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Interpersonal Meaning patterns:
an investigation into *weep not*
child

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DEDICATION

I dedicate this work to:

- The almighty God
- My parents Rogatien K. MOROHOUNDIA and Rebecca ADEYE
- Mr François Cyriaque GNACADJA, Chairman and managing director of “SEIB SA”.

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INTRODUCTION

Human beings use language to communicate with one another according to Halliday (1985, 1985 b) language is structured to make three kinds of meanings simultaneously: the experiential, the textual and the interpersonal meanings.

As its topic suggests: “Interpersonal meaning pattern: An Investigation into *Weep Not Child* (NGUGI WA THIONGO’O), this research work will be dealing with the descriptive analysis of interpersonal meaning patterns in an African novel entitled ‘*Weep Not Child*’ by NGUGI WA THIONGO’O.

The method we wish to use in this work is that of sampling which consists in selecting some passages (samples) from the novel, analyzing them and then generalizing the conclusions we draw to the rest of the novel. Here, three passages are selected and put under analysis. The reason why I have chosen these three passages is that all of them have at least four interpersonal meaning patterns in common.

The work is divided into three chapters. The first chapter is entitled literature review and theoretical Framework. Its first section is about an overview of what has been done so far on the field I want to explore in this project in so far as it is not a new area of research. In fact, we have reviewed some approaches to text study by eminent linguists including an account of some linguistics analyses of literature in some theses which relate to the issue of interpersonal meaning. The introduction and the conclusion open and close respectively the work.

In reviewing some of those works, I am trying to shape a background for my research work. The second section of the first chapter concerns the theoretical framework. It provides the definition of some key concepts and gives an outline of the theory of interpersonal meaning along with the tenor variables. Chapter two is

the application of the theoretical framework to the novel. And finally, chapter three focuses on the discussion of the findings in the previous chapter with focus on the three extracts from *Weep Not Child*. Within the framework of this research project, we shall mostly use both Halliday's and Eggin's concepts because in her book entitled *An Introduction to Systemic Functional Linguistic* (1994), the latter (Eggins) had constant recourse to the former (Halliday) and, moreover, they are to the best of my knowledge, among those who deal efficiently with Systemic Functional Grammar by Linguistics.

CHAPTER ONE: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

1-1- LITERATURE REVIEW

According to Fowler (1986: 3) “the random descriptive jargon used by most critics who practice verbal analysis will communicate with readers only fortuitously”. Faced with the deficiencies of literary critics, linguistics assigns itself the task of putting criticism on scientific basis. Delineating the place of linguistics in literary studies, freeman (1970: 3) asserts: “as a contributing but not a controlling body of theory, linguistics gives literary criticism a theoretical underpinning as necessary to that undertaking as mathematics is to physics”.

This gives birth to a new discipline called stylistics. How then does stylistics intend reach its aim? The answer to that question is made explicit by Stanley in his essay entitled “*What is stylistics and why are they saying such terrible things about it*” (Freeman, 1981: 53), as follows: “For the appreciate raptures of the impressionistic critics, stylisticians support to substitute precise and rigorous linguistics descriptions and to proceed from those descriptions to interpretations for which they can claim a measure of objectivity”. So, not only to stylisticians want to describe the structures of the text but they also want to relate them to complex meanings through interpretation.

This role relationship is more simply expressed by Chifford Hill (1987: 8) when he said: “Description refers to saying what things are, its interpretations to saying what they mean”. So description and interpretation appear as two different yet complimentary activities within stylistics yet controversies are still raised as to which should precede the other.

As far as Halliday (1970) is concerned, he thinks the description of the language of literary text can be separated from the interpretation. That is the reason why in his article “*Descriptive linguistics in literary style*”, he limits himself to the mere description of language patterns, for as he said, “linguistics will never be the whole of literary analysis...” (1970: 70). But it should be never mentioned here that he has tried an interpretation in his work on William Golding’s “The inheritors”. That article is actually an 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 1964). Thus he has shown how syntax can contribute to semantics.

Halliday and Hasan (1976), think that description should precede interpretation. They suggest that “Linguistic analysis is first applied to the text cold, as it were, without prejudice or guess as to the outcome and from the analysis emerges a critical thesis about the text”. In that case, description functions as an investigation technique from which interpretation should derive. This position appears pragmatic enough when we consider the aim of stylistics is to put criticism on a scientific basis. That method avoids subjectivity that can come from “a guess as to the outcome”. Taking the same side, Jakobson quoted by Hill (1987: 9) suggests that linguistics methods can function as “discovery procedures”.

This view is not shared by Culler, quoted by Hill (1987: 9) who thinks that “rather than assume that linguistics description will reveal literary effects, one must start with the effects themselves and seek an explanation in linguistics structures”. According to me, this position seems to be more arbitrary than literary critics

because the “effects” as each reader experiences it, are very subjective and any linguistic explanation derived from those effects may be equally arbitrary.

As far as he is concerned, Stanley in Freeman (1981: 69) strongly disapproves of interpretation that comes after description. According to him, stylisticians are finally more subjective than literary critics they would replace because “for an open impressionism, they substitute the covert impressionism of anchorless statistics and self-referring categories”. But while standing against interpretation that comes after description, Stanley quoted by Freeman (1981: 73) neither agrees with the reverse procedure. Starting from the recognition that meaning is human, he advocates for a new stylistics “called” affective stylistics”, “one which neither neglects the question of meaning, nor predefines it arbitrarily but takes as its point of departure the interpretative activity by virtue of which meaning occurs” But this method is equally unsatisfactory because as acknowledged by the author himself, “it is unable to prove anything” (p. 74). Of course, the “interpretative activity” is a very subjective one and any analysis based on it is arbitrary. Moreover questioning description that precedes interpretation, Chifford Hill claims that “the very act of applying descriptive categories is necessarily a form of interpretation” (p. 7).

In my opinion, Hill’s position is reasonable enough. [Of course, all the linguistic features available in a text cannot be exploited at the same time. How then to take a decision about which features to study? This problem is given an appropriate solution by Eggins (1994: 310) as she suggests that “a useful first step in undertaking text analysis is to problematize the texts by asking just what is interesting about them”. This first step allows the analyst to decide what he / she is looking for and choose the appropriate procedure to find it. A poem for example

where the harmony of sounds is of interest can be analyzed for phonology, short for cohesion and foregrounding, a dialogue for a conversational structure.]

As far as Spencer and Gregory in Freeman (1970: 60) are concerned, they have demonstrated that the study of literature cannot be limited to the description of linguistic features that they assume to give the means of interpretation of a text. We will then deduce that description and interpretation are complementary to support Leech's (1965) point of view on the matter when he advocates in his article "This Bread I Break" from "Description and literary Interpretation" that description and interpretation are different but have complementary ways of explaining literary texts. The climax is that description and interpretation are both used to explain literary texts.

Célestin AMOUSSOU (2000) was in harmony with Halliday (1970) in his dissertation "A comparative inquiry into the language of *John Pepper CLARK's* and *Wole SOYINKA's ABIKU*" (linguistic description and poetic interpretation), on the fact the linguistic study of literature is textual description and it is not different from any other textual description, it is the application of existing theories and methods and not a new branch or a new level or a new kind of linguistics. So, the linguist does the same thing when he is faced with a literary text that is going to be described.

In an application based on a poem by W. B. Yeats. "Leda and the swan", Halliday (1970) has shown that the determinant "the" carries no identification power but indicates that the presence of something else does. Also, he has shown that the lexically most powerful verbs do not function grammatically as verbs but are functionally shifted to become other parts of speech. That is to say those verbal items are considerably deverbilized. Another analysis concerns the application of three extracts from novels by John Braine, Dylan Thomas and Angus Wilson. Here,

he focused his attention on the analysis of the prose passages on nominal group patterns, lexical sets and cohesion.

Odile HOUNSA (2008), in her Maîtrise dissertation thesis entitled: the interpersonal meaning patterns: an inquiry into Thomas Hardy's *Far From the Madling Crowd*, has underscore Cate Poynton's model of tenor as well as the structure of dialogue in the novel. She has reached the conclusion that Thomas Hardy has organized the narration in such a way that each participant contributes to giving an interpersonal meaning to the conversation in which he or she is engaged.

Judes ASSOGBA in his Maîtrise dissertation went through grammatical realizations to put forward the interpersonal meaning in the *Lion and Jewel* by Wole SOYINKA. His analysis put at stake clause patterns, modality, polarity and the use of adjunct types. He reached the results that, not only is Sidi claiming her beauty but also making argumentation to reject Baraka's proposal. ASSOGBA finally discovered that the text is not loose, for it suits the message it conveys.

From all that proceeds, I think that description and interpretation are two different yet complimentary ways of explaining literary texts to support Chifford Hill, Spencer and Gregory and Lech's points of view. To avoid arbitrariness, we agree with Halliday and Hasan who support that description should precede interpretation. Finally, concerning which linguistics features to exploit at the time, we share Eggin's suggestion that is the first thing to do is to problematize the texts by asking just what is interesting about them.

In this chapter, we have discussed the relationship existing between Linguistics and Literature. Then we have tried to present some key concepts such as description and interpretation, which are very important in text analysis. Also, we have presented an account of few linguistic analyses of some literary works carried out by both scholars and graduate students. All those applications of

linguistics to literature prove very fruitful in that they help a better understanding of literary works.

1-2- THEORETICAL FRAMEWORK

In their investigation into the study of language, some scholars such as Halliday, Fowler, were busy constructing some kinds of a conceptual framework, looking at language from the outside and using a grid for interpreting the different ways in which people use language. In all these interpretations of language, these scholars succeeded in finding that the concept of function of language is synonymous to that of its use. Halliday is the one who has argued that language is structured to make three main kinds of meanings which are: the ideational meaning, the interpersonal meaning and the textual meaning. So, those are the functions attributed to language. In my work, I will only deal with the interpersonal meaning.

The interpersonal functions are discussed through the Grammar of Interpersonal Meaning (also called MOOD). It has to do with how a clause is structured to permit interaction. It expresses the role relationship between interactants, the degree of power contact, and affective involvement between them. It also accounts for the degree on intrusion of the speaker into the speech event through his or her comments and attitudes. But in order to understand interpersonal relationships I need to understand the bearing of interpersonal meaning to interaction. An outline of that theory of interpersonal functional roles will be uncovered after a first part dealing with the definition of some key concepts.

1-3- Definition of key concepts

1-3-1- Speech role

Whenever we take part in a conversation, we exchange commodities and therefore “take on different speech roles” (Eggins 1994: 149). There are two basic speech roles: giving and demanding, in the same way there two types of commodities: information and goods and services. So a participant in a conversation takes turn assuming the role of giving or demanding either information or goods and services. This position in which we are during an interactive situation is called speech role.

1-3-2- Modulated interrogative

It is formula that is used to ask a favour through a modal verb.

Example: “Could you bring me the pen?”

1-3-3- Minor clause

It is a clause (generally a responding move) which involves ellipsis that is a clause containing no MOOD constituent.

Example: “Ok”.

1-3-4- Context

In the dictionary of grammatical terms in linguistics by *R. L. TRASK* (1993) the context is defined as the immediate linguistic environment of some items, often the immediately preceding and following items of the linear order of elements within a sentence but sometimes including other items which are further away, when these are regarded as being in some way linked with it. It shows what a text is likely about, and whether the language used is appropriate or inappropriate.

1-3-5- Context of culture

The context of culture is the one which enables us to say what “genre” a text belongs to. A text may belong to literary genres (short-stories; romantic novels; plays; autobiographies; fables; tragedies), or popular written genres such as; instructional manuals, newspaper articles; magazines reports; recipes. The context of culture is also the one that makes language use a purposeful behavior. This is to say that a text, which is first regarded as a part of a complex social process, cannot be understood without taking into account the socio-cultural background on which it is based.

