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THEME :

**THE GRAMMAR OF INTERPERSONAL MEANING
IN THREE EXTRACTS FROM A SILLY SEASON (A. S.
OGUNDIMU)**

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DEDICATION

I dedicate this work to:

*God Almighty, source of all intelligence and all knowledge.

*My late father **Gilbert ZANVO**. Dad, you passed away when your efforts started bearing their fruits. May your soul rest in peace!

*My beloved mother **Benoite WANKPETIN**, who helps me day and night. Mother, this is the fruit of your tireless efforts. May God grant you a long life!

*My uncles **Basile, Maurice, Pascal GANKPE; Achille DOUALOU** and **Laurent TONOU**, who helped me for superior studies. God bless you all!

*My beloved children.

*My beloved and cheerful wife for her permanent assistance.

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TABLE OF CONTENTS

DEDICATION.....	1
ACKNOWLEDGEMENTS	2
INTRODUCTION	6
CHAPTER ONE: LITERATURE REVIEW	10
CHAPTER TWO: THEORETICAL FRAMEWORK.....	15
2.1- Definition of key concepts.....	16
2.1.1- Context	16
2.1.2- Context of culture	16
2.1.3- Context of situation	16
2.1.4- Context of Ideology.....	17
2.1.5-Interpersonal meaning	17
2.2-Details on the theories of the systems of Mood and Modality	18
2.2.1-Semantics of interaction	18
2.2.2-Exchanging information: the grammatical structure of proposition.....	20
2.2.2.1- MOOD Constituents.....	20
2.2.2.1.1- Subject	20
2.2.2.1.2- Finite.....	20
2.2.2.2-RESIDUE Constituents	21
2.2.2.2.1- Predicator.....	21
2.2.2.2-Complement.....	21
2.2.2.3- Adjuncts.....	22
2.2.2.3.1- Adding experiential meaning: circumstantial Adjuncts.....	22
2.2.2.3.2- Adding interpersonal meaning: Modal Adjuncts	23
2.2.2.3.3- Adding Textual meaning: Textual Adjuncts.....	23
2.2.2.4- Summary of types of Adjuncts.....	23
2.2.2.5- Modality: (1) Modalization.....	24
2.2.2.6- Modality: (2) modulation.....	24

CHAPTER THREE: DESCRIPTION OF MOOD PATTERNS IN THE THREE EXTRACTS AND DISCUSSION OF THE FINDINGS	25
3-1: The different mood types in the three extracts	26
3.2. The MOOD	30
3.2.1- Constituents of the MOOD in the extract n°1(20-25)	30
3.2.2- Constituents of the MOOD in extract n°2(48-55).....	34
3.2.3- Constituents of the MOOD in extract n°3(92-96).....	37
3.3- The RESIDUE	40
3.3.1-Constituents of the RESIDUE in extract n°1(p: 20-25)	41
3.3.1.1- predicator	41
3.3.1.2- Complement.....	43
3.3.2- Constituents of the RESIDUE in extract n°2(p: 48-5)	44
3.3.2.1- predicator	44
3.3.2.2- Complement.....	46
3.3.3- Constituents of the RESIDUE in extract n°3(p: 92-96)	47
3.3.3.1- predicator	47
3.3.3.2- Complement.....	49
3.4- Adjuncts	51
3.4.1- Modal Adjuncts in the selected Extracts.	51
3.4.1.1- Mood Adjuncts.....	51
3.4.1.2- Polarity Adjunct	53
3.4.1.3- Comment Adjuncts.....	54
3.4.1.4- Vocative Adjuncts	55
3.4.1.5 Textual Adjuncts in the selected extracts.....	58
3.4.1.6 Circumstantial Adjuncts in the selected extracts.	60
3.5-Modalization in the selected extracts	62
3.6. Modulation in the selected extracts	63
3.7-Discussion of the findings	66

3.7.1. Declarative mood	66
3.7.2- Interrogative mood	67
3.7.3- Imperative mood	68
3.7.4- Adjunct	69
3.7.5- Continua identification in interactions among participants	69
CONCLUSION	70
REFERENCES	70
APPENDIX	70

INTRODUCTION

The world is governed by a variety of languages, and no human being can live in a society without interacting with others. As a matter of fact, language is the means whereby people achieve their communication purposes. It's then the social cord that binds people together within the same speech community. Thus, a great bulk of human existence-be it corporate or individual-is mediated through communication. Then communicative or interactive goals are mainly achieved at the societal level through language. Due to its complexity and its function in a society, language has always been a fascinating area of investigation for many linguists and other scholars such as philosophers, sociologists, literary critics and suchlike.

As for William D. HASLEY, "language is a means of communication in which vocal sounds are combined into meaningful units of thoughts and feelings; it is any means of communication, as though gestures, signals or symbol" (Scribner Dictionary by William D. HASLEY). For M.A.K. Halliday (1985a, 1985b) "all human languages are organized in connection with three different types of meaning" referred to as Metafunctions of language, which are functionally oriented in the grammar of Meaning: the experiential meaning, the interpersonal meaning and the textual meaning. The experiential meaning has to do with grammatical resources for constructing people's theories of experience and how people assume and construct reality in ways that seem natural to them(what the text is about). The dimension of interpersonal meaning has to do with the speaker/writer's resources for interacting in dialogue; speaking out or writing his/her opinion or attitudes (relationships between writer/ reader or speaker/ hearer). The third dimension is the textual meaning which concerns with the issue of organizing what you are going to say (how the text is organized around the participants).

In fact, when we interact, we are not always aware of the true grammatical and semantic meanings of our intensions .That fact led me to carry out my dissertation on the theme "The Grammar of Interpersonal Meaning in *ASilly Season*", by A. S. OGUNDIMU. Besides, the various linguistic features come across during the reading of the novel and the fact that interpersonal meaning has to do with the

structure dialogue, led me find “A Silly Season” as a fictional novel to which I could apply that linguistic theory to make the readers of my work see how OGUNDIMU uses language to express interpersonal meaning.

Indeed the purpose of this work is to explore how the clause is structured to enable us to express interpersonal meaning and to establish a relationship between the semantic organization of interaction and grammatical differences in the Mood structure of clauses in “*A Silly Season*”, and afterwards see how far does this theory can contribute to the understanding of the novel. I will then identify the functional constituents and their configuration in clauses by the different Mood types, on the one hand, and look into the role of modality in interaction, on the other hand.

To achieve this goal, I have decided to select three excerpts from the novel as samples and concentrated on them for the analysis and then generalize the result to the whole. These parts will be added to the work at its end.

To descend to specifics, the core of my work will revolve around three main cruxes. Setting apart the introduction, the first chapter entitled literature review, deals with the overview of what has been done so far in the field of my exploration in this work insofar as it is far from being a new area of investigation. Actually, a large number of eminent linguists have developed many approaches to text study, and some happen to be related to Interpersonal Meaning. In order to provide a solid background for the development of the present work and give evidence of my knowledge of the field bringing readers up to date, I intensely need refer back to those earlier achievements for a successful work. The second chapter has to do with the theoretical framework. At this level, I’ll expose the theory of Interpersonal Meaning which is divided into two parts: the first subdivision is focused on the definition of key concepts and the second one gives a detail on the theory of interpersonal meaning. The third chapter is about the full application of the theoretical framework to the novel through the excerpts and the discussion of the findings. At this stage, I’ll discuss all the main linguistics features which are worth

discussing. The final part of this research work is the general conclusion. It gives a brief account of how the research has been conducted and also gives result I have and allow me to have further perspectives in the field of linguistics and literature.

**CHAPTER ONE:
LITERATURE REVIEW**

In the course of my work, my research has shown that a large number of eminent linguists and senior graduate students have already carried out some linguistic analyses of text, and some happen to be related to my work. In order to provide an effective and successful document, I intensely need to refer back to those earlier achievements.

Halliday (1970), one of the forerunners of text study, referred to W. Yeats's poem and a text by Leslie Stephen, on the one hand, and three passages of modern prose fiction by John Braine, Dylan Thomas, and Angus Wilson, on the other. First, he has combined analysis and interpretation by exhibiting the deictic "the" as playing three different functions, mainly cataphoric, anaphoric and homophoric. He then went further in his analysis of prose passages by mainly dealing with nominal group patterns, lexical sets and cohesion to an interpretation.

In his article, "Descriptive Linguistics in Literary Style", Halliday (1971: p. 354) said that "linguistics will never be the whole of literary analysis". He then focused his work on the description of the linguistic features. In his work on William Golding's *The Inheritors*, he has tried an interpretation. That article is actually the full application of the ideational (equivalent of experiential in Eggins, 1994) function to the analysis of a novel. In it, he has shown that transitivity is the theme of the novel, *The Inheritors*. He has also shown that "transitivity patterns that stand out from the novel, contribute to the artistic whole through the functional significance of the semantic options which they express" Halliday (1971: p.354). Thus, he has demonstrated how syntax can contribute to semantics.

As far as Hill (1970) is concerned, he advocates that in a text, there are such a large number of features to be described that the decision to describe certain ones constitutes a special way of reading a text whether or not the reasons for this decision are made explicit. In a clearer view, "description apart from interpretation may be considered merely as an implicit form of interpretation". So, he concludes that "within stylistics, linguistic description and literary analysis", description and interpretation cannot be separated" (p: 8). With him, I share the idea that no

linguistic analysis of text can be complete when it deals with description or interpretation alone.

Leech (1965) focused his description on three dimensions. The first is cohesion, which he defined as the way in which independent choices in different points of a text correspond with or presuppose one another to form a network of sequential relations. Then, he pointed out patterning of present and past tense in a poem by Dylan Thomas. The second dimension is foregrounding, which is referred to as motivated deviation from linguistic norms. He clarified how words, which do not occur together, collocate in the poem (“Break” and “Joy” in “Broke the grape’s joy”). Then he noticed collocative clashes. The third dimension of his analysis was cohesion of foregrounding: relation among foregrounded features such as the predominance of monosyllabic words in the text as a whole.

In Freeman (1970), Spencer and Gregory highlighted in their article “An approach to the study of style” that stylistic studies (application of linguistics to literary analysis) are first and foremost concerned with written language. Among the dimensions they mentioned, we have: context of situation and the context of culture. These concepts have been considered as extratextual factors because they do not appear in texts. The context of situation deals with a situation in which a speech event occurs. It is mostly used in the examination of non-literary linguistic event especially those in the spoken mode. Nevertheless, when we examine it closely, we notice that the context of situation of a great importance even in written text, since some written texts share nearly the same features as oral texts. For example, we have the case of written dialogues which occur in narratives. Such dialogues are read like oral texts although they are written down.

As regards “culture” or “genre”, it derived from the assumption that a text may be regarded as part of a complex social process. For that reason, Fowler said “history, social structures and ideology are major sources of knowledge and hypothesis in the framework of linguistic criticism” (1986; 12). This makes me say that

contextualization is of a great importance in linguistic criticism (also called discourse analysis by Georges Yule and Gillian Brown, 1987), for when taken out of their cultural context, some texts might not be understandable. This may surely be why, when interpreting Dylan Thomas in “This Bread I Break”, Leech has placed it in a religious context. To arrive at this successful interpretation of a text, it is necessary to bear in mind both its situational and cultural contexts, which will fill in the gaps left by the description.

Eminent linguistics are not only the ones who deal with texts analysis, scholars and senior graduate students have also carried out some research works on linguistic analysis of literary texts.

In his Maîtrise thesis, DEMMON DRAMANE (2005) applied experiential and interpersonal meaning to the Rape of Shavi (Buchi Emecheta). In his work, he suggests that systemic linguistics provides a very useful theoretical and analytical framework for a text study and explains how the text is structured to make meaning in context. Before him, Houssou (2000) had applied interpersonal meaning patterns to Wole Soyinka’s Kongi’s Harvest. She noticed the presence of MOOD, RESIDUE, Modalization and Modulation and observed that the Reformed Aweriare friends but they express differences in their attitudes and judgements. This means that their contact is frequent, the power is equal and affective involvement is high and vocative use is reciprocal.

The very theory of interpersonal has been applied by Eliane MONTEIRO (1999). In her work entitled “Linguistic incongruities and cohesion in Black English Vernacular” with special reference to “A Raisin in the sun”, by Hansberry Lorraine, she introduced interpersonal meaning and agreed with Halliday that the interactants use language to express three kinds of meanings at the same time. She did this through an extract and concluded that Ruth, Walter and Mama are arguing and the interpersonal meaning is noticed thanks to the social role relationship between the interactants. In the same year, Célestin AMOUSSOU carried out a

work on systemic stylistic analysis. He made a comparative inquiry into the language of John Pepper Clark and Wole Soyinka's "ABIKU" and then found out that in an analysis of a piece of literature, one cannot ignore the context of production, since this contributes to the general understanding of the work.

In the light of what has been said so far, I can conclude that linguistic theories are indispensable in text analysis, for they help to understand deeply the descriptive aspects of text, taking into account the entire linguistic perspective, and then contribute a lot to the understanding of literary texts.

**CHAPTER TWO:
THEORETICAL FRAMEWORK**

In order to look at how OGUNDIMU uses the language in “*A Silly Season*”, I first and foremost need to define some key concepts of the grammar of interpersonal meaning and I shall afterward highlight that functional theory to provide an available analysis and interpretation for a better understanding of the Novel.

2.1- Definition of key concepts

A text is “any passage (of language), spoken or written, of whatever length that does form a unified whole” (Halliday and Hassan 1976). A text may be defined as a verbal record of a communicative event.

This definition of “text” was an approach and constituted a starting point for further discussions. Then we are going to see how context can influence the meaning of a text.

2.1.1- Context

Context is a situation or environment in which a text occurs. Going about a Systemic Function Approach to Language involves asking both “how people use Language” and “how language is structured for use”. Answering these questions involves the analysis of complete linguistic interactions (Texts) and moreover leads to recognition of the importance of the situational, cultural, and ideological context in understanding why a text means what it does.

2.1.2- Context of culture

The context of culture gives purpose and meaning to the interaction taking place. In other words, for any text to be meaningful and purposeful it must relate to a given cultural context through its different stages.

