



TENOR VARIABLE AND INTERPERSONAL MEANING IN FLORA NWAPA'S EFURU

Léonard KOUSSOUHON¹, Servais D. Y. DADJO²

¹ Professeur Titulaire au Département d'Anglais, FLASH, Université
d'Abomey-Calavi.

² Enseignant chercheur au Département d'Anglais, FLASH, Université
d'Abomey-Calavi,

Tél : 97 09 52 79 / 95 61 47 40, E-mail : dadyedia@yahoo.fr

ABSTRACT

This paper deals with tenor variable and interpersonal meaning in Flora Nwapa's Efuru. The theory that underpins this work is systemic functional linguistics, which is one of the approaches proposed by scholars such as linguists M.A.K Halliday, S. Eggins, J. R. Martin, R. Fowler, J. D. Benson to mention just a few, for the study of language and its function(s). In this system, the study of language involves three functional labels: experiential, interpersonal and textual meanings. This study aims at describing and analysing linguistic features which connote interpersonal meaning in Efuru so as to have a deep understanding and provide a new interpretation of it. Both quantitative and qualitative methods have been used in this study. Thus, two extracts have been selected from Efuru and systemic functional linguistic theories have been applied to each of them for the purpose of describing the meanings about the social relationships between interactants. It has been found out that suitable linguistic items used in adequate circumstances have magic effects on people and thus help disarm even the angriest persons. The very deep messages conveyed through Efuru are traditional marriage, importance of children and consequences of childlessness in African societies.

Keywords: *systemic functional linguistics, tenor, interpersonal meaning, metafunctions, ground.*



RESUME

Cet article a porté sur la variable teneur et le sens interpersonnel dans Efuru de Flora Nwapa. La théorie qui sous tend ce travail est la linguistique systémique fonctionnelle qui est l'une des approches proposées par les linguistes tels que M.A.K Halliday, S. Eggins, J. R. Martin, R. Fowler, J. D. Benson pour ne citer que ceux-ci, pour l'étude de la langue et de ses fonctions. Dans ce système, l'étude de la langue implique trois métafonctions : les sens expérientiel, interpersonnel et textuel. Cette étude vise à décrire et analyser les traits linguistiques qui ont une connotation interpersonnelle dans Efuru, afin d'en avoir une compréhension approfondie pour faire une nouvelle interprétation de ce roman. Les méthodes quantitative et qualitative ont été toutes deux utilisées dans cette étude. Ainsi, deux extraits ont été choisis dans Efuru et des aspects systémiques fonctionnels ont été appliqués à chacun d'eux en vue de décrire les sens relatifs aux relations sociales entre intervenants. Il a été découvert que les mots appropriés utilisés dans des circonstances adéquates ont des effets magiques sur les interlocuteurs et ainsi aident à désarmer même les hommes les plus nerveux. Les messages profonds que véhicule Efuru concernent le mariage traditionnel, l'importance des enfants et les conséquences de la stérilité dans les sociétés africaines.

Mots clés : *linguistique systémique fonctionnelle, teneur, sens interpersonnel, métafonctions, sol.*

INTRODUCTION

Human beings living in human societies permanently feel the need to interact with their peers. Indeed, social life requires exchanges of commodities and ideas. Nobody can live in a human society without the need of making command and offer. Making command and offer can only be expressed through spoken, written or gestural language. Language, more precisely the 'phrase human language', is now viewed by most linguists as the 'specialised sound signalling system which seems to be genetically programmed to develop in humans' (Aitchison, 1987: 19). Describing the



importance of language, Traugott and Pratt (1980) assert that: 'Language is around us everywhere, in speech, writing, sign language, or simply in our mind as we dream, remember conversation, or quietly think out a problem. It is a vehicle of power, a means by which we control, create and preserve' (Traugott and Pratt, 1980: 1). For a long time, language and its function(s) have been studied by scholars. Linguists such as M.A.K Halliday, Suzanne Eggins, Martin J R, Roger Fowler, J D Benson to name but a very few, have proposed many approaches for the study of language and its function(s). One of these approaches is systemic functional linguistics. In this system the study of language involves three functional labels: experiential, interpersonal and textual meanings. This paper aims at describing linguistic features which connote interpersonal meaning in *Efuru* in order to determine the social relationship, interaction between participants and how the relationship between them influences their interaction.

Both quantitative and qualitative methods have been used to carry out this work. Quantitative research is an objective approach in the sense that it only seeks precise measurements and analysis of target concepts to answer inquiry. This method is, in Creswell's (2003) terms, 'designed to test cause-consequence theories by conducting experiments and surveys and observing, comparing and measuring variables' (Creswell 2003). It aims to quantify data and generalize results from a sample of the population of interest. Sampling is a fact of selecting a sample of something, a sample being a part of a whole that is looked at to see what the rest is like (Hornby, 1989). So, basing on this method, two extracts have been selected from *Efuru* and systemic linguistic theories have been applied to each of them. Qualitative research is collecting, analysing and interpreting data by observing what people do and say. It is a subjective approach as the researcher tends to become immersed in the subject matter. Osuala (1982) observes that 'this research method is of particular benefit to the practitioner because qualitative reports are not presented as statistical summations but rather in a more descriptive and narrative style' (Osuala, 1982). Here, the statistical results found from the quantitative research will be analysed, interpreted and more importantly the reasons that underpin such statistics have been explained as well.



