

Introduction

Systemic functional theory views language as a resource people use to accomplish their purposes by expressing meaning in context.

According to Halliday (1985), linguistics is the study of how people exchange meaning through the use of language. So, language is obviously a vital tool; not only is it a means of communicating thoughts and ideas, but it also forges friendship, cultural ties and economic relationship. It also implies that language exists and therefore must be studied in contexts. Thus, language or any variety of language deserves a scientific study in order to point out what it is, how it functions and how it is structured for use. Indeed, the scientific study of a language is called linguistics. It is concerned with the study of how people exchange meaning through the use of language.

In fact, it is very important to know that linguistics has two branches: theoretical linguistics and applied linguistics. Theoretical linguistics is concerned with finding and describing generalities both within particular languages and among all language users whereas applied linguistics takes the results of those findings and applies them to another area. Applied linguistics has another branch called systemic linguistics. It is the branch of linguistics which aims at viewing language as strategic meaning making.

According to systemicists, language meaning involves three functional labels: experiential, interpersonal and textual meanings. Systemicists argue that the description of experiential meaning involves one major system which is the system of transitivity (process types), the one of interpersonal meaning involves the system of Mood while the description of textual meaning involves theme.

In this research work, I am concerned with the interpersonal function of language. My main objective here is to apply theories of the interpersonal meaning to the study of *The Joys Of Motherhood* written by **Buchi EMECHETA**. The work is not limited to the description of linguistic features but includes an interpretation of those features. In this work, I have attempted to

answer two main questions which are phrased as follows: how is interpersonal meaning realised in *The Joys Of Motherhood* and to what extent does it contribute to the understanding of the novel. To answer these questions, I have relied on sampling method. This consists in selecting three excerpts from the novel on which my analysis will be based.

Apart from the introduction and the conclusion, the whole work falls into three chapters. The first chapter is entitled literature review and theoretical framework which has to do with some key concepts used in Systemic Functional Linguistics; the second one is about the analysis of mood in the selected excerpts in *The Joys Of Motherhood* and the third and last chapter is about the discussion of findings.

Chapter one: Literature review and Theoretical framework

1-1 Literature review

Language is an instrument used by human being to exchange or interact.

It is widely thought that people who use language are interested in how they can do things with language, how they can make meanings, build up and be understood through choices of words and grammatical resources. In the same way, Bloor and Bloor (2004: 2) claims that “when people use language, their language acts produce – construct meanings”. As for Kroger and Wood (2000: 4) “Language is taken not simply as a tool for description and a medium of communication but as a social practice, a way of doing things. Gee (2005:10) even claims that “language has a magical property: when we speak or write, we design what we have to say to fit the situation in which we are communicating. But at the same time, how we speak or write creates very situation”. In other words, language shapes and reinforces attitudes and beliefs, then is a medium for cuing identities, activities, values and ideologies.

According to Martin (2001), the issues related to the social aspects of genres and to the linguistic patterns linked to specific genres remain unresolved within the field of genre studies. The author sees genres as flexible structures influenced by the social interaction in which they are used, and social interactions as singular events due to the genres used and to the linguistic choices at the level of register (Vian Jr & Lima-Lopes, 2005). In this sense, register is the element that mediates the instantiation of genre, leaving in the text structure specific traces of the situation in which it occurred (Eggins, 1994).

From this perspective, genre is seen as one of the levels of context, and the context of culture as the backdrop to the interaction, “constituting a semiotic potential for social interactions” (Vian Jr & Lima-Lopes, 2005). The organisation of semiotic plans proposed by Martin, based on a similar model presented by Halliday, is reflected in the choices made at the level of the context

of situation (register) and materialised in language, since genre and register are abstract notions this way:

The context of culture (genre) should be seen on a more general and more abstract plan than the context of situation (register). As a consequence, while genre is instantiated through language, this realisation is mediated through the realisation of register (Vian Jr & Lima-Lopes, 2005).

The study of language is so important that, as Fairclough (1989: 2) states, “using language is the most common form of social behaviour” and we depend on language in our public and private interaction, determining our relationships with other individuals and the social institutions we inhabit. For Halliday (1985, xiv), “language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realised and answer the question, “how are these meanings expressed” It is from this point of view of language that systemic Functional Linguistics was developed by Halliday and his associates during the 1960s.

Halliday’s SFL (Halliday 1994; Halliday & Matthiessen 2004), emphasising on semiotics, the code of language and how the utterances and texts specify all the meaning potentials, studies the functional and situational organisation of language in social context (Halliday, 1985: 11). It is concerned with how speakers generate utterances and texts to convey their intended meanings through the generalised metafunctions that relate language to the outside world where interactants and their social roles matter. In Systemic Functional Linguistics, language has three metafunctions: ideational, interpersonal, and textual reflected through a huge system network of meaning potentials including subnetworks of transitivity, things and quality with specific set of semantic features for utterance production. Ideational meaning is related to the way language is used to represent experiences of the physical, the psychological and the social world. This meaning is realised through the system of transitivity, which is represented by a process (realised by a verbal group), the participants involved (realised by nominal groups) and their circumstances (usually realised

by adverbial groups). The interpersonal meaning is realised by the system of mood and modality. Mood is related to the exchange of information and of goods and services. Modality, on the other hand, is the relationship established between the text's author and his/her representations- what the author commits himself/herself to in terms of the truth and the necessity of the text assertion. Textual meaning has to do with the way the text is organised in relation to its context and its message. The clause seen as message, projects textual meanings through the system of Theme/Rheme, which is related to the message's point of departure (Theme) and its continuity (Rheme) in the clauses' syntactic organisation.

In his paper "An analysis of Interpersonal Meaning in a Computer Mediated Conversation Using Systemic Functional Grammar Approach", Sheila M. Nepomuceno (2001) has used Systemic Functional Grammar to analyse a transcript of chat dialogue between Japanese and Filipino students in the Cross-Cultural Distance Learning (CCDL) project. The chat dialogue was analysed through identification of clause mood structures and speech functions. The pattern of the mood structures were investigated, and then the use of mood elements like subject, finite, complement, adjuncts, modals were also explored. The results suggest that Japanese and Filipino students make use of interpersonal grammar uniquely based on the influence of their respective culture and language

Apart from the works of scholars mentioned above, I have selected works of some former students from the English Department of the University of Abomey- Calavi that have to do with my topic.

Amoussou, Franck and Anagonou, Jacob (2009) in their thesis entitled "The Grammar of Interpersonal Meaning: The Descriptive Analysis: an Interpretation of Mood Patterns in Georges Eliot's *The Mill On the Floss* (1860)", make a descriptive analysis and interpretation of Mood patterns by selecting three extracts from the novel. In the selected extracts, they have shown that men have

power over women, and thus the power between women and men is unequal. Thus, Eliot's fight against gender discrimination is up-to-date. In addition, they study declarative mood-types; this helps them to deduce that the speakers are mainly concerned with exchange of information. For them, the use of imperative is rare, and is most used by men. They observe that the language used is informal and consequently the conversations in the extracts are casual. They finally conclude that the system of mood and modality are the key for the understanding of the interpersonal function in the *Mill On The Floss*.

Degnide, A. D (2009), in "An Analysis of Mood Structure in Bernard Shaw's *Pygmalion*", points out that there is a great power and status inequality between Higgins and Eliza, but that gap between them has been considerable when Eliza has been changed from a flower girl to a lady. Moreover, he has noticed that the author has done well, through the lexico-grammatical choices made for his characters, in giving them various roles through the play. He ends his analysis by saying that the Systemic Functional Linguistics theory is a powerful tool for analysing spoken discourse and any other literary texts as well.

Similarly, Koumolou, G. R and Gnambode, A. R. (2009), has studied Mood and Theme in *Vanguard*. They stress on the use of modal auxiliaries 'must' and 'shall' in some declarative clauses. They eventually show that the use of textual adjuncts in the editorials highlights a well organised text tied by texture devices

In the same way, Hounsa Odile (2008), in her unpublished thesis: *The Interpersonal Meaning patterns: An inquiry into Thomas Hardy's Far From The Madding Crowd*, has dealt with Cate Poynton's Model of tenor and with the structure of dialogue in the novel. She has discovered that Thomas Hardy has organised the narration in such a way that each participant contributes to giving an interpersonal meaning to the conversation in which he/her is engaged.

Koba, E. (2012) in his Thesis "The application of the Grammar of Interpersonal Meaning to three extracts from Rotimi's *The Gods Are Not To Blame*" works out that, at the level of mood types, the interactants have mainly

exchanged information . The analysis of modality points out that modulation is of negligible importance. On the contrary, modulation has reached the highest level, thus interactants have expressed judgment and attitudes about their utterances. The analysis of adjunct-types shows that circumstantial, conjunctive and vocative adjuncts occupy the first three places. Mood, continuity and polarity adjuncts hold the last three places. He has come to the conclusion that the characters of the extracts have established and maintained interpersonal relationships between them.

Adjassoho M. A. and Houénon E. E (2009) have also applied the Interpersonal Function to Chinua Achebe's *Arrow Of God*. In their work, they notice that by analysing closely the choices interactants made for Mood and Modality, they uncover the interpersonal relationships that they are expressing.

The above-mentioned works have helped me to notice that they focus on the same target which is the application of linguistic theories to a literary text so as to describe the language used in it.

In the light of what precedes, I share their viewpoint, since in this research work, I have applied tenor and interpersonal theories to *The Joys of Motherhood* to understand the message it conveys. I also think that while carrying a research work, I should not discuss anything without describing it. For this reason, I haven't limited this work to the mere application of tenor and interpersonal meaning but I have also tried to discuss the results of the findings.

1-2 Theoretical framework

This part of my work deals with the definitions of some key concepts which are related to the interpersonal function.

1-2-1 Tenor

Tenor means language users' attitudes and their relationship with each other. It is referred to as the social role relationship played by interactants. Cate Poynton (1985) suggests that Tenor can be subdivided into three continua which include the levels of formality in a particular instance:

-The power continuum specifies whether the roles played by the interactants are those in which they are of equal or unequal power. When the power between interactants is unequal, the language used is supposed to be formal, and informal in the other case. For example in a casual conversation, friends share equal power whereas in an exchange between a student and a lecturer, the power is unequal.

-The contact continuum specifies situation in terms of whether the roles the interactants are playing are those that bring them into frequent or infrequent contact. In this situation, the register is informal whereas in the second case, it's formal.

-The affective involvement continuum places interactants in the position according to whether the roles they are playing are those in which the affective involvement is high or low. The language used is informal in the case of high affective involvement and formal in low affective involvement.

The tenor of a text is associated with the realisation of interpersonal meaning which is in turn realised through the mood patterns of the grammar.

1-2-2 Interpersonal meaning

The interpersonal meaning is realised through the Mood patterns of the grammar. It is the language function which reveals how speakers express roles

and attitudes in various ways, how participants in an interaction make mood and modality choices to indicate the role relationships between them. Furthermore, it considers how clauses are structured to enable dialogue. In this perspective, Gibson and Hanna (1992:61) have pointed out in their book entitled *Introduction to Human Communication* that “by communicating with each other or one another and exchanging messages, we create our relationships and thus we learn who we are in those relationships”. So, being able to take part in a dialogue or a conversation, means being able to realise social relationships with other language users.