2.1.3- Context of situation

A text is regarded as an instance of social meaning in a particular context of situation within determined boundaries. According to Halliday, the context of situation is described as “a semiotic structure” which consists of a field of social action, a tenor of the role structure and a mode of symbolic organization. The

above mentioned dimensions of a situation are known under the term of “Register Variables”.

2.1.4- Context of Ideology

The third level of context which will be very relevant to the three extracts yet to be analysed is the context of ideology. Whatever culture and situation we are involved in, our use of language will also be influenced by our ideological position. OGUNDIMU wanted to point out how African leaders appointed at different levels can refuse corruption. This means that we need to talk about how language is not just representing but actively constructing our view of immediate social environment, thus of the world.

2.1.5-Interpersonal meaning

The interpersonal meaning is considered as being one of the functions of language. This function shows how speakers express attitudes and judgements of various kinds. It is said to show an expression of speaker’s attitude and influence upon the attitude and behavior of the hearer. Halliday (1970) has interpreted the interpersonal meaning as a mode of doing, not as a mode of thinking. This pattern is seen at the level of interaction exchange, with the social relationship of participants. The interpersonal meaning exists and consists of the exchange of messages. It is the strand of meaning that enables text to be negotiated. It is a verbal exchange between people. In our view, the interpersonal meaning is the most important as it carries out “meaning about interaction”. As far as Susan Eggins (1994) is concerned, she argued that “texts are rich in meaning insofar as they make out meaning about relationships and attitudes” (p: 2)the interpersonal meaning can give the clause the status of communicative event.

While describing the structure about the relationships between interactions by which the clause is organized as a message, this meaning allows to recognize that the system of mood is involved with a configuration of clause into two fundamental components: MOOD and RESIDUE.

2.2-Details on the theories of the systems of Mood and Modality

2.2.1-Semantics of interaction

Every time someone communicates with someone else, the exchanged message carries both content information and information about how the sender understands and establishes the relationship between himself/herself and the others.

Halliday (1970) approaches the grammar of interaction from a semantic perspective. He points out that whenever is language used to interact, one of the things we are doing with it is establishing a relationship between us. So the semantics of interaction consists of establishing a relationship between the person speaking now and the person who will probably speak next. Then to establish this relationship in dialogue or in speaking, I focus my attention on different speech roles in the exchange. The basic ones are: “giving” and “demanding”. Four basic move types (statement, offer, question and command) derive from these speech roles and commodities in dialogue, which Halliday (1970) refers to as speech functions. Each function involves both a speech role and a commodity choice, as we can see in the following diagram drawn by Halliday (1970) and used by Susan Eggins (1994).

So I can classify them into two groups of speech roles which are “giving” and “demanding”:

	Commodity Exchange	
Speech Role	Information	Goods and Services
Giving	Statement	Offer
Demanding	Question	Command

Table N°1: source: Susan Eggins (1994) p: 151

But since dialogue doesn't simply involve one move type from one speaker, it is necessary to recognize that after one speaker or participant initiates an exchange, another speaker will probably answer. Thus, there is also a choice between initiating and responding. When responding to another speaker, I can whether

support or confront. Incorporating this interactive dimension, a summary of the semantics of dialogue will be made as follows:

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

Table N°2: source: Susan Eggins (1994) p: 151

From Halliday’s ultimate analysis, many speech functions may be used to describe the move sequences in a dialogue and there exists a correlation between the semantic choice of a speech function and the grammatical structure which is chosen to encode it. We may then identify:

- a declarative clause to make a statement;
- “would...like” for modulated interrogative to ask a favour;
- an interrogative clause is used to ask question and an imperative clause to command.

Giving good and services entails the speech function “offer”

Demanding goods and services entails the speech function “Command”

Examples:

Statement e.g.: Romeo trusts Juliet.

Offer e.g.: would you like to have some sugar in your porridge?

Question e.g.: where did you come from, Kunle?

2.2.2-Exchanging information: the grammatical structure of proposition

Mood describes the overall structure of the clause. It has components: the MOOD element and the RESIDUE component. We can already, then, suggest that proposition can be divided into two functional constituents.

For example:

He wasn't a teacher
MOOD RESIDUE

2.2.2.1- MOOD Constituents

MOOD is the component of the clause that gets bandied back and forth. It stands for the first part of the clause. In other words, it is the element which comes first in the clause and serves as the starting point for the message. It is what the clause is going to be about.

We have therefore identified two essential functional constituents of the MOOD component of the clause: the Subject and the Finite.

2.2.2.1.1- Subject

The subject is a nominal-type element. The definition of the subject offered by Halliday (1985) is that it 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 proposition, what is "held responsible". The identification of the subject can be achieved by the tag test: the element that gets picked up by the tag is the subject.

Here is an example:

Ayetunji Suleiman OGUNDUMU wrote "*A Silly Season*", didn't he?

2.2.2.1.2- Finite

The second essential constituent of the MOOD element is the Finite. Halliday (1985) defines the finite in terms of its function in the clause to make the proposition definite, to anchor the proposition in a way that we can argue about it.

The Finite is a verbal-type element. The identification of the Finite again involves the tag test. The verbal part of the tag tells you which element the finite is.

According to Halliday (1985) there are two kinds of finites:

➤ Temporal Finite verbal operators

They anchor the proposition by reference to time. They give tense to the finite either past (I learnt English from my teachers), present (Life goes on forever) or future (I will go to Ghana next year).

➤ Finite Modal Operators

They anchor the proposition not by reference to time but by reference to Modality. Finite modal operators are finite elements which express the speaker's judgement of how likely / unlikely something is.

Example: they would have more cattle (Modalization); you must obey your parents (modulation).

2.2.2.2-RESIDUE Constituents

The RESIDUE component can also contain a number of functional elements: a predicator, one or more complements, and any number of different types of Adjuncts. We will review each of these in turn.

2.2.2.2.1- Predicator

The predicator is the lexical or content part of the verbal group. It fills the role specifying the actual event, action, process being discussed.

2.2.2.2-2-Complement

A second component of the RESIDUE is the complement. A complement is defined as a non-essential participant in the clause, a participant somehow affected by the main argument of the proposition. A complement can get to be subject through the process of passiving the clause.

A clause in which the predicator is “give” or a synonym may contain two complements.

2.2.2.3- Adjuncts

The last constituents that I need to describe are adjuncts. They are clause elements which contribute some additional (but non-essential) information to the clause. They are elements which do not have the potential to become subject, i.e., they are not nominal elements but are adverbial or prepositional.

The Adjuncts in the following clauses are shown in bold

E.g.: I learnt the English language **from my teachers**.

Camels **always** walk like that.

Actually, I really wanted pink champagne.

Frankly, I can't stand late Soweto.

There are three broad classes of adjuncts according to whether their contribution to the clauses is principally experiential, interpersonal or textual.

2.2.2.3.1- Adding experiential meaning: circumstantial Adjuncts

Circumstantial adjuncts add experiential content to the clause, by expressing one circumstance relating to the process represented in the clause. Circumstantial meaning may refer to time (probed with “when”), place (where), cause (why), matter (about what), accompaniment (with whom), beneficiary (to whom), agent (by whom).

Circumstantial adjuncts are usually expressed by either prepositional phrase or by an adverb of time, manner, place etc.

E.g. Akwa: I'll marry you **today**...

2.2.2.3.2- Adding interpersonal meaning: Modal Adjuncts

Modal adjuncts are clause constituents which add interpersonal meaning to the clause. That is, they add meanings which are somehow connected to the creation and maintenance of the dialogue. There are four main types of modal adjuncts:

- Mood adjuncts (E.g.: **Perhaps** he is a frugal man)
- Polarity adjuncts (E.g: Kunle: **No**. I have told you not to carry loads).
- Comment adjuncts (E.g. you **really** mean to turn the whole world upside down).
- Vocative adjuncts (E.g. Kunle:Blessing, my love will open your mind)

2.2.2.3.3- Adding Textual meaning: Textual Adjuncts.

Textual meaning is meaning to do with the organization of the message itself. There are two main types of textual adjuncts: Conjunctive adjuncts and Continuity adjuncts. (E.g.: Kunle: **Oh**, I wasn't able to travel last night).

2.2.2.4- Summary of types of Adjuncts

Type	Sub-type	Meanings	Class of item	Location in analysis
Experiential	circumstantial	Time, manner location, etc	Prepositional phrase, adverb	In RESIDUE
Interpersonal (Modal)	Mood	Intensity, probability usuality, presumption	Adverb	In MOOD
	Polarity	Positive or negative	Yes / no (elliptical)	In MOOD
	comment	Speaker's assessment whole message	Adverb prepositional phrase	Not in MOOD or RESIDUE
	Vocative	Nominating next speaker	Name	Not in MOOD or RESIDUE
Textual	Conjunctive	Logical linking of messages	Conjunction	Not in MOOD or RESIDUE
	Continuity	Message coming	Minor causes adverbs (yeh/yah)	Not in MOOD or RESIDUE

Table n°3: source: Eggins (1994) p: 171

2.2.2.5- Modality: (1) Modalization

Modalization is one half of the general grammatical area of modality. Modalization is the expression of the speaker's attitude towards what she /he's saying. It is the way the speaker gets into text; it expresses a judgement about the certainty, likelihood, or frequency of something happening or being. Modalization always expresses the implicit judgement of the speaker.

As Halliday (1985a) presents it, Modalization involves the expression of two kinds of meanings:

- **Probability:** where the speaker expresses judgement as to the likelihood or probability of something happening or being; and
- **Usuality:** where the speaker expresses judgements as to the frequency with which something happens or is (Eggins, 1994 p: 179).

2.2.2.6- Modality: (2) modulation

Modulation is the second dimension of modality, complementing modalization in propositions; modulation is a way for speakers to express their judgements or attitudes about actions and events. When we are acting on or for other people, we do not only have the dogmatic choices of DO or DON'T, I'LL GIVE YOU THIS OR I WON'T GIVE YOU THIS, but between these two poles of compliance and refusal, we can express degrees of obligation and inclination (Eggins, 1994:189).

**CHAPTER THREE: DESCRIPTION OF
MOOD PATTERNS IN THE THREE
EXTRACTS AND DISCUSSION OF**

The mood types identification

The identification process consists in identifying the functional constituents and their configurations in clauses of different mood types.

3-1: The different mood types in the three extracts

The identification of the mood types occurring in the selected excerpts carried out through a statistical analysis.

Extracts	Mood types configuration in the extracts		
	Declaratives	Imperatives	Interrogatives
N°1	109 (66,06%)	13 (07,88%)	43 (26,06%)
N°2	125 (79,11%)	06 (03,80%)	27 (17,09%)
N°3	87 (73,73%)	05(04,24%)	26 (22,03%)
Total number	321	24	96
Percentages	72,79%	05,44%	21,77%

Table N° III-1

When we examine carefully the table above, we can clearly see that the declarative mood comes first in term of pourcentage. It represents 72,79% of the three extracts chosen as samples of our study. Then, we can affirm that declarative mood has dominated and that shows the conversation between the different characters of the novel is sometimes fair because of the friendship that characterizes their relationship. Moreover, this high rate (72,79%) of declarative mood is a proof that each interlocutor has taken turn during the necessary time he needs.

In another side, I can see that the interrogative mood corresponds to 21,77%. This shows that the dialogue is without ambiguity for the interlocutor. Just a few questions clauses leave kunle to Mrs Banyi for example. There are not many understood clauses between the different characters in the novel.

Last remark about the table concerning the percentages deals with imperatives mood that reveals only 05,44% in all the three extracts. This weak rate of imperatives shows somehow the absence of strong order given by a high authority for example to a subaltern or house keeper.

A large number of the interlocutors merely the main ones are colleagues, so they have the same social rank. Orders can be used only from kunle, the head of the Department to Mrs Banji secretary some example of this can be seen on pages...

To sum up, I can notice that the most remarkable move types that are present in the three extracts are statements, questions and commands. Here are some striking examples.

❖ **Statements**

Kunle: Nobody was going to grease my palm (extract 1)

Akwa: They will bring the money! (extract 1)

Kunle: He placed the briefcase on his lap (extract 2)

Kunle: We won't take bribes in this office (extract 2)

Banji: There must be a good basis for us to punish him (extract 3)

Banji: We cannot punish kayode on the issue (extract 3)

❖ **Questions**

Kunle: will you steal? (extract 1)

Kunle: What do you teach your students?(extract 1)

Kunle: Are you so criminal intended? (extract 2)

Kunle: Did you get the point (extract 2)

Kunle: Why should a civil servant talk in this morning? (extract 2)

Kayode: Can't the commissioner behave like you? (extract 3)

Mrs Banji: Did you say rude? (extract 3)

❖ **Commands**

Kunle: Blessing, bring another coffee (extract 1)

Akwa: Don't turn down hand some offers (extract1)

Akwa: Let's face social realities(extract 1)

Kayode: Open it,sir (extract 2)

Commissioner: Look kayode, you have to watch what you say to me(extract 2)

Kunle: Don't annoy my further (extract 2)

MrsBanji: Listen to this (extract 3)

Kayode: Ask French banks (extract3)

In the extracts, I notice that the turn taking is regular when an interact initiates the second responds with different ways. That is then the proof that confirms the turn taking as a great important basic for the interpersonal meaning to take place. However,I can observe in the extracts that some initiating move do not lead to an immediate responding as one may expect.

Here are some examples

Initiating

Kunle: will you steal? (extract1)

Akwa: What is government work for? (extract1)
Kunle: Is it for stealing?

Commissioner: What's this (extract2)

Responding

Akwa: Good forbid

Kayode: Open it sir

Kunle: Is it not our responsibility to install transformers if they are ready? (extract2)	Kayode: exactly and that's the main problem
Kunle: Which problem?	Kayode: you've just mentioned it
Mrs Banji: should I come over? (extract3)	Commissioner: No, I 'll be with you presently
Kunle: What did he have to say? (extract3)	Mrs Banji: A lot
Kunle: Are you saying that the guy will insult me and get away with it? (extract3)	Mrs Banji: That's what I sense
Mrs Banji: Can't the commissioner behave like You? (extract3)	Kayode: I'm sure he knows that we all like and respect you

The initiative move is realized by the interrogative clause and the responding one is any answer given to any other question, a polarity, a declarative or any exchange used by participants, but I remark through the extracts that some initiating moves are realized through imperative and declarative clauses. Here are some clauses as illustration.