1-3-6- Context of situation

In a given society, language may vary according to who are and also to the situation, the total environment and circumstances in which we find ourselves. The latter is approached through the concept of situation which helps to clarify the role relationship or participatory function of language associated with context. Context of situation then has a link with situation in which a speech event occurs. This concept is related to Malinowsky who claimed that “language becomes intelligible when placed within its context of situation”. (From Eggins, 1994). It provides what Halliday called “Redister variables”.

1-3-7- Context of ideology

Ideology has to do with a certain number of social experiences such as the values we hold, the bases and perspectives we adopt. For Eggins (1994), it is a matter that makes a very diffuse contribution to text. Context of ideology deals with the influential situation to which our language use is submitted to in spite of the presence of either of the contexts above.

1-3-8- Interpersonal function

This function shows how speakers express attitudes and judgements of various kinds. It is said to show an “expression of speakers” attitudes and an influence upon the attitudes and behavior of the hearer.

For Halliday, interpersonal function is a mode of doing, not a mode of thinking. Then, this pattern is seen at the level of interaction, exchange, with the social relationship of participants. By communicating with each other or one another and exchanging messages, we create our relationship and thus we learn who we are in those relationships, as James W. Gibson and Michael S. Hanna said in her book entitled “introduction to Human Communication.” So, an interpersonal communication event includes two or more than to people who can give immediate feedback and who have ability to adapt to each other or to one another.

1-4- An outline of the theory of interpersonal function

It concerns the language structure in conversation.

1-4-1- Interpersonal function and the structure of dialogue: semantics of interaction.

When we communicate with each other, the exchanged Messages carry both content information and information about how the sender understands or defines the relationship between himself and the others. Halliday points out that whenever we use language to interact, one of the things we are doing with it is establishing a relationship between us. To establish this relationship in dialogue or in speaking, we take on different speech roles in the exchange. The basic ones are “giving and demanding”. At the same “given” and “demanding” are chosen or used in an exchange, exchanging information or goods and services as far as commodity exchange is concerned, can also be used.

There are four basic move types of statement, question, offer and dialogue, what Halliday refers to as speech Functions. Each function involves both a speech

role and a commodity choice, as we can see in this diagram made by Halliday, and used by SuzaneEggins (1994, p. 150).

COMMODITY EXCHANGE		
Speech role	Information	Goods and services
Giving	Statement	Offer
Demanding	Question	Command

Table N°1: source: Susan EGGINS (1994, p. 150)

These four functions (statement, question, offer, command) also called “moves” are used in accordance with the type of commodity. We use statement and question to negotiate information while offer and command are often used to exchange goods and services.

But since dialogue doesn’t simply involve one move type from one speaker, it is necessary to recognize that 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, we can either support or confront. This leads us to a list of speech function classes, which can be used to describe the move sequences in a dialogue requiring more than two participants.

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

Table N° 2: source: Susan EGGINS (1994, p. 51)

1-4-2- Speech function and related clause Moods

According to Halliday, there is a grammatical structure which typically encodes each speech function. This grammatical structure is called the **Mood type** or **Mood choice**. Thus a statement is expressed through the Mood type of declarative, a question through an interrogative, a command through an imperative, an offer or request through a modulated interrogative.

The following table will clarify that notion. He points out two types of clause Mood: typical clause Mood and non-typical clause Mood.

Speech function	Typical clause Mood	Non-typical clause Mood
Command	Imperative	Modulated interrogative Declarative
Offer	Modulated interrogative	Imperative Declarative
Statement	Declarative	Tagged declared
Question	Interrogative	Modulated Declarative

Table N°3: source: adapted from EGGINS, 1994: 153

1-4-3- Exchanging information: the grammatical structure of propositions

While interacting, the commonest clauses we produce are displayed by the Mood structure of the clause: This latter is made up of two main components: the Mood constituent and the RESIDUE constituents.

1-4-3-1- MOOD constituents

The MOOD is the part of clause which does not disappear in the course argument. It comprises three elements: the polarity, the subject and the finite. But we will only deal with the two last since the first one can be ellipsed.

1-4-3-1-1- Subject

The subject (S) realizes the element by which the proposition can be denied or affirmed. It can either be a noun, pronoun, a nominal group or a clause. A tag test can help to identify the subject: it is the element that gets picked up by the pronoun.

1-4-3-1-2- Finite

The finite (F) is defined by Halliday (1985) in terms of its function in the clause to make the proposition definite and to anchor it in a way that we can argue about it. We also need a tag test for its identification.

The finite functions through what Halliday refers to as Finite Verbal Operators and Finite Modal Operators are followed:

- **Temporal finite verbal operators**

These words anchor the proposition by reference to time. They give tense to the Finite-either past (we were in the class), present (Afi cooks rice) or future (Will start working next month). In past and present tenses, the finite and the lexical verb are “fused” in a single word. But when we want to negate them, we remove the finite (do, does, did) from the lexical verb.

- **Finite Modal Operators**

These words anchor the proposition not by reference to time but by reference to Modality. They are finite elements which express the speaker's judgement of how likely or unlikely something is.

Examples:

- Bob would play tennis (modalization);
- Azôwato could pass (modalization).

1-4-3-2- RESIDUE constituents

The Residue comprises three main categories of functional elements: the predicator, the complements and the adjuncts.

1-4-3-2-1- Predicator

The predicator (P) is the content carrying part of the verbal group. It specifies the actual process being discussed. It is the verbal element of the clause after the single finite.

Example:

We	Are	Playing	Tennis
Subject	Finite	Predicator	
MOOD		RESIDUE	

1-4-3-2-2- Complement

The Complement (C) is the constituent of the residue which is more or less affected by the argument of the clause. It is referred to as an element which can be subject through passivization. It can either be a noun, pronoun, nominal group, or a whole clause. It should be noticed that containing distransitive verbs (to give, to offer, to tell...) involves two complements.

Example:

The boy	Bought		Her the pen
Subject	Finite	Predicator	Complement Complement
MOOD		RESIDUE	

1-4-3-2-3- Adjuncts

The Adjunct (A) is an adverbial or a propositional phrase that contributes additional information to the clause.

Example:

The boy	Bought	Her the pen	Yesterday
Subject	Finite	Complement Complement	Adjunct
MOOD		RESIDUE	

There are three kinds of Adjuncts:

- **Adding experiential meaning:** Circumstantial Adjuncts

Circumstantial Adjuncts express some circumstance relating to the process represented in the clause. They add experiential content to the clause. Circumstantial Adjuncts can be of time probed with (when), place (where), cause (why), matter (about what), accompaniment (with whom), manner (how), beneficiary (to whom), agent (by whom) etc... (Eggins, 1994 p. 165).

Example:

Mary	Cried		For a pain	Yesterday	Here
Subject	Finite	Predicator	Adj.cir.cause	Adj.cir.time	Adj.cir.location
MOOD		RESIDUE			

- **Adding interpersonal meaning:** Modal Adjuncts

Mood Adjuncts add interpersonal meaning to the clause. Those meanings are usually connected with the creation and maintenance of dialogue. We have four (04) types of Mood Adjuncts:

- ✓ Mood Adjuncts
- ✓ Polarity Adjunct
- ✓ Comment Adjuncts
- ✓ Vocative Adjuncts.

Example:

My son	A good Christian	Always	Goes		To church
Vocative adjunct	Subject	Mood adjunct	Finite	Predicator	Adj.circ.location
RESIDUE	MOOD			RESIDUE	

- **Adding Textual Meaning:** Textual Adjuncts

They have to do with the organization of the message itself. There are two types of textual Adjuncts: Conjunctive Adjuncts expressed by conjunctions and continuity items. They add textual meaning to the text.

Example:

Well!	Thus	Henry	Is	A physician
Adj.cont.	Adj.cont.	Subject	Finite	Complement
RESIDUE		MOOD		RESIDUE

Since the Mood structure of clauses is not limited to the declarative clauses. It also has clause other types.

- **Polar interrogative clauses**

They are also called “yes” or “no” questions with the structure: finite + subject + (F[^]S +)

Example: Did you eat rice?

- **Wh-Interrogative clauses**

The Wh-element is always fused with the subject, the complement, or the adjunct.

Example: Who has written “TOP IN ENGLISH?”. The structure is: wh-subject + Finite + Predicator (Wh-/s[^]P...).

But when the Wh-element is fused with a complement or an Adjunct (part of the RESIDUE), the structure is: wh-complement (Adjunct + Finite + Subject + (Wh- C/A[^]FS +....)).

- **Exclamative clauses**

They express emotion. They also have the wh-element “what” or “how” in nominal or adverbial group. What fuses with a complement whereas “How” with an Adjunct.

Example:

- What a determined lady Kinisi is! (Wh/C[^]S[^]F);
- How lazy the youth is! (wh/A[^]S[^]F).

1-4-3-4- Modality: Modalization and Modulation

Modalization and Modulation are the two notions of Modality.

1-4-3-4-1- Modalization

Modalization is the expression of the speaker’s attitude certainty, doubt, and frequency toward he is saying. It can be expressed either through a Finite Modal

Operator (modal auxiliary) or through a Mood Adjunct such as possibly, certainly,... It can also be realized explicitly with expressions like “I reckon”, “I guess”, “I think”, “I’m sure”, that Halliday (1985: 334-40) calls *grammatical metaphors*.

1-4-3-4-2- Modulation

It is the Grammar of proposals. It is a way for speakers to express their judgments or attitudes about actions or events. It is used to express obligation or inclination (how willing I am to do something). Modulation can be expressed in the Finite (Will and shall), in the predicator if it is a verb of liking, or in a complex predicator of the type: like to + verb (willing to, required, determined to, obliged to...).

1-5- Exchanging Goods and Services: The Grammar of Proposals

The Grammar of Proposals is in an area of actions. That is why its responding moves are very often non-verbal, just because the performance of an action is sometimes sufficient (to an initiation).

1-5-1- Demanding Goods and Services: the structure of imperative

There are many types of imperative clause. They may have a MOOD consisting of Finite + Subject, or MOOD consisting of Finite only. Be remarked that whether there is a MOOD element in an imperative clause or not, it can be tagged, as they are not minor clauses.

1-5-2- Giving Goods and Services: the Grammar of offer

The offer is typically expressed by a modulated interrogative. The verbal elements of the offer interrogative are distinctive, as they involve the expression of meaning both of modalization and modulation.

Configuration rather it “borrows” the structure of questions: interrogative Mood, with the finite positioned before the subject:

Examples:

- Will Caroline buy the book?
- Would you like follow me, please?

1-6- The tenor variable

Tenor is one of three register variables which form the context of situation. While the field and the mode respectively impacts on the experiential meaning and the textual meaning (at the discourse-semantics level) the tenor is expressed through interpersonal meaning patterns (at the lexico-grammar level). Moreover the tenor of a text relates to the ‘social’ role relationships played by interactants. It’s no doubt that tenor has an effect on how we use language.

Cate Poyton, quoted by Eggins (1994), has suggested that tenor can broke down into three different continua: power, contact and affective involvement. These continua inform us about the degree of formality of any communicative event.

1-6-1- Power continuum

Power continuum positions situations according to whether the roles the addresser and addressee are playing are those in which they are of equal or unequal power. For example in the case the addresser and the addressee are friends there are equal power but when they are students and lecturer the power is unequal.



Figure 1: Power continuum

1-6-2- Contact continuum

When the situations in which we are talking are those that bring us into frequent or infrequent contact, contact continuum is involved. For example,

spouses are in frequent contact whereas customers and salespersons are in occasional (infrequent) contact.



Figure 2: contact continuum

1-6-3- Affective involvement continuum

To study affective involvement continuum, situations are positioned according to whether the roles the addresser and the addressee are playing imply low or high affective involvement. This continuum has to do with the extent to which we are emotionally involved or committed in a situation. To give but an example we can say friends or lovers are obviously more affectively involved than a boss and his employees are.

AFFECTIVE INVOLVEMENT

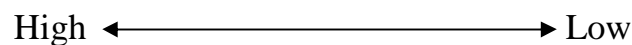


Figure 3: Affective Involvement continuum

With regard to all that precedes, we can assert that the mood description of a text is an important tool to interpret the mood choice of speakers, and can provide analytical evidence for the linguistic construction of status, identity, alignment and involvement. This is what we are going to do on the characters created by NGUGI WA THIONGO'O.

