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## INTRODUCTION

Language, according to *English Language Dictionary* (1987), is an organized system of communication which consists of a set of sounds and written symbols used by people of a particular country or region to convey their thoughts, feelings and ideas. Language has long been a focus of study in Linguistics. Linguistics is the scientific study of language which is made of several branches among which we have Syntax, which is the grammatical arrangement of words, Morphology, which studies the formations and composition of words, Phonology which is the systematic study of how sounds are organized in a language, Semantics, the study of meanings. Linguists have suggested various scientific methods. Therefore any full comprehension of a literary text requires the application of linguistic theories. One of those approaches used for text analyses is Systemic Functional Linguistics.

Systemic Functional Linguistics views language as a social-Semiotics resource for meaning-making (Halliday, 1994). Halliday identified three kinds of simultaneous meanings which he calls meta-function in the Grammar of all human languages. These are Interpersonal Meaning which is our role relationship with other people in communication; Textual Meaning, standing for the organization of the information we convey in communication and Experiential Meaning is the way we represent experience in language.

In this research work, I have applied the Grammar of Interpersonal meaning to the novel entitled: *Pride and Prejudice*.

My choice of this topic is motivated by a number of reasons. First, Jane AUSTEN remains an enigmatic woman and a famous English writer long after her novel publication and her death ([www.aui.edu/rencontre.adresaro](http://www.aui.edu/rencontre.adresaro)). Second, the novel *Pride and Prejudice* depicts the understanding people have of love and marriage in the old England and criticizes how and why they marry in those times. Third, the grammar of Interpersonal meaning is very important in the understanding of this literary work. The work, through selected excerpts of the novel analyses the roles relationships between interactants, the impact of social role on language's use. This will help point out linguistic features that can contribute to a better understanding of the novel under study.

To reach the focused goal, this research work is structured into three chapters. The first chapter entitled literature review and theoretical framework shows, first, what has been done so far in the area of this theme, since it points out some linguists' approaches and applications used by linguists and scholars. This chapter also shows some literary applications performed by former students of the English Department of the University of Abomey-Calavi. The second section of the chapter has to do with the theoretical framework where the Grammar of Interpersonal Meaning and its related theories are displayed. The second chapter deals with practical application of the theory, that is, the analysis of mood and

modality system on selected excerpts of the novel under study. The third chapter focuses on the discussion related to the results of the findings.

## **CHAPTER 1: LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

### **1.1 LITERATURE REVIEW**

Literature review exposes the different researches which have already been done on the theme under study. In the field of literary analysis lots of works have been produced. Indeed, linguists have divided approaches and methods for literary analysis and have made many practical applications. In this view, the present study is an extension and a contribution to what has already been done. It is by no means an innovation but another literary analysis based on findings from scholars' researches applied to *Pride and Prejudice* of Jane Austen

Various scholars have, for so long paved the way to literary analysis and their works is worth mentioning.

In this sense M.A.K Halliday (1970) has used the linguistic theory to characterize the language of "Leda and the Swan" a poem by W.Yeats (1928).He has based his analysis on verb patterns and on the use of the definite article "the". He has found that the definite article the deictic "the" has three functions (anaphoric, cataphoric and homophoric). "The" is cataphoric when we refer for instance to the phrase "the white goddess"; "the" is anaphoric when we refer to "the staggering girl" and "the" is homophoric when we refer to "the broken wall, the burning roof tower" .He has shown that lexical verbs, especially those denoting violence have been considerably deverbilized.

Again Halliday (1971), in "Linguistic Function and Literary Style: An inquiry into theLanguage of William Golding's *The Inheritors*", he points out, when analyzing the last book, that transivity is the theme of the novel with series of options whereby the speaker encodes his experience of the process of external world and the internal word of his or her own consciousness, in association with the participants in these processes and attendance circumstances. He further demonstrates that syntax can contribute to semantics; this is to show that a text understanding involves taking into account the three strands of meanings

As for Geoffrey Leech (1965), in his essay entitled "This Bread I Break: Language and Interpretation", he has laid emphasis on cohesion which he defines as " *the way in which independent choices in different points of a text correspond with or presuppose one another forming a network of sequential relations*". He points out the way the writer puts together and unifies the message of the poem. He also brings out how the cohesive devices make a whole unit of the poem. He then argues that cohesion in the dimension of description is particularly important in the study of literary texts. When analyzing the poem, he contends that lexical cohesion in association with assonance and alliteration creates rhythmic

cohesion when repeating the lexical item "bread". He went on and said that cohesion patterns enable the poet to make the poem easier to understand.

As regards Hasan (1985-1989), she, in her analysis of Murray's poem: "the widower in the country" (1971) has made use of mood patterns, transitivity patterns and of tense selection to demonstrate the sense of isolation and passivity. Her analysis of participant roles has revealed that the role of the actor is displayed by the widower only referred to as "I" and most processes are mental predicative, expressed by the simple future tense and supported by the simple present. The lack of verbal process denotes that there is absence of interaction, and the dominant mood type being declarative reinforces the sense of loneliness through the poem. She finally concludes that the poem is about the isolation and passivity of the widower.

Apart from those linguists and scholars mentioned above, the unpublished works of former students of the Abomey-Calavi English Department have caught my attention.

In this view Akpaki and Moussa (2005) through their research work entitled "Interpersonal analysis and interpretation of *the Rape of Shavi* (Buchi Emecheta)" have pointed out the social role of the interactants. According to them, the participants establish social identities such as "friends", "parents", "male" and "female" through talk. They added that being "friends"; "parents" and "male" means being able to dominate the talk, being able to argue in a direct and confrontational way. Being "female" means willing to keep the conversation going on by making suggestions, giving the floor without conflict.

Degnidé, A. D. (2009) in "An Analysis of Mood structure in Bernard Shaw's *Pygmalion*" , points out in the selected excerpts that the interactants Higgins and Pickering express social relationship in Mood and modality. Their relationship reflect equal power, frequent contact and high familiarity. They are both gentlemen, after the transmutation of Eliza she develops the same relationship as Higgins and Pickering. Since, she was supportive before. But finally, she accesses to different Mood types and modality by showing attitudinal feeling about language.

Besides, Koumolou Glawdys R. and Gnanbode Rodrigue A. (2009), have, in their theme "Mood and Theme Patterns in *Vanguard: A Descriptive Analysis*" mentioned that declaratives occupy the first rank of the mood types used in the five editorials. For them, this shows that the five articles share the common feature of giving information. They also point out that the use of modal operators "must", "shall" in some declarative sentences make the sentences sound like laws that should be obeyed and not to be questioned. They also mention that the use of textual, conjunctive and continuative adjuncts in the five editorials reveals a well planned text, written in very clear English accessible to any reader.

In "Interpersonal Functions in *Arrow of God* by Chinua Achebe", Adjassaho M. A. and Houénou, E. E. (2009) have shown that the great rank of declarative clauses suggests that a lot of information is shared among the interactants. For them, the use of imperatives in the novel reveals the social status of the interactants. They have also mentioned that the mutual teasing and the endless talks, use of nicknames, reveal the familiarity among the three sisters (Akuite, Adeze and Ugoye).

Again, Amoussou, F And Anagonou, J (2009), in their research make a descriptive analysis and interpretation of Mood patterns on three excerpts. In the under study novel, the authoress by the intermediary of Maggie Tulliver, experiences her own outcast life and consternation about her family. In the selected excerpts they show that men have power over women, and thus the power between women and men in the whole novel is unequal. Women are of weaker sex. Eliot's fight against gender discrimination is up-to-date. They contend that the use of declarative Mood types to make statement shows that interactants are predominantly exchanging information. The use of imperatives is scarce, and it is most used by men. They add that the language used is informal and consequently the conversations in the excerpts are casual. They finally conclude that the system of Mood and modality are the key for the understanding of the interpersonal function in the novel under study.

In his thesis on "A Study of Interpersonal Meaning in Ayi Kwei Armah's *Fragments*" Adjovi'H. M. (2010) points out, in the selected excerpts, how participants in the novel' especially in the excerpt are involved in casual conversation. The 'been to' Ghanaian namely' Baako shows his inadequacy with the way of speaking and the behavior of a true Ghanaian of origin. He is frustrated about the state of affairs, in a country devoured and torn by corruption. During interactions, he always remains less talkative even though he is a man. Adjovi tends to show that men are more talkative in casual conversations but Baako's overall position in the excerpt does not show he is a man since men are supposed to be more talkative in the conversation. He concludes that the participants' Mood choices, modality and adjuncts have allowed uncovering the interpersonal relationships prevailing among them.

Moreover, ATTA Olivier Moulero in her Maîtrise thesis entitled "Mood patterns and Interpersonal Meanings in *Animal Farm* by Georges Orwell (2010)" shows that through the novel, interactants have focused on the exchange of information. In this view, the declaratives occupy the first rank of mood types. The social relationship shows an equal power, frequent and casual contact and a very high affective involvement between animals. The use of the adjunct "comrades" to name the brothers animals reinforces the equal power continuum. At start in the novel, animals have one common enemy: man. After getting rid of Mr. Jones, Animalism started reigning with great enthusiasm, but some times after animals are divided into two groups one led by snowball and the second by napoleon.

So, each leader tries to impose his viewpoints to his followers. Hence there is frequent contact, but there is unequal power and very low affective involvement in the social relationship between leaders and followers. Also the modal operator "shall" among five of seven commandments of animalism's principles reinforce the law established.

Furthermore, DOSSOU-YOVO (2012) in her maîtrise thesis "The Grammar of Interpersonal Meaning in Ayi Kei Armah's *the beautiful ones are not yet born* (1968)" shows through the analysis of the first chapter, that there is dominance of Grammar of proposition. The predominance of declarative mood types show more exchange of information. But she underlined that though there is equal power continuum between the visitor and the man in the office, the visitor uses 96 clauses in his attempt to persuade the man whereas the later uses 32. Though it is the first time they have met each other, it is noticed an affective involvement in their discussion because the visitor wants to charm so as to corrupt. The author wants to show that corruption can be avoided if the bribery is refused. The writer depicts the issues of corruption in our societies especially in Nkrumah's Ghana.

## **1.2 THEORETICAL FRAMEWORK**

Systemic Functional Linguistics is a theory about language as a resource for making meaning which is situated in the context of situation and context of culture. This theory originates from Halliday (1978-1985) and developed by other linguists of this trend such as (Martin, 1985; 1992, Martin and Rose, 2003; Eggings, 1994; Mathhiesen 1995; Thompson 1996, ect).

The systemic functional approach is a linguistic way to consider grammar in terms of usage and expression of meanings. According to Halliday (1978), language is structured to create three types of simultaneous meanings: experiential meaning, interpersonal meaning and textual meaning'. Respectively, the first serves to encode the speaker's or writer's experience in the external world, the second serves to express the interaction of the speaker with others and the last organizes a text in a coherent whole. I am especially interested in examining interpersonal meaning through the system of Mood and modality. Before going about that practical application there is a need to clarify some terms

### **1.2.1 Tenor**

Talking about the three metafunctions developed by M.A.K Halliday, I previously referer to Field, Tenor and Mode. These three registers variables are used to show how language is structured and how a community's use of language is an integral part of its social resource. Tenor can be defined as the role relationship between the interactants:

Speaker-Listener, Addresser- addressee, Writer-reader (Eggings 1994). Since Tenor has necessarily impact on language use because the way people in equal status can interact must be different from the way people in non-equal status can do when they speak to each other. It is to mean that an employee cannot talk to his/her boss in the same way he /she addresses his/her wife or husband at home. Instinctively, any interactants can, no doubt, recognize that the kind of social role they are playing in a situation will have an effect on how they use language. That is why Cater Poynton (1985) clarified this notion of tenor by breaking it down into three continua. Power continuum, contact continuum and affective involvement between the person that addresses and the one whom he/she addresses. It may happen that in the process, interactants have equal power or unequal power. In other words, the power continuum directs situations in terms of whether the roles interactants are playing are those in which they are of equal or unequal power.

The power continuum is then the one which positions situations in terms of whether the roles interactants are playing are those that bring them into frequent or infrequent contact.

For instance, the contact between spouses is frequent whereas the one between students and their teachers is occasional or infrequent.

### **1.2.2 Tenor and Interpersonal meanings**

Interpersonal meaning enables interactants to show the kind of relationship prevailing among them. Interpersonal meaning appears as tenor that can be associated with the realization of interpersonal meaning. These interactants may be advisors, commanders or anybody else. This fact leads them to express their attitude towards a subject under question. Interpersonal meaning is then realized through different Mood patterns, the use of Modality and the study of the conversational structure.

### **1.2.3 The grammar of interpersonal meanings: Mood**

Halliday (1984, 1985 a: 68-71) has shown that whenever we use language to interact, one of the things we are doing is to establish a relationship between us (the interactants). The relationship we establish is made through a typically chosen grammatical structure: Mood.

The Mood structure of a clause is its organization to realize interpersonal meaning. Interpersonal meaning is one of the language functions which show how speakers express attitudes and judgments of various kinds when interacting. Mood refers to variables such as the types of clause structure or mood types, modality, the use of tags, vocatives, attitudinal words which are either positively or negatively loaded, expressions of intensification, and politeness markers of various kinds. (Eggings, p192-194)

### 1.2.3.1 Mood types

The structure, in which opinion is expressed in order to better understand the role played by a language, is the sequence of words used by interactants. The functional constituents that people use to construct the structure of a clause help to exchange information or goods and services. So, when we interact with people, we use language to convey unlimited purposes, we may want to order, apologize, invite or reject. The most fundamental purposes in any exchange are giving or demanding a commodity of various kinds. Halliday (2000) suggests two kinds of commodities which he terms 'information' and 'goods or services'. The system of Mood organizes the clause as an interactive event in which the speaker adopts a speech role, essentially giving or demanding information (by means of statements and questions) or exchanging goods and services (whether the commodity is an offer or a command), and assigns a complementary role to the listener which he wishes him to adopt (Halliday 2000). We consequently have two basic speech roles and four basic speech functions. The table 1 makes a summary of speech roles and functions. Thus, when a clause is used to exchange information, it refers to **proposition** whereas it refers to **proposal** when it is structured to enable the exchange of goods and services.