Initiating

Responding

Akwa: What is the government work for (extract1)

Kunle: is it for stealing?

Akwa: Collect whatever the man brings next time(extract1)

Kunle: No, Akwa

Kunle: Things must change in this country (extract1)

Akwa: And, you are the one to change them?

Kayode: open it.

Oga: I could not laugh yet.

In the different extracts, I realize that the first speaker's clause makes a statement which is argued about by the second speaker enabling the first speaker to turn again. Most of the time, the first speaker's statement ends by a question and the second speaker's responding also ends his statement by a question, that enables the dialogue to keep on.

But whenever I step backward and ask myself how conversation is carried forwards, I then realize that the clause appears to have two essential components: one being bandied about to keep the argument going on and another which can disappear once it is underway. The first component is the MOOD elements of the clause and the second clause is the RESIDUE element. Then I am going to analyze the MOOD, the RESIDUE, Modalization and Modulation in each extract.

3.2. The MOOD

The MOOD element of the clause functions to carry the argument and remains constant. As I have said so far the MOOD has two essential function constituents: The subject which is a nominal type element and the finite which stands for the verbal type element. The verbal part of the tag gives the finite and the other part is the subject.

3.2.1- Constituents of the MOOD in the extract n°1(20-25)

For a clear illustration and analysis of the constituents of the MOOD in the extract n°1, I choose 12 clauses.

“Akwa pushed his empty mug aside.”

“You must be a foreigner landing from the moon.”

“Nobody was going to grease my palm.”

“You know our people.”

“They will bring the money.”

“Things must change in this country.”

“I was beginning to get annoyed with him for his mockery.”

“I did not claim that.”

“We teach students theories.”

“That is not the point.”

“Good teaching goes beyond the four walls of a classroom.”

“Blessing brought a steaming mug of coffee.”

The grammatical test Halliday uses to discover which part of the clause is the MOOD and which other is the RESIDUE is to add a tag. A tag is what you can put at the end of any declarative to turn it into a question. We often do this to temper what we are saying. Then the elements that get picked up in the tag are the MOOD constituents of the clause and the part that can be left out or ellipsed is the RESIDUE.

You	must	be a foreigner landing from the moon	mustn't	You?
Subject	Finite		Finite	Subject
MOOD		RESIDUE	MOOD	

The charts below better illustrate the MOOD constituents of the clause.

Akwa	pushed	his empty mug aside	didn't	he?
subject	Finite		Finite	Subject
MOOD		RESIDUE	MOOD	

Nobody	was	Going to grease my palm	were	They?
subject	Finite		Finite	Subject
MOOD		RESIDUE	MOOD	

you	Know	Our people
subject	Finite	
MOOD		RESIDUE

they	will	Bring the money	Won't	They?
Subject	Finite		Finite	subject
MOOD		RESIDUE	MOOD	

Things	must	change in this country
Subject	Finite	
MOOD		RESIDUE

I	did not	claim that,	did	I?
---	---------	-------------	-----	----

Subject	Finite		Finite	Subject
MOOD		RESIDUE	MOOD	

I	was	beginning to get annoyed with him for his mockery
Subject	Finite	
MOOD		RESIDUE

We	teach	theories
Subject	Finite	
MOOD		RESIDUE

Blessing	brought	a steaming mug of tea
Subject	Finite	
MOOD		RESIDUE

Good teaching	goes	beyond the four walls of a classroom
Subject	Finite	

MOOD	RESIDUE
------	---------

That	is not	The point
Subject	Finite	
MOOD		RESIDUE

Source: based on Halliday (1985 a: 75)

As I have mention so far,the two elements of subject and finite link together to form the MOOD constituents. Thus,a full analysis of MOOD elements consists not only in identifying them but also being able to put them in their right place within the MOOD box.As one can notice through the different descriptions carried above,we can observe the subject and the finite in the MOOD box and the other constituents of the clause are put in the RESIDUE box.

3.2.2-Constituents of the MOOD in extract n°2(48-55)

For an accurate description of the MOOD constituentsin this extract, I choose 12 clauses.

“I took a long hard look at him”

“Kayode approached me immediately”

“He couldn’t have travelled back on dusty earth road...”

“Baba Kayode had been on the sickbed for six weeks.”

“I watched him in silence”

“They did not conclude the arrangement good time”

“I was sent precisely to avoid embarrassment”

“A commissioner should observe some decorum”

“I don’t like that kind of experience”

“We won’t take bribes in this office”

“...I am speaking for my staff”

“I was able to send some money

I	took	A long hard look at him
Subject	Finite	
MOOD		RESIDUE

Kayode	approached	Me immediately
Subject	Finite	
MOOD		RESIDUE

He	Couldn’t	Have travelled back on a dusty earth road
Subject	Finite	
MOOD		RESIDUE

Baba Kayode	had	Been on the sickbed for six weeks
Subject	Finite	
MOOD		RESIDUE

I	watched	Him in silence
Subject	Finite	
MOOD		RESIDUE

they	Did not	Conclude the arrangement in good time
Subject	Finite	
MOOD		RESIDUE

I	was	Sent precisely to avoid embarrassment
Subject	Finite	
MOOD		RESIDUE

A commissioner	should	Observe some decorum
Subject	Finite	
MOOD		RESIDUE

I	don't like	That kind of experience
Subject	Finite : neg	
MOOD		RESIDUE

I	was able to	Send some money
Subject	Finite	
MOOD		RESIDUE

We	won't	Take bribes in this office
Subject	Finite: neg	
MOOD		RESIDUE

...I	am	Speaking for my staff
Subject	Finite	
MOOD		RESIDUE

As it could be noticed, after the description of the MOOD elements in the first two extracts, I put them in the adequate charts and in the right box. It is my only manner to show my understanding of the MOOD elements in clause.

3.2.3- Constituents of the MOOD in extract n°3(92-96)

At this level,I choose 12 clauses for the description of the MOOD elements.

“I took a deep breath”

“There must be a good basis for us to punish him”

“We cannot explain the existence of such a large amount in our office.”

“Our ministry does not have a source of income to justify such...”

“It had changed hands.”

“Those were the issues.”

“We cannot exclude the possibility to write a petition.”

“I focused my eyes on the midget...”

“Oga is the commissioner.”

“Even a degree is nothing.”

“...he must have lost his self-esteem.”

“I could not challenge a clerk.”

Here are the charts:

I	took	a deep breath
Subject	Finite	
MOOD		RESIDUE

There	must	be a good basis for us...
Subject	Finite: modal	
MOOD		RESIDUE

We	cannot	explain the existence of such amount in our office
Subject	Finite: modal/neg	
MOOD		RESIDUE

Our ministry	does not	have a source of income to justify such...
--------------	----------	--

Subject	Finite	
MOOD		RESIDUE

It	had	changed hands
Subject	Finite	
MOOD		RESIDUE

Those	are	the issues
Subject	Finite	
MOOD		RESIDUE

We	cannot	exclude the possibility of written petition
Subject	Finite: modal/neg	
MOOD		RESIDUE

I	focused	my eyes on the midget ...
Subject	Finite	
MOOD		RESIDUE

Oga	is	the commissioner
Subject	Finite	
MOOD		RESIDUE

Even a degree	is	nothing
Subject	Finite	

MOOD	RESIDUE
------	---------

...he	must	lost his self-esteem
Subject	Finite: modal	
MOOD		RESIDUE

I	could not	challenge
Subject	Finite: modal/neg	
MOOD		RESIDUE

Thus, a full analysis of the MOOD elements includes not just labeling the subject and the finite, but placing them within the MOOD box.

I now need to identify and label the other elements of the clause: those in the RESIDUE.

3.3- The RESIDUE

The RESIDUE component is the second part of a clause. It is somehow less essential to the arguability of the clause than the MOOD component. Then it could be ellipsed in the responding moves in the dialogue. Just as the MOOD component contained the two constituents of subject and finite,so the RESIDUE component can also contain a number of functional elements:a predicator,one or more complementsand any number of different types of Adjuncts. I will then review each of them in turn.

3.3.1-Constituents of the RESIDUE in extract n°1(p: 20-25)

3.3.1.1- predicator

Predicator can be defined as the lexical or content part of the verbal group. It fills the role of specifying the actual event, action, process being.

Source: Halliday (1985a-79)

Here,eight(08) clauses are chosen for the analysis of this component.

“You must be a foreigner landing from the moon.”

“Nobody was going to grease my palm”.

“I will be in money with weeks.”

“...do you want me to teach them?”

“Can’t they see what is going on around them?”

“I can tell you that...”

“They will feed the mouth ...”

“The leaders are teaching the art of corruption.”

You	must	be	a foreigner landing from moon
Subject	Finite: modal	predicator	
MOOD		RESIDUE	

Nobody	was	going	to grease my palm
Subject	Finite	predicator	
MOOD		RESIDUE	

I	will	be	in money with weeks
Subject	Finite	Predicator	
MOOD		RESIDUE	

...do	you	want	me to teach them?
Finite	Subject	Predicator	
MOOD		RESIDUE	

Can't	they	see	what is going on around them?
Finite	Subject	Predicator	
MOOD		RESIDUE	

I	can	tell	you that...
Subject	Finite: modal	predicator	
MOOD		RESIDUE	

They	will	feed	the mouth...
Subject	Finite	predicator	

MOOD	RESIDUE
------	---------

The leaders	are	teaching	the art of corruption
Subject	Finite	Predicator	
MOOD		RESIDUE	

3.3.1.2- Complement

A second component of the RESIDUE is the complement. It is a nonessential participant in the clause and has the potential to become subject through the process of passivization.

Only four (04) clauses are chosen for illustration

“Akwa pushed his empty mug...”

“You will change the widespread practice of bribery”

“I did not claim that”

“...you have an opportunity to enrich yourself”

Akwa	pushed		his empty mug...
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

You	will	change	The widespread practice of bribery
Subject	Finite	predicator	Complement
MOOD		RESIDUE	

I	did not	claim	that
Subject	Finite: neg	predicator	Complement
MOOD		RESIDUE	

...you	have	an opportunity...	
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

By examining the charts above, one can notice that like the MOOD components, the RESIDUE also has two elements: the predicator and the complement. These elements can easily be put in the RESIDUE box.

3.3.2- Constituents of the RESIDUE in extract n°2(p: 48-5)

3.3.2.1- predicator

For a short illustration, I choose eight(08) clauses.

“Baba Kayode had been on the sickbed for sixweeks.”

“Kayode approached me immediately.”

“He had sent an SOS.”

“He couldn’t have travelled back on a dusty earth road...”

“I watched him in silence.”

“He placed the briefcase on his lap.”

“Government had approved the purchase...”

“I took a long hard look at him.”

Baba kayode	had	been	on the sickbed for six weeks
Subject	Finite	predicator	
MOOD		RESIDUE	

Kayode	approached		me immediately
Subject	Finite	Predicator	
MOOD		RESIDUE	

He	had	sent	an SOS
Subject	Finite	predicator	
MOOD		RESIDUE	

He	couldn't	have travelled back	on a dusty earth road
Subject	Finite : neg/modal	Predicator	
MOOD		RESIDUE	

I	watched		him in silence
Subject	Finite	Predicator	
MOOD		RESIDUE	

He	placed		the briefcase on his lap
Subject	Finite	predicator	
MOOD		RESIDUE	

Government	had	approached	the purchase
Subject	Finite	Predicate	
MOOD		RESIDUE	

I	took		a long hard look at him
Subject	Finite	Predicator	
MOOD		RESIDUE	

In the second, the fifth, the sixth and the last tables, it is clearly noticed that the finite and the predicator are fused respectively in the verbs “approached”, “watched”, “placed” and “took”. Then, I align the finite with one half of the verb, while the other half of the verb, which is carrying the lexical meaning, is labeled as predicator. (Halliday, 1985a-79).

3.3.2.2- Complement

Four (04) clauses are chosen in this extract for the analysis of the complement as a RESIDUE

“He had sent an SOS.”

“Did you get the point?”

“...I had to control my temper.”

“I banged my table.”

He	had	sent	an SOS
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

Did	you	get	the point?
Finite	Subject	Predicator	Complement
MOOD		RESIDUE	

...I	had to	control	my temper
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

I	banged		my table
Subject	Finite	predicator	Complement
MOOD		RESIDUE	

3.3.3- Constituents of the RESIDUE in extract n°3(p:92-96)

3.3.3.1- predicator

Herealso, I choose eight (08) clauses for analysis of predicator.

“I was preparing to get back to you.”

“...he had mentioned in your office”.

“Could we charge him with insubordination?”

“Our ministry does not have a source of income...”

“I could not challenge a clerk.”

“We cannot punish Kayode on the issue...”

“...should we starve with yam in hand...?”

“...he must have lost his self-esteem...”

Source: from ‘‘A Silly season’’ by A S OGUNDIMU

I	was	preparing	to get back to you
Subject	Finite	Predicator	

MOOD	RESIDUE
------	---------

...he	had	mentioned	in your office
Subject	Finite	Predicator	
MOOD		RESIDUE	

Could	we	charge	him with insubordination?
Finite	Subject	Predicator	
MOOD		RESIDUE	

Our ministry	does not	have a source of income	
Subject	Finite: neg	Predicator	
MOOD		RESIDUE	

I	Could not	challenge	a clerk
subject	Finite: modal/neg	predicator	

we	cannot	punish	Kayode on the issue
subject	Finite: modal/neg	Predicator	
MOOD		RESIDUE	

...should	we	starve	With yam in hands?
Finite	subject	Predicator	
MOOD		RESIDUE	

...he	must	have	lost his self-esteem
subject	Finite: modal	Predicator	
MOOD		RESIDUE	

3.3.3.2- Complement

I choose (06) clauses for the analysis of the second element of the RESIDUE in this extract.

-“I took a deep breath...”

-“you don’t take bribe”

-“I almost struck the midget silent”

-“Those are the revelations...”

-“I could not challenge a clerk... “

-“There must be a good basis for us...”

