59. Don't (Fn) worry (P), 60 enjoy (P) yourself (C). 61 I (S) read (F/P) all your poems (C) 62. I (S) burned (F/P) the illegal letters (C) 63. Prisoners(S) sometimes (Am) smuggle out (F/P) letters (C) to the press (Ac) to make us look foolish (Ac) 64. But (Aj) the poems (S) are (F) harmless (Ca) 65. You (S) wrote (F/P) the poem (C) for your girl (Ac) 66. Isn't (Fn) it (S)? 67. Perhaps (Am), because (Aj) I (S) work (F/P) in prison (Ac) 68. I (S) wear (F/P) uniform (C) 69. You (S) think (F/P) 70. I (S) don't (Fn) know (P) poetry (C)? 71. I (S) write (F/P) poems (C) too (Ao) 72. Read (P).

Lomba: 73. Is (F) it(S) poetry (Ca)? 74. Not bad (Ca) 75. You (S) need to work (Pml) on it (C) some more (Ac)

Superintendent: 76. I (S) promised (F/P) my lady (Ac) a poem (C) 77. She (S) is (F) educated (Ca) 78. You (S) know (F/P) 79. A teacher (Ca) 80. You (S) will (Fms) write (P) for me (Ac) for my lady (Ac).

Lomba: 81. You (S) want (F/P) me (C) to write (P) a poem (C) for you (Ac)? 82. I (S) am (F) glad (Ca)

Superintendent: 83. You (S) understand (F/P).

Firstly, I have tried to carry out the quantitative analysis which consists in expounding the statistics I have got after identifying the clauses. After the recapitulation of the statistics, I have conducted the practical analysis of mood types. This comprises exemplifying the different clauses of mood types used by the interactants.

2-1-1-1-2 Mood Types in Extract 1

The total number of clauses has been got after identifying each type of clause in the extract. This identification has led me to have the different figures displayed in Table3. After having identified the different Mood types, I have counted and distributed them to the interactants who have uttered them with reference to each mood type.

Mood types	Participants		Total
	Super- intendent	Lomba	
Declaratives	45 (56.25%)	09(16.66%)	54 (67.50%)
WH interrogatives	03(75%)	01(25%)	04(05%)
Polar interrogatives	04(80%)	01(20%)	05(06.25%)
Exclamatives	01(100%)	00(0%)	01(01.25%)
Imperatives	11(100%)	00(0%)	11(13.75%)
Modalized interrogatives	01(100%)	00(0%)	01(01.25%)
Minor clauses	03 (75%)	01(25%)	04(05%)
Total /participant	69(86.25%)	11(13.75%)	80(100%)

Table 2-3: Statistics of Mood Types in Extract 1.

As can be seen in the table above, participants have used a total set of 80 mood clauses. Declaratives occupy a large proportion with a total of 54 representing 65.06%. Out of this total, the Superintendent has used 45 (56.72%) of them which involve clauses N° 2; 9; 13; 16; 23; 32; 33; 35 38; 41; 45; among others. As to Lomba, he has used 09 (16.66%) declaratives. Some of them may be seen in clauses N° 3; 11; 15;36;

39; 40; 44; 75; 82. I have also found out 05 polar interrogatives (06.25%). Of these, the superintendent has echoed 4 (80%) which can be seen in clauses 47; 50; 68 and 80. Lomba authors 01 of them (20%); namely, in clause 73. Participants also share 04 wh-interrogatives among which the Superintendent has used 03; say, 75% (including 10; 14 and 29). Only one (25%) is incumbent to Lomba: clause 43. I have also noticed that the Superintendent has used 03 minor clauses representing 75%, out of the 4-set, while Lomba has used only one of them. There are 11 (13.75%) imperative clauses which are all used exclusively by the superintendent. I have also counted 01 modalized interrogative (01.25%) which is used by the Superintendent as can be noticed in clause 7. Considering the predominant size of declaratives 54(67.50%) and the one of interrogatives 10 (4 Wh; 5 polar and 1 modalized; say, 12.25%) as compared to the total number of clauses 80(100%), I can infer that this extract is focused on the exchange of information. As to imperative clauses, they number 11 and are exclusively used by the Superintendent. They involve such clauses as N° 1; 4; 21; 22; 26; 48; 51; 52; 59; 60 and 72. Having dealt with the statistics of Mood types and their analysis (Mood types), I now focus on the qualitative analysis of the very extract.

Overall, Extract1 is replete with declaratives, imperatives and interrogatives. They are essentially meant to barter information and establish typical interpersonal relations. For instance, they are manipulated to display a sharp imbalance in the relation holding between Lomba and the Superintendent. By way of instantiation, I may consider the following sequence, clauses 5-11:

Superintendent: A pencil. Papers and pencil in prison! Can you believe that?
In my prison? I will ask you once. Who gave you papers?

Lomba: I don't know.

By this sequence, one can sense out two major social manifestations. The chained-up series of minor declaratives and both wh- and modulated questions echoed by the Superintendent function to dump a crushing hegemony over Lomba. Conversely, the latter's minimalized reply as "I don't know" is indicative either of his reluctance to state out the person he got the paper from or his frightful psychology. In the same way, clause 15 is used by Lomba to answer the Superintendent's question. The conversational sequence used by Lomba at this level reads again as: "I have forgotten", as a reply to a persistent "Who gave you the paper?"—question from the Superintendent. Visibly, this reply sounds deviant from the intent of the Superintendent's question which rather requires Lomba to name the person he got the paper from. By this break in the adjacency pair, one can infer the psychology of inferiority characterizing Lomba. The deviant response proves the man to be subjugated by his speech partner. Even the incompleteness of the reply – lacking object constituent – is quite baffling because one still has to wonder what exactly he has forgotten: is it the source he got the paper from, or the existence of some forbiddance to write anything within the prison cell? Indeed, given the situational context of conversation proving Lomba to be a new prisoner under the Superintendent's order, one can sense out his incapacity to tell out his actual mind. There arouses hereby a serious issue of precluding human freedom and man-to-man

domination. Although the Superintendent is also a prisoner – former, albeit – he considers himself as a reigning king. His saying “in my prison” reveals his boastful feeling as an imposing and autocratic landlord.

Likewise, “Can you believe that?” (clause7) display the Superintendent’s authoritative status over Lomba. It subsumes that for him, writing one’s mind on a sheet of paper within the prison cell is a quite unbelievable and outlandish deed. In fact, this modalized interrogative is uttered by the Superintendent to bring Lomba to know that he is breaking some serious regulation. Therefore, Lomba’s act of writing poems in the prison is viewed as a substantial sin open to severe sanction.

Besides, imperative clauses are exclusively used by the Superintendent either to order Lomba, or to cajole him. Indeed, the Superintendent has initially used imperatives to give order to Lomba; which is demonstrative of his hegemony over the latter. Illustrative cases in this regard include: “Lomba, step forwards” (1), “Search more” (4) and “Let this be an example for all of you” (21). But by the end of the conversation, his imperative tone alters from harsh to milky and is oriented towards giving brotherly and affective advice. Testimonial examples encompass the following: “Hope” (51) “Don’t worry, enjoy yourself” (59+60).

2-1-2-1-3 Modality Functions in Extract 1

This analysis is about the distribution of modality types in the extract. I have based it on the identification of modality types which are itemized in the theoretical section. In this vein, I have counted and calculated the distribution of the different

types of modality respectively in relation to the interactants who have uttered them.

This is done by paying attention to the category the modality in use belongs to.

The statistics I have got from the modality identification is presented in Table 4.

Table 4, then, gives ample details about the distribution of modality functions between both participants.

Modality	Participants		Total
	The Superintendent	Lomba	
Modalisation	05(83.33%)	01(16.66%)	06(42.85%)
Modulation	08(100%)	00(0%)	08(57.14%)
Total / participant	13(92.85%)	01 (07.14%)	14(100%)

Table 2-4: Statistics of the use of Modality in Extract 1

Through table 2-4, I have noticed that there are 14 uses of modality. There are 06 modalized forms. They involve clauses 30; 42; 43; 53; 54 and 57. As to the modulated ones, they number 08 and can be found in clauses 7, 9; 16; 23; 25; 42; 50; and 80. Anyway, both modality variants are predominantly authored by the Superintendent. Testimonial examples include the following: “Don’t think you **can** deceive me” (22-23) and “You **will** write (poems) for me for my lady” (80). The use of modalization evidences that the Superintendent has expressed a judgment or an attitude having to do with probability or possibility. The 08 modulated forms used by the Superintendent are meant to display judgments and attitudes showing relationship with obligation and imposition, with the Superintendent exerting a strict hegemony over Lomba.

Modalized clauses in this extract display specific social manifestations between the characters. In line with the so-far running findings, they set into the open unbalanced power relations between the Superintendent and Lomba. Indeed, related to

probability though they are by nature, modalized forms are manipulated by the superintendent to substantiate his power advance over Lomba as well as his disaffection to the latter. As such, when he says “the truth will come out at your trial” (42), this is pretty well indicative of his inclination to see Lomba sentenced after trial. The use of the phrase “the truth will come out at your trial” is symbolical of his lack of confidence in Lomba’s claim as: “I didn’t organize a demonstration” (39). The whole fact proves him not to trust Lomba’s franchise.

Besides, the evolution of modality functions in this extract also helps to identify the Superintendent’s behavioural shift. Once he has known about the creative muse inherent in Lomba’s poems, his initial despising attitude towards the latter has changed. Indeed, the Superintendent’s harsh tone has shifted into a brotherly and sweet one. Supportive examples to this allegation read as follows: “Maybe there will be another coup” (53), “Maybe, the leader will collapse” (54), “Maybe a politician government will come. Then, there will be amnesty for all political prisoners” (58). The attractive tone shown by these clauses proves the Superintendent’s inclination to sympathize with Lomba at last after he has discovered the latter’s competence to write good poems for him to seduce his own wife. The same manifestation of tone alteration with the Superintendent can also be seen in his manner of handling modulation. The following examples offer good evidence to the contention: “So, you won’t talk.” (16) and “You will write poems for me for my wife” (80). In fact, the *will*-modal in these clauses is purported to display the Superintendent’s superiority over Lomba. Now, having dealt with the statistics and analysis of modality types, I have to focus on the manifestations of adjunct types in the very extract.

2-1-1-2-4 Adjunct Types in Extract 1

This analysis deals with the statistics and the qualitative analysis of adjuncts. I have based it on the identification of mood, modality and adjunct types dealt with in (2-1-1). In this respect, I have counted, calculated and distributed the different types to the respective participant who have uttered them. This is done by paying a particular heed to each type of adjuncts.

Dealing essentially with the statistics, Table 2-5 below exhibits the total number of Adjuncts found out in this extract.

Adjunct types	Participants		Total
	superintendent	Lomba	
Circumstantial	20 (86.20%)	03 (13.04%)	23(53.48%)
Conjunctive	07(100%)	00 (0%)	07(16.66%)
Mood	06(85.71%)	01(14.85%)	07(16.66%)
Polarity	00(0%)	01 (100%)	01(2.38%)
Vocative	02(100%)	00(0%)	02(4.76%)
Continuity	02 (100%)	00(0%)	02(4.76%)
Comment	01(100%)	00(0%)	01(2.38%)
Total/interactant	38(90.47%)	04(9.52%)	43 (100%)

Table 2-5: Statistics of Adjuncts Types in Extract1.

From these tabulated data, one can deduce that there are 43(100%) adjuncts used by the two participants. 23 circumstantial adjuncts are used in total and represent 53.48% of the total figure of Adjuncts. Up to 20 out of this set are incumbent to the Superintendent. One can read them in such clauses as: 7; 10; 21; 29; 35; 46; 58; 63;67; 80; etc. The only three of them falling to Lomba show up in clauses 40, 75 and 81.

As regards conjunctive and mood adjuncts, they constitute the next dominant types, evenly numbering 07 for either of them; thus, scoring a 16.66% rate. Instances

of conjunctives involve clauses 2;16; 34; 43; 58; 64 and 67. They exclusively fall to the Superintendent. As to the mood adjuncts, the Superintendent authors 06 of them. They appear in clauses 53; 54; 56; 57; 63 and 63. The only one echoed by Lomba is in clause 75.

Vocative and continuity Adjuncts respectively score equally 02 (04.76%). Both categories are used by the Superintendent only. Vocatives are seen in clauses (1) and (2), while continuity types show up in (12) and (37). Both of polarity and comment Adjuncts come equally bottom with only one occurrence round. The polarity form is used by Lomba, whereas the comment one hails from his partner.