Now that we have defined the key concepts which make up the interpersonal meaning as well as those of tenor variables which go with it we can apply these principles to the analysis of the extracts we have selected from Weep not child written by NgugiWaThiong'o.

CHAPTER TWO: MOOD PATTERNS ANALYSIS OF THE EXTRACTS

It may be useful here to recall that the interpersonal meaning analysis of a text involves the studies of the Interpersonal Function and the structure of dialogue: semantics of Interaction, the speech function and related clause Mood, the exchanging information: the grammatical structure of proposition and the exchanging goods and services: the grammar of proposals. All these features will be analyzed basing on N’GUGI WA THIONGO’s novel *Weep Not Child*.

2-1- The different mood types in the extracts

2-1-1- Text A (P. 13-14)

Statements

In this extract, 73 statements have been identified, analyzed and put in the appendices. They are mainly used by the author. We will show some of these analyses to see how they are formed.

- 1- “On Monday, Njoroge went to school”;
- 2- “Now she, the more experienced, was taking him to school”;
- 3- “Mwihaki, was a daughter of Jacobo”;
- 4- “All sisters had ugly names”;
- 5- “I am Njoroge”;
- 6- “He’ll make a good husband”;
- 7- “He must carry my bag form”;
- 8- “The school looked a strange place”;
- 9- “The teacher wore a white blouse and a green skirt”;
- 10- “The stick broke into bits”.

1- On Monday,	Njoroge	Went		To school
Adjunct Circum.	Subject	Finite	Predicator	Adjunct Circumst.
RESIDUE	MOOD		RESIDUE	

2-Now	She	The more experienced	Was	Taking	Him	To school
RESIDUE	Subject	Adjunct	Finite	Predicator	Complement	Adjunct Circumst.
	MOOD			RESIDUE		

3-Mwihaki	Was		A daughter of Jacobo		
Subject	Finite		Complement		
MOOD			RESIDUE		

4-All sisters	Had	Ugly	Names	
Subject	Finite	Attributive	Complement	
MOOD		RESIDUE		

5- I	Am	Njoroge	
Subject	Finite	Complement	
MOOD	RESIDUE		

6- He	'll	Make	A good husband	
Subject	Finite modalized	Predicator	Complement	
MOOD	RESIDUE			

7- He	Must	Carry	My bag from
Subject	Finite: modal	Predicator	Complement
MOOD		RESIDUE	

8- The teacher	Wore	A white blouse	And	A green skirt	
Subject	Finite	Predicator	Complement	Adjunct: conjunctive	Complement
MOOD			RESIDUE		

9- The stick	Broke	Into bits	
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

Question:

Only two interrogative moods are used in this extracts. They are used by the boys who were asking question Njoroge.

- 1- “What are you?” ;
- 2- “Had he said anything funny?”.

1- What	Are	You?
Wh/Circumstantial	Finite	Subject
MOOD		RESIDUE

2- Had	He	Said	Anything funny
Finite	Subject	Predicator	Complement
MOOD		Complement	

Imperative moods

Four commands are used in Extract A, two by the boys, one by Mwihaki and one by the teacher of Njoroge.

- 1- “Carry this bag”;
- 2- “Leave Mwihaki’sNjuka alone”;
- 3- “Let any of you touch you”;
- 4- “Bring the other hand”.

1- Carry	This bag
Predicator	Complement
RESIDUE	

2- Leave	Mwihaki’sNjuka	Alone
Predicator	Complement	Adjunct
RESIDUE		

3- Let any of you	Touch	You
Subject	Predicator	Complement
MOOD	RESIDUE	

4- Bring	The other hand
Predicator	Complement
RESIDUE	

We can say from what precedes that declaratives appear in first rank. Most of them are used by the author. This means that this extracts this extract is mainly narration of events. The remaining declaratives are used in the conversation between the boys, Njoroge and Mwihaki. This shows that we are dealing with a spoken discourse where a feedback is possible between the interactants.

Imperatives rank in the second position. Orders are then too weak in the extract 1 and they are used by the boys and Mwihaki: For the interrogatives, one is polar interrogative and the other is wh-interrogative. This means that little information are asked directly.

In their different conversations, the participants make use of clauses that have two components: the MOOD element that gets bound back and forth and the RESIDUE. They will be our concern in this chapter. We will also deal with Modalization and Modulation.

2-2- The MOOD

It is composed of the Subject and the Finite. Some examples will be given from each extract.

2-2-1- Constituents of the MOOD in text A (p.13-14)

One hundred and two (102) clauses have been found containing MOOD. All of them have analysed. Here are some examples.

- 1- “He felt annoyed”;
- 2- “The school looked a strange place”;
- 3- “Mwihaki was a young girl”;
- 4- “Ngotho was a Muhoi”;
- 5- “He was going to take it”.

1- He	Felt	Annoyed
Subject	Finite	
MOOD		RESIDUE

2- The school	Looked	A strange place
Subject	Finite	
MOOD		RESIDUE

3- Mwihaki	Was	A young girl
Subject	Finite	Complement
MOOD		RESIDUE

4- Ngotho	Was	Muhoi
Subject	Finite	Complement
MOOD		RESIDUE

5- He	Was	Going to take	It
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

The different description carried above clearly shows the different components of MOOD that are subject and finite those are present in the clauses.

2-2-2- Constituents of the MOOD in text B (p.68-69)

Sixty six (66) clauses contain MOOD in the extract B. all of them have been analyzed and put in the appendices. Here are some examples.

- 1- “Did he come?”;
- 2- “The letter came from Dedan”;
- 3- “But that one was white!”;
- 4- “He had now been in this school for two years”;
- 5- “Strange things had been said to happen”.

1- Did	He	Done
Finite	Subject	
MOOD		RESIDUE

2- The letter	Came	From Dedan
Subject	Finite	
MOOD		RESIDUE

3- But	That one	Was	White
Adj. conjunctive	Subject		
MOOD		RESIDUE	

4- He	Had	Now	Been	In this school for two years
Subject	Finite		predicator	
MOOD			RESIDUE	

5- Strange things	Had	Been said to happen
Subject	Finite	predicator
MOOD		RESIDUE

The analysis of the MOOD elements in text B also shows that the description of the constituents (Subject and finite) is the mastery of placing them in the MOOD box.

2-2-3- Constituents of the MOOD in text C (p.131-132)

From eighty (86) clauses containing MOOD in text C, five (5) are put here for illustration.

- 1- “The strong, appeal was there all right”;
- 2- “The headmistress had broken the news to her”;
- 3- “Can’t we sit down?”;
- 4- “He did not see”;
- 5- “He move his head slightly”.

1- The strong appeal	Was	There all right
Subject	Finite	
MOOD		RESIDUE

2- The headmistress	Had	Broken the news to her
Subject	Finite	
MOOD		RESIDUE

3- Can’t	We	Sit down
Finite	Subject	
MOOD		RESIDUE

4- He	Did not	See
Subject	Finite: negative	Predicator
MOOD		RESIDUE

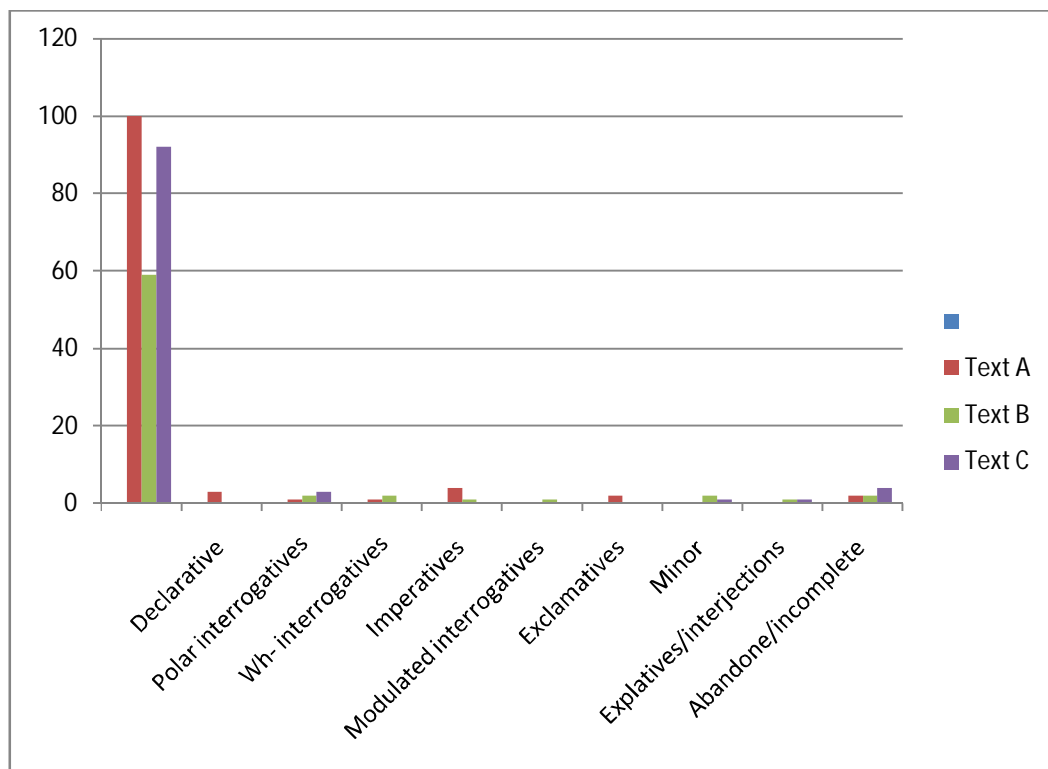
5- He	Moved	His head slightly
Subject	Finite:	Predicator
MOOD		RESIDUE
MOOD		RESIDUE

Through our analysis, we have identified and placed in the MOOD box the components of MOOD that are Subject and Finite. Below is the statistical distribution of mood types realized in the three texts?

Table 1: Distribution of mood types in the three texts.

Mood class		Text A	Text B	Text C
Declarative	Full	100	59	92
	Elliptical	3	0	0
Polar interrogatives		1	2	3
Wh- interrogatives		1	2	0
Imperatives		4	1	0
Modulated interrogatives		0	1	0
Exclamatives		2	0	0
Minor		0	2	1
Explatives/interjections		0	1	1
Abandone/incomplete		2	2	4
Total		113	70	101

Graph 1: Mood types in the three excerpts.



2-3- The RESIDUE

The RESIDUE is that part of the clause that could be ellipsed in the responding move in dialogue, therefore less essential to the arguability of the clause.

2-3-1- Constituents of the RESIDUE in Text A (p.13-14)

2-3-1-1- Predicator and Complement

In Text A, 95 clauses contain Predicator/or complement. The appendices show their analysis. Here are some examples.

- 1- “Had he said anything funny?”;
- 2- “Another boy commanded him”;
- 3- “He’ll make a good husband”;
- 4- “The school looked a strange place”.