Speech roles	Proposition: Information	Proposal: Goods and Services
Giving	Statement	Offer
Demanding	Question	Command

**Table 1:** Speech roles and commodities in interaction

There are four basic mood types in accordance with the four speech functions that can be made when we initiate a move:

- Declarative mood: to give information by stating what is or happens (statement)
- Interrogative mood: to request information (question)
- Modulated interrogative mood: to give goods and services (offer)
- Imperative mood: to get someone do something (command)

### 1.2.3.2 The functional constituents of clauses.

The mood structure of a clause consists of two parts: the MOOD and the RESIDUE

**1.2.3.2.1 The MOOD**

The MOOD is the component of the clause which carries the argument. It carries the “burden” of the clause as an interactive event and remains in the tag and is composed of the subject and the finite operator.

**i.) The subject**

According to Halliday (1985 a: 76), the subject realizes the thing by reference to which the proposition can be affirmed or denied. It provides the person or thing in whom is vested the success or failure of the subject, what is “held responsible”. More practically, the subject is the element that gets picked up by the pronoun in the tag

E.g. Mr. Darcy is not so worthy listening to as his friend. Is he?

**ii.) The finite**

The second major constituent of the MOOD is the finite. It is a verbal operator which carries the tense and modality. The finite is the entity in respect of which the assertion is claimed to have validity. It makes the proposition definite in a way that we can argue about it. It shows or makes agreement between subject and predicate and it indicates mood

E.g.: I am the youngest

I	am	The youngest
subject	Finite	Complement
MOOD		RESIDUE

**1.2.3.2.2 The RESIDUE**

The RESIDUE is that remaining part of the clause which is somehow less essential to the arguability of the clause. This part of the clause can be left out or removed without impacting the understanding of the clause.

E.g.: I leave you without a goodbye.

I	leave	you	Without a goodbye
subject	Finite	Predicator	complement
MOOD		RESIDUE	

The RESIDUE element can be made up of a number of functional elements such as the predicator, one or more complements, and a number of different types of adjuncts.

**i.) The predicator**

The predicator is the lexical or content part of the verbal group. It is the displayer of process being actually discussed or which is going on in the clause. It is the verbal elements of the clause after the finite single element.

**E.g.** you are mistaken.

You	are	<b>Mistaken</b>
Subject	finite	Predicator
MOOD		RESIDUE

It can also be fused with the finite when there is only a single verbal constituent (in simple present or simple past).

**E.g.** we drank beer.

We	<b>drank</b>	Beer
Subject	Finite	Predicator
MOOD		RESIDUE

**ii.) The complement**

It is the non essential participant of clause. It is the second component of the RESIDUE. According to functional grammar, object; direct or indirect or anything which completes the sense of the clause is complement. It is always a nominal group. The complement is an element within the RESIDUE box. The complement has a tendency to become a subject. Thus, it can get to be subject through the process of passivizing the clause. However, attributive complement cannot become subjects.

**E.g.** She buys smart cars.

she	buys	<b>Smart cars</b>
Subject	Finite	Predicator
MOOD		RESIDUE

**iii.) Adjuncts**

Adjuncts are adverbial or prepositional clauses which contribute some additional information to the clause. They do not have the potential to be subjects. There are three broad classes of adjuncts:

- Circumstantial adjuncts

- Modal adjuncts
- Textual adjuncts

✓ **Circumstantial Adjuncts**

Circumstantial adjuncts add experiential content to the clause by expressing some circumstances related to the clause. They may refer to time, place, cause, result, purpose and so forth.

**E.g.** they have observed from the window.

they	have	observed	<b>From the window</b>
subject	Finite	Predicator	Adjunct: circumstantial
MOOD		RESIDUE	

✓ **Modal adjuncts**

They are clause elements which add interpersonal meanings to the clause. It means that they add meanings which are somehow connected to the creation and maintenance of the dialogue. There are four major types of Modal adjuncts:

- **Mood adjuncts:**

They express probability (certainty, definitely, maybe, perhaps), usuality (always, sometimes, usually), intensification or minimization (absolutely, really, just, somewhat), presumption (evidently, presumably, obviously), and inclination (happily, willingly, gladly or reluctantly).

**E.g.** I certainly have had my share of beauty

I	<b>certainly</b>	have	had	my share of beauty
Subject	Adjunct: mood	Finite	Predicator	Complement
MOOD			RESIDUE	

- **Polarity Adjuncts:** Yes or No **E.g.** Yes.

<b>Yes</b>
Adjunct
MOOD

Let's mention that mood adjuncts and polarity adjuncts are part of the MOOD constituent of the clause.

▪ **Comment Adjuncts:**

They are realized through adverbs and typically occur in the clause initial position or just after the subject. They express comment or description about the clause as whole.

E.g. Fortunately, I have found my money.

<b>fortunately</b>	I	have	found	my money
Adjunct :comment	Subject	Finite	Predicator	complement
	MOOD		RESIDUE	

▪ **Vocative Adjuncts:**

They can be identified as names, where the names are not functioning as subjects or complements but are used to directly address the person named. They occur either initially or finally in the clause.

E.g. Jane, I congratulated you.

<b>Jane</b>	I	congratulated		You
Adjunct : vocative	Subject	Finite	predicator	Complement
	MOOD		RESIDUE	

Comment adjuncts and vocative adjuncts are neither included in the MOOD nor in the RESIDUE boxes.

✓ **Textual Adjuncts**

They impact the textual meaning and are neither classified in the MOOD box nor in the RESIDUE box. They are of two categories: conjunctive adjuncts and continuity adjuncts.

▪ **Conjunctive Adjuncts**

E.g. So, you have come at once.

<b>so</b>	you	have	come	at once
Adjunct : conjunctive	Subject	Finite	predicator	Adjunct: circumstantial
	MOOD		RESIDUE	

▪ **Continuity adjuncts**

This sub-category takes into account continuative and continuity items. They signal that the speaker has more to say or he wants to take turn to respond.

E.g. Oh, yes!

<b>oh</b>	Yes
Adjunct : continuity	Adjunct : polarity
	MOOD

**1.2.3.3 Mood structure of propositions**

Propositions refer to clauses that used to exchange information. They are expressed through declaratives, interrogatives and exclamatives.

**1.2.3.3.1 Declarative Clauses**

Declarative clauses are mostly used to realize the speech function of statements. Statements are then used to exchange information. Their typical structure is Subject + Predicator + Complement + Adjunct. It is simplified as follows:  $S \wedge F \wedge P \wedge C \wedge A$ . We can distinguish major clauses from minor clauses. Major clauses have MOOD components even though they may be left out or removed. Concerning minor clauses, they have on MOOD constituents

E.g. I will make n,o promise (Major clause)

E.g. Ok. (Minor clause)

**1.2.3.3.2 Interrogative Clauses**

We have two subcategories of interrogatives: polar interrogatives and WH- interrogatives

**i) Polar interrogatives**

They are "yes/no" questions typically used for demanding information. The grammatical structure of polar interrogatives is as follows: the finite element occurs before the subject. The typical structure is:

Finite + Subject + Predicator + Complement + Adjunct. In the simplistic way, it is as follows:

$F \wedge S \wedge P \wedge C \wedge A$

**E.g.** Did you blame me for coming?

Did	you	blame	me	For coming?
finite	subject	predicator	complement	Adjunct: circumstantial
MOOD		RESIDUE		

There is no predicator with the verb "To be"

**E.g.** is she your mother?

Is	she	Your mother ?
finite	subject	Complement
MOOD		RESIDUE

**ii) WH-interrogatives**

They are used for demanding information. In this case , the WH-element is always fused with the subject, the complement or the circumstantial adjunct. It may be classified in the MOOD box or in the RESIDUE box depending on the status of element with which it is fused. Generally their structure is WH+ complement/subject/ circumstantial +finite +complement +adjunct.

When it is conflated with the subject, the structure is the following:

WH/Subject ^ Finite ^ Predicator ^ Complement ^ Adjunct.

**E.g.** Who has raped Georgina?

Who	has	raped	Georgina ?
WH/subject	finite	predicator	complement
MOOD		RESIDUE	

If the WH-element is conflated with the complement or the adjunct, it is part of the RESIDUE. The typical structure is either: WH/C ^ Finite ^ Subject ^ Predicator ^ Complement ^ Adjunct or WH/A ^ Finite ^ Subject ^ Predicator ^ Complement.

Examples are respectively given.

**E.g.** what have you bought yesterday?

What	have	you	brought	Yesterday?
WH/Complement	finite	subject	predicator	Adjunct: circumstantial
MOOD			RESIDUE	

**E.g.** When did they sell the new car?

When	Did	they	sell	The new car ?
WH/Adjunct: circumstantial	finite	subject	predicator	complement
RESIDUE	MOOD		RESIDUE	

### **1.2.3.3 Exclamative Clauses**

Exclamative clauses are used to express emotional status of the interactants during an exchange. They express feelings such as surprise, disgust, worry, happiness, and so forth. They are a mixture of interrogative and declarative patterns. Like the WH- interrogatives, they require the presence of a WH element, conflated with either a complement or an Adjunct. Their basic structure is as follows: WH/C ^ Subject ^ Finite ^ Predicator ^ Adjunct abbreviated as: WH/C ^ S ^ F ^ P ^ A. Or WH/Adjunct ^ SUBJECT ^ Finite in abbreviation we have: WH/A ^ S ^ F.

**E.g.** what an excellent work you did yesterday!

What an excellent work	you	did	Yesterday!
WH/complement	subject	finite	Adjunct: circumstantial
RESIDUE	MOOD		RESIDUE

**E.g.** How beautiful Jane is!

How beautiful	Jane	Is!
WH/attribute	subject	Finite
RESIDUE	MOOD	

### **1.2.3.4 Mood structure of proposals**

Proposals, unlike propositions, refer to clauses structured to exchange goods and services. They are expressed through imperatives and modulated interrogatives.

#### **1.2.3.4.1 Imperatives**

The imperative clauses are then used (but not always) to make commands. Imperative structures may be of different types:

i) An imperative consisting of a MOOD element of Finite + subject

**E.g.** "Don't you drive car in the night"

Don't	you	drive	car	In the night
Finite	subject	predicator	complement	Adjunct: circumstantial
MOOD		RESIDUE		

ii) An imperative consisting of a MOOD element of finite only (no subject)

**E.g.** do train hard

Do	train	Hard
Finite	predicator	Complement: attribute
MOOD	RESIDUE	

iii) An imperative consisting of a MOOD element of subject only (no finite)

**E.g.** let's play this game

Let's	play	This game
Subject	predicator	Complement
MOOD	RESIDUE	

iv) An imperative consisting of only a RESIDUE (no MOOD element)

**E.g.** close this door.

Close	This door
predicator	Complement
RESIDUE	

#### **1.2.3.4.2 Modulated Interrogatives**

Modulated interrogatives generally express offers; it means that the clause is used to give goods and services. Here, modulation is expressed either in the Finite that is to say 'shall or will' expressing willingness, in the predicator through liking or desiring verb or in a complex predicator, that is the predicator involves a verb such as : like, desire, or need followed by a second verb in the infinitive form as shown in the three examples below respectively.

**E.g.** will you give me some water?

Will	You	give	Me some water
Finite: modulated	subject	predicator	complement
MOOD		RESIDUE	

**E.g.** would you prefer a soda?

Would	you	prefer	A soda?
Finite	subject	predicator	complement
MOOD		RESIDUE	

**E.g.** Would you like to eat pounded yam?

Would	you	Like to eat	Pounded yam?
Finite	subject	Predicator: modulated complex	complement
MOOD		RESIDUE	

### **1.2.3.5 Modality**

The attitudes and judgments embodied in the text, realized by the system of modal assessment and by choice of lexis, are also part of the interpersonal metafunction of language (Halliday 2000). Through modality the speaker takes up the position and signals the status and the validity of his/her own judgment. If the commodities exchanged are information, the clauses are labeled as propositions and the modality expressions are termed as modalization which refers to the validity in terms of probability and usuality. If the commodities are goods and services, modality expressions are defined as proposals and are termed as modulation which reflects how confident the speaker can be in eventual success of the exchange in terms of obligation and inclination.

#### **1.2.3.5.1 Modalization**

Modalization is one half part of the grammatical area of modality which expresses the speaker's attitude towards what he/she is saying. It involves the expression of two kinds of meanings:

- Probability (possibility, probably, certainly)
- Usuality (sometimes, usually, always).

The meanings made through modalization can be present in the in three possible ways:

1-through the choice of finite modal operators (can, could, must, may, might, will...)

2-through Mood Adjuncts (perhaps, maybe, usually,...)

3-through both together: a modal Finite and a Mood Adjunct

**E.g.** He could probably kill the animal.

He	could	probably	kill	The animal
subject	Finite modal	Adjunct Mood	predicator	complement
MOOD			RESIDUE	

Modalization can also be realized explicitly through particular Mood Adjunct that Halliday calls **grammar metaphor**: a clause that expresses modalization and that is appended to the main clause. Some of them are: I think, I'm sure, I reckon...

### **1.2.3.5.2 Modulation**

Modulation is the second half part of modality. It is a way for speakers to express their judgments or attitudes about actions and events. Modulation has two kinds of intermediate possibility:

- Degrees of obligation (in commands)
- Degrees of inclination (in offers)

Also, both obligation and inclination can be expressed by a finite operator: should, must (operators that express obligation, necessity)

**E.g.** the lovers should fly to Lake District.

The lovers	Should	fly	To lake district
subject	Finite modulated	predicator	Adjunct
MOOD		RESIDUE	

It can also be expressed through the expansion of the predicator.

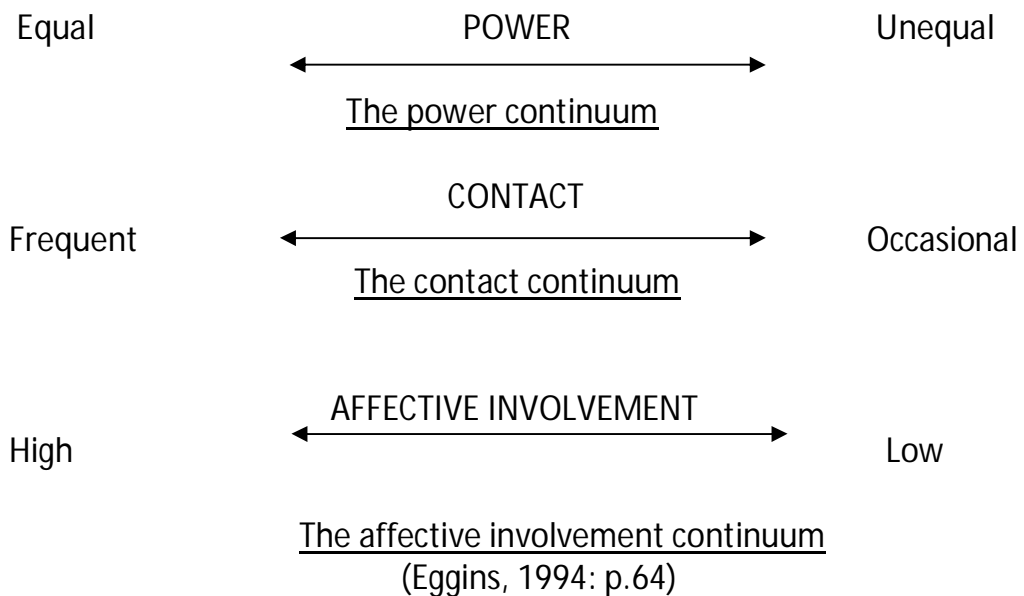
**E.g.** the heir is supposed to become my property.

