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**EXPLORING INTERPERSONAL METAFUNCTION IN SELECTED EXCERPTS FROM
AMMA DARKO'S *BEYOND THE HORIZON***

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ABSTRACT

*This article is premised on the Systemic Functional approach to text analysis and explores the interpersonal metafunction in Amma Darko's *Beyond the Horizon* (1991). The aim of the paper is to find out how the characters interact with one another in the novel. Two extracts have been drawn from the novel. The analysis and interpretation of the extracts show that, throughout her novel, Darko has focused on the way women are exploited by men. This has led to show how the issue of gender inequalities and stereotypes are encoded in the language of the fiction.*

Key words: *Systemic Functional Linguistics, Interpersonal metafunction, male dominance, gender, exploitation*

RESUME

*Cet article est fondé sur l'approche de la Linguistique Systémique Fonctionnelle à l'analyse du texte et explore la métafonction interpersonnelle dans *Beyond the Horizon* (1991) de Amma Darko. L'objectif de cette étude est de faire ressortir comment les personnages du roman communiquent entre eux. Deux extraits ont été choisis du roman. L'analyse et l'interprétation de ces extraits montrent qu'à travers son roman, Darko a mis l'accent sur l'influence de la femme par l'homme. Cela a permis de faire ressortir les inégalités de genre et les clichés contenus dans la langue de la fiction.*

Mots-Clés: *Linguistique Systémique Fonctionnelle, métafonction interpersonnelle, dominance masculine, genre, exploitation*

Introduction

Language is one of the best means of communication used among human beings to convey their thought or interact with each other or one another, to express ideas, hypotheses, emotions, desires, etc. Systemic Functional Linguistics (henceforth SFL) is a functional approach to language. Its various applications to the language of both fictional and non-fictional texts have increasingly revealed how meaning is enacted via language. Halliday (1971) contends that language is structured to make three kinds of meaning, namely: experiential meaning (about how people represent experience in language), interpersonal meaning (about the role relationship people create in communication) and textual

meaning (about the organization of information conveyed in communication).Fontaine (2013:10) holds that “...there are three main functional components to the grammar[of language]and these are integral to understanding the types of meaning identified in the clause. The components are referred to as meaning in SFL.” There is one generally held view across the SFL tradition, this view holds that one can apply one of these meanings to any text-type, written or spoken. The current article falls within this perspective in that it seeks to explore how interpersonal meaning is constructed via language in Amma Darko’s *Beyond The Horizon* (1991).

It is also argued in SFL that to be able to study a given text, one must consider the context within which language is used. In this sense, Eggins (1994) claims that systemic linguistic applications are a common focus on the analysis of authentic products of social interaction (texts) in relation to their cultural and social contexts. Hence, to duly study any use of language or even derive its meaning, one must make recourse to the context of usage. Context, as contended, has a great impact on language use. The anthropologist Branislaw Malinowski (1946:307) (cited in Eggins 1994:51) further drives this contention home when he writes that a word without a linguistic context is a mere figment that stands for nothing.

As mentioned earlier, this paper seeks to unveil how the language of Darko’s fiction encodes interpersonal meaning. To reach this goal, the sampling method has been adopted. This is to say, two sample extracts have been drawn from the novel. This study also draws on quantitative and qualitative methods.

1. Theoretical Framework.

Each time people meet to communicate, they exchange meanings. They exchange commodity: information or/and goods and services. This leads to the establishment of relationships between/among them through speech roles. And the establishment of these relationships is assured by the grammar of interpersonal meaning or Mood structure. The Mood structure of the clause refers to “the organisation of a set of functional constituents including the constituent Subject” (Eggins, 1994:152). Mood analysis entails the analysis of mood types, the use of modality and adjuncts. In subsequent subsections, we would define such SFL terms as tenor, interpersonal meaning or metafunction, mood types, modality and adjuncts.

1.1 Definition of Tenor and Interpersonal Metafunction

The Tenor of discourse (Eggins 2004:90) is about the role relationships between the interactants. The kind of social role an interactant plays has an effect on the way language is used. To emphasize this, Amoussou (2014:148) contends that the “tenor of discourse is used to designate the role relation of power and solidarity between the interactants; speakers/listeners, addresser/addressee, writer or narrator/reader of the writer/speaker’s attitude to the subject matter...etc.”

Shakila (2015) also notes that the interpersonal metafunction comprehends a text’s *tenor* or interactivity which is again, comprised with three components: the speaker/writer personae (whether the writer or speaker has a neutral attitude, which can be seen through the use of positive or negative language) social distance (how close the speakers are), and relative social status (whether they are equal in terms of power and knowledge on a subject).And here the last two are applicable only to spoken texts, although a case has been made that these two factors can also apply to written texts.

1.2 Mood types

The mood structure of the clause refers to the organization of the functional constituents and this leads to the speech functions and typical Mood structure of clause.