Adjuncts also pay diverse substantial contributions to shaping the overall meaning of the passage. In serving a helpful appendage to meaning making, they contribute to better highlighting the social relationship between the Superintendent and Lomba. Indeed, the predominance of circumstantial adjuncts helps add circumstantial precisions to the depiction of running events in the text in terms of place, manner, goal, time, beneficiary, etc. For example, the sequence “It is your second year *here* awaiting trial *for organizing violent demonstration against the militaries legal government*” (35) is replete with a good diversity of circumstantial specifications as follows: place (*here*), beneficiary (*against the militaries legal government*), and cause (*for organizing violent demonstration*).

As to conjunctive adjuncts, they function to tailor the passage into a unified semantic set. For example, in clause 16 (“So you won’t talk”), the conjunction ‘*so*’ is meant to show a consequential continuation of some previous idea. Likewise, the

conjunction “then” clause (58) falls in the same vein. Reversely, the “but”-conjunction in (43) functions to establish a conflictual relation with some preceding idea. As far as mood adjuncts are concerned, they display the characters’ mood temper during the verbal trade. Exemplifications involve the following: “Maybe, there will be another coup” (53), “Prisoners sometimes smuggle out letters” (63), “Perhaps because I work in prison” (67) and “You need to work on them some more” (75). The adjuncts *maybe*, *perhaps* and *sometimes* are all meant to perform some flattering mission. They are planned by the Superintendent to please Lomba and induce him to accept to write poems for him. In order not to shock his superior in power as the Superintendent is, Lomba tries to give an adulating reply building on the sedating “some more”-adjunct in the clause “You need to work on it some more”. This adjunct bears a euphemistic dose which permits to avoid any otherwise full-frontal response likely to hurt his partner.

Concerning polarity functions, they also come within the same token. For example, Clause 3 contains a polarity adjunct: “**yes**, I am Lomba”. Lomba has uttered this assertive *yes*-adjunct to certify that he is actually the person being looked for. He doesn’t want to hide his identity. Not only does this reveal that there is no previous close relationship or acquaintance between Lomba and the superintendent, but it is also revealing of the speaker’s sincerity in disclosing his identity without any hesitation or hedging.

2-1-1-2 Tenor Manifestations in Extract 1

Overall, I have based the tenor of discourse on mood, modality and adjunct analysis. In extract 1, my exploration of the participants are the superintendent who has been working in prisons for more than twenty years as a boss and Lomba, a prisoner who even in the jail has found a pen and papers and has written poems, which jars on the Superintendent's nerve. This situation has worsened the master and servant, lord and slave relationship binding Lomba and the Superintendent. The Superintendent often uses minor exclamative clauses such as "A pencil!" humm! "Lomba, step forward!" to show his astonishment and his bitterness. The circumstantial adjunct "In my prison!" shows that the Superintendent is very powerful in this prison which he speaks of as a private property as testified by the *my*-genitive. There are a lot of minor imperative clauses such as "come here", "out", "follow me", "talk", "don't think", "step forward" ... in this extract which signal a strong command and the Superintendent's position of authority over Lomba. The modalized interrogative clauses "can you win a case against the government?" and "can you believe that?" insinuate that Lomba, as a prisoner has no right, no possibility to express any suitable words. In a word, he is muzzled and subjugated by his falcon-natured speech partner, the Superintendent.

Definitely, there is unequal power between the Superintendent and Lomba because Lomba has uttered neither imperative nor interrogative clauses when speaking to the Superintendent. By way of illustration, he says "yes, I am Lomba", "I don't know", "I have forgotten", all of which are indicative of his total submission. There is

no frequent contact between the two participants because Lomba often stays in his narrow cell and his boss stays in his office. There is also low affective involvement between the two participants due to the unfriendly relationship and unbearable atmosphere established to govern their relations. But surprisingly enough, the very Superintendent who has uttered bitter, harsh and severe words to ill-treat Lomba, has changed his linguistic items to sweet, milky words when he has read the poem and wanted to use Lomba's competence and ability. On the ground of the unequal power holding between these participants, their interactive language is proved formal.

Accordingly, imperative clauses have turned from strong command to infuse courage and motivation or galvanization. To illustrate this claim, I may quote such clauses as "Don't worry", "Enjoy yourself" because he wants Lomba to write him poems to please his wife. In this vein, the atmosphere has become convivial and Lomba has felt so good, so powerful and at ease. Through the following interrogative clauses "sir, is it poetry?" "You want me to write a poem for you?" Lomba has asked questions and has also shown the Superintendent respect. I have deduced that language is a veritable meaning potential which is variably activated to agree to prevailing situations. At large, this sudden volte-face in their initial relational climate is exhibitiv of the Superintendent's opportunistic sense, given that he just affords a makeshift freedom to his thus-far dominated partner

2-1-2 Mood Analysis and Tenor Manifestations in Extract 2

2-1-2-1 Mood Analysis of Extract 2

2-1-2-1-1 Mood Description of the Extract

This first step in this section of this analysis is to tackle the identification of elements such as mood, modality and adjunct types. The Mood identification of Extract 2 is as follows:

Lomba: 1.If (Aj) you (S) described (F/P) the house (C) to me (Ac) 2. I (S) could (Fms) go back (P) 3.and (Aj) bring (P) the passport (C) for you (Ac)

James: 4. You (S) can (Fms) take (P) a taxi (C) from here (Ac) 5. I (S) wait (F/P) for thirty minutes (Ac) 6. If (Aj) you (S) don't (Fn) return (P) 7. I (S) will (Fms) come (P) 8. Tell (P) my wife (Ac) [to give (P) you (C) my passport and some money, foreign exchange(C)] (C) 9. Tell (P) her (C) [to go (P) to my sister in Ikoyi(Ac) early tomorrow(Ac)](C). 10. I (S) will (Fms) contact (P) her (C) here (Ac). 11. Explain (P) things (C) to her (Ac).

Lomba: 12. Mrs James Fiki? (mn) 13. I (S) am (F) Lomba (Ca) 14. Your husband (S) sent (F/P) me (C)

Fiki: 15. Come in (P) please (Am) 16. James (S) sent (F/P) you (C)? 17. I (S) have (F) heard (P) your name (C) from James (Ac), Mr Lomba (Av). 18. And (At) I (S) read (F/P) the arts pages (C). 19. You (S) are (F) welcome (Ca) 20. What (wh/C) can (Fms) I (S) offer (P) you (Ac)?

Lomba: 21. Thank you (mn), Mrs Fiki (Av). 22. I (S) don't (Fn) need (F) anything (C) 23. And (Aj) I (S) really (Ao) can't (Fms) stay (P) long (Ac) 24. I (S) left (F/P) James (C) not far from here (Ac) 25. We (S) were (F) coming (P) 26. [When (Aj) we (S) saw (F/P) a car (C) outside (Ac)] (Ac) 27. Have (F) they (S) been (P) here (Ac) long (Ac)?

Fiki: 28. All day (Ac)

Lomba: 29. You (S) have (F) heard about (P) the fire (C), of course (Am).

Fiki: 30. What fire (WH/C)?

Lomba: 31. At the office (Ac)

Fiki: 32. Was (F) 33. Was (F) it (S) bad (Ca)?

Lomba: 34. This morning (Ac) Dele Giva (S) was (F) killed (P) 35. There (S) is (F) a warrant (Ac) out for his arrest (Ac)

Fiki: 36. What (wh/C) is (F) he (S) going to do (P) now (Ac)?

Lomba: 37 He (S) needs (F/P) his passport (C).

Fiki: 38 I(S) understand (F/P) 39. And money (C)?

Lomba: 40. He (S) needs (F/P) foreign exchange (C). 41. He (S) said (F/P) 42. He (S) would (Fms) contact (P) you (C) at his sister's house, in Ikoyi(Ac), early tomorrow (Ac) 43.

Fiki: Tell (P) him (C) to take care (P) not to worry about (P) us (C) 44. Let (P) him (C) do (P)45.whatever (C) he (S) has (F) to do (P).

Lomba: 46. I (S) will (Fms) tell (P) him (C) 47. I (S) am (F) sorry (Ca).

Fiki: 48. Thank you (mn).

Lomba: 49. Is (F) there (S) a back door (C)?

Fiki: 50. Just (Am) take (P) the path (C) 51. And (Aj) you (S) will (Fms) come out (P) on the next street (Ac).

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The man: 52. I (S) knew (F/P) 53. [You (S) would (Fms) take (P) the bad road (C)](C). 54. Good day (C).

Lomba: 55. Are (F) you (S) talking (P) to me (Ac)?

The Man: 56. Don't (Fn).

Lomba: 57. What (wh/C) do (F) you (S) want (P)?

The man: 58. Let us go (p) to the car (Ac).

Lomba: 59. What car (mn)?

The man: 60. Don't (Fn) waste (P) time (C). 61. You (S) must (Fml) take (P) us (C) to him (Ac) 62.

We (S) saw (F/P) you (C) pass (P) together (Ac). 63. Come on (P), Oya (Ao) 64. Let's go (P).

Lomba: 65 Don't (F) you (S) want (P) [to see (P)]? 66. What (Wh/C) I (S) came (F/P) to pick up, the money, the passport(C)](C).

The man: 67. What (Wh/C)

James: 68. Is (F) she (S) ok (Ca)?

Lomba: 69. Yes (Ap), but (Aj) I (S) lost (F/P) the passport and money (C) 70. They (S) shot (F/P) me (C) with a gun (Ac).

James: 71 Take (P) it (C) easy (Ac) 72. I (S) am (F) sorry (Ca)

Lomba: 73. I (S) bungled (F/P)

James: 74. Oh (At), it (S) is (F) all right (Ca) 75. The most important thing (S) is (F) [that (Aj)you (S)

got (F/P) away (Ac)]. 76. I (S) can (Fms) get (P) ten passports (C) today (Ac). 77. If (Aj) I (S) want

(F/P) 78. I (S) have (F) friends (C) 79. In fact (Am), let's go (P) 80.and (Aj) see (P) one (C) now (Ac).

81.We (S) are (F) out of fuel (Ac) 82. Well, well (mn).

2-1-2-1-2 Mood Types in Extract 2

In this section I have carried out the quantitative analysis which consists in expounding the statistics derived from my clause identification section. After the recapitulation of the statistics, I have tackled the practical analysis of mood types.

After having identified the clauses and categorized them, I have come up with statistics which I have displayed in the table below:

Mood types	Participants				Total
	Lomba	James	Fiki	The man	
Declarative	23(54.76%)	09(21.42%)	06(14.28%)	04(09.52%)	42(57.53%)
Wh/interrogative	01(33.33%)	00(0%)	02(66.66%)	00(0%)	03(04.10%)
Polar interrogative	05(45.45%)	01(09.09%)	05(45.45%)	00(0%)	11(15.06%)
Modulated interrogative	00(0%)	00(0%)	00(0%)	00(0%)	00(0%)
Imperative	00(0%)	06(42.85%)	04(28.57%)	04(28.57%)	14(19.17%)
Minor clauses	02(75%)	01(25%)	00(0%)	00(0%)	03(04.10%)
Total/ interactant	29(39.72%)	17(23.28%)	17(23.28%)	08(10.95%)	73(100%)

Table 2-6: Statistics of Mood types in Extract 2.

The table above recapitulates the number of clauses used by the participants. They have altogether used 73 clauses. Declaratives are at the top with a total of 42

representing 57.53% . Out of this size, Lomba has used 23 (54.76%) which can be seen in clauses N° 1; 3; 13; 22; 24; 26; 35; 41; 46; 66; 69; 72 and 73. James authors 09 of them; say, 21.42%), including such clauses as 4; 6;7; 14; 75 and 81. Four of them are incumbent to The man (09.52%): 52; 53; 61 and 62. 06 of them fall to Fiki 6 (14.28%), encompassing clauses 17; 18; 19; 38; 45and 51. Participants have also used 11 polar interrogatives which cover (15.06%) of these. Lomba has asked questions 05 times (45.45%), James 01 time (09.09%). Fiki 05 times (45.45%) and the man has not uttered any of them. The interactants have altogether echoed 3 wh- interrogatives amounting to 04.10%. These wh- interrogatives are shared by Lomba and Fiki. Of these Lomba has used 1(33.33%) and Fiki has uttered 2 (66.66%). It has been deduced that declaratives occupy a large proportion of the clauses used, which means that the interactants have basically exchanged information and some interrogatives are used to ask questions.

Concerning the exchange of goods and services, participants have used 14 imperatives (19.17%). As to using imperative forms, Lomba is revealed to be totally out of the field, while 06 (42.85%) are used by James: 08; 09; 11; 71; 79 and 80. 4 (28.57%) fall to Fiki and The man has used 04 (28.57%). I have identified no modulated interrogatives. This extract also contains 03 minor clauses representing 04.10%. Of the minor clauses, Lomba has used 02 (66.66%) as can be noticed in clauses 21 and 48. James authors one of them (clause 73). Overall, out of the 73 clauses, Lomba has uttered 29 clauses (39.72%), James 17 (23.28%), Fiki 17(23.28%), and The man 08 (10.95%).

