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**Tenor variable and Interpersonal
Meaning in *Efuru* and *Never Again*
By Flora Nwapa**

Présenté par:

Servais D.Y.Dadjo

Sous la supervision de :

Prof. Léonard Koussouhon

Maître de Conférences (CAMES)

de Linguistique Anglaise

Appliquée & de Littérature Africaine

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Président du Jury : Prof Augustin Aïnamon

Rapporteur : Prof. Léonard Koussouhon

Membre : Dr Zanou Laure Clémence

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Table of contents

INTRODUCTION	1
CHAPTER ONE : CRITICAL LITERATURE REVIEW AND THEORETICAL FRAMEWORK	6
1-1 Critical literature review	6
1-1-1 Language and literature	6
1-1-2 Some cases of practical applications of linguistics in literary analysis.....	11
1-2 Theoretical framework	16
1-2-1 Context	16
1-2-2 Register variables	17
1-2-3 Interpersonal meaning and tenor	18
1-2-3-1 Aspects of tenor	19
1-2-3-2 Tenor and formality	19
1-2-3-3 Tenor variable	20
1-2-3-3-1 Mood	20
1-2-3-3-2 Modality	22
CHAPTER TWO: DESCRIPTION AND ANALYSIS OF TENOR VARIABLE AND INTERPERSONAL MEANING IN <i>EFURU</i> AND <i>NEVER AGAIN</i>	24
2-1 Mood patterns in Extract N°1 (<i>Efuru</i> , PP 7-12)	24
2-1-1 Move types	25
2-1-2 Mood types	25
2-1-2-1 Declarative Mood	25
2-1-2-2 Polar and Wh-interrogative	32
2-1-2-3 Imperative Mood	33
2-1-3 Adjunct types	34
2-1-4 Modality	35
2-1-4-1 Modalisation	36
2-1-4-2 Modulation	36
2-2 Mood patterns in Extract N°2 (<i>Efuru</i> , PP 159-165)	37
2-2-1 Move types	37
2-2-2 Mood types	37
2-2-2-1 Declarative Mood	37
2-2-2-2 Interrogative Mood	39

2-2-2-3 Imperative Mood	43
2-2-3 Adjunct types	44
2-2-4Modality	44
2-2-4-1 Modalisation	44
2-2-4-2 Modulation	46
2-3 Mood patterns in Extract N°3 (<i>Never Again</i> , PP 7-11)	48
2-3-1 Move types	48
2-3-2 Mood types	48
2-3-2-1 Declarative Mood	48
2-3-2-2 Interrogative Mood	50
2-3-2-3 Imperative Mood	52
2-3-2-4 Exclamative Mood	55
2-3-3 Adjunct types	56
2-3-4Modality	56
2-3-4-1 Modalisation	56
2-3-4-2 Modulation	59
2-4 Mood patterns in Extract N°4 (<i>Never Again</i> , PP 72-75).....	60
2-4-1 Move types	60
2-4-2 Mood types	60
2-4-2-1 Declarative Mood	60
2-4-2-2 Interrogative Mood	61
2-4-2-3 Imperative Mood.....	62
2-4-3 Adjunct types.....	63
2-4-4Modality.....	64
2-4-4-1 Modalisation.....	64
2-4-4-2 Modulation	65
CHAPTER THREE: INTERPRETATION DERIVED FROM THE	
DESCRIPTION AND ANALYSIS.....	67
Conclusion	75
References	79
Websites.....	82
Appendix	83

INTRODUCTION

In all human societies, human beings need to interact with their peers. Social life requires exchanges of commodities and ideas. Human beings express their feelings and even share them with each other. They use lexical units to make command and offer, to express what they think, what they feel, what they do. No human being can live in a human society without the need of making command and offer. Making command and offer can only be expressed through spoken, written or gestural language. Language is a system of organized sounds which we use to communicate. Describing the importance of language, Elizabeth Closs Traugott and Mary Louise Pratt (1980) assert that: “Language is around us everywhere, in speech, writing, sign language, or simply in our mind as we dream, remember conversation, or quietly think out a problem. It is a vehicle of power, a means by which we control, create and preserve.” (Traugott and Pratt, 1980: 1)

Language is highly used in a social context; it is a social context-dependent. The explanation of Hasan (1985) is very illustrative. Hasan advocates that: “Languages need communities to live in; they develop and change through their use in the living of life, and this characteristically takes place in social contexts of culture. The relationship between language and culture is symbiotic: the one lives through the other.” (Hasan, 1985: 10)

In the same sense, Emmanuel Ngara (1982) considers language as: “An exclusively human property consisting of a system of sounds, words, structures and meanings; that is a symbolic system which does not necessarily show a one-to-one correspondence between itself and the physical world it refers to... it is a social convention which changes over time and is extremely adaptable to new conditions.” (Ngara, 1982: 10)

As far as Halliday (2002) is concerned, he defines language and explains as well its functions.

Halliday argues that language is:

Networks of interrelated options which define, as a whole, the resources for what the speaker wants to say, we find empirically that these options fall into a small number of fairly distinct sets. In the last resort, every option in language is related to every other; there are no completely choices. But the total network of meaning potential is actually composed of number of smaller networks each one highly complex in itself but related to the other in a way that is relatively simple: rather like an elaborate piece of circuitry made of two or three complex of blocks of writings with fairly simple interconnections. Each of these blocks corresponds to one of the functions of language. (Halliday, 2002: 96)

For a long time, language and its function(s) have been studied by scholars. Linguists such as M.A.K Halliday, Suzanne Eggins, Martin J R, Roger Fowler, Benson J D to mention just a few, have made many approaches for the study of language and its function(s). One of these approaches is systemic functional linguistics (Eggins, 1994; Halliday, 1985/1989; Hasan, 1985/1989 etc) which argues that language use is functional, that its function is to make meanings, that these meanings are influenced by social and cultural contexts in which they are exchanged, and that the process of using language is semiotic one consisting in making meanings by choosing. (Eggins, 1994)

In systemic functional linguistics, the study of language involves three functional labels: experiential, interpersonal and textual meanings. The description of experiential meaning involves one major system that is the system of transitivity. This system aims at describing the meaning about the world, about experience, about how people perceive what is going on. The description of interpersonal meaning involves the system of Mood. This system aims at describing social relationship, interaction between human being, society and culture. Textual meaning involves theme which mainly concerns the rhetorical structure of a text. The study of these different functional labels helps to have a deeper understanding of a text. For, language is used to make meanings with each other. Different types of meanings can be differentiated

through language. Eggins (1994) explains that: “Language is structured to make three kinds of meanings simultaneously. This semantic complexity which allows experiential interpersonal and textual meanings to be fused together in linguistic units is possible because language is a semiotic system, a conventionalised coding organised as sets of choices.” (Eggins, 1994)

In this research work, emphasis will be put on tenor variable and interpersonal meaning in *Efuru* and *Never Again*, novels by Flora Nwapa. The compelling reason for choosing this author is her simplicity and more, her conversational narrative style. Criticizing Nwapa’s style, Boehmer asserts that: “what also distinguishes her writing from others in the Igbo school are the ways in which she has used choric language to enable and to empower her representation, creating the effect of a woman’s verbal presence within her text while bringing home her subject matter by evoking the vocality of women’s everyday existence.”

I am interested in her conversational style in that dialogue is an important linguistic feature through which interpersonal relationship, the role relation of power and solidarity between interactants, and their status can easily be described for the purpose of decoding the meanings. In other words, the register variables (field, tenor and mode) and interpersonal meaning can easily be described. Description and analysis of interpersonal meaning are a means to decode messages from literary works. Halliday (1984, 1985a: 68-71) 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 now and the person who will probably speak next. By studying the interpersonal meaning in a text, one can determine the various stages whereby participants make the conversation progress, how they share the floor and how the relationship between them influences their interaction.

The purpose of this study is to describe and analyse linguistic features which connote interpersonal meaning in *Efuru* and *Never Again* so as to have a deep understanding of them on the one hand and provide a new interpretation of them on the other hand. By doing so, current understandings of the ways people interact in society, the ways they take turn in conversation and the ways their interpersonal relationship influences their language use will be refined. Writers don't write novels for simple pleasure to write. They have some objectives and it is important to study their works and find out their objectives. This study will help us uncover the deep messages conveyed through *Efuru* and *Never Again*.

A number of questions will be discussed in this study. Thus, we will discuss how tenor variable and interpersonal meaning are realised in *Efuru* and *Never Again* and then to what extent their description can contribute to the understanding of the selected novels. The discussion will also be focused on how useful the findings of this research work can be to people in general and particularly to learners.

The methodology that will be used in this research work is, in accordance with linguistic theory requirements, a statistical methodology called sampling. It is a fact of selecting a sample of something, a sample being a part of a whole that is looked at to see what the rest is like. (Hornby, 1989) So, four extracts will be selected from the two novels on the study. This means that two extracts will be selected from *Efuru* and two from *Never Again*. Linguistic theories will be applied to each of them in order to describe the meanings about the experiences interactants are sharing and the social relationship between them.

In the attempt to reach this goal, this work has been divided into three main chapters. Chapter one deals with critical literature review and theoretical framework. This chapter is subdivided in two main parts: literature review and theoretical framework. The first sub part, literature review, opens with language and literature and finishes with some cases of practical

applications of linguistics in literary analysis. The second sub part deals with context, register variables and interpersonal meaning and tenor. Chapter two is about description and analysis of tenor variable and interpersonal meaning in *Efuru* and *Never Again*. This chapter encompasses mood patterns, adjunct types and modality in the different extracts. The final chapter concerns the interpretation derived from the description and analysis. This chapter is entirely devoted to the discussion of the findings.