Speech function	Typical mood in clause
Statement	Declarative Mood
Question	Interrogative Mood
Command	Imperative Mood

Offer	Modulated interrogative Mood
Answer	Elliptical declarative Mood
Acknowledgment	Elliptical declarative Mood
Accept	Minor clause
Compliance	Minor clause

(Extracted from Eggins 1994:153)

The basic speech roles are giving and demanding, and this depends on the type of commodity exchanged. There are two types of commodity: information and goods and services. When a clause is used to exchange information, it is referred to as proposition and when it is used to exchange goods and services, it is called a proposal. There are also four types of moves or speech functions, which are: statement, question, offer and command. And there are four major Mood types, namely:

- The declarative mood: giving information by stating what is or happens.
- The interrogative mood: request of information.
- The modulated interrogative mood: indirect/tempered request of information.
- The imperative mood: getting someone to do something.

Then, the Mood structure is revealed through the analysis of the clause using traditional syntactic functions such as: subject, predicate, complement and adjunct. The interpersonal analysis involves the determination of two main components in the Mood structure which are: MOOD and RESIDUE. MOOD has two essential constituents: subject and finite. The RESIDUE is the less essential component of the Mood structure. And it comprises predicator, complement and adjunct (see Eggins 1994 for further details).

1.3. Modality

Modality refers to the area of information that something can be affirmed or denied. And these two poles are not the only possibilities. In between, there is a number of choices of certainty, or usuality. Modality can be expressed through the use of verbs of knowledge, prediction, and evaluation: seem, believe, guess, foresee, and approve, etc., evaluative adjectives/adverbs/expressions: luckily, fortunately, to no avail, etc. As for Amoussou (2014:150), “*modality* is used to refer to that component of the interpersonal meaning which functions to indicate aspects of the writer’s/speaker’s/narrator’s attitude to the subject matter, or his/her comment on its trueness, relevance, reliability”

According to Eggins (1994), modality is sub-divided into two parts: modalization and modulation. On the one hand, Modalisation, as Eggins asserts, is “the expression of the speaker’s attitude towards what s/he’s saying” (Eggins, 1994:180). Modalization involves the expression of two kinds of meanings:

- Probability: judgments about the likelihood or probability of something to happen or to be.
- Usuality: judgements about frequency with which something happens or is.

The modal auxiliaries used are *can, could, should, may, shall, must, ought to, might, will*, etc. And on the other hand, Modulation is used to express or argue about the obligation, necessity or inclination of proposals.

1.4. Adjuncts

These are the elements of the clause which give some additional but not essential information to the clause (Eggins, 1994:165). They are adverbs or prepositions. And there are three broad classes of adjuncts: Circumstantial Adjuncts, Modal Adjuncts and Textual Adjuncts.

2. Interpersonal Analysis of the Two Extracts.

Amma Darko’s *Beyond The Horizon* (1991) is set in Ghana and Germany. We have, then, chosen one extract for each of the two settings. And the practical analysis of the extracts is shown in the appendix at the end. In fact, the analysis takes into account mood types, modality types and adjunct types.

2.1. Mood Types in the Extracts

The different Mood types inferred from the analysis are summarized in Table 1.

Mood types of extract 1	Extract 1		Extract 2	
	Number	Percentage%	Number	Percentage %
Full declarative	70	53.84	50	56.81
Full polar interrogative	00	00	02	02.27
Elliptical polar interrogative	00	00	01	01.36
Full wh- interrogative	01	00.76	03	03.40
Elliptical wh- interrogative	01	00.76	02	02.27
Total ranking clauses	130	100	88	100

Table 1: Distribution of Mood types in the Extracts

The above table shows the distribution of Mood types in the two sample extracts. In the two extracts, Mood structure of declaratives is dominant (53.84% in extract 1 and 56.81% in extract 2) and the first person narrative is used therein. In the extracts, the declaratives function as statements of information. Interrogatives are in a low proportion in the extracts and of two types: full wh-interrogatives (00.76% in extract1 and 03.40% in extract 2) and elliptical wh-interrogatives (00.76% in extract1 and 02.27% in extract 2). In extract 1, Akobi wants to know why Mara his wife does not pay back his money with interest. The second type of interrogative is a wonder from Mara who is surprised that her husband is expecting an interest. In extract 2, the total number of Mood structure is 5 and, here, the number of questions is increased. This has to do with Mara who asks herself some questions which do not have some answers. She thinks and wonders why this bad treatment happens to her. And why this does not occur to her before leaving her country. This shows, the speaker is demanding information on the facts explained in the text.