1- Had	He	Said	Anything funny
Finite	Subject	Predicator	Complement
MOOD		RESIDUE	

2- Another boy	Commanded	Him	
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

3- He'	Ll	Make	A good husband
Subject	Finite: Modalized	Predicator	Complement
MOOD		RESIDUE	

4- The school	Looked	A strange place	
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

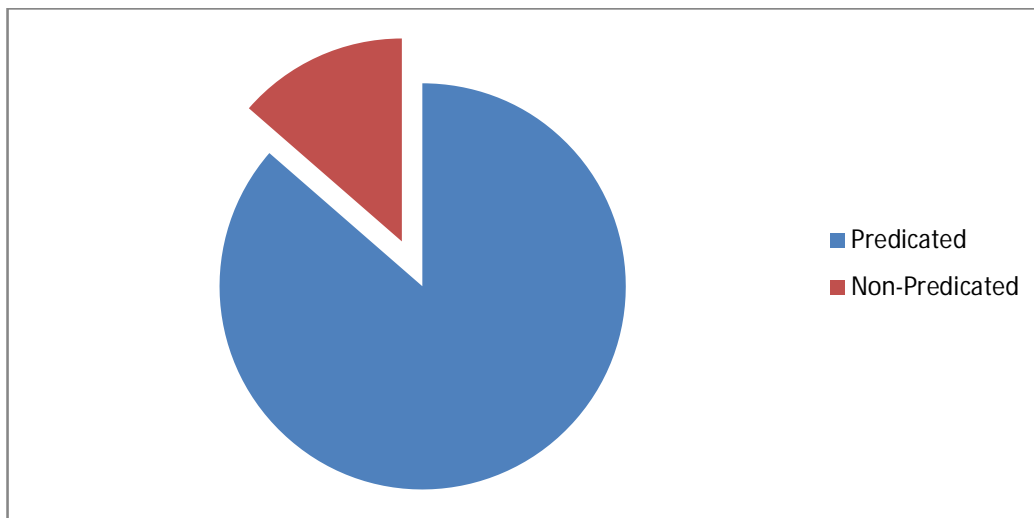
The distribution of predicator in this extract is written down in the following table.

Table 2: Distribution of predicator clauses in text A.

	Predicated	Non-Predicated	Total
Number	95	15	110

Bellow is the representing the data from the table.

Graph 2: Distribution of predicator clauses in text A.



2-3-2- Constituents of the RESIDUE in text B (p.68-69)

Fifty five (55) clauses contain RESIDUE components illustration.

- 1- “One heard stories about what was happening in Njeri and Murang’a”;
- 2- “Don’t interrupt”;
- 3- “That’s the point”;
- 4- “Njoroge left school”.

1- One	Heard	stories about what was happening in Njeri and Murang’a
Subject	Finite	Predicator
		Complement
MOOD		RESIDUE

2- Don’t	Interrupt
Finite	Predicator
MOOD	

3- That'	S	The point
Subject	Finite	Complement
MOOD		RESIDUE

4- Njoroge	Left	School	
Subject	Finite	Predicator	Adjunct: Circumstantial place
MOOD		RESIDUE	

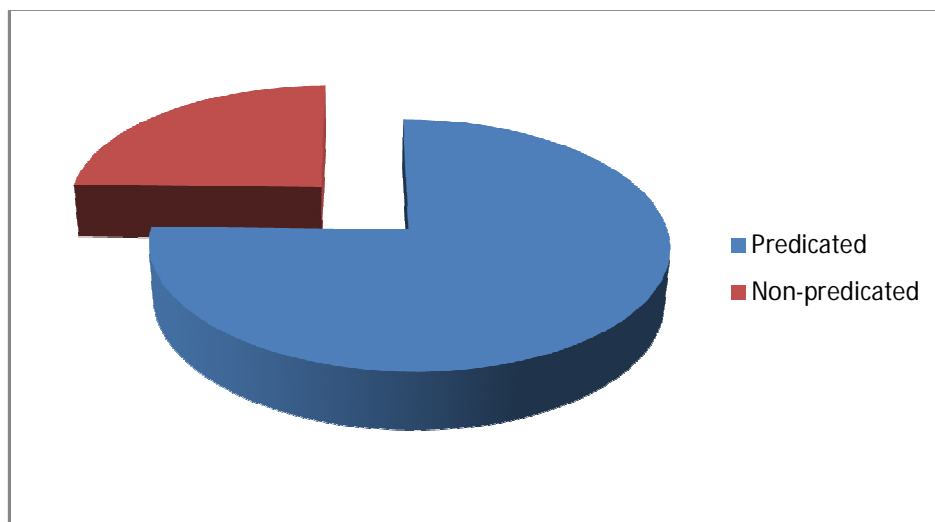
We have summarized the distribution of predicator in extract B in the following table.

Table 3: Distribution of predicator clauses in text B

	Predicated	Non-predicated	Total
Number	55	18	73

The figures from the previous table have served to draw the graph below for better analysis.

Graph 3: Distribution of predicated clauses in text B



2-3-3. Constituents of the RESIDUE in Text C (P.131-132)

Sixty eight (68) clauses have RESIDUE constituents in Text C. Let's look at some of them.

- 1- "Her face had a strained book",
- 2- "The headmistress had broken the news to her",
- 3- "But she did not feel anything",
- 4- "He did not know what he would tell her",
- 5- "He was glad".

1- Her face	Had	A strained book
Subject	Finite	Complement
MOOD		RESIDUE

2- The headmistress	had	broken	The news to her
Subject	Finite	Predicator	Cir complement
MOOD		RESIDUE	

3- But	she	Did not	feel	Anything
	Subject	Finite: negative	Predicator	Complement
MOOD			RESIDUE	

4- He	Did not	know	what	he	would	tell	Her
Subject	Finite: negative	Predicator		Sub.	Finite	Pred.	Compl.
MOOD						RESIDUE	

5- He	was	Glad
subject	Finite	Attributive complement
MOOD		RESIDUE

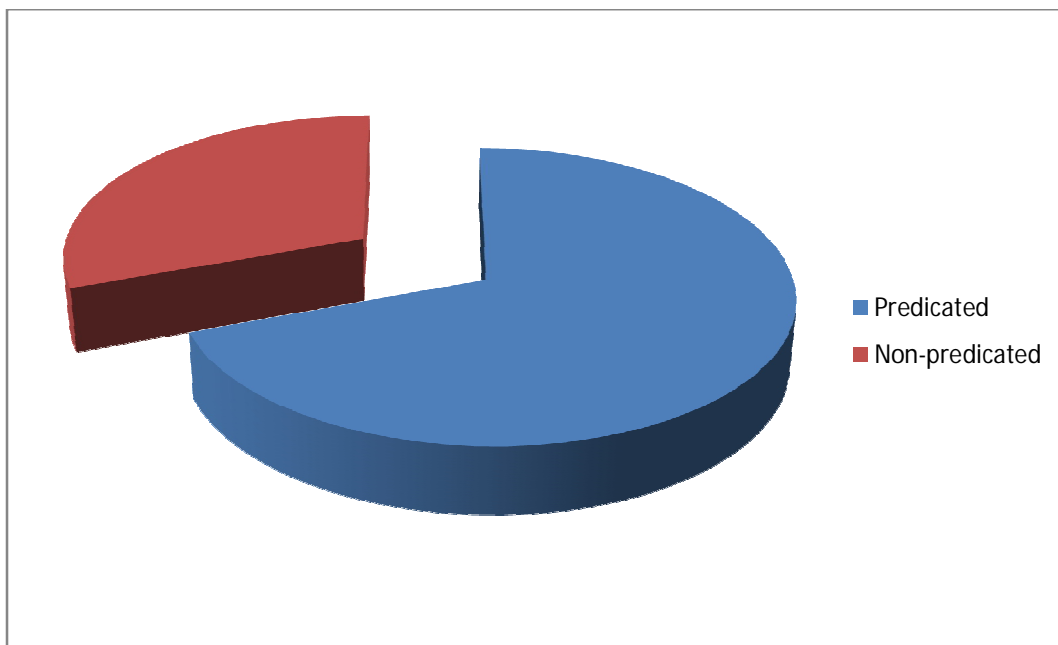
Just as in extracts A and B the distribution of predicator in extract C has been consigned in the following table.

Table 4: Distribution of predicated clauses in text C

	Predicated	Non-predicated	Total
Number	68	30	98

See below the graph drawn with the figures from the previous table.

Graph 4: Distribution of predicated clauses in text C

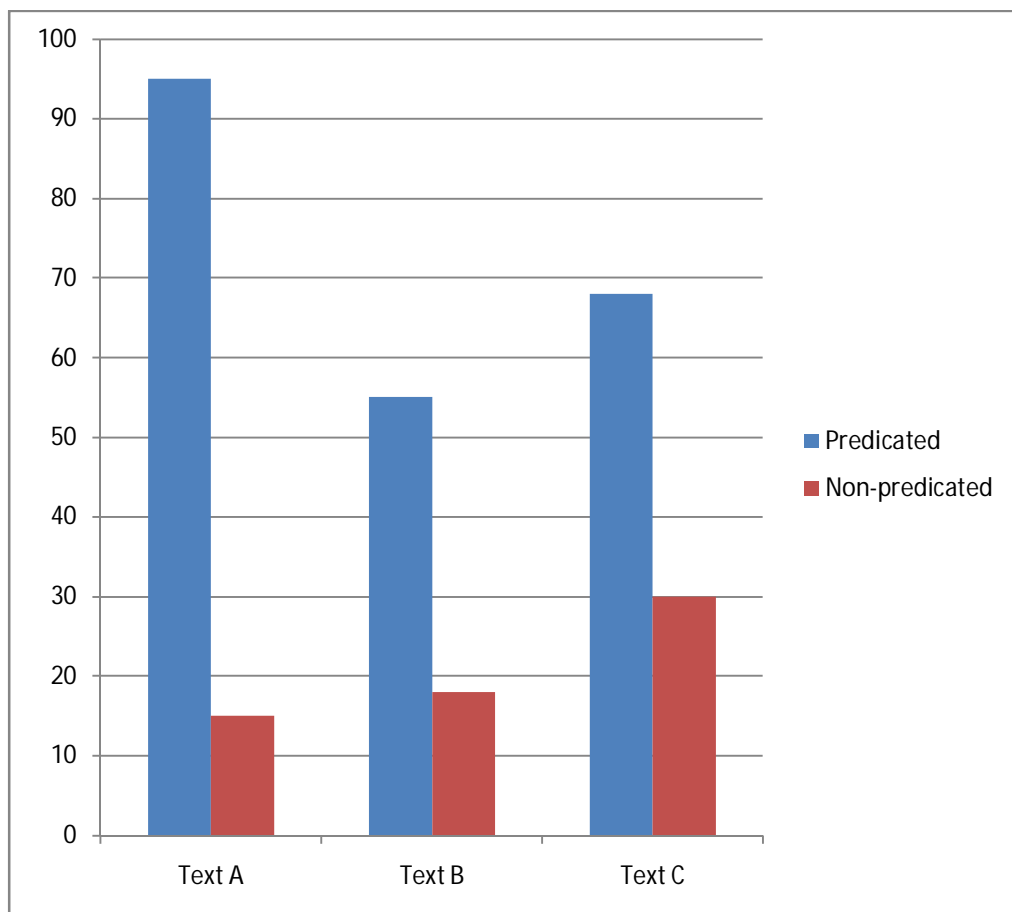


To have a general over view the data from tables have been summarized in the table below.

Table 5: Distribution of predicated clauses in the three extracts.

	Predicated	Non-predicated	Total
Text A	95	15	110
Text B	55	18	73
Text C	68	30	98

Graph 5: Distribution of predicated clauses in the three extracts



After dealing with the analysis of the RESIDUE component, our concern now is the Adjuncts.

2-4. Adjuncts

Adjuncts are elements of the clause which do not have the potential to become subject. They add some information to the clause. Dealing with the interpersonal function, we will mainly concentrate our analysis on the Modal Adjuncts.

2-4-1. Modal Adjuncts in the selected extracts

2-4-1-1. Mood Adjuncts

2-4-1-1-1. Mood Adjuncts in text A

We have come across twenty five (25) mood adjuncts in text A. Below are some examples culled from the text as well as their analysis.

- 1- “Maybe a child did not know such matters”,
- 2- “Njoroge always thought”;
- 3- “He did not quite know”;
- 4- “...though he knew the direction to it”.

1- Maybe	A child	Did not	know	Such matter
Adjuncts: mood	Subject	Finite: negative	Predicator	Complement
MOOD			RESIDUE	

2- Njoroge	Always	Thought		
Subject	Adjunct: Mood	finite	Predicator	
RESIDUE	MOOD		RESIDUE	

3- He	Did not	quite	Know
Subject	Finite: negative	Adjunct: mood	Predicator
MOOD			RESIDUE

4- ...Though	He	knew	The direction to it
Adjunct: mood	Subject	finite	Predicator
MOOD		RESIDUE	

The above clauses reveal the use of “Always”, “Maybe” as the mood adjuncts they contain. “Sometimes” and “Always” are Mood Adjuncts that express usuality while “perhaps” express probability.

