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THEME:

INTERPERSONAL MEANING AND TENOR IN THREE
EXTRACTS FROM PURPLE HIBISCUS (CHIMAMANDA
NGOZIE ADICHIE, 2006)

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TABLE OF CONTENTS

DEDICATION	<i>iii</i>
ACKNOWLEDGEMENTS	<i>iv</i>
INTRODUCTION	<i>1</i>
CHAPTER ONE : LITERATURE REVIEW	<i>4</i>
CHAPTER TWO: THEORITICAL FRAMEWORK	<i>11</i>
2.1 <i>Mood patterns</i>	<i>11</i>
2.1.1 <i>Mood types</i>	<i>11</i>
2.1.2 <i>The functional constituents of clauses</i>	<i>13</i>
2.2 <i>The Grammar of propositions</i>	<i>19</i>
2.2.1 <i>Mood Structure of propositions</i>	<i>19</i>
2.3 <i>The Grammar of proposals</i>	<i>22</i>
2.3.1 <i>Mood structure of proposals</i>	<i>22</i>
2.4 <i>Modality</i>	<i>24</i>
2.4.1 <i>Modalisation</i>	<i>25</i>
2.4.2 <i>Modulation</i>	<i>26</i>
2.5 <i>Tenor of Discourse</i>	<i>26</i>
CHAPTER THREE: ANALYSIS OF MOOD MODALITY AND ADJUNCTS TYPES I ...28	
3.1 <i>Analysis of mood structures in extract one</i>	<i>28</i>
3.1.1 <i>Identification of mood modality and adjunct types in extract one</i>	<i>28</i>
3.1.2 <i>Analysis of mood types</i>	<i>31</i>
3.1.3 <i>Analysis of the use of modality</i>	<i>34</i>
3.1.4 <i>Analysis of adjuncts</i>	<i>36</i>

3.1.5 Tenor dimensions in extracts one.....	39
3.2 Analysis of mood structures in extracts two.....	40
3.2.1 Identification of mood, modality and adjunct in extract two.....	41
3.2.2 Analysis of mood types.....	43
3.2.3 Analysis of modality.....	46
3.2.4 Analysis of adjuncts.....	48
3.2.5 Tenor dimensions in extract two.....	51
3.3 Analysis of mood structures in extract three.....	52
3.3.1 Identification of mood, modality and adjunct types in extrac.....	52
3.3.2 Analysis of mood types.....	54
3.3.3 Analysis of modality	57
3.3.4 Analysis of adjuncts	59
3.3.5 Tenor dimensions in extract three.....	62
CHAPTER FOUR: INTERPRETATION OF FINDINGS.....	64
CONCLUSION.....	71
REFERENCES.....	73
APPENDICES.....	v

DEDICACE

I dedicate this work to Almighty God, to my parents for all the sacrifices they have made in order to bring me up. I also dedicate this work to my siblings for their assistance.

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INTRODUCTION

Language is a social instrument by means of which people interact and exchange. It has very important role in human life as language is multifunctional. It is used as a medium of communication among people. Communication is an interactive process by means of language; language delivers messages from an interlocutor to others. Language also has functions such as expressions of feelings, thoughts, ideas or experiences. Through language, people possibly express their communication needs in many ways, either spoken or written. Since communication is available to exist among people, it is inevitably influenced by interlocutors who set up and establish social relationships. It is through the social relationship that users of language negotiate and assume their position.

Language, either spoken or written, offers unnumbered tasks to linguistics which scientifically studies it. In other words, linguistics is a science which scientifically studies language in order to know what it is and how it functions. Linguistics is mainly comprised of morphology, syntax, phonology, phonetics, semantics and pragmatics. In detailed explanations, while morphology is the study of words formation and words structure, syntax is the study of the structure of sentences and their constructions. As for phonology, it is the systematic study of the sounds system of a language and phonetics the study of the mechanism of sound production. Concerning semantics, it is the study of the meanings of words and sentences and pragmatics the study of language use in contexts.

Viewed from this perspective, the subfields above are concerned with the scientific analysis of language. Linguistics is then applied to the analysis of literary works of art. Linguistics and literature are therefore complementary and interrelated when analysing a literary work. In the same breath, linguistics becomes a very useful tool that helps us to decipher the very deep messages conveyed through literary texts and any other text.

The viewpoint of Halliday (1985) about language is that it is made up of three metafunctions which are experiential, interpersonal and textual, and these metafunctions are simultaneously expressed whenever people use language. One of the linguistic theories that studies language from its functional dimension is the Systemic Functional Linguistics (SFL) approach, introduced and developed by Halliday (1985). SFL is a theory about language as a resource for making and exchanging meanings in the contexts of situation and of culture. SFL becomes Systemic Functional Grammar (SFG) when it is used as an analytical tool to describe the lexico-grammatical elements of the clauses of a text. It is obviously the description of the lexical items that helps to unveil the meanings expressed in a text.

Knowing that language is structured to simultaneously express three interrelated functions, my objective goal should be the study of these functions of language in the current novel under study: *Purple Hibiscus* by Chimamanda Ngozi Adichie (2006). However, my research work sets up as ultimate goal the study of the interpersonal meaning in *Purple Hibiscus*. My choice of this work of art is underlain by the fact that it tells us the touching and sensitive story of a wealthy Nigerian family, which has undergone the brutalities of the recent murderous regime of the federal republic of Nigeria, and which despite all, has survived thanks to the bond of love that binds the family members.

In actual fact, the interpersonal meaning plays the role of setting up and maintaining social relationships among interactants. Then, my main goal is to study the interpersonal meaning through three selected samples from *Purple Hibiscus*. In a practical analysis of mood patterns, I have come to unveil the interpersonal meanings made in the three selected extracts, and the social relationships being set up and maintained between interactants.

For the aforementioned purpose, my work is subdivided into four chapters. Thus, chapter one deals with the literature review. Chapter two is about the theoretical framework. Chapter three is devoted to the quantitative and

qualitative analyses of mood, modality and adjuncts in the three extracts and chapter four is concerned with the interpretation of findings.

CHAPTER ONE: LITERATURE REVIEW

Language is as means of expression used by writers to create or produce various types of works of arts which are judged and appreciated by literary critics. Their tasks are to judge the good or bad quality of the works of art. But, more and more, linguistics from its scientific perspective has been involved in the description and interpretation of works of art achieved by novelists, playwrights, poets, essayists to name some. In fact, linguistics itself is the scientific study of language to see what it is and how it functions. It clearly means that resources of linguistics are applied to texts. In other words, applied linguistics aims at the application and the finding of techniques for the scientific study of language to a variety of practical tasks.

As any action bears some consequences; the involvement of linguistics in the study of literary works gives rise to stylistics. Halliday (2002:6) defines linguistic stylistics as: “the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others, by the same and by different authors, in the same and in different genres”.

Linguistics and literature then become two essential fields which open a new way to achieve a better understanding of literary works. In actual, stylistics studies style in written texts. The style allows readers or viewers to identify writers or artists. In this respect, one may talk of the style of Chimamanda Ngozie Adichie in his oeuvre. All the same, the painter with several colours marks his personality through the quality of his work. Shakespeare’s “to be or not to be” is often quoted since it bears a timeless and limitless quality. It can be seen as the reflection of one’s personality in one’s work. Thus, any work of art which lasts, relates human nature through its quality. In the light of what precedes, stylistics becomes an area of mediation between linguistics and literature. That is why Leech (1965:8) argues that “within stylistics, linguistic description and literary interpretation cannot be separated”. In the same perspective, linguistics and literature are interrelated when analysing a literary

work. On this viewpoint, linguistics is a very useful tool that helps us to uncover the very deep messages conveyed through literary texts or any other text. There is also a close relationship between language and literature. Considering that linguistics, stylistics and literature deal with language or works of art; I can therefore maintain that these three disciplines (stylistics, linguistics and literature) are complementary.

What is then the very aim of linguistics in the study of literary texts? In answer to that question, Halliday (1985:10) says that linguistics is concerned with “showing why and how the text means what it does”. From this quote, it can implicitly be inferred that linguists are concerned with the description and interpretation of literary works. But it is worth recalling that the viewpoints of linguists, as to which of description and interpretation will be treated at first in the course of any linguistic analysis, have been controversial. In this regard, Culler quoted by Hill (1987:8) maintains that “rather than assume that linguistic description will reveal literary effects, one must start with the effects themselves and seek an explanation in the linguistic structure”. But my concern is not about these opposite viewpoints. What is of concern is the content of the concepts description and interpretation. This preoccupation finds best answer thanks to Hill (1987:8) who says: “description refers to saying what things are and interpretation to saying what they mean”. Now that this clarification is provided, I can easily understand that the very aim of systemicists.

To effectively describe literary works, systemicists, mainly Halliday has designed the Systemic Functional Linguistics (SFL), which is a resource of language for making and exchanging meanings. All the same, Systemic Functional Linguistics studies language in relation to the social context and adopts a social view of language where every instance of writing is “an interactive event, a social exchange of meanings” (Halliday, 1985:11).

The descriptive and interpretative approaches of literary works distinguish Systemic Functional Grammar (SFG) from Traditional Grammar (TG). This

distinction is provided by Halliday (1994:186) who explains: “it (TG) is formal; rigid; based on the notion of "rule"; syntactic in focus, and oriented towards the sentence. What is needed is a grammar that is functional; flexible; based on the notion of "resource"; semantic in focus, and oriented towards the text”.

For Coffin (2001:91) “Systemic Functional Linguistics is a theory of how language works generally”. This theory “provides a very useful theoretical and analytical framework for exploring and explaining how texts mean” (Eggins, 1994:307). What equally makes SFL distinctive from other linguistic theories is that Halliday and other SFL theorists work in response to issues in applied contexts. That is why Christie & Unsworth,(2000:16) say that “those principally involved in theorizing SFL do not see linguistics, sociolinguistics or applied linguistics as dichotomous categories”. In other words, the focus of SFL is on the semantic aspect of the text. In fact, there are two inseparable parts (Systemic Grammar and Functional Grammar)for an integral framework of Systemic Functional Linguistics.

“Systemic grammar aims to explain the internal relations in language as a system network, or meaning potential. And this network consists of subsystems from which language users make choices. Functional grammar aims to reveal that language is a means of social interaction, based on the position that language system and the forms that make it up are inescapably determined by the uses or functions which they serve” (Zhuanglin, 1988, p. 307).

The way linguists approach texts is also provided by Eggins (ibid: 310), who maintains that “a useful first step in undertaking text analysis is to problematise the texts by asking what is interesting about them”. In the same vein, “any text is accessible to objective linguistic analysis through the categories of description for language as a whole, preferably functional and semantic in its orientation, with the grammatical categories explained as the realization of semantic patterns’ (Halliday 1985a:17). Focusing on these fundamentals, any undertaking concerned with linguistic analysis aims at

describing and interpreting literary works by the potent Systemic Functional Linguistics theory.

The analytical tool (SFL) is applied to Yeasts' 'Leda and the Swan' by Holliday (1970). In analyzing the sonnet, he said that the ten definite articles in the twenty five nominal groups must be counted as cataphoric with specific reference to "the white goddess". The definite article also makes anaphoric reference like in the second line of the poem, "the staggering girl" which refers to Leda. The third kind of reference is the homophoric with specific reference to the poem in "the broken wall, the burning roof tower". He ends up his analysis by saying that the constant presence of the nominal groups, the verbs constituents especially the one denoting high level of discussion infuriates communication and is therefore "considerably deverbaised".

Again, Halliday (1971), in "Linguistic Function and Literary Style: an inquiry into the language of William Golding's *The Inheritors*", he has analyzed the last book. Halliday points out that transitivity in the theme of the novel *The Inheritors* with series of options whereby the speaker encodes his experience of the process of external world and the internal world of his or her own consciousness, in association with the participants in these processes and their attendance circumstances. He further demonstrates that syntax can contribute to semantics. This is to show that a text understanding involves taking into account the three strands of meanings. Apart from the works of scholars and linguists mentioned above, some of the former students of the English section of the University of Abomey Calavi have devoted particular attention to linguistic studies of literature. In this respect, I selected works in connection with my topic.

Firstly, Bossou (2011) carries out his research work on Interpersonal Meaning in *Great Expectations* (by Charles Dickens). In his work, he described some of the linguistic patterns of interpersonal meaning and pointed out the

importance of tenor dimensions in the sense that they have framed the length and the atmosphere of conversations. It goes without saying that linguistic description, analysis and interpretation contributes a great deal to the understanding of literary works.