1-2-2-1 Semantics of interaction

When we are communicating with people, we are not just talking, but we are also arguing with them about something, we get them to do things or they offer to do things for us. While using verbal communication or its written form, we then interact. So, it is important to know that a single person doesn't interact. Speaking to oneself is not a dialogue since dialogue involves at least two interactants and implies an exchange which leads to a move and finally to a turn taking. Halliday (1984, 1985a:68-71) approaches the grammar of interaction from a semantic perspective. He points out that “whenever we use language to interact, one of the things we are doing with it, is establishing a relationship: between us; between the person speaking now and the person who will probably speak next. To establish this relationship, we take turns at speaking; we take on different speech roles in the exchange”.

1-2-2-2 Speech roles and speech functions

1-2-2-2-1 Speech roles

A speech role can be described as the position taken by a speaker when it is his turn to make move. When people are exchanging, they can take on two basic speech roles: giving or demanding. They may choose to give or to demand

as the “commodity” being exchanged can be either information or goods and services. Depending on the commodity being exchanged, Halliday (1985a: 69) has worked out some typical functions that he refers to as speech function

1-2-2-2-2 Speech functions

According to Halliday (1985a: 69), the four basic types of statement, question, offer and demand are referred to as speech functions. So, every starting move in a dialogue must be one or other of these speech functions and each speech function involves both a speech role and a commodity choice.

Speech roles	Speech function	Commodity
Giving	Statement	Information
	Offer	Goods and services
Demanding	Question	Information
	Command	Goods and services

Table 1: Speech roles versus speech functions with commodity exchange
(Source: Halliday (1985a: 69))

Initiating speech functions	Responding speech functions	
	Supporting	confronting
Offer	Acceptance	Rejection
Command	Compliance	Refusal
Statement	Acknowledgement	Contradiction
Question	Answer	Disclaimer

Table 2: Initiating versus speech functions

Source: Eggins (1994:151)

1-2-2-3 Speech functions and mood-types

There is a correlation between the four basic speech functions and the grammatical structure of the clauses. Then, each of them encodes the meaning to be realised as we interact. The mood structure of clause refers to the organisation of a set of functional constituents including the constituent subject. But the realisation of speech functions in clauses is more semantic rather than morphology. For example, when we want to make a statement, we typically use a clause of a particular structure: declarative clause. The same thing can be made with a tagged declarative. According to Eggins (1994), speech functions can be realised with a typical Mood or non-typical Mood.

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

Table 3: Speech function versus typical Mood and non-typical Mood

Source: Eggins (1994: 153)

1-2-3 Exchanging information: The grammar structure of proposition

Language is as medium of exchanging information or goods and services. When it is used to exchange information, we talk of proposition which is

referred to as grammar of propositions. The grammar of proposition reveals that clauses comprise two components called MOOD and RESIDUE. Each of them has its constituents.

1-2-3-1 MOOD constituents

The fundamental part of the clause that carries the nub of the argument constitutes the MOOD element. It is the part that the responder cannot ellipsis when he/she takes turn. MOOD elements are subject, Finite to which we must add MOOD Adjuncts and Polarity Adjunct.

1-2-3-1-1 Subject

The Subject (S) realises the thing by reference to which the proposition can be affirmed or denied (Halliday 1985a: 76). It provides the person or thing in whom is vested the success or failure of the proposition; what is “held responsible”. Its identification can be achieved by a tag test. The subject can either be a noun, a pronoun, a nominal group or a clause.

1-2-3-1-2 Finite

The Finite is the second constituent of the MOOD element. Its role in clauses according to Halliday (1985a: 75) is to make a proposition definite to anchor the proposition in a way that we can argue about it. The identification of the Finite also involves the tag test: the verbal part that tells you which element the Finite is. Finite “anchors” the proposition and brings it down to earth so that we can argue about it through what Halliday (1985a: 75) refers to as Finite verbal Operators, of which he identifies two kinds:

- ❖ ***Temporal Finite verbal Operators***: They anchor proposition by reference to time. They give tense to the Finite either past (I went home), present (I learn my lessons) or future (Bola will accept my gift). In the present and past tenses, Finites are fused with lexical verbs. But when clauses are turned into negative or interrogative (do, did) will appear separately

- ❖ **Finite modal Operators:** They anchor the proposition not by reference to time but by reference to modality. There are Finite elements which express the speaker's judgments of how likely or unlikely something is.

Ona	must	go
Subject	Finite: modal	Predicator

Modulation

Franck	will	come
Subject	Finite: modal	Predicator

Modalisation

1-2-3-2- RESIDUE constituents

The less essential part to the arguability of the clause constitutes the RESIDUE component of the clause. As the MOOD component, it also contains a certain number of functional elements which are predicator, one or more complements, and any number of different types of Adjuncts.

1-2-3-2-1 Predicator

The predicator is the lexical or content part of the verbal group. It fills the roles of specifying the actual event, action, process being discussed. The predicator is identified as being all the verbal elements of the clause after the single Finite element. A clause in which there is only a single verbal constituent i.e. (the simple present and the simple past tense of the verb), we have the fusion of the elements of the Finite and the predicator.

You	are	carrying	our love child
Subject	Finite	predicator	
MOOD		RESIDUE	

1-2-3-2-2 Complement

The complement is a second component of the RESIDUE. It is the non-essential participant in the clause. It is identified as an element within the RESIDUE that has the potential of being Subject but is not. A complement can get to be subject through the process of passivising the clause. However, there is a particular subclass of complements which are called attributive complement where the complement is realised by an adjective verbal element (word/ phrase).

1-2-3-3 Adjuncts

Adjuncts are the last constituents of the RESIDUE elements. They can be defined as clause elements which contribute some additional (but not essential) information to the clause. They can be identified as elements which do not have the potential to become Subject, that is, they are not nominal elements but are adverbial or prepositional. We can differentiate three kinds of adjuncts (modal, circumstantial and textual) according to whether what they contribute to the clause is principally experiential, interpersonal or textual adjuncts.

1-2-3-3-1 Circumstantial adjuncts

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

1-2-3-3-2 Modal adjuncts

Modal adjuncts add interpersonal meaning to the clause, that is, they add meanings which are somehow connected to the creation and maintenance of the dialogue. They can impact either directly on the MOOD elements (by adding some qualification to the Subject/Finite) or indirectly, by merely adding an expression of attitude or by making an attempt to direct the interaction itself.

They are four main types of Modal adjuncts:

- MOOD Adjuncts: Perhaps, probably, maybe, sometimes, etc.
- Polarity Adjuncts(Yes/No in ellipsed clauses)
- Comment Adjuncts (Frankly, unfortunately, honestly, really, provisionally etc)
- Vocative Adjuncts: names, nicknames

1-2-3-3-3 Textual adjuncts

Textual adjuncts deal with the organisation of the message itself. They are of two kinds: conjunctive adjuncts and continuity adjuncts.

Conjunctive adjuncts expressed by conjunctions function to provide linking relations between one clause and another.

Continuity adjuncts include the continuative and continuity items, particularly frequent in casual talk, such as *well*, *yea*, *oh* where they occur to introduce a clause, and signal a response to prior talk is about to be provided.

Both conjunctive and continuity adjuncts do not belong to MOOD or RESIDUE boxes.

1-2-3-4 Typical mood structure of clauses

While exchanging information, people use some particular clauses which are structured differently.

1-2-3-4-1 Mood structure of declarative clauses

In the mood structure of declarative clauses, we have minor and major clauses. Major clauses are clauses which selected the Subject which precedes the Finite, Predicator, complement and the Adjunct. This is the typical S^FP^CA structure of declarative clauses. Minor clauses are typically brief, but their brevity is not the result of ellipsis. We cannot fill out a Subject and Finite for a minor clause, for the simple reason that such clauses have never selected a Subject or Finite.

Nwokocha Agbadi	took	His daughter	home
Subject	Finite	Predicator	Complement Adjunct
MOOD		RESIDUE	

Table of major clause

1-2-3-4-2 Structure of interrogatives

To ask questions, we usually use polar interrogative (YES/NO questions or WH-interrogatives (questions using Who, What, Which, When, Why, How).

1-2-3-4-2-1 Polar interrogative

The structure of polar interrogative involves the positioning of the Finite before the Subject. The typical structure runs as follow: F^S+

Eg1: Is it my fault.....?

F S C

Eg2: Do you think **I don't suffer too.**

F S P C

1-2-3-4-2-2 WH interrogative clauses

The WH element is always conflated either with the subject, the complement, or circumstantial adjuncts. Depending on the element being conflated the structure turns out to be:

WH-element conflated with Subject

- WH/S^FP^CA

E.g.: What happened to us?

- WH element conflated with complement

WH/C^FS^PA

E.g: What do you want me to do?

- WH element conflated with circumstantial adjunct

E.g. How fantastically James sings!

1-2-3-4-3 Mood structure of exclamative clauses

Exclamative clauses are used in interaction to express emotions. Like interrogatives, they require the presence of WH conflated with either a complement or an agent.

- WH conflated with a complement

What a nice motorbike you bought!

WH/C^SF

- WH conflated with attributive complement

How amusing he was!

WH/Attributive^{Subject}Finite

- WH conflated with an adjunct

How fantastically Henry James wrote!

WH/Adjunct^SF^P

1-2-4 Modality

Modality falls into two notions which are: modalisation and modulation.

1-2-4-1 Modalisation

When modality is used to argue about a proposition, it is referred to as modalisation. It is a complex area of English Grammar. It deals with the different ways in which a language user can intrude on his/her message expressing attitudes and judgments like probability of something happening or being or the usuality of something. Modalisation can be realised through a Finite Modal Operator or Mood adjunct.

1-2-4-2 Modulation

Modulation is a way for speakers to express their judgments or attitudes about events and actions. Unlike Modalisation, these judgements are not probability or usuality, but of obligation and inclination. Modulation can be expressed in the finite as a modulated verbal operator (can, shouldn't, must, have to) and some complex predicator (willing to, required to, determined to...). It can be expressed subjectively or objectively.

1-2-5 Exchanging goods and services: The grammar of proposals

Language is not only used to exchange information, to argue whether things are or are not, but it is also used to exchange goods and services. It is referred to as the grammar of proposals. As we did for propositions, we will examine how English language is structured and serves to exchange goods and services. Like the grammar of propositions, the grammar of proposals also presents Mood structure of clauses.

1-2-5-1 Demanding goods and services: The structure of imperatives

Demand for goods and services are typically (but by no means always) realised by imperatives. That is, we frequently use a clause of the Mood type “imperative” to make a command. Imperative structures are of various types. Some select MOOD element consisting of Finite + Subject and RESIDUE constituents. Finally, there are imperatives having only a RESIDUE. It’s important to note that no matter how an imperative clause is expressed grammatically, it can be tagged and is therefore to be considered as major clause, not a minor clause.

1-2-5-2 Giving goods and services: The grammar of offers

We use offer to give goods and services. The clause that helps to express an offer is a modulated interrogative.

E.g.: Will you open the gate?