CHAPTER ONE: CRITICAL LITERATURE REVIEW

AND THEORETICAL FRAMEWORK

1-1 Critical literature review

1-1-1 Language and literature

Linguistic study of literary texts is in terms of Halliday, the study of language by the theory and methods of linguistics. As for Hasan (1985), the specialist domain that enables us to acquire knowledge about language is linguistics. So, linguistics is a very useful tool that helps us to uncover the very deep messages conveyed through literary texts. There is a close relationship between language and literature. Literature highly depends on language. Without language literature cannot stand at all. Two female scholars, Traugott and Pratt (1980) demonstrated this relationship as follows: “Since texts are the primary data for all literary criticism, adequate means of textual description are essential if any criticism is to be properly founded. Linguistics helps ensure a proper foundation for analysis, by enabling the critic to recognize the systematic regularities in the language of a text.” (Traugott and Pratt, 1980)

Vaishali Satwase (2011) made a compelling demonstration of the interdependent relationship between language and literature and she had even succeeded in establishing the role linguistics plays between them. In her article *Language and Literature: Two Sides of the Same Coin*, she argued that:

Linguistics is a coordinator between language and literature. The creative use of language in the literature helps to make literary work unique than the ordinary language...Both language and literature are interdependent that promote each other. Literature saves a language in its vast history, whereas language helps to learn more about a culture, religion, different people through a literature. (Vaishali Satwase, 2011)

Another category of study that must be mentioned here is stylistics. According to Halliday (2002), linguistic stylistics can be defined as: “The description of literary texts, by methods

derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others, by the same and by different authors, in the same and in different genres.” (Halliday, 2002: 6)

It appears in Halliday’s definition that stylistics uses linguistics as a tool for studying language uses in literary texts. It is important to mention here that stylistics raises a problem of controversy between scholars. Some scholars consider stylistics as part of linguistics whereas others claim that it is part of literature. Crystal (1987) succeeded in making a clear cut explanation of this situation. As for him, “stylistics is the study and interpretation of texts from a linguistic perspective. As a discipline it links literary criticism and linguistics but has autonomous domain of its own.” (Crystal, 1987) Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language such as socialisation, language registers, the use of dialogue etc. According to E. Ngara, “Stylistician uses the principles of general linguistics to single out the distinctive features of a variety of the idiosyncrasies of an author. He uses the principles of general linguistics to identify the features of language which are restricted to particular social contexts and to account for the reasons why such features are used and when and where they are used.” (Ngara, 1982: 12)

Another question that has been the concern of most scholars is the relationship between description and interpretation, what should be carried out first. Both description and interpretation are used to explain literary texts. As for Hill (1987) description and interpretation should not be separated. He asserted that “within stylistics, linguistic description and literary interpretation cannot be separated.”(Hill, 1987)

Giorgi Amedeo (1992) dealt with Description Versus Interpretation: Competing Alternative Strategies for Qualitative Research. Basing upon the work of contemporary transcendental

philosophers, especially J.R. Mohanty, he argued that a descriptive scientific perspective can respond to some of the hermeneutic arguments about meaning and that solid findings can be established descriptively. He concluded that both description and interpretation are legitimate but tied to different conditions and interests. As for Daniel J. Kurland (2000), there is an interdependent relationship between description and interpretation. He argued that description might include restatement for the purposes of illustration, and an interpretation may be supported with descriptions of various portions of the text and even restatement of key points. Leech (1965) claimed that description and interpretation are different but complementary ways of explaining literary texts. Spencer and Gregory (1970) seemed to support Leech's position as they showed that it is difficult to believe that the study of literature can be restricted to the description of the linguistic features which are assured to give the means of interpretation of a text. From that view point it can be inferred that description precedes interpretation. The preceding arguments show the interdependent relationship between description and interpretation and how both of them are useful for explaining literary texts. Nevertheless, it is important to note that description is an objective linguistic task whereas interpretation is a subjective one as it carries the interpreter's opinion.

Another linguistic method that helps to encode meanings in literary texts is literary criticism. In Fowler's words, "criticism is a conscious analysis of the relationship between the signs- words, phrases etc- people produce and the meanings they communicate" As language is a social convention that needs communities to live in, knowledge about culture is somewhat relevant for the understanding of spoken or written speech production. Thus linguistic criticism is necessary for explaining the conditions of knowledge in society. It is in this sense that Fowler argued that:

Criticism is not just judgement, the claim that some work is good or bad. However, the serious critic knows that questions of value are involved- moral and social questions- in so far as the works and meanings he explores have emerged from the interplay of

individual and society. Criticism may engage with any of the products of a society which have meaning and which play a role with the process or practices by which the society is regulated. (Fowler, 1986: 34)

Furthermore, Fowler showed the main aims of linguistic criticism. He said that: “The particular aim of linguistic criticism in the first case is demystification, demonstration of the practices by which language is used to present partial and slanted concepts as if they were innocent and natural. In the second, criticism aims at self examination, and alertness to the permeation of our discourse by social values which we might, on reflection, wish to eradicate or resist.” (Fowler, 1986) Linguistic criticism helps us – to use Fowler’s words – to defamiliarize and to dehabitualize our perception of objects. Talking criticism, E. Ngara explained the relationship between stylistic criticism and literary criticism which he also calls conventional criticism. He argued that “the difference between stylistic criticism and literary criticism is one of both emphasis and method. As for him stylistic criticism seeks to bring the methods and insights of linguistics into literary criticism.” (Ngara, 1982: 12)

Some linguistic concepts have been suggested for literary analysis. Spencer and Gregory (1970) suggest three levels of analysis of a text: field of discourse, tenor of discourse and mode of discourse. These three dimensions are what Halliday (1978) refers to as register variables which will especially be developed in the next section of this research work. They (Spencer and Gregory) also make the analysis of two other concepts which are context situation and context of culture. The context of situation relates to the situation in which a speech event takes place whereas context of culture also called cultural contextualization derives from the assumption that a text may be regarded as part of a complex social process. But the explanation which Halliday proposes seems to be more thorough. Within a systemic linguistic framework proposed by Halliday, the concept of context consists of three strata: context of culture, context of situation and co-text. Context of culture and context of situation are outside of language itself. Co-text, also known as linguistic context, is certainly inside of

language itself. As for him there is a close interdependent relationship between language and context. Context determines and is constructed by the choice of language. On the one hand, language, considered as a system (its lexical items and grammatical categories) is related to its context of culture, genre. While on the other hand, the specific text and its component parts are related to its context of situation, register, and co-text is related to the discourse itself. It can be inferred from the above arguments that a thorough stylistic analysis of literary text requires personal, social, linguistic, literary and ideological circumstances in which the text was written.

In this sense, Newmark (1991) argued that “language is a substantial but partial reflection of a culture. A language reflects the culture of a society, not only in its option of vocabulary, but also in its syntax, and way of organizing ideas. In single context world, the author communicates with the source text readers who share the same cultural background knowledge with him/her” (Newmark, 1991: 73)

Herbert Igboanusi’s study on Varieties of Nigerian English: Igbo English in Nigerian literature is very illustrative. He (Igboanusi 1997) showed that Nigerian English’s peculiar and very effective linguistic style creates no readership and semantic problems for the Igbo or African reader whereas the European or Western reader, whose language has been used, may have semantic difficulties arising from lack of knowledge of the Igbo culture and world view. He argued that an understanding of the tradition which gives rise to such texts and also a proper placement of contexts in which such usages occur will certainly enhance their interpretation and understanding.

It, obviously, goes without saying that in order to have a deep understanding of a literary text, one must take into account its context of culture and that of situation. Professor Leonard Koussouhon (2009) excellently proved this in his Article Lexico-Pragmatic Transfer in

Anglophone African Fiction: A comparative Reappraisal. After a thorough description of Anglophone African fiction, he asserted that:

The overall discourse of African fiction, in general, and of Achebe's and Ngugi's novels, in particular, cannot be fully apprehended by a reader who is not a bit conversant with the broad contexts of Igbo or Kikuyu cultures or worldviews and the immediate contexts of situation...The language of an Anglophone African fiction, though largely written in the English language, heavily draws on African lexis and cultural, philosophical, religious, and even ideological concepts to convey the "Africanness" or African context that it has depicted. (Koussouhon, 2009)

1-1-2 Some cases of practical applications of linguistics in literary analysis

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) argued 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)

The application of linguistic theories to literary texts contributes to their understanding. E. 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 E. 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* E. Ngara inferred 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 Roger Fowler (1986) who: "demonstrates how the structure of the language chosen in a particular communication creates a grid of meaning which encourages a slanted perspective 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:

- 1- NUS regrets fury over Joseph
- 2- Student leaders condemn insult to Keith Joseph
- 3- 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 thing. 'Joseph' suggests formality and distance, 'Sir' name 'Keith' suggests intimacy. Linguistic description and analysis helped

Fowler to conclude that the connotation agrees exactly with the paper's political characters: The Observer is liberal and not likely to be in sympathy with Keith Joseph, The Sunday Telegraph is a right-wing paper likely to admire such a politician while The Sunday Time is neutral and non committal.

Rotimi Taiwo (2002) worked on Tenor in Electronic Media Christian Discourse in South Western Nigeria. He looked 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.

Hasan R. (1985) applied 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 this poem – which is about the widower – to reach the deepest meaning. This study allowed her to conclude that the poem is a statement not about an actual widower, but about the centrality of interpersonal relationships for the preservation of a sense of humanity.

Igboanusi (1997) applied linguistic theories to Nigerian writings and has come up with valuable findings. The study of linguistic processes such as borrowing, coinages, loan-blends, translation equivalents, semantic extension, collocational extension and colloquialisms in the writings by Chinua Achebe, Nkem Nwankwo, Cyprian Ekwensi, John Munonye, Chukwuemeka Ike, Elechi Amadi and Buchi Emecheta, helped him to show how Igbo English is a deliberate stylistic device which enables writers to use English language creatively in

order to express Nigerian experiences. He concluded that the use of English by Igbo writers reflects the cultural and physical reality of life in Nigeria.

Professor Leonard Koussouhon (2009) dealt with *Lexico-Pragmatic Transfer in Anglophone African Fiction: A comparative Reappraisal*. Basing on the double concept of the context of culture and that of situation applied by systemic functional linguistics' exponents and experts, he made a comparative reappraisal of the idiolects of Chinua Achebe's and Ngugi Wa Thiongo's earlier novels. He showed that language use is context-dependent which our daily speech acts largely testify to. He argued that register variables: field, mode and tenor, influence the language of the literary artefacts. The tenor of the discourse plays a pivotal role in the two idiolects whereas the field of the discourse shapes and imposes the other register variables. Identifying the similarities and differences between the sociolinguistic standpoints of the two novelists, he argued that they have quite different techniques and goals: Achebe indulges in the transliteration of African concepts whereas Ngugi borrows African lexical items into the English Language. He concluded that there can be no natural language without a culture or a culture without its maker and carrier.

Many students have applied linguistic theories to literary works and have come up with relevant findings. Issa Djimé (2009) worked on *Feminism in The Girl Who Can and other stories (Ama Ata Aidoo): A Systemic Functional Approach*. The description and analysis of the extracts enabled him to uncover Aidoo's feminist thought. As for him, Aidoo uses declarative mood to advocate change in women's plight which is characterized by the ideal of domesticity; exclamative mood to express people's amazement about changes in women's life; and imperative mood to express authority. Through the analysis of tenor, he showed the social relationship between interactants: unequal power, frequent contact and high affective involvement. He concluded that not all aspects of our cultural values foster freedom and development.

Innocent Koutchadé (2008) dealt with Wole Soyinka's Writings: Contextual Features, Linguistic Description, and Interpretation. The systemic linguistic analysis of the three extracts enabled him to uncover the rich meanings (experiential, interpersonal and textual ones) encoded in Soyinka's writings. In this sense, he concluded that most of Soyinka's verse and prose cannot be understood without any Yoruba background.