Secondly Adjovi, H. M. (2011), in his maîtrise thesis on “A Study of Interpersonal Meaning in Ayi Kwei Armah’s *Fragments*,” he points out in the selected extracts how participants in the novel, especially in the extract are involved in casual conversation. The Ghanaian ‘Been to’ namely, Baako shows his inadequacy with the way of speaking and the behavior of a true Ghanaian of origin. He is frustrated about the state of affair; in a country devoured and torn by corruption. During interactions, he always remains less talkative even though he is a man. Adjovi tends to show that men are more talkative in casual conversations but Baako’s overall position in the extracts do not show he is a man since men are supposed to be more talkative in African societies at that time. All the interactants show more determination in the conversation than Baako. He concludes that the interactants’ Mood choices, modality and adjuncts have allowed uncovering the interpersonal relationships prevailing among them.

In addition, Adjassaho, M. & Houénon E. (2009), in their thesis about “Interpersonal Function in *Arrow of God* by Chinua Achebe”, make a descriptive analysis and interpretation of interpersonal meaning through which they show that the interactants have focused on exchange of information. They presume that the use of imperative Mood denotes the social status of the interactants. The interactants have mainly been tied by frequent contact, equal power and high affective involvement. An illustrative example is Ezulu and Nwaka except the relationship between Clark and Ezulu which is unequal, occasional and low. Clark tends to show supremacy.

Moreover, Degnidé, A. D. (2009), in “An Analysis of Mood Structure in Bernard Shaw’s *Pygmalion*”, points out in the selected extracts of the play that the interactants Higgins and Pickering express social relationship in Mood and

modality. Their relationships reflect equal power, frequent contact and high familiarity. There are both gentlemen. After the transmutation of Eliza she develops the same relationship as Higgins and Pickering. Since, she was 'supportive' before. But finally, she accesses to different Mood types and modality by showing attitudinal feeling about language.

Besides, Koumolou, G. R. & Gnanbode, A. R. (2009), in "Mood and Theme Patterns in *Vanguard: A Descriptive Analysis*", say that declaratives dominated in the five editorials. They also presume that the exchange of information is highly expressed in the editorials. They stress on the use of modal auxiliaries 'must' and 'shall' in some declarative clauses. They equally assume that there is a rule of law that should be respected. They eventually show that the use of textual adjuncts in the editorial highlights a well organized text tied by texture devices.

Furthermore, in her thesis about interpersonal meaning in *The Concubine and Anglo-Saxon Attitude: a comparative study*, Aballo(2003) has pointed out some linguistic patterns which express interpersonal meaning. She said that the use of the nickname "my lord" shows respect and supremacy. She added that the use of the vocative adjunct "my dear" expresses derision in the novel. Recognizing the subjectivity of interpretation, the use of the vocative adjunct "my dear" in the novel reveals the son and mother relationship prevailing between Adaku (the mother) and Ekwe (her son) who has refused to eat because the meal is too salty. Also, this adjunct shows the tenderness and love of Adaku towards her angry son.

This brief review of literature has helped me to have a broad idea on research carried out by linguists. I now turn to the theoretical framework of my research work.

CHAPTER TWO: THEORETICAL FRAMEWORK

The systemic functional approach is a linguistic way to consider grammar in terms of usage and expression of meanings. According to Halliday (1985)

language is structured to create three types of simultaneous meanings: experiential meaning, interpersonal meaning and textual meaning. Respectively, the first serves to encode the speaker's or writer's experience in the exterior world, the second serves to express the interaction of the speaker with others and the third organizes a text in a coherent whole. I am especially interested in examining interpersonal meaning through the system of Mood and modality. For Zhuanglin (1988:313), "the interpersonal function embodies all uses of language to express social and personal relations. This includes the various ways the speaker enters a speech situation and performs a speech act". Let us explore mood patterns of the grammar.

2.1 Mood Patterns

"The Mood structure of a clause refers to the organisation of a set of functional constituents" (Eggins, 1994:152). The interpersonal meaning can be expressed by mood and modality. I have shown how the clause is structured to enable us to express the interpersonal meaning. It is the ground of lexico-grammar whereby I have identified the functional constituents of the clauses. But first and foremost, I am going to start with Mood types.

2.1.1 Mood types

The structure, in which opinion is expressed in order to better understand the role played by language, is the sequence of words used by interactants. The functional constituents that people use to construct the structure of a clause help to exchange information or goods and services. So, when we interact with people, we use language to convey unlimited purposes, we may want to order, apologize, invite or reject. The most fundamental purposes in any exchange are giving or demanding a commodity of various kinds. Halliday (2000) suggests

two kinds of commodities which he terms ‘information’ and ‘goods or services.’ The system of Mood organizes the clause as an interactive event in which the speaker adopts a speech role, essentially giving or demanding information (by means of statements and questions) or exchanging goods and services (be the commodity is an offer or a command), and assigns a complementary role to the listener which he wishes him to adopt (Halliday 2000). We consequently have two basic speech roles and four basic speech functions. The table 1 makes a summary of speech roles and functions. Thus, when a clause is used to exchange information, it refers to proposition whereas it refers to proposal when it is structured to enable the exchange of goods and services.

commodity Speech Role	Goods and services	Information
Giving	Offer	Statement
Demanding	Command	Question

Halliday (2000)

Table 1: Basic speech roles, basic speech functions and commodities in interaction.

There are four basic Mood types that I shall be examined further. Let us consider the examples.

- **Declarative Mood:** to give information (statement)

I had to make the tea myself.

- **Interrogative Mood:** to request information (question)

Do you take sugar with your bread? What kind of drink do you prefer?

- **Modulated interrogative Mood:** to give goods and services (offer)

Would you like a cup of tea?

- **Imperative Mood:** to make someone do something (command)

Give me some water.

It is noteworthy to recall that declaratives, interrogatives, exclamatives and imperatives are typical Mood which can be distinguished from the other complex non-typical types. I am going to dwell upon how they are distinctively organised in the next subheading, but the point to be first emphasized is the functional constituents.

2.1.2 The Functional Constituents of Clauses.

The Mood structure of a clause is made up of two essential and fundamental elements: the MOOD and the RESIDUE. It is noteworthy to distinguish MOOD, element of the clause. It is written down with capital letters to differentiate it from the general term Mood, which describes the overall structure of a clause.

2.1.2.1 The MOOD

The MOOD is a functional constituent of the clause which aims at carrying the argument. Halliday describes Mood element as carrying the ‘burden of the clause as an interactive event’. It is made up of the Subject and the Finite operator.

- **The subject**

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

E.g. *We* shall come. Shan’t we?

- **The finite**

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

E.g. John *was* a consultant.

John	<i>was</i>	a consultant
Subject	<i>Finite</i>	Complement
MOOD		RESIDUE

2.1.2.2 The RESIDUE

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

E.g. I work *on Friday night*.

I	work	<i>on Friday night</i>
Subject	Finite	Predicator
MOOD		RESIDUE

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

- **The predicator**

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

E.g. I am working.

I	am	working
subject	finite	predicator
MOOD		RESIDUE

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

E.g. They like lemonade.

They	like	lemonade
Subject	Finite	Predicator Complement
MOOD		RESIDUE

○ **The complements**

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

E.g. I prefer pounded yam.

I	prefer	pounded yam
Subject	Finite	Predicator Complement
MOOD		RESIDUE

○ **Adjuncts**

Adjuncts are participant constituents which contribute some additional not so crucial information to the clauses. They do not have the potential to be subjects.

They are not nominal but adverbial or prepositional elements. There are three broad classes of adjuncts. They are experiential, interpersonal or textual in other words they are respectively as follows:

- Circumstantial adjuncts
- Modal adjuncts
- Textual adjuncts

Let us now consider the first class.

➤ Circumstantial Adjuncts

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

E.g. Your daughter is travelling now.

President Barack Obama	is	travelling	now
Subject	Finite	predicator	Adjunct: circumstantial
MOOD		RESIDUE	

➤ Modal Adjuncts

They are clause elements which add interpersonal meanings to the clause. That is, they add meanings which are somehow connected to the creation and maintenance of the dialogue. There are four major types of Modal Adjuncts:

Mood adjuncts: They express probability (certainly, definitely, maybe perhaps), and usuality (always, sometimes, usually), intensification or minimisation (absolutely, really, just, somewhat), presumption (evidently, presumably, obviously) and inclination (happily, willingly, gladly or reluctantly)

E.g. I obviously impregnate Leda

I	<i>obviously</i>	impregnate	Leda
Subject	Adjunct: mood	Finite	Predicator
			Complement

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

Polarity Adjuncts: Yes or No

E.g. No.

No
Adjunct: Polarity
MOOD

Let us say that mood Adjuncts and polarity Adjuncts are arranged in the MOOD box of the clause.

Comment Adjuncts: they may occur in the clause initial position or just after the subject and are expressed through adverbs. They express comment or description about the clause as whole. They impact on the MOOD constituent.

E.g. Unfortunately, Barcelona team lost this match.

Unfortunately	Barcelona team	lost		this match
Adjunct: comment	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

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

E.g. John, I have won the jackpot.

John	I	have	won	the jackpot
Adjunct: Vocative	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

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

➤ **Textual Adjuncts.**

The textual adjuncts are meanings to do with the organisation of the message itself. They are of two categories: conjunctive adjuncts and continuity adjuncts. They are neither classified in the MOOD box nor in the RESIDUE box.

o **Conjunctive Adjuncts**

E.g. So, you will go abroad.

So	you	will	go	abroad
Adjuncts: conjunctive	Subject	Finite	Predicator	Adjunct: circumstantial
	MOOD		RESIDUE	

o **Continuity adjuncts**

This sub-category takes into account continuative and continuity items. Elements of these types are frequent in casual conversation. They signal that the speaker has more to say or he wants to take turn to respond.

E.g. Well, pay attention!

Well	pay	attention!
Adjuncts: continuity	Predicator	Complement
	RESIDUE	

2.2 The Grammar of Propositions

An act of speaking is an interaction, it means an exchange in which there is something that is either giving which implies there is something received, or else demanded, which implies there is something given. In other words, when

language is used to exchange information, it refers to proposition and realized through the grammar of proposition.

2.2.1 Mood Structure of Propositions

Propositions refer to clauses used to exchange information. They are expressed through declaratives, interrogatives and exclamatives. Proposition is something that can be argued in particular way. We can argue about whether something is or is not.

2.2.1.1 Declarative Clauses

Declarative clauses are mostly used to realize the speech function of statements. Statements are then used to exchange information. Their typical structure is: Subject + Finite + Predicator + Complement + Adjunct. It is simplified as follows: $S \wedge F \wedge P \wedge C \wedge A$. We can distinguish major clauses from minor clauses. Major clauses have MOOD components even though they may be left out or removed. Concerning minor clauses, they have no MOOD constituents.

E.g. People are rushing home. (Major clause)

E.g. Ok. (Minor clause)

2.2.1.2 Interrogative Clauses

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

- **Polar interrogatives**

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

Finite + Subject + Predicator + Complement + Adjunct. In the simplistic way, it is as follows: F ^ S ^ P ^ C ^ A

E.g. Have you bought my tablets?

Have	you	bought	my tablets?
Finite	Subject	Predicator	Complement
MOOD		RESIDUE	

It may sometimes not be followed immediately by a predicator in case of verbs used in simple present.

Eg Is he a doctor?

Is	he	a doctor?
Finite	Subject	Complement
MOOD		RESIDUE

o **WH – interrogatives**

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

When it is conflated with the subject, the structure is the following: WH/Subject ^ Finite ^ Predicator ^ Complement ^ Adjunct.

E.g. Who is calling me at this time?

Who	is	calling	me	at this time?
WH/Subject	Finite	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

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

Examples are respectively given.

E.g. What will you bring tomorrow?

What	will	you	bring	tomorrow?
WH/complement	Finite	Subject	Predicator	Adjunct: circumstantial
RESIDUE	MOOD		RESIDUE	

E.g. When would you fill in the document?

When	would	you	fill in	the document?
WH/ adjunct: circ	Finite	Subject	Predicator	Complement
RESIDUE	MOOD		RESIDUE	

2.2.1.3 Exclamative Clauses

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

E.g. What a kind husband I have now!