Even though there are also more declaratives, some of them are functioning as imperatives to highlight the degree of unequal relationships between Akobi and Mara. It is a type of command given to Mara. She has no choice. This is shown from by the following clauses:

12. ‘But (Aj) Mara, Mara, oh Mara, (Av) even if (Aj) **you** (S) **don’t** (Fn) want to, (P) **13.you** (S) **will** (Fms) still (Aj) have to. (P) **14.** For an illegal nigger woman like you, (C) **there** (S) **is** (F) no other job in Germany, (Ac) Mara. (Av) **15.** If (Aj) **you** (S) **don’t** (Fn) get (P) a housemaid job (C) **16.then** (Ac) **there** (S) ’s (F) only this. (C) **17.You** (S) **understand?** (F/P) **18.** Because (Aj) **you** (S) **are** (F) too illegal (Ac) and (Aj) too black for any proper job, (C) **19.you** (S) **get** (F/P) it. (C)

2.2 Modality Types in the Extracts

The categories of modality are those expressed through verbal constituents of finite and predicator. The elements identified are summarised in the following table:

Modality types in the extracts	Extract 1		Extract 2	
	Number	Percentage %	Number	Percentage %
Modalization	07	53.84	03	03.40
Modulation	03	02.30	03	03.40
Negation	17	13.07	06	06.81
Total ranking clauses	130	100	88	100

Table 2: Distribution of Modality types in the Extracts

In extract 1, 10 selections in modality are made. On the one hand, the presence of modulation (03) in this text implies that the writer, via the participants engaged in the text, is presenting the reader with what she is encoding as factual-information. In addition, the presence of modalization (07) indicates, on the other, that she is quite uncertain of the factuality of her information. But, it is worth recalling here that modalization is the expression of the speaker’s attitude towards what s/he’s saying. It stands to reason thus that Darko’s attitude towards what she is saying (via the personae) in this text is that of

probability; an uncertainty that makes her question the attitude of men around her and, by extension, in society.

In extract 2, modalization and modulation are in an equal number (03). This indicates that there is only probability about the information she is giving. It can then be said that Darko's attitude towards what she is saying (via the personae) in this text does not express or argue about the obligation, necessity or inclination of proposals. For modality, the modal verbs used are: "would", "should" and "could".

2.3 Adjuncts Types in the Extracts

The following table displays the distribution of adjuncts in the two extracts:

Types of Adjuncts in the extracts	Extract 1		Extract 2	
	Number	Percentage %	Number	Percentage %
Circumstantial	75	49.66	40	44.94
Mood	11	07.28	04	04.49
Comment	07	04.63	02	02.24
Polarity	01	00.66	01	01.12
Conjunctive	56	37.08	39	43.82
Vocative	00	00.00	03	03.37
Continuity	01	00.66	00	00.00
Total adjuncts	151	100	89	100
Ranking clauses	130		88	

Table 3: Distribution of Adjunct types in the Extracts

As it appears in the table above, circumstantial adjuncts rank first. This shows that the texts contain a spatio-temporal background. The predominance of circumstantial adjuncts gives information about why, when, where, and how of the events by the narrator. Here are some examples of circumstantial adjuncts: "how many times" in (10), "to my utter astonishment" in (11); "most times in the past" in (16) and "off the mattress" in (126). Textual-conjunctive-adjuncts rank second in the extracts. This denotes that the texts are rhetorically well-organised.

3. Critical Discussions and Interpretation of the Findings.

The current study has explored the mood types, modality types and adjunct types in two extracts from Amma Darko's *Beyond the Horizon*. The subsequent discussions actually stem from this. As the findings exude, in the selected extracts, Darko uses the 'I' for the female narrator as a fictional voice through which she tries to represent herself. Through the use of the first person narrative, the authorial perception is subjective. Mara, the main character in the fiction, is recounting her plight through a lot of flashbacks. The findings also reveal that declaratives are predominant in the two extracts. This denotes that the authoress is giving information about two main characters namely Akobi and Mara, his wife, and the actions they perform. Such predominant occurrence of declaratives shows the roles each of them plays in the extracts, their attitudes, their judgements and their opinions.

In extract 1, declaratives are 53.84% of the total number of clauses. Of 130 clauses, 70 are declaratives. Most of these declaratives are used by the narrator "I" to recount facts and events. Most of the time, Akobi does not talk. He acts by counting money and beating his wife. After beating his wife, he uses an interrogative: **58**. "What (Wh) do (F) you (S) mean (P) **59**.paying (P) without interest?" (Ac) **60**.He (S) **bellowed** (F/P) eventually. (Ac).Actually, in the first extract, the analysis of modality reveals 10 selections of modality out of which modalization is of 53.84% and modulation is 02.30%. The narrator (Mara) describes the atmosphere in which she is with Akobi and his behaviour when he has received the loan given to his wife. The narrator knows her husband is a beater, exploiter, and a heartless being. For instance, Mara is beaten by her husband. She is expecting such an attitude from a man whose child she is bearing. She in fact finds this unrealistic as shown by her use of the modalizer "would" in clause 28.She is also afraid that her baby will slip out from her belly. Her use of "would" in clause 39 encodes this apprehension. In this extract, the use of modalizers denotes some unreal situations, Mara wishes to be real: "would" in clauses (50, 57 and 111). The modalizer "could"

(clause 56 and 93) expresses Mara's wish about her husband's change of behaviour. And this is a probability that sounds like a dream.