I	took		a deep breath
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

You	don't	take	bribe
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

I	almost	struck		the midget
Subject		Finite	Predicator	Complement
MOOD			RESIDUE	

Those	are		the revelation
Subject	Finite	Predicator	complement
MOOD		RESIDUE	

I	could not	challenge	a clerk
Subject	Finite: modal/neg	Predicator	complement
MOOD		RESIDUE	

There	must	be	a good basis for us
Subject	Finite: modal	Predicator	complement

After having finished the analysis of the RESIDUE component, I am now going to analyze the Adjuncts.

3.4- Adjuncts

The final constituents that I need to describe are Adjuncts-They can be defined as clause elements which contribute some additional (but non-essential) information to the clause. They can be identified as elements which do not have the potential to become subject-*ie*.They are not nominal elements but are adverbial, or prepositional. According to the position they occupy in the MOOD/RESIDUE analysis of the clause, they have the potential to add experiential, textual and interpersonal meaning to the clause.

As far as this work is concerned here, all types of adjuncts have been used in “*A Silly Season*” but since I am dealing with the Grammar of interpersonal meaning only, I will merely be interested in the Modal Adjuncts.

3.4.1- Modal Adjuncts in the selected Extracts.

3.4.1.1- Mood Adjuncts

For a striking analysis, six (06) clauses are chosen.

-“The table has always been set”

-“I almost struck the midget silent”

-“It has just materialized”

-“...may be, the young man needed my advice”

-“That has always been the pattern here”

-“They usually start with a no-nonsense approach”

The table	has	always	been set
Subject	Finite	Adjunct: mood	Predicator
MOOD		MOOD	RESIDUE

I	almost	struck	the midget silent
Subject	Adjunct: mood	Finite	Predicator
MOOD			RESIDUE

It	has	just	materialized
Subject	Finite	Adjunct: mood	Predicator
MOOD			RESIDUE

May be,	the young man	needed	my advice
Adjunct: mood	Subject	Finite	
MOOD			RESIDUE

They	usually	start	With a no-nonsense
subject	Adjunct: mood	Finite	
MOOD			RESIDUE

That	has	always	been	the pattern here
Subject	Finite	Adjunct: mood	Predicator	
MOOD			Predicator	

As showed in the tables above, “always, almost, just, may be, usually” are mood Adjuncts the selected examples contain, but I should mention here that “always” usually” express usuality and “almost” and “may be” as far as they are concerned express probability whereas “just” express minimization.

3.4.1.2- Polarity Adjunct

04 examples for analysis

-“**No**, Akwa, I will collect nothing”

-“**Yes**, Ministry workers strike together”

-“**Yes**, I know”

-“**No**, I will be with you...”

No, Akwa	I	Will	collect	nothing
Adjunct: polarity	Subject	Finite	Predicator	Complement
MOOD			RESIDUE	

Yes,	Ministry workers	Strike		together
Adjunct: polarity	Subject	Finite	Predicator	complement
MOOD			RESIDUE	

Yes,	I	know	
Adjuncts: polarity	Subject	Finite	Predicator
MOOD			RESIDUE

No,	I	Will	be	with you...
Adjunct: polarity	Subject	Finite	Predicator	complement
MOOD			RESIDUE	

In the tables above, one can notice that polarity Adjuncts are classified as part of MOOD ie they belong to the MOOD box. Then it is necessary to mention that “No” (negative polarity) and “Yes” (positive polarity) are used as short answers. Thus, they occur in stressed initial position and not introducing a clause. Otherwise a full answer will present all the MOOD elements of the clause.

3.4.1.3- Comment Adjuncts

04 examples are chosen for illustration

-“**Exactly**, young men and women of today are smarter”

-“**Unfortunately**, they did not conclude the arrangement”

-“**Gradually**, the breath changes”

-“**Fortunately**, the sister-in-law of his friend’s uncle came to the rescue”

Exactly,	young men and women of...day	are		smarter
Adjunct: comment	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

Unfortunately,	they	did not	conclude	the arrangement
Adjunct: comment	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

Gradually,	the breath	changes		
Adjunct :comment	Subject	Finite	Predicator	
	MOOD		RESIDUE	

Fortunately,	the sister-in- law of his friend’s uncle	came	to the rescue	
Adjunct: comment	Subject	Finite	predicator	Complement
	MOOD		RESIDUE	

As it can be seen in the tables above, comment Adjuncts operate outside the MOOD/RESIDUE structure altogether –ie comment Adjuncts belong neither to the MOOD nor the RESIDUE box.

3.4.1.4- Vocative Adjuncts

I choose 04 examples as illustrations

-“That is not the point, Akwa”

-“Don’t you look so serious, Oga ?”

-“...Kayode, you have to watch what you say to me!”

-“Oga, it cannot be definite”

That	is not		the point,	Akwa
Subject	Finite	Predicator	Complement	Adjunct: vocative
MOOD		RESIDUE		

Don't	you	look	so serious,	Oga?
Finite	Subject	Predicator	complement	Adjunct: vocative
MOOD		RESIDUE		

Kayode,	you	have to	watch	what you say to me
Adjunct: vocative	Subject	Finite	Predicator	Complement
MOOD		RESIDUE		

Oga,	it	cannot	be	definite
Adjuncts: vocative	Subject	Finite: mood negative	Predicator	complement
MOOD		RESIDUE		

Like comment Adjuncts, vocative Adjuncts belong neither to the MOOD nor the RESIDUE box.

Now, I can clearly recapitulate all the Modal Adjuncts found in the three extracts in a statistical table

Statistics of the Modal Adjuncts in the selected extracts.

Modal Adjuncts	MOOD	Polarity	Comment	Vocative
Extract N°1	03	03	01	03
Extract N°2	09	06	07	02
Extract N°3	02	07	02	00
Total	14	16	10	05
Percentage	31.11%	35.56%	22.22%	11.11%

Table III-2

In the table above, we can clearly see that Mood and polarity Adjuncts have a paramount importance in any extracts. Then, it even fair to mention that the polarity use is reciprocal between Kunle and Akwa;Kunle and Kayode; Kunle and MrsBanji. But,between Kunle and Blessing, the polarity use is not reciprocal. Here, only Blessing uses it to answer the HOD(the Head Of the Department).With Kayode and MrsBanji , only the former uses the polarity Adjuncts. Thus, polarity and Mood Adjuncts are represented in a large number in the extracts and an interesting number of Comment and Vocative are noticeable .Although they are in a good proportion , comment and vocative do not impart directly on the MOOD constituents of the clause, but their effect is to organize the designation of the clause as a whole.

Moreover,they typically occur either initially or finally position (it is possible to find them at a variety of different constituents boundaries in the clause) and are not shown as belonging in either the MOOD or the RESIDUE box.

3.4.1.5 Textual Adjuncts in the selected extracts

Textual meanings are meanings to do with the organization of the message itself
There are two main types of textual Adjuncts:conjunctive Adjuncts and continuity Adjuncts.

The conjunctive type is expressed by conjunctive functions to provide linking relation between one clause and another. They typically occur at the beginning of the clause,but they can occur at other point. These conjunctive Adjuncts belong neither in the MOOD box, nor the RESIDUE box.

Here are some examples for illustrations:

-“**And**, what moral lesson do you teach them?”

-“**But** those are societal problems.”

-“**Ah!** Akwa laughed.”

-“**So**you and I have been fools”.

-“**Well**,he repeat some of the odds things.”

-“...**because** it is the truth.”

-“**Oh**, I wasn’t able to travel last night”

And	what moral lesson	do	you	teach	them?
Adjunct: conjunctive	Complement	Finite	Subject	Predicator	Complement
	RESIDUE	MOOD		RESIDUE	
But	those	are	societal problems		
Adjunct: conjunctive	Subject	Finite	Complement		
	MOOD			RESIDUE	

Ah!	Akwa	laughed	
Adjunct: continuity	Subject	Finite	Predicator
	MOOD		RESIDUE

So	you and I	have	been	fools
Adjunct: conjunctive	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

Well,	he	repeated	some of the odd things	
Adjunct: continuity	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

...because	it	is	the truth
Adjunct: conjunctive	Subject	Finite	complement
	MOOD		RESIDUE

Oh,	I	wasn't able to	travel	last night
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Adjunct: continuity	Subject	Finite : neg	Predicator	Complement
	MOOD		RESIDUE	

As one can notice in the tables above, conjunctive Adjuncts are expressed by the conjunctions “but”, “and”, “because” and “so” while continuity Adjuncts are expressed by “ah!”, “well”, and “oh” .The conjunctives Adjuncts function to provide linking relation between one clause and another. The continuity Adjuncts typically occur at initial position to introduce a clause and signal that a response to prior talk is about to be provided. Unlike the conjunctive Adjuncts, the continuity Adjuncts express no logical relation. (ie. of elaboration, extension or enhancement).

They merely signal that the speaker will be saying more. As they contribute to the textual organization of the clause, rather than to dimensions of its arguability, these continuity Adjuncts do not belong to in either the MOOD or the RESIDUE boxes.

Now I am going to deal with the circumstantial Adjuncts

3.4.1.6 Circumstantial Adjuncts in the selected extracts.

Circumstantial Adjuncts add experiential content to the clause by expressing some circumstance relating to the process represented in the clause.

Four clauses are chosen as examples:

-“Baba Kayode had been on the sickbed **for six weeks.**”

-“I confirmed this **from the Chief Engineer.**”

-“I paused **for a moment**”

-“...**now** he must have lost his self-esteem.”

Baba Kayode	had	been	on the sickbed	for six weeks
-------------	-----	------	----------------	---------------

Subject	Finite	Predicator	Adjunct circ(location)	Adjunct circ (time)
MOOD		RESIDUE		

I	confirmed		this	from the Chief Engineer
Subject	Finite	Predicator	Complement	Adjunct circ (location)

I	paused		for a moment	
Subject	Finite:	Predicator	Adjunct circ (time)	
	MOOD		RESIDUE	

...now	He	must	Have lost	His self- esteem
Adjunct: conjunctive	Subject	Finite: modal	Predicator	Complement
	MOOD		RESIDUE	

Experiential content is added to some clauses of my extract through prepositional phrases or adverbs of time and location contrary to textual adjuncts which belong neither to the Mood box, nor to the RESIDUE box, circumstantial Adjuncts belong to the RESIDUE box; for they don't contribute to the meaning which is part of the arguable nub of the proposition.

Another more complex dimension of the interpersonal meaning are modalization and modulation.

3.5-Modalization in the selected extracts

Modalization is the intermediate positions between the two extremes of polarity (yes/no). It is also that dimension of modality that is referred when the argument is about probability or frequency.

Here are some examples for illustration.

-“you must be a foreigner landing...”

-“I can tell you...”

-“...should he give me money...?”

-“He cannot be a fool”

-“there must be a good basis”

You	must	be	a foreigner landing...
Subject	Finite:modal	Predicator	Complement
MOOD		RESIDUE	

I	can	tell	you...
Subject	Finite:modal	Predicator	Complement
MOOD		RESIDUE	

...should	he	give	me	money ?
Finite	Subject	Predicator	Complement	Complement
MOOD		RESIDUE		
He	cannot	Be	a fool	
Subject	Finite : modal	Predicator	complement	
MOOD		RESIDUE		

There	must	be	a good
Subject	Finite :modal	Predicator	complement
MOOD		RESIDUE	

I guess	they	are	cleverer
Adjunct : mood	Subject	Finite	Predicator Complement
MOOD		RESIDUE	

In the first and the fifth tables, Modalization is present in the clause through the finite modal operator “must” whereas in the second table, Modalization is explicitly realized through the Modal operator “can”. In the third and the fourth tables, is respectively through the modal operator “should” and “cannot”.

In the last table, Modalization is expressed through “I guess they are cleverer”. Saying that Akwa is quite sure in his mind that his students are cleverer than Kunle can think. That what Halliday has considered as grammatical metaphor or metaphor of modality (Halliday 1985a:334-40). In fact, “I guess is functioning metaphorically because when we tag “I guess they are cleverer”, we find “aren’t they?” instead of “don’t I?”. This indicates that “they” is the subject and “I “of “I guess” is functioning as an Adjunct to the clause.

3.6. Modulation in the selected extracts

The second aspect (dimension) of modality is modulation. Unlike Modalization which expresses probability or uncertainty, modulation expresses meaning of inclination; necessity or obligation. It can either be expressed through Finite verbal operators or Modulated verbal operators.

Here are some examples:

-“His father must have died”

-“He couldn’t have travelled back on adusty”

-“...he would have made out that”

-“I could not challenge a clerk”

-“He must have lost his self-esteem”

Source: from “ A Silly season” by A. S. OGUNDIMU

His father	must	have died
Subject	Finite: modulated	Predicate
MOOD		RESIDUE

He	couldn’t	have travelled back	a dusty
Subject	Finite :modulated/neg	Predicator	Complement
MOOD		RESIDUE	

He	would	have made out	that
Subject	Finite :modulated	Predicated	Complement
MOOD		RESIDUE	

He	must	have lost	his self-esteem
Subject	Finite :modal	Predicator	complement
MOOD		RESIDUE	

I	could not	challenge	a clerk
Subject	Finite :modal/neg	Predicator	complement
MOOD		RESIDUE	

The second, the third and the fifth tables above, clearly show that the finite verbal operator “couldn’t”, “would” and “could not” present in the clauses express modulation through the meaning of probability. In the first and the fourth tables, the finite verbal operator “must” expresses modulation through the meaning of obligation, necessity. (Halliday 1985a: 86-8).

A summary of the analysis of the different mood types reveals that there are only three kinds of mood identified in the extracts. (table III-1): statements (declaratives), commands (imperatives), and questions (interrogatives).

The offer one is practically non-existent. It comes out that the most predominant ones are declarative clauses (72.79%). This means that there is much information exchanged directly among the interactants. This can be seen in extract n°1 (66.06%); extract n°2 (79.11%) and extract n°3 (73.73%) on page ...

Moreover, the narrator gives some information to help the reader know more about the interactants. It is the case when he describes Kayode in interaction with KUNLE (Bowing his head slightly forward he said...), but those stage directions are not taken into account in the table 3-1.