2-4-1-1-2. Mood Adjuncts in text B

In the text B we come across twenty three (23) mood adjuncts some of them are analyzed as follow.

1. “He could easily be arrested”;
2. “He was tall, smartly dressed”;
3. He must surely be a great man”.

1. He	Could	Easily	Be arrested
Subject	Finite: Modulated	Adjunct: Mood	Predicator
MOOD			RESIDUE

2. He	Was	Tall	smartly	Dressed
Subject	Finite	Attributive complement	Adjunct: Mood	Predicator
MOOD		RESIDUE	MOOD	RESIDUE

3. He	must	surely	Be	A great man
Subject	Finite: modulated	Adjunct: Mood	Predicator	Attributive complement
MOOD			RESIDUE	

2-4-1-1-3. Mood Adjuncts in text C

Of the twenty three (23) mood adjuncts realized in text C, we have selected and analyzed four for illustration. Below are the examples as well as their analysis.

- 1- “She watched him stonily”;
- 2- “Surely you could have dropped me least a warning”;
- 3- “At last he had said it”;
- 4- “He almost broke down”.

1- She	watched		him	Stonily
Subject	Finite	Predicator	Complement	Adjunct: Mood
MOOD		RESIDUE		

2- Surely	You	Could	Have dropped	me	Least a warning
Adjunct: Mood	Subject	Finite: modulated	Predicator	Compl	Compl
MOOD			RESIDUE		

3- At last	he	Had	said	It
Adjunct: Mood	Subject	Finite	Predicator	Complement
MOOD			RESIDUE	

4- He	Almost	Broke down
Subject	Adjunct: Mood	Predicator
MOOD		RESIDUE

2-4-1-2. Polarity Adjuncts

2-4-1-2-1. Polarity Adjuncts in text A

Two (02) polarity adjuncts are realized in text A. they are analyzed in the table below.

1- “No, I am not a Nju-u-ka”...”;

1- No,	I	Am not	A Nju-u-ka
Adjunct: polarity	Subject	Finite: negative	Complement
MOOD			RESIDUE

2- “Yes, Kamau replied”.

2- Yes,	Kamau	Replied	
Adjunct: polarity	Subject	Finite	Predicator
MOOD			RESIDUE

From the above two examples we can deduce Polarity Adjuncts belong to the MOOD box. Let’s remark that “Yes” or “No” are used here as a short answer.

2-4-1-2-2. Polarity Adjuncts in text B

In the present text three mood adjuncts are realized. Below is the analysis of two of them.

1- “Yes, what happened next”;

2- “Yes”.

1- Yes,	What	happened		Next
Adjunct: polarity	Wh/subject	Finite	Predicator	Adjunct Circumstantial: time
MOOD			RESIDUE	

2- Yes
Adjunct Polarity

2-4-1-2-3. Polarity Adjuncts in text C

There is no polarity adjunct in the present text.

2-4-1-3. Comment Adjuncts

We haven't come across any comment adjunct in any of the three texts under study.

2-4-1-4. Vocative Adjuncts

There is one vocative adjunct the appendices.

1. Don't lie to me Njoroge.

1- Don't	Lie	To me	Njoroge
Finite	Predicator	Complement	Vocative adjunct
MOOD	RESIDUE		

2-4-1-5- Textual adjuncts in the selected extracts

Textual adjuncts are of two kinds: conjunctive Adjuncts which deal with the linking relations among clauses and another, and continuity Adjuncts that introduce a clause denoting a provided response to prior talk. Here are some examples:

2-4-1-5-1. Conjunctive Adjuncts in text A

We have come across thirty (30) conjunctive adjuncts in text A. for illustration we have selected some clauses in which this type of adjunct is realized.

1. "...where it was";
2. "Mwihaki took him and showed him the way";
3. "...that shocked him";
4. "But Mwihaki came to his rescue".

1. ...where	it	Was
Wh/element	Subject	Finite
	MOOD	

2- Mwihaki	Took	him	and	showed	Him the way		
Subject	Finite	Pred	Compl	Adjunct: conjunctive	finite	Pred	Compl
MOOD		RESIDUE			MOOD	RESIDUE	

3- That	shocked	Him	
Adjunct: conjunctive	Finite	Predicator	Complement
	MOOD	RESIDUE	

4- But	Mwihaki	came		To his rescue
Adjunct: conjunctive	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

2-4-1-5-2. Conjunctive Adjuncts in text B

In the present text there are twenty two (22) conjunctive adjuncts realized.

Here are some examples for illustration

1. “Nyeri and Murang’a were far from Njoroge’s home”;
2. “The stories that he heard were interesting”;
3. “...so that when Dedan came he could easily be arrested”;
4. “He was tall, smartly dressed, but very fierce-looking”.

1. Nyeri	and	Murang’a	were	Far from Njoroge’s home
Subject	Adjunct: MOOD	Subject	Finite	Adjunct: Circumstantial
MOOD		MOOD		RESIDUE

2. The stories	that	he	heard		Were	interesting
Complement	Adjunct:	Subject	Finite	Predicator	Finite	Attributive complement
RESIDUE		MOOD		RESIDUE	MOOD	RESIDUE

3. So that	when	Dedan	came		he	could	Easily	Be arrested
Adjunct: conjunctive		Subject	Finite	Pred	Sub	Finite modulated	Adjunct: mood	Predicator
		MOOD			MOOD			RESIDUE

4. He	was	Tall	smartly	dressed	but	Very fierce-looking
Subject	Finite	Attributive complement	Adjunct: mood	Predicator	Adjunct: conjunctive	Attributive complement
MOOD		RESIDUE	MOOD	RESIDUE		RESIDUE

2-4-1-5-3. Conjunctive Adjuncts in text C

It is the present text that the important proportion of conjunctive adjunct is realized. See examples for illustration below.

- 1- "He took a piece of dry stick and broke it";
- 2- "But she now meant to him more than anything else";
- 3- "Please accept what a am telling you, for I love you";
- 4- "So she just eyed him";
- 5- "...what you want to say while we are standing";
- 6- "He now raised his eyes and faced her boldly".

1- He	Took	Piece of dry stick	And	Brook	It
Subj.	Finite	Pred	Compl.	Adjunct Conj.	Finite Pred. Compl.
MOOD		RESIDUE		MOOD	RESIDUE

2- But	She	Now	Meant	To him	More than anything else
Adjunct: Conjunctive	Subject	Adjunct: circumstantial	Finite	Pred.	Compl. Compl.
	MOOD	RESIDUE	MOOD	RESIDUE	

3- please accept what	I	Am	Telling	You	For	I	Love	You
Adjunct: mood	Subj.	Finite	Pred.	Comp.	Adj. Conj.	Subj.	Finite	Pred. Compl.
MOOD			RESIDUE			MOOD		RESIDUE

4- So	She	Just	Eyed	Him
Adjunct: conjunctive	Subject	Adjunct: conjunctive	Finite	Predicator Complement
	MOOD		MOOD	RESIDUE

5- What you want to say	While	We	Are	Standing
Complement	Adjunct: conjunctive	Subject	Finite	Predicator
RESIDUE		MOOD		RESIDUE

6- He	Now	Raised		His eyes	And	Faced	Her	Boldly	
Sub.	Circ. Adj. Time	Finite	Pre.	Compl.	Adj. Conj.	Finite	p.	Co	Adjunct: Mood
MOOD		MOOD				MOOD			

It is important to remark that in the above examples, all the textual adjuncts occur in the beginning, the middle or the end of the clauses. Moreover, these adjuncts belong neither in the MOOD box, nor in the RESIDUE one as they contribute to the textual organization of the clauses.

2-4-1-6- Circumstantial adjuncts (adding experiential meaning).

2-4-1-6-1- circumstantial adjuncts in text A

We have come with forty one (41) circumstantial adjuncts in text A. below are some examples and their analysis.

- 1- “On Monday, Njoroge went to school”;
- 2- “Now, she the more experienced...”;
- 3- “As if it was being communicated to him without physical contact”;
- 4- “Grass in this country was green in wet weather”;
- 5- “It was on that day Njoroge learnt”.

1- On Monday	Njoroge	went	to school	
Adjunct. circum.	Subject	Finite	Predicator	Adjunct circumst. Place
RESIDUE	MOOD		RESIDUE	

2- Now,	She	The more	Experienced	
Adj.circ. time	Subject	Adjunct: mood	Finite	Predicator
RESIDUE	MOOD	RESIDUE	MOOD	RESIDUE

3- As if	It	Was	Being communicated	To him	Without physical contact
Adjunct Conjunctive	Subject	Finite	Predicator	Compl.	Predicator
MOOD	MOOD	RESIDUE			RESIDUE

4- Grass	In this country	Was	Green	In the wet weather
Subject	Adjunct: circ.: place	Finite	Attributive complement	Adjunct: Circ.: time
MOOD		RESIDUE		

5- It	Was	on that day	That	Njoroge	Learnt	
Subject	Finite	Adjunct: circ. Time	Adj. conj.	Subject	Finite	Predica.
MOOD		RESIDUE		MOOD		RESIDUE

2-4-1-6-2- Circumstantial adjunct in text B

There are twenty five (25) circumstantial adjuncts realized in text B. here are some examples for illustration.

- 1- “Njoroge left school”;
- 2- “He learnt all this in the big mar”;
- 3- “One heard stories about what was happening in Nyeri and Murang’a”;
- 4- “Yes, what happened next?”;
- 5- “Many more police were called from Nairobi”.

1- Njoroge	Left		School
Subject	Finite	Predicator	Adjunct circ.: place
MOOD		RESIDUE	

2- He	Learnt		All this	In the big war
Subject	Finite	Predicator	Complement	Adjunct: Circumstantial: Place
MOOD		RESIDUE		

3- One	Heard	Stories about was happening	In Nyeri	And	Murang'a
Subject	Predicator	Complement	Adjunct: circ. Place	Adjunct: conjunctive	Adjunct: circ. Place
MOOD	RESIDUE				

4- Yes	What	Happened		Next
Adjunct: polarity	Wh/subject	Finite	Predicator	Adjunct: circumstantial time
MOOD			RESIDUE	

5- Many more police	Were	Called	From Nairobi
Subject	Finite	Predicator	Adjunct: circumstantial
MOOD		RESIDUE	

2-4-1-6-3- Circumstantial adjuncts in text C

As far as text C, is concerned it contains eleven (11) circumstantial adjuncts.

- 1- “Njoroge came to the place”;
- 2- “But she now meant to him”;
- 3- “It was late in the afternoon when he reached the spot”;
- 4- “Njoroge looked down for a moment”.