Chapter two: Analysis of mood in the three excerpts

The purpose of this chapter is to carry out a mood analysis of three excerpts, which implies working on mood-types, modality-types and adjunct-types. In each excerpt, I have dealt with the quantitative and qualitative analyses of mood-types, modality-types and adjunct-types. The quantitative analysis gives an account on the statistics whereas the qualitative analysis is about a practical analysis of mood-types, modality-types and adjunct-types in a few selected clauses.

2-1 Mood analysis of excerpt one

2-1-1 Clause and mood identification

I have used keys to distinguish the functional elements in clause and mood type identification. The same keys are used for the other two remaining excerpts.

Keys:

S= subject; F= Finite; Fn= negative Fms= modalised; Fml= modulated; P= Predicator; Pms= modalised Predicator; Pml= modulated Predicator; F/P= Fused Finite and Predicator; C= complement; Ca= Attributive; A= Adjunct; Ac= circumstantial; Am= mood; Ap= polarity; Av= vocative; Aj= conjunctive; At= continuity; Wh= wh element; Wh/S? Wh/C? Wh/Ac= fused element;

MOOD elements are shown in bold

1-When (Aj) **a woman** (S) **is** (F) virtuous (Ca), 2- **it** (S) **is** (F) easy (Ca) for her (C) to conceive (P). 3**You** (S) **shall** (Fml) **soon**(Am) see (P) her children(C) coming (P) here(Ca) to play(P), 4 **Agbadi** (S) **said** (F/P) with assurance (Ca).5- [**Nnu Ego and**(Aj) **her new wife**](S) **were** (F) **very**(Am) happy(Ca) 6 **yet**(Am) **Nnu Ego**(S) **was**(F) surprised(Ca) 7 that (At) **the months** (S) **passed**(F/P) 8 **she**(S) **was** (F) failing(P) everybody (Ca). 9 **There** (S) **was no**

(Fn) child(C). 10 What (Wh/C) **am** (F) **I** (S) going to do (Pml), 11 Amatokwu (Av).12 **She** (S) **cried**(F/P) to her husband (C) after(Aj) the disappointment of another month (Ac).13-**Just** (Am) make (P) sacrifices (C) to that slave woman (C), 14 and (Aj) pay (P) your father (C) a visit(C).15-**He** (S) **may**(Fms) have (P) a suggestion (C) to make (P).16-Other than that (C), pray (P) for Olisha (C) to help (P) us (C) all.17 **My father** (S) **is** (F) beginning to look at (Pml) me (C) in a strange way (Ac), too (Aj).18-**I am sure** (Am) **the fault** (S) **is** (F) on my side (Ac).19-**You**(S) **do** (F/P) everything (C)right (Am).20-How (Wh/Ac) **can** (Fms) **I** (S) face (P) my father (C) 21 and (Aj) tell (P) him (C) 22 that (At) **I** (S) **have** (F) failed (P)?23- **I** (S) **don't** (Fn) like going (P) there these days (Ac) 24 because (Aj) [**his wives** (S) **always** (Am) **rush out** (F/P) to greet (P) me (C) hoping (P) 25 that (At) **I** (S) **am** (F) **already**(Am) carrying (P) a child (C)] (C).26- **You** (S) **can** (Fms) see(P) the disappointment (C) on their faces (Ac).27- **We** (S) **can**(Fms) **only** (Am) hope (P).28-After a while (Ac) **Nnu Ego** (S) **could not** (Fnms) voice (P) [her doubts and (Aj) worries] (C) to her husband (C) any more.29- **It** (S) **had** (F) become (P) [her problems and (Aj) hers alone (Ca)] (C).30- **She** (S) **went** (F/P) from (Aj) one dibia to another in the street (Ac), 31 and (Aj) **was**(F) told (P) the same thing (C) 32 that(At) the slave woman [**who**(S) **was** (F) **her chi** (Ca)] (S) **would not**(Fnml) give(P) her(C) a child(C) 33 because(Aj) [**she**(S) **had**(F) been dedicated(P) to a river goddess(C) 34before(Aj) **Agbadi**(S) **took**(F/P) her(C) away in slavery(Ac)](C).35- When(Aj) at home(Ac), **Nnu Ego**(S) **would** (Fml) take (P) an egg(C), symbol of fertility, 36 and (Aj) kneel (P) and (Aj) pray (P) to this woman (C) to change (P) her mind (C).37- Please pity (P) me (C).38- **I** (S) **feel** (F/P) that (At) [**my husband's people** (S) **are** (F) **already** (Am) looking (P) for a new wife(C)] (Ca), for him (C).39- **They** (S) **cannot** (Fml) wait (P) for me (C) forever (Ac).40 **He** (S) **is** (F) the first son of the family (Ca) 41 and (Aj) **his people** (S) **want** (F/P) an heir (C) from (Aj) him (C) **as soon as** (Am) possible.42- Please help (P) me (C). 43-**The story** (S) **would** (Fml) repeat (P) itself(C) again (Am)

the following month (Ac). 44- **She (S) was not (Fn)** surprised (Ca) 45 when (Aj) **Amatokwu (S) told (F/P)** her (C) **casually (Am)** one evening (Ac) 46 that (At) **she (S) would (Fml)** have to move (Pml) a nearby hut (Ac) kept (P) for older wives 47 [because (Aj) **his people (S) had (F)** found (P) him (C) a new wife (C)] (Ac). 48 **My father (S) is (F)** desperate (Ca).49- It (S) is (S) now (Am) known (P) 50 that (At) [your *chi* (S) came (F/P) from the people (Ac) down (Am) by the river (Ac)] (C).51- **Their women (S) are (F)** said to be (Pml) very (Am) strong (Ca). 52- **I am sorry (Am)**, Nnu Ego (Av) 53 but (Aj) **I (S) cannot (Fml)** fail (P) my people (C). 54-**Amatokwu's new wife (S) became (F/P)** pregnant (Ca) the very first month (Ac).55- As (Aj) **the pregnancy (S) became (F/P)** obvious (Ca) 56 **Nnu Ego (S) shrank (F/P) more and more (Am)** into herself (Ac).57- In the privacy of her hut (Ac) **she (S) would (Fml)** look at(P) herself(C) **all over (Am)**.58- **She (S) would (Fml)** feel (P) her body (C), 59 [young firm (Ac) and (Aj) like that of soft liquid feeling of motherhood](S) was (F) lacking (P). 60- O (At) my *chi* (Av), 61why (Wh/Aj) **do (F) you (S) have to bring (Pml)** me (C) so (Am) low (Ac). 62- Why (Wh/Aj) **must (Fml) I (S) be (P) so (Am) punished (Ca)**.63- **I (S) am (F) sorry (Ca)** for what [**my father (S) did (F/P)**] (C) 64 and (Aj) **I am sure (Am) he (S) is (F) sorry (Ca) too (Am)**. 65 But (Aj) try to forgive (Pml) us (C).66-Many a night (Ac) **she (S) cried (F/P)** tears of frustration and hopelessness (C).67- During the yam harvest (Ac) **Amatokwu, who (S) only (Am) spoke (F/P)** to her 68 when (Aj) **it (S) was (F) necessary (Ca), said crisply (Am)**.69- **You (S) will (Fms)** go (P) and (Aj) work (P) with me (C) on the farm today (Ac). 70- **Your young mate (S) may (Fms)** be having (Pml) my child (C) any time now (Ac).71- **She (S) will (Fms)** stay (P) at home (Ac) with my mother (C).72-At the farm (Ac) **Amatokwu (S) kept (F/P)** ordering (P) her (C) about (Aj)73 **he (S) would (Fml)** any farm help (P).74- **She (S) stood (F/P)** in the middle of the farm (Ac) 75 and (Aj) **said (F/P) abruptly (Am)**, 76“Amatokwu (Av) 77 remember (P) 78 when (Aj) **I (S) first (Am) came (F/P)** to your home (Ac).79-Remember (P) 80

how (Ac) **you (S) used** to want (Pml) me (C) here (Ac) with (Aj) only (Am) the sky for our shelter (C).81- **What (Wh/S) happened (F/P)** to us (C), 82 Amatokwu Av)? 83-**Is (F) it (S)** my fault (Ca) 84 that (At) I **(S) did not (Fn)** have (P) a child (C) for you(C)?85- **Do (F) you (S)** think (P) 86 **I (S) don't (Fn)** suffer (P) **too (Am)**?87- What (Wh/C) **do (F) you (S)** want me to do (Pml)? 88 **Amatokwu (S) asked (F/P)**. 89- **I (S) am (F)** a busy man (Ca). 90-**I (S) have no (Fn/P)** time to waste (P) my precious male seed (C) on a woman (Ac) 91 **who (S) is (F)** infertile (Ca).92 **I (S) have to (Pml)** raise (P) children (C) for my line (Ac).93- If(Aj) **you(S) really (Am)** want to know (Pml), 94**you (S) don't (Fn)** appeal (P) to me (C) any more (Am).95- **You (S) are (F) so (Am)** [dry and (A) jumpy] (Ca).96-When (Aj) **a man (S) comes (F/P)** to a woman (Ac) 97 **he (S) wants to be (Fml)** cooled (Ca), 98 not scratched (Ca)by (Aj) a nervy female (C) 99 **who (S) is (F) all (Am)** bones (C).100- **I (S) was not (Fn)** like (Aj) this (C) 101 when (Aj) **I (S) came (F/P)** to you (Ac), 102 **Nnu Ego (S) said (F/P)** with (Aj) a small voice (C).103- Oh (At) **I wish (Am)** 104 **I (S) had (F/P)** the type of pride (C) 105 **they (S) said (F/P) my mother (S) had (F/P)**, 106 **she (S) cried (F/P)** in anguish (Ac).107- Yes (Ap), 108 **your father (S) could (Fms)** afford to have (Pml) an Ona (C) as (Aj) his jewel (C) 109 when (Aj) **he (S) knew (F/P)** 110 that (At) **he (S) had (F/P) enough (Am)** sons (C) to continue (P) his line (C).111- And (Aj) your mother.... Well (At) 112 **you (S) are not (Fn)** like (Aj) her (C).113- **I (S) will (Fms)** do (P) my duty (C) by (Aj) you (C).114- **I (S) will (Fms)** come (P) to your hut (Ac) 115 when (Aj) [**my wife (S) starts (F/P)**nursing her child (C)] (Ac).116- But (Aj) **now (Am)** If (Aj) **you (S) can't (Fnms)** produce (P) sons (C) at least (Am) 117 **you (S) can (Fms)** help harvest (Pml) yams (C).118 **Nnu Ego (S) shed (F/P)** tears(C) in her heart (Ac)all the way home (Ac).119- At home (Ac) **they (S) were (F)** greeted (P) with (Aj) the news (C) 120 that (At) **a son (S) had (F)** been born (P) to Amatokwu (C).121- Father (Av), 122 [**my position as (Aj) senior woman**] (S) **has (F)** been taken (P)by (Aj) a younger woman (C), 123 **Nnu Ego (S) would**

(Fml) lament (P) on her visits (Ac) to Agbadi's courtyard (Ac) 124 after (Aj) **she (S) had (F)** filled (P) his pipe (C) for his 125 as (Aj) **she (S) used to (F/P)**. 126- **Don't (Fn)** worry (P), 127 daughter (Av). 128- If (Aj) **you (S) find (F/P)** life (C) unbearable (Ca), 129 **you (S) can (Fms) always (Am)** come (P) here (Ac) to live (P). 130- **You (S) are (F) so (Am)** [thin and (Aj) juiceless] (Ca) 131- **Don't (Fn) you(S)** eat (P) **enough (Am)**?