The heir	is	Supposed to become	My property
subject	finite	Predicator modulated: complex	complement
MOOD		RESIDUE	

### 1.2.3.6 The tenor variable

Tenor is one of the three register variables which form the context of situation. Tenor is defined as “the social role relationships played by interactants”. Cate Poyton (1985) has suggested that tenor can be broken down into three different continua: power, contact and affective involvement. These continua inform us about the degree of formality of any communicative event.

An informal situation involves interactants who are of equal power, who see each other frequently, and who are affectively involved. A formal situation is one where the power between the interactants is not equal, the contact is infrequent, and the affective involvement low. The three tenor continua can be schematized as shown below.



The claim, here, is that these continua will have an impact on how we use language.

## **CHAPTER TWO: SUMMARY AND MOOD ANALYSIS OF THE SELECTED EXCERPTS**

### **2.1 Summary of the selected excerpts**

#### **2.1.1 Excerpt one: (chapter 1-3) p1-4: Dialogue between Mrs Bennet, Mr Bennet, Elizabeth, Catherine and Lydia**

Here we are introduced to Mr. and Mrs. Bennet. Mrs Bennet arrives with some interesting news that a wealthy gentleman from the north has arrived nearby Longbourn. She plans immediately to marry him to one of her daughters. She warns her husband that she will send him to see the new neighbor Bingley as soon as he arrives. She also reminds him of their daughters while she muses on how Elizabeth is her favorite daughter with something more of quickness than her sisters knowingly the question why his visit to Bingley is so important.

#### **2.1.2 Excerpt two: (chapter 16-17) p31-35: dialogue between Mr Collins, Elizabeth, Mrs. And Mr Bennet**

Mr. Collins arrives at the Bennets drawing room and asks Mrs. Bennet and Catherine to leave him alone with Elizabeth for some time. Elizabeth tries to keep her family with her but in vain. There Mr. Collins made his marriage proposal. Elizabeth rejects him as she thinks and is sure that they would not make each other happy. But Mr. Collins finds her rejection to be the women habitual strategy and decides to wait and ask again. Mrs. Bennet who is in favour of this union calls Mr. Bennet to help but the later worsens the situation.

#### **2.1.3 Excerpt three: (chapter 52) p111-114: dialogue between Lady Catherine de Bourgh and Elizabeth**

Lady De Bourgh questions Elizabeth about the rumors that she is engaged to Mr. Darcy. She does not think it a good match because of the inferiority of Elizabeth's family and shows her anger in doing so. Elizabeth tries to deflect the questions though, angering the Lady who insists that Elizabeth must just tell her what has happened in sincerity. She states that Darcy is destined to be with her daughter and must know Elizabeth's intention. She finally answers the question after irritating Lady De Bourgh telling her no. But she refuses to make the promise which is: never to become engaged to Darcy. There, she enraged Lady de Bourgh more again

### **2.2 Mood analysis of the excerpts**

Let's recall that the Mood analysis of a text involves the study of the mood types, the use of modality and that of adjuncts. As for the three selected excerpts, I will focus my intention on the speech production of the interactants. And to make easier the work to be understood, some abbreviations will be used as keys to guide the analysis of mood. In the three excerpts these are the keys:

S = Subject, F = Finite, Fn = negative, Fms = Modlized, Fml = modulated;

P = Predicator, F/P = fused Finite and Predicator;

C = Complement, Ca = attributive Complement;

A = Adjunct, Ac = circumstantial, Am = mood, Ao = comment, Ap = polarity, Av = vocative,

Aj = conjunctive, At = continuity;

Wh = wh element; Wh/S, Wh/C, Wh/Ac = fused Wh element.

### **2.2.1 Divisions of the three excerpts into clauses**

#### **Excerpt one: (chapter 1-3) p1-p4**

"My dear Mr. Bennet (Av)" said (F/P) his wife (S) to him (C) one day (Ca)

"Have (F) you (S) heard (P) that (Aj) Netherfield Park (S) has (F) been let (P) at last (Ac)?"

Mr Bennet (S) replied (F/P) that (Aj) it (S) had not (Fn).

"But (Aj) it (S) has (F)" she (S) repeated (F/P)

"Mrs Long (S) has (F) just been (P) here (Ac), and (Aj) she (S) told (F/P) about it (C)"

Mr Bennet (S) made (F/P) no answer (C).

"Do (F) you (S) not want (P) to know (P) who (S) has (F) taken (P) it (C)?" cried (F/P) his wife (S) impatiently (Ao)

"You (S) want to tell (P) me (C) and (Aj) I (S) have (F/P) no objection to hearing it (C)"

"This (S) was (F) quite (Ao) enough encouragement (C)"

"Well (At), my dear (Av), Mrs Long (S) says (F/P) that (Aj) Netherfield (S) is (F) taken (P) by (Aj) a young man of large fortune (C) from (Aj) the north of England (Ac), that (Aj) he (S) came (F/P) down on Monday ((Ac) to see (P) the place (C) and (Aj) was (F) so (At) delighted with it (C) that (Aj) he (S) agreed (F/P) to take (P) possession immediately (Am), and (Aj) some of his servants (S) are (F) to be (P) in the house (Ac) by (Aj) the end of the week (Ac)"

"What (Wh/C) is (F) his name (S)?"

"Bingley"

"Is (F) he (S) married (P)?"

"Oh (At), no (Ap), my dear (Av), surely (Am) not! An unmarried man of large fortune, four or five thousand a year (C). What (Wh/C) a fine thing for our girls!"

"How (Aj) can (Fml) that (S) be (F)? What (Wh/C) difference (S) does (F) it (S) make (P) to them (Ca)?"

"My dear Mr Bennet (Av)" replied (F/P) his wife (S)

"How (Aj) can (Fml) you (S) be (P) so (Ao) annoying (Ca)?"

"You (S) must (Fml) know (P) that (Aj) I (S) am (F) thinking (P) of his marrying one of them (C)"

"Is (F) that (S) his intention (C) in settling (P) here (Ac)?"

"Intention? Nonsense, how can (Fml) you (S) talk (P) like that (Aj)! But (Aj) it (S) is (F) likely (Am) that (Aj) he (S) may (Fml) fall (P) in love with one of them (C), and (Aj) therefore you (S) must (Fml) visit (P) him as soon as (Aj) he (S) comes (F/P)"

"I (S) see (F/P) no reason for that (C). You and the girls (S) may (Fml) go (P), or, even you (S) may (Fms) send (P) them (C) by themselves, because (Aj) as you (S) are (F) good-looking as any of them (C), Mr. Bingley (S) might (Fml) like (P) you the best of the party (C)".

"My dear (Av), you (S) praise (F/P) me (C) too (Ao) highly. I (S) certainly (Ao) have (F) had (P) my share of beauty (C), but (Aj) when (Aj) a woman (S) has (F/P) five grown-up daughters (C), she (S) ought to (Fml) give (P) up thinking of her own appearance (C). But (Aj) you (S) must (Fml) indeed (Aj) go (P) and (Aj) see (P) Mr Bingley (C) when (Aj) he (S) comes (F/P)"

"It (S) is (F) more than a promise (C)"

"But (Aj) consider (P) your daughters (C). Indeed (Aj), you (S) must (Fml) go (P) because (Aj) it (S) will (Fms) be (P) impossible (Ao) for us (C) to visit (P) him (C), if (Aj) you (S) do not (Fn)"

"You (S) are (F) too (Ao) anxious to do (P) what is proper (C), surely (Ao). I (S) dare (Fml) say (P) Mr. Bingley (S) will (Fms) be (P) very (Ao) glad (Ac) to see (P) you (C), and (Aj) I (S) will (Fms) send (P) him a few words (C) by you (C) to inform (P) him of my heart consent (C) to his marrying whichever of the girls (C) he (S) chooses (F/P) though (Aj) I (S) must (Fml) throw (P) in a good word for my little Lizzy (C)"

"I (S) hope (F/P) you (S) will (Fms) do (P) no such thing (C). Lizzy (S) is not (Fn) a bit better than the others (C), but (Aj) you (S) are (F) always (Am) giving (P) her the preference (C)"

"They (S) have (F/P) none of them much (C) to recommend (P) them" he (S) replied (F/P)

"They (S) are (F) all silly (Ca) and (Aj) empty-headed like other girls (C), but (Aj) Lizzy (S) is (F) a little more intelligent than her sisters (C)"

"Mr. Bennet (Av), how can (Fml) you (S) speak (P) of your own daughters in a such way (C)? You (S) take (F/P) delight (C) in annoying me (C). You (S) have (F/P) no pity (C) on my poor nerves (C)"

"You (S) are (F) mistaken (P), my dear (Av). I (S) have (F/P) a high respect (C) for your nerves (C). They (S) are (F) my old friends (Ca). I (S) have (F) heard (P) you mention (P) them for the last twenty years (C)"

"Ah (At)! You (S) do (Fn) not know (P) how (Aj) I(S) suffer (P)"

Mr Bennet (S) was (F) such a peculiar mixture of cleverness, sharp humour, silence and unexpected changes of mind (C), that (Aj) the experience of twenty-three years (S) had (Fn) not been (P) long enough to make his wife understand (P) his character (C). Her mind (S) was (F) less difficult (Ca) to grasp (P). She (S) was (F) a foolish woman (C). The business of her life (S) was (F) to get (P) her daughters (C) married (P). Its pleasure (S) was (F) visiting and news (C).

Mr Bennet (S) was (F) among the first of those who visited Mr Bingley (C). He (S) had (F/P) always (Am) intended (P) to do so (Aj), though (Aj) he (S) continued (F/P) to let (P) his wife (S) believe (F/P) that (Aj) he (S) would (Fnms) not go (P). It (S) was (F) made known (P) the following evening (Ac).

Observing his second daughter occupied in sewing ribbon on a hat (C), he (S) suddenly (Ao) addressed (F/P) her (C) with:

"I (S) hope (F/P) Mr. Bingley (S) will (Fms) like (P) it (C), Lizzy (Av)"

"We (S) are (Fn) not in a position to know (P) what (Aj) Mr. Bingley (S) likes," Said (F/P) her mother (S) bitterly (Ao), "if (Aj) we (S) are (Fn) not to visit (P) him (C)"

"But (Aj) you (S) forget, mamma (Av)", Said (F/P) Elizabeth (S) " that (Aj) we (S) shall (Fms) meet (P) him (C) at the public balls (Ac), and (Aj) that (Aj) Mrs. Long (S) has (F) promised (P)to introduce him (C)"

"I (S) do (Fn) not believe (P) Mrs Long (S) will (Fms) do (P) any such thing (C). She (S) has (F/P) two nieces of her own (Ca). She (S) is (F) selfish, insincere woman (C) and (Aj) I (S) have (F/P) no opinion of her (C)"

"Neither (C) have (F/P) I (S)" said (F/P) Mr. Bennet (S)

"And (Aj) I (S) am (F) glad (Ca) to find (P) that (Aj) you (S) do (Fn) not depend (P) on her serving you (C)"

Mrs Bennet (S) would (Fn/ms) not make (P) any replay (C), but (Aj), unable to control her annoyance (C), began (F/P) to scolding (P) one of her daughters (C).

"Don't (Fn) keep (P) coughing so (Aj), Kitty (Av), for heaven's sake (C)! Have (F/P) a little pity on my poor nerves (C)".

"Kitty (S) lacks (F/P) judgment (C) in her cough (C)" said (F/P) his father (S)

"She (S) chooses (F/P) the wrong moment (C)"

"I (S) do (Fn) not cough (P) for my own amusement (C)" replied Kitty

"When (Aj) is (F) your next ball (S) to be (P), Lizzy (Av)?"

"In two weeks from tomorrow (Ac)"

"So (Aj) it (S) is (F)" cried her mother

"And (Aj) Mrs Long (S) does (Fn) not come (P) back till the day before (Ac), so (Aj) it (S) will (Fms) be (P) impossible (Ao) to her to introduce him (Ca), because (Aj) she (S) will (Fn/ms) not know (P) him herself (C)"

"Then (Aj), my dear (Av), you (S) may (Fml) have (P) the advantage of your friend (C), and (Aj) introduce (P) Mr. Bingley to her (C)"

"Impossible (Ao), Mr Bennet (Av), impossible (Ao), when (Aj) I (S) am (Fn) not acquainted (P) with him myself. How can (Fml) you (S) be (P) so (Aj) annoying (Ca)?"

"Well (At), if (Aj) you (S) will (Fn/ms) not perform (P) this duty (C), I (S) will (Fms) do (P) it (C) myself. The girls (S) stared (F/P) at their father (Ac). Mrs Bennet said: "Nonsense, nonsense! I (S) am (F) sick of Mr. Bingley (C)".

"I (S) am (F) sorry to hear that (Ca), but (Aj) why (Aj) did (Fn) you (S) not tell (P) me (C) before (Aj)? If (Aj) I (S) had (F) known (P) it (C) this morning (Ac). I certainly (Am) would (Fn/ms) not have gone (P) to see him (C). It (S) is (F) very (Ao) unlucky (Ca), but (Aj) as I (S) have (P) actually (Am) paid (P) the visit (C), we (S) cannot (Fnml) escape (P) the acquaintance (C) now"

The astonishment of the ladies (S) was (F) just what (Aj) he (S) wished (F/P) that (Aj) of Mrs Bennet being perhaps (Am) beyond the rest (C), though (Aj) when (Aj) the first excitement (S) was (F) over, she (S) began (F/P) to declare (P) that (Aj) it (S) was (F) what (Aj) she (S) had (F) expected (P) all the time .