1- Njoroge	Came	To the place
Subject	Finite	Predicator
		Adjunct: circumstantial place
MOOD		RESIDUE

2- But	She	Now	Meant	To him
Adjunct: conjunctive	Subject	Adjunct: circ. Time	Finite	Predicator
				Complement
MOOD			MOOD	RESIDUE

3- It	Was	Late in the afternoon	When	He	Reached	The spot
Subject	Finite	Adjunct: circ.: time	Wh/element	Subject	Finite	Pred.
						Compl.
MOOD		RESIDUE			MOOD	RESIDUE

4- Njoroge	Looked down		For a moment
Subject	Finite	Predicator	Adjunct: circumstantial: time
MOOD		RESIDUE	

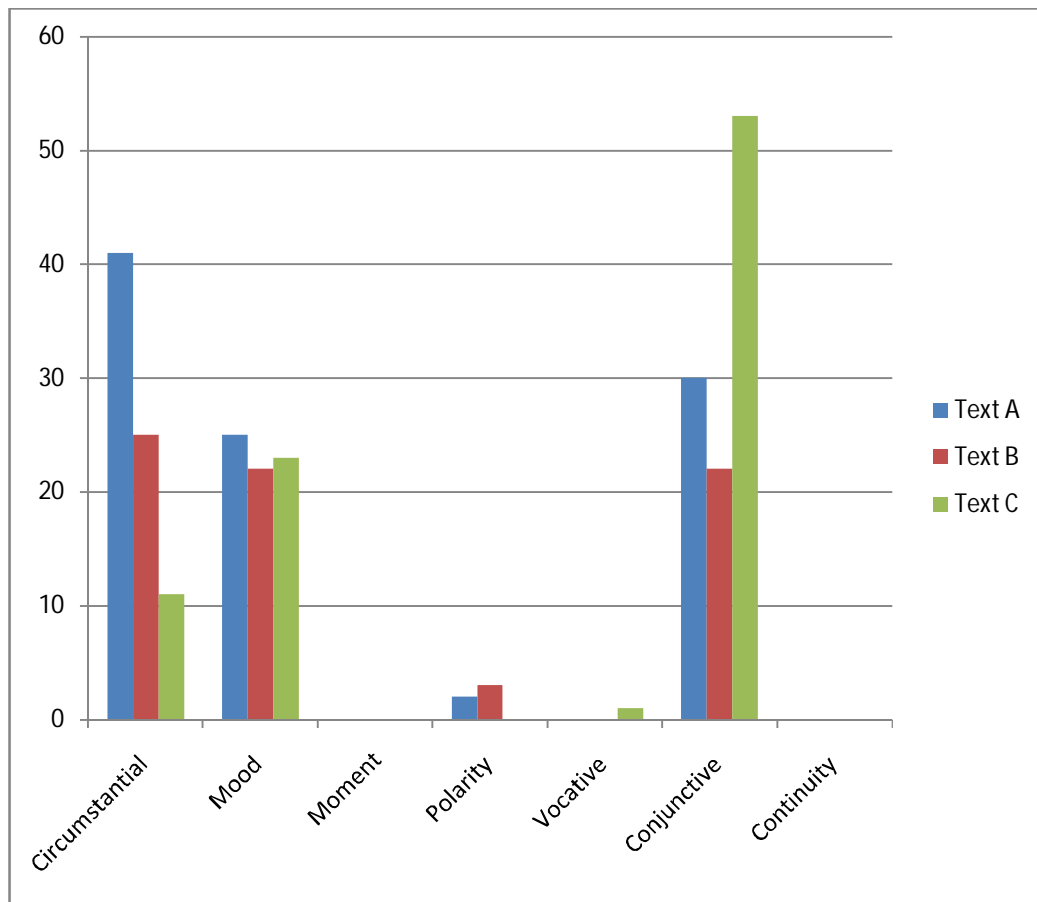
The table below gives details on the number of adjuncts types I have come across in each extract.

Table 2: types of adjuncts in the three extracts

Type of adjuncts	Text A	Text B	Text C
Circumstantial	41	25	11
Mood	25	22	23
Moment	0	0	0
Polarity	2	3	0
Vocative	0	0	1
Conjunctive	30	22	53
Continuity	0	0	0
Total adjuncts	98	72	88

The data from this table are represented by the graph below.

Graph 2: types of adjuncts in the three extracts



2-5- Modalization in the selected extracts

Here are some examples withdrawn from the all analysis of the extracts.

2-5-1- Modalization in text A

- 1- "...that would never like to make...";
- 2- "...his mother would be angry...";
- 3- "Njoroge could almost feel the pain".

1- That	Would	Never	Like to make...
Subject	Finite: modalization	Adjunct: mood	Predicator
MOOD			RESIDUE

2- His mother	Would	Be	Angry...
Subject	Finite: modalization	Predicator	Complement
MOOD			RESIDUE

3- Njoroge	Could	Almost	Feel	The pain
Subject	Finite: modalization	Adjunct: mood	Predicator	Complement
MOOD		RESIDUE		

2-5-2- Modalization in text B

1- "...some boys could tell them";

2- "...no one could leave his home".

1- Some boys	Could	Tell	Them
Subject	Finite: modalized	Predicator	Complement
MOOD		RESIDUE	

2- No one	Could	Leave	His home
Subject	Finite: modalized	Predicator	Complement
MOOD		RESIDUE	

2-5-3- Modalization in text C

1- "...what she would tell her";

2- "What I could do for my family...".

1- What	She	Would	Tell	Her
Wh/element	Subject	Finite modalized	Predicator	Complement
	MOOD		RESIDUE	

2- What	I	Could	Do	For my family
Wh/element	Subject	Finite: modalized	Predicator	Complement
	MOOD		RESIDUE	

Modalization is expressed in my illustrations through the modals “could, would”.

2-6- Modulation in the selected extracts

- 1- “But he should not have bullied a Njuka”;
- 2- “Surely you cannot have dropped me last warning”;
- 3- “...I would have warned you”;
- 4- “He must surely be a great man...”.

1- But	He	Should not	Have bullied	A Njoka
Adjunct conjunctive	Subject	Finite: modulated	Predicator	Complement
	MOOD		RESIDUE	

2- Surely	You	Could	Have dropped	Me	A least warning
Adjunct: mood	Subj.	Finite: modulated	Predicator	complement	complement
MOOD			RESIDUE		

3- I	Would	Have warned	You
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

4- He	Must	Surely	Be	A great man
Subject	Finite: modulated	Adjunct: mood	Predicator	Complement
MOOD			RESIDUE	

The illustrations above reveal that the Verbal Operators (must, should, could, would) present in the clauses express modulation through the meaning of obligation. Thus inclination or necessity is expressed.

The analysis shows that among the different types of clauses, those that identified in the extracts are mentioned in the table III-1. The most predominant of them are declarative clauses (statements). This can be justified by the fact that interactants exchange more information directly among themselves. This is mainly noticed in text A. interactants also use reported clauses to give information. For example, we have: “you are a Njuka” or “If you all come to my Thingira, I’ll tell you come to my Thingira, I’ll tell you one or two”.

Apart from the declarative clauses that rank first in the three extracts, interrogative clauses come next and are expressed through both polar interrogatives and wh-interrogatives. Interrogative clauses are used to ask questions. Finally, we have the imperative clauses used to give orders and that appear at a small rate.

The presence of the different adjunct (Modal Adjunct, Textual adjuncts, and Circumstantial Adjuncts) is of an essential contribution to the vividness of the texts to point out interpersonal functions. The small number of modalization, modulation

and non-typical clause moods also has an influence on the sort of language participants use. We can conclude from this brief interpretation that giving information involves both the choice of the systems of mood and the choice of modality in clauses.

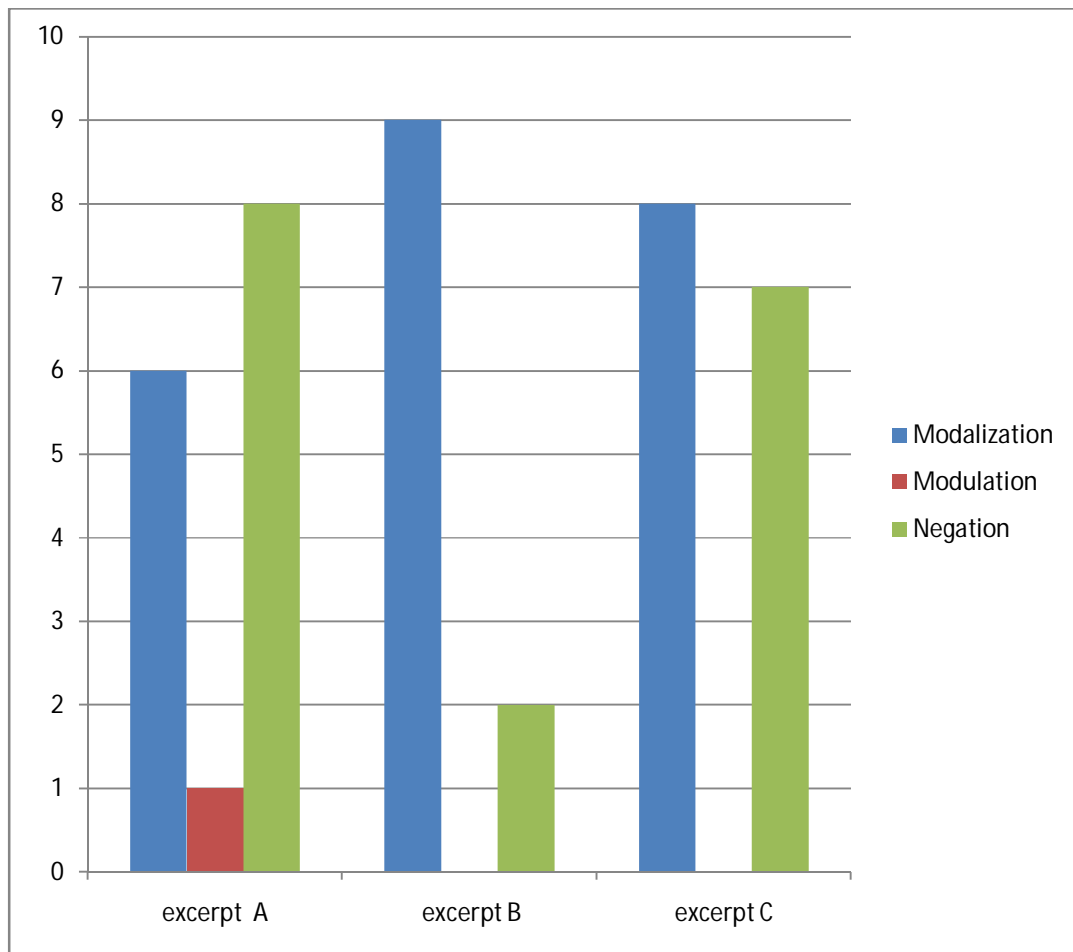
The following table shows the distribution of modality and polarity in the three extracts is summed up in the following table.

Table 3: Distribution of modality and polarity in the three extracts

Type	Text A	Text B	Text C
Modalization	6	9	8
Modulation	1	0	0
Negation	8	2	7
Total	15	11	15

The data from the above have been represented by the chart below.

Graph 3: Distribution of modality and polarity in the three extracts



2-7- Tenor continuum analysis in the three extracts

As we have seen in the theoretical framework, of the three register variables that can be identified in a clause, tenor is the one which relates to interpersonal meaning. More over we have said that tenor analysis can be carried out at three levels which are: power, contact and affective involvement.

2-7-1- Tenor continuum analysis in text A

➤ Power level

Njoroge had set feet in school for the first time. The other boys, more experienced than him, were trying to bully him. They nicknamed him jokingly: ‘you are a Njuka’, they commanded him: ‘Carry this bag. You’re a Njuka’. It is then clear that Njoroge is in lower status as compared with the other boys. But on the other side his protector, Mwihaki, proved to be a courageous girl. She challenged the boys forbidding them to harm any how Njoroge: ‘He is my Njuka. You cannot touch him’. This threat seemed to have worked because the other boys had actually stopped annoying Njoroge. Then we can say that Mwihaki is in a higher position as compared with Njoroge and the other boys. This status of her is favored by the fact that her sister is a teacher. The teacher, on her part has more power than all the other boys, Njoroge and Mwihaki.

➤ Contact level

It was the time Njoroge was setting feet in school, so we can infer that the contact was infrequent between Njoroge and the other boys in the one hand and between Njoroge and the teacher in the second hand. That is why the boys called Njoroge ‘Njuka’ a word that was given to a new-comer. But between Njoroge and Mwihaki the contact is more frequent than it is between Njoroge and the other characters.

➤ Affective involvement level

As far as the affective involvement is concerned it is high between Njoroge and Mwihaki. In fact, in the past, Njoroge had shared the pain of Mwihaki when

she had been struck by a stone thrown by some herd-boys. And now Mwhiki shows affection to Njoroge by defending him against the other school boys.

But as far as Njoroge and Mwhiki on the first hand and the other school boys on the second hand are concerned, the affective involvement is low. This state of affairs is proved by the joking tone used by the boys when addressing Njoroge and Mwhiki: 'He'll make a good husband. A Njuka to be a husband of Mwhiki.'