What a kind husband	I	have	now!
WH/ complement	Subject	Finite	Adjunct: circumstantial
RESIDUE	MOOD		REDIDUE

E.g. How surprising the results are!

How surprising	the results	are!
WH/attribute	Subject	Finite
RESIDUE	MOOD	

2.3 The grammar of Proposals

The grammar of proposals or the exchange of goods and services is a structure used by people in interaction to give or to demand goods and services; it is realized through the speech function of offer and command. Proposals are argumentation about whether something happens or does not.

2.3.1 Mood structure of Proposals

Proposals refer to the clauses structured to exchange goods and services. They are expressed through imperatives and modulated interrogatives clauses. We distinguish imperative from modulated interrogative to realize the function of command and that of offer.

1.2.3.1.1 Imperatives

The imperative clauses are generally used to demand goods and services (but not always). We have basic structures.

- An imperative consisting of a MOOD element, that is the Finite + subject

E.g. Don't they bring the money.

Don't	they	bring	the money
Finite: negative	Subject	Predicator	Complement
MOOD		RESIDUE	

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

E.g. Do learn your lectures.

Do	learn	your lectures
Finite	Predicator	Complement: attributive
MOOD	RESIDUE	

- An imperative consisting of a MOOD element of subject only (no Finite)

E.g. Let's consider the coming heading.

Let's	consider	the coming heading
Subject	Predicator	Complement
MOOD	RESIDUE	

- An imperative consisting of only a RESIDUE (no MOOD element at all)

E.g. Hand the pocket.

Hand	the pocket
Predicator	Complement
RESIDUE	

2.3.1.2 Modulated Interrogatives

Modulated interrogatives generally express offers; it means that the clause is used to give goods and services. Here, modulation is expressed either in the finite that is to say 'shall or will' expresses willingness, in the predicator through liking or desiring verb or in a complex predicator, that is the predicator

involves a verb such as : like, desire or need followed by a second verb in the infinitive form as shown in the three examples below respectively.

E.g. Will you drink with me?

Will	you	drink	with me?
Finite: modulated	Subject	Predicator	Complement
MOOD		RESIDUE	

E.g. Would you like some fried yams?

Would	you	like	Some fried yam?
Finite	Subject	Predicator : modulated	Complement
MOOD		RESIDUE	

E.g. Would you desire to call her?

Would	you	desire to call	her?
Finite	Subject	Predicator : modulated complex	Complement
MOOD		RESIDUE	

2.4 Modality

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

2.4 .1 Modalisation

The modalisation is the realisation of proposition which involves the expression of two kinds of meanings:

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

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

- Through the choice of finite modal operators like can, must, might, will and so forth.
- Through mood adjuncts such as perhaps, maybe to name some.
- Through both together: a modal finite and mood adjunct.

E.g.Ourclub can possibly win the tournament.

Our club	<i>can</i>	<i>possibly</i>	win	the tournament
Subject	Finite modal	Adjunct Mood	Predicator	Complement
MOOD			RESIDUE	

Modalisation can also be realised through particular mood adjuncts that Halliday calls grammatical metaphor: a clause that expresses modalisation and that is appended to the main clause. Some of them are: I think, I'm sure, I reckon, I believe and so forth.

2.4 .2 Modulation

Modulation is a way for speakers to express their judgements or attitudes about actions and events. There are two kinds of modulation and they express:

- Degree of obligation
- Degree of inclination

Also, both obligations and inclinations can be expressed by finite operators viz. should, must.

E.g. We should buy this car.

We	should	buy	this car.
Subject	Finite: modulated	Predicator	complement
MOOD		RESIDUE	

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

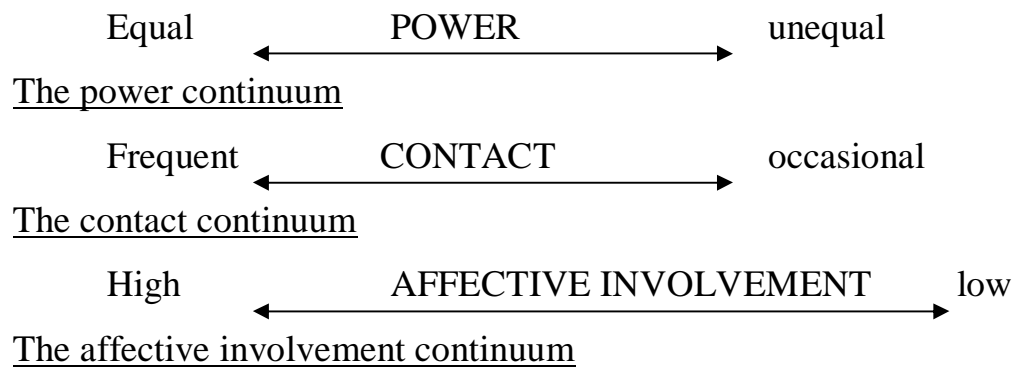
E.g. My uncle was obliged to marry this woman.

My uncle	was	obliged to marry	this woman
Subject	Finite	Predicator : modulated: complex	Complement
MOOD		RESIDUE	

2.5 Tenor of Discourse

Tenor is one of the three register variables which make the context of situation. Tenor is defined as ‘the social role relationships between interactants’. Eggins (1994, p. 64) cites Cate Poynton (1985), who has suggested that tenor can be broken down into three different continua: power, affective involvement and contact. These continua impact language use and are realised in terms of formality, politeness or deference and informality during communicative event.

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



(Eggins, 1994, p.64)

More information about the theoretical background of the interpersonal function could have been expounded, but I tried to give the ultimate details. The effective application of the Systemic Functional Linguistics' analytical tool to the three selected extracts is what I am going to pay attention to in the next chapter

CHAPTER THREE: ANALYSIS OF MOOD, MODALITY AND ADJUNCT TYPES IN THE THREE EXTRACTS

Firstly, the priority in the analysis of mood, modality and adjunct types consists in the identification of clauses and the two functional constituents (modality and adjunct). Secondly, it comprises the application of the quantitative

and qualitative analyses of mood, modality and adjunct types in the selected extracts. Thus, at the level of each extract, I have identified the clauses, modality elements and different categories of adjuncts. It is by following this process that I have carried out this systemic analysis.

3.1 Analysis of Mood Structures in Extract One

The analysis of mood structures comprises the identification of mood, modality, adjunct and the quantitative and qualitative analyses of the aforementioned elements throughout this extract. Let us then start with the identification of mood, modality and adjunct types.

3.1.1 Identification of mood, modality and adjunct types in Extract One

The clause types are distinguished with keys such as: decl= declarative, inter= interrogative, imper= imperative, modulated interrogative. Here modality elements are italicized and types in bold script. The keys used to distinguish adjuncts are: A = Adjunct, Ac = Circumstantial, Am = mood, Ao= comment, Ap = polarity, Av = Vocative, Aj = conjunctive, At = continuity. Adjuncts are underlined.

In the other two extracts, these keys have been used for the same objective. Let us consider extract one.

1When (WH/Ac) I opened my eyes, Decl **2** I knew at once (Ac) Decl **3**that (Aj) I was not in my bed (Ac) Decl. **4** The mattress was firmer than mine (Ac). Decl **5** I made to get up Decl, **6**but(Aj) pain shot through my whole body in exquisite little packets (Ac) Decl. **7** I collapse back. Decl **8** “Nne Kambili (Av). min Decl **9** Thank God!” min Decl **10** Mama stood up Decl **11**and (Aj) pressed her hand to my forehead, then her face to mine (Ac) Decl. **12** “Thank God min Imper. **13** Thank God you are awake Decl.” **14** Her face felt clammy with tears (Ac) Decl. **15** Her touch was light Decl, **16**yet (Aj) it sent needles of pain all over me, starting from my head Decl (Ac). **17** It was like the hot water Decl(Ac)

18 Papa had poured on my feet (Ac) Decl, 19except now (Ac) it was my entire body [[that burned]]Decl.20 Each movement was too painful to *even* (Ac) think about. Decl 21 “My whole body is on fire (Ac), Decl” 22 I said Decl. 23 “Shhh min Imper, 24 she said Decl. 25 “Just (Am) rest Imper. 26 Thank God you are awake Decl.” 27 I did not want to be awake Decl. 28 I did not want to feel the breathing pain at my side (Ac) Decl. 29 I did not want to feel the heavy hammer knocking in my head (Ac) Decl. 30 Even (Ac) taking a breath was agony Decl. 31 A doctor in white was in my room, at the foot of my bed (Ac) Decl. 32 I knew that voice Decl; 33 he was a lector in my church (Ac) Decl. 34 He was speaking slowly and precisely (Ac) Decl, 35the way (Ac) he did Decl 36 when (WH/Ac) he read the first and second readings Decl, 37yet (Aj) I *could not* hear it all Modalised Decl. 38 Broken rib min Decl. 39 Heal nicely (Ac) Imper. 40 Internal bleeding min. 41 He came close Decl 42and (Aj) slowly (Ac) lifted my shirt sleeve Decl. 43 Injections had *always* (Am) scared me Decl – 44 whenever (WH/Ac) I had malaria Decl, 45*I prayed* (Am) *I would* need to take Novalgin tablets instead of chloroquine injections (Ac) Decl. 46But (Aj) now (Ac) the prick of a needle was nothing Decl. 47 I *would* take injections *every day* (Am) over the pain in my body (Ac) Modalised Decl. 48 Papa’s face was close to mine (Ac) Decl. 49 It *seemed* so close Decl 50that (Aj) his nose *almost* (Am) brushed mine Decl, 51and yet (Aj) I *could* tell Modalised Decl 52that (Aj) his eyes were soft Decl, 53that (Aj) he was speaking and crying at the same time (Ac) Decl.” 54 My precious daughter min Decl. 55 Nothing *will* happen to you (Ac) Modalised Decl. 56 My precious daughter” min Decl. 57 I was not sure Decl 58if (Aj) it was a dream Decl. 59 I closed my eyes Decl. 60 When (WH/Ac) I opened them again (Ac) Decl, 61 Father Benedict stood above me (Ac) Decl. 62 He was making the sign of the cross on my feet with oil (Ac) Decl; 63 the oil smelled like onions (Ac) Decl, 64and (Aj) even (Ac) his light touch hurt Decl. 65 Papa was nearby Decl. 66 He, too (Am), was muttering prayers, his hands resting gently on my side (Ac) Decl. 67 I close my eyes. 68

“It does not mean anything Decl. **69** They give extreme unction to anyone (Ac) [[who is seriously (Ac) ill]] Decl,” **70** Mama whispered Decl, **71** when (WH/Ac) Papa Benedict left Decl. **72** “I stared at the movement of her lips” Decl. **73** “I was not seriously (Ac) ill” Decl. **74** She knew that Decl. **75** Why (WH/AC) was she saying? Inter **76** I was seriously (Ac) ill Decl **77** Why (WH/Ac) was I here in St. Agnes hospital (Ac)? Inter **78** “Mama (Av), call Aunty Ifeoma” Imper, **79** I said Decl. **80** Mama looked away Decl. **81** “Nne (Av), you *have to* rest Modulated Decl.” **82** “Call Aunty Ifeoma Imper. **83***Please* (Am) min Imper.” **84** Mama reached out to hold my hand Decl. **85** Her face was puffy from crying (Ac) Decl, **86**and (Aj) her lips were cracked, with bits of discolored skin peeling off (Ac) Decl. **87***I wish* (Am) *I could* get up Modalised Decl **88** and (Aj) hug her Decl, **89**and yet (Aj) I wanted to push her away, to shove her so hard Decl **90**that (Aj) she *would* topple over the chair (Ac) Modalised Decl. **91** Father Amadi’s face was looking down at me (Ac) Decl **92** when (WH/Ac) I opened my eyes Decl. **93** I was dreaming it, imagining it Decl, **94** and (Aj) I wished Decl **95** that (Aj) it did not hurt so much to smile Decl, **96**so that (Aj) I *could* Modalised Decl. **97** “At first (Ac) they *could not* find a vein Modalised Decl, **98**and (Aj) I was so scared Decl.” **99** It was Mama’s voice, real and next to me (Ac) Decl. **100** I was not dreaming Decl. **101** “Kambili (Av) min Decl. **102**Kambili (Av) min Decl. **103** Are you awake? Inter” **104** Father Amadi’s voice was deeper, less melodious than in my dreams (Ac) Decl. **105** “Nne, Kambil, nne (Av) min Decl.” **106** It was Aunty Ifeoma’s voice Decl; **107** her face *appeared* next to Father Amadi’s (Ac) Decl. **108** She had left her braided hair up, in a huge bun (Ac) Decl **109**that (Aj) looked like a raffia basket balanced on her head (Ac) Decl. **110** I tried to smile Decl. **111** I felt woozy Decl. **112** Something was slipping out of me (Ac), slipping away, taking my strength and my sanity Decl, **113** and (Aj) I *could not* stop it Modalised Decl. **114** “The medication knocks her out, Decl” **115** Mama said Decl. **116** “Nne (Av), your cousins send greetings Decl. **117** They *would* have come Modalised Decl, **118**but (Aj) they are in

school (Ac) Decl. **119** Father Amadi is here with me (Ac) Decl. **120**Nne (Av) min Decl **121** “Aunty Ifeoma clutched my hand Decl, **122**and (Aj) I winced, pulling it away Decl. **123** Even (Ac) the effort to pull it away hurt Decl. **124** I wanted to keep my eyes open Decl, **125** wanted to see Father Amadi, to smell his cologne, to hear his voice Decl, **126**but (Aj) my eyelids were slipping shut Decl. **127** “This *cannot* go on, nwunye m (Av) Modalised Decl”, **128** Aunty Ifeoma said Decl. **129** “When a house is on a fire (Ac) Decl, **130** you run out Decl **131**before (Aj) the roof collapses on your head (Ac) Decl.” **132** “It has *never* happen like this before (Ac) Decl. **133** He has *never* punished her like this before (Ac)Decl,” **134** Mama said Decl. **135** “Kambili *will* come to Nsukka (Ac) Modalised Decl **136**when (Ac) she leaves the hospital (Ac) Decl.” **137** “Eugene *will* not agree Modalised Decl.”