"How good (C) it (S) was (F) of you! I (S) was (F) sure you (S) loved (F/P) your girls (C) too (Ao) well to neglect (P) such an acquaintance (C). Well (At), how pleased I am! And (Aj) it (S) is (F) such a good joke (C), too, that (Aj) you (S) should (Fms) have gone (P) this morning (Ac) , and (Aj) never said a word about it till now (Aj)."

"Now, Kitty (Av), you (S) may (Fml) cough (P) as much as you choose (C)" said Mr Bennet, as he left the room, having had enough of his wife's rejoicing (C).

"What an excellent father (C) you (S) have (F/P), girls (Av)" she said, when (Aj) the door (S) was (F) shut (P). "I (S) do (Fn) not know (P) how you (S) will (Fml) ever repay (P) him for his kindness (C). At our time of life (Ac), it (S) is (F) not so (Aj) pleasant (Ca). I (S) can (Fms) tell (P) you (C) to be making (P) new acquaintances every day (C), but (Aj) for your sakes (C) we (S) would (Fms) do (P) anything (C). Lydia (Av) my love though (Aj) you (S) are (F) the youngest (C), I dare say Mr Bingley (S) will (Fms) dance (P) with you (C) at the next ball (Ac)".

"Oh (At)" said Lydia confidently (Am), "I (S) am (Fn) not afraid (Ca). Though (Aj) I (S) am (F) the youngest (C), I'm the tallest (C)"

The rest of the evening (S) was (F) spent (P), in wondering how soon (C) he (S) would (Fms) return (P) Mr Bennet's visit (C), and (Aj) deciding (P) when (Aj) they (S) should (Fms) ask (P) him to dinner (C).

**Excerpt two: (chapter 16-17) p31-35**

The next day (Ac) opened (F/P) a new scene (S) at Longbourn (Ac). Mr Collins (S) formally made (F/P) his proposal of marriage (C). Having decided (P) to do it (C) without (Aj) delay (C), and (Aj) having (F/P) no lack of self-confidence (C), he (S) began (F/P) in a very orderly manner (C) with (Aj) all the ceremony (C) which (Aj) he (S) supposed (F/P) to be (P) a regular part of the business (C). On finding Mrs Bennet and (Aj) the younger girls together soon after breakfast (C), he (S) addressed (F/P) the mother in these words (C):

"May (Fms) I (S) hope (P), madam (Av), for a private interview with your charming daughter Elizabeth (C)?"

Before (Aj) Elizabeth (S) had (F/P) time for anything but a blush of surprise (C), Mrs Bennet (S) immediately ( ) answered (F/P):

"Oh (At) yes (Ap), certainly (Am) I (S) am (F) sure that (Aj) Lizzy (S) can (Fml) have (P) no objection (C). Come Kitty (Av), I (S) want (F/P) you (C) upstairs (Ac)" And (Aj) gathering her work together (C), she (S) was (F) hastening (P) away, when (Aj) Elizabeth (S) called (F/P) out:

"I (S) beg ((F/P) you (S) will (Fnms) not go (P). Mr Collins (S) must (Fml) excuse (P) me (C). He (S) can (Fml) have (P) nothing to say that anybody need not to hear (P). I (S) am (F) going (P) away myself (C)."

"No (Ap), no (Ap), nonsense, Lizzy (Av). I (S) desire (F/P) you to stay where you are (C)" And (Aj) when (Aj) Elizabeth (S) seemed (F/P) about to escape (C), she added, "Lizzy (Av), I (S) insist (F/P) upon your staying and hearing Mr Collins (C)."

Elizabeth (S) would (Fnms) not oppose (F/P) such a command (C), and (Aj) a moment's consideration (S) made (F/P) her realize that it would be better to get the matter settled (C), so (Aj) she (S) sat (F/P) down again. Mrs Bennet and Kitty (S) walked (F/P) off, and (Aj) as (Aj) they (S) were (F) gone (P), Mr Collins (S) began (F/P):

"Believe me, my dear Miss Elizabeth (Av), your modesty only (S) adds (F/P) to your other perfections. You (S) would (Fms) have been (P) less pleasing (C) in my eyes (Ac) if (Aj) there (S) had (Fn) not been (P) this little unwillingness (C), but (Aj) allow (F/P) me to inform you (C) that (Aj) I (S) have (F/P) your respected mother's permission for this address (C). Almost as soon as (Aj) I (S) entered (F/P) this house (C), I (S) made (F/P) you (C) as (Aj) the choice of the companion of my future life (C). My reasons for marrying (S) are (F), first, I (S) think (F/P) it a right thing for every priest to set an example by doing so (C); secondly, I (S) am (F) sure that (Aj) it (S) will (Fms) add (P) very greatly to my happiness (P); and (Aj) thirdly, Lady Catherine (S) has (F) advised (P) it (C). As (Aj) I (S) am (F) heir to this estate on the death of your honoured father (C), I (S) decided (F/P) to choose (P) my wife (C) from among his daughters (Ac). I (S) know (F/P) very well (C) that (Aj) you (S) have (F/P) little fortune (C) but (Aj) I (S) shall (Fms) never (Am) blame (P) you for it (C) when (Aj) we (S) are (F) married (P)." It (S) was (F) absolutely (Am) necessary (Ca) to stop him now (C).

"You (S) are (F) too hasty (Ca), Sir (Av)," she (S) cried (F/P). "You (S) forget (F/P) that (Aj) I (S) have (F) made (P) no answer (C). Accept (F/P) my thanks for the honour that you are showing me (C), but (Aj) it (S) is (F) impossible for me to do otherwise than refuse your proposal (P)."

"I (S) quite (Ao) understand (F/P)," replied (F/P) Mr Collins (S), with (Aj) a wave of the hand (C), "that (S) is (F) usual (Ca) for young ladies to refuse the man whom they secretly mean to accept (C), when (Aj) he (S) proposes (F/P) for the first time (C)."

"On my honour, sir (Av)," cried (F/P) Elizabeth (S), "I (S) am (F) perfectly (Am) serious (Ca) in my refusal (C)."

"When (Aj) I (S) next speak (F/P) to you on this subject (C)," continued (F/P) Mr Collins (S), "I (S) shall (Fms) expect (P) to receive (P) a more favourable answer (C)"

Elizabeth (S) tried (F/P) in vain (Ac) to make (P) him (C) believe (P) her (C). He (S) had (F) too good an opinion of himself and his position (C), and (Aj) he (S) pointed (F/P) out that (Aj) she (S) was (F) too poor (Ca) to receive (P) many other offers (C). To this (C) she (S) could (Fms) make (P) no reply (C), and (Aj) immediately ( ), and (Aj) in silence (Ac), left (F/P) the room (P), with the intention of asking for her father's support (C).

Mrs Bennet (S) had (F) waited (P) in the hall (Ac) for the end of the interview (C). As soon as (Aj) she (S) saw (F/P) Elizabeth (S) open (F/P) the door (C) and, with a quick step (C), pass her

towards the staircase (C), she (S) entered (F/P) the breakfast room (Ac) and (Aj) congratulated (F/P) both Mr Collins and herself (C). Mr Collins received (F/P) and (Aj) returned (F/P) these good wishes (C), but (Aj) when (Aj) he (S) went (F/P) on to give (P) details of his conversation with Elizabeth (C), the information (S) alarmed (F/P) Mrs Bennet (C).

"But (Aj) you (S) may (Fml) depend (P) upon it (C), Mr Collins," she (S) added (F/P), that (Aj) Lizzy (S) shall (Fms) be made (P) behave reasonably (Am). "I (S) will (Fms) speak (P) to her myself (C) directly (Ac). She (S) is (F) a very foolish girl (C), and (Aj) does (Fn) not know (P) her own interest (C), but (Aj) I (S) will (Fms) make (P) her (C) know (P) it (C). I (S) will (Fms) go (P) to Mr Bennet (C), and (Aj) we (S) shall (Fms) very soon (Ac) settle (P) the matter with her (C), I (S) am (F) sure (Ca)."

She (S) would (Fnms) not give (P) him time to reply (C), but (Aj) hurried (P) immediately (Am) to her husband (C), and (Aj) called (P) out as (Aj) she (S) entered (F/P) the library (Aj):

"Oh (At), Mr Bennet (Av), you (S) are (F) wanted (P) immediately (Am). You (S) must (Fml) come (P) and (Aj) make (P) Lizzy (S) marry (P) Mr Collins (C), because (Aj) she (S) swears (F/P) she will not have him (C)."

Mr Bennet (S) raised (F/P) his eyes (C) from his book (Ac) as (Ac) she (S) entered (F/P) and (Aj) fixed (P) them (C) on her face (Ac) with a calm unconcern (C) which (S) was (Fn) not in the least changed by her information (C).

"I (S) have (Fn) not the pleasure of understanding you (C)," he (S) said (F/P), when (Aj) she (S) had (F) finished (P) her speech (C). "Of what (C) are (F) you (S) talking (P)?"

"Of Mr Collins and Lizzy. Lizzy (S) declares (F/P) that (Aj) she (S) will (Fnms) not have (P) Mr Collins, and (Aj) if (Aj) you (S) do (Fn) not make (P) haste, he (S) will (Fms) change (P) his mind (C) and (Aj) not have (P) her (C)."

"And (Aj) what (Aj) am (F) I (S) to do (P) about (Aj) it (C)? It (S) seems (F/P) a hopeless business (F/P)."

"Speak (P) to Lizzy (C) about (Aj) it yourself (C). Tell (P) her (C) that (Aj) you (S) insist (F/P) upon her marrying him (C)."

"Let (P) her (C) be called (P) down. She (S) shall (Fms) hear (P) my opinion (C)."

Mrs Bennet (S) rang (F/P) the bell (C), and (Aj) Miss Elizabeth (S) was (F) sent (P) for.

"Come (P) here (Ac), child (Av)," said (F/P) her father (S) as (Aj) she (S) appeared (F/P). "I (S) have (F) sent (P) for you (C) on an affair of importance (Ac). I (S) understand (F/P) that (Aj)

Mr Collins (S) has (F) made (P) you (C) an offer of marriage (C). Is (F) it (S) true (C)?"

Elizabeth (S) replied (F/P) that (Aj) it (S) was (F). "Very well ( ) –and (Aj) this offer of marriage (C) you (S) have (F) refused (P)?"

"I (S) have (F), sir (Av)"

"Very well (Ao). We (S) now (Aj) come (F/P) to the point (Ac). Your mother (S) insists (F/P) upon your accepting it (C). Is (Fn) it (S) not so (Aj), Mrs Bennet? (Av)"

"Yes (Ap), or I (S) will (Fms) never (Am) see (P) her (C) again ( )."

"An unhappy choice (S) is (F) before (Aj) you (C), Elizabeth (Av). From this day (C) you (S) will (Fms) be (P) a stranger to one of your parents (C). Your mother (S) will (Fms) never (Am) see (P) you (C) again ( ) if (Aj) you (S) do (Fn) not marry (P) Mr Collins (C), and (Aj) I (S) will (Fms) never (Am) see (P) you (C) again ( ) if (Aj) you (S) do (F)"

Elizabeth (S) could (Fnms) not help (P) smiling (P) at such an ending to such a beginning (P), but (Aj) Mrs Bennet was (F) extremely (Am) disappointed (P). She (S) did (Fn) not, however (Aj), yield (P) the point for some time (C). She (S) talked (F/P) to Elizabeth (C) again and again (Aj), and (Aj) tried (F/P) by turns (Ac) to persuade (P) her (C) and (Aj) to threaten (P) her (C). Mr Collins (S) meanwhile ( ), was (F) silent (Ca) and (Aj) offended (Ca). He (S) thought (F/P) too (Aj) well of himself (C) to understand (P) why his cousin could refuse him (C).

While (Aj) the family (S) were (F) in this state (Ac), Charlotte Lucas (S) came (F/P) to spend (P) the day with them (C). Mr Collins' attentions (S) were (F) given (P) to her (C), and (Aj) this Elizabeth (S) found (F/P) to be (P) a great relief (C).

### **Excerpt three: (chapter 52) p111-114**

One morning, about a week later (Ac), a carriage (S) suddenly (Ao) appeared (F/P) outside the house (Ac). It (S) was (F) too early (Ac) for visitors (C), and (Aj) neither the carriage nor the uniform to the servant (S) was (Fn) familiar (Ca). The two lovers (S) at once (Ac) escaped (F/P) to the garden (Ac), leaving (P) the rest of the ladies (C) to wonder (P) who the stranger could be (C), till (Aj) the door (S) was (F) thrown (P) open, and Lady Catherine de Bourgh (S) entered (F/P).

She (S) walked (F/P) in, looking (P) more disagreeable than usual (Ac), made (F/P) no other reply to Elizabeth greeting than a slight movement of the head (C), and (Aj) sat (F/P) down without a word (Ac).

After (Aj) sitting (P) for a moment (C) in silence (Ac), she (S) said (F/P), very stiffly (Ac), to Elizabeth (C):

"I (S) hope (F/P) you (S) are (F) well (Ca), Miss Bennet (Av). That lady (S), I (S) suppose (F/P), is (F) your mother (C)?"

Elizabeth (S) replied (F/P) shortly (Ac) that (Aj) she (S) was (F).

"And (Aj) that (S), I (S) suppose (F/P), is (F) one of your sisters (C)?"

"Yes (Ap), madam (Av)" replied (F/P) Mrs Bennet (S), to whom (C) Elizabeth (S) had (F) mentioned (P) the visitor's name (C), and (Aj) who (Wh/S) was (F) feeling (P) highly (Ac) honoured (P) by her coming (C).

"You (S) have (F/P) a very small park (C) here (Ac)," observed (F/P) Lady Catherine (S), after (Aj) a short silence (C), "and (Aj) this (S) must (Fml) be (P) a most inconvenient sitting room (C) for the evening (Ac) in summer. The windows (S) are (F) full west (Ca)"

Mrs Bennet (S) informed (F/P) her (C) that (Aj) they never sat there after dinner (C), and (Aj) then (Aj) added (F/P):

"May (Fml) I (S) be (P) so (Aj) bold (Ca) as (Aj) to ask (P) your ladyship (C) whether you left Mr and Mrs Collins well (C)?"

"Yes (Aj), very well"

Elizabeth (S) now (Aj) expected (F/P) that she would produce a letter for her from Charlotte (C), because (Aj) it (S) seemed (F/P) the only likely reason for her calling (C). But (Aj) no letter (S) appeared (F/P) and (Aj) she (S) was (F) completely puzzled (Ca).