As the findings further reveal, Akobi is a man without human emotion and love. How is it possible for a human being to perform sexual duties in a rude manner without any expression of love? He does not express his desires to his wife before having a sexual intercourse. He is authoritative: **119**. Cool, composed and authoritative, (Ac) **he** (S) **indicated** (F/P) with a pat of his hand on the space beside him (Ac) **120**.that (Aj) **I** (S) **should** (Fms) lie down (P) beside him. (Ac) **121**.**I** (S) **did** (F) so, more out of apprehension of starting another fight than anything else. (C) **122**. Wordlessly, (Ac) **he** (S) **stripped off** (FP) my clothes, (C) **123**.**stripped off** (F/P) his trousers, (C) **124**.**turned** (F/P) my back to him (Ac) **125**.and (Aj) entered (F/P) me. (C) **126**. Then (Ac) he (S) ordered (F/P) me (C) off the mattress (Ac) **127**.to go (P) **128**.and (Aj) lay out (P) my mat (C) **129**.because (Aj) **he** (S) **wanted** (F/P) **130**.to sleep (P) alone. (C) (p.22)

It is obvious in the above that the power relation between Mara and Akobi is unequal. Mara is not allowed to sleep on the mattress. With her husband, there is no intimacy. This clearly shows that there is an unequal power between the two participants. They do not evaluate the subject the same way. Akobi is seen to be more powerful than Mara in that he exploits her in two ways: financially and sexually. He exploits her sexually though he is her husband. There is a distance between them. It is always Akobi who decides on what should be done. He does not discuss with Mara to know if she agrees or not. On her part, she obeys because, for her, the husband is the master. She does not want to listen to Mama Kiosk's advice. Despite her suffering, Mara continues to show love and affection for her husband.

In extract 2, the analysis of mood reveals that declaratives are also dominant. Out of 88 clauses, 50 (56.81%) are declaratives. This indicates that the passage is about giving information about the characters namely: Akobi, Osey, Mara and Peppy and the actions they perform. The story in this extract is set in Germany. There in Germany, Akobi no longer beats Mara, his wife. Now he only exploits her. The analysis of modality reveals 11 selections in this extract. Modalization is expressed with verbs like "could" and "would". Mara is obliged to go for prostitution as showed by the modulator "will" in clause 13 used by Akobi. In clauses 14-17; Akobi tells Mara that she is an "illegal nigger woman" and therefore cannot get a proper job in German (clause 18). Together with his friend, Osey, Akobi pushes Mara into prostitution by blackmailing her with a video film of her being naked with many men of different colour. The heartless Akobi manages to film the whole act. Given to the fact that some men of different colour have taken turns upon her, she is obliged to do what her husband and his friend are asking her to do.

In clause 38-39, Osey is depicted as a man who "was tough. He was a businessman, unscrupulous and ruthless." He does not have pity on Mara. Mara uses the modalizer "could" in clause 22 to encode her judgment of uncertainty. She does not understand early that she is not "legal" to get a good job in Germany. She also uses the modalizer "would" in clause 24 to depict an unreal situation about packing and going back to Nakka and to restart hawking boiled eggs. Mara is actually regretting her journey to Germany. In clauses 76-77, she wonders for what purpose she has left home for Germany. She also uses the modalizer "could" in clause 81 to encode her judgement of probability to be able to do something for her beloved ones. But through her use of the modalizer "should", she dreams of the obligation of being left with her dignity.

When Akobi and Osey have pushed Mara into prostitution, they live off her earnings. She is, then, reduced to slavery. Her body is used by "unscrupulous men" of different colours. Akobi in connivance with Peppy, the owner of the brothel where they have sent Mara to merchandise her body, does not give her her earnings. Akobi has received the transfer of all Mara's earnings into his account. Akobi is then the exploiter of his own wife, mother of his two children. He controls her sexuality. Meanwhile Mara is taking it for granted by considering the situation as her karma. Mara sacrifices herself as a human being to culturally respect her husband.

Conclusion

This paper has set to investigate the relationship between linguistic structures and socially constructed meanings in *Beyond the Horizon* by AmmaDarko. Its main purpose is the interpersonal exploration of the language used by Darko. In fact, what has been shown in this paper is that through interpersonal meanings Darko is raising the question of male domination on women, the suffering women are bearing, etc. That is, she is raising the issue of sex, gender and exploitation in her novel. From the analysis of the extracts, it is obvious that African women are still suffering. This suffering goes beyond physical violence, forced marriage and other forms of enslavement in their daily life. In addition, Darko exposes the myths related to women's lives in Europe.