3.1.2 Analysis of mood types

It comprises the quantitative analysis and the qualitative one.

3.1.2.1 Quantitative analysis

This table gives the total number of mood types in extract one.

Mood types	Participants						Totals
	Narrator	Mama	Nne	Papa	Amadi	Ifoema	
Declaratives	94 (80.34%)	15 (12.82%)	01 (0.85%)	01 (0.85%)	00 (00%)	06 (5.12%)	117 (85.40%)
WH-interrogatives	02 (100%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	02 (1.45%)
Polar interrogatives	00 (00%)	00 (00%)	00 (00%)	00 (00%)	01 (100%)	00 (00%)	01 (0.72%)
Imperatives	01 (25%)	01 (25%)	02 (50%)	00 (00%)	00 (00%)	00 (00%)	04 (2.91%)
Modulated interrogative	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Minor clauses	02 (15.38%)	05 (38.46%)	01 (7.69%)	02 (15.38%)	02 (15.38%)	01 (7.69%)	13 (9.48)
Total of each participant	99 (72.26%)	21 (15.32%)	04 (2.91%)	03 (2.18%)	03 (2.18%)	07 (5.10%)	137 (100%)

Table 2 Statistics of mood types in extract one

In table 2, I have globally obtained 137 clauses, which are distributed between six participants. The most dominant mood types are the declaratives with a total of 117 (85.40%). Of these, Narrator has used 94 (80.34%), Mama 15 (12.82%), Papa 01 (0.85%), Nne 01 (0.85%) and Ifoema 06 (5.12%). I have also found out 02 WH-interrogatives (1.45%) which are all used by Narrator, and 01 polar interrogative (0.72%) which is used by Amadi. The use of declaratives and interrogatives means that participants have exchange information when conversing.

This extract also contains 04 imperatives (2.91%). Of this amount, Nne has used 02 (50%), Narrator and Mama have respectively uttered 01 each representing (25%). There is no modulated interrogative. However, the use of imperatives means that participants have demand goods and services. I have also identified 13 minor clauses (9.48%). Of these, Mama has used 05 (38.46%); Narrator, Papa and Amadi have respectively used 02 each representing 15.38%. Nne and Ifoema have respectively uttered 01 each representing 7.69%.

All in all, Narrator has used 99 clauses (72.26%), Mama 21 (15.32%), Ifoema 07 (5.10%), Nne 04 (2.91%), Papa 03 (2.18%) and Amadi 03 (2.18%). Let us deals with the qualitative analysis.

3.1.2.2 Qualitative analysis

Here are some clauses selected to apply this analysis.

1. The mattress was firmer than mine (p. 217)
2. Papa had poured on my feet (p. 217)
3. My whole body is on fire (p. 217)
5. Why was she saying? (p. 218)
6. Why was I here in St. Agnes hospital (Ac)? (p. 218)
7. Mama, call Aunty Ifoema.” (p. 218)

Let us analyse them.

The mattress	was	firmer	than mine
Subject	Finite	Complement attributive	Adjunct: circumstantial
MOOD		RESIDUE	

Papa	had	poured	on my feet
Subject	Finite	Predicator	Adjunct: circumstantial

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

My whole body	is	on fire
Subject	Finite	Adjunct: circumstantial
MOOD	RESIDUE	

Why	was	she	saying?
WH adjunct circumstantial	Finite	Subject	Predicator
RESIDUE	MOOD		RESIDUE

Why	was	I	Here in St Agnes Hospital
WH adjunct circumstantial	Finite	Subject	Adjunct: circumstantial
RESIDUE	MOOD		RESIDUE

Mama	call	Aunty Ifeoma
Adjunct: vocative	Predicator	Complement
	RESIDUE	

3.1.3. Analysis of the use of modality

I have subdivided it into the quantitative analysis which gives the amount of the use of modality and the qualitative one which describes the modality types.

3.1.3.1 Quantitative analysis

Table 3 recapitulates the total number of the use of modality in extract one.

Modality	Participants						Totals
	Narrator	Mama	Nne	Papa	Amadi	Ifoema	
Modalisations	14 (33,26%)	06 (26.08%)	00 (00%)	01 (4.34%)	00 (00%)	02 (8.69%)	23 (95.83%)
Modulations	00 (00%)	01 (100%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	01 (4.16%)
Total of each participant	14 (58.33%)	07 (29.16%)	00 (00%)	01 (4.16%)	00 (00%)	02 (8.33%)	24 (100%)

Table 3: Statistics of the use of modality in extract one

As can be seen in table 3, participants have used 24 modal operators, grammatical metaphors or mood adjuncts. Modalisations are extremely dominant with a total of 23 (95.83%). Of this total, Narrator has made use of 14 modality elements (60.86%), Mama 06 (26.08%), Ifoema 02 (8.69%) and Papa 01 (4.34%). It is Mama who has used the only 01 modulation (4.16%) identified in this extract. The use of modalisations and modulations justifies that participants have expressed judgments and attitudes about their clauses.

Globally, Narrator has 14 modality elements (58.33%), Mama 07 (29.16%), Ifoema 02 (8.33%) and Papa 01 (4.16%). Let us deal with the qualitative analysis.

3.1.3.2 Qualitative analysis

1. I *would* take injections *every day* over the pain in my body (p. 218)
2. Nothing *will* happen to you (p. 218)
3. Nne, you *have to* rest (p. 218)
4. *I wish I could* get up (p. 218)

Let analyse the above clauses

I	would	take	injections	every day	over the pain in my body
Subject	Finite: modalised	Predicator	Complement	Adjunct: mood	Adjunct: circumstantial
MOOD		RESIDUE		MOOD	RESIDUE

Nothing	will	happen	to you
Subject	Finite: modalised	Predicator	Adjunct: circumstantial
MOOD		RESIDUE	

Nne	you	have to	rest
Adjunct: vocative	Subject	Finite: modulated	Predicator
	MOOD		RESIDUE

I wish	I	could	get up
Adjunct: mood	Subject	Finite: modulated	Predicator
MOOD			RESIDUE

3.1.4 Analysis of adjuncts

The analysis of adjuncts is made up of the quantitative and qualitative analyses.

3.1.4.1 Quantitative analysis

Table 4 recapitulates the total number of adjuncts in extract one.

Adjunct types	Participants						Totals
	Narrator	Mama	Nne	Papa	Amadi	Ifoema	
Circumstantial	53 (79.10%)	07 (10.44%)	01 (1.49%)	01 (1.49%)	00 (00%)	05 (7.46%)	67 (59.29%)
Conjunctive	24 (88.88%)	02 (7.40%)	00 (00%)	00 (00%)	00 (00%)	01 (3.70%)	27 (23.89%)
Mood	06 (60%)	03 (30%)	01 (10%)	00 (00%)	00 (00%)	00 (00%)	10 (8.84%)
Polarity	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Vocative	00 (00%)	04 (44.44%)	01 (11.11%)	00 (00%)	02 (22.22%)	02 (22.22%)	09 (7.96%)
Continuity	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Comment	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Total of each participant	83 (73.45%)	16 (14.15%)	03 (2.65%)	01 (0.88%)	02 (1.76%)	08 (7.07%)	113 (100%)

Table 4: statistics of adjunct types in extract one

Table 4 shows that participants have globally made use of 113 adjuncts. This total is dominated by the high use of circumstantial adjuncts which are 67 in number and represent 59.29%. Of the total of circumstantial adjuncts, Narrator has uttered 53 (79.10%), Mama 07 (10.44%), Ifoema 05 (7.46%). Nne and Papa have respectively used 01 each representing 1.49%. The presence of circumstantial adjuncts is a proof that participants have added experiential elements to their clauses.

In second place, there are 27 conjunctive adjuncts (23.89%). These adjuncts are distributed among Narrator with a total of 24 (88.88%), Mama 02 (7.40%) and Ifoema 01 (3.70%). These conjunctive adjuncts are used to achieve cohesion in the extract. I have also identified 10 mood adjuncts (8.84%), among which Narrator has uttered 06 (60%), Mama 03 (30%) and Nne 01 (10%). There are also 09 vocatives (7.96%), among which Mama has used 04 (44.44%), Papa and Ifoema respectively 02 (22.22%) and Nne 01 (11.11%). The use of mood and vocative adjuncts shows that participants have added interpersonal elements to their clauses. This extract is particularised by the absence of polarity, comment and continuity adjuncts.

On the whole, Narrator has uttered 83 adjuncts (73.45%), Mama 16 (14.15%), Ifoema 08 (7.07%), Nne 03 (2.65%), Amadi 02 (1.76%). It is now the turn of the qualitative analysis in the coming subtitle.

3.1.4.2 Qualitative analysis

Here are the selected clauses in which there are some adjuncts.

1. Injections had **always** scared me (p. 218)
2. **But now** the prick of a needle was nothing (p.218)
3. **If** it was a dream (p.218)
4. **Mama**, call Aunty Ifoema. (p. 218)

Let us analyse adjunct types in the selected clauses.

Injections	had	<i>always</i>	scared	me
Subject	Finite	Adjunct: mood	Predicator	Complement
MOOD			RESIDUE	

But	now	the prick of a needle	was	nothing
Adjunct: conjunctive	Adjunct: circumstantial	Subject	Finite	Complement
	RESIDUE	MOOD		RESIDUE

If	it	was	a dream
Adjunct: conjunctive	Subject	Finite	Complement
	MOOD		RESIDUE

Mama	call	Aunty Ifeoma
Adjunct: vocative	Predicator	Complement
	RESIDUE	

3.1.5 Tenor Dimensions in Extract One

The main interactants of this extract are Mama, Nne, Papa, Father Amadi and Aunty Ifoema. They have established interpersonal relationships among one another in this conversation. In terms of aged people, Papa, Mama, Father Amadi and Aunty Ifoema are those who are of equal power and they have come to assist Nne who gets wounded, and who is receiving medical care in St Agnes Hospital. The power between Mama, Papa, Aunty Ifoema, Father Amadi and Nne is unequal, since, Nne represents a daughter for all of them. It is perceptible in the only one imperative clause used by Mama “Shhh, Just rest” (p.217) to command Nne. It is similar to her use of modulation in: “Nne, you have to rest (p.218)”. The unequal power between Nne and her mother is materialised in the

clauses: “Mama, call Aunty Ifoema”(p.218). There is also unequal power between Nne and Aunty Ifoema as seen in “call Aunty Ifoema. Please (p.218). If only there were equal power between Nne and Ifoema, Nne would not have preceded Ifoema by Aunty. The term ‘Aunty’ shows that there is no equal power between Nne and Aunty Ifoema. Papa has confirmed the unequal power by “my precious daughter”(p.218), since it is also considered to have unequal power between a daughter and her father. The possibility that Father Amadi has to address Nne by her First name shows that the power between Nne and Father Amadi is unequal. It is shown in this clause used by Father Amadi “Kambili. Kambili. Are you awake (p.219)?