Mrs Bennet (S), with great politeness (C), begged (F/P) her ladyship (C) to take (P) some refreshment (C), but (Aj) this (S) was (F) decidedly, and not very politely (Ac), refused (P). Then (Aj), rising (P), Lady Catherine (S) said (F/P) to Elizabeth (C):

"Miss Bennet (Av), I (S) should (Fms) be (P) glad (Ca) to take (P) a walk (C) in your garden (Ac), if (Aj) you (S) will (Fms) favour (P) me with your company (C)."

Elizabeth (S) obeyed (F/P). As (Aj) they (S) passed (F/P) through the hall (Ac), Lady Catherine (S) opened (F/P) the doors (C) into the dining room and drawing room (Ac), and (Aj) declared (F/P) them to be moderately good rooms (C).

They (S) walk (F/P) in silence (Ac) towards the little wood (Ac). Elizabeth (S) was (F) determined (P) to make (P) no effort at conversation (C) with (Aj) a woman who (Wh/S) was (F) now (Aj) more than usual rude and disagreeable (Ca).

As soon as (Aj) they (S) entered (F/P) the wood (Ac), Lady Catherine (S) began (F/P) in the following manner (Ac):

"You (S) can (Fml) have (P) no difficulty (C), Miss Bennet (Av), in understanding (P) the reason of my visit (C). Your own conscience (S), must (Fml) tell (P) you (C) why I have come (C)."

Elizabeth (S) looked (F/P) at her (C) in sincere astonishment (Ac).

"Miss Bennet (Av)," her ladyship (S) continued (F/P) in an angry voice (Ac), "you ought (Fms) to know (P) that (Aj) I (S) am (Fn) not to be treated (P) without (Aj) proper regard for my position (C). A report of a most alarming nature (S) reached (F/P) me (C) two days ago (Ac). I (S) was (F) told (P) that (Aj) you (S), Miss Elizabeth Bennet (Av), would (Fms) in all probability (C) be (P) soon (Ac) united (P) to my nephew, my own nephew (C). Though (Aj) I (S) know (F/P) that (Aj) it (S) must (Fml) be (P) a disgraceful falsehood (C), I immediately determined (F/P) to come (P) here (Aj), so (Aj) that I might (Fms) make (P) my feelings known to you (C)"

"If (Aj) you (S) believed (F/P) it impossible," said Elizabeth, her face (S) reddening with (Aj) astonishment and scorn (C), "I (S) wonder (F/P) that you took (F/P) the trouble of coming so far (C)"

"This (S) is (Fn) not to be borne (P). Miss Bennet (Av), I (S) insist (F/P) on being satisfied (C). Has he, has (F) my nephew (S), made (P) you an offer of marriage (C)?"

"Your ladyship (S) has (F) declared (P) it to be (P) impossible (Ca)"

"Miss Bennet (Av), do (F) you (S) know (P) who (Wh/C) I (S) am (F)? Let (P) me (C) be rightly understood (P). Mr Darcy (S) is (F) engaged (P) to *my daughter* (C). Now (Aj), what (Aj) have (F) you (S) to say (P)?"

"Only this-that if it is so, you (S) can (Fml) have (P) no reason (C) to suppose (P) that (Aj) he will make an offer to me (C)."

Lady Catherine (S) hesitated (F/P) for a moment, and then replied:

"The arrangement between them (S) is (F) of a special kind (C). From their childhood (Ac) they have (F) been intended (P) for each other (C). It (S) was (F) the favourite wish of his mother (C), as well as (Aj) of myself. Have (F) you (S) no respect for the wishes of his relations (C)?"

"But (Aj) what that (S) is (F) to me (C)? If (Aj) Mr Darcy (S) wishes (F/P), may (Fnml) he not make (P) another choice (C)? And (Aj) if (Aj) I am (F) that choice (C), why (Aj) may (Fnml) I not accept (P) him (C)?"

"I (S) will (Fnms) not be interrupted (P)! Hear (P) me in silence (Ac). I see there is a seat (C) over there (Ac). Let us sit down. My daughter and my nephew (S) are (F) made (P)

for each other (C). Their birth and their fortunes (S) are (F) noble (Ca). And what is to divide them? The ambitions of a young woman without rank or money (C)?”

“Your nephew (S) is a gentleman (C) and (Aj) I am (F) a gentleman’s daughter (C).”

“But (Aj) what (Wh/C) is (F) your mother (S)? Who (Wh/C) are your uncles and aunts (S) ? Do (F) you (S) imagine (P) that (Aj) I am without knowledge of their condition (C)?”

“If (Aj) your nephew (S) does (Fn) not object (P) to them (C),” replied Elizabeth, “It (S) can (Fml) be (P) nothing to you (C)”

“Tell (P) me (C), are (F) you (S) engaged (P) to him?”

Elizabeth (S) could (Fms) only say (P): “I am not”. Lady Catherine (S) seemed (F/P) pleased (Ca).

“And (Aj) will (Fms) you (S) promise (P) never (Am) to become (P) engaged to my nephew (C)?”

“I (S) will (Fml) make (P) no promise of any kind (C).”

“Miss Bennet (Av), I am shocked. The facts concerning your youngest sister (S) are (F) fully known (P) to me (C). Is such a girl (S) to be (P) my nephew’s sister (C)? Is (F) *her* husband, the son of his father’s servant (S), to be (P) his brother (C)?”

“You (S) can (Fml) now (Aj) have (P) nothing further to say to me (C),” Elizabeth (S) answered (F/P) with bitterness (Ac). “You (S) have (F) insulted (P) me (C) in every way possible way (Ac). I (S) must (Fml) beg (P) to return to the house (Ac).”

She (S) rose (F/P) as (Aj) she (S) spoke (F/P). Lady Catherine (S) also (Aj) rose (F/P), highly angered (Ca). She (S) talked (F/P) on, making (P) many threats (C), until (Aj) they were (F) at the door of her carriage (Ac), when (Aj), hastily turning (P) round, she (S) added (F/P):

“I (S) leave (F/P) you (C) without a goodbye (Ac), Miss Bennet (Av). I (S) send (F/P) no greetings to your mother (C). You (S) do (Fn) not deserve (P) such attention (C). I (S) am (F) most seriously displeased (Ca).”

Elizabeth (S) made (F/P) no answer (C), but (Aj) walked (F/P) quietly into the house (Ac). Her mother (S) met (F/P) her (C) impatiently ( ). “Had (F/P) she (S) anything special (C) to say (P), Lizzy (Av)?”

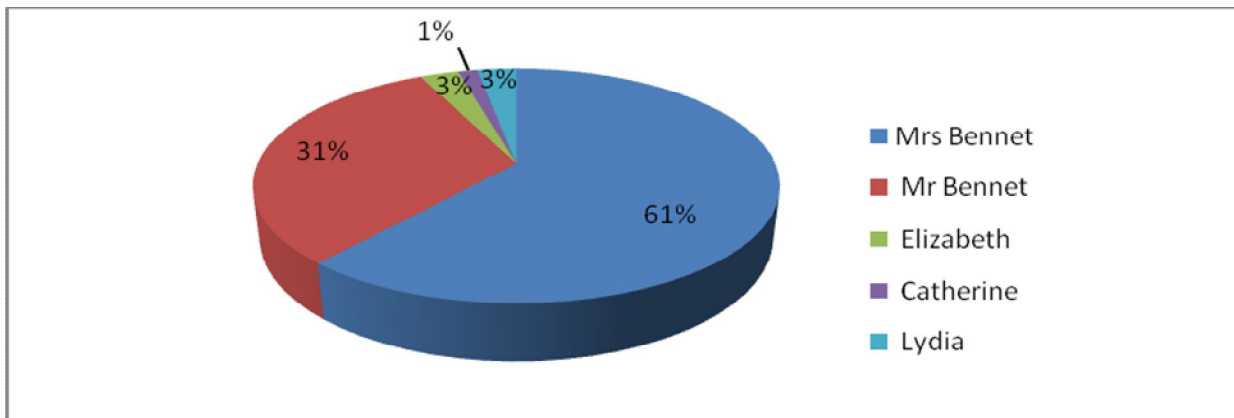
Elizabeth (S) was (F) forced (P) to yield (P) to a little falsehood (C) here (Ac), for to admit (P) the truth about (Aj) their conversation was impossible (C).

**2.2.2 Analysis of Mood types in excerpt one**

After having identified mood types, I have counted and distributed them to the interactants who have uttered them with reference making to each Mood type. I have then come up to the figures and statistics. I am going to proceed to the recapitulation of the absolute values of the Mood types in the first excerpt. After having displayed them in the next table.

Mood Types		INTERACTANTS				
		Mrs Bennet	Mr Bennet	Elizabeth	Catherine	Lydia
Declaratives	Full	24	15	01	01	02
	Elliptical	00	00	00	00	00
Interrogatives	Polar	02	02	00	00	00
	Wh-int	03	05	00	00	00
Imperatives		03	00	00	00	00
Exclamatives		08	00	00	00	00
Minor clauses		01	00	00	00	00
Incomplete		02	00	01	00	00
Clauses total per interactant		43	22	02	01	02
Total ranking clauses		70				

**Table1:** Mood types distribution in excerpt one



**Diagram<sub>1</sub>:** Total ranking clauses of percentage in Excerpt one

From the analysis of the table 1, we can see that Mrs. Bennet occupies the first rank of the clauses total per interactant with 43 clauses followed by Mr. Bennet with 22 clauses. Mrs. Bennet has uttered 24 Full declaratives, 2 Polar and 3 Wh-interrogatives, 8 exclamatives, 2 abandoned and 1 Minor. Mr. Bennet has uttered 15 declaratives, 2 Polar and 5 Wh-interrogatives. The three others participants of this excerpt Elizabeth, Catherine and Lydia have not taken actively part in the discussion. There is modulated interrogative

used in this Excerpt. Let's mention that the 8 exclamatives uttered by Mrs Bennet are to show how surprised she was after knowing Mr Bennet has already paid visit to Mr. Bingley.

One must recall that, to get the percentage per interactant, we have multiplied each interactant speech rate by 100 and divided it by the total making clauses. To illustrate  $43 \times 100 / 70 = 61\%$  (Mrs Bennet's speech rate);  $22 \times 100 / 70 = 31\%$  (Mr Bennet speech rate);  $2 \times 100 / 70 = 3\%$  (Elizabeth's speech rate);  $1 \times 100 / 70 = 2\%$  (Catherine's speech role);  $2 \times 100 / 70 = 3\%$  (Lydia's speech role).

**2.2.2.1 Mood structure of a few clauses in excerpt one**

✓ **Declarative**

We have chosen three clauses as illustration

- 1- (Mrs Bennet ) "You have no pity on my poor nerves" p2
- 2- ( Mr Bennet ) "I have a high respect for your nerves" p2
- 3- (Mr Bennet ) "They are my old friends" p2

Let's now describe the mood structures of the chosen clauses.

- 1- (Mrs Bennet ) "You have no pity on my poor nerves"

You	have	No pity	On my poor nerves
subject	finite	complement	Adjunct: circumstantial
MOOD		RESIDUE	

- 2- (Mr. Bennet) "I have a high respect for your nerves"

I	have	A high respect	For your nerves
subject	finite	complement	Adjunct: circumstantial
MOOD		RESIDUE	

- 3-(Mr. Bennet) "They are my old friends"

They	are	My old friends
subject	finite	Complement
MOOD		RESIDUE

✓ **Interrogative**

- 1- (Mrs. Bennet) "Have you heard that Neverfield Park has been taken ?" p1
- 2- -(Mr. Bennet) "What is his name ?" p1

Let's note that in this excerpt Mrs. Bennet has made use of one interrogative mood through Minor clause

Mood structure of the chosen clauses

1- (Mrs. Bennet) "Have you heard that Neverfield Park has been taken?"

Have	you	heard	that	Neverfield park	has	Been taken	At last
finite	subject	predicator	Adjunct: conjunctive	subject	finite	predicator	Finite: circumstantial
MOOD		RESIDUE		MOD		RESIDUE	

2- (Mr. Bennet) "What is his name?"

What	is	His name?
WH/ complement	finite	Subject
RESIDUE	MOOD	

✓ **Exclamative**

All the eight exclamative moods in this excerpt are used by Mrs. Bennet. I have taken two of them for illustration.

1-(Mrs. Bennet) "What a fine thing for our girls!" p1

2-(Mrs. Bennet) "How good it was of you!" p4

Mood structure

1- (Mrs. Bennet) "What a fine thing for our girls!"

What a fine thing	Four our girls!
WH/ complement	Adjunct: circumstantial
RESISUE	

2- (Mrs. Bennet) "How good it was of you!"

How good	it	was	Of you!
WH/ attribute	subject	finite	Adjunct: circumstantial
RESIDUE	MOOD		RESIDUE

✓ **Imperative**

The three imperative moods in this excerpt are used by Mrs. Bennet.

Here are the illustrations of two of them.

1- (Mrs. Bennet) "But consider your daughters" p2

But	consider	Your daughters
Adjunct: conjunctive	predicator	Complement
RESIDUE		

2- (Mrs. Bennet) "Don't keep coughing so, Kitty" p3

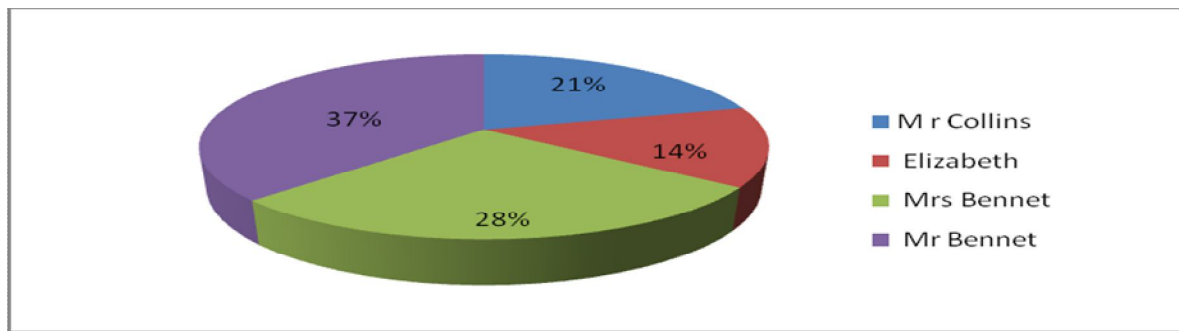
Don't	Keep coughing	so	Kitty
Finite: negation	predicator	Adjunct: circumstantial	Adjunct: vocative
MOOD	RESIDUE		

**2.2.3 Analysis of Mood types in excerpt two**

After having identified mood types, I have counted and distributed them to the interactants who have uttered them with reference making to each mood type. I have then come up to the figures and statistics. So, I have recapitulated the figures of mood types of the excerpt two in the table 2 and I have given the values in percentage terms in the diagram 2.