2-1-2 Analysis of Mood types

2-1-2-1- Quantitative analysis

The identification of clauses and mood-types above has helped me to get a statistical table showing the number and the percentage of each mood-type. The figures are got while identifying mood classes in the excerpt. To get percentage per mood-type, as to the global total (131), I have multiplied each mood-type rate by 100 and divided it by the global ranking clauses. To illustrate the total ranking of declarative clauses 7 have what follows $103 \times 100 \div 131 = 78, 63\%$.

Mood-types	Absolute values	Values in percentages (%)
Declaratives	103	78.63
Polar interrogatives	03	02.29
WH- interrogatives	06	04.58
Imperatives	09	06.87
Minor clauses	10	07.63
Total	131	100

Table 4: Mood-types in excerpt one

The study of table 4 shows a great use of declarative clauses (103) in excerpt one. This means that in excerpt one, interactants have mainly exchanged information. There are three (03) polar interrogatives and six (06) WH-interrogatives that have been used by the interactants to ask information but I have to stress on the fact that their number is very low with regard to the one of

declaratives. To exchange services, 09 imperatives (06.87) have been used by the interactants in the excerpt. The use of minor clauses 10 (07.63) shows the casual character of this excerpt.

2-1-2-2 Qualitative analysis

The analysis is about the various mood-types found in the excerpt. They are declarative interrogative and imperative clauses.

- a- When a woman is virtuous (clause 1)
- b- How can I face my father? (clause 20)
- c- Is it my fault? (clause 83)
- d- Don't worry (clause 126)

Let us analyse each of them

- a- When a woman is virtuous.

When	a woman	is	virtuous
Adjunct: conjunctive	Subject	Finite	Complement: Attributive
	MOOD		RESIDUE

- b- How can I face my father?

How	can	I	face	my father
WH/Ac	Finite: modalised	Subject	Predicator	complement
	MOOD		RESIDUE	

- c- Is it my fault?

Is	it	my fault?
Finite	Subject	Complement
MOOD		RESIDUE

d- Don't worry

Don't	worry
Finite: negative	Predicator
MOOD	RESIDUE

The next point is the analysis of modality.

2-1-3 Modality analysis

2-1-3-1 Quantitative analysis

The mood-type and clause identification has also helped me to identify the different modality-types. In this perspective I have counted and calculated them. I get the figures seen through table 5, at the level of each modality-type by multiplying the rate of each of them by the global total.

Modality-types	Absolute values	Vales in percentages (%)
Modulation	15	55.56
Modalisation	12	44.44
Total	27	100

Table 5: Modality-types in excerpt one

A glance at table 5 shows the presence of both modulation and modalisation in excerpt one. Modalisation ranks second with a total number of 12, and is expressed through modal verbs. It aims at expressing usuality and probability. Modulation ranks the first with a total number of 15. It aims at expressing obligation and necessity through the use of grammatical metaphors in the excerpt. The next point is about the qualitative analysis.

2-1-3-2 Qualitative analysis

At this level of my work, I have focused my attention on some of the modulations and modalisations denoted in the excerpt. Let's consider the following clauses:

- 1- You shall soon see her children (clause 3)
- 2- You can see the disappointment on their faces (clause 26)
- 3- Nnu Ego could not voice her doubts and worries (clause 28)
- 4- Your young mate may be having my child (clause 70)
- 5- Your father could afford to have an Ona (clause 108)

Now let us analyse them

- 1- You shall soon see her children.

You	shall	soon	see	her children
Subject	Finite: modulated	Adjunct: mood	Predicator	Complement
MOOD			RESIDUE	

- 2- You can see the disappointment on their faces

You	can	see	the disappointment	on their faces
Subject	Finite: modalised	Predicator	complement	Adjunct: circumstantial
MOOD		RESIDUE		

- 3- Nnu Ego could not voice her doubts and worries

Nnu Ego	Could not	voice	Her doubts and worries
Subject	Finite: modulated	Predicator	complement
MOOD		RESIDUE	

4- Your young mate may be having my child

You young mate	may	be having	my child
Subject	Finite: modalised	Predicator: modulated	complement
MOOD		RESIDUE	

5- Your father could afford to have an Ona

Your father	could	afford to have	an Ona
Subject	Finite: modalised	Predicator: modulated	complement
MOOD		RESIDUE	

As can be seen through the qualitative analysis, modulation is expressed through the finite in clauses 1 and 2 whereas it is expressed through the predicator in the clauses 4 and 5. As for modalisation, it is expressed through the finite modal operators in clauses 3 and 4.

2-1-4 Adjunct analysis

This adjunct analysis is made up of two parts: quantitative and qualitative analyses.

2-1-4-1 Quantitative analysis

The clause and mood-type identification has helped me to find out the different types of adjuncts in the excerpt under study. To get the percentage of each adjunct, I have multiplied the number of each adjunct by 100 and divided the result by the global of adjuncts. Here is an example for mood adjuncts:
 $36 \times 100 \div 139 = 25.90 \%$

Adjunct-types	Absolute values	Values in percentage (%)
Mood	36	25.90
Circumstantial	41	29.50
Conjunctive	44	31.66
continuity	10	07.19
Vocative	07	0.04
Polarity	01	00.71
Total	139	100

Table 6: *Adjunct-types in excerpt one*

A look at table 6 shows that conjunctive adjuncts rank first and are used by the interactants as logical linking of message; circumstantial adjuncts follow with a number of 41. They are used to add experiential content to the clauses by expressing some circumstances related to the processes represented in the clauses. Mood adjuncts rank third with a number of 36. Mood adjuncts have helped interactants to add interpersonal meaning to their utterances. I have also denoted 01 polarity adjunct used to show a positive aspect of the clause; seven vocatives and 10 continuity adjuncts which are respectively used by speakers to name each other and to express continuity in their exchange.

2-1-4-2 Qualitative analysis

When dealing with qualitative analysis of adjuncts, I have chosen mood, circumstantial, conjunctive, continuity, vocative and polarity adjuncts in the following clauses:

- 1-His wives **always** rush out to greet me (clause 24)
- 2- She went **from one dibia to another in the secret** (clause 30)
- 3-.....**and** was told the same thing (clause 31)
- 4-**That** the slave woman who was her chi..... (Clause 32)
- 5-**Yes** (clause 107)
- 6- **Father**, my position as senior wife has been taken..... (clause 122)

Let us analyse them:

1- His wives always rush out to greet me

His wives	always	rush out		to greet	me
Subject	Adjunct: mood	Finite	predicator	Predicator	compleme nt
MOOD			RESIDUE		

2- She sent from one dibia to another in secret.

She	went		from one dibia to another in secret		
Subject	Finite	Predicator	Adjunct: circumstantial		
MOOD		RESIDUE			

3-and was told the same thing

....and	was	told	the same thing	
Adjunct: conjunctive	Finite	Predicator	complement	
MOOD		RESIDUE		

4-that the slave woman who was her chi

.....that	the slave woman who	was	her chi
Adjunct: continuity	Subject	Finite	complement
MOOD			RESIDUE

5- Yes

Yes
Adjunct: polarity
MOOD

6- Father my position as senior wife has been taken by a younger woman

Father	my position as senior wife	has	been taken	by a younger woman
Adjunct: vocative	Subject	Finite	Predicator	Complement
	MOOD		RESIDUE	

As can be seen through the qualitative analysis, “always” is mood adjunct in clause 24, “from one dibia to another in secret” is circumstantial adjunct in clause 30, “and” is the conjunctive adjunct in clause 31, “that” is continuity adjunct in clause 32, “yes” is polarity adjunct in clause 107 and “father” is vocative adjunct in clause 122

2-1-5 Tenor of discourse in excerpt one

In this part of my work, I am concerned with the three continua of tenor which are: power, contact and affective involvement. The study of excerpt one has revealed that there is exchange between Nnu Ego and Amatokwu on one hand and between Nnu Ego and Agbadi on the other hand

➤ Nnu Ego and Amatokwu

Nnu Ego and Amatokwu are two important characters in excerpt one. They are husband and wife. While exchanging they have free access to the speaker’s role. They cut each other and make their moves. They share frequent contacts. Nnu Ego makes nineteen (19) declaratives whereas Amatokwu makes twenty-five (25). As for interrogatives and imperatives, Nnu Ego utters respectively eight (08) and five (05) but Amatokwu uses one (01) and three (03). These figures show that Nnu Ego uses more interrogatives than her husband does, to express the strong desire to know the origin of her failure. They then share equal power since neither of them has taken step to control the speech and

imposed a mark of superiority in their relation. The fact that Nnu Ego and Amatokwu share husband and wife relationship and call each other by their given names, expresses that the degree of their affective involvement is low. This can be illustrated by the use of some clauses like:

- What am I going to do, Amatokwu? (Clauses 10 and 11)
- I am sorry, Nnu Ego, I cannot fail my people (Clauses 52 and 53)

➤ **Nnu Ego and Agbadi**

Agbadi is Nnu Ego's father. During their conversation, Agbadi uses three (03) declaratives, one (01) interrogative and one (01) imperative whereas Nnu Ego just uses one (01) declarative clause. This show that Nnu Ego initiates the moves giving her father information about her position which has been taken by the new wife and her father takes turn by giving her pieces of advice. Nnu Ego is married to Amatokwu and rarely pays visit to her father, so the contact between them is occasional. As Nnu Ego refers to Agbadi as "father" and Agbadi refers to Nnu Ego as "daughter", the power between then is unequal. The affective involvement here is high and can be illustrated by the expression of sympathy and solidarity of Agbadi as any good father might do.