In a nutshell, this paper shows how linguistics can reveal aspects of language use in a literary work. It helps to unveil the hidden meaning in Darko's fiction. It also shows how Darko uses prose fiction as a vehicle to examine the complexities of the Ghanaian woman's life in relation to culture and gender. Through an in-depth study and critical interpersonal analysis of the novel, it provides insights into Darko's reflections on the plight of women. Darko's novel shows the nature, the cause of numerous issues the Ghanaian woman in particular and the African woman in general are facing in their daily life. Her novel helps to understand some of the cultural issues in Africa as a whole. Darko is also showing the gender inequalities and clichés in her main characters.

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Appendix

Mood, Modality and adjuncts analysis of the extracts

Key:

S=Subject, F=Finite, Fn=negative, Fms=modalized, Fml=modulated

P=Predicator, Pml=modulated Predicator, Pms=modalised Predicator, F/P=fused Finite and Predicator, mn= Minor clause

C=Complement, Ca=attributive Complement

A=Adjunct, Ac=circumstantial, Am=mood, Ao=comment, Ap=polarity, Av=vocative, Aj=conjunctive, At=continuity, Wh=wh element

Extract 1 pp. 20-22

1.**We** (S) **were** (F) in there alone (Ac) now (Ac) 2.and (Aj) **the air about us** (S) **was** (F) ready. (Ca) 3. Then (Ac) **he** (S) **turned** (F/P) 4. And (Aj) **faced** (F/P) me (C) 5. And (Aj) **studied** (F/P) me (C) briefly, (Ao) cynically; (Ao) 6.and (Aj) **I** (S) **sweated** (FP) my first sweats of doubt. (C) 7. Then (Ac) **he** (S) **snatched** (F/P) the money (C) from me, (Ac) 8.**counted** (F/P) 9.and (Aj) **re-counted** (F/P) it, (C) 10.**God** (S) **knows** (F/P) how many times, (C) 11.then (Ac) to my utter astonishment, (Ac) **slapped** (F/P) me (C) hard across the face. (Ac) 12.**I** (S) was (F) **stunned**. (C) 13. I (S) mean, (F/P) 14.**Akobi** (S) **was not** (Fn) beating (P) me the first time (C) 15.and (Aj) **this** (S) **was not** (Fn) going to be (P) the last beating, (C)16.but (Aj) most times in the past (C) **I** (S) **had** (F) expected (P) the beating, (C) 17.or even if (Aj) **I** (S) **hadn't** (Fn) expected (P) it, (C) 18.**I** (S) **hadn't** (Fn) expected (P) love either. (Ap) 19. This day (C) not only did (F) **I** (S) **not expect** (P) any beating, (C) 20.**I** (S) also **expected** (F/P) love. (C) 21.So (Aj) **this slap with shock pain** (S) **hurt** (F/P) me (C) more than ever. (Ac) 22.**I** (S) **was** (F) so totally (Ac) flabbergasted for 23.**I** (S) **didn't** (F/P) know (P) 24. [whatit (S) **was** (F)] (C) 25.**I** (S) **had** (F) done (P) wrong (Ca) 26.or indeed if (Aj) **I** (S) **had** (F) done (P) anything wrong. (C) 27. **I** (S) **stared** (F/P) back at him, (Ac) perplexed, (Ca) 28. And (Aj) in doubt as to whether (Aj) **I** (S) **would** (Fms) ever learn (P) 29.what (S) **angers** (F/P) Akobi (C) 30.and (Aj) **what** (S) **doesn't**. (Fn) 31.**I** (S) just (Ao) **didn't** (Fn) know (P) him. (C) 32.**I** (S) **was** (F) living (P) with this man (C) 33.And (Aj) **sleeping** (F/P) in one room (C) with him (Ac) 34.and (Aj) **I** (S) **didn't** (Fn) know (P) him. (C) 35.**I** (S) **stared down** (F/P) at my belly. (Ac) 36.**It** (S) clearly (Ao) **protruded** (F/P) now. (C) 37.**I** (S) **placed** (F/P) my two hands (C) on it (Ac) 38.as though (Aj) **I** (S) **was** (F) afraid (Ac) 39. [**the baby** (S) **would** (Fms) slip out (P) dead from between my thighs any moment. (Ac)] (C) 40. And (Aj) for the first time ever (Ac) **I** (S) **felt** (F/P) not just the physical pain but an intense emotional one too. (C) 41.**My hand** (S) **was** (F) still (Ao) on my belly (Ac) 42.and (Aj) **I** (S) **felt** (F/P) 43. [the baby move.] (C) 44.**I** (S) **had** (F) felt (P) its movements a couple of time (C) already (Ac) in the past few days (Ac) 45.but (Aj) **this** (S) **was** (F) the first time (C) 46.that **I** (S) **felt** (F/P) 47.[it move with my hand on this belly of mine] (Ac) 48. [**that** (S) **was** (F) containing (P) it. (C)] (C) 49. And (Aj) **it** (S) **was** (F) a moment (C) 50.**I** (S) **would** (Fms) have loved 51.to share (P) with Akobi. (Ac) 52. But (Aj) **Akobi** (S) **was** (F) a closed man; (C) 53.**no one** (S) **saw** (F/P) inside him. (Ac) 54. At least (Ac) **I** (S) **didn't**. (Fn) 55. But (Aj) **I** (Aj) dearly (Ac) **wished** (F/P) there, that moment that somehow (Ac) 56. **he** (S) too (Aj) **could** (Fms) feel (P) it, (Ac) the movement in my belly, (C) 57.for (Aj) maybe **it** (S) **would** (Fms) have revived (P) his human instincts. (C)