Mood Types		INTERACTANTS			
		Mr. Collins	Elizabeth	Mrs. Bennet	Mr. Bennet
Declaratives	Full	07	05	07	08
	Elliptical	00	01	00	00
Interrogatives	Polar	00	00	00	03
	Wh-int	00	00	00	02
Imperatives		01	00	02	02
Modulated interrogative		01	00	00	00
Exclamatives		00	00	00	00
Minor clauses		00	00	03	01
Incomplete		00	00	00	00
Clauses total per interactant		09	06	12	16
Total ranking clauses		43			

**Table2:** Mood types distribution in excerpt two



**Diagram<sub>2</sub>:** Total ranking clauses in excerpt two

Throughout the statistic of the table, we have a clear dominance of full declaratives moods. Mr Collins, Elizabeth, Mrs and Mr Bennet have respectively used 7, 5, 7 and 8 Full declaratives. We have only one Elliptical used by Elizabeth. For Imperatives, Mr. Collins has uttered 1, Mrs Bennet has used 2 and Mr Bennet 2 too. We have 3 Minor clauses used by Mrs. Bennet and 1 by Mr. Bennet. As far as Interrogatives (Polar and Wh-) are concerned, there are 5 and all of them have been uttered by Mr. Bennet. He has use the Interrogatives to ask Elizabeth questions about her opinion on Mr. Collins' marriage proposal.

**2.2.3.1 Mood structure of a few clauses in excerpt two**

✓ **Declarative**

1-(Mr. Collins): "I made you my choice as the companion of my future life" (p32)

2-(Elizabeth): "You forget that I have made you no answer" (p33)

3--(Mr. Collins):I quite understand (p33)

Mood structure of the chosen clauses

1-(Mr. Collins): "I made you my choice as the companion of my future life" (p32)

I	made		You my choice	as	The companion	Of my life
subject	finite	predicator	complement	Adjunct: circumstantial	complement	Adjunct: circumstantial
MOOD			RESIDUE			

2-(Elizabeth): "You forget that I have made you no answer" (p33)

You	forget		that	I	have	made	You no answer
subject	finite	predicator	Adjunct: conjunctive	subject	finite	predicator	complement
MOOD		RESIDUE		MOOD		RESIDUE	

3--(Mr Collins):I quite understand (p33)

I	quite		Understand			
subject			Adjunct: mood		finite	predicator
MOOD						RESIDUE

✓ **Interrogative**

All the five interrogatives full and polar combined are used by Mr. Bennet. Let's choose two and see their mood structure.

1-(Mr Bennet): Of what are talking? (34)

of	What	are	you	Talking?
adjunct	WH/complement	finite	subject	predicator
RESIDUE		MOOD		RESIDUE

2-(Mr Bennet): "And what am I to?" (P34)

And	what	am	I	To do
Adjunct: conjunctive	WH/complement	finite	subject	predicator
RESIDUE		MOOD		RESIDUE

✓ **Imperative**

1-(Mrs. Bennet): "Speak to Lizzy about it yourself" (p34)

2-(Mr. Bennet): "Let her be called down" (p34)

Mood structure

1-(Mrs. Bennet): "Speak to Lizzy about it yourself" (p34)

Speak	To Lizzy	About it yourself
predicator	complement	Adjunct: circumstantial
RESIDUE		

2-(Mr. Bennet): "Let her be called down" (p34)

Let her	be	called	Down
subject	finite	predicator	Adjunct: circumstantial
MOOD		RESIDUE	

✓ **Modulated interrogative**

Here we have identified one used by Mr. Collins

(Mr. Collins): "May I hope Madam for a private interview with your charming daughter, Lizzy

Mood analysis

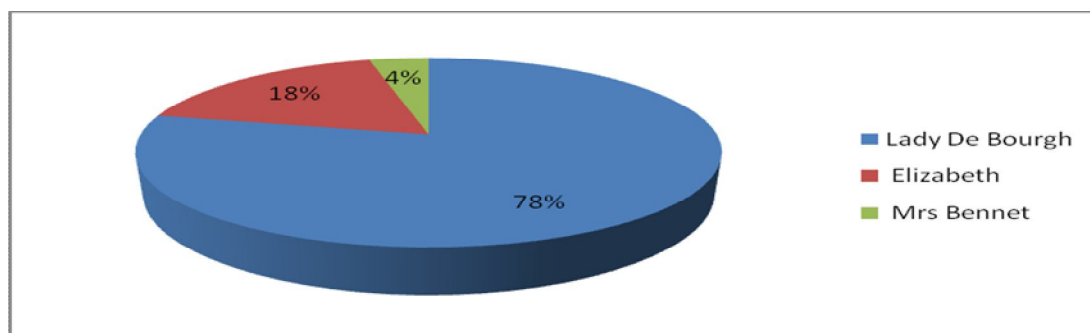
May	I	hope	Madam	For a private interview	With your charming daughter	Lizzy
Finite modal	subject	predicator	Adjunct: vocative	Adjunct: circumstantial	Adjunct: circumstantial	Adjunct: vocative
MOOD		RESIDUE				

**2.2.4 Analysis of Mood types in excerpt three**

To better perceive the functioning of the interpersonal meaning in this third excerpt through the mood types, I have classified the mood types distribution in table 3 and the total ranking clauses in diagram 3 below.

Mood Types		INTERACTANTS		
		Lady De Bourgh	Elizabeth	Mrs. Bennet
Declaratives	Full	21	05	00
	Elliptical	00	01	00
Interrogatives	Polar	10	00	00
	Wh-int	03	02	00
Imperatives		04	00	00
Exclamatives		00	00	00
Minor clauses		01	00	01
Modulatedd		01	01	01
Clauses total per interactant		40	09	02
Total ranking clauses		51		

**Table3:** Mood types distribution in excerpt three



**Diagram3:** Total ranking clauses in excerpt three

From the analysis of table three, we can notice the total dominance of Lady De Bourgh in the clauses total ranking per interactant with 40 clauses. She has uttered 21 full declaratives whereas Elizabeth has uttered 5 and Mrs. Bennet nothing. For interrogatives (polar and Wh combined), Lady Be Bourgh has uttered nearly the majority with 13; Elizabeth 2 and only 1 for Mrs. Bennet. For imperatives all the 4 clauses in this excerpt have been uttered by the ladyship. We have 1 minor clause used by Lady De Bourgh and 1 uttered by Mrs. Bennet. We have identified 3 modulated interrogatives and each of the interactants in this excerpt has used 1.

It is plain that in this excerpt Lady De Bourgh is more talkative than the other two participants. The explanation of this is that she belongs to the high social class; she is fortunate and very prideful. She shows no respect for anyone and thinks that everybody and everything must be under her control.

**2.2.4.1 Mood structure of a few clauses in excerpt three**

✓ Declarative

1-(Lady De Bourgh): "My daughter and my nephew are made for each other" (113)

2-(Elizabeth): "Your nephew is a gentleman and lam a gentleman's daughter" (p113)

Mood structure

1-(Lady De Bourgh): "My daughter and my nephew are made for each other" (113)

My daughter	and	My nephew	are	made	For each other
subject	Adjunct: conjunctive	subject	finite	predicator	Adjunct: circumstantial
MOOD	RESIDUE	MOOD	MOOD	RESIDUE	

2-(Elizabeth): "Your nephew is a gentleman and lam a gentleman's daughter" (p113)

Your nephew	is	A gentlemen	and	I	am	A gentleman's daughter
subject	finite	complement	Adjunct: conjunctive	subject	finite	Complement
MOOD	RESIDUE		MOOD	RESIDUE		

✓ Interrogative

1-(Lady De Bourgh): "Has my nephew made you an offer of marriage?" (113)

2-(Lady De Bourgh): "Do you know who lam?" (113)

Mood structure

1-(Lady De Bourgh): "Has my nephew made you an offer of marriage?" (113)

has	My nephew	made	You an offer	Of marriage?
finite	subject	predicator	complement	Adjunct: circumstantial
MOOD	RESIDUE			

2-(Lady De Bourgh): "Do you know who lam?" (113)

Do	you	know	who	I	Am?
finite	subject	predicator	WH/complement	subject	finite
MOOD	RESIDUE			MOOD	

✓ Imperative

In this excerpt, we have four imperatives and all of them are used by Lady De Bourgh.

1-(Lady De Bourgh): "Let me be rightly understood" (113)

2-(Lady De Bourgh): "Hear me in silence" (p113)

Mood structure

1-(Lady De Bourgh): "Let me be rightly understood" (113)

Let me	be	rightly	understood
subject	finite	Adjunct: circumstantial	
MOOD		RESIDUE	

2-(Lady De Bourgh): "Hear me in silence" (p113)

Hear	me	In silence
predicator	complement	Adjunct: circumstantial
RESIDUE		

✓ Modulated interrogative.

1-(Mrs. Bennet): "May I so bold as to ask your ladyship whether you left Mr. Collins and Mrs. Collins well?" (p112)

2-(Elizabeth): "May he not make another choice?" (p113)

Mood structure

2-(Elizabeth): "...may he not make another choice?" (p113)

may	he	Not make	Another choice
Finite: modulated	subject	predicator	complement
MOOD		RESIDUE	

**2.3 Adjunct types**

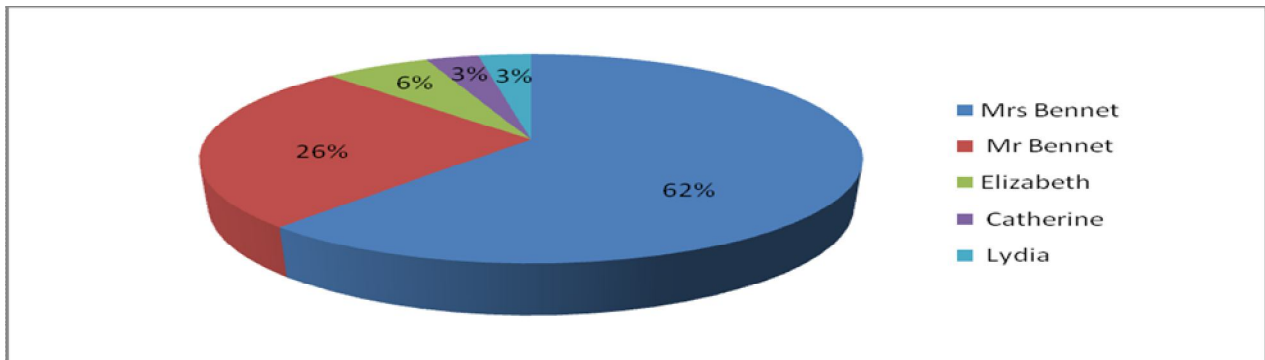
I am going to analyze the adjunct types of three excerpts.

**2.3.1 Adjunct types in excerpt one**

In this excerpt I have counted 65 adjuncts. They have been classified and presented in the table and diagram below.

ADJUNCT TYPES		INTERACTANTS				
		Mrs Bennet	Mr Bennet	Elizabeth	Catherine	Lydia
Circumstantial		15	03	02	01	00
Modal	Mood	04	02	00	00	00
	Polarity	01	00	00	00	00
	Comment	00	01	00	00	00
	Vocative	06	03	00	01	00
Textual	Conjunctive	11	07	02	00	01
	Continuative	03	01	00	00	01
Adjuncts total per interactant		40	17	04	02	02
total ranking adjuncts		65				

Table<sub>4</sub>: Adjunct types distribution in excerpt one



Diagram<sub>4</sub>: Total ranking adjuncts in excerpt one

There is a dominance of circumstantial and conjunctive adjuncts. Most of the circumstantial and conjunctive adjuncts are used by Mrs Bennet followed by Mr Bennet. There is only one comment adjunct used by Mr Bennet and only one polarity adjunct used by Mrs Bennet. Mrs Bennet has made use of 6 vocative adjuncts, Mr Bennet 3 and Catherine only 1.

**2.3.1.1 Structure of a few adjunct types in excerpt one**

1-(Mrs Bennet): "My dear, you praise me too highly" (p2)

My dear	you	praise	me	too	highly
Adjunct: vocative	subject	finite	predicator	complement	Adjunct: comment
	MOOD		RESIDUE		

2-(Mrs. Bennt): "When is your next ball to be,Lizzy? (p3)

When	is	Your next ball	To be	Lizzy
WH/adjunct: circumstantial	finite	subject	predicator	Adjunct: vocative
RESIDUE	MOOD		RESIDUE	

**2.3.2. Adjunct types in excerpt two**

The 48 adjunct types of this excerpt are recapitulated and presented respectively in the table and diagram below.

ADJUNCT TYPES		INTERACTANTS			
		Mrs. Bennet	Mr. Collins	Elizabeth	Mr. Bennet
Circumstantial		06	06	01	05
Modal	Mood	00	01	01	00
	Polarity	01	00	01	00
	Comment	01	02	01	02
	Vocative	03	01	00	01
Textua l	Conjunctive	06	04	02	02
	Continuative	01	00	00	00
Adjuncts total per interactant		18	14	06	10
Total ranking adjuncts		48			

Table5: Adjunct types distribution in excerpt two

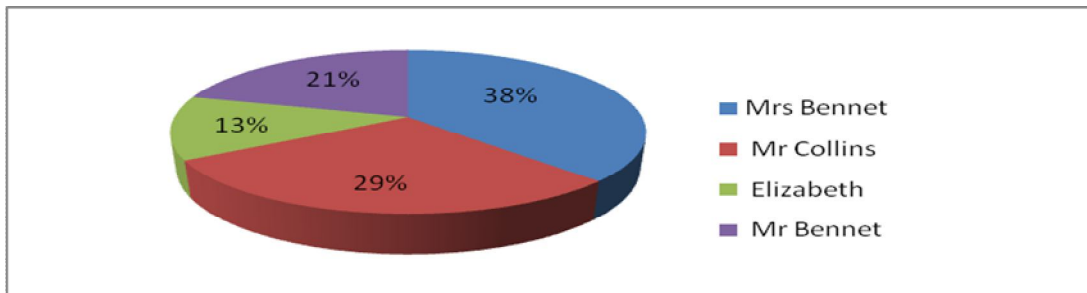


Diagram5: Total ranking adjuncts in excerpt two

The adjuncts total per interactant is as follows: Mrs Bennet: 18, Mr. Collins: 14, Elizabeth: 6 and Mr Bennet: 10. For circumstantial Mrs Bennet and Mr. Collins share the first rank with 6 clauses each of them followed by Mr. Bennet 5 and Elizabeth only 1. We have identified 5 vocatives: 3 used by Mrs Bennet, 1 used by Mr Collins and 1 by Mr Bennet. For conjunctive adjuncts: Mrs Bennet has uttered 6, Mr. Collins 4, Elizabeth 2 and Mr Bennet 2.