The next point of my work is the analysis of Mood in excerpt 2

2-2 Mood analysis in excerpt two

2-2-1 Clause and mood identification

1- By about the year 1941 (Ac), it (S) was (F) clear (Ca) to most people (C) in the country (Ac) 2- that (At) **there (S) was (F)** a war (C) going on (P) somewhere (Ac). 3- **Many (S) did not (Fn)** know (P) 4 why (Aj) **it (S) had (F)** started (P) in the place (Ac). 5- But (Aj) [**the more (Am) enlightened**] (S) **knew (F/P)** 6 **it (S) had (F/P)** something (C) to do (P) with (Aj) the then rulers (C) of Nigeria (Ac), 7 the British (Av). 8- Women [**who (S) went (F/P) to the market (Ac)**] (S) **realized (F/P)** 9 that (At) **they (S) could not (Fml)** get (P) salt (C) as

(Aj) **cheaply (Am)** as (Aj) before. 10- **So (Am)** scarce (Ca) **were (F) such commodities (S)** that (At) in the interior village (Ac) 11 [**salt in cake form (S)**] **was (F)** used (P) as (Aj) money (C). 12- At school (Ac), [**children like Oshia (S) could not (Fml)**] help seeing (P) image of war (C). 13- **The school walls (S) were (F)** decorated (P) [with picture of aeroplane of different shapes] (C), 14 some looking (P) like birds (C) other like fish (C) in the sea (Ac). 15- For the common man in the street, **things (S) were not (Fn)** so (Am) grim (Ca) apart (Aj) from 16 the fact that (At) **they (S) could not (Fml)** find (P) cheap fish (C) like stock-fish to buy (P) 17 and [**the majority of imported foodstuffs (S) became (F/P)**] something (C) of the past (Ac). 18- But (Aj) **many people (S) were (F)** caught (P) in the middle (Ac). 19-People like Nnaife and his family, 20 families **who (S) had (F)** left (P) [their farming communities] (C) to make (P) a life (C) from the cities (Ac).21- **It (S) was (F) comparatively (Am)** easy (Ca) 22 when (Aj) **there S) was no (Fn)** war (C), 23 **one (S)could (Fm) always (Am)** be (P) a domestic servant (Ca).24- Now(Aj) with the war, **the masters (S) were (F)** at the front fighting (Ac).25- **Money (S) was (F)** short (Ca) 26 so (Am) **were (F)** jobs (S).27- And (Aj) in Nnaife's family(Ac) **there (S) were (F)** many more mouths (Ca) 28being added (P) to those (C) to be fed (P).29-[**Nnu Ego and the new wife Adaku (S) became (F/P)**] pregnant (Ca) almost (Am) at the same time (Ac).30- **Nnu Ego (S) came (F/P)** into labor (Ac) first 31 and (Aj) **had (F/P)** a set of twins (C) both girls.32- Your first set of girls, 33 senior wife (Av) 34 **Adaku (S) said (F/P)** by the way of congratulation (Ac).35- Hm (At) 36 **I(S) know (F/P)** 37 but (Aj) **I (S) doubt (F/P)** 38 if (Aj) **your husband (S) will (Fms)** like (P) them (C) very much (Am).39- **One (S) can (Fms) hardly (Am)** afford to have (Pml) one girl (C)in a town (Ac) like (Aj) this (C) to say (P) nothing of two (C). 40- Oh (At) senior wife (Av).41 **I(S) think (F/P)** 42 **you (S) are (F) sometimes (Am)** more traditional (Ca) than people (C) at home in Ibuza (Ac).43- **You (S) worry (F/P)** too (Aj) much to please (P) our husband (C).44- **Nnu Ego (S) laughed (F/P) weakly (Am)** 45 as (Aj) **she (S) washed**

(F/P) the younger woman (C) tidying (P) the new-born infant (C).46- **I (S) think (F/P) 47 it' (S) s (S) due to (P) my father's influence (C).**48- **I (S) can (Fms) see (P) him (C) in my mind's eye (Ac) weighing (P) it (C) up and (Aj) down then (Aj) chuckling over (P) it (C) and asking (P) his friend Idayi (C) whether (Aj) 49 it' (S) s (F) right (Ca) for my chi (C) to send (P) me (C) two girls (C) instead of (Aj) just (Am) one.**50- **They (S) both laughed (F/P).**51 **It' (S) s (F) a man's world this (C).**52- **Still (Am) senior wife (Av); 53 [these girls when (Aj) they (S) grow up (F/P)] (S) will (Fms) be (P) great helpers (Ca) to you (C) in looking (P) after (Aj) the boy (C).**54- **Their bride prices (S) will (Fms) be used (P) for their school fees (C) as well (Aj).**55- **Nnu Ego (S) looked at (F/P) Adaku (C) with (Aj) speculative eyes (Ac).**56- **This woman (S) knows (F/P) a thing or two (C), 58 she (S) thought (F/P) So (Aj) [independent in her way of thinking] (Ac) .59- Was (F) it (S) because (Aj) Adaku (S) came (F/P) from a low family (Ac) 60 where (Aj) people (S) are tied to pleasing (Fml) [the rest of their members] (C) 61 as (Aj) she (C) Nnu Ego (S) had to (Fml) please (P) [her titled father Agbadi] (C) all the time (Am)? 62- She (S) sighed (F/P) and (Aj) remarked (F/P) aloud .63 You (S) are (F) right (Ca).64- (The trouble with me) (S) is (F) 65 that (At) I (S) find (F/P) it (C) difficult (Ca) to change (P).66- When (Aj) Nnaife (S) returned (F/P) in the evening 67 and(Aj) was (F) told (P) 68 that (At) his wife Nnu Ego (S) had (F) had (P) two girls (C) at the same time (Ac)69 he (S) laughed (F/P) loudly (Am) 70 as (Aj) he (S) was (F) wont (P) to do (P) 71when (Aj) faced (F/P) with an impossible situation (C).72- Nnu Ego (Av) 73 what (Wh/C) are (F) these (S)? 74[Could you (S) not] (Fnms)] have done (P) better (Ac).75-Where (Wh/Aj) will (Fml) we (S) all (Am) sleep (P)76 Eh (At)? 77 What (Wh/C) will (Fms) they (S) eat (P)? 78- In twelve years time (Ac), when (Aj) their bride (S) starts (F/P) rolling in (P) 79 you' (S) ll (Fms) begin to sing (Pml) another tune (Ac), 80 Adaku (S) put in (F/P) smiling (P) broadly (Am) 81 as (Aj) if (Aj) she (S) did not (Fn) mean to hurt (Pml) anyone (C).82- Nnaife (S) did not (Fn) appreciate (P) this woman boldness (C)83 but**

(Aj) **said (F/P)** nothing (C).84- **He (S) washed (F/P)** himself (C) 85and (Aj) **went out (F/P)** to drink (P) with (Aj) his friend (C).86- **He (S) did not (Fn)** even (Am) suggest (P) their names (C)? 87- **Nnu Ego (S) moaned (F/P)**.88- **Twins (S) don't (Fn)** deserve (P) special name (C).89- **This one (S) came (F/P)** first 90 so (Aj) she **(S) is (F)** Taiwo (Ca) 91 and (Aj) **this one (S) is (F)** kehinde (Ca) 92- She **who (S) came (F/P)** second.93- When (Aj) **Adaku (S) had (F/P)** her own baby (C) week later (Ac), 94 **Nnaife (S) was (F)** happier (Ca) 95 because (Aj) **the new wife (S) gave (F/P)** him (C) a son (C).96- **Unfortunately (Am)** for everybody [**the baby boy (S) did not (Fn)** live (P) for **more (Am)** than a few weeks (Ac).97- **He (S) died (F/P)** of convulsions (C) .98- [**The death of the baby (S) sent (F/P)** Adaku (C) into deep depression (Ac), 99 **she (S) became (F/P) almost (Am)** impossible (Ca) to live with (P).100- **She (S) blamed (F/P)** [everybody and everything for her loss] (C).101- **Nnu Ego (S) tried (F/P)** to reason (P) with her (C) .102 **You (S) are (F) still (Am)** young (Ca) and (Aj) **conceive (F/P) very (Am)** easily (Ac)103 **don't (Fn)** give in (P) to this little setback (C).104- **You (S) can (Fms)** say (P) that (At) **now (Am)**.105-**Do (F) you (S)** remember 106 (P) how (Aj) sad (Ca) **you (S) were (F)**. 107 senior wife (Av) 108 when (Aj) **you (S) had (F/P)** the two girls (C)? 108- **You (S) would (Fms)** have been (P) happier (Ca) 109if (Aj) **they (S) had (F)** turned out (P) to be (P) boys (C) **instead (Am)**.110- **Now (Am) I (S) had (F/P)** a boy (C), my only son 111 and (Aj) **he (S) did not (Fm)** live (P) .112- O God (At) 113 why (Wh/Aj) [**did you (S) not (Fn)** take (P) one of the girls (C) 114 and (Aj) leave (P) me with my male child (C)? 115- My only man child.116- But (Aj) **you (S) still (Am) have (F/P)** Dumbi (C);117 **Oshia (S) said (F/P)** uninvited.118-**You (S) are (F)** worth (Ca) more (Aj) than ten dumbis (C), 119 **Adaku (S) snapped at (F/P)** the boy (C).120- Go out (P) 121 and (Aj) play (P) .122 Oshia (Av).123 and (Aj) stop listening (P) to female gossip (C).

2-2-2 Analysis of mood types

2-2-2-1 Quantitative analysis

It gives an account of the result obtained while identifying mood-types. I have proceeded the same way as in excerpt one to get the number of percentage of each mood-type.

Mood-types	Absolute values	Values in percentage (%)
Declaratives	96	78.05
Polar interrogatives	02	01.63
WH-interrogatives	04	03.25
Modulated interrogatives	02	01.63
Imperatives	04	03.25
Exclamatives	01	00.81
Minor clauses	14	11.38
Total	123	100

Table 7: *Mood-types in excerpt two*

The table above shows that the total ranking number of mood-types in excerpt two is one hundred and twenty-three (123). In this total number, I have identified ninety-six (96) declaratives, eight (08) interrogatives; in which we have two (02) polar interrogatives, four (04) WH-interrogatives and two (02) modulated interrogatives; one (01) exclamative, four (04) imperatives and fourteen (14) minor clauses. These figures prove that the interactants have mainly exchanged information and it can be seen through the high proportion of declarative clauses (78.05 %). I have to mention that not only have the interactants exchanged information, but they have also exchanged services through the use of four (04) imperatives. The use of fourteen minor clauses comes to illustrate the casual character of the excerpt.

2-2-2-2 Qualitative analysis

Consider the following instances:

- 1- The school walls were decorated with picture of aeroplane of different types (clause 13)
- 2- What will they eat? (clause 77)
- 3- Don't give in to this setback (clause 103).
- 4- Why did you not take one of these girls? (clause 113)
- 5- Adaku snapped at the boy (clause 119)

Let us analyse them

- 1- The school walls were decorated with picture of aeroplane of different types

The school walls	were	decorated	with picture of aeroplane.....
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

- 2- What will they eat?

What	will	they	eat?
WH/Complement	Finite: modal	Subject	Predicator
RESIDUE	MOOD		RESIDUE

- 3- Don't give in to this setback

Don't	give in	to this setback
Finite: negative	Predicator	Complement
MOOD	RESIDUE	

4- Why did you not take one of these girls?

why	did	you	not	take	one of these girls?
WH/ Adjunct: conj	Finit e	Subj ect	Nega tive	Predica tor	Complement
MOOD			RESIDUE		

5- Adaku snapped at the boy

Adaku	snapped at		the boy
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

Through the qualitative analysis, I notice that each of the sentences has the MOOD elements which are Subject, Finite and the RESIDUE elements which are Predicator, complement. But in the clause 119, the finite gets fused with the predicator whereas in the other clauses, the predicator is separated from the finite. I have to point out that in clause 77, the finite is expressed through a modal operator.

2-2-3 Modality analysis

2-2-3-1 Quantitative analysis

While identifying the clauses and mood-types, I have also found out the modality-types in excerpt two. I have denoted seven (07) modulations and nine (09) modalisations. I have their percentage by multiplying the number of each modality-type by 100 divided by the total ranking number of modality-types (16). Here is an example for modulation: $07 \times 100 \div 16 = 43.75 \%$. The table below sums up the modality-types in excerpt 2

Modality-types	Absolute values	Values in percentage (%)
Modulation	07	43.75
modalisation	09	56.25
Total	16	100

Table 8: Modality in excerpt two

The identification of modality-types in excerpt 2 has helped me to say that, not only have the interactants expressed meaning of necessity by using modulation, but they have also used modalisation to express probability and usuality. Let us shift to the qualitative analysis.