1. Theoretical framework

The theory that underpins this research work is systemic functional linguistics. This theory views language as a social semiotic, a resource people use to accomplish their purposes by expressing meanings in contexts.

1.1. Tenor and interpersonal meaning

Tenor refers to who is taking part, to the nature of the participants, their status and roles: what kind of role relationships obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. In other words, tenor is the role relation of power and solidarity between the interactants. It has to do with how our distinction between our formal and informal social situation shapes our language use. Establishing the relationship between tenor and interpersonal meaning, Halliday and Hasan (1985 / 1989) observe that tenor is reflected in the interpersonal meanings of the text. In fact, interpersonal meaning is concerned with enabling interaction, with constructing social reality as exchanges of goods and services or information and the ways people evaluate these negotiations. The description of interpersonal meaning involves the system of Mood.

1.2. Mood types

Describing the importance of mood, Halliday (2002) points out that an act of speaking or writing always contains something that means that it is not an isolated 'act' but an element that can be interacted with. There is always explicit or implicit space for someone to reply to what has been said or written. There are particular aspects of language called mood and modality which make space in the speech or writing act and turn it into interaction. Mood refers to the choice between asking a question, making a statement, issuing a command and making an offer.



1.3. Modality

Like mood, modality is part of what makes language interactive. 'Modality is concerned with speakers' ATTITUDES and PERSPECTIVES towards the PROPOSITIONS they express. It is essentially a subjective and qualifying process: judging the truth of propositions in terms of degrees of possibility, probability or certainty; and expressing also meanings of obligation, necessity, volition, prediction, knowledge and belief, etc' (Wales 1989). In other words, modality concerns attitude to the proposition being expressed.

2. Mood analysis of the selected texts from *efuru*

2.1. Move types

The mood structure of the clause enables the expression of interpersonal meanings through conversation. The description and analysis of the mood structure of the clause help know how interactants make meanings about interpersonal dimensions such as the solidarity of their relationship; the extent of their intimacy; their level of formality with each other, their attitudes and judgements. The move types found in Texts 1 and 2 are statement, question, and command.

2.2. Mood types in Texts 1 and 2

Thorough clause-by-clause mood analyses of Texts 1 and 2 are presented in the appendix. The Table below displays the statistics of the different mood types in both Texts 1 and 2.

Table I : Statistics of mood types in Texts 1 and 2

Mood types	Text 1		Text 2	
	Number	Percentage	Number	Percentage
Declarative	122	93.129 %	127	79.874 %
Interrogative	04	03.053 %	21	13.207 %
Imperative	05	03.816 %	11	06.918 %
Total	131	100 %	159	100 %



It appears that declarative moods are predominant in both Texts 1 and 2. Interrogative moods are almost nonexistent in Text 1 but relatively important in proportions in Text 2. Imperative moods are almost nonexistent in Text 1 but relatively low in proportions in Text 2. It is now important to carry out a thorough description and analysis of the different mood types in both Texts 1 and 2 so as to find out the social relationship between the participants.

2.2.1. Declarative mood in Text 1

As mentioned in Table 1, there are 123 declarative moods representing 93.89 % of all mood types in Text 1. The clause-by-clause mood analysis of Text 1 presented in the appendix includes these clauses among others:

Table II : Declarative mood in Text 1

Clause N°	Subject	Finite	Predicator	Compl.: (attributive)	Adj.: vocative
	MOOD		RESIDUE		
4				'Welcome,	my brothers
7	'All	is		well,	our daughter,

It must be noted that the first conversation presented in Text 1 is held by Efurú and the young men. Indeed, Efurú gets married with Adizua without dowry and without her parents' consent. So, the elderly persons have sent some young men to bring her back as she has brought so much disgrace to them. Two declarative moods particularly draw attention: (4) 'Welcome, my brothers' and (7) 'All is well, our daughter'. In fact, Efurú welcomes her brothers in the way brothers and sisters should normally do. Through the vocative adjunct 'my brothers' she expresses familiarity, endearment, affective involvement and an equal power. But her brothers immediately make her know that they have come as fathers or parents not as brothers because they have been assigned by the elderly persons. In their new role of representatives of elderly persons, they express authority over Efurú through the use of the vocative adjunct 'our daughter'.