The second mood types I have come across in extract are the question (both polar interrogatives and WH- interrogatives with (21.17%)); commands (imperatives) are the last mood types of clauses I have dealt with in the extracts. They go through (05.44%). They are also not numerous, but they are used by interactants not necessary to give an order; sometimes they are used to initiate a move. Here is an illustration case: “Akwa: so, let’s face social realities...” (extract 1). They will be discussed later.

The second dimension of my analysis is the contribution of the different Adjuncts (modal, textual and circumstantial) to the vividness of the text or to the creation and maintenance of dialogue. Adjuncts help to point out interpersonal

meaning. Another aspect that is worth mentioning is small number of imperative mood and the modalization I can notice during the analysis.

Above all, I can keep in my mind that giving information involves both the system of mood and the choice of modality in clauses. This level of my work on the grammar of interpersonal meaning in “*A Silly Season*”, help me to examine the semantic structure of dialogues.

3.7-Discussion of the findings

My purpose here is to discuss the results of the analyses. I will mostly be involved in the features shared by the extracts referring to the table III-1 on page 27 and table III-2 on page 55.

3.7.1. Declarative mood

I can notice in the extract n°1 that declaratives clauses are in great numbers. They represent (73.79%) of the move type identified. As one can notice in this extract, the conversation is more frequent between Kunle and Akwa. Akwa seems to dominate the dialogue but Kunle doesn't allow him by initiating another move by some questions. In fact, Akwa try to convince Kunle a honest teacher appointed as commissioner, to collect bribes. But Kunle, in spite of their friendship refused to do Akwa's willing; that is to practice corruption. Thus, as a good teacher, Kunle teaches not only theories but also the practice because action speaks louder than words. Then, this resistance to bribes and corruption must be followed in African countries both by the civil servants today and the new generation.

In extract n°2, declaratives are still the most remarkable (79.11%) of the mood types identified here, the interaction is between Kayode and Kunle, the commissioner. Although most of statements come from Kayode to make Kunle accept the briefcase full of money, he did not fall into this trap but he stayed faithful to his education.

This attitude of Kunle is a proof that every leader or responsible at any level of the state can avoid corruption and its consequences.

In extract n°3, the exchange is between Kunle and his permanent secretary Mrs Banji. But I can notice that this exchange is dominated by the listening of Kayode's statements recorded by Mrs Banji drawer.

Through this recorded conversation, Mrs Banji made the dialogue continue by initiating question after each statement of Kayode. Once again, Kayode shows his determination to grease Kunle's palm through those recommendation (multiple insistence).

Briefly speaking, I can say that this great number of declaratives reveal that there is more information given during the different exchanges among the participants than the other move types.

3.7.2- Interrogative mood

Interrogative mood is used to ask for information.

In the selected extracts, both polar and wh- interrogatives are used. They rank respectively 26.06% in extract n°1; 17.09% in extract n°2; and 22.03% in extract n°3. What is clearly appeared here is that interrogative mood occupies the second rank after the declaratives ones. This can be explained in sense that when the exchange focuses on declaratives, interrogative moves are used at the end to initiate another move. Moreover, I can notice that the interrogative in extract n°1, is reciprocally used between Kunle and Akwa because they share a colleague relationship. They are teachers before the appointment of Kunle as commissioner. Then they can interact (interchange) without any other complex. So they are familiar with each other.

Unlike the extract n°1, in the extract n°2 and n°3, the questions are mostly from Kunle because he wants to have specific information from his collaboration merely

Kayode and MrsBanji .This is also illustrated by the way questions are asked .
(directly not modulated)

3.7.3– Imperative mood

Imperative mood is usually used to give an order, to get someone to do something. It is well notice through the interaction between Kunle and Blessing, Kunle and Akwa and between Kunle and Kayode.

I can mention that it is used freely between Kunle and Akwa because they are familiar; whereas between the others it is not the case. There, the supremacy of the chief Kunle on Kayode and Blessing;even MrsBanji is easily shown. That is to demonstrate the social hierarchy that exists in African tradition. This supremacy is clearly shown on page 20 by this exemple:

- KUNLE: “Blessing, bring another coffee.”
- BLESSING: “yes, sir” (she curtsied and left)

Here, the order is not modulated but the answer given by Blessing is so polite. This is proved by the use of “sir” at the end of her response.

On page 51, the low status of Kayode is again shown through the following exemple:

- KUNLE: “Look, Kayode, you have to watch what you say to me! Okay?”
- KAYODE: “I’m sorry sir,...I’m very sorry...”

Despite the way the question is asked, Kayode doesn’t justify his point of view but simply excused himself. That is the proof of politeness towards the hierarchy.

After the imperatives mood and its different aspects, let’s tackle Adjuncts which are also some important elements in the clauses analysis.

3.7.4- Adjunct

They add additional information to the clause. When I refer to the statistical analysis on the modal Adjuncts (page 56 table III-2), I notice a great number of polarity and mood Adjunct respectively with 35.56% and 31.11%. They are immediately followed by the comment Adjuncts with 22.22%.

They help to maintain the dialogue and then create another one.

3.7.5- Continua identification in interactions among participants

REFERENTS	POWER	CONTACT	AFFECTION
Kunle, Akwa	equal	Frequent	High+Reciprocal
Kunle, Blessing	unequal	Frequent	Low
Kayode, Kunle	unequal	Infrequent	Low
Kunle, MrsBanji/Kayode	unequal	Frequent	Low

In the three extracts, the participants have used various kinds of polarities. Moreover, Modalization and Modulation also help to point out tenor among the participants. My goal here is to display the role relationship between participants through their exchange. The table above illustrates this.

In the extracts chosen for analysis, interactants are linked by different relationship. Then, they neither share the same social status nor the same contact and affection. In extract^o1, there are three(03) interactants: Kunle, Akwa and Blessing. As I mention above, this extract shows two different social relationship. First of all, the one that exists between Kunle and Akwa. Both are teachers at university, so they reciprocally use polar and wh-interrogatives between them. The two (Kunle and Akwa) address each other freely and even call each other's name without using politeness formulae. In addition, one stops the other without hesitation and takes

turn since they are teachers (colleagues), despite the appointment of Kunle as commissioner, the conversation still stays fair and familiar. Shortly, Kunle and Akwa have equal power and frequent contact and their affective involvement is high and reciprocal. Next, I can notice that between Kunle and Blessing, it is a relationship of supremacy-that is boss and house help-. Thus in a conversational process,Blessing is like a non- participant. She has scarcely taken turn and even has to carry out Kunle's order.So,Kunle and Blessing have an unequal power,frequent contact and their affective involvement is low.

In the extract n°2, two(02) interactants are noticed: Kunle and Kayode. WhenI examine closely their attitudes and judgments,I realized that they are not familiar. All long their conversation, Kunle uses polar and wh- interrogatives but it is not reciprocal. The term of address Kunle uses are not necessary the polite one, however, Kayode replies with polite formulae like “Yes,sir”p 49;”I am sorry,sir”;”please,sir I don't know” p51-52.

This clearly shows the social distance that might exist between the two interactants. In addition,Kunle keeps the talk for long time because Kayodehas not the courage to stop him and takes turn; but when he engages in the dialogue,it is just for a very short time. So far, apart the unequal power, infrequent contact and low affective link remarked between them, Kayode's attitude couldn't be understood as a proof of silliness or weakness, but a good behavior inherited from the respected African tradition .In fact, young must obey the older and the responsible must be respected by its subordinated. Clearly, this value should be integrated into the youth attitudes nowadays.

Like the extract n°2 above, the extract n°3 contains two (02) interactants: Kunle and MrsBanji. Here,the relationship is simply a professional one.Kunle, commonly called “Oga” (chief in Yoruba language),is the state commissioner whereas MrsBanji is his personal secretary. We can also consider the fact that Kunle

through their conversation process uses polar and wh- interrogatives in order to get more information.

MrsBanji doesn't stop him even if his talk is long .She simply answer him politely by using the formulae such as “please sir,”;”of course “, “yes sir,” ; “it is ok,sir” p 92-93.Then ,I can say that they have unequal power, frequent contact and low affective involvement.

Taking in account all above, it seems important for me to come back on the Kunle'sresistance to corruption. In fact his colleague Akwa, after his appointment tries by all means to convince Kunle to take bribes but he refuses. Tobe short then, I simply confirm that it is a proof of his good educationand his well doing consciousness. For him corruption is an embarrassment. So,despite the fact that corruption is more and more considered as “every civil servant job or the model”,at that time in his country, Kunle resists to that scourge and makes the difference.

In addition, I can say that through this character, A.S. OGUNDIMU is drawing Africans' attention onto the fact that we are able to banish corruption. We cannot continue justifying our bad behavior by poverty because even a poor can protect its dignity. Kunle is not so rich according to the novel, but he shows the best way to be followed. Briefly, he should be a “MODEL” for African leaders. Above all, I can say that in the three extracts, through frequent and sometimes occasional contact, the interactants express interpersonal meaning .Their attitude and judgment are expressed through the Modal Adjuncts which hold a very important place in the analysis. Those linguistic tools help to understand the prominent topics of the novel.

CONCLUSION

My purpose in carrying out this work on the grammar of Interpersonal Meaning in OGOUNDIMU's "*A Silly Season*", is to explore how the clause is structured to enable us to express Interpersonal Meaning, and to establish relationship between the semantic organization of interaction and grammatical differences in the mood structure.

Afterwards, I'll see how this theory can contribute to the understanding of "*A Silly Season*", a novel written by Aketunji Suleiman OGUNDIMU. Then, I focus the work on how the Grammar of Interpersonal Meaning is used in the novel to help in understanding how grammar makes meaning, especially with respect to the principles of Systemic Functional Linguistics.

In the literature review, I've tried to present another view of the principles guiding the Interpersonal Meaning patterns. I've summed up (abstracted) previous research studies and significant writings by former students' M.A thesis in the area under study.

The next step has dealt with the theoretical framework. It has provided me with definition of some key concepts and shown an illustration of major systems forming the Interpersonal Meaning (MOOD, RESIDUE ADJUNCTS, MODALIZATION and MODULATION).

The following has been devoted to the application of the Interpersonal Meaning theory to the selected extracts and the discussion of the findings. Here, the analysis carried out through the selected extracts show the presence of Mood and Modalization in the novel. The study has provided a perspective for a linguistic investigation of the Interpersonal Meaning, we can see through my analysis how the Interpersonal Meaning is realized through the Grammar of the clause as exchange. I have also examined in my work the types of social relationship within which communication is taking place. When I analyze more closely the choices interactants have made for Mood and Modality, I have discovered the interpersonal relationship that they are expressing. The inconstant choice of unmarked and

marked Mood structure is a way of expressing tenor dimensions such as equal power, frequent contact, affective involvement and to confirm that the large number of those marked is synonymous with neither unequal power nor infrequent contact. Moreover, some intractants have through Modality to temper the exchange by express degrees of long the obligation, probability, usuality and inclination.

The analysis of the Interpersonal Meaning in “*A Silly Season*” has led me to the understanding that we can avoid corruption and embezzlement so as to build up our country instead of asking for help every time from westerners. That can be understood through the way Kunle Gbangbelu has resisted to take bribes. In spite of all the pressures from his friend Akwa, he saves his honour and stays faithful to his education.

Through this character, A.S OGUNDIMU has expressed all long the novel his disapproval about corruption and bribery. Moreover, the author is showing to African people mainly politician leaders that succeed in fighting against that scourge is possible. To reach this level, the youth and the leaders must change their mind and develop the virtue like: good education, consciousness at work, ethics and moral.

To round off, I can say there are many other aspects Systemic Functional Linguistics that can be applied to this novel. Besides, Systemic Functional Linguistics stipulates that a text conveys simultaneously three different meaning: the experiential meaning, the interpersonal meaning and the textual meaning. In the present dissertation I have only worked on one of those meanings, the interpersonal one. This work is not then an exhausted one. I need further research to be carried out on “*A Silly Season*”, before its fuller meaning (experiential, interpersonal and textual) can be arrived at.

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APPENDIX

EXTRACT N° 1 (P: 20-25)

Mood analysis

Key:

S=subject;F=Finite; FN=Negative; Fms=Modalized; Fml=Modulated; P=Predicator; Pml=Modulated predicator; Pms=Modalised predicator; F/P= Fused and predicator;

C= Complement; Ca= Atributive complement; A= Adjunct; Ac= Circumstantial; Am= Mood; Ao= Comment; Ap= Polarity; Av= Vocative; Aj= Conjunctive; At=Continuity

Wh= wh element; Wh/S, Wh/C, WhAc=fused Wh element

mn= minor clause.

1.What! (At) Akwa(S) pushed (F/P) his empty mug aside(C) in feigned annoyance (Ac). 2.“you(S)’re (F) still (Am)keeping (P) your hands(C)clean (P) after three months in office (Ca)? 3.You(S)must (Fms)be (P) a foreigner landing from the moon”. (C)

4.I(S) stared at (F/P) him(C) in silence (Ca),5.convinced (F/P)that (Aj) I (S) had (F) made (P) my point(C).6 Nobody (S) was (F) going to grease (P) my palm(C). 7His house help(S) came (F/P)8.and (Aj) cleared (F/P) the centre table(C).9 “Another mug of tea, sir? (Mn) 10.“She(S) asked (F/P), turning to me first (Ac).

11.I(S) shook (F/P) my head(C).

12.“Blessing (Av), bring (F/P) another coffee(C),”13. he (S) ordered (F/P) even before 14.she (S) asked (F/P) him(C).

15.“Yes, sir (Ap),” 16.Blessing (S) curtsied (F/P) and (Aj) left (P).

17.“Look (F/P), Kunle(Av)”,18. Akwa(S) laughed(F/P),19.“Don’t(Fn) turn down(P) handsome offers(C).”

20.When(Aj) I (S) did not (Fn)speak (P)or smile(P),21. he(S) knew(F/P) I(S) was not(Fn) joking(P). 22Yet(Aj), he (S) stepped up(F/P), 23.”If(Aj) the governor of my own state (S) makes (F/P) the mistake(C)[[of appointing me a commissioner]]((Ac)), 24.I (S) will(Fms) be(P) in money within weeks(Ac).”