In contradistinction to all that has been reviewed so far, this research work focuses on tenor variable and interpersonal meaning in *Efuru* and *Never Again* (Flora Nwapa). As it has been explained above, tenor is one of the register variables that looks at language as interaction – who is talking to whom and how they feel about it. Tenor variable strongly correlates with the metafunction called interpersonal meaning which is concerned with enabling interaction, with constructing social reality as exchanges of goods and services or information and the ways people evaluate these negotiations. (Martin, J.R. John Rothey 1993) The description and analysis of tenor variable and interpersonal meaning will help us, on the one hand, to decode messages conveyed through the novels on the study, and to show how interpersonal relationship influences language use on the other hand. Social factors (rank, position, status) that underpin differentiation of language use in society, will be depicted, analysed and interpreted. In so doing the deepest level of meaning encoded in the novels on the study will be reached. For we do share Roger Pearce's view about the importance of the application of linguistic theories to literary texts: "linguistic analysis becomes an integral part of the process of understanding literature, a means of formulating intuition, a means of objectifying it and rendering it susceptible to investigation, and in so doing, a means of feeling out and revising our in initial interpretation. (Pearce, 1977: 4)

It goes without saying that linguistic description, analysis and interpretation contributes a great to the understanding of literary works. It is in this sense that Halliday, in Cummings and

Simmons (1983) says that ‘after the analysis what seemed flat becomes rounded; what was rounded still has other dimensions added to it.’ (Halliday, 1983: VIII)

1-2 Theoretical framework

The theory that underpins this research work is that of systemic functional linguistics. This theory views language as a social semiotic a resource people use to accomplish their purposes by expressing meanings in contexts. In other words, systemic functional linguistics view language as system of meanings potential in human interaction that are realised by various structures. As for Halliday (1985), “the value of a theory lies in the use that can be made of it, and I have always considered a theory of a language to be essentially consumer oriented.” (Halliday, 1985a: 7) As language is defined as a semiotic resource for expressing meaning in context and linguistics, according to Halliday, description of language is the study of how people exchange meanings through the use of language, the organizing principle in linguistic description is system rather than structure. Halliday (1978) argues that: “With the notion of system we can represent language as a resource, in terms of choices that are available, the interconnection of these choices, and the conditions affecting their access. We can then relate these choices to recognizable and significant social contexts, using socio semantic network.” (Halliday, 1978: 192) This implies that the description of language is a description of choices and the available choices depend on aspects of the context in which the language is being used. Let’s now explain what systemic functional linguists mean by context.

1-2-1 Context

Context is an important concept in language study. In the framework of systemic functional linguistics, the concept of context consists of three strata: context of culture, context of situation and co-text. Context of culture and context of situation are outside of language itself. Co-text, also known as linguistic context, is certainly inside the text. There is a close

relationship between language and context. Context determines and is constructed by the choice of language. Language considered as a system – its lexical items and grammatical categories – is related to its context of culture whereas its specific text and component parts are related to its context of situation. In other words, context of culture is related to genre, context of situation is related to register whereas co-text is related to the discourse itself.

It is important to mention that context of situation is the strata that underpins this research work. To be more specific, context of situation consists of three aspects called register variables: field, tenor and mode.

1-2-2 Register variables

Halliday defines register as semantic configuration that we associate with a particular situation type and characterised on the basis of three variables or components: field, tenor and mode. In this research work, emphasis will particularly be put on tenor variable. Nevertheless, a brief description of each of the three register variables will be relevant. So, it is important to describe each them.

- ❖ Field refers to what is happening, to the nature of social action that is taking place. It answers such questions as what is that the participant is engaged in. In other words, it refers to the topics and actions which language is used to express.
- ❖ Tenor refers to who is taking part, to the nature of the participants, their status and roles: what kind of role relationships obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. In short, tenor denotes the

language users, their relationships to each other, and their purposes. As said earlier, emphasis will particularly be put on tenor variable in the next section.

- ❖ Mode refers to what part of the language is playing, what is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic and the like. In short, mode refers to the channel through which communication is carried out.

These three register variables enable us to tie linguistic analysis to the relevant variables. By understanding the semiotic properties of a situation (the values for field, tenor and mode) language users can predict the meanings that are likely to be exchanged and the language likely to be used. Thus, Halliday states that while people are communicating they make predictions by using the values of field tenor and mode to understand register and that their assessment facilitates their own participation.

1-2-3 Interpersonal meaning and tenor

As stated earlier, emphasis will particularly be put on tenor variable with its correlated metafunction called interpersonal meaning which is concerned with enabling interactions, with constructing social reality as exchanges of goods and services or information and the different ways people evaluate these negotiations. In other words, interpersonal meaning is about interaction between human beings, society and culture. Tenor is the role relation of power and solidarity between the interactants. It has to do with how our distinction between our formal and informal social situation shapes our use of language. Tenor is that aspect of language that recognizes the presence – real or imagined – of readers/listeners who may in

turn become writers/speakers. Thus, Halliday says that we need to start by understanding that any act of language, speech or writing, is in fact an INTERACT. Nothing that is said or written goes out into a vacuum. Let's now scrutinize tenor.

1-2-3-1 Aspects of tenor

As for Suzanne Eggins there are three important aspects of tenor: power, contact, and affective involvement. She argues that the general notion of "relationships" can be seen as a complex of three simultaneous dimensions. These aspects of our role occupation in a given situation will have an impact on how we use language. (Eggins, 1994: 64) This means that we make language choices according to how much power we feel we have in relation to the person to whom we are speaking or writing. An instance that illustrates this is that a teacher makes a command to his / her student but the student makes a polite request to his / her teacher. We make language choices according to the length and frequency of our interactions with people, according to how close we feel to people.

1-2-3-2 Tenor and formality

The most important factor operating on tenor is the FORMALITY OF THE SITUATION. We must note that we play a quite different role in language use when we are writing a letter to a relative than when we are writing to a boss to apply for a job. In the first case, we can get away with informal language, perhaps slang and colloquialisms, incomplete sentences, abbreviations. But in the second case we will avoid all those markers of informal style.

1-2-3-3 Tenor variable

When we set out to analyze the tenor of a text, we must take into account certain aspects of variations that reflect the different levels of formality. These levels of formality include vocatives, length of dialogue, degree of consensus, Mood and Modality.

- ❖ Vocatives are what we call people. For instance “Mr Dadjo” is more formal than “Servais” and “Servais” is more formal than “Sèssè” which is a term of endearment.
- ❖ As far as the length of dialogue is concerned, Eggins makes the perceptive point that the longer we have to speak or to write the harder it is to be polite. That is why we find it easier to maintain politeness in brief exchanges with people.
- ❖ Degree of consensus: tenor will be affected by whether we are basically in agreement with the person to whom we are speaking or writing or whether we are having an argument with them.
- ❖ Mood and Modality: they are the grammatical elements of tenor through which the interpersonal function of language is realized. We need to spend more time on them.

1-2-3-3-1 Mood

Describing the importance of mood, Halliday points out that an act of speaking or writing always contains something that means that it is not an isolated ‘act’ but an element that can be interacted with. There is always explicit or implicit space for someone to reply to what has been said or written. There are particular aspects of language called mood and modality which make space in the speech or writing act and turn it into interact. Mood refers to the choice between:

- Asking a question
- Making a statement

- Issuing a command
- Making an offer.

According to Halliday, these four mood choices are the option available to us for realising the only two speech roles we can play in English language: giving and demanding. We give and offer two kinds of things: goods and services (commodities) and information. In asking a question, we are demanding information. In making a statement we are giving information. In issuing a command such as ‘give me that pen’, we are demanding commodity. In making an offer such as ‘here it is’, we are offering a commodity. It is important to mention that the first speaker who is making any one of these four mood choices, is attempting to establish the terms for the interactions that follows.

It is worth mentioning here the functional grammatical constituents of mood that will be described in the extracts. The functional constituents of mood consist of two parts:

- Mood: Subject and Finite
- Residue: Predicator, Complement (and Adjunct)

Below are examples of constituents of mood and Residue:

Table N°1

We	have	come	For a business
Subject	Finite	Predicator	Adj.: circ
Mood		Residue	

Table N°2

We	shall	go	Our daughter
Subject	Finite	Predicator	Adj.: vocative
Mood		Residue	

It is important to note that circumstantial Adjuncts add experiential meaning to the clause; modal Adjuncts add interpersonal meaning to the clause while textual Adjunct add textual meaning to it. Before we proceed on, we must note that there are five main mood types:

- Declarative mood: giving information by saying what is going on or happening;
- Imperative mood: giving order or command;
- Interrogative mood: asking question for information;
- Modulated imperative: getting indirectly somebody to do something by using polite modals;
- Modulated interrogative: indirect request for information.

1-2-3-3-2Modality

Like mood modality is part of what makes language interactive. Modality is a conceptual category expressing the purposefulness of speech, the relationship of a speaker to the content of his utterance, and the relationship of the content of utterance to reality. (Encyclopedia2) It can also be defined as comment on or attitude to the proposition being expressed. In other words, modality is the grammaticalized expression of the subjective attitudes and opinions of the speaker including possibility, probability, necessity, obligation, permissibility, ability, desire and contingency. We can distinguish four types of modality: modality of desirability, modality of obligation, modality of validity and modality of permission.

- ❖ Modality of desirability: it expresses how desirable the speaker sees a given state of affairs, event, and person to be.
- ❖ Modality of obligation: it is the expression of the speaker's attitude through 'should/shouldn't, must / must not, ought / ought not, etc whether it is right for a particular event to take place.

- ❖ Modality of validity: it expresses how valid the speaker sees his / her own statement to be. The degree of certainty he / she makes for it.
- ❖ Modality of permission: it' is the expression of the speaker's attitude through 'can, could, may, might' to ask for permission to do something.

It is worth mentioning that these four types of modality are ranged in two main aspects of modality: modalisation and modulation. Modalisation includes modality of validity and modality of permission whereas modulation consists of modality of obligation and that of desirability.

CHAPTER TWO: DESCRIPTION AND ANALYSIS OF TENOR

VARIABLE AND INTERPERSONAL MEANING

IN *Efuru* AND *NEVER AGAIN*

In this chapter, we attempt to carry out a descriptive analysis of *Efuru* and *NEVER AGAIN*. In accordance with the linguistic theory requirements, we have selected samples from each novel. In fact, two extracts have been selected from each novel:

- Extract N°1 from *Efuru*, PP 9 – 12
- Extract N°2 from *Efuru*, PP 159 – 165
- Extract N°3 from *NEVER AGAIN*, PP7 – 11
- Extract N°4 from *NEVER AGAIN*, PP 72 – 75

It is important to note that the mood structure of the clause enables the expression of interpersonal meanings through conversation or dialogue. The description and analysis of the mood structure of the clause will help us know how interactants make meanings about interpersonal dimensions such as the solidarity of their relationship; the extent of their intimacy; their level of formality with each other, their attitudes and judgements. For instance, the extent of intimacy can be expressed through the use of vocative adjuncts; the power or solidarity of people's relations can be expressed through the use of the system of modality. Let's now describe and analyse the mood structures of the clauses in the different extracts.

2-1 Mood patterns in Extract N°1 (*Efuru*, PP 7 – 12)

It is important to mention that four conversations have been identified in this extract.

Our purpose here is to describe the mood structures of these conversations in order to analyse and interpret them.

2-1-1 Move types

The move types found in this extract are as follows:

- Statement
- Question
- Command

2-1-2 Mood types

2-1-2-1 Declarative mood

The first conversation presented in this extract is held by Efuru and the young men. In fact, Efuru get married with Adizua without dowry, without her parents' consent. So, the elderly persons have sent some young men to bring her back as she has brought so much disgrace to them.