Clauses in this extract fall into different mood categories: declaratives, imperatives, interrogatives and minors. They all function to depict a scenario of social insecurity. In fact, when sent back home by James to bring him money and passport, Lomba gets waylaid by two bandits. One of them, nicknamed the man, snatches the stuffs from Lomba. But this loss rather turns to be a fortunate stopgap because the hooligans' initial plan is rather to take the car away from Lomba and James, and possibly kill them. But building on linguistic gymnastics, Lomba alertly eludes the mischievous plan by just adulating the hooligan. The core sequence of the story reads as follows:

The man: Good day. (54)

Lomba: Are you talking to me? What do you want?

The man: Let us go to the car.

Lomba: What car?

The man: Don't waste time. You must take us to him. We saw you pass together. Come on, *Oya*. Let's go.

Lomba: Don't you want to see what I came to pick up, the money and the passport?

The man: What? (and he takes the stuffs away)

Indeed, this dialogical sequence is exhibitively of a quite successful conversational strategy. It shows how verbal adroitness has contributed to sparing Lomba from a dangerous situation. In fact, when coming into Lomba, the thieves are pretty sure to collect a good haul as can testify their joyful declaration as: "Good day" (54). Happily, though Lomba has no previous psychological or material preparation to

face such a surprise, he quickly contrives a diplomatic reply to hijack the incoming danger. His neutrality is well revealed by his initial question reading as “What do you want?” (57). But for the hooligan’s commending reply as “Let us go the car” (58), Lomba is pretty unaware of the incoming danger. But once he knows about the actual fact, he displays a quick verbal diplomacy to baffle the bad guys. His witty offer as “Don’t you want to see what I came to pick up, the money, the passport?” (66) has met the latter’s fortunate compliance or acceptance. They rather pick up the money and passport from him without any further inquisition towards the car; which is a good riddance for Lomba, indeed. So, linguistic alertness has helped spare both Lomba and James from a risky situation whereby, aside from the car, their own lives are not safe. Actually, untimely verbal reaction or any physical resistance might have spoilt the situation and conduce them to some bloody fight and even to death. But without any material weapon, Lomba has handled verbal power to deviate the danger away from his track.

2-1-2-1-3 Modality Functions in Extract 2

My exploration of modality functions includes both quantitative and qualitative analyses. It actually deals with the displaying of the statistics and analysis of modality types. I have based it on modality types. This is done by making special reference to each type of modality (modalisation and modulation).

The statistics I have got from the modality identification can be seen in Table 2-7 below.

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Modality	Participants				Totals
	Lomba	James	Fiki	The man	
Modalisation	03(27.27%)	05(45.45%)	02(18.18%)	02(18.18%)	12(92.30%)
Modulation	00(0%)	00(0%)	00(0%)	01(100%)	01(07.69%)
total/ participant	03(25%)	05(41.66%)	02(16.66%)	03(25%)	13(100%)

Table 2-7: Statistic of the use of modality in extract 2

As can be noticed in the table above, participants have used 13 modality elements. These modality items have been predominated by 12 modalisations covering 92.30%. Of the 12 uses of modalisation, Lomba has 03 (27.27%), James 5 (45.45%), Fiki 02 (18.18%) and the man 02 (18.18%). The use of modalisation shows that the interactants have expressed possibility, ability and bounty in their utterances. There is only 01 use of modulation (clause 61) which comes from the man. Through the use of modulation The man has expressed obligation in his utterance. At large, Lomba has made use of modality 03 times (25%), James 05 times (41.66%), Fiki 02 times (16.66%) and The man 03 times (25%). In this extract, Lomba, James and Fiki have not used any modulation. Having dealt with the statistics of modality types and their quantitative analysis, I now focus on the qualitative analysis.

Modality manifestations bring different contributions to the overall meaning of the passage. By way of exemplification, I may consider the following conversational segments:

Segment A

Lomba: If you describe the house to me, I could go back and bring the passport for you. (1+2)

James: You can take a taxi from here. If you don't return, I will come (4 & 6-7).

Segment B

Fiki: What can I offer you? (20)

Lomba: I don't need anything. And I really can't stay long. (22 &23).

In the first segment, modal verbs are handled to display a friendly conversation. Clauses (1) and (2) prove that Lomba has no prior awareness of James's house but is ready to go there on a mission for him. James's response in return (4) is expressive of his compliance with Lomba's offer as to going back for the passport and money. The way the offer and its acceptance have been modalized proves the two participants to be in good terms. This trend of friendly verbal trade happens to be also observable between Lomba and James's wife, Fiki as one can figure it out from segment B. Though the running plot proves Lomba and Fiki not to have ever come into contact before, Fiki has afforded a warm welcome to her visitor by proposing to offer him something in gift: "What can I offer you" (20). Even though Lomba does not want to exhibit any greed in bouncing on this offer as a fortunate opportunity. Also, hooking on complying with the emergency of quickly bringing the stuffs to James, Lomba has been tactful enough so as not to discourage his donor. His statement in clause (22) is supportive of his wise disclaim, while the clause "And I really can't stay long" (23) bears a double function. On the one hand, it is a soft way of turning down Fiki's offer; and on the other hand, it is indicative of his being in a hurry to bring what James is expecting from him. The whole fact testifies not only a show of good friendship, but features instead Lomba's loyalty to James.

2-1-2-1-4 Adjunct Types in Extract 2

This analysis comprises the quantitative and qualitative explorations of the types of adjunct. I have based the current analysis on the identification of adjunct types. In this regard, I have counted, calculated and distributed the different adjunct types allotted to the respective interactants who have uttered them.

Table 2-8 recapitulates the total number of adjuncts identified in this extract. This table gives more details about the utilization of adjuncts by all the participants.

Adjunct types	Participants				Total
	Lomba	James	The man	Fiki	
Circumstantial	17(42.50%)	16(40%)	02(5%)	05(12.50%)	40(64.52%)
Conjunctive	07(70%)	02(20%)	00(0%)	01(10%)	10 (16.12%)
Mood	01(25%)	01(25%)	00(0%)	02(50%)	04(06.45%)
Polarity	01(100%)	00(0%)	00(0%)	00(0%)	01(01.61%)
Vocative	01(50%)	00(0%)	00(0%)	01(50%)	02(03.22%)
Continuity	00(0%)	02(66.66%)	00(0%)	01(33.33%)	03(04.83%)
Comment	01(50%)	00(0%)	01(50%)	00(0%)	02(03.22%)
Total/ participant	28(45.16%)	21(33.88%)	03(04.68)	10(16.12%)	62 (100%)

Table 2-8: Statistics of Adjunct Types in Extract 2

As can be seen in the table above, participants have used 62 Adjuncts in total. The Adjuncts on top position are circumstantial, with a set of 40 amounting to 64.52%. Of these circumstantial adjuncts, Lomba has used 17 (40%) which involve clauses 1; 3; 23; 24; 26; 27; 34; 35; 42; 55 and 70. James authors 16 (40%) including such clauses as: 4; 5; 8; 9; 36; 71; 76; 80 etc. The man has used 02 of them (05%): clauses (58) and (61). As to Fiki, 04 of them (10.80%) are echoed by her, as can be seen in clauses like 15; 17; 20 and 51. The use of circumstantial adjuncts shows that interactants have added experiential elements to their clauses to elaborate on time, cause, goal, and place, to be short. Conjunctive adjuncts come second with a total of 10 occurrences, occupying 16.12%. Of the aforementioned size of conjunctive

adjuncts, Lomba has articulated 07, or 70% (see clauses like 1; 3; 23; 26; 69), James 02 (20%) and Fiki 01 (10%). Participants have uttered conjunctive adjuncts to link or connect their clauses to achieve a cohesive conversation.

Mood adjuncts come third with a total of 04 rounds (06.45%). Of these mood adjuncts, Lomba has echoed 01 (25%), James 01 (25%), The man 0 (0%) and Fiki 02 (50%). The use of mood adjuncts helps the participants express gratitude and adulation. These mood adjuncts are followed by vocative adjuncts which are 02 in total, rating 03.22%. Out of this total, Lomba has uttered 01 (50%) and Fiki 01 (50%). They have used these vocative adjuncts by addressing each other with their first names to show endearment. James and Fiki have used no comment adjunct (0%), Lomba 01(50%), The man 01(50%) in this extract. Over the total set of 61 adjuncts, Lomba has used 28 (45.16%), James 21 (33.88%), The man 03 (04.68%) and Fiki 10 (16.12%). Having dealt with the statistics of adjunct types and its analysis, I now move to the qualitative analysis.

Adjunctive functions prove well instrumental to shaping interpersonal meaning in the current excerpt. For example, in clause (63) “Come on, *Oya*”, the *oya*-comment adjunct is meant to hasten Lomba into leading the bad guys towards James’s car to be taken away. The injunctive and inciting dose borne by the *Oya*-adjunct is quite authoritarian, demonstrative of the bad guys’ instantaneous authority over Lomba. Contrariwise, the *yes*-polarity adjunct in the clause “Yes, but I lost the passport and money” (66) functions to notify to James that Lomba has come back from the mission, but without the essential or central stake: the passport and the money. This *yes*-polarity

helps to give an open and straightaway declaration without any hedging or beating about the bush.

Nonetheless, likely to hurt though the news is, James welcomes it heartily and keeps showing affection to Lomba. Thus, his “Oh... all right” (47) is a quite unexpected reaction to the fact. The *Oh*-interjection bizarrely proves him as though he were happy with the loss of his own passport and money by Lomba. The mood adjunct “in fact” in clause (66) falls within the same vein. It is used by James to introduce a conversational shift, changing the central topic from focusing on a loss to paying a visit to a good friend of his who may help him get another passport. There is no inclination to condemnation.

2-1-2-2 Tenor Manifestations in Extract 2

In all regards, the analysis of mood, modality and adjuncts has led me to deduce the tenor of discourse. In this extract, the participants are Lomba, Jame, The man and Mrs Fiki. Lomba is the main participant who has held conversation with each of the other three interactants. First, the power between Lomba and Mrs Fiki is balanced, although it is the first time they have met. And Fiki has only heard Lomba’s name from her husband and through art pages. They have held a convivial conversation as if they were sister and brother. I have got this evidence from the use of mood, modality and adjunct types. Lomba and Fiki have used vocative adjuncts to express meanings such as affective involvement and familiarity. For example in “Mr Lomba, you are welcome” (19) and “Thank you, Mrs Fiki,” (21) which express endearment, high affective involvement and equal power. As far as Mrs Fiki is concerned, she has

echoed more imperative clauses than Lomba but in a very particular way. She has not expressed great command or authority over Lomba as she is aware of his relationship with her husband. She says: “Tell him to take care” (43) , let him do whatever he has to do” (44), just take the path and you will come out on the next street” (50). These clauses insinuate that they share a convivial relationship in their marital life.

Conversely, I have noticed that the relationship between Lomba and The man is not friendly, but rather teasing. There is an unequal power and threat between them since The man is about to kill Lomba and James in order to take their car and money. The only modulation in this extract “you must take us to him” (61) has been used by *The man* to express power and authority. *The man* has failed his plan against Lomba who has disarmed him with suitable linguistic items by saying “Don’t you want to see what I came to pick up, the money, the passport?” Suppose Lomba used linguistic items connoting violence, for example, The man and his team would have done everything necessary to kill them. There is no affective involvement between them.

At the level of the last conversation, there is an equal power between Lomba and James since they are good friends. After The man has snatched James’s passport and money from Lomba, the latter has used only declarative clauses to explain the issue. He says “But I lost the passport and money”, they shot me with a gun”, “I am sorry. In return, James uses imperative clause “Take it easy”. This is not purported to issue a command but to soothe him instead. The modalization and the conjunctive adjunct which occur in the following clauses “I can get ten today if I want to” show that James has expressed possibility and ability to encourage, alleviate and calm him

down. This proves that there is high affective involvement between them and they trust each other, confide secrets and talk about their problems due to the friendly relationship and atmosphere established to govern their relations.

2-2 Mood Analysis and Tenor Manifestations in the Extracts from

Measuring Time

2-2-1 Mood Analysis and Tenor Manifestations in Extract 3

2-2-1-1 Mood Analysis of Extract 3

The mood analysis of extract 3 deals with the identification and description of clauses, modality types and adjuncts. The mood identification of Extract 3 goes as follows:

Lamang: 1. Where (wh/Ac) did (F) you(S) think (P) 2.you (S) were (F) going to (P)?