58. “What (Wh) **do** (F) **you** (S) mean (P) 59. **paying** (P) without interest?” (Ac) 60. **He** (S) **bellowed** (F/P) eventually. (Ac)
61. **I** (S) **didn’t** (Fn) know (P) 62. [**what interest** (S) **was** (F) so asked meekly, ‘what?’] (C) 63. And (Aj) at the same instant (Ac) **I** (S) **saw** (F/P) [his clenched knuckles ready 64. to knock (P) pain into forehead.] (C) 65. **I** (S) **don’t** (Fn) know (P) 66. [**what** (S) **made** (F/P) me (C) do 67. what (C) **I** (S) **did**, (F)] (C) 68. [but (Aj) suddenly (Ac) **I** (S) **wasn’t** (Fn) prepared (P)] 69. to take (P) any more of it. (C) 70. **I** (S) **didn’t** (Fn) wait (P) 71. to think. (P) 72. **I** (S) **rushed out** (F/P) [of the room 73. **screaming**, (F/P) 74. **my extended bellyleading** (F/P) me,] (C) 75. and (Aj) **headed** (F/P) straight to Mama Kiosk. (Ac) 76. **Mama Kiosk** (S) **took** (F/P) me in, (Ac) 77. **gave** (F/P) me (C) [cold water to drink] (Ac) 78. and (Aj) **settled me down** (F/P) on her old sofa. (Ac) 79. As for me, (Ac) yet again (Aj) **I** (S) simply (Ac) **did not** (Fn) understand (P) the world any more. (Ac) 80. Outside, (Ac) **people** (S) **were** (F) gathering (P) 81. and (Aj) **gossiping** (F/P) in the compound. (Ac) 82. **They** (S) **were** (F) talking (P) 83. and (Aj) **gossiping** (F/P) their hearts out (C) 84. but (Aj) **I** (S) **didn’t** (Fn) care. (P) 85. Indeed (Aj) **I** (S) **liked** (F/P) it (C) 86. because (Aj) **it** (S) was (F) my screams (C) 87. [**that** (S) **brought** (F/P) them out (Ac)] (Ac) 88. and (Aj) very soon (Ac) **they** (S) **were** (F) all (Ac) going to learn (P) the one thing (C) 89. [[**I** (S) **wanted** (F/P) them (C)] (Ac) 90. to know, (P) 91. that **Akobi** (S) **maltreat** (F/P) me. (C)] (Ac) 92. How (Ac) **Akobi** (S) **was** (F) feeling (P) too (Aj) 93. **I** (S) **could** (Fms) guess. (P) 94. **I** (S) **knew** (F/P) for sure that (Ac) 95. if (Aj) **he** (S) **had** (F) known (P) 96. that (Aj) **I** (S) **was** (F) going to take (P) this action (Ac) 97. **he** (S) **wouldn’t** (Fml) have done (P) 98. [what (C) **he** (S) **did**, (F)] (Ac) 99. for (Aj) **he** (S) **was** (F) a man (C) 100. [**who** (S) **craved** (F/P) recognition as a civilized person (Ac)] (Ac) 101. and (Aj) a gentleman, whatever **that** (S) **meant**, (F/P) 102. and (Aj) as **the saying** (S) **went** (F/P) in the city, (Ac) 103. only (Ao) **bushmen** (S) **beat** (F/P) their wives. (Ac) 104. **I** (S) **felt** (F/P) good (C) just (Ao) [105. **thinking** (F/P) how terrible (Ac) **he** (S) **must** (Fml) be feeling. (P)]
106. **He** (S) **didn’t** (Fn) come (P) after me (Ac) 107. but (Aj) **I** (S) **wasn’t** (Fn) going to spend (P) too long (Aj) a time at Mama Kiosk’s (Ac) 108. lest (At) **I** (S) **abuse** (F/P) her hospitality, (Ac) 109. so (Aj) **I** (S) **left** (F/P) after about an hour but with the determination (C) 110. that if (Aj) **he** (S) ever (Ac) **touched** (F/P) me (C) again (Ac) 111. **I** (S) **would** (Fms) leave (P) the house. (Ac) 112. Not back to Mama Kiosk’s (C) but (Aj) to the next place (Ac) **my eyes** (S) **would** (F) set sight upon (P) 113. and (Aj) **I** (S) **didn’t** (Fn) care (P) 114. if (Aj) **it** (S) **was** (F) the top of the rubbish dump. (Ac) 115. But (Aj) **it** (S) **didn’t** (Fn) come (P) to that. (C) 116. **He** (S) **was** (F) lying (P) on the mattress, face up, (Ac) 117. **looking** (F/P) thoughtfully (Ac) at the ceiling (Ac) 118. when (Aj) **I** (S) **entered**. (F/P) 119. Cool, composed and authoritative, (Ac) **he** (S) **indicated** (F/P) with a pat of his hand on the space beside him (Ac) 120. that (Aj) **I** (S) **should** (Fms) lie down (P) beside him. (Ac) 121. **I** (S) **did** (F) so, more out of apprehension of starting another fight than anything else. (C) 122. Wordlessly, (Ac) **he** (S) **stripped off** (FP) my clothes, (C) 123. **stripped off** (F/P) his trousers, (C) 124. **turned** (F/P) my back to him (Ac) 125. and (Aj) entered (F/P) me. (C) 126. Then (Ac) he (S) ordered (F/P) me (C) off the mattress (Ac) 127. to go (P) 128. and (Aj) lay out (P) my mat (C) 129. because (Aj) **he** (S) **wanted** (F/P) 130. to sleep (P) alone. (C)