Two declarative moods draw particularly our attention:

- 1- "Welcome, my brothers" (Nwapa, *Efuru*: 9)
- 2- "All is well, our daughter" (ibid)

As it appears, Efuru welcomes her brothers in the way brothers and sisters should normally do. Through the vocative adjunct "my brothers" she expresses familiarity, endearment, affective involvement and an equal power. But her brothers immediately make her know that they have come as fathers or parents not as brothers because they have been assigned by the elderly persons. In their new role of representatives of elderly persons, they express authority

over Efuru through the use of the vocative adjunct “our daughter”. The mood structures of these declarative are as follows:

Table N° 1

Welcome,	My brothers
Predicator	Adj.: vocative
Residue	

Table N° 2

All	is	Well,	Our daughter
Subject	Finite	Compl.: attributive	Adj.: vocative
Mood		Residue	

It must be mentioned here that the young men who come for the purpose of bringing back Efuru have failed in their assignment for Efuru has disarmed them with suitable linguistic items: “Welcome, my brothers. What good wind brings you here today.” (Nwapa, *Efuru*: 9)

The linguistic items in these sentences have such great effects on the young men that they haven’t mentioned the business for their visit before asking to go. The failure of the young men could not be attributed to the effects of kola or home made gin because if Efuru has not used such suitable linguistic items, the young men will have not entered her room. Suppose Efuru had used linguistic items connoting violence for example, the young men would have done everything necessary to bring her back.

It can be inferred from the above description and analysis that suitable linguistic items used in adequate circumstances can help us disarm people. So, if we use suitable linguistic items in adequate conversational situations, discourse, media etc we will have peace in our families, in our societies and in countries.

Below are the mood structures of the selected sentences for analysis:

Table N° 3

We	have	come	For a business
Subject	Finite	Predicator	Adj.: circ
Mood		Residue	

Table N° 4

We	shall	have	kola	Before the business
Subject	Finite	Predicator	Compl.	Adj.: circ
Mood		Residue		

Table N° 5

We	shall	Go,	Our daughter
Subject	Finite	Predicator	Adj.: vocative
Mood		Residue	

Table N° 6

You		Seem	to be happy	here
Subject	Finite	Predicator	Compl.: attributive	Adj.: circ
Mood		Residue		

Table N° 7

And	we		wonder	Why your father wants us to bring you back
Adj.: conj	Subject	Finite	Predicator	Adj.: circ
	Mood		Residue	

The second conversation presented in this extract is between Efuru and her husband who has just come back from the farm. Efuru welcomed him through a series of three questions:

- 1- “How are you?” (Nwapa, *Efuru*: 10)
- 2- “How is everything in the farm?” (ibid)
- 3- “What did you bring me from the farm?” (ibid)

Her husband immediately guessed that she was happy to see him back, so he didn't waste time answering her first two questions. He rather answered the third one which is the most important in a couple. In fact, symbolic presents or gifts are very important in couple for they help keep/maintain love. Adizua was aware of this:

- 1- “I brought you some vegetables and fish” (Nwapa, *Efuru*: 10)
- 2- “We caught plenty a week ago” (ibid)
- 3- “I dried them for you” (ibid)

Through these declarative moods Adizua expressed the degree of affection. In a highly affective way he showed Efuru to what extent he bore her in his heart everywhere and everyday. A week ago, he caught fish and carefully dried them himself for his wife. The mood structures of these declaratives are as follows:

Table N° 8

I		brought	you	Some vegetables and fish
Subject	Finite	Predicator	compl .	Compl.
Mood		Residue		

Table N° 9

We		caught	plenty	A week ago
Subject	Finite	Predicator	compl .	Adj.: circ
Mood		Residue		

Table N° 10

I		dried	them	For you
Subject	Finite	Predicator	compl .	Compl.
Mood		Residue		

The third conversation in this extract is held by Efuru and her mother in law. The latter insists on the respect of the customs that consist of circumcising any young married woman before she gets pregnant: “My daughter, you have not had your bath.” Instead of interrogative mood that is often used for asking questions, the mother in law prefers a declarative mood. This indicates that she is very sure that Efuru has not yet had her bath that is she has not yet been circumcised. The mother in law uses a series of declaratives to explain to what extent traditional customs are important:

- 1- “I want you to have your bath before there is a baby.” (Nwapa, *Efuru*: 11)
- 2- “It is better that way.” (ibid)
- 3- “It is safer really” (ibid)

Table N° 11

I		want	You	To have your bath before there is a baby
Subject	Finite	Predicator	Compl.	Adj.: circ
Mood		Residue		

Table N° 12

It	is	better	That way
Subject	Finite	Adj.: attributive	Adj.: circ
Mood		Residue	

Table N° 13

It	is	safer	really
Subject	Finite	Adj.: attributive	Adj.: mood
Mood		Residue	

The short length of the conversation indicates to what extent Efuru is respectful not only to her mother in law and her husband but also to the customs. Without any protest Efuru accepts her mother in law's suggestion: "All right, mother." This answer indicates that she is submissive.

Furthermore, the vocative adjuncts "my daughter" and "my mother" have been used repeatedly. This indicates the degree of affection and endearment that both participants

express to one another. In addition, the mother in law expresses authority over Efurū through the use of “my daughter” while Efurū expresses her inferiority through “my mother.”

The last conversation in this extract concerns a gossip about Adizua’s marriage with Efurū without dowry. The participants are Adizua’s fellow farmers. They find mysterious a marriage without dowry, with a woman from a good and respectful family. Below are the selected sentences for analysis:

- 1- “How the woman agreed to him still remains a mystery to everybody” (Nwapa, *Efurū*: 11)
- 2- “Yes. The amazing thing is that the father has done nothing about it” (ibid)
- 3- “He has sent some young men to fetch his daughter, but she did not go with them.”(ibid)
- 4- “Things are changing fast these days.” (ibid)
- 5- “These white people have imposed so much strain on our people.” (ibid)

In the sentences N°1 and 2 the farmers express a high degree of shock about a marriage without dowry. Dowry is one of the sacred requirements in African societies. So, they could not conceive a marriage without dowry.

The sentence N°3 indicates that they are well informed.

In the sentences N°4 and 5, they condemn the changes in their society and blame those who are responsible for these changes. As for them, these changes are the results of the colonization of African countries by white people.

Declarative moods enable the farmers to exchange their ideas, their opinions about traditional marriage. They share an equal power.

2-1-2-2 Polar and Wh-interrogatives

The participants used polar and Wh-interrogatives to ask and give information, to discuss ideas.

- **Polar interrogatives**

Two polar interrogatives have been identified in this extract:

- 1- “Is the woman from a very good family?” (Nwapa, *Efuru*: 11)
- 2- “So that’s the man whose daughter that imbecile married?” (ibid)

- **Wh-interrogatives**

Here are two sentences for analysis:

- 1- “What did you bring me from the farm?” (Nwapa, *Efuru*: 10)
- 2- “Why does Adizua go to the town so often?” (ibid)

In the sentence N°1, Efuru as any newly married woman, wants to be cherished by her beloved husband. She wants to verify the degree of his love.

In the sentence N°2, the farmers want to know the reason why their fellow often goes to the town. It indicates the sudden changes in Adizua’s behaviours. Once married, he could no longer behave as a bachelor. He keeps close contact with his wife for as a proverb says “out of sight, out of love”, the newly married man does not want to take any risk. The mood structures of these interrogatives are as follows:

Table N° 14

What	did	you	bring	me	From the farm?
Adj.: circ	Finite	Subject	Predicator	Compl.	Adj.: circ
	Mood		Residue		

Table N° 15

Why	does	Adizua	go	To the town so often?
Adj.: circ	Finite	Subject	Predicator	Adj.: circ
	Mood		Residue	

2-1-2-3 Imperative mood

The young men as representatives of the elderly persons use imperative to express their authority over Efurū:

- 1- "Tell your husband, he must see your father." (Nwapa, *Efurū*: 9)
- 2- "Let him not be afraid." (ibid)

Table N° 16

Tell	Your husband,	He must see your father
Predicator	Compl.	Adj.: circ
Residue		

Table N° 17

Let him	Not be	afraid
Subject	Finite: neg.	Adj.: attributive
Mood		Residue

As far as Efuru is concerned, she uses only one imperative but in a very particular way. She does not express authority over her brothers as she is now aware of their new role of representatives of elderly persons. She kneels down before issuing her command:

“Tell my father that I shall be the last person to bring shame on him.” (Nwapa, *Efuru*: 9)

It is important to note that “kneeling down” is an act of high respect, high consideration, high humility, performed only in front of God, divine creatures, majestic persons, to express gratitude, to implore a favour or to ask for a blessing.

It can be inferred from the above description and analysis that gestural language also enables us to express our attitudes and judgements about specific matters.

2-1-3 Adjuncts types

Some participants in this extract use vocative adjuncts to express meanings such as affective involvement, authority, familiarity. For examples in:

- 1- “Welcome, my brothers” (Nwapa, *Efuru*: 9) Efuru expresses her familiarity with her brother, endearment, affective involvement and an equal power.
- 2- “All is well, our daughter” the brothers express authority over Efuru.
- 3- “Thank you, my husband” Efuru expresses a high affective involvement, love and equal power.

Table of adjunct types distribution

Table N° 18

Circumstantial adjuncts	53
Conjunctives	26
Polarity	24
Vocative	06
Comment	04

As it appears in the above table, circumstantial adjuncts are predominant in this extract. They enable the interactants to describe the different circumstances in which the events happened. Conjunctives are also important in number. They help the interactants make cohesive and coherent conversation.

Through polarity the interactants express their position of agreement or disagreement about specific matters. Some instances are as follows:

- “**No, not** today” (Nwapa, *Efuru*: 11), the newly married man refused to go out to see his friends. He wanted to keep a close contact with his wife after a week of hard work in farm.
- “No, my mother” (Nwapa, *Efuru*: 11), here Efuru confirmed to her mother in law that she had not been circumcised.

2-1-4 Modality

As mentioned in the previous chapter, modality is, like mood, part of what makes language interactive. It enables participants to express their degree of certainty or usuality, their attitude and judgement.

2-1-4-1 Modalisation

Participants use modalisation to express probability:

- “Certainly, my daughter” (Nwapa, *Efuru*: 11)

Through the adjunct mood “certainly” the mother in law expresses a high degree of probability.

2-1-4-1 Modulation

The modulated sentences found in this extract are as follows:

- 1- “A young woman must have her bath before she has a baby.” (Nwapa, *Efuru*: 11)
- 2- “But my husband must be told and he will come from the farm before it is done.”
(*ibid*)

Table N° 19

A young woman	must	have	Her bath	Before she has a baby
Subject	Finite: modal	Predicator	Compl.	Adj.: circ
Mood		Residue		

Table N° 20

But	My husband	must	Be told	and	He will come from the farm before it is done
Adj.: conj	Subject	Finite: modal	Predicator	Adj.: conj.	Adj.: circ
	Mood		Residue		

Through modulation the interactants express their attitudes; they establish interpersonal relationship.

2-2 Mood patterns in extract N°2 (*Efuru* PP 159-165)

The first conversation in this extract is held by Omirima and Gilbert's mother named Amede.