Mamo: 3. Timbutu (Ac)

Lamang: 4. Timbutu? (Ac)

Mamo: 5. We (S) wanted (F/P) to travel (P) by boat (Ac)

Lamang: 6. I (S) don't (Fn) care (P) 7. Just (Am) tell (P) me (Ac) 8.[where (wh/Ac) your brother (S) is (F)] (C)

Mamo: 9. On his way to Timbutu(Ac)

Lamang: 10.why? (Wh/Ac)

Mamo: 11. We (S) just (Am) wanted to go (Pml).

Lamang: 12. Well (At), you (S) are (F) lucky (Ca). 13.You (S) didn't (Fn) go (P) far (Ac) with your weak and useless body (Ac) 14. Otherwise (Aj) we (S) would (Fms) be (F) telling (P) a different story (C) 15. What (wh/C) do (F) you (S) think (P) [16. People (S) would (Fms) say (P) 17.If (Aj) you (S) had (F) died (P) out there (Ac)?](C) 18. They (S) would (Fms) blame (P) me (C) for not caring for you (Ac) 19. Tell (P) me (C) 20. Is (F) there (S) [anything (C) that (Aj) you (S) lack (F/P) in this house (Ac)](C)? 21. Is (F) there (S) [anything (C) I (S) haven't (Fn) provided (P) for you and your brother?(Ac)](C)

Mamo: 22. We (S) have (F) everything (C)

Lamang: 23. But (Aj) why (whAc) am (F) I (S) asking (P) you (C) all this (C)? 24. It (S) is not (Fn) 25.as if (Ac) You (S) have (F/P) the mind (C) to go (P) to Timbutu(Ac) by boat (Ac) 26. Now (Am, listen (P) carefully (Ac) 27. I (S) am not (Fn) angry (Ca) with you (Ac) 28. I (S) just (Am) hope (F/P) [29. You (S) have (F) something (C) from all this (Ac)](C) 30. and (Aj) we (S) won't (Fms) have (P) anymore trouble (C) with you(Ac) in the future (Ac) 31. What (C) I (S) want (F/P) to do (P) 32 [is (F) to send (P) word (C) immediately (Ac) to your brother (Ca)](C). 33. Tell (P) him (Ac) the same thing (Ca) 34. I (S) told (F/P) you (C) 35. that (Aj) I (S) am not (Fn) angry (Ca) 36. And (Aj) that (Aj) I (S)

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will not (Fn) punish (P) him (C) for running away (Ac). 37. Just (Am) tell him (Ac) [to come back (P) immediately (Ac)](C) 38. Do (F) you (S) understand (P)? 39. Immediately (mn)

Mamo: 40. I (S) don't (Fn) know (P) [how (Ac) to get (P) in touch with (Ac) him (C)] (C).

Lamang: 41. But (Aj) surely (Am) you (S) have (F) some means (C) of getting (P) in touch (Ac) 42. Did (F) you (S) not make (P) plans (C)?

Mamo: 43. No, (Ap) we (S) parted (F/P) in a hurry (Ac) 44. He (S) said (F/P) 45. [He (S) would (Fms) write (P)] (C).

Lamang: 46. Write (P) 47. Write (P) 48. Write (P) 49. You ... the elder (Av)mn. 50. I (S) thought (F/P) 51. You (S) had (F) some senses (C) 52. Now (Ac) how stupid (Ac) he (S) can (Fms) be (P) 53. I (S) blame (F/P) you (C) for this (Ac) 54. It (S) is (F) on you (Ac).

2-2-1-1-2 Mood Types in Extract 3

Firstly, I have tried to carry out the quantitative analysis which consists in expounding the statistics generated by my clause identification section. After the recapitulation of the statistics, I have achieved the practical analysis of mood types. This consists in exemplifying the different mood clauses used by the interactants in the extract.

The digital exploration of mood manifestations in the clauses has been got by identifying each type of clause in the extract. This identification has led me to have the different figures displayed in Table 2-9 below. After having identified the different mood types, I have counted and distributed them to the interactants who have uttered them.

Mood types	Interactants		Total
	Lamang	Mamo	
Declaratives	26(78.78%)	07(21.21%)	33(66.%)
Wh-interrogative	03(100%)	00(0%)	03 (06%)
Polar interrogative	05(100%)	00(0%)	05(10%)
Imperative	07(100%)	00(0%)	07(14%)
Minor clauses	02(100%)	00(0%)	02(04%)
Total/ interactant	43(86%)	07(14%)	50(100%)

Table 2-9: Statistics of Mood Types in Extract3

As can be read in Table 2-9, participants have used 50 mood types as a whole. Declaratives take the highest share of 33(66%). Lamang has uttered 26 (78.78%) (see clauses like 2;6; 12; 16; 18; 25; 25; 31; 34; 41; 53...). Mamo authors 7 of them (21.21%), involving such clauses as 5;11; 22; 40; 43; 44; 45. There are also 03 WH-interrogative (06%). They are exclusively used by Lamang. Examples involve clauses 1; 15 and 23. Considering the heavy size of declaratives (33) and the one of interrogatives (8) as compared to the total number of clauses (50), I can infer that this extract is focused on the exchange of information. Despite the high proportion of declaratives, I have found 07 imperatives (12.96%), which are only used by Lamang to demand goods and services. They encompass clauses like 7; 19; 26; 27; 46; 47and 58.. I have also got 05 polar interrogative moods (clauses 20; 21; 33; 38 and 45) which are only uttered by Lamang. Minor clauses reach a total of 02 (100%), all of which are used by Lamang. Further to the statistics and analysis of mood types I now turn to their qualitative analysis.

Mood types in this extract function to afford the realization of a family dissension opposing a father, Lamang to one of his twin sons – namely Mamo – have deserted home. Indeed, Lamang is claiming from Mamo to bring his brother Lamamo back home. For that matter, declarative, interrogative and imperative mood types are battered by the participants to exchange information. The following conversational sequence offers a testimonial exemplification:

Lamang: Where did you think you were going to? (1-2)

Mamo: Timutu. (3)

Lamang: Timutu? (4)

Mamo: We wanted to travel by boat. (5)

Lamang: I don't care. Just tell me where Lamamo is. (6 through 8).

Through clauses (1) and (2), Lamang is eager to learn about some adventure his sons have engaged in. But by the evasive nature of the boy's answer, as can testify the one-word response "Timutu", one can figure out the type of affective relation prevailing between the father and his sons. The brevity of the reply evidences that the boy is not eager to share words with his father. In addition, the minor interrogative (4) is symbolical of the father's astonishment as he is informed of his sons' plan. Nevertheless, the boy's courage and determination to depart from his father stand unbending, no matter what price the risk may cost him. This resolution is subsumed through his not-asked-for further precision as to their means of transportation as can be read in the clause "We want to travel **by boat**". As the children make the plan to travel without their father's knowing, and even commit themselves to risking their own lives on board of a sailing boat, one can sense out how much fed up they get with their father. They bluntly display their readiness to go dying rather than continue to suffer moral torment from their own father. Despite this precision given by the boy, the father keeps unmoved. His "I don't care"-statement (6) is pretty well pointing to his carefree behaviour towards his own children. Even this lone statement taken in the light of the prevailing conversational context offers enough clues as to the man's moral status, his irresponsibility. His most preoccupying concern is just to know the immediate whereabouts of the second twin and to manage for his come-back. He has

no concern at all about the risk to run in the course of their runaway. Overall, mood manifestations prove that Lamang does not love his children, and the children do not love him either. Now, how do modality and adjunctive functions contribute to this general meaning configuration?

2-2-1-1-3 Modality Functions in Extract 3

This analysis is about the displaying of the statistics and analysis of modality types. I have based it on the identification of modality types as done thus far. In this perspective, I have counted, calculated and distributed the different types of modality to the interactants who have uttered them. This is done by making special reference to each type of modality (modalisation and modulation).

The statistics I have got from the modality identification can be seen in Table 2-10.

Modality types	Interactants		Total
	Lamang	Mamo	
Modalisation	06(85.71%)	01(14.28%)	7(100%)
Modulation	00(00%)	00(00%)	00(0%)
Total per interactant	06(85.71%)	01(14.28%)	07(100%)

Table 2-10: Statistics of the Use of Modality.

As can be observed in the table above, this extract counts 07 uses of modality. The total number of modality is exclusively made up of 07 Modalisation. Of this amount, Lamang has echoed 06 (14; 16; 18; 30; 36 and 52) and Mamo has used only 01, existing in clause (45). The use of Modalisation shows that participants have argued about probability or likelihood. There is no modulation. That means neither of the two participants has argued about obligation and inclination.

The participation of modality functions in the overall meaning pattern is quite obvious. They contribute very effectively to the social manifestations prevailing throughout the text. The following clauses bring evidential support to this contention.

Lamang: ...otherwise, we would be telling a different story. What do you think people would say if you had died out there? They would blame me. (14 through 16).

This clausal sequence displays Lamang's hypocritical sense. Though he does not care at all about the well-being of the children, he is seriously concerned with protecting his social image. He is very worried that people happen to be aware of his nauseating ontological essence. The repeated *would*-modal in the above-quoted clauses is assigned the mission of protecting his genuine personality from public awareness. His "otherwise, we would be telling a different story is quite hypocritical" all the more since it displays a facade or *prima facie* worry, while hiding his irresponsibility. As to whether the children would get their own lives jeopardized or not, he does not care. Indeed, Lamang's "they would blame me" is accusative of what people might say of him in terms of gossiping if any mischief occurs to the children. In the light of this notice, my pervasive claim is that there is no affection between Lamang and his children; which is conclusive of the father's utter irresponsibility.

2-2-1-1-4 Adjunct Types in Extract 3

The analysis of adjuncts deals with the statistics and the qualities of adjuncts. I have based the current analysis on the identification of adjunct types at work in the passage. In this perspective, I have counted, calculated and distributed the different

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adjunct types to the respective interactants who have echoed them. This is done by making special reference to each type of adjuncts.

Table 2-11 recapitulates the number of adjuncts used by participants in the extract.

Adjunct types	Interactants		Total
	Lamang	Mamo	
Circumstantial	31(86.11%)	05(13.88%)	36(67.92%)
Conjunctive	08(100%)	00(0%)	08(15.09%)
Mood	05(83.33%)	01(16.66%)	06(11.32%)
Vocative	01(100%)	00(0%)	01(01.88%)
Polarity	01(100%)	00(0%)	01(01.88%)
Comment	00(100%)	00(0%)	00 (0%)
Continuity	01(100%)	00(0%)	01(01.88%)
Total / interactant	47(88.67%)	06(11.32%)	53(100%)

Table2-11: Statistic of Adjunct Types in Extract 3

Table 2-11 shows that participants have used 53 adjuncts. Of this comprehensive total, there are 36(67.92%) circumstantial adjuncts. Of these, Lamang has echoed 31 (86.11%) involving clauses such as 1; 7; 13; 18; 25; 29; 30; 36; 41; 43; 52 etc. Mamo authors 05(13.88%). This may be read in clauses like 3; 5; 9 and 40. This justifies that the participants have added experiential elements to their clauses. There is only one vocative adjunct in this extract; as is the case with polarity and continuity. All of them are exclusively used by Lamang. Respectively, they can be found in clauses 49; 43; and 12. There are 07 (100%) conjunctive adjuncts which show up in clauses 17; 20; 23; 35; 36; 37 and 41. They all fall to Lamang's exclusive prestige. The use of conjunctive adjuncts aims at creating cohesion between the different parts of the extract.

Adjuncts also are of great importance for the general meaning pattern of the passage. They permit to show the undulating social climate prevailing between a father

and his children. Indeed, adjuncts from diverse categories work jointly to display that the children's security makes no focus of attention for Lamang, and reversely they don't feel for him either. Thence, the conjunctive adjunct "but" conflates with the mood adjunct "surely" to reveal the social dissension between the father and his son. While the *but*-conjunction is symbolical of the disparity of thought opposing them, the *surely* mood adjunct is heralding of a fanciful accusation. Lamang blames Mamo to keep secret contact with his brother, without any good evidence to back up his accusation; given that the adverbial "surely" is definitely probabilistic. Though deriving from the adjectival form "sure", this adverb has nothing to do with certainty. Rather, it is essentially suppositional. It makes Lamang's claim stand for a mere groundless accusation. Another manifestation of the undesirable father-to-son relationship shows up in the boy's use of a lapidating negative polarity as a response to his father's question:

Lamang: Do you make plans? (42)

Mamo: No, we parted in a hurry. (43)

This sharp No-polarity is pretty well revealing of the boy's reluctance to provide their father with details about their plans – including his twin brother. As though he is getting a good riddance of his father, the boy just replies: "We parted in a hurry" (43). The "in a hurry" circumstantial adjunct insinuates that devoting further time to bandying words his father looks for Mamo like a waste of time.