As far as the affective involvement is concerned, all the interactants are members of the same extended family except Father Amadi, who is a friend of this family. Amadi has proved his brotherhood affection to this family when he has come to the hospital to give extreme unction to Nne who is seriously injured and sick. Mama loves much Nne as seen in: “thank God. Thank God you are awake. Nne, Kambili. Thank God (p.217)”. Papa also loves Nne as seen in: “my precious daughter. Nothing will happen to you. My precious daughter (p.217)”. The feeling of love by Aunty Ifoema is perceivable in: “when a house is on a fire, you run out before the roof collapses on your head (p.219)”. She said so to protect Nne and Mama because the behavior of Papa has negatively changed.

The contact among all the interactants is frequent since they live in the same compound. Even if Father Amadi is somewhere else, they frequently pay visit to one another.

3.2 Analysis of mood structures in Extract two

The process used to apply mood structures analysis in extract one is similar to the one of extract two. Let us start with the identification of mood, modality and adjunct types.

3.2.1 Identification of Mood, Modality and Adjunct Types in Extract Two

1 I wanted to stay longer (Ac) Decl, 2 but (Aj) Aunty Ifeoma said Decl 3 we *had to* leave Modulated Decl, 4 because (Aj) it *would* be impossible to drive out Modalised Decl 5 if (Aj) we waited until (Ac) Decl 6 most people were leaving Decl. 7 She bought rosaries and scapulars and little vials of holy water from the vendors (Ac) Decl 8 as (Aj) we walked to the car (Ac) Decl. 9 “It doesn’t matter Decl 10 if (Aj) our lady *appeared* or not Decl,” 11 Amaka said Decl, 12 when (WH/Ac) we got to the car (Ac) Decl. 13 “Aokpe *will always* (Am) be special Modalised Decl 14 because (Aj) it was the reason Decl 15 Kambili and Jaja first came to Nsukka (Ac). Decl” 16 “Does that mean? Inter 17 you don’t believe in the apparition. Decl” 18 Father Amadi asked, a teasing lilt in his voice (Ac) Decl. 19 “No (Ap) I didn’t say that Decl,” 20 Amaka said. Decl 21 “What about you? min Inter 22 Do you believe it?” Inter 23 Father Amadi said nothing Decl; 24 he *seemed* to be focused on rolling the window down to get a buzzing fly out of the car (Ac) Modalised Decl. 25 “I felt the blessed Virgin there (Ac) Decl. 26 I felt her Decl,” 27 I blurted out Decl. 28 How (WH/AC) *could* anyone not believe? Modulated Inter 29 after (Ac) what we had seen Decl. 30 Or (Aj) hadn’t they seen it? Inter 31 and (Aj) felt it, too (Ac)? Inter 32 Father Amadi turned to study me Decl; 33 I saw him from the corner of my eye (Ac) Decl. 34 There was a gentle smile on his face (Ac) Decl. 35 Aunty Ifeoma glanced at me Decl, 36 then (Aj) turned back Decl 37 and (Aj) faced the road Decl. 38 “Kambili is right Decl,” 39 she said Decl. 40 “Something from God was happening there (Ac) Decl.” 41 I went with Father Amadi (Ac) to say his good-byes to the families on campus (Ac) Decl. 42 Many of the lecturers’ children clung tightly to him (Ac) Decl, 43 *as if* (Am) the tighter they held him Decl, 44 the less *likely* (Am) he *could* break free Modalised Decl 45 and (Aj) leave Nsukka (Ac) Decl. 46 We did not say much to each other (Ac) Decl. 47 We sang Igbo chorus songs from his cassette player (Ac) Decl. 48 It was one of those songs Decl – 49

“Abum onye n’uwa, onye ka m bu n’uwa min Decl” – **50** that (Aj) eased the dryness in my throat (Ac) Decl **51**as (Aj) we got into his car (Ac) Decl **52** and (Aj) I said Decl, **53** “I love you Decl.” **54** He turned to me with an expression(Ac) [[that I had *never* (Am) seen, his eyes *almost* (Am) sad]] Decl. **55** He leaned over the gear (Ac) Decl **56**and (Aj) pressed his face to mine (Ac) Decl. **57** I wanted our lips to meet and hold Decl, **58**but (Aj) he moved his face away Decl. **59** “You are *almost* (Am) sixteen, Kambili (Av) Decl. **60** You are beautiful Decl. **61** You *will* find more love Modalised Decl **62**than (Aj) you *will* need in a lifetime (Ac) Modalised Decl,” **63** he said Decl. **64**And (Aj) I did not know whether (Aj) to laugh or cry Decl. **65** He was wrong Decl. **66**As (Aj) he drove me home (Ac) Decl. **67** I looked out of the open window at the compound (Ac) Decl **68** we drove past Decl. **69** The gaping holes in the hedges had closed up Decl, **70**and (Aj) green branches snaked across to meet each other Decl. **71** I wished Decl **72**that (Aj) I *could* see the backyards (Ac) Modalised Decl **73**so (Aj) I *could* occupy myself with imagining the lives behind the hanging clothes and fruit trees and swings (Ac) Modalised Decl. **74**I *wished* I *could* think about something, anything Modalised Decl, **75**so that (Aj) I *would* no longer feel Modalised Decl. **76**I *wished* I *could* blink away the liquid in my eyes (Ac) Modalised Decl. **77** When (WH/Ac) I got back Decl, **78** Auntie Ifeoma asked Decl **79**if (Aj) I was all right Decl, **80**if (Aj) something was wrong Decl. **81** “I’m fine, Auntie Decl,” **82** I said Decl. **83** She was looking at me Decl **84***as though* she knew Decl **85** I was not fine Decl. **86** “Are you sure, nne (Av)? Inter **87** “Yes (Ap), Auntie. min Decl” **88** “Brighten up, inugo (Av)? Inter **89**And (Aj) *please* pray for my visa interview Imper. **90** I *will* leave for Lagos tomorrow (Ac) Modalised Decl.” **91** “Oh,” min Excl **92** I said Decl, **93**and (Aj) I felt a new, numbing rush of sadness Decl. **94** “I *will*, Auntie Modalised Decl. **95** “Yes (Ap) I knew Decl **96**that (Aj) I *would not* Modalised Decl, **97***could not* pray Modalised Decl **98**that (Aj) she get the visa. **99**I *knew* (Am) it was Decl **100** what she wanted Decl, **101**that (Aj) she did not have many other choices Decl.

102Or (Aj) any other choices min Decl. 103Still (Aj), I *would* not pray Modalised Decl 104that (Aj) she get the visa Decl. 105 I *could* not pray Modalised Decl 106for what (Ac) I did not want Decl. 107 Amaka was in the bedroom (Ac), lying in the bed (Ac), listening to music with the cassette player next to her ear (Ac) Decl. 108 I sat on the bed (Ac) Decl 109and (Aj) *hoped* (Am) she *would* not ask me Modalised Decl 110how (WH/Ac) my day with Father Amadi had gone Decl. 111 She didn't say anything Decl, 112 *just* (Am) kept nodding to the music Decl. 113 “You are singing along Decl,” 114 She said after a while (Ac) Decl. 115 “What?” min Inter 116 “You were *just* (Am) singing along with Fela (Ac). Decl” 117 “I was?” Inter 118 I looked at Amaka Decl 119and (Aj) wondered Decl 120if (Aj) she was imagining things Decl. 121 “How (WH/Ac) *will* I get Fela tapes in America (Ac), eh (At)? Modulated Inter 122*Just* (Am) how (WH/Ac) *will* I get them? Modulated Inter”

3.2.2 Analysis of mood types

It is made up of the quantitative and qualitative analyses; and I have firstly started with quantitative one.

3.2.2.1 Quantitative analysis

Table 5 gives the total ranking clauses in extract two

Mood types	Participants					Totals
	Narrator	Amaka	Amadi	Nne	Ifoema	
Declaratives	84	10	05	04	02	106

	(79.24%)	(9.43%)	(4.71%)	(3.77%)	(2.83%)	(86.88%)
WH-interrogatives	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Polar interrogatives	02 (3.33%)	01 (16.66%)	01 (16.66%)	01 (16.66%)	01 (16.66%)	06 (4.91%)
Imperatives	00 (00%)	00 (00%)	00 (00%)	00 (00%)	01 (100%)	01 (0.81%)
Modulated interrogative	01 (33.33%)	02 (66.66%)	00 (00%)	00 (00%)	00 (00%)	03 (2.45%)
Minor clauses	02 (33.33%)	01 (16.66%)	00 (00%)	03 (50%)	00 (00%)	06 (4.91%)
Total of each participant	89 (72.91%)	14 (11.47%)	06 (4.91%)	08 (6.55%)	05 (4.09%)	122 (100%)

Table 5: statistics of mood types in extract two

As can be seen in table 5, participants have used 122 clauses distinguished by a predominance of declaratives. In fact, there are 106 declaratives (86.88%). Of this amount, Narrator has used 84 (79.24%), Amaka 10 (9.43%), Amadi 05 (4.71%), Nne 04 (3.77%) and Ifoema 03 (2.83%). There are also 06 polar interrogatives (4.91%). Except for Narrator who has 02 of the polar interrogatives (33.33%), Amaka, Amadi, Nne and Ifoema have respectively used 01 each representing 16.66%. The high use of declaratives and interrogatives shows that interactants have mainly exchanged information.

On the contrary, this extract contains only 01 imperative (0.81%) used by Ifoema and 03 modulated interrogatives (2.45%) among which Amaka has used 02 (66.66%) and Narrator 01 (33.33%). Despite the few numbers of imperatives and modulated interrogatives, participants have exchanged goods and services. This extract counts 06 minor clauses (4.91%). Of these, Nne has used 03 (50%), Narrator 02 (33.33%) and Amaka 01 (16.66%).

Wholly, Narrator has used 89 clauses (72.91%), Amaka 14 (11.47%), Nne 08 (6.55%), Amadi 06 (4.91%) and Ifoema 05 (4.09%). The following analysis is qualitative.

3.2.2.2 Qualitative analysis

The following clauses represent each of the different mood types identified in this extract.

1. “It doesn’t matter (p.279)
2. Kambili and Jaja first came to Nsukka. (p.279)
3. Does that mean? (p.279)
5. Do you believe it?” (p.279)
6. How *could* anyone not believe? (p.279)
7. Or (Aj) hadn’t they seen it? (p.279)

Let us analyse the clauses.

It	doesn’t	matter
Subject	Finite : negative	Predicator
MOOD		RESIDUE

Kambili and Jaja	first	came	to Nsukka.
Subject	Adjunct: circumstantial	Finite	Predicator Adjunct: circumstantial
MOOD	RESIDUE	MOOD	RESIDUE
Does	that	mean?	
Finite	Subject	Predicator	
MOOD		RESIDUE	

How	could	anyone	not believe?
WH/ adjunct: circumstantial	Finite	Subject	Predicator
RESIDUE	MOOD		RESIDUE

3.2.3 Analysis of modality

It deals with the recapitulation of the total of adjuncts and the application of analysis of the categories of adjuncts.

3.2.3.1 Quantitative analysis

Here is table 6 which gives the total number of the use of modality in extract two.

Modality	Participants					Totals
	Narrator	Amaka	Amadi	Nne	Ifoema	
Modalisations	23 (62.16%)	08 (21.62%)	03 (8.10%)	01 (2.70%)	02 (5.40%)	37 (97.36%)
Modulation	01 (100%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	01 (2.63%)
Total of each participant	24 (63.15%)	08 (21.05%)	03 (7.89%)	01 (2.63%)	02 (5.26%)	38 (100)

Table 6: Statistics of the use of modality in extract two

Table 6 shows that participants have wholly made use of 38 modality elements. This global rate of modality is predominated by the use of 37 modalisations (97.36%). Of these, Narrator has used 23 (62.16%), Amaka 08 (21.62%), Amadi 03 (8.10%), Ifoema 02 (5.40%) and Nne 01 (2.70%). Notably,

the high percentage of modalisations shows that participants have expressed probability and usuality about their utterances. There is only 01 modulation (2.63%) used by Narrator to express obligation. In sum, Narrator has used 24 modality elements (63.15%), Amaka 08 (21.05%), Amadi 03 (7.89%), Ifoema 02 (5.26%) and Nne 01 (2.63%). It is imperative that I achieve the qualitative analysis.