2-2-1 Move types

- Statement
- Question
- Command

2-2-2 Mood types

2-2-2-1 Declarative mood

The peculiar remark that is made here is that Omirima uses only declarative moods while her sister Amede uses only interrogatives. This indicates that Omirima is the one who is sharing information with Amede. An instance is: "When Irona wanted to marry that woman, her mother refused" (Nwapa, *Efuru*: 160)

Table N° 21

When	Irona		Wanted to marry	That woman,	Her mother refused
Adj.: circ	Subject	Finite	Predicator	Complement	Adj.: circ
	Mood		Residue		

The change in the western African societies is the issue under discussion. African elderly people are not ready to let their children make a deliberate choice of a girl or woman simply basing on love. They pay heed to the behaviours of the family in law. This can be remarked in the following declaratives:

- 1- “Children of these days think they know better than their parents” (Nwapa, *Efuru*: 160)
- 2- “You advise these children not to marry a particular woman, they refuse saying that they will die if they don’t marry her.” (Nwapa, *Efuru*: 160)
- 3- “Please don’t marry her, her mother is not a good woman, she is a woman who ate all she had without thinking of tomorrow” (Nwapa, *Efuru*: 160)

Table N° 22

Children of these days think,	They		know	Better than their parents
Adj.:circ	Subject	Finite	Predicator	Complement
	Mood		Residue	

Table N° 23

You advise these children not to marry a particular woman	They		Refuse saying	That they will die if they don't marry her
Adj.:circ	Subject	Finite	Predicator	Complement
	Mood		Residue	

A marriage in Africa is a sacred act which unites not only the bride and the bridegroom but also the two families in law. Omirima condemn all these through declarative moods.

2-2-2-2 Interrogative mood

Omirima is more talkative than Amede who, as in quest of information uses interrogative moods. She is eager to know what “children of these days” are doing:

- 1- “What happened to her?” (Nwapa, *Efuru*: 160)
- 2- “What happened exactly?” (ibid)
- 3- “When did this happen?” (Nwapa, *Efuru*: 161)
- 4- “Are you sure it is not fifty shillings?” (ibid)
- 5- “How did this happen?”(ibid)
- 6- “Where did this happen?”(ibid)

Table N° 24

What		happened	To her?
Subject	Finite	Predicator	Adj.: circ
Mood		Residue	

Table N° 25

What		happened	exactly?
Subject	Finite	Predicator	Adj.: circ
Mood		Residue	

Omirima on the other hand uses only three interrogative moods. The most important is: “How is your daughter in law?” (Nwapa, *Efuru*: 162)

Table N° 26

How	is	Your Daughter in law?
Adj.: circ	Finite	subject
	Mood	

This interrogative mood allows Omirima to reach the purpose of her visit. She would like to talk about Amede’s daughter in law. But as she cannot evoke this issue directly, she takes time to discuss about similar issues, as a brainstorming. Then she asks a series of questions to Amede in order to know about her possible reactions in such a situation.

“You have a son, what will you do if his wife loses so much money?”

Table N° 27

You have a son,	what	will	you	do	If his wife loses so much money?
Adj.: circ	Adj.: circ	Finite	Subject	Predicator	Adj.: circ
		Mood		Residue	

To tackle the business for her visit, Omirima asks:

“Do I hear that she now has Uhamiri in her bedroom?”(Nwapa, *Efuru*: 162)

This interrogative mood indicates that she intends to verify the information she gets. She wants to be reassured by Efuru’s mother in law that the information is not a mere gossip.

Her friend’s answer “That’s what I hear” indicates that she (Amede) is treated as a stranger in her own family. She has even mentioned it clearly: “She and her husband plunged into it. I was not consulted”. It is uncommon for in accordance with African traditional norms, a newly married young man cannot take such a great decision without consulting his mother. Gilbert and Efuru are behaving like “children of these days”. It is one of the changes in African customs. Omirima is very stuck to the tradition. She can’t afford accepting such changes. So she blames her friend Amede after reminding her of the risk in worshipping Uhamiri (the

Woman of the Lake) “Your daughter in law must be a foolish woman to go into that. Where did you go? The house is yours, you should know everything and you say you are not consulted. The chances of your daughter in law ever getting a baby are very remote now. You must marry a girl for your son whether he likes it or not” (Nwapa, *Efuru*: 162)

The interrogative mood “It is said that she makes money, she makes money, are you going to eat money?” (Nwapa, *Efuru*: 162) indicates to what extent children are important in African

societies. Children are more important than money. A woman who does not have one is criticized, gossiped. Omirima has even suggested Amede married a young girl for her son regardless of his will. As Amede seems reluctant to her advice she (Omirima) finds another issue in order to convince her to marry a girl to her son Gilbert.

“Does your daughter in law want to go back to her former husband?” (Nwapa, *Efuru*: 163)

Table N° 28

Does	Your daughter in law	want	To go back to her former husband?
Finite	Subject	Predicator	Complement
Mood		Residue	

When Omirima receives a confirmation that Efuru visits her former mother in law, she has been strengthened and finds the occasion very favourable to convince Amede to take another girl for her son.

It is not late at all. Look for a young girl for your son. He cannot remain childless. His fathers were not childless. So it is not in the family. Your daughter in law is good, but she is childless. She is beautiful but we cannot eat beauty. She is wealthy but riches cannot go on errands for us. (Nwapa, *Efuru*: 163)

It goes without saying that children are central to life in African societies. Riches and beauty are not sufficient for an African woman to have a peaceful marital life. A woman must have children otherwise friends, relatives and family in law will make her have an infernal life. Being a childless man or woman is a real social burden that poisons the life of many Africans.

Omirima succeeds in reaching her goal. Her strategies have been perfectly planned: after the greeting and the welcoming words of Amede, Omirima brainstorms with an interrogative mood that has immediately been followed by declaratives: “What can one do? One must eat and feed one’s children” (Nwapa, *Efuru*: 159) Then she introduces an issue related to marital

life. This allows her to talk about “children of these days”, the role the family in law must play, the influence they must have on their son and daughter in law.

Omirima talks about all these through declarative mood. But as Amede does not know her purpose, she restricts herself to using interrogative moods in order to receive as much information as possible.

After discussing about issues related to the marital life, Omirima finally uses an interrogative mood “How is your daughter in law?”(Nwapa, *Efuru*: 162) which, standing for a transition, allowed her to tackle the real business of her visit.

“Do I hear that she now has Uhamiri in her bedroom?” (Nwapa, *Efuru*: 163)

The discussion about this question leads her to make a piece of advice which she formulates as an external obligation: “You must marry a girl for your son whether he likes it or not” (Nwapa, *Efuru*: 162)

The discussion about “Does your daughter in law want to go back to her former husband?” allows her to insist on the obligation for Amede to marry a girl for her son. The advice now turns into an order: “Look for a young girl for your son” Through this imperative mood she urges her friend to do as she suggests.

The second conversation in this extract is held by Efuru and Ajanupu. Efuru makes the first move: “I wonder when the doctor will return?” They are discussing about the climate of the country of the white people when Ajanupu suddenly changes the topic: “How is your mother in law?” (Nwapa, *Efuru*:164) Efuru is shocked by this sudden change of topic which the narrator qualifies as dramatic, and replies with an interrogative mood: “Why do you ask?” Normally, questions are followed by answers. Ajanupu continues with interrogative: “Hasn’t she said anything to you yet?” Efuru is still shocked and replies with interrogative again. This

question and question rather than question and answer can only be observed in conversation held by interactants sharing an equal power. Ajanupu tackles the topic concerning Efuru's childlessness. She then suggests her looked for a young girl for her husband in order not to be controlled over. It is very scarce to hear women speaking like this. They, most often develop jealousy.

2-2-2-3 Imperative mood

There is only one imperative in this extract: "Look for a young girl for your son" (Nwapa, *Efuru*: 163)

Omirima uses this imperative to urge Amede to marry a girl for her son. Though it is a friend to friend conversation, Omirima uses the interrogative to express not only authority over her friend but also to mention that she is quite right.

Table N° 29

Look	For a young girl	For your son
Predicator	Complement	Adj.: circ
Residue		

2-2-3 Adjunct types

Table of adjunct types distribution

Table N°30

Circumstantial adjuncts	77
Conjunctives	47
Polarity	37
Vocative	08
Comment	09

The above adjuncts share almost the same structures as those described in extract N°1.

2-2-4 Modality: modalisation and modulation

2-2-4-1 Modalisation

Participants use modalisation to express probability:

- 1- “If he were my son, I would have taught him the way to behave on such an occasion”
(Nwapa, *Efuru*: 161)
- 2- “If you leave it to him and his mother, his mother might get someone that will override you.” (Nwapa, *Efuru*: 164)
- 3- “He cannot remain childless” (ibid)
- 4- “She is beautiful but we cannot eat beauty.”(ibid)
- 5- “She is wealthy but riches cannot go on errands for us”(ibid)

Omirima expresses intensification of probability. As for her, children are so important that neither beauty nor riches can replace. Thus, she is convincing Amede to do everything necessary to help her son have a baby.

Table N° 31

He	cannot	remain	childless
Subject	Finite: modal	Predicator	Complement
Mood		Residue	

Table N° 32

She is beautiful	but	we	cannot	eat	beauty
Adj.: circ	Adj.: conj	Subject	Finite: modal	Predicator	Complement
		Mood		Residue	

Table N° 33

She is wealthy	but	riches	cannot	go	On errands for us
Adj.: circ	Adj.: conj	Subject	Finite: modal	Predicator	Complement
		Mood		Residue	

2-2-4-2 Modulation

An important number of modulations have been identified in this extract:

- 1- “One must eat and feed one’s children” (Nwapa, *Efuru*: 159)
- 2- “They must have bought you over”
- 3- “Your daughter in law must be a foolish woman to go into that” (Nwapa, *Efuru*: 162)
- 4- “You must marry a girl for your son whether he likes it or not” (ibid)
- 5- “Efuru must have bought you over with medicines” (ibid)
- 6- “Any woman who worship Uhamiri must frequent the dibia” (ibid)
- 7- “People must talk” (ibid)
- 8- “Did I say they must have seen something” (ibid)

All these modulations have been used by Omirima to express her judgement about: people’s duties, the risk of worshipping Uhamiri the woman of the Lake, the importance of children in a family.

Table N° 34

One	must	eat	and	feed	One’s children
Subject	Finite: modal	Predicator	Adj.: conj	Predicator	Complement
Mood		Residue			

Omirima expresses her opinion about the role parents must play in a society. People must not only feed themselves but also their children. This implies that having children is an obligation in African societies. As her friend Amede remains quiet and reluctant to her proposal consisting of marrying a girl to her son, she finds her abnormal: “Efuru must have bought you over with medicines” (Nwapa, *Efuru*: 162) She judges her silence as a consequence of an enchantment.