25.“Will (Fms) you (S) steal (P)?”

26.“God (S) forbid(F/P).27Why (Wh/Ac)should (Fml) I (S) steal (P)?28. I(S) don’t (Fn) haveto (P);29. it (S) is not (Fn) even necessary (Ca).30 You(S) know(F/P) our people(C), don’t (Fn) you(S)? 31.They(S) will (Fms) bring (P) their money (C)!”

32.“If (Aj) you (S) collect (F/P) such moneys(C)33.you(S)’re (F) a thief(C).”

34.“A thief? (Mn)” 35.He(S)laughed (F/P).

36.“Yes (Ap). 37As long as(Aj) you(S) collect (F/P).[[what(Wh/S) is not(Fn) owing(P) to you(Ac)]] (C), 38.you(S) ’re(F) a thief(C).”

39.“Who (Wh/S)says (F/P) it(C) not owing to me (Ac)? 40.Am (Fn) I (S) not a public servant(C)? 41.Do (F) you(S) think (P) 42.I(S) will not (Fnms) work to deserve (P) it(C)? 43.What (Wh/C)is (F) government work (P) for?

44.“Is (F) it (S) for stealing? (Ca)”

45.“Look (F/p), old boy (Av), everybody(S) steals (Fp).46 it(S) is (F) just (Am)that (Aj) those [[who (Wh/S) get (F) caught (P)]] (S) are(F) called (P) names(C)47. and (Aj) identified(P) as barao(Ca).48And (Aj), if(Aj) you(S) play (F/P) the game well(C), 49.you (S) not get (Fn) caught (P). 50.So (Aj), if(Aj) I (S) were(F) you(C) ,51.I (S) go play (F/P)fast game(C) ;52.I (S) go collect(F/P) bribe so tay go tire(C).”

53.“You(S)’re not (Fn) serious (Ca).” 54.I(S) stared at (F/P) Akwa (C) earnestly,quite unbelieving(Ca). 55How (Wh/C)could (Fms) ateacher (S) proclaim (P)openly (Ca)56.he(S)would (Fms) take (P) bribe (C) in office (Ca)? 57.What kind of legacy (Wh/C) was (F) he(S) going to bequeath (P) to future generations (Ac)?58. I(S) fixed (F/P) my gaze(C) on him (Ac)59. and (Aj) I (S) ventured(F/P),60.[[“What (Wh/Ac) do(F) you(S) teach (P)your students(C), 61.if (Aj)you (S) could (Fms)besaying (P) thinks like these openly(Ac)]] (C).”

62.“Which students (Wh/Ac) are (F)63.you (S) talkingabout (P)? Do (F) you(S) think(F/P) they(S)are (F) fools (Ca)?64. My own students (S) are (F) no fools (Ca), if you want to know (Ap). 65.They(S) are (F) cleverer than you and I can guess (Ca).”

66.“And (Aj) what moral lesson (Wh/C) do (F) you(S) teach (P) them(C)?

67.“What else (Wh/C) do(F) you(S) want me to teach (P) them(C)?68.Can’t (Fnml) they (S) see (P) [[what(Wh/S) is(F) going(P) on around them (Ac)?69...Okay(Ap); I(S) preach(Fp) to them (Ac)about

being good and honest citizens(Ca). 70.That(S)'s (F) what (Wh/C) I (S) teach(F/P) them(C). 71.Are (F) you(S) satisfied (P)?"

72."Don't (Fn) action(S)speak (P) louder than words,(Ac)73.as(Aj) they (S)say(F/P) .”74.I(S)challenge (F/P).

75."Exactly (Am), that(S)is (F) why(Wh/C) young men and women of today(S) are(F) smarter than we are(Ca). 76.They (F) watch(F/P) us(C)77.when (Aj)we (S)do (F/P)things(C); 78.they(S) prefer (F/P) their own strategies(C) and(Aj) improve on (P)our performance(C) in shameless roguery(Ac).

79."For instance (Ac), do (F) you (S) know (P) what (Wh/C) we(S)do (F) in the Department of Nomadic Studies (Ac). 80.We(S)teach (F/P) good theories(C). 81.We(S)impart (F/P) the science of nomadic education(C) to sedentary (Ac) students 82. [[who (Wh/S) know (F/P) next tonothing about animal rearing (Ac)]].

83.Meanwhile (Ac), we (S) neglect (F/P) the nomads of the north(C)84. [[who (Wh/S) fend (F/P) for themselves in that actual practice of agriculture (Ac)"]].

85."And(Aj) how proud (Wh/Ca) are (F)you (S) of your products(Ac)?" 86. I(S) snapped(F/P). "87.How wholesome(Wh/Ac) is(F) the system(S)? 88.How edifying(Wh/Ac) is(F) questionable knowledge(S) imparted (P) to the wrong set of people in technical college? (Ac)."

89."We(S) all know (P/ F) that (C) our teaching (S) is (F) out of touch with reality(Ac). 90.But (Aj) it(S) isnot (Fn) convenient for us all(Ca)? 91.Are (F) we(S) ready (An) to change (P)? 92.We(S) teach (P) students theories (C), they (S) learn (F/ P) by rote (Ac), 93.we(S) graduate (F /P) them (C) unskilled and (A j) they(S) go out (F/P) to paddle their own canoes in a wild world(Ac). 94.But (Aj) those(S) are (F) societalproblems (Ca), not yours or mine. (Mn)"

95."So (Aj)you (S) agree (F/P) [[that ((Aj) we(S)have (F/P) problems (C)"])] (C). 96.I(S) questioned (F/P) again (Ac).

97."No doubt about that ", (Mn) Akwa(S)conceded (F/P)." 98. Every community(S)has (F/P) its own share of societal problems(C). 99.Even our leaders(S) acknowledge (F/P) that (Aj) we(S) have (F/P) problems(S). 100.The nature of the required solution and the way to go about it (S) are (F) the only(Am) issues they don't agree upon(C) .101.As(Aj)a good teacher(Mn), 102.I(S) can(Fms) tell (P)you that much(C)."

103."Who (Wh/S)says (F/P) you(S)are (F)?" 104.I (S) cutin ((F/P). "105.Good teaching (S) goes (F/P) beyond the four walls of a classroom (Ac). 106.And(Aj) one of the attributes of a good teacher(S) is (F)the ability (C)to lead by example and the capacity to be(P) a role model(C)."

107."Ah! Ah! Ah! (Mn)" Akwa(S) laughed out (F/P)loud (Ac). "108.Role Model my foot(Mn); is(F) my Head of Department(S) not supposed to be(P) a role model(C) .109.Is (F) he(S) one (C)? 110. Is (F) the provost(S) a role model(C)? 111. Am (F) I (S) tobe (P) wiser than my HOD and the Chief Executive of the college (Ca)? 112. Should(Fml) I(S) claim tobe (P) better than both (Ca)? 113. Now(Ac) tell(F/P) me(C), is(F)it (S) because(Aj) you (S)want (F)be(P) a role model(C)114.that (Aj) you (S) keep rejecting (P)free moneys that come your way(C)?"

115."That(S) is not (Fn) the point(C), Akwa(Av). 116.The guy[[who(Wh/S) brought (F/P)that money(C)]](S) was(F) yet (Aj) to win(P) the contract (C) 117. and(Aj) I(S) don't(Fn) want to interfere(P) in the contract award(Ac). 118. For instance (Ac), why (Wh/C) should (Fml) he(S)give (P) me (C) money up front (Ac)? 119. And (Aj) what (Wh/S)happens (F/P) if(Aj) the governor(S) decided(F) to award(P) the contract(C) to another firm(Ac)? 120.What (Wh/C) if (Aj) the guy(S) does not (Fn) execute (P) the contract to government satisfaction(C)? 121. How competent (Wh/Ac) is (F) he(S)? 122. Look (F), the fellow(S)is (F) a National Diploma graduate(C); //yet (Aj) everybody in the ministry(S) hails (F/P) him(C) as 'engineer (...)'! 123. He(S)is (F) very popular (Ca) with all of them (Ac)..."

124. Akwa(S)shook (F/P) his head(C)like (Aj) a tutor before one of his mindless students (Ac).

125. I(S) screwed (F/P) my face(C).

126. Blessing(S) brought (F/P) a steaming mug of coffee(C)and (Aj)disappeared (P).

127."Did (F) you (S) say(P)[[the man(S) was(F) popular(Ca)]](C)?" 128. Akwa(S)intoned (F/P)condescendingly (Ac), sipping his coffee (Mn). "He(S) cannot (Fnml) be(P) popular (Ca)//and (Aj) be(P) a fool(Ca). 129. My bet(S)is (F) that(C)130. whether(Aj) you(S) like(F/P) it(C) or not//131. and(Aj) whether(Aj) you (S)collect(F/P) your own share of the package or not(C), 132. that 'Engineer(S)' will (Fms) get(P) the job(C). 133. Just (Am)like (Aj) he(S)was (F) able to reach (Pml) you(C), he(S)will (Fms)reach (P) others(C) and (Aj) secure (P) the contract(C). 134. In these matters (Ac) you(S)don't (Fn) jump (P) the gun(C). 135.When (Aj) you(S)get (P) to the bridge of satisfactory execution of the contract

(Ac), 136. you(S) cross (F/P) it(C). 137. And (Aj) that(S)'s (F) a job(C) for smart contractors (Ac). 138.They(S)know (F/P)that (Aj) oncethe mouth(S)eats (F/P)), the eyes(S)will (Fms)flinch (P). 139.Thus (Aj), they (S) will (Fms)feed (P) the mouth(C) to solve the riddle (Ac). 140. So (Aj) don't (Fn) lose (P) a golden opportunity(C) presented to you (Ac). 141.Collect (F) whatever (Aj) the man(S) brings (F/P) next time (Ac)//and (Aj)be (P) quiet about it (Ac)."

142.“No(Ap), Akwa(Av). I(S)will (Fms)collect (P) nothing(C). 143.Things(S) must (Fms) change (P) in this country (Ac).”

144.“And (Aj) you(S) are (F) the one to change them (Ac), eh (At)? 145. You(S)will (Fms)change (P) the widespread practice of bribery and corruption(C)? 146.Come out (F/P) of your dreamland (Ac)and (Aj) get down (F/P) tobusiness (Ac)!”

147. I(S)was (F) beginning to get annoyed (P) with him for his mockery (Ac); 148.but (Aj) I(S) managed (F) to keep (P) my cool(C). 149. I(S) remarked(F/P), 150.“I (S)did not (Fn)claim(P) that(Aj) I (S) could(Fms) do(P) it(C) alone(Ac);151. we (S) have to(F) start(P) somewhere(Ac).”

152.“Fantastic (Mn)!” he(S)said (F/P)sneeringly (Ac). 153.“Start (F)what (Wh/S), if (Aj) I(S)may (Fms)ask (P)? 154. And (Aj) the to start(S)is (F) your office(C), is (F) it(S)? 155.You (S) seem not (Fn) to appreciate (P) the scope of scourge plaguing the country(C). 156. You (S) are (F) part of a rotten fish(C), if (Aj) you(S)don't (Fn)know (P). 157. And (Aj), like (Aj) our people(S)say (F/P),158.a fish(S)normally (Am)rots (F/P) from the head (Ac). 159. In our case (Ac), both the head and tail (S) are(F) rotten (P). 160.There(S) is(F) rot(P) at the three levels of government: Federal, State and Local,including all the ministries(Ac)! 161. What (Wh/C)can (Fms) a lone ranger [[like (Aj) you (C)]] (S) do (F)? 162. That people [[in government(S) shout (F/P) anticorruption slogans(C)]] (S) does not (Fn)necessarily (Ac)imply (P) that (Aj) they(S)mean (F/P) it(C). 163.That(S)is (F) the bitter truth(C). 164. As a matter of fact (Ac), the situation(S)has (F)gone (P) from bad to worse (Ac). 165.The more (Aj) they (S) shout (F/P) the more (Aj)corrupt (Ca) they(S)are (F).

166.“The scourge(S)is (F) spreading (P) appallingly (Ac).167. The leaders(S)are (F)teaching (P) the art of corruption(C)//and (Aj) the populace(S)are (F) learning fast (Ac). 168. At the moment(Ac), it (S) is(F) only(Am) those[[who(Wh/S) pass(F/P) the implicit aptitude test of palm- greasing(C)that(Aj)]](S) are(F) fit(Ca) to participate(P) in governance(Ac). 169. So(Aj),if(Aj) you (S) have(F) an opportunity(C)to enrich yourself(P),better go(P) ahead(Ac)170. and(Aj) grab(P) it(C). 171.Only (Am) a fool(S)will (Fms)miss (P) a golden opportunity(C) like that (Ac).”

172.“So (Aj) you(S) and (Aj) I(S)have (F)been (P)fools (Ca), all these years (Mn)?” 173. I(S)protested (F/P).

174.“That(S)is (F) one way of looking at it(C). 175.But (Aj) I(S)see (F/P) it(C) from a different perspective (Ac): it(S)is (F)never (Am)late (Ca) to do (P) well (Ca). 176.We(S) can(Fms) start (P) now(Ac); 177. we(S) can(Fml) still(Am) make up(P) for past loses(Ac)// and(Aj) make(P) hay while(Aj) the fertilesun of corruption(S) shines(F/P).178. For instance (Ac), if (Aj) you(S) don't (Fn) have (P) enough (Ac) to eat (P),179. how (Wh/Ac)can (Fms) you(S) rememberto give (Pml) your friends(C)? 180. So (Aj), please, let (F)'s facesocial realities(C) and(Aj) do (P) what others (Wh/C) are(F) doing (P).”

181. I(S) started at (F/P) Akwa(C)intently (Ac). 182.This(S)was (F)unlike (Ac) my friend(C); //183. he(S)was (F)sounding (P) too strange (Ca).

184.“But (Aj) we(S)'ve(F) been(P) together in this anti-corruption crusade(Ac)?”185. I(S) reminded (F/P)him(C).