We have 6 comment adjuncts: 1 is used by Mrs. Bennet; 2 used by Mr. Collins; 1 by Elizabeth and 2 by Mr. Bennet.

**2.3.2.1 Structure of a few adjunct types in excerpt two**

1-(Mrs Bennet): "Oh, yes, certainly" (p32)

2-(Mrs Bennet): "Oh, Mr Bennet, you wanted immediately" (p34)

Adjunct description

1-(Mrs Bennet): "Oh, yes, certainly" (p32)

Oh	yes	certainly
Adjunct: continuity	Adjunct: continuity	Adjunct: mood
	MOOD	

2-(Mrs Bennet): "Oh, Mr Bennet, you are wanted immediately" (p34)

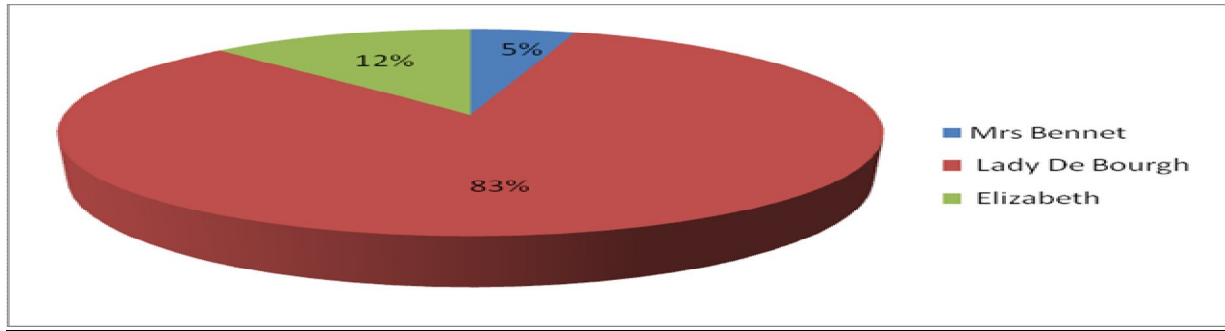
Oh	Mr Bennet	you	are	wanted	immediately
Adjunct: continuity	Adjunct: vocative	subject	finite	predicator	Adjunct: circumstantial
		MOOD		RESIDUE	

**2.3.3 Adjunct types in excerpt three**

The presentation and analysis of the adjunct types of this excerpt are as follow

ADJUNCT TYPES		INTERACTANTS		
		Mrs. Bennet	Lady De Bourgh	Elizabeth
Circumstantial		00	15	02
Modal	Mood	00	01	00
	Polarity	01	01	00
	Comment	00	03	00
	Vocative	01	08	00
Textual	Conjunctive	00	06	03
	Continuative	00	00	00
Adjuncts total per interactant		02	34	05
Total ranking adjuncts		41		

Table<sub>6</sub>: Adjunct types distribution in excerpt three



Diagram<sub>6</sub>: Total ranking adjuncts in excerpt three

Table 6 and diagram show that many circumstantial adjuncts have been used in this excerpt and mostly by Lady Catherine De Bourgh who is the most talkative. She has uttered 15 adjuncts whereas Elizabeth has uttered 2 and Mrs Bennet nothing. For vocative adjuncts, Lady De Bourgh has used nearly the totality with 8 adjuncts, Mrs Bennet only 1 and Elizabeth nothing. Let's mention that Lady De Bourgh has made use of vocatives to show her hanger toward Elizabeth about her probable engagement with Mr. Darcy and to threaten her. In this excerpt, we have also counted 9 conjunctives: 6 have been used by Lady De Bourgh and 3 by Elizabeth.

**2.3.3.1 Structure of a few adjunct types in excerpt three**

1-(Lady De Bourgh): "Yes,very well" (p112)

2-(Lady De Bourgh): "I see there is a seat over there" (p113)

Adjunct description

1-(Lady De Bourgh): "Yes,very well" (p112)

Yes	Very well
Adjunct: continuity	Adjunct: comment

2-(Lady De Bourgh): "I see there is a seat over there" (p113)

I	see	There	is	A seat	Over there	
subject	finite	predicator	subject	finite	complement	Adjunct: circumstantial
MOOD		RESIDUE	MOOD		RESIDUE	

### **3.4 Modality in the excerpts**

#### **3.4.1 Modality in excerpt one**

In this excerpt 30 modalities have been used. Some are selected and described

1-(Mrs. Bennet): "You must know that I am thinking his marrying one of them" (p1)

2--(Mrs. Bennet): "I certainly would not have gone to see him" (p2)

Modality description

1-(Mrs. Bennet): "You must know that I am thinking his marrying one of them" (p1)

You	must	know	that	I	am	thinking	His marrying one	Of them
subject	Finite:modal	predicator	Adjunct: circumstantial	subject	finite	predicator	complement	Adjunct: circumstantial
MOOD		RESIDUE		MOOD		RESIDUE		

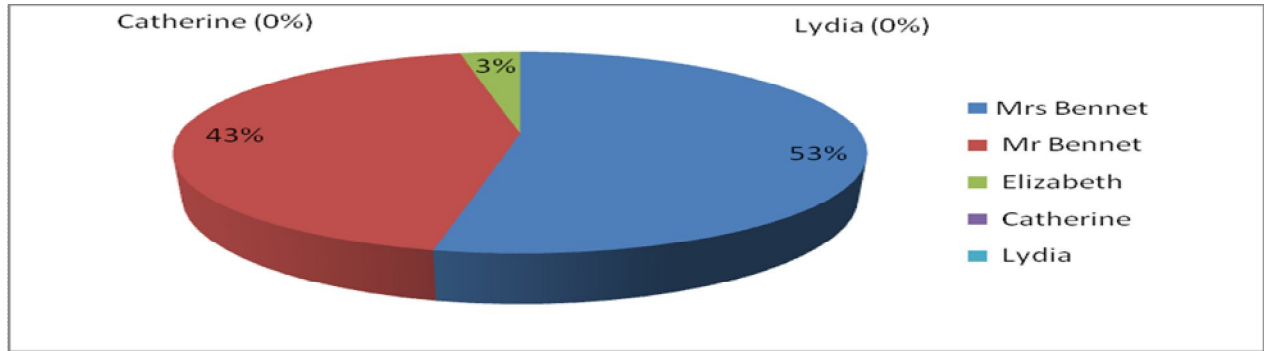
2-(Mrs. Bennet): "I certainly would not have gone to see him" (p2)

I	certainly	Would not	Have gone to see	him
subject	Adjunct: mood	Finite: negative modal	Predicator: complex	complement
MOOD			RESIDUE	

The figures of modality types are identified and counted in the clauses through the excerpt. To do so, after identifying the different modality types, I have counted and distributed them to the interactants who uttered them with reference making to the various types. It is necessary to show how I have got the percentage per interactant. To do it, I have multiplied each ininteractant modality rate by 100 and divided it by the total ranking modality.

Modality types	Mrs. Bennet	Mr. Bennet	Elizabeth	Catherine	Lydia
Modalization	10	10	01	00	00
modulation	06	03	00	00	00
Total modality per interactant	16	13	01	00	00
Total modality	30				

Table<sub>7</sub>: Modality in excerpt one



Diagram<sub>7</sub>: Total ranking modality in excerpt one

From the table and diagram, it should be deduced that there is a predominance of modalization over modulation and nearly the totalty of the modalitiy types have been used by the two main interactants in this excerpt to express their judgment aqand attitudes about events. Out of 21 modilizations, Mrs. Bennet has uttered 10; Mr. Bennet also 10 and Elizabeth 1. For modulations Mrs. Bennet has uttered 6 and Mr. Bennet has uttered 3 on total of 9 modulations. Let’s mention that Mr. Bennet has made use of modalization in combination with 1 grammatical metaphor. On the level of percentage Mrs. Bennet ranks first with 53%, Mr Bennet second with 43% and the other 3 interactants follow respectivley with Elizabeth 3% Catherine 0% and Lydia 0%.

**2.4.2 Modality in excerpt two**

1-(Elizabeth): “Mr. Collins must excuse me” (p32)

2-(Mr. Collins): “...I am sure that it will add very greatly to my happiness” (p32)

Modality description

1-(Elizabeth): “Mr. Collins must excuse me” (p32)

Mr. Collins	must	excuse	me
subject	Finite: modulated	predicator	complement
MOOD		RESIDUE	

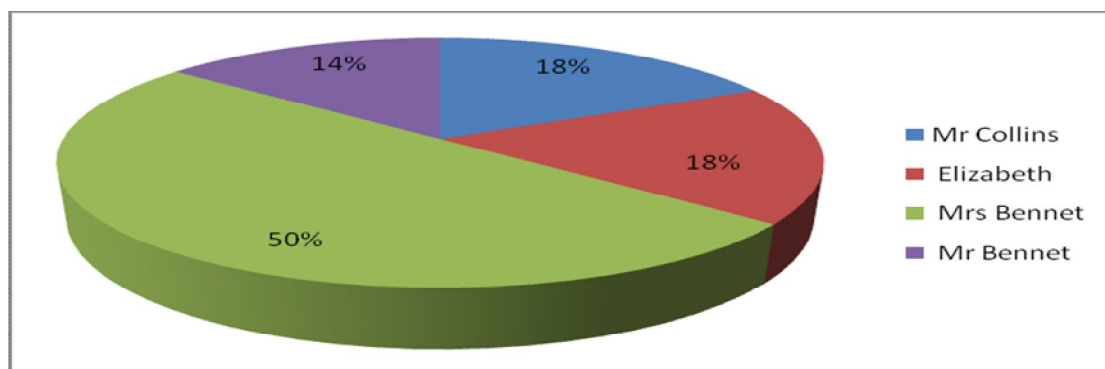
2-(Mr. Collins): “...I am sure that it will add very greatly to my happiness” (p32)

I am sure	that	it	will	add	Very greatly	To my happiness
Adjunct: mood	Adjunct: conjunctive	subject	Finite: modal	predicator	Adjunct: comment	Adjunct: circumstantial
MOOD	RESIDUE	MOOD		RESIDUE		

The statistics are summed up in the table below. The diagram gives the account of the percentages

Modality types	Mr. Collins	Elizabeth	Mrs. Bennet	Mr. Bennet
Modalization	05	04	13	04
modulation	00	01	01	00
total modality per interactant	05	05	14	04
Total modality	28			

Table<sub>8</sub>: Modality in excerpt two



Diagram<sub>8</sub>: Total ranking modality in excerpt two

Throughout the statistic of the table and the analysis of the diagram, it is noticeable that the four interactants in this excerpt have made use of modality. Mrs. Bennet occupies the first rank of of modality total per interactant. Out of 28, she has uttered 14 shared out in 13 modalizations and 1 modulation to express her judgment and attitude about events. Mr. Collins has used 5 modal operators expressing modalization together with mood adjuncts and grammatical metaphors. Elizabeth has made use of 4 modalizations and 1 modulation. As for Mr. Bennet, he used 4 modal operators.

### **2.4.3 Modality in excerpt three**

In this excerpt we have counted 16 modality types

1-(Lady De Bourgh): “Miss Bennet, I should be glad to take a walk in your garden if you will favour me with your company” (p112)

**AN ANALYSIS OF INTERPERSONAL MEANING IN JANE AUSTEN'S *PRIDE AND PREJUDICE***

Miss Bennet	I	should	Be glad to take	A walk	In your garden
Adjunct: vocative	subject	Finite: modulated	Predicator: complexe	complement	Adjunct: circumstantial
	MOOD		RESIDUE		

If	you	will	favour	me	With your company
Adjunct: conjunctive	subject	Finite: modal	predicator	complement	Adjunct: circumstantial
RESIDUE	MOOD		RESIDUE		

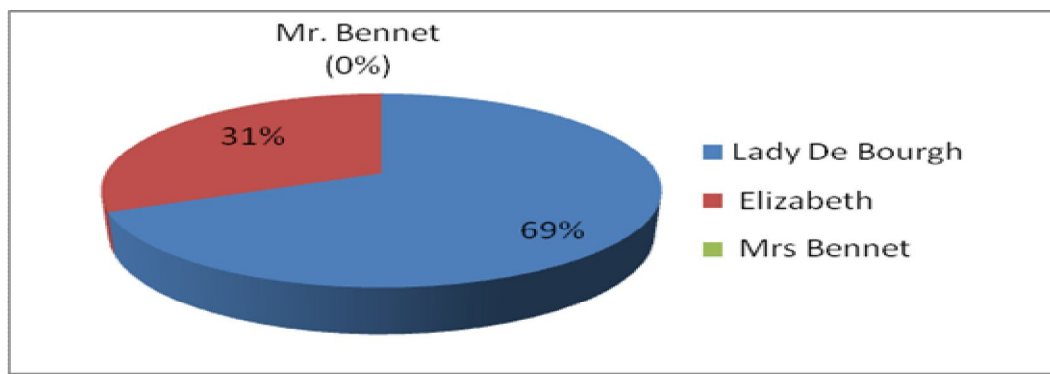
2-(Lady De Bourgh): "Your own heart, your own conscience, must tell you why I have come" (p112).

Your own heart, your conscience	must	tell	you	why	I	have	come
subject	Finte: modal	predicator	complement	Adjunct: circumstantial	subject	finite	predicator
MOOD		RESIDUE			SUBJECT		RESIDUE

Let's recapitulate this excerpt's findings related to modality in the table and diagram below.

Modality types	Lady De Bourgh	Elizabeth	Mrs. Bennet
Modalization	09	05	00
modulation	02	00	00
total modality per interactant	11	05	00
Total modality	16		

Table9: Modality in excerpt three



Diagram<sub>9</sub>: Total ranking modality in excerpt 3

From the point of view of the statistics, we can say that the two main interactants in this excerpt has made use of the totality of the modality types. We can notice a plain dominance of Lady De Bourgh in the total modality per interactant. Out of 16 modalities, she has used 11 and 5 for Elizabeth. We also notice in this excerpt the total dominance of Modalization over Modulation. 14 Modalizations are used against 2 Modulations. The two modulations have been used by Lady De Bourgh.