Table N° 35

Efuru	must	have bought	You over	With medicines
Subject	Finite: modal	Predicator	Complement	Adj.: circ
Mood		Residue		

She then insists on her suggestion: “You must marry a girl for your son whether he likes it or not” (P162). Through the modulation, Omirima expresses not only her judgement but also her attitude. The modulation enables her to establish interpersonal relationship

Table N° 36

You	must	marry	a girl	for your daughter	Whether he likes it or not
Subject	Finite: modal	Predicator	Complement	Adj.: circ	Adj.: circ
Mood		Residue			

2-3 Mood patterns in extract N°3 (*Never Again* PP 7-11)

2-3-1 Move types

The move types found in this extract are as follows:

- Statement
- Question
- Command

2-3-2 Mood types

The prominent woman addresses a long discourse to her fellow. She starts her speech with: “My fellow Ugwuta people, a lot of people have been carrying false rumours...” She doesn’t waste time to welcome them. The significance is that she has power over all of them. Some of her sentences will be analysed and interpreted.

2-3-2-1 Declarative mood

Here are two sentences for analysis:

- 1- “You all know that I lost my husband in this war” (Nwapa, *NEVER AGAIN*: 8)
- 2- “You all know that I lost all my property in Warri” (ibid)

The narrator warns us that she is lying. But her lie has significance. It is not a political lie here, but a strategic one. She is encouraging her fellow. She is urging them to be ready to face the war and its consequences. An instance is: “I am prepared to die for Biafra” P8

Table N° 37

I	am	prepared	To die for Biafra
Subject	Finite: modal	Predicator	Complement
Mood		Residue	

As for the prominent woman, every man and woman from Ugwuta must be ready for sacrifice:

- 3- “That is my sacrifice for Biafra, for the cause of Biafra.” (Nwapa, *NEVER AGAIN*: 8)
- 4- “There is no sacrifice too great for Biafra” (ibid)

Table N° 38

There	is	no sacrifice	too great for Biafra
Subject	Finite	Compl : Attributive	Adj.: circ
Mood		Residue	

5- “We shall defend every inch of our fatherland” (Nwapa, *NEVER AGAIN*: 9)

6- “My people, we shall overcome”(ibid)

The prominent woman arms her fellow with courage and hope. But she recognizes that men are more powerful than women: “We shall overcome only when you men here stand fast and defend our land.” ((Nwapa, *NEVER AGAIN*: 9) Another interpretation is that women at that time were not soldiers. So it is up to men to defend their fatherland. They certainly benefit from moral and material supports of women.

Table N° 39

We	shall	defend	Every inch of our fatherland
Subject	Finite	Predicator	Complement
Mood		Residue	

Table N° 40

My people,	we	shall	overcome
Adj.: vocative	Subject	Finite	Predicator
Mood		Residue	

2-3-2-2 Interrogative mood

Interrogative moods enable the prominent woman not to have information from her fellow but to convince them that individual property is less important than their freedom and their fatherland: “What is property?” Interrogative mood also enables her to make her fellow be aware that apart from their fatherland, there is no other place where they can live in peace. Thus, they have to defend courageously their fatherland:

- 1- “Where are we going to flee to again?” (Nwapa, *NEVER AGAIN*: 8)
- 2- “Where are we running to?”(ibid)
- 3- “Why are we running?”(ibid)
- 4- “Who are the vandals?(ibid)

Table N° 41

Where	Are	we	Going to flee	to again?
Compl.	Finite	Subject	Predicator	Adj.: circ
	Mood		Residue	

Table N° 42

Where	are	we	running	to?
Compl.	Finite	Subject	Predicator	Adj.: circ
	Mood		Residue	

Table N° 43

Why	are	we	Running?
Adj.: circ	Finite	Subject	Predicator
	Mood		Residue

Table N° 44

Who	are	The vandals
Adj.: circ	Finite	Subject
Residue	Mood	

The prominent woman uses interrogative mood to express her attitudes about her female condition. She wishes she were a man: “Why am I a woman?” (Nwapa, *NEVER AGAIN*: 8) This indicates that she recognizes the power of men over women. We do accept that men and women are equal and must be treated equally. But some actual facts indicate that though they are equal, men do have power over women. Nowadays, there are a lot women soldiers in the armies. But few are met on the battle field. In Benin for example, no woman soldier has reached the level of General.

Through interrogative moods, the prominent woman expresses her weakness which is related to her female condition. However prominent and feared she was, she knows that her power is limited. Through interrogative one of the men expresses his attitude and judgement about the role women and children can play during war: “Who will cook for the soldiers?” “Who will fetch water for the woman to cook for the soldiers?”

In short, interrogative moods in this extract are not used to ask for information but to express particular attitude and judgement about particular matters such as the importance of collective freedom, collective property (fatherland), limited power of women, the roles of women and children in our societies particularly during war time.

2-3-2-3 Imperative mood

There is important number of imperative moods in this extract:

- 1- "Leave us alone in peace" ((Nwapa, *NEVER AGAIN*: 8)
- 2- "Woman, sit down" (ibid)
- 3- "Please, push him out!" ((Nwapa, *NEVER AGAIN*: 10)
- 4- "Don't push him out" (ibid)
- 5- "Hear what he is going to say" (ibid)
- 6- "Look, you ruffian" (ibid)
- 7- "Allow him to speak" (ibid)
- 8- "Please don't say I am a sabo" ((Nwapa, *NEVER AGAIN*: 11)
- 9- "But please send the women and children to safety" (ibid)
- 10- "Don't leave them until the last moment"(ibid)
- 11- "But please evacuate the women and children first" (ibid)
- 12- "Let me answer him chairman" (ibid)

It appears that some participants express power over others. During this critical moment of war, they share almost the same power. This implies that critical situations highly influence our language use. However feared the prominent woman is, she has been ordered to sit down by one ruffian: "Woman, sit down" (Nwapa, *NEVER AGAIN*: 8)

Table N° 45

Woman	Sit down
Adj.: vocative	Predicator
Residue	

Many participants use imperative moods as in sentences N° 4, 5, 6, 7 to express their attitudes of disgust (N°4, 7) and tolerance (N°5, 6) about a ruffian who was treated as a treacherous, a saboteur.

Table N° 46

Please	push	him out
Adj.:mood	Predicator	Complement
	Residue	

Table N° 47

Don't	push	him out
Finite: neg.	Predicator	Complement
Mood	Residue	

Table N° 48

Hear	what	He is going to say
Predicator	Complement	Adj.: circ
Residue		

Table N° 49

Look,	You ruffian
Predicator	Adj.: vocative
Residue	

The ruffian on the other hand uses imperative moods in a particular way. He precedes his imperative moods by the mood adjunct “Please” which connotes respect. In fact, the mood adjunct “please” is often used to soften speech.

Table N° 50

Please	Don't	say	I am a sabo
Adj.: mood	Finite: neg.	Predicator	Complement
	Mood	Residue	

Table N° 51

But	Please	send	The woman and children to safety
Adj.: conj.	Adj.: mood	Predicator	Complement
	Residue		

Table N° 52

Don't	leave	them	Until the last moment
Finite: neg.	Predicator	Complement	Adj.: circ
Mood	Residue		

Table N° 53

But	Please	evacuate	The woman and children first
Adj.: conj.	Adj.: mood	Predicator	Complement
		Residue	

It appears that the ruffian uses command in a very polite way. He is quite right to insist on the evacuation of women and children for evacuating disable people, women and children during war time, is not an act of cowardice. But he can't be understood at that time as he has once deserted from he army. He is treated as a treacherous and his proposals have merely been rejected. This indicates that when someone is hated, however right he/ she is, people don't pay careful attention to him / her. Linguistically, it is a great mistake to reject or to accept a proposal of someone just on the basis of feelings (hatred, love, jealousy etc.). As an African proverb says "a fool may chance to put something into a wise man's head". It can be inferred from the above analysis that any proposal needs a critical analysis or critical thinking regardless of the quality, power, and social rank of the one who makes it.

2-3-2-4 Exclamative mood

Only one exclamative mood has been identified in this extract: "Please push him out!" ((Nwapa, *NEVER AGAIN*: 9). Many people from the audience use this exclamative mood to express their disgust, hatred for the intruder.

2-3-3 Adjunct types

Interactants use circumstantial adjuncts to express different types of circumstances, such as time, place, matter, manner etc. Conjunctives help to link clauses and make the text coherent. Modal adjuncts enable interactants to express their different judgements and attitudes.

Table of adjunct types distribution

Table N° 54

Circumstantial adjuncts	59
Conjunctives	56
Polarity	01
Vocative	09
Comment	03

2-3-4 Modality

2-3-4-1 Modalisation

Through modalisation interactants express their attitudes and judgements, probability. The prominent woman uses modalisation to express her opinion about her female condition: “God, you should have made me a man” (Nwapa, *NEVER AGAIN*: 9). For only men can fight on the battle field, only men can lead a troop at that time in Africa. “I would have said to the young men, to the youths whose blood I know is boiling now in their veins, follow me” (Nwapa, *NEVER AGAIN*: 9)

Table N° 55

God,	you	should	have made	me	a man
Adj.: voc	Subject	Finite: modal	Predicator	Complement	Adj.: circ
	Mood		Residue		

Table N° 56

I	would	have said	to the young men, to the youths whose blood I know is boiling now,	follow me
Subject	Finite: modal.	Predicator	Complement	Compl.
	Mood		Residue	

Other Ugwuta people use modalisation to express their attitudes and judgements about the deserter:

- 1- “We should if we were loyal to our fatherland, Biafra, hand him over to the army because he is a deserter” (Nwapa, *NEVER AGAIN*: 10)
- 2- “I wouldn’t like to have such a child”(ibid)
- 3- “We should hand him over the army” (Nwapa, *NEVER AGAIN*: 11)
- 4- “People like this boy should not be allowed to speak in a meeting like this”. (ibid)
- 5- “Youths of this town should be ashamed of themselves” (ibid)

But some interactants seem tolerant and democratic. As for them, “He should be heard even if he is a deserter and a ruffian” (Nwapa, *NEVER AGAIN*: 11) The mood structures of these modalisations are as follows:

Table N° 57

I	wouldn't	like to have	Such a child
Subject	Finite: modal/neg.	Predicator	Complement
Mood		Residue	

Table N° 58

We	should	hand	him	Over the army
Subject	Finite: modal	Predicator	Complement	Adj.: circ
Mood		Residue		

Table N° 59

People	Like this boy	Should not	Be allowed to speak	In a meeting like this
Subject	Adj.: circ	Finite: modal/neg.	Predicator	Complement
Mood			Residue	

Table N° 60

Youths of this town	should	Be ashamed	Of themselves
Subject	Finite: modal	Predicator	Complement
Mood		Residue	

Table N° 61

He	should	Be heard	Even if he is a deserter and a ruffian
Subject	Finite: modal	Predicator	Adj.: circ
Mood		Residue	

As it can be noticed in the above tables, some participants use modalisation to express their attitude of disgust, reject about the deserter while other express their attitude of tolerance about the same deserter. This indicates that in a society, people can never express the same attitude and judgement about the same matter.

2-3-4-2 Modulation

Only two modulated sentences have been identified in this extract.