EXTRACT N° 2 (P: 48-55)

1. I(S) took (F/P) [[a long hard look (Ac) at him]] (C). 2. Yes (Ap), his father(S) must (Fms) have died (P). 3. Baba Kayode(S) had(F) been (P) on the sickbed for six weeks (Ac), //4. and(Aj) yesterday(Ac), he(S) had (F) sent (P) an SOS(S) [[to his only son(Ac) to come(P) to village(Ac)]] (Ac), 5. if (Aj) he (S) wished(F) to see (P) him (C) alive(Ac).

6. Kayode(S) approached (F/P) me(C) immediately (Ac) 7. and(Aj) got (P) a permission(C) to go(P). 8. He(S) couldn't(Fnml) have travelled back(P) on a dusty earth road(Ac) from Agongo village(Ac) this morning neatly dressed in this white shirt with his black shoes shining(Ac).

9. "I (S) hope (F/P) [[your father(S) is (F) getting(P) better(Ca)...?]] (C)" 10. I(S) started (F/P) anxiously (Ac)".

11. "Don't (Fn) look(P) so serious (Ac), Oga(Av)," 12. he(S) smile(F/P). 13. "It(S)'s (F) nothing(C) to worry about (Ac)."

14. I(S) was (F) a little relieved(Ca) but (Aj) still (Am) unsure(Ac) what(Wh/C) 15. the emergency(S) could(Fms) be(P) about(Ac). 16. "what (Wh/S)'s (F) the matter then(C)?" 17. It(S)'s(F) nothing worrying(C). 18. It(S)'s (F) good news of a sort (Ca)."

19. I(S) sighed (F/P).

20. He(S) continued (F/P). "Although (Aj) the matter(S) had (F) been (P) in the offing for some time (Ac), 21. it(S) has (F) just (Am) materialized (P)"

22. I(S) watched (F/P) him (C) in silence (Ac). 23. He(S) placed (F/P) the briefcase (C) on his lap (Ac). 24. He(S) expertly (Ac) pressed (F/P) it (C) open like a businessman (Ac) //and (Aj) brought (P) out a heavy envelope(C).

25. Bowing his head slightly forward (Ac) he(S) said (F/P), 26. "This (S) is(F) for you(Ac), sir(Av)."

27. I (S) paused (F/P) for a moment (Ac). 28. Then(Aj), hesitantly(Ac), 29. I (S) collect(F/P) the brown envelope(C) extended to me(Ac).

30. "What(S)'s (F) this(C)?" 31. I (S) asked(F/P)

32. "Open(F/P) it(C), sir(Av)," 33. he(S) beamed(F/P) cheerfully(Ac).

34. I(S) couldn't (Fms) laugh (P) yet(Aj). 35. After all (Ac), a letter bomb(S) has(F) recently (Am) exploded (P) into somebody's face in country (Ac) //and (Aj) killed (P) him(C) outright (Ac). 36. And (Aj), if(Aj) it(S) happened(F/P), 37. one(S) would not(Fnml) live(P) [[to tell (P) the story(C) of who (Wh/S) brought (F/P) what(C).]] (Ac)

38. I(S) tore (F/P) the sealed envelope open(C) with suspicion (Ac).

39. "This(S) is (F) money(C)?"

40. "Yes (Ap), sir (Av)," I (S) said (F/P).

41. I(S) was (F) still (Am) at a loss as to what (Ac) Kayode's real intention(S) was (F).

42. Hesitantly (Ac), I (S) counted (F/P) the money(C); 43. maybe (Am), the young man (S) needed (F/P) my advice(C) on a pressing family matter (Ac).

44. "This(S) is (F) twenty thousand Naira(C)?" 45. I (S) looked up (F/P) at him questioningly (Ac)."

46. "That(S)'s (F) correct (Ca). 47. The Landlords' Association in my area(S) brought (F/P) it (C) this morning (Ac). 48. It(S) was not(Fn) ready(Ca) last night(Ac)."

49. "What (Wh/C) is (F) for?" 50. I(S) said (F/P), still at sea (Mn).

51. He (S) explained (F/P) [[that(Aj), acting on a technical report submitted by the Ministry of Work (Ac)]] (C), 52. Government (S) had (F) earlier(Am) approved(P) the purchase(C) // and(Aj) installation of new transformer (C) in his Sabo area of the town eleven months (Ac) before 53. I(S) was(F) appointed(P). 54. To speed up the implementation of the government approval (Ac), the landlords(S) had been (F) advised(P) to my predecessor in office(Ac).

55. Unfortunately (Ao), they (S) did not (Fn) conclude (P) the arrangement(C) in good time (Ac). 56. Because (Aj) they (S) were (F) slow (Ca) in raising the needed funds for the proposed public relations exercise (Ac), 57. it (S) had not(Fn) been(P) for the technicians to carry out the installation(Ac). 58. But (Aj) now (Ac) [[that (Aj) some cash(S) was(F) ready(Ca)]] (Ac) 59. the landlords(S) were(F) pleading (P) with the new commissioner to come to their aid(Ac). 60. They(S) were (F) doing (P) this(C) through Kayode (Ac) because (Aj) 61. he(S) held (F/P) a privileged position(C) in the ministry as the Commissioner's Personal Assistant (Ac). 62. They(S) said (F/P) the transaction (S) would (Fml) be(P) fast(Ca), quiet(Ca), safe(Ca) and(Aj) better (Ca) for both parties(Ac) if (Aj) done (P) through(Aj) this man-know-man covert channel(Ac).

63. "This(S) is (F) perplexing (Ca)." 64. I(S) pulled (F/P) a face(C) 65. when (Aj) he(S) had (F) finished (P). 66. "You(S) said (F/P) approval (S) had been (F) given (P)?" 67. "Yes(Ap), sir(Av)."

68. "Then (Aj) why (Wh/C) do (F) you (F) think(P) we(S) should (Fml) receive (P) kickbacks (C) before 69. we(S) implement(F/P) officials decisions(C)?" 70. "I(S)'ve(F) said (P) it (C), sir (Av): just(Am) to speed up action(Ac)."

71. "Is (Fn) it(S) not our responsibility(C) to install transformers (Ac) 72. if(Aj) they(S) are (F) ready (Ca)?" 73. "Exactly (Ac) and (Aj) that(S)'s (F) the main problems(C)."

74. "Which problem (Mn)?" 75. "You(S) just (Am) mentioned(F/P) it(C)."

76. "What (Wh/C) did (F) I(S) mention (P)?" 77. "You(S) said (F/P) if (Aj) they (S) are (F) ready (Ca)?" 78. And(Aj) I(S) know(F/P); 79. the landlords(S) also know(F/P) that 80. transformers(S) will(Fms) never(Am) be (P) ready(Ca), 81. as long as (Aj) these envelopes(S) don't(Fn) come out(P)."

82. "Look (F/P), Kayode(Av), 83. you(S) have to(Fms) watch(P) [[what(Wh/C) you (S) say (F/P) to me(Ac)]](C)! 84. Okay (Mn)?" 85. Why (Wh/C) should (Fml) a civil servant (S) talk (P) in this manner (Ac)? 86. Are (F) we (S) so (Aj) criminally intended (Ac)?"

87. "I(S)'m (F) sorry (Ca), sir (Av). 88. But (Aj) there(S) is (F) nothing criminal(C) in what (Wh/C) I(S)'m (F) saying (P). 89. I(S)'m (F) very sorry (Ca) 90. if(Aj) I(S) have(F) offended(P) you(C). 91. As a matter of fact (Ac), I(S) also collected (F/P) another sum of ten thousand Naira(C) for the over members of staff (Ac). 92. And(Aj), in view of your position(Ac), 93. I(S) asked (F/P) the landlords(C) to raise N25,000 for you(Ac). 94. But (Aj) you(S) know(F/P) our people(C). 95. The money(S) was (F) taking (P) too long to come (Ac). 96. We(S) wouldn't (Fml) generate up (P) to twenty-five thousand (Ac); still (Am) 97. we(S) didn't (Fn) want to wait (P) indefinitely (Ac)."

98. "Did (F) you(S) get (P) the point (C) I (S) was (F) making (P)?" 99. Kayode(S) shifted (F/P) in his seat (Ac) // and (Aj) stared at (F/P) me (C) critically (Ac). 100. "Of course", he said (Mn), 101. "I(S) understand (F/P). 102. If (Aj) they (S) want (F/P) the project completed(C), 103. they (S) should (Fml) increase (P) the amount(C)?"

104. I(S) banged (F/P) my table(C). 105. "Don't (Fn) annoy (P) me(C) further (Ac). 106. Can (Fms) you(S) remember (P) what Wh/C) 107. I (S) said(F/P) in my resent meeting with members of staff (Ac)?"

108. Kayode(S) shifted (F/P) again (Ac). 109. My reaction(S) appeared to have put(Pml) him(C) on his guard (Ac). 110. "You(S) wouldn't (Fml) like (P) any embarrassment(C)?"

111. "Yes (Ap). 112. Are (F) you(S) not embarrassing (P) me(C) now (Ac)?"

113. "I(S) am (F) sorry (Ca). 114. But (Aj) I (S) don't (Fn) believe (P) there(S) is(F) any embarrassment(C) in this(Ac)," 115. he(S) said(F/P) in a matter-of-fact tone(Ac). 116. "It (S)'s(F) quite the opposite(Ca). 117. I(S) was (F) sent (P) precisely (Ac) to avoid (P) embarrassment(C); 118. the landlords(S) want (F) the deal(C) to be (P) smooth and secreted (Ca). 119. And(Aj), honestly (C) sir (Av), when (Aj) they (S) assume(F/P) office(C), 120. our commissioners(S) always (Am) speak(F/P) like(Aj) you(S) did(F). 121. So(Aj) we(S) expected (F/P) you(C) 122. to talk (P) the way you did(C); 123. but not more (Mn); 124. that (S) has (F) always (Am) been (P) the pattern here(C). 125. We(S) know (F/P) how (Wh/C) our commissioners (S) start(F/P) 126. and(Aj) how(Wh/C) they(S) finish (F/P). 127. They(S) usually (Am) start (F/P) with a no-nonsense approach (Ac). 128. But(Aj) they (S) soon (Ac) review (F/P) the style(C) and (Aj) update (P) the technique(C); 129. they(S) mellow out (F/P). 130. Gradually (Ac), the beat (S) changes (F/P) and (Aj) the dance steps(S) follow (F/P). 131. Of course, their actions(S) fortify (F/P) our pockets(C). 132. So (Aj) sir (Av), all I'm trying to do(S) is(F) to make(P) you (S) start(P) early(Ac) 133. where(Wh/C) most of them(S) end(F/P); 134. this(S) is(F) to ensure (P) a successful, smooth and enjoyable tenure all through(C)."

135. I (S) was (F) boiling (P) with rage (Ac). 136. Kayode's verbal diarrhea(S) overwhelmed (F/P) my ears(C); 137. it(S) filled (F/P) my stomach(C) 138. and (Aj) became (F/P) nauseating (Ca). 139. Although(Aj) he(S) was(F) staring at (P) me(C), 140. I(S) was not(Fn) sure(Ca) 141. he(S) was(F) looking at(P) my eyes(C) properly(Ac); 142. he(S) would(Fms) have made out (P) [[that(Aj) they(S) were (F) spitting(P) fire(C), enough to gut his bulk(Ac)]](C). 143. But (Aj) I(S) had to(Fms) control (P) my temper(C); 144. a commissioner(S) should (Fml) observe(P) some decorum(C). 145. So(Aj), I(S) asked(F/P) calmly(Ac), 146. "Are(F) you (S) suggesting(P) that (Aj) all past commissioners(S) have(F) been corrupt(P) // 147. and(Aj) I (S) am(F) just(Am) like(Aj) any of them(Ac)?"

148. "I(S) am (F) sorry (Ca), sir (Av). 149. I (S) was (F) only (Am) relating (P) my experience(C)."