2-2-1-2 Tenor Manifestations in Extract 3

The analysis of mood, modality and adjuncts has led me to deduce the tenor of discourse. In fact, the interactants in Extract3 are 02 in number: Lamang (the father) and Mamo, his son. Mamo and his twin brother Lamamo live in the same house with their father. Normally, a home is a kind of nest, a place of refuge, a cozy shelter where father and children live and try to enjoy life the best way they can. Whatever trouble they may be experiencing inside home, children and their parents expect to find happiness, tenderness, and all that they feel may be wanted for their own psychological and moral balance at home. Father is, then, the protector, responsible, angel of the family who should create a vivid conversation. But in this extract, the relationship established among the father and the children shows that they are not in frequent contact and Lamamo has deserted the house for a week without his father's knowing. In the course of the conversation held by Lamang and Mamo, they establish and maintain an unbalanced and undesirable relationship. Thus, the power between Mamo and Lamang is unequal when considering the matter of age in the favour of Lamang and he is like a devil to his own son. Declarative clauses are predominant in this extract and most of them are echoed by Lamang who seems to be the more talkative and authoritative as he pours information, insults, advice, and recommendations onto his child – Mamo, who sometimes is a silent listener. The following clauses: “you are lucky you didn't go far, with your weak and useless body otherwise we would be telling a different story” (12 +14) is a kind of threat, insult and lack of love; which hurts a lot Mamo who has chosen to be speechless. The interrogative clauses used in this extract are all uttered by Lamang because of this

position of superiority and authority as a father who needs some information. But those interrogative clauses are answered automatically, mechanically, dully, and repudiating in the following way:

Lamang: “Where did you think you were going to? (1-2)

Mamo: Timbutu” (3)

Lamang: Is there anything you lack in this house? (20-21)

Mamo: “We have everything, (except your love)”. (22)

The linguistic items used in this conversation show that the atmosphere which is prevailing between the father and child is not sociable and friendly. Mamo has uttered minor clauses to be brief and keep a distance from his father. Concerning the use of Imperatives, Lamang is the only one to utter them. I can deduce from this unilateral use of imperatives that there is an unequal power between Lamang and Mamo who have held the floor in this interaction. The inequality of power is also justified by the predominant use of modalization, since up to 06 of the modality forms here are *modalisation*-specific. This means that interactants have essentially modalized.

At the level of adjuncts, participants have used one vocative. The scarcity of vocative adjuncts means that there is an unequal power between Lamang and Mamo. Mamo is not Lamang’s favorite because there is no endearment between them and on the rare occasion that Lamang has to call his children and chat with them, he regularly mistakes Mamo for Lamamo. Besides, a child hardly uses vocative adjuncts when she/he addresses his/her father because it is not the same way we speak to our friends, brothers and our sisters that we are going to speak to our father. So, the blackout

absence of vocative adjuncts justifies the unequal power between Lamang and Mamo, since they don't hold the same social status.

The contact between Mamo and Lamang is not frequent since they are in the same house without seeing each other for more than a week. They hold occasional contact because Lamang doesn't take care of his children and they live like orphans. The second twin Lamamo has run away but Lamang is not informed and it is after a week he has noticed the boy's absence.

There is no high affective involvement between Lamang and Mamo since Mamo is frustrated and he doesn't feel at ease in the house. This is perceivable through: "tell me, is there anything I haven't provided for you and your brother? By asking this question, Lamang shows his own awareness that the children lack affection and true love. If instead of saying "you are lucky you didn't go far with your weak and useless body, otherwise we would be telling a different story", Lamang uses milky, sweet linguistic items, Mamo would be at ease, confident and there would be high affective involvement between them and they could trust each other, share secrets and talk about their problems.

2-2-2 Mood Analysis and Tenor Manifestations in Extract 4

2-2-2-1 Mood Analysis of Extract 4

2-2-2-1-1 Mood Description of the Extract

The mood analysis of extract 4 deals with the identification and description of clauses, modality types and adjuncts. The Mood identification in Extract 4 is as follows:

Mamo: 1. Are (F) you (S) alone (Ca)? 2. Are (F) you (S) hiding (P) something (C)?

Asabar: 3. Come in (P) 4. and (Aj) find out (P).

Mamo: 5. It (S) is (F) bad (Ca) for your health (Ac).

Asabar: 6. Get back (P) to work (Ac) 7. We (S) have to (Fml) finish (P) in an hour (Ac).

Mamo: 8. What (wh/C) are (F) you(S) doing (P)?

Asabar: 9. We (S) are (F) voting (P) already (Am).

Mamo: 10. So (Aj) what (wh/C) are (F) you (S) going to do (P) with the cards (Ac)?

Asabar: 11. We (S) don't (Fn) want to know (Pml) that (C) 12. We (S) will (Fms) take (P) them (C) to the polling stations (Ac).

Mamo: 13. That (S) is (F) [14. how (Ca) You (S) win (P/F) elections (Ca)] (Ca)

Asabar: 15. I(S) am (F) sure (Ca) 16. Our opponents, the old victory Party (S) are (P) right now (Ac) somewhere (Ac) doing (P) the same thing (C).

Mamo: 17. But (At) how (Ac)? 18. Where (wh/Ac) did (F) you get (P) them (C)?

Asabar: 19. It (S) is not (Fn) important (Ca). 20. We (S) have (F/P) over than ten thousand cards (C) here (Ac). 21. If (Aj) we (S) can (Fms) distribute (P) them (C) to the different polling stations (Ac) on time (Ac), 22. then (Aj) the local government chairmanship (S) is (F) ours(Ca), 23. after that (Ac) the governorship (Ac).

Mamo:24. No (Ap) you (S) can't (Fml) do (P) that (C).

Asabar: 25. Oh (At), why (mn)?

Mamo: 26. What (wh/C) you (S) are (F) doing (P) 27. is (F) dangerous (Ca).

Asabar: 28. Not a word to anyone mn

Mamo: 29. Come (P) outside (Ca).

Asabar: 30. Carry on (P). 31. I (S) will (Fms) be (P) back (Ca).

Mamo: 32. You (S) could (Fms) go (P) to jail (Ac) for that (Ac) 33. Do (F) you(S) know (P) that (C)?

Asabar: 34. you (S) don't (Fn) understand (P) 35. how (Ac) these things (S) work (F/P), Mr Teacher (Av) 36. we (S) have (F) the police (C) in our pockets (Ac).

Mamo: 37. Yes (Ap) but (Aj) so (Am) does (F) the other party (S) 38. Which (wh/S) happens (F/P) to be (P) the ruling party (Ca) 39. and so (Aj) has (F) more clout (C) than you (Ac) 40. Think (P) 41. You (S) know (F/P) 42. how (Ac) desperately (Ac) they (S) want to punish (F/P) my father (C) for going over(Ac) to the opposition party (Ac) 43. They (S) are (F) watching (P) closely (Ac) 44.and (Aj) waiting (P) 45. Don't (Fn) let (P) yourself (C) be (P) a victim of their power game (Ac) 46. Already (Am) the KCS (S) is (F) closed (P) because of my father and his politics (Ac) 47. Think (P).

Asabar: 48. Think(P), about what, (C)? 49. This (S) is (F) 50. [what (C) I (S) do (F/P) for a living (Ca)]. 51. This (S) is (F) nothing (Ca) 52. I (S) have (F) done (P) riskier things for the party (Ac). 53. You (S) don't (Fn) know (P) anything (C) You and my father and your books (Av) 54. This (S) is (F) the real life (Ca) 55. You (S) can't (Fml/n) tell (P) me (Ac) anything (C) 56. Just (Am) go (P).

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Mamo: 57. Where (wh/Ac) is (F) Jummai and the baby (S)? 58. I (S) actually (Ao) came (F/P) [to say(P) hi (C) to them (Ac)](Ac).

Asabar: 59. I (S) sent (P/F) them (C) to her parents (Ac) for the day (Ac).

Mamo: 60. Well, (At) think about (P) them (C) . 61. before (Aj) you (S) do (P/F) anything stupid (C) 62. you (S) have (F) a family (C) now (Am).

Asabar: 63. It (S) is (F) funny (Ca) 64. I (S) can't (Fml/n) believe (Am) 65. You (S) are (F) trying (P) [to give(P) me(Ac) advice (C)](C) 66. This (S) is (F) my life 67. I (S) am (F) the youth wing leader (Ca) 68. Remember (P) 69. The youth wing leader (mn) 70. You(S) think (F/P) 71. It (S) is (F) easy (Ca)?

Mamo: 72. Okay (Ap) I (S) will (Fms) go (P). 73. But (Aj) tell (P) me (Ac) one thing (C) 74 before (Aj) I (S) go (F/P) 75. Does (F) my father (F) know about (P) this (C)?

Asabar: 76. What (wh/C) do (F) you (S) think (P).

Mamo: 77. Does (F) he (S)?

Asabar: 78. Ask (P) him (C).

2-2-2-1-2 Mood Types in Extract 4

This section is devoted to carrying out the quantitative analysis which consists in expounding the statistics I have got when identifying clauses. After the recapitulation of the statistics, I have tackled the practical analysis of mood types. This consists in exemplifying the different clauses of mood used by the interactants in the passage.

After having identified the clauses and categorized them, I have come up with statistics which I have displayed in the table below.

Mood types	Interactants		Total
	Mamo	Asabar	
Declaratives	21(42%)	29(58%)	50(64.10%)
Wh-Interrogative	04(100%)	00(0%)	4(05.12%)
Polar-interrogative	05(83.33%)	01(16.66%)	6(07.69%)
Imperatives	05(38.46%)	8(61.53%)	13(16.66%)
Minor clauses	01(20%)	04(80%)	05(07.41%)
Total/participant	36(46.15%)	42(53.84%)	78(100%)

Table 2-12: Statistics of Mood Types in Extract4

Table 2-12 recapitulates the number of clauses used by participants. They have altogether used 78(100%) clauses. Declaratives come top with a total of 50 clauses, representing (64.10%). Of these figures, Mamo has uttered 21(42%). Illustrative cases

include 5; 13; 26; 32; 42 through 44; 58 ; 60 -62; 72; and 74. Asabar has used 29 (58%) of them, some of which can be found in such clauses as 7;9;11;12;16; 21; 31; 36; 49; 50-55; 59 and 63. Participants have also used 06 polar interrogatives (7.69%). Out of this size, Mamo has asked questions 5 times (83.33 %) as can be seen in clauses 1;2; 33; 75-76. Asabar authors just one (clause 71) . There are 04 wh- interrogatives amounting to (05.12%) all of which are incumbent to Mamo. They involve clauses 8; 10; 18; 57. It can be deduced that declaratives are predominant and interrogatives also occupy an important proportion of the clauses used, meaning that interactants have more information to share among themselves.

Concerning the exchange of goods and services, participants have used 13 imperatives (16.16%). Of this size, Mamo has used 05(38.46%) involving clauses 29; 40; 45; 47 and 73. Asabar has uttered 8(61.53%) which can be found in clauses 3; 4; 6; 30; 48; 56; 68 and 78. I have identified no modulated or modalized interrogative. This extract also contains 05 minor clauses (7.41%). Out of them, Mamo has used only 1 (clause 17) while Asabar authors 04 (80%) which exist in clauses 23; 25; 28 and 69. Altogether, out of the 78 clauses, Mamo has echoed 36 (46.15%) and Asabar 42 (53.84%)

My exploration of mood manifestations has amounted to disclosing how electoral fraudulence operates in Africa. The issue under depiction in this extract opposes the antagonistic views of two young people over the perpetration of fraudulence during electoral time. While Mamo is radical against the fact, Asabar is a committed candidate to it. Indeed, Mamo's conversation initiating questions as "Are

you alone? Are you hiding something?” (1+2) blend up with his “What are you doing” (8) and “So, what are you going to do with the cards?” (10) to show both worry and inquisition. Indeed, it is an electoral day and Asabar and his secret team are busy filling up voting polls with fraudulent ballots with a view to replacing the public and official ones. When immersed within their context of usage, Mamo’s questions are revealing of his position as a dissident, unconversant with the tricky and masquerading team. The questions prove him to be a honest person committing himself to the restoration of probity and social justice in the field of politics.