## 2.5 Tenor dimensions

Let's recall that Tenor is the register variable that reveals the interpersonal relationship existing between or among the interactants of a text. It has three continua that impact on language use.

At this stage of our work, I will try to point out how the tenor continua work in the selected excerpts.

### 2.5.1 Tenor dimensions in excerpt one

#### ❖ Power continuum

In this excerpt the conversation is mainly between Mrs Bennet and Mr. Bennet. As both are husband and wife the power continuum is supposed to be equal. Thouroughly analysed Mrs. Bennet seems to be slightly upon her husband as she forced him to go and pay visit to Bingley so as one of their daughters get married to him. She used the double of her husband's clauses; she is the participant that has time to time the floor and talks for that talks for long explaining (why and for which goal she is forcing her husband to visit the new comer of their neighbourhood. The power is slightly unequal here between Mrs. Bennet and her husband. As concerned the relation between the couple and their children they address to, the power is unequal. The parents have made use in some extent of their parental authority, they majority of clauses used to address children are imperative clauses which reinforce the inequality of the power continuum.

❖ Contact continuum

In this excerpt we are concerned with a discussion inside a family. They all live together so the contact is frequent and casual.

❖ Affective involvement

We notice a very high affective involvement. The way Mrs Bennet forced her husband to pay visit to Mr. Bingley in favour to their daughter shows parents' affection to their children in seeking their welfare. Also the great number of vocative adjuncts such as my dear, Kitty, Lizzy, mamma, etc...shows the familiarity and the affection between the members of this family.

**2.5.2 Tenor dimensions in excerpt two.**

❖ Power continuum

In this excerpt, the discussion turns around Mr. Collins, Elizabeth, Mr. and Mrs. Bennet. Here Mr. Collins is persuading Elizabeth to marry him with the help of Mrs. Bennet. The power between Mr. Collins and Elizabeth is normally unequal since Mr. Collins is a man, wealthy and fortunate than the girl's family, but in the fact that he is running after Elizabeth by trying to persuade her to marry him, the power has become equal. The girl has expressed herself freely and has showed her refusal no matter the way Mr. Collins wants to persuade. Between Mr. Collins and Elizabeth's parents, the power is unequal. Though Mr. Bennet is Mr. Collins' uncle, Collins is now a fortunate man and moreover he will take possession of his uncle's possession.

❖ Affective involvement

Here there is a middle affective involment in interaction of Mr. Collins and Mrs Bennet as she has agreed his marrying one her daughters. This is noticed when they take turn. Mr. Collins and Mr. Bennet has not directly addressed to each other in this excerpt, but since Mr Bennet didn't agree his marrying his daughter, we can suppose that there is very low affection between the two men. And more Mr. Collins will take possession of the Mr. Bennet's property after his death so Mr. Bennet naturally hates him. Between Mr. Collins and Elizabeth, there is a high affective involvement when Mr. Collins speaks to Elizabeth but the affective involvement is low when Elizabeth speaks to him.

❖ Contact continuum

The contact between the Bennets and Mr Collins is infrequent and occasional. Though there is a familiarity between them, the problem about the heir has created a rivalry that prevented both side from seeing each other frequently.

### 2.5.3 Tenor dimensions in excerpt three

#### ❖ Power continuum

In this excerpt, there are three interactants: Lady Catherine De Bourgh, Elizabeth and Mrs. Bennet. The discussions are done mainly Lady De Bourgh and Elizabeth. Lady De Bourgh belongs to the high social class and well instructed. Elizabeth on the contrary belongs to the middle class and not well instructed. From the upper analysis we can that the power is unequal between them. In addition Lady De Bourgh totally dominated their interaction and has made use of a lot of imperative and interrogative clausees to address Elizabeth.

#### ❖ Affective involvement continuum

Lady De Bourgh has come to Bennets with hatred in her heart. Through the hardness and the bitterness of her floors towards the Bennet and especially towards their daughter Elizabeth, we can say there is a total absence of affection in her attitude. Elizabeth at her side also showed rudeness to Lady De Bourgh through the answers to the questions she was asked. We can easily say that I this excerpt, there is no affective involvement continuum in the interaction of the participants.

#### ❖ Contact continuum

Here the contact is occasional between Lady De Bourgh and the Bennets. Though it is not the first time Lady De Bourgh and Elizabeth have met each other, it is the first time Lady De Bourgh has paid visit to Bennets and it is just to settle down a precise matter with Elizabeth.

### **CHAPTER THREE: DISCUSSION OF THE FINDINGS**

After analyzing the systems of mood and modality in the previous chapter the present chapter has to do with a discussion of the linguistic features encountered in the mood description of our selected excerpts.

In the first excerpt, there is a clear dominance of the two main participants Mr and Mrs Bennet in the taking and keeping of the floor with 64 out of 70 total clauses. Between the two, Mrs. Bennet occupies the first rank with 43 total clauses per interactant and 21 for Mr. Bennet. In terms of percentage, Mrs. Bennet has done 61 % of the speech production, Mr. Bennet has 21 %. This excerpt shows a great use of Declaratives that is 43 out of 70 total ranking clauses. This means that exchange of information dominates the interaction of the participants mainly Mr. and Mrs Bennet. Here, though Mrs Bennet is a woman she dominates the floor over her husband Mr. Bennet. This can be explained through her hope and enthusiasm of seeing one of her daughters get married to the arrived wealthy and fortunate man: Mr Bingley.

(Mrs. Bennet): "An unmarried man of large fortune, four or five thousand a year. What a fine thing for our girls!" (p1).

As far as the grammar of proposal is concerned, it is expressed through imperatives. The three imperatives in this excerpt have been used by Mrs. Bennet to express her sorrow and anxiety about her girls.

As for adjunct types used in this excerpt, they are mostly used by Mr. and Mrs. Bennet. Mrs. Bennet has totalled 40 adjuncts (62 %), Mr. Bennet 17 adjuncts (26 %) out of 65 adjuncts. There is a predominance of circumstantial and conjunctive adjuncts over other types of adjuncts. The two dominant adjuncts are used to give reasons, to show time, place and to connect the speech

Let's notice the great use of the modal operator "must" which expresses obligation. Mrs. Bennet has made use of them to persuade and oblige his husband to get acquaintance to Mr. Bingley in favor of their daughters. The use of vocatives (My dear, Lizzy, mamma, Kitty) in this excerpt shows that the conversations are casual, the contact is frequent. As for the power continuum, there is unequal power between the parents and their daughters but it is equal between the daughters and their cousins and friends

As for the second excerpt, the four participants have been engaged in the conversations. Mr. Collins has made Elizabeth his choice; Mrs. Bennet supporting Mr. Collins is urging Elizabeth to accept his marriage's proposal. Mr. Bennet supporting Elizabeth opposes his refusal to this kind of union. The mood analysis has revealed that the interactants have mostly exchanged information in conversations. So, the grammar of

proposition has dominated over the grammar of proposal. Declaratives and Interrogatives together are 33 out of 43 total ranking clauses. In terms of total clauses per interactant and of the percentage, apart from Elizabeth, there is no great difference between the other interactants in terms of speech production. Mr. Bennet ranks first with 15 clauses (35 %), followed by Mrs. Bennet and Mr. Collins each of them 11 clauses (25 %) and at last Elizabeth with 6 clauses (14 %). In declaratives, Mr. Collins ranks first with 8 clauses. He has used them to flatter and persuade Elizabeth to accept his marriage proposal.

As far as adjunct types are concerned, circumstantial and conjunctive adjuncts dominate over the other adjunct types. They have been used to give reason, time, and place and to connect speech. Mrs. Bennet dominates the total adjunct per interactant with 18 adjuncts (38 %), Mr. Collins 14 (29 %), Mr. Bennet 10 (21 %) and Elizabeth 6 (13%).

For modality types, they have been used to empower participants' attitudes and judgments and to reinforce their different opinions. Modality types' analysis shows dominance of modalization over modulation. 26 modalizations out of 28 total modality types. Mrs. Bennet is the first in total modality per interactant with 14 modalities (50 %), Mr. Collins and Elizabeth have each of them used 5 modalities (18 %) and Mr. Bennet 6 modalities (14 %). Mrs. Bennet has made use of modality to persuade her husband to convince their daughter Elizabeth to accept Mr. Collins' proposal.

(Mrs. Bennet): "You must come and make Lizzy marry Mr. Collins, because she swears she will not have him" (p34).

The modal operator "must" here expresses order and recommendation. After failing to convince Elizabeth to marry Mr. Collins, she wants to impose her authority through her husband. Unfortunately for her, Mr. Bennet is against the union and is at his daughter's side. When Mr. Bennet sent for Elizabeth, Mrs. Bennet thought to have a support but is quickly disappointed by what her husband said to daughter:

(Mr. Bennet): "Your mother will never see you again if you do not marry Mr. Collins, and I will never see again if you do" (p34).

The modal operator "will" combined with "never" expresses here the impossibility for Elizabeth to have both his father and mother's supports after accepting or refusing Mr. Collins' proposal.

The vocative (Kitty and Lizzy) in this excerpt still shows the familiarity between Mrs. Bennet and her daughters. The contact is frequent among the Bennets but between them and Collins the contact is not frequent though there is a familial tie between them. For the affective involvement, it is middle between Mrs. Bennet and Mr. Collins and low between Mr. Bennet and Mr. Collins. Between Mr. Collins and Elizabeth, the affective involvement is

high when Collins speaks to Elizabeth but is very low when Elizabeth speaks to him. Concerning the power continuum, the power between Elizabeth and Mrs. Bennet is normally unequal as the one between mother and daughter, but in this excerpt Elizabeth has refused her mother's decision. I can say that the power between her and her mother temporarily becomes equal. Between Mr. Collins and Elizabeth, Mr. Collins is wealthier and more fortunate than Elizabeth and his future heir of the Bennets' property. As such, the power is unequal between them. But despite all those advantages which are incomparable to Elizabeth's social status, Elizabeth faces him and refuses his marriage's proposal. Regarding this opposition done to Mr. Collins one can also say that here the power has temporarily become equal between her and Collins. The discussion of the third excerpt will help us to know more about Elizabeth's courage to defeat rich people.

Concerning the third excerpt, two of the three participants have been really engaged in the interaction. Lady Catherine De Bourgh has debarked in the Bennets' house to question Elizabeth about her supposed relationship with Mr. Darcy.

The mood analysis shows the total dominance of the grammar of proposition over the grammar of proposal. The conversations between the two main interactants have focused on the exchange of information. We have 27 Declaratives and 15 Interrogatives out of 51 total ranking clauses. Lady De Bourgh has crushed the other participants in speech production. She has totalled 40 clauses in total clauses per interactant that is 78 % of the speech production. Elizabeth 09 clauses that is 18% and Mrs. Bennet 2 clauses that is 4 % of the speech production.

The modal operator "will" used by Lady De Bourgh and Elizabeth in this excerpt does not have the same meaning. At Lady De Bourgh's side "will" expresses a request. This request sounds like a last attempt of somebody who has tried everything in vain. At Elizabeth's side "will" expresses impossibility.

For adjunct types, there is a plain dominance of circumstantial over the other types of adjuncts. Lady De Bourgh dominates the total adjuncts per interactant with 34 adjuncts out of 41, that is to (83 %) of adjuncts. Lady De Bourgh has made use of 8 vocative adjuncts. She has used the vocative adjuncts to show how great she was surprised to hear that Elizabeth is being run after by Mr. Darcy and to threaten her.

As far as the tenor dimensions are concerned, between the main participants the power is unequal, the contact infrequent and occasional and the affective involvement is low.

## CONCLUSION

This research work has dealt with interpersonal meaning in Jane AUSTEN's *Pride and Prejudice*. It has been divided into three chapters and it is aiming at the contribution to a better understanding of Interpersonal meaning through selected excerpts of the novel under study. In the first chapter entitled literature review and theoretical framework, I have firstly provided an account of the works that have been so far done in the field by scholars and research works of former English Department students. Secondly, I have exposed the different notions connected to Interpersonal meaning study of a text. The second chapter has pointed out the linguistic analysis of the three selected excerpts from the novel under study. And at last, the third chapter has depicted the discussion on the findings derived from the linguistic analysis.

In effect, a close analysis of the interactants' choice of mood, modality and adjuncts have shed light on the interpersonal relationship prevailing among them. At the mood types level, declaratives dominate through the three selected excerpts followed by interrogatives. This shows that interactants have focused a lot on exchange of information in disadvantage of exchange of goods and services. That is to say, the grammar of proposition dominates over grammar of proposals. Concerning the adjunct types, circumstantial, conjunctive followed by vocative dominate the other types showing that interactants have used a lot of expressions to give reasons, to show time, place and to connect speech. At the modality types level, modalization dominates over modulation showing the interactants' judgments and attitudes about events. The characters such as Mrs. Bennet, M. Bennet, Elizabeth and Lady De Bourgh have expressed clearly and frankly their attitudes and judgments by showing carefully words for this purpose. Most of the vocative adjuncts have been used to address the floor to the people named. This manifestation of the power continuum has shown through the novel the total absence of complex of inferiority. Those who are rich and fortunate who have thought to influence and have under control people who are less rich and less fortunate have been themselves challenged and sometimes abased

The novel opens on the enthusiasm of the middle social class family the Bennets: their mother Mrs. Bennet, to see one of her daughters to get married to Mr Bingley, a rich and very fortunate man; their four other sisters, to see their elder sister Jane to marry Mr Bingley. This enthusiasm sinks and leaves place to desperation when the prideful. On the principle that rich must have to do only with the rich, Mr Darcy has pushed the Bingley turn back to the Bennets. Elizabeth has also been deceived by the revelation on Mr. Wickham, the one to whom she fall in love. Finally the Bennets have become a happy family. Mrs. Bennet has had three daughters married all to rich men. Her greatest dream has been realized.

Through this novel, I can notice that what had happened in the Middle Age in Europe is a cliché of what is happening in contemporary Africa in general and particularly in Benin: Women are not allowed to inherit their parents' inheritance; parents are ready to marry their daughters to the first rich man who is interested without the girls' consent; rich prefer rich's relationship. If this mentality has changed in Europe and particularly in England with the times, I do think that the change will progressively reach every part of the world where it's still prevailing

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## **5- WEBSITES**

5.1- [www.wiki.summaries.org/prideandprejudice](http://www.wiki.summaries.org/prideandprejudice): The summary of the chapters