Between, Njoroge and the teacher the affective involvement was high during the first two days, but soon the situation changed when the latter had beaten a boy. The expression: "The teacher looked ugly while she punished" is an illustration of the deterioration of the affection between Njoroge and the teacher.

2-7-2- Tenor continuum analysis in text B.

➤ Power level

In the present extract, we notice that power is more or less equal between Karanja and Njoroge. They seem to be close friends who play together, do many things: as telling tales.

As far as Dedan is concerned, he is described to be a kind of 'superman', the power between him and the policemen is unequal. Better, he had changed to a white dressed as an inspector to whom every policeman stood at attention. So it's clear that Dedan has more power than the policemen.

➤ **Contact level**

As far as the contact continuum is concerned, it is frequent between Karanja and Njoroge as the latter likes and is used to hear tales told by Karanja. But between Dedan and the policemen the contact is infrequent.

➤ **Affective involvement level**

As Njoroge is like a fan of the artist, the talented tale teller Karanja, affection involvement is high between the two characters.

But the role played by Dedan, a frightening thief, highly wanted, made him less affectionate by the policemen.

2-7-3- Tenor continuum analysis in text C

➤ **Power level**

As far as power is concerned in this extract, Njoroge has less power than Mwihaki. This is due to the fact that Njoroge is repentant, he is asking for apology for the harm his brother had done to Mwihaki's family by killing Jacobo, the latter's father. Furthermore, Njoroge is bound to depend on Mwihaki as he has no more hope and his future is compromised.

➤ **Contact level**

Here contact has been broken i.e. has become infrequent for some time between Njoroge and Mwihaki because of the quarrel between their two families. But Njoroge is strongly looking forward to re-establish it and there is great chance that he succeeds.

➤ **Affective involvement level**

Although Njoroge's brother had killed Mwihaki's father and we may expect that the latter hates the first for life, there still be love strongly bounding both of them together. So the shade of hate had not succeeded in over flooding the love between them. Rather, it's possible that this problem strengthens more that love.

CHAPTER THREE: DISCUSSION OF THE FINDINGS

As we have seen in the literature review, linguistic description and interpretation cannot be separated in stylistics but are rather complimentary. So after the description of the texts, we will deal with their interpretation in this chapter. In the framework of this study, we have focused on interpersonal meaning analysis of the texts.

The study of the interpersonal meaning in the first text has revealed the majority of the sentences are declaratives. They are mainly used by the author. This shows the first extract is the narration of events or people. There are some illustrations:

- “Mwihaki was a daughter of Jacobo”;
- “Ngotho was a Muhoi”;
- “Others sneered”.

Another striking aspect is that Mwihaki who is the only female character in this extract uses four sentences. Usually, according to the gender expectation in many cultures, women are conversationally “supportive” while men just sit back and perform. This means that Mwihaki is not really interested in the talk. Her interference expresses the love that she has Njoroge. Also she behaves as her protector. Here are some examples:

- “He is my Njuka. You cannot touch him”;
- “Yes, he is my Njuka. Let any of you touch him”;

The only interrogative sentences in text A are used to demand information:

- “What are you? (The boys)

For imperative and are used by Mwihaki, they show that the great love of Mwihaki to Njoroge is expressed through commands, orders.

- “Let any of you touch him”.
- “You cannot touch him”.

Through these examples, Mwihaki on her turn expresses her power on the boys. We can then see that she has more power than the boys.

As far as the boys are concerned they express their power on Njoroge through imperatives:

- “Carry this bag”.

One last important aspect that we can mention as far as power continuum is concerned is the particular way the teacher expresses her power on the students, particularly on Njoroge the new comer. This power of her is expressed through punishment. The author illustrated this by the use of the following passage:

- “...two days later she beat a boy, whack! whack! (‘bring the other hand) whack! whack! whack!”.

In general, from the analysis of text A, we can say that the author narrates the events in such a way that the different characters do not need to take the floor many times to express their attitudes, their feelings.

For text B, the situation is a little but different. The author continues with his narration but not with the same proposition.

Once again we can see that declarative sentences are the most used. This is a proof that the passage is about nation of events, of situation experienced by human beings even if they were a little bit exaggerated. Most often the declarative

sentences are used by the author, by Karanja or by Dedan quoted by Karanja. Some sentences culled from the passage for illustration are:

- “He was tall, smartly dressed, but very fierce looking”;
- “The letter came from Dedan”;
- “I, Dedan Kimathi, Leader of the African Freedom Army, will come to visit you at 10.30 a.m. on Sunday”.

As far as interrogatives are concerned from the forty eight (48) sentences, we have identified five:

- “Yes what happened next? (Villagers)
- “Did he come?” (Karanja)
- “But that one was white?” (Villagers).

They are used to demand information, to have precision as Karanja maintains the suspense during his narration.

The scarcity of imperative is a mark of absence of plenty orders. In fact, in this extract, a class of people of the same age are together to tell stories. So the power is equal between them. The analysis of text C reveals the absence of commands that is imperatives. This absence could have led us to infer that power is equal between the two characters. But still there is unequal power between Njoroge and Mwihaki the first being in a weak position. In fact we have seen that Njoroge has less power than Mwihaki. This, as was said in the previous chapter, is due to the fact that Njoroge is repentant, he is asking for apology for the harm his brother had done to Mwihaki’s family, by killing Jacobo, the latter’s father.

Furthermore, Njoroge is bound to depend on Mwihaki as he has no more hope and his future is compromised. This contrast is deliberately made by the author to show that even though there is a harsh opposition between the families of

the two lovers, though Mwhaki has many reasons to hate Njoroge, love still bound them as strongly as in the first days of their love. Declaratives and interrogatives rank in the first two positions with the declaratives in top. This shows that the author maintains the same way of writing his story.

The three texts share some points in common. In fact, the great presence of MOOD and RESIDUE components maintain the text and even give it a great importance. As said earlier, adjuncts are clause elements which contribute some additional information to the clause. From my analysis, I remark with their presence mainly those of Mood and Polarity adjuncts that maintain the dialogue and even to create another one. Circumstantial adjuncts mainly tell the different places where the characters are or the time when the actions are taking place.

In fact, in ‘On Monday, Njoroge went to school’, I can deduce that Njoroge is present at school on Monday as it is the case in most countries. Moreover, the sentence “Njoroge came to the place” revealed that Njoroge came to meet someone, Mwhaki his lover, for a specific purpose that is to express her love.

The analysis of the modal operators shows that there is a small number of modality in the three extracts. This small proportion of modality can be explained by the fact that the speakers do not know each other well and therefore showing deference through few modalities. Another reason can be the low affective involvement and distance between the interactants because the text is a narration.

To round off, I can infer that the author of “*Weep not child*”, N’GugiWaThiongo’, thanks to the style used to narrate his story has succeeded in describing the life of Africans who are newly in contact with the western school. He has deputed Njoroge thanks to the various types of MOOD and RESIDUE. Njoroge the student, has appeared like the main character because he is assigned the main roles. Then come his lovers Mwhaki and the others, Dedan, the boys.

CONCLUSION

The very target of this research work on the theme: “*Interpersonal meaning patterns: An investigation into weep not child “NGUGI WA THIONGO’O”*” was to help understand how interpersonal functions are handled in *Weep not child*. For its best understanding with special respect to the principles of Systemic functional linguistics.

In the literature review, we have tried to enumerate some relationships between linguistics and literature study by and large description and interpretation of literary text. We have noticed that linguists and writers have contradictory points of view. Some claimed that description cannot be separated from the interpretation, but others asserted that the two terms are complementary. Then ensued a theoretical framework on interpersonal meaning patterns. That section gave detailed definitions of the key concepts embedded in the interpersonal meaning patterns with illustrative examples. The notions developed are mainly those that Eggins used in her book “*Introduction to Systemic Functional Linguistics*”. The next step concerned the application of interpersonal meaning theory to the novel and the discussion of the findings has helped in identification of the internal organization of the language used in the novel. We have come across almost the interpersonal meaning functions in the extracts. Here the analysis carried out through the selected texts reveals that Mood and Modality are present in the different extracts. We have generally noticed that NGUGI WA THIONGO’O has maintained the same technique of writing through the novel.

The study of this novel has led us to a perspective for a linguistic inquiry of the interpersonal functions. The inconstant choice of unmarked Mood structures is a way of expressing Tenor dimensions such as equal power, frequent contact and

affective involvement and to confirm that the large number of those marked is synonymous with neither unequal power nor infrequent contact.

To round off, we can say that there are two other aspects of Systemic Functional Linguistics that can be applied to this work by WA THIONGO'O. Systemic Functional Linguistics stipulates that a text conveys simultaneously three meaning. In this dissertation, we worked on only one of them that is interpersonal meaning patterns. We would suggest other dissertations deal with Transitivity Patterns and Textual Meaning so as to have a clear view of the novel through the Systemic Functional Linguistics.

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APPENDIX: MOOD ANALYSIS OF THE EXCERPTS

Key:

S=subject, F= finite, Fn=negative, Fms=modalized, Fml=modulated, P= predicator, Pml= modulated predicator, Pms= modalised predicator, F/P= fused finite and predicator C= complement, Ca= attributive complement, 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.

Text A: Chapter two: P. 13-14

1. On Monday (Ac), Njoroge (S) went (F/P) to school (Ac).
2. He (S) did not (F) quite (A Am) know (P) where (Aj) it (S) was (F).
3. He (S) had never (A Am) gone (P) there (Ac), though (Am) he (S) knew (F/P) the direction to it (C).
4. Mwihaki (S) took (F/P) him (C) and (Aj) showed (F/P) him (C) the way (C).
5. Mwihaki (S) was a young girl (C).
6. Njoroge (S) had (F) always (Aj) admired (P) her (C).
7. Once herd (Ac)-boys (S) had (F) quarreled (P) with (Am) Mwihaki's brothers (C).
8. They (S) had (F) thrown (P) stones (C) and (Aj) one (S) had (F) struck (P) her (C).
9. Then (Am) the boys (S) had (F) run (P) away (Ac) followed by her brothers (Ac).
10. She (S) had been (F) left (P) alone crying (Ac).
11. Njoroge [[who (S) had been (F) watching (P) the scene (C) from a distance (Am)]] now (Ac) approached (F/P) and (Aj) left (F/P) like soothing the weeping child (Am).
12. Now (Ac) she (S), the more experienced (Am), was (F) taking (P) him (C) to school (Ac).
13. Mwihaki (s) was (F) a daughter of Jacobo (C).
14. Owned (F/P) the land (C) on which Ngotho lived (Ac).
15. Ngotho (S) was (F) a Muhoi (C).
16. Njoroge (S) had (F) never (Ac) come to understand (F/P) [[how (Aj) his father (S) had (F) become (P) a Muhoi (C)]].
17. Maybe (Am) a child (S) did not (F) know (P)

such matters (C). 18. They (S) were (F) too deep (Am) for him (C). 19. Jacobo (S) had (F) small (Ca) boys (C) and (Aj) one big son (C) and (Aj) big daughter (C). 20. Njoroge (S) always (Am) thought (F/P) [[Lucia (S) has (F) a nice name (C)]]. 23. All his sisters (S) had (F) ugly (Ca) names (C). 24. Not like (Aj) Lucia (C).

25. The other boys (S) were (F) rough (Ca). 26. They (S) laughed at (F/P) him (C) [[and (Aj) made (F/P) coarse (Ca) jokes (C)]] that (Aj) shocked (F/P) him (C)]. 27. His former high regard of schoolboys (S) was (F) shaken (Ca). 28. He (S) thought (F/P) [[that would (Fms) never (Am) like (P) to make (P) such jokes (C)]].

29. Nyokabi (Am), his mother (S), would (Fms) be (F) angry (CA) [[if (Aj) he (S) did (F/P)]].

30. One boy (S) told (F/P) him (C), “you are a Njuka” (C).

31. “No (Ap)! I (S) am not (F) Nju-u-u-ka (C), [[he said]].