On the other hand, Asabar is revealed to be a committed, vocational electoral defrauder. Supportive of this allegation are the following among other statements echoed by him: “Come and find out.” (3-4), “We are voting already” (9), “We will take them to the polling stations” (12), “We have over than ten thousands cards here” (20), “If we can distribute them to the different polling stations on time, then, the local government chairmanship is ours, after the governorship” (21 through 23). This series of clauses is exhibitivie of a good variety of socio-political malfunctions. The *come in and find out* full-frontal declaration discloses how much fearless the defrauder feels. To better set his plot into the open, he states out: *we are voting already* (9) and *We have over ten thousand cards here* (20). The digital precision as to the huge size of the fraudulent cards at stake – 10,000 – is quite allusive of the magnitude of the plague affecting political probity and justice. If ever up to 10,000 fraudulent ballots could be infused in the electoral process in aid of a given candidate while only one is enough to make the desired demarcation amenable to success, one can easily understand how strongly electoral fraud is instrumental to unfair and deceptive elections by helping its

doers to snatch the general will of the innocent people. Another sorrowful dimension of the plot is the witty contribution of the police to the trend. Indeed, when Mamo tells Asabar that he could go to jail (32), the latter's feedback response sounds quite challenging and confidence-loaded: "We have the police in our pockets" (36). And when a thief comes to feel courageous enough to so openly declare his closeness to an institution meant to scare him, there is good evidence to infer that the issue of social security and justice has turned a mere comedy all the more since both the guarantor and the breaker of social regulation come to be the same. Other most defying statements revealing Asabar to be a vocational defrauder conceiving of electoral fraudulence as a breadwinner and life blood activity include the following: "This is what I do for living" (49), "I have done riskier for the party" (52), "This is the real life" (54). All these clauses are demonstrative of how behavioural deviances are converted into social norms.

2-2-2-1-3 Modality Functions in Extract 4

The modality analysis includes the quantitative and qualitative analysis. It actually deals with the displaying of the statistics and analysis of modality types. Thus, I have counted, calculated and distributed the different types of modality to the interactants who have uttered them.

The statistics I have got from the modality identification can be seen in Table 2-13.

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Modality	Participants		Total
	Mamo	Asabar	
Modalisation	02 (40%)	03(60%)	05(55.55%)
Modulation	01 (25%)	03(75%)	04 (44.44%)
Total/ participant	03 (33.33%)	06(66.66%)	09 (100%)

Table 2-13: Statistics of the use of modality in Extract 4.

As one can remark in the table above, participants have used 09 modality elements. These modality items are shared into modalization and modulation, respectively by a rough balance of 05 occurrence rounds versus 04. They involve Mamo and Asabar as acting participants. The first authors 02 modalized forms (clauses 32 and 72) and three rounds fall to Asabar (clauses 12; 21 and 31). As to modulation, there exist 04 of them, only one of which comes from Mamo in clause 24. The remaining three are used by Asabar and involve clauses 7; 55 and 64. Altogether, Mamo authors 03 modality forms while 06 of them come to Asabar. Having dealt with the statistics of modality types, I now continue with the qualitative analysis.

Modality manifestations in this extract contribute typical precisions to the thus-far running pervasive trend. While Mamo strives to demonstrate to Asabar that his plan is dangerous for the latter's own life, Asabar remains unmoved and steadily headstrong. For example, Mamo's "No; you can't do that" (21), "You could go to jail" (32) subsume that electoral fraud is something forbidden and any risk to do it may cost Asabar's imprisonment. The modals *can't* and *could* respectively show obligation/forbiddance and possibility and serve a vital testimonial backbone to this claim. Conversely, for Asabar, there is no risk to be afraid of, and fraudulence is rather something quite normal that he would like nobody to stand against. His "You can't tell me anything" (55), "I can't believe you" (64) are supportive illustrations of his

commitment to the fact. The only one requirement he imposes on himself is to just abide by time constraints so as to spare his plan from backfiring: “We have to finish in one our” (7). This last quote is a quite injunctive suggestion meant to make his team members hold with a short time span for inevitably reaching their goal.

2-2-2-1-4 Adjunct Types in Extract 4

My investigation hereby still encompasses quantitative and qualitative analyses of the types of adjunct. I have based the current exploration on the identification of adjunct types.

Table 2-14 features the numerical distribution of adjuncts in this extract.

Adjunct Types	Participants		Total
	Mamo	Asabar	
Circumstantial	17 (51.51%)	16 (48.48%)	33 (58.62%)
Conjunctive	07 (70%)	03 (30%)	10 (17.54%)
Mood	03 (60%)	02 (40%)	05 (08.77%)
Vocative	00 (0%)	02 (100%)	02 (03.50%)
Continuity	03 (100%)	00 (0%)	03 (05.26%)
Comment	01 (100%)	00 (0%)	01 (01.75%)
Polarity	03(100%)	00 (0%)	03 (05.26%)
Total/participant	34 (59.64%)	23 (40.35%)	57 (100%)

Table 2-14: Statistics of Adjunct Types in Extract4.

As this table of statistics shows, participants have used 57 adjuncts. The commonest adjuncts are circumstantials with a total set of 33 (58.62%). Of these circumstantial adjuncts Mamo has used 17 showing up in such clauses as 5; 10; 17; 18; 32; 39; 42; 45; 57; and 58. The ones authored by Asabar are 16 and can be seen in such clauses as 3; 6; 7; 12; 15; 20; 23; 35; 52; 59 and 65. The use of circumstantial adjuncts shows that the interactants have added experiential elements to their clauses to elaborate on time, cause, goal and place, to be short. Conjunctive adjuncts come

second with a total of 10 occupying 17.54%. Of the aforementioned conjunctive adjuncts, Mamo has articulated 07 (70%) existing in clauses 10; 37; 39; 44; 61; 73 and 74. Asabar has issued 3 (30%) of them showing up in clauses 4; 21; and 22. The distribution exhibits Mamo's advance over his partner in terms of handling connectives meant to warrant both logic and semantic unity of the passage. The use of conjunctive adjuncts by the participants is meant to link or connect the clauses to achieve a cohesive conversation. Thence, it comes out that Mamo is better concerned with formalizing the conversational trade by hooking on cohesive properties.

In this extract, I also have mood adjuncts with a total 05 representing 08.77%. Of this total, 03 (60%) are echoed by Mamo: clauses 37; 46 and 62. Asabar has uttered 2 (40%), clauses 9 and 56. There are also 02 vocative adjuncts equating to the rate of 3.50% and they are exclusively used by Asabar to belittle and laugh at Mamo: clauses 35 and 53. Mamo has used 3 polarity adjuncts representing 5.26% of the total (clauses 24; 37 and 72) to approve and disapprove the actions of Asabar. Mamo has used one comment adjunct representing 01.72% (clause 58) in this extract. Having dealt with the statistics of adjunct types and its analysis I have now focused on the qualitative analysis. Now, how about the qualitative contributions of adjunctive functions to meaning patterns in the extract?

Adjunctive manifestations also bring substantial contributions to the overall meaning of this passage. They go highlighting the contrasting positions of Asabar and Mama over the issue of electoral fraud. Through the place-specific circumstantial adjunct *in our pocket* in the clause "We have to police in our pocket" (36), Asabar

shows his audacity and self-confidence to be safe from any danger for being pretty acquainted with the police. Sadly enough, the public security and justice making institution comes to be featured by Asabar as a private property. Both of the verb *to have* and the noun *pocket* are very much telling of the fact. They show the absorption of the public institution by a mere privacy. With a view to enlightening Asabar and deviating him from running the risk, Mamo says what follows: “*Yes, but, so* does the other party which happens to be the ruling party and so has more clout than you.” The *yes*-polarity, indeed, is certificatory of Mamo’s recognition that Asabar may have some political influence. In the meantime, the *but*-conjunction bears a dose of warning concession and functions to tell Asabar to be cautious. In the same vein comes the *so*-mood adjunct functioning to make aware that he is not alone to have political influence. The consequence-expressing *so* in the very clause shows that the opponent party is the ruling one, the one in power and enjoying more ease to deploy much better helping assets for demonstrating their influence. Notwithstanding all this warning advice, Asabar adamantly hooks on conducting his plan to achievement. For that matter, his chained-up vocative as “Mr. Teacher” (35), “You and my father and your books” (53) function as a derogatory accumulation to belittle not only Mamo, but also his own father and anything likely to contradict him. Altogether, adjunctive manifestations are handled by Asabar to issue denigration, self-confidence and audacity.

2-2-2-2 Tenor Manifestations in Extract 4

The analysis of mood, modality and adjuncts has led me to deduce the tenor of the discourse. We have two participants in this extract: Asabar and Mamo, who are cousins. The conversation in this excerpt is quite informal. Initiated by an interrogative move from Mamo “are you alone?” (1) the conversation is bandied on by Asabar with untimely and disconnected command-loaded imperative and interrogative clauses: “are you hiding something?”, “come in and find out”. Rather than a compliance or rejection in reply, Asabar introduces an imperative clause which is full of despise and haughtiness. This provides evidence of equality of power between them. Concerning the use of imperatives, Mamo has echoed 5 and Asabar has used 8. So, both participants who have held the floor in this interaction have handled imperatives to barter suggestion and challenge. That means there is equal power between them. The equality of power is also justified by the predominant use of modalisation. This means that the interactants have employed more modalization than modulation, a notice quite symbolical of democratized tenor of discourse.

As far as adjuncts are concerned, the participants have used no vocative as expressing endearment, authority and submission. The two vocative adjuncts used are authored by Asabar: “you don’t understand how these things work, Mr. Teacher, “you don’t know anything, you and my father and your books”. Those vocative adjuncts “Mr Teacher” and “you and my father and your books” insinuate that Asabar is making fun of Mamo who is, according to him, ignorant as far as electoral fraud is concerned.

At the level of declarative clauses, they are used to express different social behaviours. Through the following declaratives: “we are voting already”, “we have over ten thousand cards here”. “We will take them in the polling station”. “This is how you win election”. “We have the police in our pockets” “you don’t know anything”, Asabar shows Mamo an extravagantly high audacity and tells him with a great ease the manner how the set-up of fraud operates. They are proved to have the same power. His fearlessness keeps undaunted as can be seen through his chained-up speech turns.

Through the following clauses: “what you are doing is dangerous.” “You could go to jail for that”. “The KCS is closed because of my father and his politics, Mamo openly states his refusal, disgust and resignation from any plan of electoral fraud because he deems it awkward and risky. He shows his fright through the above-mentioned clauses. I have deduced that there is an equal power between them because neither Asabar is convinced of the dangerousness of the fact to refrain from it, nor is Mamo ready to welcome it.

As far as the contact between Asabar and Mamo is concerned, it comes out of their conversation that the contact is frequent. In fact, they are cousins and Mamo regularly pays visit to Asabar who receives him without any hesitation or fright and introduce him into that discreet place. The irregular fashion of conversation featuring proves the two characters at stake to be involved in a frequent contact. There is high affective involvement between the two participants because they pity each other, as Mamo is an unmanly man unlike Asabar who is fearless and ready for any risky deed.

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Findings derived from this exploration of the extracts at stake prove that linguistics actually correlates with language to assess social issues. There is good evidence that, though called a fictional art, literature mirrors social realities. Indeed, the current analysis is revealing of some major social manifestations and the potential of language to be used variably for specific communicational goals. In the first novel, findings relate to lack of freedom (Extract 1) and social insecurity (Extract 2). The second one deals with parental irresponsibility (Extract 3) and electoral fraud (Extract 4).

Chapter Three: Discussion of the Findings

With a view to dealing efficiently with the conclusion proper, I need to cast a synoptic glance at the descriptive work through interpretation of the findings from the extracts under analysis. This chapter stands for a recapitulative assessment of all my analysis so as to make my point much easier to grasp. In the final analysis, I have constantly highlighted how much powerful language proves in establishing typical social relationships.

3-1 Discussion of the Findings in the Extracts from *Waiting For An Angel*

3-1-1 Discussion of the Findings from Extract 1

In Extract 1, the conversation held by the two participants is mainly focused on the exchange of information since the rates of declaratives 54 (65.06%) and interrogatives 09 (11.25%) are considerably predominant. In fact, the issue of the conversation has much influenced the choice of mood types. The exchange of goods and services via imperatives 11 (13.75%) and modulated interrogative 01 (01.25%) are less considerable. The Superintendent has uttered 69(86.35%) of the clauses while Lomba authors 11 (13.75%) of them.

To express possibility or probability about their utterances, the participants have uttered 06 modalizations (42.85%) in the extract; and the second aspect of modality which is modulation is meant to deploy obligation or inclination encompasses 08 (57.14%).

Extract 1 one contains different types of adjuncts which function as additional information to the clauses. It means that interactants have added experiential,

interpersonal and textual elements to their utterances. So, there are circumstantial adjuncts 23(53.48%), conjunctive adjuncts 07 (16.66%), polarity adjuncts 01 (02.38%), vocative adjuncts 02(4.76%) and 01 comment adjunct (02.38%)in this extract.