2.2.2. Declarative mood in Text 2

As mentioned in Table 1, there are 159 declarative moods representing 79.87 % of all mood types in Text 2. The clause-by-clause mood analysis of Text 2 presented in the appendix includes these clauses:

Table III : Declarative mood in Text 2

	Adj.: conj/ circ	Subject	Finite	Predicator	Compl.: (attributive)	Adj.: vocative
	MOOD			RESIDUE		
143		He	cannot	remain	childless	
149	but (Aj)	we	cannot	eat	beauty	
151	but (Aj)	riches	cannot	go on	errands for us	

The only one conversation identified in Text 2 is a friend to friend one between Omirima and Amede. Omirima insists on the importance of children by contending that Gilbert cannot be childless. Clause (143) 'He cannot remain childless' indicates this. In clauses (149) 'but we cannot eat beauty' and (151) 'but riches cannot go on errands for us' Omirima clearly observes that beauty and riches are less important than children. Having described and analyzed declarative clauses in Texts 1 and 2, it is now important to turn to interrogative moods.

2.2.3. Interrogative mood in Text 1

There are only 04 interrogative moods representing 03.05% of all mood types in Text 1. The clause-by-clause mood analysis of Text 1 presented in the appendix includes the following clauses:

Table IV : Interrogative Mood in Text 1

	Adj.: circ	Finite	Subject	Predicator	Compl.	Adj.: circ
	MOOD			RESIDUE		
5	What		good wind	brings	you	here today?
89	How	are	You?			
91	How	is	everything			in the farm?
92	What	did	you	bring	me	from the farm?



It appears that Efuru has used interrogative moods to ask and give information and to discuss ideas. In clause (5), Efuru warmly welcomes her brothers whereas in clauses (89) and (91), she cheerfully welcomes her husband. In clause (92), Efuru as any newly married woman, wants to be cherished by her beloved husband. She wants to check the degree of his love. For this reason, she asks him what he has brought to her.

2.2.4. Interrogative mood in Text 2

There are 21 interrogative moods representing 13.20 % of all mood types in Text 2. The clause-by-clause mood analysis of Text 2 presented in the appendix includes the following selected clauses:

Table V : Interrogative mood in Text 2

	Wh/C Wh/S Adj.: circ	Finite	Subject	Predicator	Compl.
		MOOD		RESIDUE	
14	What	can	one	do?	
25	How (Wh/C)	is	your daughter- in-law?		
28		Do	you	hear	That she now has Uhamiri in her bedroom?
68		are	you	going	to eat money ?
87		Does	your daughter- in-law	want	to go back to her former husband?

Omirima and Amede use interrogative moods to ask information. Interrogative mood enables Omirima to reach the purpose of her visit. She intends to talk about Amede's daughter-in-law. To tackle the business for her visit, she asks: (28) 'Do I hear that she now has Uhamiri in her bedroom?' This interrogative mood indicates that she intends to check the



information she gets. She wants to be reassured by Efurú's mother-in-law that the information is not a mere gossip. The interrogative mood (68) 'Are you going to eat money?' indicates to what extent children are important in African societies. Children are more important than money. A woman who does not have any child is criticized and gossiped. Omirima has even suggested Amede take a young girl for her son regardless of his will. As Amede seems reluctant to her advice, she (Omirima) finds another issue in order to convince her to marry a girl to her son Gilbert. (87) 'Does your daughter-in-law want to go back to her former husband?' It goes without saying that children are central to life in African societies. Riches and beauty are not sufficient for an African woman to have a peaceful marital life. A woman must have children otherwise friends, relatives and family-in-law will make her have an infernal life. Being a childless man or woman is a real social burden that poisons the life of many Africans.

2.2.5. Imperative mood in Text 1

There are only 05 imperative moods representing 03.81% of all mood types in Text 1. The clause-by-clause mood analysis of Text 1 presented in the appendix includes clauses such as:

Table VI : Imperative mood in Text 1

N°	Adj.: mood/ voc/ circ	Subj ect	Finite: neg	Predi cator	Compl.	Adj.: attrib utive
MOOD				RESIDUE		
42				Tell	your husband,	
44		Let him	Not be			afraid
46				Tell	my father	
63				go	to the farm	
99	Thank you (Am), my husband (Av), now (Ac)			go	and have your bath	



The young men as representatives of the elderly persons use imperative moods to express their authority over Efuru. The following clauses confirm this:

- (42) ‘Tell your husband, he must see your father’
(44) ‘Let him not be afraid’

As far as Efuru is concerned, she uses only one imperative mood but in a very particular way. She does not express authority over her brothers as she is now aware of their new role of representatives of elderly persons. She kneels down before issuing her command: (46) ‘Tell my father that I shall be the last person to bring shame on him’ It is important to note that kneeling down is an act of high respect, high consideration, high humility, performed only in front of God, divine creatures or majestic persons, to express gratitude, to implore a favour or to ask for a blessing. It can be inferred from the above description and analysis that gestural language also enables us to express our attitudes and judgments about specific matters.