2-2-3-2 Qualitative analysis

Let us analyse the following clauses:

1- They could not find cheap fish (clause 16)

They	could not	find	cheap fish
Subject	Finite: modulated	Predicator	complement
MOOD		RESIDUE	

2-Where people are tied to pleasing the rest of their members (clause 60)

Where	people	are	tied to pleasing	the rest of their family
WH/Adjunct: conjunctive	Subject	Finite	Predicator: modulated	Complement
RESIDUE	MOOD		RESIDUE	

3- I can see him in my mind's eye (clause 48)

I	can	seen	him	in my mind's eye
Subject	Finite: modalised	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

4- Your husband will like them very much (clause 38)

Your husband	will	like	them	very much
Subject	Finite: modalised	Predicator	Complement	Adjunct: mood
MOOD		RESIDUE		MOOD

The analysis has revealed that clauses 16 and 60 express modulation; and clauses 38 and 48 express modalisation. In clause 16, modulation is expressed through MOOD element: the Finite whereas in clause 60 it is expressed through the RESIDUE element: the predicator. As for modalisation, it is expressed in clauses 38 and 48 through the modal finite operator.

2-2-4 Adjunct analysis

2-2-4-1 Quantitative analysis

The table below summarises the adjunct-types in excerpt two:

Adjunct-types	Absolute values	Values in percentage (%)
Mood	24	21.05
Circumstantial	24	21.05
Conjunctive	46	40.35
Continuity	09	07.90
Vocative	11	09.65
Total	114	100

Table 9: Adjuncts in excerpt two

In excerpt two, I have identified hundred and fourteen (114) adjunct-types. Over this total, I have got forty-six (46) conjunctive adjuncts which rank first; twenty-four (24) mood adjuncts, twenty-four (24) circumstantial adjuncts, eleven (11) vocatives and nine (09) continuity adjuncts. The high proportion of conjunctive adjuncts shows that the interactants have used them to link the clauses in order to make a cohesive and coherent text. Mood adjuncts have also been used by the interactants to express usuality and probability. To add experiential elements to their clauses, they have used circumstantial adjuncts. The two adjunct-types that are represented in very low proportion in excerpt two are vocative and continuity adjuncts.

2-2-4-2 Qualitative analysis

I have chosen clauses containing each type of the adjuncts and have analysed them

1- So scarce were such commodities (clause 10)

So	scarce	were	such commodities
Adjunct: mood	Complement: Attributive	Finite	Subject
MOOD	RESIDUE	MOOD	

2- Nnu Ego and the new wife Adaku became pregnant **almost** at the same time (clause 29)

Nnu Ego.....Adaku	became		pregnant	almost	at the same time
Subject	Finite	Predicator	Complement : Attributive	Adjunct: mood	Adjunct: circumstantial
MOOD		RESIDUE		MOOD	RESIDUE

3- **Hm!** (clause 35)

Hm!
Adjunct: continuity

4- Nnu Ego laughed **weakly** as she washed the younger woman (clause 44)

Nnu Ego	laughed		weakly	as	she	washed		the younger woman
Subject	Finite	Predicator	Adjunct: mood	Adjunct: conj	Subject	Finite	Predicator	Complement
MOOD		RESIDUE	MOOD		MOOD		RESIDUE	

5- Nnu Ego! What are these? (clause 72)

Nnu Ego	What	are	these?
Adjunct: vocative	WH/Complement	Finite	Subject
	RESIDUE		MOOD

Through the qualitative analysis, I come to the conclusion that mood adjuncts belong to MOOD; and circumstantial adjuncts belong to

RESIDUE; but conjunctive, continuity and vocative adjuncts belong to neither MOOD nor RESIDUE

2-2-5 Tenor of discourse in excerpt two

In excerpt 2, there is an exchange between Nnu Ego and Adaku. During their conversation Nnu Ego and Adaku exchange information about the arrival of Nnu Ego's twins. The analysis of their exchange has revealed that they both use eighteen declarative clauses. In fact, over the eighteen, Nnu Ego uses twelve because she is intrigued by the fact of giving two children at a birth and both are girls. In fact, Nnu Ego is worrying about the reaction of her husband when he hears that she gives birth to twins, both girls. Adaku just uses six (06) to speak to Nnu Ego about the arrival of the twins. In their conversation, Adaku addresses Nnu Ego as "senior wife" while Nnu Ego addresses Adaku by her given name. This proves that they share unequal power and since they share also the same husband and are in the same hut, the contact is then frequent. As far as the affective involvement is concerned, it is high between them and can be illustrated by the fact that they both bring up the children and share household chores without distrust. The next step of my work is Mood analysis in excerpt three

2-3 Mood analysis in excerpt three

2-3-1 Clause and mood-type identification

1-Look (P) 2 Adim (Av), 3 **it (S) seems (F/P)** 4 **I (S) am (F)** alone (Ca) with you (C) in this game of living (Ac).5-**Your father (S) blames (F/P)** me (C) and (Aj) you (C),6 my children (Av) 7-**Ibuza people (S) blame (F/P)** me (C) too (Aj) :8 **they (S) say(F/P)** 9 **I (S)did not (Fn)** bring (P) you (C) all up **well (Am)**10 because (Aj) **I (S) spent (F/P) most (Am)** of my time selling things (C) in the market (Ac). 11- **They (S) are (F)** predicting (P) 12 that (At) [some of you] (S) will (Fms) come (P) to any good (C). 13-**Are (F) you (S)** (going to

fulfil) (Pml) their hopes (C) by rejecting yourself (C) **too (Am)**? 14-**You (S) can (Fms)** blame (P) me (C) 15 if (Aj) **you (S) like(F/P),16** but (Aj) listen (P) , 17 good son (Av) 18 **so far (Am)** you and (Aj) **your sister Taiwo (S) are (F)** my only hope (Ca).19-**I(s) hope (F/P)** in you two (C), 20 **not only (Am)** that (At) **you (S) will (Fms)** feed (P) me (C) in my old age (Ac) 21 but (Aj) that (At) **you (S) will (Fms)** wipe (P) the tears of shame (C) from my eyes (Ac).22-So (Aj) **don't (Fn)** let (P) yourself (C) go (P).23-Face (P) your school work (C),24 **it (S) is (F)** your salvation (Ca).25-« **Do (F) you (S)** know (P), 26 mother (Av), 27 **I (S) wrote (F/P)** to Oshia (C) in the United states (Ac) 28 and (Aj) **he(S) said (F/P)** 29 **he (S) was (F) sorry (Ca)** 30 for [what(S)has(F) happened(P)] (C) and (Aj) 31 that (At) **he (S) would (Fml)** pray (P) for us all (C),32 but (Aj) **there(S) was (F)** little else (Ca) 33 **he (S) could (Fms)** do (P).34 -(An unmistakable gleam of hope) (S) shone (F/P) in (Nnu Ego's tired eyes) (Ac).35-Eh (At) .36-So (Aj), **the boy (S) still (Am) remembers (F/P)** us (C). 37- O my chi (Av).38-**I(S) wish (F/P)** 39 **you (S) had (F)** told (P) me (C).40-**May (Fms) his chi (S)** help (P) him (C). 41-How (wh /Ac) **is (F) she (S)?** 42-**Do (F) they (S)** treat (P) him(C) **well (Am)** over there (Ac)? » 43-**There (S) was (F)** a slight pause (Ca) during (Aj) 44 which **Nnu Ego (S) stared at (F/P)** her moving toes (C), 45 and (Aj) **Adim (S) looked (F/P) closely (Am)** at her (C) in confusion (Ac). 46-**He (S) did not (Fn)** understand (P) his mother (C). 47-Well (At),48 if (Aj) **you (S)) had (F)** asked (P) me (C), 49 **she (S) went on (F/P).** 50- **I (S) would (Fml)** have told (P) you (C) not to write (P) him (C). 51-**He (S) must (Fml)** be (P) busy (Ca) building (P) his own future (C) 52 worrying about (P) it (C). 53- **It (s) is (F)** very painful (Ca) to be (P) at that age (Ac). 54- But (Aj) mother (Av) 55 **could (Fms) he (S)** not have helped (P) us (C) 56 when (Aj) **he(S) is not (Fn)** in his country? (Ac) 57- **He (S) probably (Am) does not (Fn)** have (P) enough (C) to eat (P). 58- **I (S) know (F/P)** 59 **the Ibuza people (S) say (F/P)** nasty things (C) behind (Aj) my back (Ac) 60 but (Aj) look (P), 61 son (Av) 61**they (S) are(F)** sending (P) our only lawyer (C), 62

Nweze (Av), to plead (P)for father (C),62 and (Aj) **I (S) have to (Fml)** look(P) for money (C) to pay for (P) your last year (C) at school (Ac), 63 and (Aj) with (Aj) **my chi (S)** helping (P) me (C). 64- **I (S) shall (Fml)** get (P) it (C) for you (C). 64 -So (Aj) why (wh /Ac) **do (F) you (S)** have to worry (P) Oshia (C) 65 when (Aj) **he (S) is not (Fn)** in a position (Ac) to help (P)?66 **I (S) don't (Fn)** [want him (C) to worry] (Pml) or to think (Pml) 67 that (At) **he (S) brought (F/P)** all this (C) on us (C). 68-When (Aj) **you (S) reply (F/P)** 69 tell (P) him (C) 70 that (At) **we (S) all love (F/P)** him (C) 71 and (Aj) that (At) **we (S) all pray (F/P)** for him (C) too (Am). 72-For the first time (Aj) **since (Am) he (S) was (F)** young (Ca), 73 **Adim (S)** – (the tough boy) (Av), as (Aj) **they (S)** used (F/P) to call (P) him (C) - **broke down (F/P)** 74 and (Aj) cried (F/P). 75- ‘Mother, (Av),76 **you(S) say (F/P)** 77 **you’ (S) ll (Fms)** pray (P) for him (C)? 78-Mother (Av),79 **he(S) started (F/P)** all this (C) .80-He (S) **did (F/P)**, and (Aj) nobody else (C). 81- [**It (S) was (F)** anger (C) over (Aj) him (C)] (S) 82 that (At) [made (our father) (C) lose] (Pml) his sense of direction (C). 83- **Nnu Ego (S) laughed (F/P)**, 84 and (Aj) **stretched out (F/P)** her work-worn hand (C) to help (P) Adim (C), 85 **who (S) noticed (F/P)** with honor (C) 86 how bony (WH/A) [**his mother’s hand] (S) was (F)** 87 and (Aj) how (Aj) [**all the veins (S)** that (At) **ought to (Fml)** have been covered (Pml) with healthy flesh (C) **now (Am)] (S) stood (F/P) criss-cross (Am)** in relief (C) . 88- And (Aj) her teeth , [**those teeth (S)** that (Aj) **used (F/P)** to be (P) her pride (C)] (S) **had (F)** been **badly (Am)** neglected (P)89 and (Aj) **were (F)** beginning to have (Pml) lack smudges (C) **round (Am)** some of their edges (Ac). 90- **He (S) knew (F/P)** 91 **his mother (S) was not (Fn)** old (Ca) in age (C), 92 but (Aj) **she (S) had (F)** **never (Am)** looked (P) this old (C) to Adim (C). 93-**She (S) looked (F/P)** like (Aj) a woman (C) in her seventies (Ac). 94- Oh (At) 95 poor woman (Av), 96 **he (S) thought (F/P)**. 97-**[Nnu Ego, unaware of this thinking] (S), said (F/P)**. 98- **Don’t (Fn)** blame (P) anyone (C) for [**what (S) has (F)** happened (P) to your father] (C). 99-**Things (S) have (F)** changed (P) **drastically(Am)**