32. “what (Wh/C) are (F) you (S)?”

33. “I (S) am (F) Njoroge (C).

34. they (S) laughed (F/P) heartily (Am). 35. He (S) felt (annoyed (Ca).

36. Had (F) he (S) said (P) anything funny (C)?

37. Another boy (S) commanded (F/P) him (C), [[“Carry (F/P) this bag (C)]]].

38. You (S)’re (F) a Njuka (C)”.

39. He (S) was (F) going to take (P) it (C). 40. But (Aj) Mwihaki (S) came (F/P) to his rescue

41. “He (S) is (F) my Njuka (C). 42. You (S) cannot (Fnms) touch (P) him (C).”

43. Some (S) laughed (F/P) Mwihaki's Njuka (C) alone (Am).” 44. Others (S) sneered (F/P).

45. Leave (F/P) Mwihaki's Njuka (C) alone (Am).”

46. “He (S)'ll (Fms) make (P) a good husband (C). 47. Njuka (S) to be (F) a husband of Mwihaki (C).” 47. Njuka (S) to be (F) a husband of Mwihaki (C).”

48. “A Njuka (S) is (F) a Njuka (C). 49. He (S) must (Fms) carry (P) my bag for me (C).”

50. All this talk (S) embarrassed (F/P) and (Aj) confused (F/P) Njoroje (C). 51. He (S) did not (Fn) know (P) what to do (C). 52. Mwihaki (S) was (F) annoyed (Ca). 53. She (S) burst out (F/P), [[“Yes (Ap), he (S) is (F) my Njuka (C)]]. 54. Let (F) any of you (S) touch (P) him (C).”

55. Silence (S) followed (F/P). 56. Njoroje (S) was (F) grateful (Ca). 57. Apparently (Am) the boys (S) feared (F/P) her (C) [[because (Aj) her sister (S) was (F) a teacher (C)//and (Aj) Mwihaki (S) might (Fms) report (P) them (C).]]

58. The school (S) looked (F/P) a strange place (C). 59. But (Aj) fascinating (Ca). 60. The church (S), huge (Ca) and (Aj) hollow (Ca), attracted (F/P) him (C).

61. It (S) looked (F/P) hunted (Ca)

62. He (S) knew (F/P) [[it (S) was (F) the house of God (C)]]. 63. But (Aj) some boys (S) shouted (F/P)// while (Aj) they (S) were (F) in there (C). 64. This too (S) shocked (F/P) him (C).

65. He (S) had been (F) brought up (P) [[to respect (P) all holy place (C), like graveyards (Am) and (Aj) the bush around fig trees (Am)]].

66. The teacher (S) wore (F/P) a white blouse (C) and (Aj) a green skirt (C). 67. Njoroje (S) liked (F/P) the white (C) and (Aj) green (C)// because (Aj) it (S)

was (F) like a blooming white flower on a green plant (C). 68. Grass in this country (S) was (F) green (Ca) in wet weather (Ac) // and (Aj) flowers (S) bloomed (F/P) white (Ca) all over the land (Ca) especially (Am) in Njahi season (Ac). 69. Njoroge (S), however (Am), feared (F/P) her (C)//when two days after (Ca) she (S) beat (F/P) a boy (C), whack! (Am) 70.whack! (Am) (“Bring (F/P) the other hand” (C), whack!(Am) 71.whack! (Am) 72.whack! (Am) 73. The stick (S) broke (F/P) into bits (C). 74. Njoroge (S) could (Fms) almost (Am) feel (P) the pain (C).

75. it (S) was (F) // as if (Aj) it (S) was being (F) communicated (P) to him (C) without (Ac) physical contact (C). 76. The teacher (S) looked (F/P) ugly (Ca) // while (Aj) she (S) punished (F/P).

77. Njoroge (S) hated (F/P) seeing anybody being thrashed (C) [[and (Aj) he (S) was (F) sorry for the boy (C)]]. 78. But (Aj) she (S) should not (Fnms) have bullied (P) a Njuka (C). 79. It (S) was (F) on that day (Ac) [[that (Aj) Njoroge (S) learnt (F/P) that (Aj) Njuka (S) was (F) the name given to a new-comer (C)]].

Text B: Chapter Eight: P. 67-68

1. One (F/P) heard (S) stories about what was happening (C) in Nyeri (Ac) and (Aj) Murang’a (Ac). 2. Nyeri (S) and (Aj) Mrang’a (S) were (F) far from Njoroge’s home (Ac). 3. The stories (S) [[that (Aj) he (S) heard (F/P)]] were (F) interesting (Ca) and (Aj) some boys (S) could (Fms) tell (P) them (C) well (Ca). 4. Njoroge (S) listened (F/P) carefully (Am) and (Aj) wondered (F/P) [[how (Aj) boys like Karanja (S) had (F) come to know (P) so many stories (C)]]. 5. “tell (F/P) us (C) more (C)”. 6. “yes (Ap), what (WH/S) happened (F/P) next (Ac)?”. 7. “you (S) see (F/P) he (S) had (F) written (P) a letter (C) to the police station in Nyeri (C). 8. “I (Am), DedanKimathi (S), Leader of the African Freedom Army

(S), will (Fms) come to visit (P) you (C) at 10.30 a.m. on Sunday (Ac)”. 9. Many more police (S) were (F) called (P) from Nairobi (Ac) to strengthen the force at Nyeri (Am). 10. Curfew (S) was (F) extended (P) to daytime (Ac) [[so that (Aj) no one (S) could (Fms) leave (P) his home (Ac)]]. 11. Every soldier (S) was (F) on the alert (C) [[so that when (Aj) Dedan (S) came (F/P) he (S) could (Fml) easily (Am) be (P) arrested (Ca)]]. 12. At 10.30 then, on that very Sunday (Ac), a white police inspector (Ca), smartly (Am) dressed (Ca), but (Aj) very fierce-looking (Ca). 14. Every policeman (S) stood (F/P) at attention (Ac). 15. He (S) inspected (F/P) them all (C) and (Aj) wished (F/P) them all (C) good luck (C) in catching Dedan (Am). 16. After (Aj) he (S) had (F) finished (P) //, he (S) told (F/P) them (C) that (Aj) his motor-bike (S) was not (F) working (P) well (Ac). 17. Could (Fms) they (S) give (P) him (C) another one (C) as (Aj) he ‘S) was (F) in a hurry to get down to Nairobi (Ac)? 18. They (S) did (F/P). 19. He (S) rode (F/P) away on (Am) a new motor-bike (C). 20. The police (S) still (Am) waited for (F/P) Dedan (C)”.

21. “did (F) he (S) come (P)”?

22. “don’t (F) interrupt (P). 23. Please Karanja (Am), go on (F/P)”. 24. Several voices (S) cried (F/P).”

25. “well (Am), they (S) did not (F) see (P) anyone else (C) that Sunday (Ac).

26. they (S) were (F) all annoyed (Ca). 27. On the following day (AC), they (S) got (F/P) a letter [[which (Aj) was (F) actually (Am) dropped by (P) a flying aeroplane (C)]].”

28. “what (Wh/S) was (F) in the letter (Ac)”?

29. karanja (S) looked at (F/P) them all (C) in a lordly, knowing manner (Ac).

30. Then (Aj) he (S) slowly (Am) said (F/P), “the letter (S) came from (F/P) Dedan (Ac).”

31. “haaa! (Am)”

32. “in it (Ac) he (S) thanked (F/P) them all (C) // [[because (Aj) they (S) had (F) waited for (P) him (C)]] and (Aj) had (F) given (P) him (C) a better motor-bike (Ac).”

33. “you (S) mean (F/P) the police inspector (S) had (F) actually (Am) been (P) Dedan himself (Ac)?

34. “Yes (Ap).”

35. “but (Aj) that one (S) was (F) white (Ca)?

36. “that (S)’s (F) the point (C). 37. Dedan (S) can (Fms) change himself (C) into anything—a white man, a bird, or a tree (C). 38. He (S) can (Fms) also (Am) turn (P) himself (C) into an aeroplane (C). 39. He (S) learnt (F/P) all this (C) in the big war (Ac).

40. Njoroge (S) left (F/P) school (Ac). 41. He (S) had (F) now (Ac) been (P) in this new school (Ac) for two years. 42. In spite of difficulties at home (Am) he (S) had (F) managed to go on (P). 43. With equal good luck (Am) he (S) would (Fms) eventually (Am) get (P) what he (S) wanted (F/P). 44. He (S) went (F/P) home (Ac) thinking about Karanja’s story (Am). 45. He (S) knew (F/P) //that (Aj) it (S) was (F) exaggerated (P) but (Aj) still (Am) there (S) might (Fms) be (P) an element of truth (C) in it (Ac). 46. Stranger things (S) had (F) been said to happen (P). 47. He (S) had (F) heard (P) his father (C) and (Aj) Kamau (C) say (F/P) // that (Aj) Kimayhi (S) could (Fms) do (P) very wonderful things (C). 48. He (S) must (Fms) surely (Am) be (P) a great man to elude all the keen vigilance of the white man (C).

Text C: Chapter Eighteen p. 131-132

1. Njoroge (S) came (F/P) to the place (Ac). 2. He (S) was (F) glad (C)// that (Aj) she (S) had (F) agreed to meet (P) him (C). 3. For the fear that (Aj) [[she (S) might (Fms) ignore (P) him (C)]] was (F) one thing (C)// that (Aj) made (F/P) him keep away from her all those months (C). 4. He (S) did not (Fn) know (P) what (Wh/C) he (S) would (Fms) tell (P) her (C), for the knowledge that (Aj) Jacobo (S) had (F) been killed by (P) his brother weighed heavily on him (C). 5. But (Aj) she (S) now (Ac) meant (F/P) to him (C) more than anything else (C). 6. It (S) was (F) late in the afternoon (Ac) when (Aj) he (S) reached (F/P) the spot (C). 7. Mwhiki (S) looked at (F/P) Njoroge (C). 8. She (S) saw (F/P) frustration (C) and (Aj) despair (C) and (Aj) bewilderment (C) in his eyes (Ac). 9. But (Aj) she (S) was (F) determined to have (P) no pity (C). 10. So (Aj) she (S) just (Aj) eyed (F/P) him (C).

11. Njoroge (S) looked down (F/P) for a moment (Ac). 12. Then at the plain below (Aj). 13. The silence between them (S) was (F) embarrassing (P). 14. He (S) did not (Fn) know how to begin (P) or (Aj) even (Am) what to say (C).

15. "I (S) have (F) come (P)", were (F) her first words (C).

16. "Can't (Fmns) we (S) sit down (P)?"

17. you (S) can (Fms) tell (P) me (C)// what you want to say (C) while (Aj) we (S) are (F) standing (P)." 18. When (Ac), however (Am), he (S) went (F/P) and (Aj) sat down (F/P) she (S) followed (F/P) him (C) but (Aj) sat (F/P) far from him (Ac). 19. He (S) took (F/P) a piece of dry stick (C) and (Aj) broke (F/P) it (C). 20. She (S) watched (F/P) him (C) stonily (Am) and (Aj) then all of sudden (Am) a tear (S) ran down (F/P) her face (C). 21. She (S) quickly (Am) rubbed (F/P) it (C). 22. He (S) did not (F) see (P).

23. “Mwihaki (Am), it (S) is (F) strange (Ca) // that (Aj) you (S) and (Aj) I (S) should (Fms) meet (P) under these circumstances (Ac).” 24. He (S) now (Aj) raised (F/P) his eyes (C) and (Aj) faced (F/P) her (C) boldly (Am). 25. “I (S) have (F) known (P) you (C) for all those years (Ac) when (Aj) I (S) was (F) young (Ca) and (Aj) foolish (Ca) and (Aj) thought of (F/P) what (Aj) I (S) could (Fms) do (P) for my family, my village, and the country (C). 26. I (S) have (F) now (Aj) lost (P) all-my education, my progress (C). 27. Because (Aj) of this it (S) makes (F/P) it all the more painful (C) what (Aj) my people (S) have (F) done (P) to you(C).