2.2.6. Imperative mood in Text 2

There are 11 imperative moods representing 06.91% of all mood types in Text 2. The clause-by-clause mood analysis of Text 2 presented in the appendix includes clauses such as:

Table VII : Imperative mood in Text 2

N°	Adj.: mood/ voc	Subje ct	Finite: neg	Predi cator	Compl.	Adj.: att/voc
	MOOD			RESIDUE		
37				Answ er	me,	Amede
38	All right (Am)	let’s		count	them,	Ogini Azogu,
107	Please (Am)		don’t	mind	them	
142				Look for	a young girl for your son	



It is essential to note that both Omirima and Amede have used imperative moods to express power over each other. This indicates that they share an equal power. In the imperative moods (37) ‘Answer me’ Omirima urges Amede to answer her question related to the impossibility for Uhamiri worshippers to have children. But Amede remains speechless. So, Omirima invites her to count with her all those women who worship Uhamiri. Clause (38) ‘All right let’s count them’ illustrates this. Through the imperative mood (107) ‘Please don’t mind them’, Omirima tries to calm down Amede as she (Amede) is upset by the question. In clause (142) ‘Look for a young girl for your son’ Omirima urges Amede to find another girl for Gilbert.

2.2.7. Adjunct types in Texts 1 and 2

Some participants in Text 1 use vocative adjuncts to express meanings such as affective involvement, authority, familiarity. For instances in clause (4) ‘Welcome, my brothers’ Efuru expresses her familiarity with her brother, endearment, affective involvement and an equal power through the vocative adjunct ‘my brothers’. In clause (7) ‘All is well, our daughter’ the brothers express authority and familiarity over Efuru through the vocative adjunct ‘our daughter’. In clause (85) ‘Thank you, my husband’ Efuru expresses a high affective involvement, love and equal power through the vocative adjunct ‘my husband’. Below is Table 8 showing the adjunct types distribution in both Texts 1 and 2:

Table VIII : Adjunct types in Texts 1 and 2

Adjuncts	Text 1		Text 2	
	Number	Percentage	Number	Percentage
Circumstantial	58	54.716 %	31	39.743 %
Conjunctive	33	31.132 %	31	39.743 %
Vocative	10	09.433 %	09	11.538 %
Polarity	02	01.886 %	02	02.564 %
Comment	01	00.943 %	00	00 %
Continuity	00	00 %	02	02.564 %
Attributive	01	00.943 %	00	00 %
Mood	01	00.943 %	03	03.846 %
Total	106	100 %	78	100 %



As it appears in the above table, circumstantial adjuncts are predominant in both Texts 1 and 2. They enable the interactants to describe the different circumstances in which the events take place. Conjunctives are also important in number. They help the interactants make cohesive and coherent conversation. Through polarity, the interactants express their position of agreement or disagreement about specific matters as in clauses (109) and (116) in Text 1. Comment, attributive and mood adjuncts are almost non-existent in Text 1 and non-existent in Text 2 except mood adjuncts which are in very low proportion (03.84 %). Text 1 presents 00% of continuity adjuncts whereas Text 2 contains 02.56 % of them.

2.2.8. Modality in Texts 1 and 2

As mentioned in the theoretical framework, modality is, like mood, part of what makes language interactive. It enables participants to express their degree of certainty or usuality, their attitude and judgement.

2.2.8.1. Modalisation in Text 1

Participants use modalisation to express probability. Only one case of modalisation has been identified in Text 1: (131) 'Certainly, my daughter, I shall send for him' Through the adjunct mood 'certainly' the mother-in-law expresses a high degree of probability.

2.2.8.2. Modalisation in Text 2

Participants use modalisation to express probability as illustrated in these clauses: (143) 'He cannot remain childless' (149) 'but we cannot eat beauty' (151) 'but riches cannot go on errands for us.' Omirima expresses intensification of probability. As for her, children are so important that neither beauty nor riches can replace them. Thus, she is convincing Amede to do everything necessary to help her son have a baby.

2.2.8.3. Modulation in Text 1

The modulated sentences found in Text 1 are as follows: (117) 'A young woman must have her bath before she has a baby' (128) 'All right, mother, but my husband must be told' (129) 'and he will come from the farm before



it is done.’ Through modulation the interactants express their attitudes and establish interpersonal relationships.

2.2.8.4. Modulation in Text 2

An important number of modulations have been identified in Text 2: (15) ‘One must eat and feed one’s children’ (46) ‘Your daughter-in-law must be a foolish woman to go into that’ (62) ‘You must marry a girl for your son whether he likes it or not’(80) ‘Efuru must have bought you over with medicines’(81) ‘Any woman who worships Uhamiri must frequent the dibia’(115) ‘People must talk’(127; 128) ‘Did I say they must have seen something’

All these modulations have been used by Omirima to express her judgement about: people’s duties, the risk of worshipping Uhamiri, the woman of the Lake, the importance of children in a family. In clause (15), Omirima expresses her opinion about the role parents must play in a society. In (80) Omirima judges Amede’s silence as a consequence of an enchantment. In clause (62), she insists on her suggestion: ‘You must marry a girl for your son whether he likes it or not.’ Through the modulation, Omirima expresses not only her judgement but also her attitude. The modulation enables her to establish interpersonal relationship.