3.2.3.2 Qualitative analysis

Let us consider these clauses.

1. I *will* leave for Lagos tomorrow (p.280)
2. I *could* not pray (p.280)
3. And *Ihoped* she *would* not ask me (p.280)

Let us analyse these clauses containing modal operators.

I	will	leave	for Lagos tomorrow
Subject	Finite: modalised	Predicator	Adjunct: circumstantial
MOOD		RESIDUE	

I	could not		pray		
Subject	Finite: modalised		Predicator		
MOOD			RESIDUE		
And	<i>Ihoped</i>	she	<i>would</i> not	ask	me
Adjunct: circumstantial	Adjunct: mood	Subject	Finite: neg: modalised	Predicator	Complement
RESIDUE	MOOD			RESIDUE	

3.2.4 Analysis of adjuncts

I have first given the amount of adjuncts before moving to the analysis of the categories of adjuncts identified in extract two.

3.2.4.1 Quantitative analysis

Table 7 recaps the total number of adjuncts in extract two.

Adjunct types	Participants					Totals
	Narrator	Amaka	Amadi	Nne	Ifoema	
Circumstantial	36 (80%)	06 (13.33%)	01 (2.22%)	01 (2.22%)	01 (2.22%)	45 (41.28%)
Conjunctive	35 (87.5%)	03 (7.5%)	01 (2.5%)	00 (00%)	01 (2.5%)	40 36.69%
Mood	10 (66.66%)	03 (20%)	01 (6.66%)	00 (00%)	01 (6.66%)	15 (13.76%)
Polarity	00 (00%)	01 (50%)	00 (00%)	01 (50%)	00 (00%)	02 (1.83%)
Vocative	00	00	01	03	02	06

	(00%)	(00%)	(16.66%)	(50%)	(33.33%)	(5.50%)
Continuity	00 (00%)	01 (100%)	00 (00%)	00 (00%)	00 (00%)	01 (0.91%)
Comment	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Total of each participant	81 (74.31%)	14 (12.84%)	04 (3.66%)	05 (5.58%)	05 (5.58%)	109 (100%)

Table 7: statistics of adjunct types in extract two.

Table 7 shows that participants have all made use of 109 adjuncts. Of these adjuncts, I have 45 circumstantial adjuncts (41.28%); among which Narrator has used 36 (80%) and Amaka 06 (13.33%). Amadi, Nne and Ifoema have respectively used 01 each, which represents 2.22% for each of them. This high use of circumstantial adjuncts evidences that participants have added experiential elements to their clauses. I have also 40 conjunctive adjuncts (36.69%). Of these, Narrator has uttered 35 (87.5%), Amaka 03 (7.5%). Amadi and Ifoema have respectively used 01 each, which represents 2.5%. The role played by conjunctive adjuncts has been to link different parts of the clauses or the text together in order to achieve a cohesive whole. Mood adjuncts follow conjunctive ones with a total of 15 representing 13.76%. Of these, Narrator has uttered 10 (66.66%), Amaka 03 (20%). As for Amadi and Ifoema, they have respectively used 01 mood adjunct (6.66%). It is by means of mood adjuncts that participants have expressed usuality, probability or minimisation about their clauses.

This extract also contains vocative adjuncts, meaning that participants are interpersonally related and that they address one another by their first names. In total, I have 06 vocatives adjuncts, of which Nne has used 03 (50%), Ifoema 02 (33.33%) and Amadi 01 (16.66%). Amaka has used 01 continuity adjunct (0.91%) and there is no use of comment adjunct. In sum, Narrator has used 81

adjuncts (74.31%), Amaka 14 (12.84%), Nne 05 (5.58%), Ifoema 05 (5.58%) and Amadi 04 (3.66%). The coming analysis is qualitative.

3.2.4.1 Qualitative analysis

Given the following clauses

1. **If** something was wrong (p.280)
2. I'm fine, **Aunty** (p.280)
3. **And please** pray for my visa interview (p.280)

Let us analyse them

If	something	was	wrong
----	-----------	-----	-------

Adjunct: conjunctive	Subject	Finite	Complement: attributive
	MOOD		RESIDUE

I	'm	fine	Aunty
Subject	Finite	Complement: attributive	Adjunct: vocative
MOOD		RESIDUE	

And	please	pray	for my visa interview
Adjunct: conjunctive	Adjunct: mood	Predicator	Adjunct: circumstantial
	MOOD		

3.2.5 Tenor Dimensions in Extract Two

Amaka, Amadi, Nne, Ifoema are the main interactants of this extract. Their relationship is characterised by either equal or unequal power. Between Nne and Amaka, there is equal power. In the use of these clauses, Amaka is wondering when Nne says “You were just singing along with Fela (p.281)” and then Amaka asks: “How will I get Fela tapes in America, eh? Just how will I get them?” So to address each other there is mutual respect and no feeling of superiority. But the power between Ifoema and Nne as well as Amaka is unequal since Ifoema is their aunty. That is why when Ifoema asks to know if something was wrong with Nne she says: “I’m fine, Aunty (p.280)”. Ifoema keeps on and asks: “Are you sure, Nne (p.280)”? Nne answers: “Yes, Aunty(p.280)”. The vocative Aunty shows the inequality of power between them. The unequal power between Nne and Ifoema is also justified by the fact that Ifoema can used

the first name of her niece as in: “Are you sure, Nne?” Ifoema has additionally the possibility to command Nne as in: “And please pray for my visa interview (p.280)”. In answering Nne says: “I will, Aunty” (p.280).

The dialogue which has taken place between Father Amadi and Nne also shows that there is unequal power between Nne and Father Amadi. It is perceivable in this clause: “You are almost sixteen, Kambili”. Not only does the age of Nne show it but Father Amadi addresses her by the vocative adjunct “Kambili”, which is her name.

As for the affective involvement between Father Amadi and all the other interactants (Amaka, Ifoema and Nne), it is high. Nne is even fond of Father Amadi (Catholic priest) but he reasons with her. Moreover, Amadi takes care of all of them. He is the one who has carried them to a session of prayer with his car. In short, there is mutual affection between all the interactants. As, they spend much time together, the contact between them is no doubt frequent.

3.3 Analysis of Mood Structures in Extract Three

It is on the basis of the same previous processes used in extract one and two that the analysis of mood structures in extract three has been carried.

3.3.1 Identification of Mood, Modality and Adjunct Types in Extract Three

1 Father Amadi’s last day sneaked up on me (Ac) Decl. **2** He came in the morning (Ac); smelling of that masculine cologne (Ac) Decl **3** I had come to smell **4**even when (Aj) he was not there (Ac), wearing the same boyish smile, wearing the same soutane Decl. **5** Obiora looked at him Decl **6**and (Aj) intoned, **7**From darkest Africa now (Ac) come missionaries [[who *will* reconvert the

West]]”. Modalised Decl **8** Father Amadi stared to laugh Decl. **9** “Obiora (Av), whoever gives you those heretical books Decl **10***should*stop Modulated Decl.” **11** His laugh was the same, too (Ac) Decl. **12** Nothing *seemed*to have changed about him (Ac) Decl, **13** yet (Aj) my new fragile life was about to break into pieces (Ac) Decl. **14** Anger suddenly (Ac) filled me, constricting my air passage, pressing my nostrils shut Decl. **15** Anger was alien and refreshing Decl. **16** With my eyes (Ac), I traced the lines of his lips, the flare of his nose Decl, **17**as (Aj) he spoke to Aunty Ifoema and my cousins, all the white nursing my anger (Ac) Decl. **18**Finally (Aj), he asked me to walk him to the car (Ac) Decl. **19** “I *have to* join the chaplaincy council members for lunch (Ac) Modulated Decl; **20** they are cooking for me (Ac) Decl. **21**But (Aj) come and spent an hour or two with me (Ac) Imper. **22** While (Aj) I do the final cleaning up at the chaplaincy office (Ac)” Decl, **23** he said Decl. **24** “No” (Ap) min Decl. **25** He stops to stare at me Decl. **26** “Why?” min Inter **27** “No (Ap) min Decl. **28** I don’t want to Decl.” **29** I was standing with my back to the car (Ac) Decl. **30** He moved towards me (Ac) Decl **31**and (Aj) stood in front of me (Ac) Decl. **32** “Kambili” (Av) min Decl, **33** he said Decl. **34** I wanted to ask him to say my name in a different way (Ac) Decl **35**because (Aj) he did not have the right to say it the old way Decl. **36** Nothing *should* be the same Modulated Decl, **37** was the same anymore (Ac) Decl. **38** He was leaving Decl. **39** I breathed through my mouth now (Ac) Decl. **40** “The first day (Ac) you took me to the stadium (Ac), Decl **41** did Aunty Ifoema ask you to?” Inter **42** I asked Decl. **43** “She was worried about you (Ac) Decl, **44**that (Aj) you *could not* hold a conversation with even the children upstairs (Ac) Modalised Decl. **45**But (Aj) she didn’t ask me to take you Decl. **46** And (Aj) after that first day (Ac), I wanted to take you with me(Ac) *every day* (Am) Decl.” **47** I bent down to pick up a grass stalk narrow like a green needle Decl. **48** “Kambili,” (Av) min Decl **49** he said Decl. **50** “Look at me Imper.” **51**But (Aj) I did not look at him Decl. **52** I kept my eyes on the grass in my hand (Ac) Decl **53***as if* (Am) it held a code Decl **54** I *could*

decipher by concentrated staring (Ac) Modalised Decl, **55***as if (Am)* it *could* explain to me even that first time (Ac) Modalised Decl **56**so that (Aj) I *would* have a reason to be angrier Modalised Decl, **57**so that (Aj) I *would not* have this urge to cry and cry Modalised Decl. **58** He climbed into his car (Ac) Decl **59** and (Aj) started it Decl. **60** “I *will* come back and see you this evening (Ac). Modalised Decl” **61** I stared at his car Decl **62**until (Ac) it disappeared down the slope Decl **63**that (Aj) led to Ikejiani Avenue Decl. **64** I was *still* staring Decl **65**when (WH/Ac) Amaka walked over to me (Ac) Decl. **66** She placed her arm lightly on my shoulder (Ac) Decl. **67** “*Obiora says* (Am) you *must* be having sex, or (Aj) something close to sex, with Father Amadi (Ac) Modulated Decl. **68** We have *never* (Am) seen Father Amadi look so bright-eyed” Decl **69** Amaka was laughing Decl. **70** I did not know whether or not Decl **71** she was serious Decl. **72** I did not want to dwell on how strange Decl **73** it felt discussing whether or not Decl **74** I had had sex with Father Amadi (Ac) Decl. **75** “*Maybe* (Am) when (WH/Ac) we are in the university (Ac) Decl **76** you *will* join me in agitating for optional celibacy in the priesthood (Ac) Decl” **77** “Amaka (Av), *please* (Am) stop it” Imper. **78** I turned and walked to the verandah (Ac) Decl. **79** “Do you want him to leave the priesthood (Ac)? Inter” **80** Amaka sounded more serious now (Ac) Decl. **81** “He *will never* (Am) leave. Modalised Decl” **82** Amaka tilted her head thoughtfully (Ac) Decl, **83** and (Aj) then (Ac) smiled Decl. **84** “You *never* (Am) know” Decl, **85** she said before walking in the living room (Ac) Decl. **86** I copied Father Amadi’s German address over and over in my notebook (Ac) Decl. **87** I was copying again (Ac), trying at different writing styles (Ac), Decl **88**when (WH/Ac) he came back Decl. **89** He took the notebook from me (Ac) Decl **90**and (Aj) closed it Decl. **91** I want to say Decl, **92** “I *will* miss you” Modalised Decl **93**but (Aj) instead (Aj) I said Decl, **94** “I *will* write you Modalised Decl”. **95** “I *will* write you first (Ac) Modalised Decl”, **96** he said Decl.

3.3.2 Analysis of mood types

This analysis starts with the quantitative before ending with the qualitative.

3.3.2.1 Quantitative analysis

Table 8 gives the total number of mood types in extract three.