since(Am) the days of his own youth (Ac), 100 but (Aj) **he (S) has (F)** refused to see(Pml) the changes (C).101- **I(S) tried (F/P)** to warn (P) him (C)but (Aj), no matter .102-**The fact (S) is (F)** that (At) **parents (S) get only (Am)** reflected) (Pml) glory (C) from their children nowadays (Ac), 103 whereas (Aj) **your father (S)invested (F/P)** in all of you (Ac), 104 **just (Am)** as(Aj) **his father (S)invested (F/P)** in him (Ac) **so (Am)** 105 that (At) **he (S) could (Fms)** help (P) on the farm (Ac). 106-Your father (S) forgot (F/P) 107 that (At) **he(S)** himself **left (F/P)** the family farm (C) to come (P) to this place (Ac). 108- **He (S) could (Fms) only (Am)** help (P) 109 when (Aj) **he (S) was (F) well (Am)** settled (Ca) in a good job (Ac). 110- For you (C), the younger generation (Av), 111**it' (S) s (F)** (a different kind of learning) (Ca). 112- **It (S) also (Am) takes (F/P)** longer (Am) 113 and (Aj) **costs (F/P) more (Am)**. 114- **I(S)' m not(Fn) sure (Ca)** 115 and (Aj) that (At) **I' (S) m not (Fn)** beginning to like (Pml) it (C). 116- My **only (Am) regret (S) is (F)** 117 that (At) **I (S) did not (Fn)** have (P) enough money (C) to let (P) the girls (C) stay (P) at school (Ac). 118- So (Aj) **don't (Fn)** blame (P) your father (C) for anything (C). 119- And (Aj) **don't (Fn)** forget (P) 120 [**Oshia (S) is (F)** my son (C)] (C) **just (Am)** like (Aj) you (C). 121- [**Some fathers, especially those with many children from different wives] (S) can (Fms)** reject (P) a bad son (C), 122 **a master (S) can (Fms)** reject (P) his evil servant (C), 123 **a wife (S) can (Fms) even (Am)** leave (P) a husband (C) , 124 but (Aj) **a mother (S) can (Fms) never (Am)** reject (P) her son (C). 125- **If (Aj) he (S) is (F)** damned (Ca), 126 **she (S) is (F)** damned (Ca) with him (C) 127- So (Aj) go (P) 128 and (Aj) wash (P), 129 put on (P) your clean uniform (C) 130 and (Aj) hold (P) your chin (C) up. 131- **I (S) shall (Fml)** see (P) to it (C) 132 that (Aj) **your fees (S) are (F)** paid (P) 133 before (Aj) **we (S) leave (F/P)**. 134- After (Aj) that (C) **I' (S) m (F)** afraid (Ca),135 son (Av) 136 **your life(S) is (F)** in (your own hands and (Aj) those o f your chi) (Ac). 137-**Thank you (Am)**, 138 mother (Av).

2-3-2 Analysis of Mood-types

2-3-2-1 Quantitative analysis

Mood-types	Absolute values	Values in percentage (%)
declaratives	96	69.57
Polar interrogatives	03	02.17
WH-interrogatives	03	02.17
Imperatives	16	11.60
Exclamatives	02	01.45
Minor clauses	18	13.04
Total	138	100

Table 10: Mood-type in excerpt three

A glance at table 10 shows that declarative clauses rank first with a proportion of 69.57 %, minor clauses rank second with a proportion of 11.60 %. The other clauses (exclamative, polar interrogative and WH-interrogative) are in very low proportion. From all that precedes, I deduce that excerpt three is mainly concerned with exchanging information. The use of imperatives proves that the interactants also exchange services. The casual character of this excerpt can be justified by the use of minor clauses.

2-3-2-2 Qualitative analysis

The qualitative analysis is about the different mood-types denoted in the excerpt.

1- Ibuza people blame me (clause 7)

The Ibuza people	blame		me
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

2- Do they treat him well over there? (clause 42)

Do	they	treat	him	well	over there
Finite	Subject	Predicator	complement	Adjunct: mood	Adjunct: circumstantial
MOOD		RESIDUE		MOOD	RESIDUE

3- The Ibuza People say nasty things behind my back (clause 59)

..The Ibuza people	say		nasty things	behind my back
Subject	Finite	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

4- Don' t blame anyone for what has happened to your father (clause 98)

Don' t	blame	anyone	for what.... father
Finite: negative	Predicator	Complement	Complement
MOOD	RESIDUE		

5- He did not understand his mother (clause 46)

He	did not	understand	his mother
Subject	Finite: negative	Predicator	Complement
MOOD		RESIDUE	

6- How bony his mother' s hand was! (Clause 86)

How bony	his mother' s hand	was!
WH/ Attribute	Subject	Finite
RESIDUE	MOOD	

The analysis has helped me to say that all the clauses get MOOD and RESIDUE elements. In terms of mood-types, clauses 7, 46 , 59 are declaratives, clause 42 is interrogative and clause 86 is exclamative, clause 98 is imperative. In clauses 7 and 59, the Finite gets fused with the

Predicator whereas in clauses 43, 46 and 98 the Finite is separated from the Predicator; but in clause 86 we don't have a Predicator.

2-3-3 Modality analysis

It has to do with the quantitative and qualitative analyses

2-3-3-1 Quantitative analysis

The identification of clauses and mood-types in excerpt three has also helped me to find out the different modality-types basing on the previous strategy.

Modality-types	Absolute values	Values in percentage (%)
Modulation	07	36.84
Modalisation	12	63.16
Total	19	100

Table 11: *Modality in excerpt three*

A glance at table 11 shows that, concerning the use of modality-types, I have denoted nineteen (19). Their use in the excerpt proves that they have been used by the interactants to express judgment about state of things while exchanging. I have denoted seven (07) modulations which equal to 36.84 % of the global total. They are used to express obligation and necessity. As for modalisation, they are twelve (12) and equal to 63.16 %. They are used to express probability through the use of finite modal operators.

2-3-3-2 Qualitative analysis

I have chosen two clauses of each type of modality and labeled them:

1- He probably does not have enough to eat (Clause 57)

He	probably	does not	have	enough	to eat
Subject	Adjunct: mood	Finite: negative	Predicator	Comple ment	Predi- cator
MOOD			RESIDUE		

2- He could help on the farm (Clause 105)

He	could	help	on the farm
Subject	Finite: modal	Predicator	Adjunct: Circumstantial
MOOD		RESIDUE	

3- He must be busy building his own future (Clause 51)

He	must	be	busy	building	his own future
Subject	Finite: modulat ed	Predicator	Complemen t: Attributive	Predicato r	Comple- ment
MOOD		RESIDUE			

4- I shall get it for you (Clause 64)

I	shall	get	it	for you
Subject	Finite: modulated	Predicator	Complement	Complement
MOOD		RESIDUE		

Clauses 57 and 105 express modalisation. In clause 57, modalisation is expressed through the mood adjunct “probably” whereas in clause 105, it is

expressed through the finite modal operator. As for modulation, it is expressed through the verbal operators “must” in clause 51 and “shall” in clause 64.

2-3-4 Adjunct analysis

2-3-4-1 Quantitative analysis

It gives an account on the adjunct-types in excerpt three.

Adjunct-types	Absolute vales	Values in percentage (%)
Mood	26	19.55
Circumstantial	21	15.79
Conjunctive	49	36.84
Continuity	18	13.53
Vocative	19	14.29
Total	133	100

Table 12: *Adjuncts in excerpt three*

Table 12 shows that conjunctive adjuncts are represented in a high proportion. This shows that they have been used by the interactants to link clauses so as to make meaningful text. Mood adjuncts rank second with a proportion of 19.55 % after conjunctive adjuncts. They have been used to express meaning of intensity usuality or probability. To add experiential elements to their clauses, interactants have used circumstantial adjuncts which rank third in the excerpt. Vocative and continuity adjuncts are respectively used by interactants to address each other and to express their viewpoint in keeping the exchange with such continuity terms.

2-3-4-2 Qualitative analysis

Let us analyse the following clauses:

Things have changed **drastically** since the days of his own youth (Clause 99)

Things	have	changed	drastically	since the day of his own youth
Subject	Finite	Predicator	Adjunct: mood	Adjunct: Circumstantial
MOOD		RESIDUE	MOOD	RESIDUE

1- The boy **still** remembers us (Clause 36)

The boy	still	remembers		us
Subject	Adjunct: mood	Finite	Predicator	Complement
MOOD			RESIDUE	

2-**when** he is not in a position to help (Clause 65)

When	he	is not	in a position	to help
Adjunct: conjunctive	Subject	Finite: negative	Adjunct: circumstantial	Predicator
MOOD			RESIDUE	

3- **Oh! Poor man**, he thought (Clause 96)

Oh	poor man	he thought
Adjunct: continuity	Adjunct: vocative	Adjunct: mood
MOOD		

The analysis shows that “drastically”, “still” and “he thought” are mood adjuncts. It is important to point out that “he thought” is mood adjunct even though it is a complete clause. “In the days of his own youth” and “in a position” constitute circumstantial adjuncts. “Oh” and “poor man” are respectively continuity and vocative adjuncts. They

belong to neither MOOD nor RESIDUE whereas mood adjuncts belong to MOOD and circumstantial adjuncts belong to RESIDUE.

2-3-5 Tenor of discourse in excerpt three

Nnu Ego and Adim are the two main characters in excerpt three. Adim is the second son of Nnu Ego. During their conversation, Nnu Ego utters sixty-three (63) declaratives, six (06) interrogatives and fourteen (14) imperative clauses whereas Adim, her son uses five (05) declarative, three interrogative and no imperative clauses. The numbers above show that Nnu Ego gives, asks and demands information whereas her son Adim is reduced to a listener apart from the three questions he puts. I come to the conclusion that Nnu Ego and Adim share an unequal power. Adim is the only son still living with Nnu Ego. They usually interact and thus establish a frequent contact. Their affective involvement is high. This can be illustrated by some clauses uttered by Nnu Ego:

- Look Adim! It seems I am alone with you in this game of living
- You can blame me if you like, but listen to me good son

This chapter has helped me to carry out the different mood patterns in each of the three excerpts under study. The next chapter is about the interpretation of the findings.

Chapter three: Discussion of the findings.