3. DISCUSSION OF THE FINDINGS

It must be noted that the analysis of the mood structure of a clause helps to uncover interpersonal meanings through conversation. In this sense, Eggins (1994) asserts that:it is by looking at how people use these systems of Mood and Modality in the clauses they exchange with each other that we can see speakers making meanings about such interpersonal dimensions as: the power or solidarity of their relationship; the extent of their intimacy; their level of familiarity with each other; and their attitudes and judgments. (Eggins 1994:193).

The choice of mood determines the realization of tenor dimension. In Text 1, the author has depicted the language of brother and sister in a particular



way. In fact, the interactants use vocative adjuncts to express their interpersonal relationships. For instance, the young men use the vocative adjunct 'Our daughter' to express their new role of parents / elderly persons but not as brothers. This shows that vocative adjuncts can be used to express not only intimacy and affection but also authority or inferiority. The following clauses illustrate this: (4) 'Welcome, my brothers' (7) 'All is well, our daughter'. Through the vocative adjunct 'my brothers' Efurú expresses affection and equal power unlike her brothers who use 'our daughter' to make her know that they now have authority over her. This means that social rank or position influences language use. In other words, social rank plays such an important role in language that it highly determines the mood structure of the conversation. It has also been found out that the young men have been disarmed by Efurú with suitable linguistic items. An illustration is the linguistic items in clauses (4) 'Welcome my brothers.' and (5) 'What good wind brings you here today.' The use of these linguistic items by Efurú has such great effects on the young men that they haven't even mentioned the business for their visit before asking to go. It is like magic effects. It must be noted that there are in any language linguistic tools capable of arming or disarming people. Those linguistic items lie in the tenor of the discourse, more precisely in the mood structure of the clause.

Text 2 has presented a friend to friend conversation. Omirima and Gilbert's mother have held a very long conversation, basically on the role of parents-in-law and the importance of children. Talking about the importance of the role of a family-in-law, Omirima uses declarative and interrogative Moods to make her friend know to what extent she should be involved in Efurú and Gilbert's situation. The following clauses illustrate this: (52) 'Where did you go?' (53) 'The house is yours' (54) 'you should know everything' (55) 'and you say' (56) 'you are not consulted'.

The modalised clause (54) 'you should know everything' expresses Omirima's judgement. The significance is that in African traditional families, parents-in-law are always consulted before any important decisions. The length of their conversation indicates to what extent families, especially children, are central to life in African societies. Through



declarative, interrogative and imperative Moods, Omirima insists on the importance of children. The clauses below confirm this: (66) 'she makes money'(67) 'she makes money'(68) 'are you going to eat money?'(142) 'Look for a young girl for your son.' (143) 'He cannot remain childless'.

Through declarative, interrogative and imperative Moods, Omirima expresses her opinion about the importance of children. She has not only tried to convince her friend but also urged her through imperative Mood to marry another young girl for her son. It is important to note that Omirima is not a member of Gilbert's family; she is just a friend. The way she insists on the childlessness of Efuru and the possible solution to be found out, clearly indicates that in African societies, being a childless man or woman constitutes a real social burden that bitterly hardens one's existence.

It must then be mentioned that modalisation and modulation enable the interactants to express their attitudes and judgements about specific matters such as marriage, the importance of children and childlessness. Some instances are: (143) 'He cannot remain childless' (149) 'but we cannot eat beauty' (151) 'but riches cannot go on errands for us' It can be inferred from the above linguistic description and analysis that the very deep messages conveyed through *Efuru* concern traditional marriage, importance of children and consequences of childlessness in African societies.

CONCLUSION

With regards to all that has been noticed thus far, language is highly used in a social context, in other words, it is social context dependent. This means that it needs communities to live in (Hasan 1985). Many attempts have been made to describe and analyse linguistic features which connote interpersonal meaning in *Efuru* so as to have a deep understanding of this novel, on the one hand, and provide a new interpretation of it, on the other hand. Linguistics indeed contributes a great deal to the understanding of literary works. The researchers entirely agree with Hasan (1985) who considers linguistics as the specialist domain that enables us to acquire knowledge about language.



Linguistic description and analysis of **Text 1** have enabled the researchers to contend that language can help extinguish fire. Indeed, Efurú who is said to have brought so much disgrace to her family has succeeded in disarming, with suitable linguistic items, the young men who have been urged to bring her back. This implies that suitable linguistic items used in adequate circumstances have magic effects on people and, thus, can help disarm even the angriest persons.