150. "Well (At), I(S) don't (Fn) like (P) that kind of experience (C). 151. I(S) 'll (Fms) take (P) your advice (C) 152. [[when (Aj) I(S) need (F/P) it (C) and (Aj) when (Aj) I(S) ask for (F/P) it (C)]] (Ac). 153. We (S) won't (Fnms) take (P) bribes (C) in this office (Ac). 154. And (Aj) that (S) is (F) definite (Ca)." 155. Kayode (S) looked at (F/P) me (C) curiously (Ac); almost snobbishly (Ac). 156. Then (Aj) he (S) said (F/P), 157. "Oga (Av), it (s) cannot (fnml) be (P) definite (Ca)." 158. "What (Wh/C) do (F) you (S) mean (P)?" 159. "We (S) have to (Fms) be (P) considerate (Ca)." 160. "Considerate (Mn)?" 161. "Yes (Ap). 162. Ministry workers (S) stick (F/P) together (Ac). 163. And (Aj) they (S) have (F/P) a saying (C): 164. when (Aj) you (S) are (F) invited (P) as a group (C) to join (P) in a meal (Ac), 165. you (S) don't (Fn) decline (P) on behalf of the party (Ac). 166. Otherwise (Aj), you (S) make (F/P) enemies (C). 167. That (S)'s (F) why (Wh/C) we (S) can (Fms) only (Am) speak (P) for ourselves (Ac). 168. For example (Ac), you (S) and (Aj) I (S) may (Fms) say (P) [[that (Aj) we (S) shall not (Fnms) bribes (C)]] (C); // 169. [[that (Aj) the only conclusion (C) we (S) may (Fms) reach (P)]] (C); 170. // and (Aj) we (S) should (Fml) stop (P) at that (Ac); 171. we (S) can not (Fnml) speak (P) for others (Ac). 172. I (S) sprang (F/P) to my feet (Ac). 173. "in this case (Mn)," I (S) warned (F/P), 174. "I (S) am (F) speaking (P) for the Ministry of Works (Ac). 175. As (Aj) at to day (Ac), I (S) am (F) the commissioner in charge (C) and (Aj) I (S) am (F) speaking (P) for my staff (Ac)." 176. When (Aj) Kayode (S) stood up (F/P) slowly (Ac), 177. I (S) thought (F/P) he (S) was (F) going to leave (P) with his tail between his legs (Ac). 178. But (Aj) he (S) spoke (F/P) still (Am)." Sir (Av), 179. I (S) know (F/P) there (S) is (F) a big gap between muzzle and head of a horse (C). 180. So (Aj), in principle (Ac), I (S) am not (Fn) supposed to give (Pml) advice (C). 181. However (Aj), we (S) have to (Fms) tread (P) with care (Ac); 182. our people (S) are (F) dangerous (Ca)." 183. "Yes (Ap), I (S) know (F/P). 184. Still (Am), we (S) shall not (Fnms) depart (P) from professional ethics (Ac). 185. Now (Ac) you (S) can (Fms) go (P). 186. But (Aj) make (F) sure (Ca) you (S) return (P) this envelope (C) to its owners (Ac)." 187. "Certainly (Ap), sir (Av)." 188. Kayode (S) reopened (F/P) his briefcase (C) and (Aj) put (P) the envelope away (C). 189. "By the way (Ac), how (Wh/Ac) is (F) your father (S) now (Ac)?" 190. "Oh (At), with the landlords' emergency meeting (Ac), 191. I (S) wasn't able to (Fnms) travel (P) last night (Ac). 192. But (Aj) I (S) able to (Fms) send (P) some money (C). 193. Thank (F) you (S) for your interest in my father's welfare (Ac)." 194. I (S) gave (F/P) a nod (C) and (Aj) stared at (F/P) him (C) 195. as (Aj) he (S) walked out (F/P) heedlessly (Ac). 196. Apparently (Ac), money (S) was (F) so important (Ca) to him (Ac) 197. that (Aj) he (S) could (Fms) afford to ignore (Pml) his father's desperate call (C). 198. And (Aj) do (F) you know the kind of money (C) he (S) was (F) pursuing (P)? 199. Money (S) stained (F/P) with other people's sweat (Ac). 200. Otherwise (Aj), how much (Wh/Ac) was (F) he (S) earning (P)? 201. A Grade -Level 5 officer [[who (Wh/S), extraordinarily (Ac)]] (S), became (F/P) a landlord (C) after two and half years in service as clerk (Ac)! 202. He (S) was (F) a polytechnic graduate quite all right (Ca); 203. but (Aj) job opportunities (S) were (F) scarce (Ca); 204. he (S) could neither nor (Fms) expect to get (P) a job (C) corresponding to his level of education (Ac). 205. Fortunately (Ac), however (Aj), the sister-in-law [[of his friend's uncle]] (S) came (F/P) to the rescue (Ac); 206. he (S) was (F) made (P) clerk (C). 207. And (Aj), although (Aj) he (S) had (F) remained (P) on the same salary scale since then (Ac), 208. he (S) was (F) happy (Ca) being there (Ac); 209. he (S) was (F) happy (Ca) to make (P) quiet money (Ca) one daily basis (Ac). 210. He (S) even confessed (F/P) that (Aj) there (S) were (F) months (Ac) 211. when (Aj) he (S) did not (Fn) go (P) to the bank (Ac) 212. and (Aj) did not (Fn) remember (P) [[that (Aj) his salary (S) was (F) paid (P)]] (C).

EXTRACT N° 3 (P: 92-96)

1. I(S) took (F/P) a deep breath(C)and (Aj) picked up (F/P) the receiver(C); 2. I (S) dialed (F/P) 213(C). 3.“Are (F) you (S) around in the office (Ac)?” 4. I (S) asked (F/P) Mrs. Banji(C) on the intercom (Ac)

5.“Yes sir (Ap). 6. Should (Fml) I(S) come over (P)?”

7.“No (Ap), I(S)’ll (Fms)be (P) with you presently (Ac).”

8.“Good afternoon (Mn), sir (Av),” 9. she (S) stood up (F/P)and (Aj) showed (F/P) me (C) to a seat (Ac), 10. when (Aj) I (S) entered (F/P) her office (Ac).

11.“Good afternoon(Mn), Madam(Av). 12. SorryI(S) haveto(Fms) drop in (P) like this(Ac).”

13.“It’s okay(Ap), Sir(Av). 14. I (S) was (F) preparing to get back (P) to you (Ac).”

15.“How (Wh/Ac) did (F) the talk (S) with Kayode (Ac) goes(P)?”

16.“It(S)was (F) a little tricky (Ca).”

17.“I(S)see (F/P). 18.What (Wh/C) did (F) he (S) hasto (Fms)say (P)?”

19.“A lot. (Mn)”

20.“Yes (Ap). 21.What (Wh/C) did (F) he(S)say (P)?”

22.“Well (At), he(S) repeated (F/P) some of the odd things(C) 23. he(S) had (F) mentioned (P) in your office (Ac).24. I(S)think (F/P) he(S)’s (F) badly (Ac) behaved (P).”

25.“No doubt about it (Mn). 26. But (Aj) I(S) keep thinking (F/P). 27. Could (Fms) we(S)charge (P) him(C) with insubordination or something (Ac)?”

28.“Over the Ghana-must-go issue (Mn)?”

29.“Yes (Ap).”

30.“We(S)cannot (Fnms).”

31.“Why (Wh/C) can’t (Fmns) we(S)?”

32.“A lot of questions(S)would (Fml)arise (P)

33.“From (Mn)...?”

34.“From any quarters (Ac), if (Aj) we(S) should (Fml) set up (P) an investigation panel(C), for instance (Ac).”

35.“Do (F) we(S) need (P) all that to take action(C)?”

36.“Of course, yes (Ap). 37. There(S) must (Fms) be (P) a good basis (Ca) for us to punish him (Ac).38. And (Aj) we(S) also know (F/P) 39. that(Aj) the money(S) wasn’t (Fnms) Government’s money(C). 40. We (S) cannot (Fnms) explain (P) the existence(C) of such a huge amount in your office (Ac); 41. our ministry(S) does not (Fn)have (P) a source of income to justify such(C). 42. Similarly(Ac), we(S) can no longer(Fnms) claim(P) that (Aj) the money(S) was (F) Engineer’s(Ac);43. it(S) had(F) changed(P) hands(C). 44. And (Aj) it(S) did not (Fn)do (P) so through any legitimate official transaction (Ac). 45. Those (S) are (F) the issues(C). 46. Moreover (Aj), Kayode (S) is (F) very crafty (Ca); 47. we(S)cannot (Fnms)exclude (P) the possibility of written petitions(C).”

48.“Are(F) you (S) saying(P) that (Aj) the guy(S) will (Fms) insult(P) me(C)49. and (Aj) get away(P) with it(Ac)?”

50.“That(S)’s (F) what (Wh/C) I (S) sense (F/P).”

51.“Can’t (Fnms) we(S) find a way (P) of dealing with him (Ac)?”

52.“That(S)would (Fms) be (P) difficult (Ca). 53.We (S) cannot (Fnms) punish (P) Kayode(C) on the issue (Ac),54.if (Aj) we(S) don’t (Fn) want (P) trouble(C).”

55.“I(S) don’t (Fn) want(P) trouble(C). 56. But(Aj) should (Fml) a civil servant (S) openly (Ac) hit out(P) at a state commissioner (Ac) and (Aj) get away (P) scot-free(C)?”

57.“It(S) is (F) unusual(Ca); 58. but(Aj) it(S)is (F)possible (Ca). 59.There (S) were(F) many grounds (C) 60. why(Wh/C) Kayode(S) can (Fms) escape (P) punishment(C).61. And(Aj), I(S)’m(F) sorry(Ca) to say(P),62. you(S)’re(F) in part responsible for this state of affairs(Ac). 63. Our people (S) say (F/P) we(S) should not (Fnml) resort to smelling (P) totemic food(C), 64. since(Aj) we (S) arenot (Fn) going to eat (P) it(C).”

65. My unnerved fingers(S) shook (F/P) as (Aj) I(S) pulledout(F/P) my handkerchief(C). 66. So (Aj) I (S) was(F) the careless child(Ca) 67.[[who(Wh/S) smelt(F/P) and(Aj) bit into (F/P) totemic food(Ac)]]? 68. I(S) managed (F) to compose (P) myself (C) and (Aj)mop (P) my face(C)...

69.“Listen (F/P) to this (Ac),” 70. She (S) said (F/P)and (Aj)opened (F/P) her drawer(C).

71. “Although (Aj) Kayode (S) did not(Fn) know(F/P)72. I(S) was (F) recording(P) what (Wh/C) he (S) was(F) saying(P), 73. his words(S) were(F) revealing(P).” 74. She(S) brought out (F/P) a midget tape recorder(C) from 75. she removed two small batteries and inserted two new ones(Ac). 76. She(S) pressed (F/P) the playback button(C). 77. I(S) focused (F/P) my eyes (C) on the midget to listen carefully (Ac).

78. The tape(S)ran (F/P)idly (Ac) for a few seconds before it bust out (Ac), 79.“But (Aj)do (F) you(S)know (F/P)[[you(S)were (F) rude (Ca) to Oga(Ac)]](C)?” 80. I(S) recognized (F/P) Mrs. Banj’s voice putting the question(C).

81.“Did (F) you(S)say (P)rude (Ac)?” 82.Kayode’s shrill tone(S) came out (F/P) sharply (Ac) from the tiny speaker (Ac). 83.“I(S) was not (Fn) rude enough (Ca). 84. Can’t (Fnms) the commissioner(S)behave (P) like you(Ac)? 85. I(S)’m (F) sure (Ca) 86. he(S) knows (F/P) that (Aj) we(S) all like(F) and(Aj) respect(P) you(C). 87. But (Aj) does(F) he(S) know(F) why(Ac)? 88. I(S)’m not (Fn) saying (P) this(C) because(Aj) you(S)’re(F) here(Ac)89. but(Aj) because(Aj) it(S) is(F) the truth(C). 90.We(S) like(F/P) you(C) because(Aj) you (S) don’t(Fm) interfere(P);// you(S) don’t (Fn) take (P) bribe(C), 91. but(Aj) you(S) don’t (Fn) interfere(P).

92.“That(s)is (F) unlike (Ca) our commissioner (Ac), 93. he(S) will not (Fnms) eat(P); 94. yet(Aj), he(S) will not(Fnms) allow others to eat(Pml). 95. Is (F) that (S) reasonable (Ca)? 96.What (Wh/C)’s (F) his problem(C)? 97. How much (Wh/Ac) does(F) he(S) think(P) we(S) earn(F/P)? 98. How (Wh/Ac) does (F) he (S) want (P) us(C) to make end meet(Ac), 99. if(Aj) we(S) cannot(Fnms) make(P) extra money(C)? 100. This (S) is(F) a Ministry of Works(C); 101.we(S) work(F/P) and (Aj) we (S) eat(F/P). 102. Here(Ac), the table (S) has(F) always(Am) been set(P); at least for people (Ac) who(Wh/S) keep(F/P) their eyes open(Ac).103. If(Aj) he(S) doesn’t (Fn) want to eat(P), 104. he(S) should (Fml) make (P) way(C) for those[[who(Wh/S) are(F) hungry(Ca)]]. 105. It(S)is (F) as simple as ABC (Ac)! 106. It(S) is (F) true(Ca) that(Aj) Oga(S) is(F) the Commissioner(C);107. but(Aj) the title (S) is(F) nothing(C). 108. Even a degree(S)is (F) nothing(C). 109. At the end of the day (Ac) the real question(S)will (Fms) be(P); 110. how much (Wh/Ac) are(F) you(S) worth after your degrees(Ac); //111. how much(Wh/Ac) are (F) you(S) worth after two years as commissioner(Ac)? 112. And (Aj), if (Aj) you(F) score(F/P) a low mark(C), 113. you(S) have(F) failed (P) in all respects(Ac).

114. “Why (Wh/Ac) should (Fml) we(S) starve(P) with yam in one hand and a knife in the other(Ac)? 115. Even the Military President(S) is(F) eating (P) and(Aj) smiling(P). 116. Ask (F/P) French banks(C)! 117. Or(Aj) check(F/P) the President’s accounts(C) in Germany(Ac). 118.They(S) will (Fms) tell(P) you (C) that(Aj) our President(S) is(F) a multi-billionaire(C).119. Once or twice(Ac) I (S) advised(F/P) Oga (C) that(Aj) we(S) should (Fml) cooperate(P). 120. I (S) explained (F/P)[[that(Aj) nobody(S) could(Fms) work (P) alone in a ministry(Ac)]](C). 121. But (Aj) he(S) never(Am) listened(F/P). 122. Now(Ac) see(F/P) what (Wh/C) he(S) has(F) done(P) to himself(Ac).”

123.“Okay (Ap), Kayode(Av), tell(F/P) me(C) honestly(Ac).” 124.This (S) was(F) Mrs. Bandji’s voice again(C). 125. “Can (Fms) we (S) still (Am)find (P) the money(C)?”

126.“Ah! Ah! Ah!(Mn)” Kayode’s sneering laughter(S) burst out(F/P).

127.“No, no, no (Mn). 128.That one(S)is (F)gone (P), completely (Ac)gone (P); already (An)shared (P). 129. Oga(S) was(F) behaving (P)like a saint(Ac); 130. our guys(S) decided(F) to show(P) him(C)[[that(Aj) he(S) was not(Fn) one(Ca)]](C).131. We(S) tempted (F/P) him(C); 132. he(S) took(F/P) the bait(C) and(Aj)fell (P). 133. He(S) not only (Ac)falls (F/P), he(S)fell (F/P) very badly (Ac).134. I(S)’m (F)sure (Ca); 135. by now (Ac) he(S)must (Fms) have lost (P) his self-esteem(C)...”

136. I(S) almost struck (F/P) the midget silent(C). 137. But (Aj) it(S) went off (F/P) suddenly (Ac) by itself leaving my heart to bleed (Ac).

138.“That(S)’s (F) it(C),” Mrs. Bandji(S) said (F/P). 139.“Those(S) are (F) the revelations(C) and (Aj) some of the cheeky comments he made(C).”

140. I(S) sighed (F/P) and (Aj) bowed (F/P) my head(C). 141.Cheeked comment indeed (Mn)! 142. I(S) couldnot (Fmnl) challenge(P) a clerk(C) because(Aj) my hands (S) were (F) soiled(P); 143. here(Ac) was(F) a greedy dog(S), unable(Ca) to bark(P)144. because(Aj) a big bone(S) struck in its throat(Ac).