- 1- “We must continue fighting against them until we vanquish them” (Nwapa, *NEVER AGAIN*: 8)
- 2- “I am concerned that harm might befall Ugwuta” (Nwapa, *NEVER AGAIN*: 11)

The first sentence has been used by the prominent woman to express her judgement about the duty of Ugwuta people. As for her, they have no choice but to fight successfully against the vandals. It is an external obligation for them to defend their fatherland.

The second sentence has been used by the deserter, the intruder as they nickname him, to express his judgement about the danger Ugwuta people can encounter during the war.

The mood structures of these modulated sentences are as follows:

Table N° 62

We	must	Continue fighting	Against them	Until we vanquish them
Subject	Finite: modal	Predicator	Complement	Adj.: circ
Mood		Residue		

Table N° 63

I am concerned that	harm	might	befall	Ugwuta
Adj.: circ	Subject	Finite: modal	Predicator	Adj.: circ
	Mood		Residue	

2-4 Mood patterns in extract N°4 (*Never Again* PP 72 -75)

2-4-1 Move types

The move types found in this extract are as follows:

- Statement
- Question
- Command

2-4-2 Mood types

This extract presents two conversations held by soldiers and the refugees.

2-4-2-1 Declarative mood

Participants use declarative moods to share information with their fellow. A Biafran Officer informs his fellow that they have defended Ugwuta: “We have done it” (Nwapa, *NEVER AGAIN*: 72) “It” refers to the duty of any Biafran soldier for their job consists in defending their fatherland. The elderly women thank the Officer in an affective way. “Thank you, my son” (Nwapa, *NEVER AGAIN*: 72) The significance is that they are proud of him as he has done his job.

Table N° 64

We	have	done	it
Subject	Finite	Predicator	Complement
Mood		Residue	

Table N° 65

Thank	you	My son
Predicator	Subject	Adj.: vocative
Residue	Mood	Residue

The narrator uses declarative mood to express her opinion about the war. “When this cruel war was over, there will be no more war. It will not happen again, never again. NEVER AGAIN, never again.” (Nwapa, *NEVER AGAIN*: 73) She (the narrator) also depicted the drawbacks of war through declarative moods. An instance is: “Without warning, they began to shoot, without warning, they began to plunder and to loot and to rape and desecrate and

more, to lie, to lie against one another. What was secret was proclaimed on the house tops. What was holy was desecrated and abused. NEVER AGAIN.” (Nwapa, *NEVER AGAIN*: 73)

2-4-2-2 Interrogative mood

Interactants use interrogative mood to ask for information, to discuss, to exchange ideas or opinions. “What about our property, is it safe?” Through this polar interrogative, Ugwuta people would like to know the state of their town after the war.

Apart from this polar interrogative mood, all the other interrogative moods are Wh-interrogative and share almost the same mood structures as those studied in extract N°3. So, in order to avoid repetition, I am not going to study them.

2-4-2-3 Imperative mood

Important number of imperative moods has been found in this extract:

- 1- “But remember we are a starving army” (Nwapa, *NEVER AGAIN*: 72)
- 2- “Remember too, the spirit of Biafra is our: our land first.” (ibid)
- 3- “Give us somewhere to stand and we’ll move the world.” (ibid)
- 4- “Build anew, that’s what Biafra means.” (ibid)
- 5- “Driver, move!” (ibid)
- 6- “Open your boot.” ((Nwapa, *NEVER AGAIN*: 73)
- 7- “Bring them out.” (Nwapa, *NEVER AGAIN*: 74)
- 8- “Bring them out quickly I say” (ibid)
- 9- “Do what you are told” (ibid)
- 10- “Leave those for us, we too must eat.” (ibid)
- 11- “Put the yams back.” (ibid)
- 12- “Don’t molest them.” (ibid)

13- "Leave them to go." (ibid)

Apart from sentences N° 9 and 10, all the other imperative moods have been used by the soldiers. Through imperative moods, the soldiers express their authorities, power over the refugees. It can be noted that there is a predominance of imperative moods in the language of soldiers. This predominance indicates the power they express over civilians. Here too, the imperative share almost the same mood structures as those studied in extract N°3.

2-4-3 Adjunct types

Circumstantial adjuncts enable interactants to express different types of circumstances, such as time, place, matter, manner etc. Conjunctives help to link clauses and make the text coherent and cohesive.

Table of adjunct types distribution

Table N° 66

Circumstantial adjuncts	28
Conjunctives	23
Polarity	17
Vocative	06
Comment	01

As it appears in the above table, comment adjunct is almost non existent. The scarcity of comment adjunct is significant. Participants were fleeing from their town to unknown place. So, they were in a trauma and in such a situation, they could not have time to comment on events. They just limited themselves to asking and giving information that were crucial for their survival.

Circumstantial adjuncts help the participants and the narrator to depict either the state of the town before, during and immediately after war or the hard circumstances in which the events took place. Some instances are:

“At my father’s house, my brother collected his radio, record player and his wife’s box which they left behind in their hurry. There were no bullet marks on the walls. The bags of rice, tins of palm oil and groundnut oil left at the door step had all disappeared. We were looking round to see whether they could get one or two useful items when we heard a gun shot. It was a distant shot but we jumped into the car and drove off. Apart from some few soldiers on the streets, Ugwuta was desolate and empty. Only a few days before, the place was swarming with people. Now it was empty... Where were the Nigerian troops who entered it barely three days ago?” ((Nwapa, *NEVER AGAIN*: 73)

Vocatives enable participants to express their affection. For instance, in “Thank you, my son” (Nwapa, *NEVER AGAIN*: 72), the elderly women express affectively their satisfaction, their pride about the job done by the soldiers. On, the other hand, the use of vocative as in “No yet, mama”, by the soldier indicates not only his affection to the elderly women but also his respect and sense of humanity.

2-4-5 Modality

2-4-5-1 Modalisation

Here are two sentences for analysis.

- 1- “You should be happy that you have the land.” ((Nwapa, *NEVER AGAIN*: 72)
- 2- “But why should we loot?” (ibid)

Table N° 67

You	should	be	happy	That you have the land
Subject	Finite: modal	Predicator	Compl. Attributive	Adj.: cir
Mood		Residue		

Table N° 68

Why	should	we	Loot?
Adj.: circ	Finite: modal	Subject	Predicator
	Mood		Residue

Through modalisation the interactants (the Officer and one refugee) express their judgements about the looting that soldiers carry out during war. As for the soldier, the land is the most precious property that must be defended. So, people should be happy to have it.

2-4-5-2 Modulation

Only one modulation has been found in this extract:

“Leave those for us, we too must eat” P74

Table N° 69

Leave those for us,	we	too	must	eat
Adj.: circ	Subject	Adj.:	Finite: modal	Predicator
	Mood			Residue

Interactants use modulation to express their judgement about looting. The refugees that are being looted express the necessity for them to eat in order to survive. They know that they have no choice but to obey the soldiers as those are armed. Nevertheless, they courageously make the soldiers know that they too need to eat.

CHAPTER THREE: INTERPRETATION DERIVED FROM

THE ANALYSIS

As it has been said in the previous chapter, the mood structure of the clause enables the expression of interpersonal meaning through conversation.

In extract N°1 some interactants use vocative adjuncts to express their interpersonal relationships. For instance, the young men use the vocative adjunct “Our daughter” to express their new role of parents/ elderly persons but not as brothers. This shows that vocative adjuncts can be used to express not only intimacy, affection but also authority or inferiority.

“Welcome, my brothers” (Nwapa, *Efuru*: 9)

“All is well, our daughter” (ibid)

Through the vocative adjunct “my brothers” Efuru is expressing affection and equal power unlike her brothers who use “our daughter” to make her know that they now have authority over her. This means that social rank, position influences our language use. In other words, social rank plays such an important role in language that it highly determines the mood structure of the conversation. In similar situation, even if the young men were Efuru’s children, they would, in accordance with their role, express authority over her. An illustration is as follows: Nicephore Soglo, former president of Benin Republic, present Mayor of Cotonou, had, in year 2009 a public conversation with his son Galiou Soglo, minister of culture, sports and leisure at that time, during a reception ceremony of game materials. On behalf of the Benin government, Galiou Soglo has donated some game materials to the local administration of Cotonou, especially to the young people of Agla. His father received the materials and thanked him as follows: “Monsieur le Ministre, je vous remercie très

sincèrement pour ce don...” As it appears, the new role of the son has an influence on the father’s language use.

So, social rank highly influences the language use and determines the mood structure of conversation. In extract N°1, the description and analysis of the sentences enable us to come up with valuable findings. The young men have been disarmed by Efuru with suitable linguistic items; the linguistic items in the clauses “Welcome my brothers. What good wind brings you here today.” (Nwapa; *Efuru*: 9) used by Efuru, have such great effects on the young men that they don’t mention the business for their visit before asking to go. It is like magic effects. In any language, there are linguistic tools capable of arming or disarming people. Those linguistic items lie on the tenor of the discourse more precisely on the mood structure of the clause. Suppose Efuru used linguistic items connoting violence for instance, she wouldn’t succeed in disarming the young men for such linguistic items are not suitable for such a situation. Linguistic items connoting violence would reinforce the young men’s position that consisted in bringing Efuru back. . In Fon language we say “gbé é do min ko nu on wè yin alia” This means that suitable linguistic items give us a leg up. An illustration is the strike of primary and secondary teachers in 2009. President Boni Yayi said: “Go and close the school doors if you want. I am candidate for nothing...” These sentences have sped up and hardened the movement all over the country. 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, peaceful societies and thus peaceful 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.

Through the second conversation presented in extract N°1, the author has successfully depicted the language of husband and wife. Efurú is eager to see her husband who has been in the farm for a week. To her three (3) questions, her husband chooses to answer only one, the most important in a couple: “What did you bring me from the farm?” (Nwapa; *Efurú*: 10) It indicates that in a marital life, love is very important and needs to be highly cared, well kept through symbolic gifts. Adizua is aware of this and through declarative moods, he expresses his degree of love: “I brought you some vegetables and fish” (Nwapa, *Efurú*: 10) “I dried them for you.” (ibid) Declarative mood is more suitable than any other mood to express love, affection to one’s wife. It would be awkward and inopportune to use interrogative mood in such situations. Suppose he said for example don’t you see the vegetables and fish I brought for you? Didn’t I dry them for you?

Efurú would rightly think that there is something wrong with her husband and thus the mood structure of the conversation would automatically change.

Through the third conversation presented in extract N°1, the author has depicted the language of mother in law and daughter in law. Here, the vocative adjuncts “my daughter” and “my mother” have been used repeatedly. Efurú and her mother in law express high degree of affection through these vocatives. This indicates that Efurú is in a good relationship with her mother in law. Through declarative moods, the mother in law explains to what extent traditional customs are important: “A young woman must have her bath before she has a baby.” (Nwapa; *Efurú*: 13) This modulated declarative mood expresses an external obligation. Any young married woman from their society has the obligation to respect the customs. She has no choice but to respect the tradition. What draws particularly our attention here is the linguistic items “have her bath” which must not be confused with “to take bath”; it rather means to be circumcised. The use of these linguistic items by the mother in law is significant. In African tradition, issues related to sex are not openly discussed.