It has also been found out that the author has depicted different types of languages through: brother to sister, husband to wife, mother-in-law to daughter-in-law conversations in **Text 1**. In brother to sister conversation, the author has showed to what extent our role, our social rank or position influences our language use. Social rank or position plays such an important role in language that it highly determines the mood structure of the conversation. Thus, a son or daughter can express authority over his / her parents due to his / her social position. The language of husband and wife is predominated by the expression of high affective involvement through declarative and interrogative moods. The language of mother-in-law and daughter-in-law is predominated by the expression of affection and endearment through frequent use of vocative adjuncts.

The linguistic description and analysis of **Text 2** have allowed the researchers to find out the very deep messages conveyed through the novel *Efurú*: traditional marriage, importance of children and consequences of childlessness in African societies. Indeed, children are central to life in African societies. Riches and beauty are not sufficient for an African woman to have a peaceful marital life. A woman must have children otherwise her friends, relatives and family-in-law will make her life infernal. Being a childless man or woman is a real social burden that hardens one's existence in Africa. It is in this sense that Mojola (1988) contends that 'a woman is "not a woman" if she is barren.' The description and analysis of *Efurú* have led the researchers to find out that the overall themes discussed in this novel mainly concern traditional marriage, the importance of children in African societies, the consequences of childlessness and life in town and countryside.



REFERENCES

1. Aitchison J., 1987, *Linguistics*, London, Hodder and Stoughton, 245 p.
2. Creswell J. W., 2003, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2nd ed.), Thousand Oaks: Sage, 272 p.
3. Eggins S., 1994, *An Introduction to Systemic Functional Linguistics*, London, Pinter Publisher, 360 p.
4. Halliday M.A.K., and Hasan R., 1985 / 1989, *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*, Oxford, Oxford University Press, 126 p.
5. Halliday M.A.K., 2002, *Linguistics Studies of Text and Discourse*, London, Continuum, 297 p.
6. Hasan R., 1985, *Linguistics, Language and Verbal Art*, Oxford, Oxford University, 123 p.
7. Hornby S. A., 1989, *Oxford Advanced Learner's Dictionary*, Oxford, Oxford University Press, 1422 p.
8. Mojola Y., 1988, « Flora Nwapa », in *Perspectives on Nigerian Literature: 1700 to The Present, Volume Two*, Guardian Books Nigeria Limited, p. 47- 83
9. Nwapa F., 1966, *Efuru*, London, Heinemann, 221 p.
10. Traugott E.C. and Pratt M.L., 1980, *Linguistics for Students of Literature*. London and New York, Harcourt Brace Jovanovich Publishers, 423 p.
11. Osuala E.C., 1982, *Introduction to Research Methodology*, Onitsha, Africana FEP Publisher Limited, 176 p.
12. Wales K., 1989, *A Dictionary of Stylistics*, London, Longman, 504 p.

ANALYSED APPENDICES

MOOD ANALYSIS

Keys:

S=Subject, F=Finite, Fn=negative, Fms=modalised, Fml=modulated
P=Predicator, Pml=modulated predicator, Pms=modalised predicator,
F/P=fused Finite and Predicator, C=Complement, Ca=attribute complement



A=Adjunct, Ac=circumstantial, Am=mood, Ao=comment, Ap=polarity, Av=vocative, Aj=conjunctive, At=continuity Wh=wh element, Wh/S, Wh/C
Mood analysis of Text 1 (extracted from *Efuru* pp: 9-12)

1-On the appointed day (Ac), **the young men (S) went (F/P) [to bring back (F/P)]** their daughter who [**had brought (F/P)]** so much disgrace to them (C). 2-Immediately (Ac) **Efuru (S) saw (F/P)** the men (C), 3-**she (S) came out (F/P) //** and (Aj) **greeted (F/P)** them (C). 4-‘Welcome (C), my brothers (Av). 5-**What good wind (S) brings (F/P)** you (C) here today? (Ac). 6-**I (S) hope (F/P)** all is well?’(C) 7-‘**All (S) is (F)** well (C), our daughter,’ (Av) 8-**the men (S) said (F/P)**. 9-‘**We (S) have come (F/P)** for a business (C),’ 10-**the spokesman (S) added (F/P)**. 11-‘**We (S) shall have (F/P) kola (C)** before the business (Ac). 12-**It (S) is (F)** a pity my husband is not at home (C). 13-**He (S) went (F/P)** to the farm.’(C) 14-**Efuru (S) brought (F/P)** two big kola-nuts (C). 15-**They (S) were (F)** fit only for kings (C). 16-**She (S) put (F/P)** them (C) before the men (Ac) with some alligator pepper (C). 17-**The spokesman (S) took (F/P)** one kola nut (C) // and (Aj) **blessed (F/P)** it (C). 18-Then (Ac) **he (S) broke (F/P)** it (C) // and (Aj) **gave (F/P)** the men (C). 19-Meanwhile (Ac), **Efuru (S) brought out (F/P)** a bottle of home-made gin (C) - // **a very good one that (S) had been (F)** in a kerosene tin (C) for nearly six months (Ac). 20-‘**I (S) am (F)** sure (Ca) 21- **you (S) will like (F/P)** this gin (C). 22-**Nwabuzo (S) had (F/P)** it (C) **buried (P)** in the ground last year (Ac) 23-when (Ac) **there (S) was (Pe)** rumour (C) 24- that (Aj) **policemen (S) were (F) sent (P) [to search (P)]** her house (C). 25-When (Ac) **the policemen (S) left (F/P)**, [**finding (F/P)]** nothing (C), 26-**Nwabuzo (S) was (F)** still afraid (Ca) // and (Aj) **left (F/P)** it (C) in the ground (Ac). 27-A week later (Ac), **she (S) fell (F/P)** ill (Ca) // and (Aj) **was (F) rushed (P)** to the hospital (C) 28- where (Ac) **she (S) remained (F/P)** for six months (Ac). 29-**She (S) came back (F/P)** only a week ago (Ac). 30-So (Aj) **the gin (S) is (F)** a very good one.’ (Ca) 31-**The men (S) enjoyed (F/P)** the drink very much (C). 32-**They (S) finished (F/P)** the bottle (C) 33- and (Aj) **some of them (S) were (F)** even tipsy (Ca). 34-‘**We (S) shall (Fms) go (F/P)**, our daughter,’ (Av) 35-**the spokesman (S) said (F/P)**. 36-**You (S) seem to be (F/P)** happy (Ca) here (Ac) 37- and (Aj) **we (S) wonder (F/P)** [why your father (S) wants (F/P) us [[to bring (P)]] you back (C)] (C). 38-**We (S) shall (Fms) tell (P)** him