Mood types	Participants					Totals
	Narrator	Obiora	Amadi	Nne	Amaka	
Declaratives	64	01	11	05	05	86

	(74.41%)	(1.16%)	(12.79%)	(5.81%)	(5.81%)	(89.58%)
WH-interrogatives	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Polar interrogatives	00 (00%)	00 (00%)	00 (00%)	01 (50%)	01 (50%)	02 (2.08%)
Imperatives	00 (00%)	00 (00%)	02 (75%)	01 (25%)	00 (00%)	03 (3.12%)
Modulated interrogative	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Minor clauses	00 (00%)	00 (00%)	03 (60%)	02 (40%)	00 (00%)	05 (5.20%)
Total of each participant	64 (66.66%)	01 (1.04%)	16 (16.66%)	09 (9.37%)	06 (6.25%)	96 (100%)

Table 8: statistics of mood types in extract three.

As can be seen in table 8, participants have globally used 96 clauses. The predominant clauses are declaratives with a total of 86 (89.58%). Of these, Narrator has used 64 (74.41%), Amadi 11 (12.79%), Nne 05 (5.81%), Amaka 05 (5.81%) and Obiora 01 (1.16%). I have also got 02 polar interrogatives (2.08%) equally shared between Nne who has used 01 (50%) and Amaka 01 (50%). The high use of declaratives (86/96) and the 02 interrogatives confirm that this extract is fundamentally predominated by the exchange of information.

This is more justified by the fact that there are simply 03 imperatives (3.12%), of which Amadi has used 02 (75%) and Nne 01 (25%). However, the presence of imperatives marks at least that participants have demanded goods and services. This extract also counts 05 minor clauses (5.20%), of which Amaka has used 03 (60%) and Nne 02 (40%).

All in all, of the 96 clauses, Narrator has used 64 (66.66%), Amaka 16 (16.66%), Nne 09 (9.37%), Amaka 06 (06.25%) and Obiora 01 (1.04%).

3.3.2.2 Qualitative analysis

Here are a few clauses selected for this analysis.

1. Obiora, whoever gives you those heretical books (p.283)
2. But come and spent an hour or two with me (p. 284)
3. Did Aunty Ifoema ask you? (p. 284)
4. Look at me (p. 284)
5. She was worried about you (p. 284)
6. But I did not look at him (p. 284)

Let us analyse them.

Obiora	whoever	gives		you	those heretical books
Adjunct: vocative	Subject	Finite	Predicator	Compl	Complement
	MOOD		RESIDUE		

But	come and spent	an hour or two with me
Adjunct: conjunctive	Predicator	Adjunct: circumstantial
	RESIDUE	

Did	Aunty Ifoema	ask	you?
Finite	Subject	Predicator	Complement
MOOD		RESIDUE	

Look at	me
Predicator	Complement
RESIDUE	

She	was	worried	about you
Subject	Finite	Complement: attributive	Adjunct: circumstantial
MOOD		RESIDUE	

But	I	did not	look at	him
Adjunct: conjunctive	Subject	Finite: negative	Predicator	Complement
	MOOD		RESIDUE	

3.3.3 Analysis of modality

It is composed of the quantitative and qualitative analyses.

3.3.3.1 Quantitative Analysis

It recaps the statistics of the use of modality in extract three. Let us consider table 9.

Modality	Participants					Totals
	Narrator	Obiora	Amadi	Nne	Amaka	

Modalisations	08 (33,26%)	01 (4.16%)	05 (20.83%)	05 (20.83%)	05 (20.83%)	24 (88.88%)
Modulations	01 (33.33%)	00 (00%)	01 (33.33%)	00 (00%)	01 (33.33%)	03 (11.11%)
Total of each participant	09 (33.33%)	01 (3.70%)	06 (22.22%)	05 (18.51%)	06 (22.22%)	27 (100%)

Table 9: Statistics of the use of modality in extract three

It is displayed in table 9 that participants have altogether used 27 modality elements. Of these modality items, I have 24 modalisations (88.88%) of which Narrator has used 08 (8.33%). Amadi, Nne and Amaka have respectively used 05 each which represent 20.83%. As for Obiora, he has made use of 01 modalisation (4.16%).

There are also 03 modulations which are equally shared between Narrator 01 (33.33%), Amadi 01 (33.33%) and Amaka 01 (33.33%). The use of modalisations and modulations shows that interactants have expressed judgments and attitudes about their clauses. On the whole, Narrator has used 09 modality elements (33.33%), Amadi and Amaka 06 (22.22%) each, Nne 05 (18.51%) and Obiora 01 (3.70%).

3.3.3.2 Qualitative Analysis

1. I *have to* join the chaplaincy council members for lunch (p.283)
2. Nothing *should* be the same (p.283)
3. I *will* miss you” (p.285)
4. I *will* write you (p.285)

I	<i>have to</i>	join	the chaplaincy council members	for lunch
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Subject	Finite: modulated	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

Nothing	<i>should</i>	be	the same
Subject	Finite: modulated	Predicator	Complement
MOOD		RESIDUE	

I	will	miss	you
Subject	Finite: modalised	Predicator	Complement
MOOD		RESIDUE	

I	will	write	you
Subject	Finite: modalised	Predicator	Complement
MOOD		RESIDUE	

3.3.4 Analysis of adjuncts

Consisted of two types of analyses, the first one is quantitative and the second one is qualitative. Thus, I have started with the quantitative analysis.

3.3.4.1 Quantitative Analysis

Let us consider table 10 to present the statistics of adjuncts in extract two.

Adjunct types	Participants					Totals
	Narrator	Obiora	Amadi	Nne	Amaka	

Circumstantial	39 (66.10%)	02 (3.38%)	11 (18.64%)	02 (3.38%)	05 (8.47%)	59 (61.45%)
Conjunctive	15 (71.42%)	00 (00%)	05 (23.80%)	00 (00%)	01 (4.76%)	21 (21.87%)
Mood	03 (30%)	00 (00%)	01 (10%)	02 (20%)	04 (40%)	10 (10.41%)
Polarity	00 (00%)	00 (00%)	00 (00%)	02 (100%)	00 (00%)	02 (2.08%)
Vocative	00 (00%)	00 (00%)	03 (75%)	01 (25%)	00 (00%)	04 (4.16%)
Continuity	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Comment	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Total of each participant	57 (59.37%)	02 (2.08%)	20 (20.83%)	07 (7.29%)	10 (10.41%)	96 (100%)

Table 10: statistics of adjuncts in extract three

When taking a look at table 10, it is visible that participants have all used 96 adjuncts. This total number is highly dominated by 59 circumstantial adjuncts (61.45%). Of these, Narrator has used 39 (66.10%), Amadi 11 (18.64%), Amaka 05 (8.47%). As for Obiora and Nne, they have respectively used 02 circumstantial adjuncts (3.38%). The use of circumstantial adjunct shows that participants have added experiential elements to their clauses.

I have also obtained 21 conjunctive adjuncts (21.87%), of which Narrator has uttered 15 (71.42%), Amadi 05 (23.80%) and Amaka 01 (4.76%). Participants have used the conjunctive adjuncts to create connection between the clauses.

I have also got 10 mood adjuncts (10.41%); in which Amaka has used 04 (40%); Narrator 03 (30%), Nne 02 (20%) and Amadi 01 (10%). There are 04 vocative adjuncts (4.16%). Of these, Amadi has used 03 (75%) and Nne 01 (25%). Nne has used 02 polarity adjuncts (2.08%). The use of polarity adjuncts shows that Nne has agreed or disagreed some suggestions.

All in all, of the 96 adjuncts, Narrator has used 57 (59.37%), Amadi 20 (20.83%), Amaka 10 (10.41%), Nne 07 (7.29%) and eventually Obiora 02 (2.08%).

3.3.4.2 Qualitative analysis

1. **No** (p.284)
2. **But** I did not look at him (p.284)
3. I kept my eyes **on the grass in my hand** (p.284)
4. Amaka **please** stop it” (p.285)
5. You **never** know” (p.285)

Let us analyse the clauses

No
Adjunct: polarity
Mood

But	I	did not	look at	him
Adjunct: conjunctive	Subject	Finite: negative	Predicator	Complement
	MOOD		RESIDUE	

I	kept	my eyes	on the grass in my hand	
Subject	Finite	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

Amaka	please	stop	it
Adjunct: vocative	Adjunct: mood	Predicator	Complement
	RESIDUE		

3.3.5 Tenor Dimensions in Extract Three

The main interactants of extract three are Father Amadi, Amaka, Nne and Obiora. The power between Father Amadi and the other three interactants (Amaka, Nne and Obiora) is unequal. In fact, when Obiora says: “from darkest Africa now come missionaries who will reconvert the West (p.283)”. Father Amadi stares to laugh and says: “Obiora, whoever gives you those heretical books should stop.” The remark is that Obiora uses the modaliser “will” and she is not in position to address Father Amadi by his first name “Amadi”. On the contrary, Father Amadi uses the vocative adjunct “Obiora” to name her before giving her an order. In that clause (the preceding one), the presence of “should” shows that Father Amadi has modulated his utterance by expressing obligation. On this view, the power between Father Amadi and Obiora is unequal.

When considering the power between Father Amadi and Nne as well as Amaka, it is unequal. Father Amadi confirms it once more to by commanding Nne in this imperative clause: “but come and spent an hour or two with me” (p.283). It is the one who is in position of power who usually uses imperatives in casual conversations. The use of vocative “Kambili” to strongly reprimand in the coming clause shows the authority Father Amadi has over the teenager (16 years old). Father Amadi rudely says: “Kambili, look at me (p.284).” In this clause, it is a total command and Nne Kambili is supposed to look at him and listen.

But, there is equal power between Amaka and Nne. This factor motivates Amaka to tell Nne this: “Obiora says you must be having sex, or something close to sex, with Father Amadi. We have never seen Father Amadi look so bright-eyed (p.285)”. In answer to that utterance, Nne command: “Amaka, please stop it(p.285)”. These illustrative clauses show the equality of power between Amaka and Nne.

There is affective involvement between Amaka, Nne and Obiora since they are sisters who understand one another without quarrelling. Particularly, between Father Amadi and Nne there is special affection but which has nothing to do with sexual relations. It is only the affection that a dignified priest should have for his brothers and sisters in Christ that Father Amadi has for Nne as seen through: “ I will first write you” by Father; and “I will write you”; “I will miss you”(p.285) uttered by Nne. The contact between all the interactants is frequent, since, except for the time Amadi spent at church, they are frequently together. That is why the contact, among all the interactants, is frequent.

This chapter has been firstly based on the identification of mood, modality and adjunct types in each of the three extracts. Shortly after that, it has been question of the quantitative and qualitative analyses of the aforesaid notions. This chapter has also explored the role relationships established and maintained between all the interactants of each extract.

CHAPTER FOUR: INTERPRETATION OF FINDINGS

The description of the linguistic resources built-in in a literary text is the first step to be taken in a systemic analysis. The second important step is the interpretation of the findings, which are the outcomes of the descriptive analysis. Thus, this chapter is based on the interpretation of the results.

Extract one opens with a case of accident caused by a father who has wildly and outrageously punished his daughter just because of an insubordination. Nne is the daughter in question. The punishment is so serious that it is in St Agnes Hospital that she finds herself when she wakes up, since her case is critical. Mama, her mother expresses: “Thank God. Thank God you are awake” (p.217). The pain is so serious since her father has poured hot water on her. Nne confirms it: “My whole is on fire,” (p.217). It is up to her mother to order her to rest when she has moved. Mama says: “Shhh, “Just rest. Thank God you are awake(p.217)”. Mama has been so glad to perceive the recovery of her daughter who, she was about to lose because of the uncontrolled temper of Papa. Papa, too, has been so glad when he has noticed that he is not going to lose his precious daughter. He says:“My precious daughter. Nothing will happen to you. My precious daughter(p.218)”. His victim confesses:“I was not sure if it was a dream. I closed my eyes(p.218)”, since Nne is surprised. All the members of the family have come to back up Nne. Even Father Amadi and Father Benedict have come to give her extreme unction. It is about the state of Nne that participants have discussed in this extract. This conversation comes up with the use of 137 mood types which are mostly declaratives 117/137 (85.40%). This percentage confirms no doubt that participants have largely exchanged information. They have also used 01 polar interrogative (0.72%) as in the question that Father Amadi has asked Kambili. Are you awake (p.219)? There are also 02 WH-interrogatives (1.45%) which are perceptible in:“Why was she saying I was seriously ill? Why was I here in St. Agnes hospital(p.218)?” All these data confirm once more that the conversation has been focused on the exchange of

information by means of grammatical structures such as declaratives and interrogatives.