On the other hand, the short length of their conversation indicates the degree of respect that Efuru has for her mother in law. Her mother in law needn't waste time to convince her. Efuru entirely agrees with her but makes the condition that her husband has to be informed: "All right, mother. But my husband must be told and he will come from the farm before it is done" (Nwapa, *Efuru*: 11)

This indicates to what extent Efuru respects not only her mother in law and her husband but also the customs. It is true that she gets married without dowry, without her parents' consent. But her attitudes and judgements about their customs prove that she is a traditional woman that has just been blinded by love.

The language of gossip has been depicted through the fourth conversation presented in this extract. This conversation is longer than all other conversations presented in this extract. The length of this conversation indicates that gossipers are very talkative. In their conversation, they do not express affection at all. They share an equal power. Through declarative and interrogative moods, they freely and openly exchange their opinions about Efuru's marriage without dowry:

"Don't you know that he has married a very beautiful woman." (Nwapa, *Efuru*: 11)

"How the woman agreed to marry him still remains a mystery to everybody"(ibid)

"The amazing thing is that the father has done nothing about it."(ibid)

"Things are changing fast these days."(ibid)

"These white people have imposed so much strain on our people." (Nwapa, *Efuru*: 11-

The gossipers criticize the marriage without dowry through declarative moods. They find it mysterious because in African tradition, dowry is a sacred act that certifies a marriage and not only links the man to the woman but also ties together their families. The author is condemning the social changes, the deterioration of African customs due to colonization.

In extract N°2, the author has depicted the changes in the West African societies, the importance of the role of family in law in the marital life of young couples, the importance of children in African families. Omirima and Gilbert's mother have a very long conversation on the changes in their society and the role parents must play in families. Talking about the importance of the role of family in law, Omirima uses modalisation to express her judgement: "The house is yours, you should know everything and you say you are not consulted" (Nwapa, *Efuru*:162) The significance is that in African traditional families, the parents are always consulted before any important decisions. The length of their conversation indicates to what extent families especially children are central to life in African societies. "It is said that she makes money, she makes money, are you going to eat money?" (Nwapa, *Efuru*: 162)

"Look for a young girl for your son. He cannot remain childless" (Nwapa, *Efuru*: 163)

Through declarative, interrogative and imperative moods, Omirima expresses her opinion about the importance of children and have not only tried to convince her friend but also urged her to marry another young girl for her son. It is important to note that Omirima is not a member of Gilbert's family; she is just a friend. The way she bothers insisting on the childlessness of Efuru and the possible solution to be found out, clearly indicates that in African societies, being a childless man or woman constitutes a real social burden that bitterly hardens one's existence. In Benin for example, a childless man / woman is compared with a pawpaw tree while those who have children are compared with a banana tree. The significance is that childless persons have no opportunities to have descendants and once they

die they are buried either without honour or simply like a dog. That is why Omirima uses a modulated declarative to suggest her friend married another girl for her son regardless of his will: “You must marry a girl for your son whether he likes it or not” (Nwapa, *Efuru*: 162)

In the same extract, another friend to friend conversation has been presented. The participants of this conversation are Efuru and her friend Adjanupu. Here too, the main matter raised concerned Efuru’s childlessness. The peculiarity here is the amazing suggestion of Adjanupu. She (Adjanupu) suggested Efuru looked herself for a girl for her husband: “Don’t you think you will begin now to look for a young girl for him?” (Nwapa, *Efuru*:164) The interrogative mood here indicates the superiority adjanupu is expressing over Efuru. She is not asking for information. Through this interrogative, she rather makes Efuru know that she (Adjanupu) is more experienced than her.

Furthermore, modalisation and modulation enable the interactants to express their attitudes and judgements about specific matters such as marriage, the importance of children and childlessness. Some instances are:

- “If he were my son, I would have taught him the way to behave on such an occasion (Nwapa, *Efuru*:161)...He cannot remain childless...She is beautiful but we cannot eat beauty...She is wealthy but riches cannot go on errands for us (Nwapa, *Efuru*:163)”
- “One must eat and feed one’s children (Nwapa, *Efuru*:159) ...Your daughter in law must be a foolish woman to go into that...You must marry a girl for your son whether he likes it or not (Nwapa, *Efuru*:162)”

Besides, the scarcity of imperative mood in this extract indicates that the interactants share almost the same power.

In extract N°3, the description and analysis enable us to come up with valuable findings. The language that has been depicted here is a political discourse delivered by a prominent woman

politician during an informal meeting at war time. Through declarative moods, the prominent woman politician invites her fellow to defend their fatherland which is more important than any other property: “You all know that I lost my husband in this war... You all know that I lost all my property in Warri...That is my sacrifice for Biafra, for the cause of Biafra. There is no sacrifice too great for Biafra.” (Nwapa, *NEVER AGAIN*: 8) In most African societies, fatherland is so important that most Africans are ready to sacrifice their life for it. The prominent woman mentioned this to her fellow: “I am prepared to die for Biafra” (Nwapa, *NEVER AGAIN*: 8). She thus arms her fellow with courage and hope. But at the same time she recognizes that men are more powerful than women: “We shall overcome only when you men here stand fast and defend our land.” (Nwapa, *NEVER AGAIN*: 9) Another interpretation that can be made from this declarative is that women at that time were not soldiers in their areas. So it is up to men to defend their fatherland. As depicted by the author, men can only benefit from moral and material supports of women at that time.

Interrogative moods in this extract are not used to ask for information but to express particular attitudes and judgements about particular matters such as the importance of collective freedom and collective property (fatherland), the limited power of women, the role of women and children in the societies particularly during war time.

In extract N°4 the author has depicted the language of soldiers and the one of the refugees. The description and analysis of this extract enable me to remark that the language of soldiers is predominated by imperative moods while the one of the refugees is mainly characterized by the scarcity of comment adjuncts.

In fact, soldiers have been trained to give or carry out orders. Their preset and inset training have a high influence on their language use and this is expressed through the predominant use of imperative mood in their conversation with either civilians or their colleagues.

As far as the refugees are concerned, it must be noted that they are fleeing from their precious fatherland to unknown places. In addition, the crackling of the close and distant gun shots traumatizes them. Thus, in this situation of psychosis, they cannot have time to comment on events. They just restrict their conversation to asking and giving information that are crucial for their survival. It can be inferred from this that our environment and our frame of mind highly influence our language use.

Conclusion

With regards to all that has been said thus far, language is highly used in social context, in other words, it is a social context dependent. This means that it needs communities to live in. (Hasan 1985). Many attempts have been made to describe and analyse linguistic features which connote interpersonal meaning in the novels under study so as to have a deep understanding of these novels on the one hand and provide a new interpretation of them on the other hand. Linguistics indeed contributes a great deal to the understanding of a text. I entirely agree with Hasan (1985) who considers linguistics as the specialist domain that enables us to acquire knowledge about language.

Linguistic study of the four extracts allows me to uncover on the one hand, meanings about the relationships and attitudes of the interactants, their nature, their status and roles and on the other hand, the very deep messages that are conveyed through the novels.

In fact, the description and analysis of the mood patterns in extract N°1 enables me to uncover that language can help us extinguish fire. For, Efuru who is said to have brought so much disgrace to her family has succeeded in disarming, with suitable linguistic items, the young men who have been urged to bring her back. This implies that suitable linguistic items used in adequate circumstances have magic effects on people and thus can help disarm even the angriest persons on this planet.

In this extract (N°1), the author has depicted different types of languages through: brother to sister, husband to wife, mother in law to daughter in law, and friends to friends conversations. In brother to sister conversation, the author shows 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. Thus, a son or daughter can express authority over his / her parents due to his / her social position.

The language of husband and wife is predominated by the expression of high affective involvement through declarative and interrogative moods.

The language of mother in law and daughter in law is predominated by the expression of affection and endearment through frequent use of vocative adjuncts.

In friend to friend conversation, interactants are talkative. This can be noticed through the length of their conversation. Among friends, there is no expression of authority or power. The topics under discussion often concern fellows, parents or current news in the society.

The description and analysis of the mood patterns of extract N°2 enables us to find out one of the very deep messages conveyed through the novel *Efuru*: the importance of children in African societies. In fact, children are central to life in African societies. Riches and beauty are not sufficient for an African woman to have a peaceful marital life. A woman must have children otherwise her friends, relatives and family in law will make her life infernal. Being childless man or woman is a real social burden that hardens one's existence in Africa.

Modalisation enables the interactants to express intensification of probability and then their opinion about the importance of children. As for Omirirma, children are so important that neither riches nor beauty can replace them. Through modulation participants express their judgements about parents' duties, the risk in worshipping Uhamiri the woman of the Lake, the importance of children in family.

The description and analysis of *Efuru* enable us to find out that the overall themes discussed in this novel mainly concern traditional marriage, importance of children in African societies, consequences of childlessness and life in town and countryside.

In extract N°3, the author has depicted the language of politician through a prominent woman politician. The main topic discussed concerns the importance of women's roles in our

societies especially during war time. Through declarative moods the prominent woman arms her fellows with courage and hope and invites them to fight the vandals. Here too, suitable linguistic items used in adequate circumstances have magic effects on people. But unlike our deduction from the description and analysis of extract N°1, the suitable linguistic items have been purposefully used here to arm people, to encourage people to fight vandals in order to defend their fatherland.

Interrogative moods enable the prominent woman not to have information from her fellows but to convince them about specific matters: collective interest like fatherland prevail over any individual interests. Through interrogative moods she expressed her attitudes about her female condition, her weakness related to her female condition. However prominent and feared she is, she recognizes that her power is limited: “Why am I a woman?” (Nwapa, *NEVER AGAIN*: 9)

Other participants also use interrogative moods to express their attitudes and judgements about the roles women and children can play during war: “Who will cook for the soldiers?” (Nwapa, *NEVER AGAIN*: 11)

It goes without saying that interrogative moods in this extract have not been used to ask for information but to express particular attitudes and judgements about particular matters such as the prevailing collective interest (fatherland), the limited power of women of that time, the roles of women and children in our societies especially during war.

The description and analysis of this extract (N°3) also enables me to find out that our feelings (hatred, love, jealousy...) influence our language use. Sometimes, we wrongly reject or accept proposals of someone just on the basis of the feelings we have for him/ her. Linguistically, this is a great mistake for any proposal requires a critical analysis or critical thinking regardless of the quality, power or social rank of the one who makes it.

Through modalisation interactants express their attitudes and judgements and intensification of probability. The prominent woman uses modalisation to express her weakness that she relates to her female condition: “God, you should have made me a man” (Nwapa, *NEVER AGAIN*: 9)

In extract N°4, the language of soldiers and refugees has been depicted. There is a predominance of imperative moods in the language of soldiers. This predominance indicates the power, the authority they express over civilians. As far as the language of the refugees is concerned, it is characterized by the scarcity of comment adjuncts. This implies that in traumatic situations, or in situations of potential conflict, interactants don't use comment adjuncts. Their subjective opinions are drowned in their fear, fright, dread. Thus, they just restrict their conversation to using interrogative and declarative moods to ask for / share information that are crucial for their survival.

The description and analysis of *Never Again* enable me to find out that the novel concentrates on the Nigerian civil war and the role of women during war.

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