My exploration of mood, modality and adjunct types in extract 1 drawn from *Waiting for An Angel* (2002) reveals that the tenor in this extract is mostly marked with social relationships devoid of lack of freedom of speech, but replete with violence, corruption and socio-political and economic alienation. In fact, Lomba, a journalist is arrested when he is reporting anti-government demonstration against the military legal government. He is sent to a solitary dark cell reserved for political detainees. His only contact with the outside is when his mess of beans, once a day at six p.m., is pushed into the cell. Precisely, at eight PM when the cell door gets opened for him to take out the shop bucket and replace it with a fresh one, when he lies to sleep, rats keep him awake by biting at his toes and scuttle around in the low ceiling. This situation has worsened when he is surprised with papers and pencil writing poems. Indeed, both events prove the character to be assailed with discomforting events.

The Superintendent who supervises the prison gets very angry with Lomba and starts scolding and ill-treating him. His daily routine in this special prison is tough. From this conversation between Lomba and the Superintendent, Habila exposes the ill-treatment, inhumane conditions and the different kinds of abuses undergone by politicians or any citizens who dare criticize or denounce the flaws and the weaknesses

of the ruling party in Nigeria in particular and in Africa in general. So, there is lack of freedom of speech and if you want to have a peaceful life you had better adopt the politics of three monkeys, which means: see nothing, hear nothing and say nothing. Those who dare reveal socio-political flaws such as bribery, corruption, embezzlement of the public funds, ill-gotten wealth and looting end up in jail, death or exile. This is the case of Lomba who is considered like criminal prisoners as he is reporting the demonstration. In this vein, Habila through the shifting temper of the character of Superintendent shows us that “The Beautiful Ones Are Not Yet Born” (Armah, 1968). The Superintendent who goes rebuking Lomba becomes suddenly humane when he discovers the poems written by Lomba are very interesting. So, the imprisoned journalist Lomba is engaged in a battle of wits with the prison superintendent who is extorting poetry from his prisoner in an attempt to please his girlfriend. I have deduced from this extract that it will be difficult to eradicate corruption in African countries.

Through this extract, Habila shows tenor dimension at a rate of knots. First of all, I have deduced, due to the crushing imperative and interrogative tone of the prisoner- superintendent, that there is an unequal power, low affective involvement and far distance between him and Lomba, the journalist prisoner. It is normal because an effective chief must not prove fearful and phlegmatic before his subordinates. For, humans are at times agitated with unwanted impulses and need an authority to hush them off. In truth, wisdom comes into men through a relative amount of threat and punishment. So, a child who is not chastised at all is much likely to suffer moral deficiency. As a result, the prison-Superintendent, as a leader has inspired respect and authority. But, nevertheless, Habila has shown us the everlasting shifting temper of

human beings through the character of the Superintendent. At the beginning of the conversation, I have noticed that the Superintendent has uttered harsh and crushing words to rebuke Lomba. However, being seduced by the wonderful poems of Lomba the Superintendent has lost his initial speech power by echoing milky and sweet words to make Lomba write him poems for his girlfriend.

So, social rank highly influences language use and determines the mood structure of conversation. The description and analysis of the clauses enable me to come up with valuable findings. The prison-superintendent, after snatching Lomba's poems, has falsified them and asked Lomba's appreciation. Suppose Lomba ironically used linguistic items connoting frustration and shame like "sir, your poem is both original and interesting but the part which is interesting is not original, and the part which is original is not interesting." This would disarm the Superintendent, for such linguistic items are not suitable for such a situation. Instead, Lomba uses the following euphemism "Not bad, you need to work on it some more" (74-75). Linguistic items connoting frustration and shame would reinforce the superintendent's position that consists in ill-treating Lomba. This means that suitable linguistic items give us a leg up. A parallel illustration grounding on the Benin political experience is the reply to Azannaï's words when Dr. Boni Yayi, former President of Benin republic nicknamed him a "Jonquet boy". These words sped up and angered not only Azannaï but the whole population of Jonquet and this largely contributed to his failure. So, we have to learn how to use suitable linguistic items in adequate conversational situations: political discourses or media in order to have peaceful families, cozy societies, and undisturbed countries. It can be inferred from the above analysis that if we use suitable

linguistic items in the adequate situations, there will be fewer conflicts in our societies.

Most conflicts are provoked or sped up by the use of unsuitable linguistic items.

3-1-2 Discussion of the Findings from Extract 2

The interpersonal strand of meaning studied in Extract 2 shows at the level of mood analysis that the dominant speech functions have been statements 42 (57.53%) and questions 14 (19.17%). This means that interactants have mainly exchanged information. This can be justified by the fact that the participants resort more to the grammar of proposition to argue about the topic of their conversation. Therefore, there are 14(19.17%) imperatives. Fiki, who has used 04 (28.57%) imperatives, has not uttered them to give orders but to welcome Lomba so as to help James. James has used 06 (42.85%), The man 03(21.42%) and Lomba 01(07, 14%) to make commands and offers.

The use of modality reveals that the interactants have expressed judgments and attitudes about their utterances. They have expressed either probability and usuality (modalisation) or obligation and inclination (modulation). The combination of modalisation (12) and modulation (01) makes 13 (100%) uses of modality. It is to be noted that modalisation has covered 92.30% of the use of modality, whereas modulation has just occupied 07.69%. It is therefore worth mentioning that it is The man only who has modulated in this extract. Lomba (03 times or 25%), James (05 times or 66%) and Fiki (02 times or 16.66%) have modalized because of the endearment existing among them.

Concerning the use of adjuncts, I have obtained 62 of them altogether (100%). These adjuncts have been used to complement additional information to the clauses used by the participants. And they have to do with experiential, interpersonal and textual complementary elements. In terms of rates, circumstantial adjuncts are 40 (64.52%), conjunctive adjuncts 10(16,12%), mood adjuncts 04 (06.45%), continuity adjuncts 03(04.83%), polarity adjuncts 01(01.61%) and comment adjuncts 02(03.22%). There are 02 (03.22%) vocative adjuncts, which denote the type of the interpersonal relationship existing between the interactants. This is to say, the use of vocatives shows how the interactants are closely connected; it is a characteristic of friendly relationships where interactants are most of the time age-mates, acquaintances or lovers.

Through the conversation presented in extract 2, drawn from *Waiting for Angel* (2002), Helon Habila has depicted the galloping insecurity which has reigned after the conflicts/wars and how brotherhood has helped James and Lomba overcome in the plot. In fact, James and Lomba have fled from their houses to save their lives. On their way, James has realized that he has forgotten his passport and money. With a spontaneous availability, Lomba comes back to James's wife who has welcomed him heartily and gives him the passport and money. Unfortunately, Lomba has been arrested by two men whose goal is to reach James's car. There, they would kill James and Lomba and take the car, the passport and money, but thanks to suitable linguistic items echoed by Lomba, the two men have taken only the passport and money. James has consoled Lomba and they have continued their way. In this extract, Habila has

depicted the aftermaths of war. It can be argued that Africans have contributed and still contribute a lot to the underdevelopment of their own countries.

The exploration of the tenor of discourse in Extract 2 reveals that the interactants have established and maintained interpersonal relationships characterised by an equal power between Lomba and James, and between Lomba and Fiki. There is however an unequal power between The man and Lomba because The man wants to jeopardize Lomba's and James's life. The man is in a position of authority over Lomba and in order to save his own life and the one of James, Lomba is submissive and utters suitable linguistic items to disarm The man. When The man, the armed robber is ordering and obliging Lomba to take him to James, he asks him questions like "What's wrong with you?", "Don't you want to see what I came to pick up, the passport, the money?", if Lomba confronts him or hurts him with any abusive statement, the situation may have turned catastrophic. But rather, after hearing this sedating sentence, the armed robber is disarmed and has taken the money and passport. Suppose Lomba used linguistic items connoting violence, revenge they would not take only the money and passport; but they would also kill both of them. As far as affective involvement is concerned, I have noticed that James, Lomba and Fiki show endearment brotherhood and mutual assistance toward one another. But there is no affective involvement between Lomba and The man because the armed robbers are pitiless and merciless. The language used in this extract is in keeping with Standard English, so the conversation is marked with a formal tone.

3-2 Discussion of the Findings in the Extracts from *Measuring Time*

3-2-1 Discussion of the Findings From Extract 3

The focused point of the conversation in Extract3 has been the exchange of information. Since the statistics shows that out of the 50 (100%) mood types there are 33(66%) declarative, 08(16%) interrogative moods, 07 (14%) imperative mood and 02 (04%) minor clauses. The speech rate is less balanced between the interactants since Lamang has used 43(86%) of the clauses and Mamo 07 (14%). This means that the interactants have argued about what is or is not through the grammar of proposition. Lamang is very talkative, while Mamo is rather taciturn.

Overall, in this extract, I have 07(100%) uses of modality and all of them express modalization. This means that the expression of judgment and attitude related to probability and possibility is the only one used while the one related to obligation and inclination is inexistent. Out of this modalization set, Lamang has used 06 (85.71%) and Mamo 01(14.28%). This shows that Lamang has modalized more than Mamo.

Building upon the use of adjuncts, I have come up with the total of 53 (100%) employed to add some complementary elements to the clauses used by both interactants. And they have to do with experiential information (circumstantial), interpersonal (mood, polarity) and textual (conjunctive and continuity). In this respect, I have counted 36 circumstantial adjuncts (67.92%), 08 conjunctive adjuncts (15.09%), 06 mood adjuncts (11.32%), 01 polarity adjunct (01.88%), 01 continuity adjuncts (01.88%).

In extract3 culled from *Measuring Time* (2007) written by Habila I have come across a father (Lamang) and a son (Mamo) who are holding a conversation. In fact, Mamo and Lamamo are twins growing up in the middlebelt town of Keiti. They hate their father, a womanizing businessman with political ambitions. They hate him for breaking their mother's heart before she has died giving birth to them and for his long absence and his neglect. The twins, simultaneously, hold a hectic and boiling desire for revenge and a quest for fame and end in separation. Lamamo first runs away in search of adventure as a mercenary soldier. Mamo whose sickle cell anemia forces him to stay at home is in the center of the conversation held in this extract. Habila has criticized parental irresponsibility, for Mamo has a very unhappy beginning in his life. When reading this extract, a sensitive and respectful father ought to know that children are gifts of God, and they should be taken care of.

In relation to the interpersonal relationship between the father and son (Lamang and Mamo) in this extract, I can infer there is an unequal power because a child, ideally, can never speak to his/her father in the same way he or she can speak to his or her friends, brothers or sisters. That is the reason why all the imperative and interrogative clauses are uttered by Lamang. As Lamang is a womanizing businessman nicknamed "the king of women" with political ambitions and also an irresponsible father, the contact between him and his son is not frequent. There is also no affective involvement between them because Mamo has sickle cell anaemia which, according to Lamang, makes the boy resemble his mother while the second twin (Lamamo) who is in good shape looks like him. In the rare cases he wants to call Mamo he uses the vocative adjunct Lamamo, which connotes frustration, discrimination and hatred.

3-2-2 Discussion of the Findings from Extract 4

The interpersonal strand of meaning in this extract shows at the level of mood analysis that the dominant speech functions have been statements 50 (64.10%) and 10 questions (12.82%). This means they have mainly exchanged information. This can be justified by the fact that the interactants have more resorted to the grammar of proposition to argue about the topic of their conversation. It is actually an argumentative conversation. Each participant has used imperative clauses. This means there is no dominating authority between them.

The use of modality reveals that the interactants have expressed judgments and attitudes about their utterances. They have used 09(100%) modality elements. These modality elements have been used by Mamo and Asabar. There are 05 cases of modalization (55.55%) and 04 modulated forms (44.44%).

Concerning the use of adjuncts, they are 57(100%) in total and they are used to complement additional information to the clauses. They do with experiential, interpersonal and textual complementary elements. In terms of rates, I have counted circumstantial adjuncts 33(57.89%), conjunctive adjuncts 10 (17.54%), mood adjuncts 05 (08.77%), continuity adjuncts 03(05.26%), polarity adjuncts 03 (05.26%) and vocative adjuncts 02(3.44%). The 2 vocative adjuncts are used by Asabar. They are characteristic of friendly relationship.

Through the fourth extract drawn from *Measuring Time* (2007), I have Mamo who runs into Asabar – his cousin and political thug to his father – in a place where he and his group are thump- printing ballot papers snatched from a polling unit the day of

the election. Mamo cannot convince Asabar of the magnitude and the grave consequences of rigging. Asabar represents the mass who has mortgaged their consciences; those who are ready to sell their nation for a pittance. In this extract, Habila assumes that the political class has failed because vision shortage, well-defined mission and political backwardness in Nigeria have caused marred elections. Here, the blame is not laid on colonialism and slavery, but on the inability of Nigerians and Africans to effectively manage their political affairs. Habila has depicted the period of independence as the period of disillusion, since it has been quickly followed by the looting, corruption, poverty, poor management of resources, inflation and high cost of living among other social, economic and political vices.