(C) [[what (C) **we (S) [have (F) seen (P)]**] (C).39-But (Aj) **your husband (S) must (F) fulfill (P)** the customs of our people (C). 40-**It (S) is (F)** very important (Ca). 41-**Our enemies (S) will (F) laugh at (P)** us (C). 42-**Tell (F/P)** your husband (C), 43- **he (S) must (Fml) see (P)** your father (C). 44--**Let him (S) not be (F)** afraid.'(Ca) 45-**Efuru (S) knelt down (F/P) //** and (Aj) **thanked (F/P)** the men (C). 46-'**Tell (F/P)** my father (C) 47- that (Aj) **I (S) shall be (Fms)** the last person (C) [**to bring (P)**] shame on him (C). 48-Since (Aj) **my mother (S) died (F/P)** five years ago (Ac), 49-**I (S) have been (F)** a good daughter to him (Ca). 50-**My husband (S) is (F)** not rich (Ca). 51-In fact **he (S) is (F)** poor (Ca). 52-But (Aj) **the dowry (S) must be (Fml) paid (P)**. 53-**I (S) must (Fml) see (P)** 54- that (Aj) **this (S) is (F) done.'**(P) 55-**The men (S) thanked (F/P)** her (C) // and (Aj) **left (F/P)**. 56-**Efuru's father (S) was not (Fn) satisfied with (P)** [what **the men (S) told (F/P)** him (C)] (C). 57-**He (S) sent (F/P)** another batch of young men (C) from his village (Ac). 58-But (Aj) **nothing (S) came out (F/P)** of it (C). 59- So (Aj) **he (S) gave up (F/P)** his daughter as lost (C). 60-**Efuru (S) refused (F/P) [to go (P)]** to the farm with her husband (C). 61-'If (Aj) **you (S) like (F/P),**' 62-**she (S) said (F/P)** to her husband (C), 63-'**go (F/P)** to the farm (C). 64-**I (S) am not (Fn) cut out (P)** for farm work (C). 65-**I (S) am (F) going (P) [to trade (P)]**.' 66-That year (Ac) **the man (S) went (F/P)** to the farm (C) 67-while (Ac) **his wife (S) remained (F/P)** in the town (C). 68-**The farm (S) was (F)** far away from the town (C). 69-**You (S) must (Fml) paddle (P)** a canoe (C) for ten hours (Ac) 70-before (Ac) **you (S) get (F/P)** there (C).71-**Life (S)** there (Ac) **was (F)** very hard (Ca) 72- and (Aj) **there (S) were (F)** plenty of mosquitoes (C). 73-In the evenings (Ac), **the farm people (S) went (F/P)** to the bush (C) [**to collect (P)**] leaves (C) [[**to drive away (P)**]] mosquitoes (C). 74-**Efuru's husband (S) went (F/P)** with them (Ac). 75-When (Ac) **they (S) came back (F/P)** 76-**they (S) spread (F/P)** the leaves round their bamboo beds (C). 77-Sometimes (Ac) when (Ac) **there (S) were (P)** not many mosquitoes (C) 78-**they (S) could (Fml) sleep (P)**. 79-But (Aj) during the rainy season (Ac), **the mosquitoes (S) came (F/P)** in hundreds (Ac). 80-**They (S) did not (Fn) only bite (P)**, 81- **they (S) sang (F/P)** in men's ears (C) [**teasing (F/P)** them (C)], // **trying (F/P)** their patience (C).