Extract 2 pp. 114-115

1. **The thought** (S) **was** (F) worrying (P) because, (Aj) 2. after all, (Ac) **didn’t** (Fn) **it** (S) fit (P) so perfectly? (Ac) 3. **You** (S) **were** (F) green, (C) 4. now (Ac) **you** (S) **are** (F) no longer green. (C) 5. When (Wh) **did** (F) **I** (S) cease (P) being green, (C) and (Aj) how? (Ac) 6. And (Aj) when (Wh) **I** (S) **could** (Fms) no longer just (Ao) think (P) about it. (C) 7. **I** (S) **asked** (F/P) Osey. (C) 8. But (Aj) **it** (S) **was** (F) 9. [**Akobi** (S) who (C) **replied**. (F/P)] (C)
10. Reeking of the vodka (Ac) **he** (S)’s (F) **pumped** (P) into himself, 11. **he** (S) **drawled**, (F/P) 12. ‘But (Aj) Mara, Mara, oh Mara, (Av) even if (Aj) **you** (S) **don’t** (Fn) want to, (P) 13. **you** (S) **will** (Fms) still (Aj) have to. (P) 14. For an illegal nigger woman like you, (C) **there** (S) **is** (F) no other job in Germany, (Ac) Mara. (Av) 15. If (Aj) **you** (S) **don’t** (Fn) get (P) a housemaid job (C) 16. then (Ac) **there** (S) ’s (F) only this. (C) 17. **You** (S) **understand?** (F/P) 18. Because (Aj) **you** (S) **are** (F) too illegal (Ac) and (Aj) too black for any proper job, (C) 19. **you** (S) **get** (F/P) it. (C)
20. Oh yes. (C) 21. **I** (S) **got** (F/P) it, (C) but (Aj) too late. (Ac) 22. Because (Aj) before (Ac) **I** (S) **could** (Fms) understand (P) enough (Ac) 23. [to acknowledge (P) to myself. (Ac)] (C) 24. That (Aj) **the best thing** (S) **would** (Fms) be to pack (P) my bag (C) and (Aj) flee, (P) to return (P) to Naka (Ac) and (Aj) **hawking** (F/P) boiled eggs, (C) 25. **which** (S) **was** (F) a far, far nobler job, (C) 26. **I** (S) **was**

(F) made (P) the property (C) of a good-looking dark haired man (Ac) **27.who** (S) **owned** (F/P) a sex nightclub (C) called Peepy. (Ac) **28.** How (Wh) **did** (F) **it** (S) happen (P) **29.**that (Aj) **I** (S) **had** (F) let (P) [[**30.Osey** (C) **and** (Aj) **Akobi**] (S) **drive** (F/P) me (C) to this club? (Ac)] (C) **31.** Why (Wh) **did** (F) **I** (S) just (Ao) stare at (P) this man (C) **32.**and (Aj) sway, (P) feeling (Ac) that (Aj) **there** (S) **was** (F) no way out for me (C) **33.**and (Aj) **I** (S) **had** (F) to do (P) what **38.** (Wh) [**Osey and Akobi**] (S) were (F) demanding? (P) **34.** Why? (Mn)