The exploration of the tenor of discourse reveals that both participants have established and maintained interpersonal relationships characterized by an equal power. They easily speak to each other since they are cousins of the same age and same social rank. There is a close contact between the participants since they have been brought up together and each of them is respectively more loved by their uncles than their own fathers. As for the affective involvement, it is low since Asabar is fond of smoking marijuana and taking dangerous risks. He follows blindly Lamang who is Mamo's father. They don't understand each other and this is the reason why Mamo has got Asabar arrested while he is busy thump-printing ballot papers snatched from a polling unit.

Broadly speaking, language is wielded through the four extracts to activate various interpersonal functions. And my linguistic inquiries have proved the versatile

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potential of language to cope with changing situations. Now, for my work as a whole, a conclusion is much necessary so as to display more overtly the linguistic validity of the study as well as its societal significance.

Conclusion

In all respects, this research work has been devoted to exploring the potential of language in setting up and maintaining typical social relationships. I have noticed that the analysis of interpersonal functions is a very complex but fascinating field because it takes into account the whole system which enables people in different situations to build social relationships and keep up with prevailing contextual requirements.

Altogether, I have selected four excerpts which bear the substantial knots of the overall novels by Habila. Through the passages, I have itemized different tangible interpersonal functions of language. On the whole, my most fascinating finding is that interactants manipulate language to establish multifarious networks of social identities among themselves. The four excerpts are culled from Habila's *Waiting for an Angel* and *Measuring Time* to which I have applied the systemic linguistic theory, namely the grammar of interpersonal meaning. The exploration, as I have said, has helped me to show how the grammatical realizations contribute to expressing typical relations that hold among the participants and suit the conversation domains.

As far as the approach is concerned, after I have identified the quantitative and qualitative data, I have tried in each sample to proceed to the analysis of mood, modality and adjunct types. This is followed by the exploration of tenor of discourse. Therefore, at the level of mood analysis, I have realized that all the conversations in the selected extracts have been based on the exchange of information alongside that of goods and services. This is to say, most of the interactants have not been interested in the use of the speech functions such as commands and offers. I have noticed a

predominance of declarative clauses in the four extracts. This is a proof that the conversation is formal and the rule of turn-taking is rigorously respected. There are also imperative and interrogative clauses but they are not numerous like the declarative ones.

Concerning the use of modality elements, modalisations come first in all the four extracts. It can consequently be deduced that the participants have not expressed a lot of obligations and inclinations under the cover of modulation. This reveals a less authoritative tenor. Some other elements such as adjuncts contribute a lot to mood functions. They have been used to add complementary information connected to experiential, interpersonal and textual contents to the clauses. Poynton's (1985) tripartite subdivision of tenor variable into power, contact and affective involvement contributes a lot to this dissertation. I have heavily laboured on the three continua he has distinguished in tenor, power and affective involvement.

Throughout the four extracts, the author has depicted different types of language through friends to friends, father to son, cousin to cousin, the Superintendent to young prisoner and robber to owner conversation. He has shown on the one hand to what extent our role, our social rank or position influences our language use. Social rank or position plays such an important role in language that it highly determines the mood structure of the conversation. On the other hand, language is highly used in social context. In other words, it is (social) context-dependent. As illustration, in Extract1, the analysis has shown that the relationships between the prison-superintendent and Lomba (the political detainee) are characterized by an unequal

power, low affective involvement and occasional contact. Due to his position and mostly after surprising Lomba writing poems with a pencil in the prison, the Superintendent has echoed linguistic items connoting violence, selfishness, bitterness and highness. Lomba, in his weak position, has lost the speech power for fear of strengthening the Superintendent's position. But, no sooner has the very superintendent discovered that Lomba's poems are very interesting than he starts sweetening his tone by using linguistic items connoting consolation, pity and flattering to make Lomba write him poems to seduce his girlfriend. Lomba also feels honoured and changes his speech fashion.

In Extract2, there is an equal power, high affective involvement and frequent contact among Lomba, Fiki and James; and they hold friendly conversation. But when Lomba is before the armed robber whose mission is to kill James and him and take the car away, he has uttered right and adulating words to disarm him and he has taken only the passport with money. Thence, the logical tuition to be inferred is that language adroitness and suitability can help us extinguish fire. In other words, suitable linguistic items used in adequate circumstances have magic on people and thus can help disarm even the angriest people on the planet.

Regarding Extracts3 and 4, the description and analysis of the mood patterns enables me to uncover the flexible aspect of language. In fact, Mamo is the main character of both excerpts. In extract 3, there is an unequal power, low affective involvement and occasional contact between Mamo and Lamang, his father, a womanizer and a politically ambitious businessman who pays him scanty attention.

For that reason, Mamo is shy and phlegmatic, contrary to Lamang who has a high speech power. In Extract 4, there is an equal power, frequent contact between Mamo and his cousin Asabar. When ballot papers are snatched from a polling unit,— which means electoral fraud, f – he is no more phlegmatic as he has been before his father. He does not beat about the bush and has expressed linguistic items connoting frustration and hatred. Through the character of Mamo, Habila has shown that language is a versatile meaning potential which is variably activated depending on the prevailing situation. Language is used according to who says what to whom depending on the social relationship binding them.

In a nutshell, the analysis of tenor of discourse helps me to conclude that the four extracts (respectively drawn from *Waiting for an Angel* and *Measuring Time*) deal with the failure of the political class. Habila does not share the view of older Nigerian novelist that colonialism has been solely responsible for Nigeria's woes. Rather, Nigerians themselves are also guilty. Military usurpation of political power, the civil war, electoral fraud, greed, and corruption have done greater harm to the Nigerian polity than to colonialism. I hope Africans should operate mental changes and reconstruct the past and the present in proper perspectives in order to project the future. In this lies the ideal way to save the continent from the yoke of poverty, injustice, and freedom deprivation.

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Appendix

Extract 1 (pp.17-27)

Superintendent: Search more. A pencil. Papers, and pencil in prison! Can you believe that? In my prison? I will ask once. Who gave you papers?

Lomba: I don't know.

Superintendent: Hmm. I repeat my question. Who gave the papers?

Lomba: I have forgotten.

Superintendent: So you won't talk. You think. You are wrong. That is how long I have been dealing with miserable bastards like you. Let this be an example for all of you. Don't think. You can deceive me. We have our sources of information. You can't. Don't think. You are political detainees. You are untouchable. Where did you think you can go? These are your papers. I read your file. Also you are journalist. It is your second year here awaiting trial for organizing violent demonstration against the militaries legal government.

Lomba: It is not true.

Superintendent: Eh! You deny.

Lomba: But when will that be. I have been forgotten.

Superintendent: I am not a lawyer, or visitor.

Lomba: I have been waiting trial for two years now.

Superintendent: Do you complain? Look. Twenty years I have worked in prison all over this country. Can you win a case against government? Wait hope. Maybe there will be another coup. Maybe the leader will collapse and die. He is mortal after all. Maybe a politician government will be amnesty for all political prisoners. Don't worry, enjoy yourself. I read all your poems. I burned the illegal letters. Prisoners sometime smuggle out letters to make us look foolish. But the poems are harmless. You wrote the poem for your girl. Isn't it? Perhaps because I work in prison. I wear uniform. You think. I don't know poetry. I write poems too. Read.

Lomba: It is poetry? Not bad. You need to work on it some more.

Superintendent: I promised my lady a poem. She is educated. You know. A teacher. You will write for me for my lady

Lomba: You want me to write a poem for you? I am glad.

Superintendent: you understand.

Extract 2: (pp.204-209)

Lomba: If you described the house to me, I could go back and bring the passport for you.

James: You can take a taxi from here. I wait for thirty minutes. If you don't return, I will come. Tell my wife to give you my passport and some money, foreign exchange. Tell her to go to my sister in Ikoyi early tomorrow. I will contact her here. Explain things to her.

Lomba: Mrs James Fiki? I am Lomba. Your husband sent me.

Fiki: Come in please. James sent you? I have heard your name from James, Mr Lomba. And I read the arts pages. You are welcome. What can I offer you?

Lomba: Thank you, Mrs Fiki. I don't need anything. And I really can't stay long. I left James not far from here. We were coming. When we saw a car outside. Have they been here long?

Fiki: All day

Lomba: You have heard about the fire, of course.

Fiki: What fire?

Lomba: At the office

Fiki: Was. Was it bad?

Lomba: This morning Dele Giva was killed. There is a warrant out for his arrest.

Fiki: What is he going to do now?

Lomba: He needs his passport.

Fiki: I understand. And money?

Lomba: He needs foreign exchange, he said. He would contact you at his sister's house in Ikoyi tomorrow.

Fiki: Tell him to take care not to worry about us. Let him do whatever he has to do.

Lomba: I will tell him. I am sorry.

Fiki: Thank you.

Lomba: Is there a back door?

Fiki: Just take the path. And you will come out on the next street.

The Man: I knew. You would take the bad road. Good day.

Lomba: Are you talking to me?

The Man: Don't.

Lomba: What do you want?

The Man: Let's us go to the car.

Lomba: What car?

The Man: Don't waste time. You must take us to him. We saw you pass together. Come on. *Oya*. Let's go.

Lomba: Don't you want to see? What I came to pick up, the money, the passport?

The Man: What ...?

James: Is she ok?

Lomba: Yes, but I lost the passport and money. They shot me with a gun.

James: Take it easy. I am sorry.

Lomba: I bungled

James: Oh, it is all right. The important thing is that you got away. I can get ten passports today if I want. I have friends. In fact, let's go and see one now. We are out of fuel. Well, well.

Extract 3: (pp. 66-69)

Lamang: Where did you think you were going to?

Mamo: Timbutu

Lamang: Timbutu?

Mamo: We wanted to travel by boat

Lamang: I don't care. Just tell me where your brother is.

Mamo: On his way to Timbutu

Lamang: Why?

Mamo: We just wanted to go

Lamang: Well, you are lucky. You didn't go far with your weak and useless body. Otherwise, we would be telling a different story. What do you think people would say

if you had died out there? They would blame me for not caring for you. Tell me. Is there anything that you lack in this house. Is there anything I haven't provided for you and your brother?

Mamo: We have everything

Lamang: But why am I asking you all this? It is not as if you have the mind to go to Timbutu by boat. Now listen carefully. I am not angry with you. I just hope you have something from all this and we won't have anymore trouble with you in the future. What I want to do is to send word immediately to your brother. Tell him the same thing. I told you that I am not angry. Just tell him to come back immediately. Do you understand? Immediately.

Mamo: I don't know how to get in touch with him.

Lamang: But surely you have some means of getting in touch. Did you not make plans?

Mamo: No we parted in a hurry, he said. He would write.

Lamang: Write. Write. You ... the elder, I thought. You had some senses. Now how stupid he can be. I blame you for this. It is on you.

Extract 4: (pp.202-203)

Mamo: Are you alone? Are you hiding something?

Asabar: Come in. And find out.

Mamo: It is bad for your health.

Asabar: Get back to work. We have to finish in an hour.

Mamo: What are you doing?

Asabar: We are voting already.

Mamo: So what are you going to do with the card?

Asabar: We don't want to know that. We will take them to the polling stations .

Mamo: That is how you win elections

Asabar: I am sure. Our opponents, the old victory party are right now somewhere doing the same thing.

Mamo: But how? Where did you get them?

Asabar: It is not important. We have over than ten thousand cards here. If we can distribute them to the different polling stations on time then the local government chairmanship is ours. After that, the governorship.

Mamo: No you can't do that.

Asabar: Oh why?

Mamo: What you are doing is dangerous.

Asabar: Not a word to anyone.

Mamo: Come outside.

Asabar: Carry on. I will be back.

Mamo: You could go to jail for that. Do you know that?

Asabar: You don't understand how these things work, Mr. Teacher. We have the police in our pockets.

Mamo: Yes but so does the other party. Which happens to be the ruling party and so has more clout than you. Think. You know. How desperately they want to punish my father for going over to the opposition party. They are watching closely and waiting.

Don't let yourself be a victim of their power game. Already the KCS is closed because of my father and his politics. Think.

Asabar: Think, about what. This is (what I do for a living). This is nothing. I have done riskier things for the party. You don't know anything you and my father and your books. This is the real life. You can't tell me anything. Just go.

Mamo: Where is Jummai and the baby? I actually came to say hi to them.

Asabar: I sent them to her parents for the day.

Mamo: Well, think about them before you do anything stupid. You have a family now.

Asabar: It is funny. I can't believe you are trying to give me advice. This is my life. I am the youth wing leader. Remember. The youth wing leader. You think it is easy?

Mamo: Okay I will go. But tell me one thing before I go. Does my father know about this?

Asabar: What do you think?

Mamo: Does he?

Asabar: Ask him.