It does not however mean that interactants have not exchanged goods and services. To prove it, Nne has ordered her mother in these terms: “Mama, call Aunty Ifeoma, I said. “Call Aunty Ifeoma. Please (p.218)”. In total, interactants have used 04 imperatives (2.91%) to exchange goods and services. The extract also contains 13 minor clauses (9.48%). At the level of mood types, of the 137 mood types, Narrator has used 99 clauses (72.26%), Mama 21 (15.32%), Ifoema 07 (5.10%), Nne 04 (2.91%), Papa 03 (2.18%) and Amadi 03 (2.18%).

The same participants have made use of modal operators, mood adjuncts or grammatical metaphors to express judgments and attitudes about their utterances. Modulations have predominated since most of the participants have tempered communication by expressing probability and usuality about their clauses. Thus modalisations give a rate of 95.83% while, modulation once used in the extract rates 4.16%. Globally, Narrator has used 14 times modality (58.33%), Mama 07 (29.16%), Ifoema 02 (8.33%) and Papa 01 (4.16%).

It has not been unreasonable to identify some constituents used by participants to add additional information to their clauses. In fact, participants have all used 113 adjuncts. They have mainly used circumstantial adjuncts (59.29%) to give precision about time, place, manner, means and so forth. Conjunctive adjuncts represent 23.89%; they have been used as connectors. Mood adjuncts cover 8.84% and vocatives 7.96%. Vocative and mood adjuncts have been respectively used by participants to address one another with first names and to express either probability or usuality. There are no polarity, comment and continuity adjuncts in this extract. On the whole, Narrator has uttered 83 adjuncts (73.45%), Mama 16 (14.15%), Ifoema 08 (7.07%), Nne 03 (2.65%), Amadi 02 (1.76%).

As far as the interpersonal relationships established between Mama, Nne, Papa, Father Amadi and Aunty Ifoema, they are characterized by either equal or

unequal power; frequent or occasional contact and high or low affective involvement. In terms of aged people, Papa, Mama, Father Amadi and Aunt Ifoema are those who are of equal power among interactants of this extract. The power between Mama, Papa, Aunt Ifoema, Father Amadi and Nne is unequal since, Nne is a daughter for all of them. As regards the affective involvement, all the interactants are members of the same extended family except Father Amadi, who is a friend of this family. His responsibility as Catholic preacher makes him have brotherhood affection for all people. More particularly, Papa loves Nne despite the fact that he has poured hot water on her. This is shown in “my precious daughter. My precious daughter (p.217). The contact among all the interactants is frequent since they live side by side and they regularly see one another.

This interaction is distinguished by the use of familiar terms as: this cannot go on, nwunye m” and Nne There is also presence of reduced forms of verbs. Due to the fact the interaction has taken place among family members together with the aforementioned data; I can contend that this interaction has the style of a casual conversation.

In extract two, participants have been more interested in the exchange of information than goods and service in return from a session of prayer. These participants are Narrator, Amaka, Amadi, Nne and Ifoema. They have wholly used 122 mood types. It is mandatory that I mention it once more that declaratives come top with a rate of 86.88%. This session of prayer makes participants argue about what they have seen on the way to home. “Something from God was happening there. I felt the blessed Virgin there. I felt her (p.279)”. Some of them are dubious. “Does that mean you don’t believe in the apparition?” Father Amadi asked. The thing was so surprising that many questions have followed their doubts: “What about you? Do you believe it?” Or hadn’t they seen it and felt it, too? Through these questions one can deduce that,

this extract also contains interrogatives which occupy 4.91% of the total ranking clauses.

Despite the fact that declaratives (86.88%) and interrogatives (4.91%) have dominated this interaction, participants have also used modulated interrogatives (2.45%) as in “How could anyone not believe after what we had seen (p.279)? Apart from that, they have used imperatives (0.81%) as seen in: “And please pray for my visa interview” (p.280). The weak presence of imperatives and modulated interrogatives justifies nevertheless that interactants have exchanged goods and services. When considering all the total ranking clauses (122), Narrator has used 89 clauses (72.91%), Amaka 14 (11.47%), Nne 08 (6.55%), Amadi 06 (4.91%) and Ifoema 05 (4.09%).

There is a high presence of the use of modality in extract two with a total of 37. This shows that participants have expressed judgments and attitudes about their utterances. But the particularity is that the use of modality is predominated by modalisations with a rate of 97.36%, which means that interactants have expressed probability and usuality than obligations or inclination. That is why this extract only gets 2.63% of modulations. In sum, Narrator has used 24 times modality elements (63.15%), Amaka 08 (21.05%), Amadi 03 (7.89%), Ifoema 02 (5.26%) and Nne 01 (2.63%).

Some of the functional constituents of the clauses I have identified are adjuncts with a total of 109. The high rate of adjuncts evidences that participants have added additional elements (experiential, textual and interpersonal) to their clauses. On this view, circumstantial adjuncts come first with a rate of 41.28%; conjunctive second with a rate of 36.69%; mood adjuncts third with a rate of 13.76%; vocative adjuncts fourth with a rate of 5.50%; polarity adjuncts fifth with a rate of 1.83%; and the last place is occupied by 0.91% of continuity adjunct. Comment adjuncts have not been found in this extract. Focusing on the global rate of each participant, Narrator has used 81 adjuncts (74.31%), Amaka 14 (12.84%), Nne 05 (5.58%), Ifoema 05 (5.58%) and Amadi 04 (3.66%).

The interpersonal relationship established and maintained between the interactants of extract two is deduced from their use of mood, modality and adjunct types. This analysis has helped me to find out that between Nne and Amaka, there is equal power as they are age mates. It is similar to Aunty Ifoema and Father Amadi. But the power between Ifoema and Nne as well as Amaka is unequal since Ifoema is the aunt of Amaka and Nne. The power between Nne and Father Amadi is unequal. It is perceivable in this clause used by Father Amadi: you are almost sixteen, Kambili (p.280)". As for the affective involvement between Father Amadi and all the other interactants (Amaka, Ifoema and Nne), it is high. The contact between all the interactants is not occasional since they regularly keep in touch with one another.

This extract is characterized by terms such as "Yes, Aunty. I will, Aunty" (p.280) and Igbo words such as "Abum onye n'uwa, onye ka m bu n'uwa" (p.280). On the basis of the presence of these colloquial words, I can argue that this interaction is casual.

As the previous extracts, excerpt three is also marked by more exchange of information than that of goods and services. In fact, Father Amadi gets an opportunity to travel to Germany and he is saying his good-byes to all his acquaintances. He says: "I have to join the chaplaincy council members for lunch; they are cooking for me (p.284)". He wants Nne to keep him company. But Nne refuses by saying: "No. I don't want to (p.284)." As he is in a hurry, he says: "I will come back and see you this evening." Right after his return from the chaplaincy council, he comes to see Nne, who is copying his German address over and over in her notebook. He has taken the notebook from Nne and she wants to say: "I will miss you" but instead she says, "I will write you" (p.285). This bond of affection between them also motivates Father Amadi to say: I will first write you (p.285)". The closed relationship between Father Amadi and Nne pushes Amaka to report what Obiora has told her. Thus, Amaka says to Nne by laughing: Obiora says you must be having sex, or something

close to sex, with Father Amadi. We have never seen Father Amadi look so bright-eyed (p.285)”. This is a blasphemy about the holiness incarnated by a dignified Catholic priest. Nne defends by asking: “Do you want him to leave the priesthood (p.285)?” It is therefore perceptible that through the illustrative clauses, declaratives and interrogatives are more used. This is similar to the total rate of declaratives (89.58%) and interrogatives (5.2%) in this extract. These percentages prove that the interaction is based on the exchange of information.

Nevertheless, there are 3.12% of imperative clauses which are used to exchange goods or services. Then, in spite of the few numbers of imperative and the total absence of modulated interrogatives, I can contend that this interaction is a blend of the exchange of information and goods or services. It is imperative to note that there are also 5.20% of minor clauses in this extract. Globally, of the 96 clauses, Narrator has used 64 (66.66%), Amaka 16 (16.66%), Nne 09 (9.37%), Amaka 06 (06.25%) and Obiora 01 (1.04%).

This extract is made up of 27 uses of modality. It consists of 03 modulations (11.11%). This means that some judgments and attitudes about obligations have been expressed by interactants. Always on top, there are also 24 uses of modalisations (88.88%), which have been expressed to temper communication by means of probability and usuality. On the whole, Narrator has used 09 modality elements (33.33%), Amadi and Amaka 06 (22.22%) each, Nne 05 (18.51%) and Obiora 01 (3.70%).

Participants have also added additional information to their clauses by means of 96 adjuncts of different categories. Of these, circumstantial adjuncts cover 61.45%, conjunctive adjuncts (21.87%), mood adjuncts (10.41%), vocative adjuncts (4.16%) and polarity adjuncts (2.08%). There are no continuity and comment adjuncts in this extract. All the 96 adjuncts taken together, Narrator has used 57 (59.37%), Amadi 20 (20.83%), Amaka 10 (10.41%), Nne 07 (7.29%) and Obiora 02 (2.08%).

The interpersonal relationships among Father Amadi, Amaka, Nne and Obiora are as follows: the power between Father Amadi and the other three interactants (Amaka, Nne and Obiora) is unequal since all of them are teenagers and they represent daughters for him. There is high affective involvement between Amaka, Nne and Obiora since they are sisters who get along. It is only the affection that a dignified priest should have for his brothers and sisters in Christ that Father Amadi has for Amaka, Nne and Obiora. The contact between all the interactants is frequent. Even though, father Amadi spend a few times at church they are frequently together. This conversation has also the style of a casual interaction.

All in all, the conversations of the three extracts have been dominated by the exchange of information. Modalisations are more used than modulations in all the extracts. Circumstantial adjuncts are higher in number than the other types of adjuncts. The description of mood, modality and adjunct types has helped me to uncover the kind of interpersonal relationships established among the interactants.

CONCLUSION

This research work has been focused on the application of the grammar of interpersonal meaning to three extracts from Chimamanda Ngozie Adichie's

Purple Hibiscus (2006). The application of the existing linguistic theories to a literary work is relatively the process of a systemic analysis.

It is imperative to mention that before coming to the findings of this research work, I have organized it into four chapters. In that perspective, the first chapter has focused on the review of works achieved by systemicists, which are closely related to tenor and mood analysis under the cover of Systemic Functional Linguistics (SFL). The second chapter is about the theoretical framework in which the contents of the grammar of interpersonal have been detailed. The third chapter is the place where the use and application of the theories of SFL have been carried in order to bring out the outcomes of this analytical work. In this chapter, I have simply achieved the quantitative and qualitative analyses of mood, modality and adjunct types. This chapter has also approached the tenor of discourse by means of which I have pointed out the interpersonal relationships established between the interactants. In the fourth chapter, it has been question of the interpretation of the outcomes got in chapter three.

On the whole, this analysis has helped to find out that participants, at the level of mood analysis, have largely exchanged information in lieu of goods or services. In other words, the grammatical structures of declarative and interrogative clauses have predominated in relation to the structures of modulated interrogatives or imperatives. The use of modality reveals that interactants have mostly expressed judgments and attitudes about probability and usuality as compared to the expression of obligation and inclination. At the level of adjuncts, circumstantial and conjunctive ones are mainly used by participants. Nevertheless, the other types of adjuncts (mood, vocative, polarity and continuity) have been identified in the three extracts except for comment adjuncts which appear nowhere in the three extracts.

The exploration of tenor of discourse has helped me to point out and grasp how the interactants are interpersonally connected. As within the three extracts

Father Amadi has been present, he is always in position of power as his counterparts Papa, Mama and Aunty Ifoema. Nne, Amaka and Obiora are interactants who are in position of inferiority. Despite the inequality of power, all the interactants are affectively connected and their contact is not occasional.

In short, this lexico grammatical analysis has helped me to describe the functional constituents, and has also served to grasp how the interpersonal meta-function is realized at the clauses level. Likewise, the analysis has contributed to pave the way for the understanding of the main message conveyed by Chimamanda Ngozie Adichie's *Purple Hibiscus*(2006). The feminist writer draws the attention of heads and members of households and on the plausible traumatic moments they could go through at a given time of their lives by illustrating through her novel the case of the family of Kambili.

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