Excerpt one has revealed two conversations, one between Nnu Ego and Amatokwu; the other one between Nnu Ego and Agbadi. In the first conversation, the fact that Nnu Ego doesn't get pregnant and as months passed, intrigued her. In fact, while talking to Amatokwu, Nnu Ego uses nineteen (19) declaratives against twenty-five (25) for Amatokwu. In order to understand the reason why she doesn't get pregnant, Nnu Ego uses eight interrogatives to ask her husband (Amatokwu) if the fault was on her side and what will she do. This shows that Nnu Ego is terribly shocked by her infertile marriage. She also blames her *chi* why it has to bring her so low. On the contrary Amatokwu doesn't worry about his wife's situation, since he knows that with a new wife, he will get a child. At the same time Amatokwu's family is looking for a son who will inherit goods from him. This can be illustrated through the following sentence uttered by Nnu-Ego: "He is the first son of the family and his people want an heir from him as soon as possible" (Clause 41) .Talking of mood-types, the identification of clauses and mood-types has helped me to get table 4. In this table, I have got one hundred and thirty-one (131) clauses: one hundred and three (103) declarative clauses, three (03) polar interrogative clauses, six (06) WH-interrogative clauses, nine (09) imperative clauses and ten (10) minor clauses. The analysis of this table has helped me to deduce that the speakers mainly exchange information by making statements and asking questions. Eg: "I am sure the fault is on my side" (clause 18). This helps me to conclude that the grammar of propositions has dominated their exchanges. As for the exchange of goods and services, I have nine imperative clauses which are used to make commands in the excerpt. Eg: "Just make sacrifices to that slave woman and pay your father a visit" (clause 13). This number confirms that the grammar of propositions has dominated the grammar of proposals.

The tenor of discourse reveals that Amatokwu and Nnu Ego make the moves freely, neither of them imposes his/ her mark of superiority toward

his/her interactant, thus they share equal power through their exchange. This is surprising in African society where the husband is supposed to have power over his wife. The fact that Amatokwu doesn't worry about his wife's situation and knows that, with a new wife, he will have a child, shows that the affective involvement is low between them. This can be illustrated by the absence of child who represents the proof of love in a household. The contact between them is frequent since they both live in a small and narrow hut. Nnu Ego doesn't only exchange with Amatokwu in excerpt one, but she also has a short conversation, but full of pieces of advice with her father: Agbadi. Since Nnu Ego doesn't get pregnant, she has decided to come and see her father about her misfortune. In fact, while exchanging, Nnu Ego initiates the move using only one declarative to inform her father that the new wife has taken her position as senior wife. This is noticeable through this quotation: "Father, my position as senior woman of the house has been taken by a younger woman". Her father Agbadi, like a wise father, reassures her daughter and gives her free way to make the choice whether she will stay and continue suffering with her husband. He uses three declaratives to tell her daughter if life is unbearable for her next to her husband, she can come and live with him: Eg If you find life unbearable, you can always come here to live" (clauses 128 and 129). Nnu Ego is married to Amatokwu and is living with him. She rarely pays visit to her father, especially when she has something important to tell him, so the contact is infrequent between them. As she refers to Agbadi as "father" and Agbadi refers to her as "My daughter" they share unequal power. Their form of address is quite normal since in an African society, a child owes his/her father respect and cannot call his/her father by his given name. The expression of solidarity through the clause "If you find live unbearable, you can always come here to live" (P 21), uttered by Agbadi proves that the affective involvement is high between them.

The system of Modality with its branch of modulation has been used by the speakers to express obligation and necessity. I have denoted fifteen

modulations which are expressed either through the finite or through the predicator. As for modalisation, I have got twelve which have been used to argue about probability or usuality.

As far as adjuncts are concerned in excerpt one, one hundred and thirty-nine (139) different categories are used. All of them are used by the speakers to add more information to their clauses. Conjunctive adjuncts (44) rank first and have been used by the speakers to link clauses so as to make coherent text. Speakers also add experiential elements to their clauses by using circumstantial adjuncts (41) which rank second. Mood Adjuncts (36) rank third and are used to express probability and usuality. Ten continuity adjuncts have been used to show the continuity of the floor and seven terms of address are also used by the interactants to call one another by their first names or titles. Only one polarity adjunct has been denoted and is used to show positive aspect of the talk.

The analysis of excerpt two has revealed a total of one hundred and twenty-three clauses: ninety-six (96) declaratives; eight (08) interrogatives made up of two polar interrogatives, four (04) WH interrogatives and two (02) modulated interrogatives; four (04) imperatives, one (01) exclamative and fourteen (14) minor clauses . These numbers show that excerpt two is mainly concerned with exchange of information. In this excerpt Nnu Ego holds conversation about the arrival of her twins with Adaku, the new wife of Amatokwu. In fact Adaku wants to make Nnu Ego speak about the arrival of the twins and the advantages for a woman to give two girls at one birth. Nnu Ego uses twelve (12) declaratives in order to inform Adaku about the fact of giving two children at a birth and both are girls. For Nnu Ego, the arrival of the twins is going to make life difficult. Her worrying can be seen through the use of minor clause followed by declarative clauses like in: “Hm, I know, but I doubt if our husband will like them very much” (Clause 35). “One can hardly afford to have one girl in a town like this, to say nothing of two” (Clause 39)

The analysis of modality shows that modalisation ranks first with nine (09) in number whereas modulation are seven (07). This explains that speakers have used more modal operators to express their attitudes through their utterances

As for the adjunct-types, I have denoted forty-six (46) conjunctive adjuncts, twenty-four (24) mood adjuncts, twenty-four (24) circumstantial adjuncts, eleven (11) vocatives and nine (09) continuity adjuncts. The speakers have made use of a high number of conjunctive adjuncts because they have logically linked clauses one to another in order to make coherent text. They have used the same rate of mood and circumstantial adjuncts respectively to add interpersonal and experiential elements to their clauses. Vocative and continuity adjuncts have been part of the adjuncts used in the excerpt.

The analysis of tenor of discourse reveals that Adaku and Nnu Ego share unequal power. This can be justified by the use of the vocative “senior wife” by Adaku to address Nnu Ego. They both share the same husband and live in the same hut; then they are in a relation of frequent contact and high affective involvement

In the third excerpt, as said while analysing tenor of discourse. Adim and his mother Nnu Ego share an unequal power, a frequent contact and a high affective involvement. Nnu Ego uses declaratives to give information about what she is thinking about her son Oshia who is in the United States of America, rather than having information. In fact Adim thinks that Oshia is in a position to help them. So it is quite normal that a woman, who goes through this difficult motherhood, has a frank conversation with her son, the only one living with her. Nnu Ego is the only one to take care of the children despite her small activity. Her husband is jobless and can't contribute to the household keeping, even paying renting. He always takes his time drinking palm wine to forget his problems. Besides, Nnu Ego is busier with the future of her children, especially the one living with her. The aim of this exchange is to make Adim aware of their

situation and not to be like his father and his brother living abroad. In their exchange, Adim is reduced to a listener and puts fewer questions than his mother. But while asking questions to his mother, Adim uses modulated interrogative clauses to show deference toward his mother. An example is the following "could he not have helped us" (Clause 55). This deference can also be shown by the use of no imperative by Adim. This is true in an African society where a child is expected to respect his parents especially mother and can't give them order.

In this excerpt, exchange of information has been the focus of interactants' discussion. I have denoted ninety six (96) declaratives. The use of sixteen (16) imperative clauses shows the exchange of goods and service has also been used in the excerpt. Eighteen (18) minor clauses have been also used to give short answers or incomplete utterances. As for modality-types, I have denoted nineteen uses of modal operators, modal adjunct and grammatical metaphors. In this total, I have seven modulations (36, 84%) used here to express obligation and necessity. There are twelve modalisations which are used to express probability and presumption. The adjunct types are one hundred thirty-three (133) in number. There are forty-nine (49) conjunctive adjuncts which are use to link one clause to another, twenty-six (26) mood adjuncts are used to add interpersonal elements the text; twenty-one circumstantial adjuncts are used to express manners or places reasons or purposes. Nineteen (19) vocative and eighteen (18) continuity adjuncts are used respectively to address or name interactants and to keep on the speech.

In all the excerpts, the analysis of mood-types shows that interactants have used a high number of declarative clauses with regard to other clauses (interrogative, imperative, exclamative and minor). This means that they have used more statements than commands and offers to make their moves; therefore they have mainly based their exchange on information than goods and services. The analysis of modality shows that speakers have expressed more attitudes and

judgements about probability and usuality than attitudes about obligation, necessity or inclination. This can be justified by the use of more modalisation than modulation in the excerpts. As for adjunct analysis, it has helped me to come to the conclusion that the most used adjuncts in the three excerpts are conjunctive adjuncts to link clauses so as to make meaningful and coherent text; circumstantial adjuncts to add experiential elements to the clauses; mood and vocative adjuncts respectively to add interpersonal elements and to address or to name interactants. I have to point out that continuity adjuncts have also been used in the excerpts but in a low proportion. The analysis of tenor of discourse has revealed that the social relationship between the characters has been distinguished by equal or unequal power, frequent or infrequent contact, high or low affective involvement, depending on the position of each of them.

Conclusion

The aim of this research work is to find out how interpersonal meaning has been expressed in *The Joys Of Motherhood* written by Buchi Emecheta. The study of the interactants has provided me with an idea of their social relationship as for their degree of familiarity, solidarity of their link and their extent affinity. This has helped me for instance to point out that Nnu Ego is highly involved with her son, Adim. By taking part in dialogue, the different speakers show their ability to negotiate the exchange of interpersonal meaning which is realized through Mood patterns and the system of modality.

Mood patterns and the system of modality bear interpersonal meaning in the novel under study. The system of modality through its branch of modulation has helped the interactants to get into the proposals by uttering implicitly a judgment about obligation or inclination. Then, through Modalisation, modality has helped the speakers to get into propositions to express attitudes and judgments about probability, likelihood or frequency. But in *The Joys Of Motherhood*, modality doesn't only express probability or frequency. It has also been used in recognition of the inequality of power to show respect and consideration.

Adjuncts have also helped the speakers to exchange interpersonal meaning. In the novel, conjunctive adjuncts, circumstantial adjuncts and mood adjuncts are mainly used respectively to link, add experiential elements and add interpersonal elements to utterances. As for vocatives, the interactants have used them to paint the image they have on their interactants, as vocatives are keys of conveyance of a particular attitude on the part of the speakers. Their number functions to explain the informal use of language in the novel. They operate outside the MOOD/RESIDUE structure altogether. Continuity adjuncts and polarity adjuncts have also been used but they are in a low proportion.

Another element of the expression of interpersonal meaning in the excerpts lies in the use of different mood types: declarative, interrogative, imperative, etc. The choice the speakers have made, has played an important

role in the analysis of the way interpersonal meanings have been expressed. The use of high number of declarative clauses shows that the interactants are more concerned with exchange of information than exchange of goods and services in the novel. The interactants also use general nouns and attitudinal adjectives to negotiate the exchange of interpersonal meaning

Before coming to the above results, I have provided this research work with an introduction, a literature review which has enabled me to relate this document to what have been done so far by scholars and other students in the field of applied linguistics. A theoretical framework has allowed me to understand more about mood patterns and the grammar of interpersonal meaning before applying them to *The Joys Of Motherhood*.

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