35. Before (Ac) driving me to this club, Peepy, (C) **they** (S) **had** (F) driven (P) me (C) to Osey's apartment. (Ac) **36.His wife** (S) **was** (F) out. **37.Osey** (S) **had** (F) a video set, (C) **38.**and (Aj) **he** (S) **put** (F/P) in a cassette, (C) **39.smiling.** (F/P)

40.Osey (S) **was** (F) tough. (Ac) **41.** He (S) was (F) a hard businessman, unscrupulous and ruthless. (Ac) **42.He** (S) **didn't** (Fn) flinch (P) **43.**when (Aj) **I** (S) **began** (F/P) to weep. (P) **44.** [**Akobi**, (C) [**I** (S) **realized** (F/P) **that moment for the first time**, (Ac)]] (S) **was** (F) and (Aj) still (Ao) **is** (F) a coward. (Ac) **45.I** (S) **wondered** (F/P) **46.**why (C) **this** (S) **had** (F) never (Ao) occurred (P) to me (C) before. (Ac) **47.All his beatings of me** (S) **were** (F) the protective covering of his cowardice. (C) **48.** But (Aj) **he** (S) **was** (F) a greedy man. (C) **49.He** (S) **was** (F) greedy (C) **50.**and (Aj) he (S) was (F) a coward, (Ac) **51.**because (Aj) [all the time that] (Ac) **Osey** (S) **looked** (F/P) me straight in the face, (Ac) **52.smiling,** (F/P) **53.Akobi** (S) **pumped** (F/P) more vodka into himself (C) [in order to survive (P) the situation.] (Ac)

54.The situation (S) **was** (F) this: (C) **55.the three of us** (S) **were** (F) watching (P) a video film (C) **56.that** (S) **showed** (F/P) me (C) [completely naked, (Ac)with men's hands moving all over my body.] (Ac) **57.** Then (Aj) **some** (S) **held** (F/P) my two legs wide apart (Ac) **58.** [while one after the other, men, many men, white, black, brown, **even one** [**who** (S) **looked** (F/P) like Chinese,] (C)] (S) **took** (F/P) turns upon me. (C) **59.All this** (S) **was** (F) captured (P) clearly (Ao) on the video film. (Ac) **60.** And (Aj) **this** (S) **was** (F) **61.** [what (Wh) [**Osey and Akobi**] (S) **blackmail** (F/P) me (C) with (Ac) so (Aj) that. **62.I** (S) **agreed** **63.**to do (F/P) the job at Peepy.]

64. [**This world** (Ac) **that** (Aj) **we** (S) **livein** (F/P)] (S) **is** (F) cold. (Ac) **65.** God, (Av) **it** (S) **is** (F) very cold. (Ac) **66.** When (Wh) **Akobi** (S) **brought** (F/P) Comfort (C) to Naka (Ac) **67.**and (Aj) pompously (Ao) **showed** (F/P) her off, (C) **68. he** (S) **had** (F) a dream. (C) **69.** When (Wh) **Comfort** (S) **gave** (F/P) him (C) the showdown, (Ac) **70.his dream** (S) **became** (F/P) more fanatical. (Ac) **71.He** (S) **married** (F/P) me. (C) **72.** Because (Aj) **he** (S) **had** (F) a role for me in his dream. (Ac) **73.It** (S) **was** (F) a dream, (C) **74.it** (S) **seemed,** (F/P) **he** (S) **was** (F) bent on seeing through (C) even if (Aj) **it** (S) **meant making** (F/P) a sacrificial lamb of me. (C) **75.** And (Aj) so far **he** (S) **had** (F) got (P) his way. (C)

76.I (S) **had** (F) made (P) the long journey (C) from home to here. (Ac) **77.** What for? (Mn) **78.I** (S) **hadn't** (Fn) done (P) anything for the people (C) **79.who** (S) **helped** (F/P) me (C) to come; my family, my mother. (C) **80.My two sons too** (S) **were** (F) waiting (P) for me. (C) **81.** For them, too, (C) **I** (S) **had** (F) done (P) nothing. (C) **82.** And if (Aj) **I** (S) **could** (Fms) do (P) nothing for them at all, (C) one thing at least, (C) **83.I** (S) **should** (Fms) have been left with (P) for myself – my dignity. (C) **84.** Now (Ac) **that too** (S) **had** (F) been robbed (P) of me. (C) **85.** So (Aj) **was** (F) **this** (S) my fate? (C) **86.**Was (F) **this all** (S) that **87.** [**I** (S) **was** (F) **to derive** (P) **from the many hens and cocks and goats** (C) **whose blood**] (S) **had** (F) been spilled (P) for my sake? (C)