82-The young husband (S) felt (F/P) his work on the farm irksome (C) 83-now (Ac) that (Aj) he (S) was (F) married (P). 84-It (S) had not (Fn) mattered (P) before (Ac) 85- but (Aj) now (Ac) it (S) was (F) different (Ca). 86-He (S) had (F/P) a lovely wife (C); 87-so (Aj) the least thing (S) sent (F/P) him home to her (C). 88-Efuru (S) welcomed (F/P) him (C) 89-'How (C) are (F) you (S)?' 90-she (S) would (Fms) ask (P) him (C). 91-'How (C) is (F) everything (S) in the farm (Ac)?' 92 What (Wh/C) did (F) you (S) bring (P) me from the farm? (Ac) 93-'I (S) brought (F/P) you some vegetables and fish (C). 94-We (S) caught (F/P) plenty (C) a week ago (Ac). 95-I (S) dried (F/P) them for you (C). 96-And (Aj) here (Ac) you (S) are (F).' 97-He (S) brought out (F/P) the fish (C) from his bag (Ac). 98-They (S) were (F) dried (P) on sticks (Ac). 99-'Thank you (Am), my husband (Av), now (Ac) go (Pm) and (Aj) [have (F/P)] your bath (C) 100-while (Ac) I (S) prepare (F/P) some food for you [to eat (P).]' (C) 101-The husband (S) went off (F/P) [to have (P)] his bath (C) in the stream (Ac). 102-Efuru (S) went (F/P) to the kitchen [to cook (P)] (C). 103-She (S) used (F/P) plenty of fish (C) // and (Aj) cooked (F/P) delicious nsala soup for her dear husband (C). 104-When (Ac) her husband (S) came back (F/P) from the stream (C) 105-she (S) welcomed (F/P) him (C) // and (Aj) put (F/P) the food (C) before him (Ac). 106-When (Ac) he (S) finished (F/P), 107-Efuru (S) asked (F/P) him (C) 108-if (Aj) he (S) would (Fml) go out (P) [to see (P) his friends (C)]. 109-'No (Ap), not today (Ac) I (S) shall (Fms) see (P) them (C) some other time (Ac). 110-I (S) am (F) tired (P) // and (Aj) must (Fml) go (P) to bed early (C).' 111-Efuru's husband (S) stayed (F/P) in town (C) for two days (Ac) 112-before (Ac) he (S) went back (F/P) to the farm (C). 113-One day (Ac), Efuru's mother-in-law (S) called (P) her (C). 114-'My daughter,' (Av) she (S) said (F/P) to her (C). 115-'You (S) have not (Fn) had (P) your bath.' (C) 116-'No (Ap), my mother (Av), I (S) have not (Fn) had (P) my bath.' (C) 117-'A young woman (S) must (Fml) have (P) her bath (C) 118-before (Ac) she (S) has (F/P) a baby.' (C) 119-'I (S) am not (Fn) pregnant (Ca) yet (Ac) mother (Av).' 120-'I (S) know (F/P), my daughter (Av). 121-I (S) am not (Fn) talking about (P) that (C). 122-A baby (S) will (Fml) come (P) 123-when (Ac) God (S) wills (F/P) it (C). 124-I (S) want (F/P) you (C) [to have (P) your bath (C)] 125-before (Ac) there (S) is (F) a baby



(C). 126-**It (S) is (F)** better that way (Ca). 127-**It (S) is (F)** safer really.’(Ca) 128-‘All right, mother (Av), but (Aj) **my husband (S) must (Fml) be told (P)** 129-and (Aj) **he (S) will (Fml) come (P)** from the farm (C) 130- before (Ac) **it (S) is (F)** done.’(P) 131-‘Certainly (Ac), my daughter (Av), **I (S) shall (Fms) send (P)** for him.’(C)

Mood analysis of Text 2 (extracted from *Efuru* pp: 159-165)

1-One evening (Ac), **Omirima (S) came (F/P) [to see (P)** Gilbert’s mother (C)]. 2-‘**Are (F) you (S)** in (C) Amede (Av)?’ 3-**Omirima (S) asked (F/P)** from outside (Ac). 4-‘**I (S) am (F)** in (C). 5-**Is (F) that (S)** Omiria? Nwadiugwu, (C)’ 6-**she (S) greeted (P)** from within (Ac). 7-‘**Come in (Pm) // and (Aj) sit down (F/P), 8-I (S) am (F) coming (P).**’ 9-‘Oh (At), my sister, Nwaezebona, (Av)’ **Omirima (S) greeted (F/P) // and (Aj) sat down (F/P).** 10-‘Welcome, (C)’ **Gilbert’s mother (S) greeted (P)** 11-as (Aj) **she (S) came out (F/P).** 12-‘**I (S) have not (Fn) seen (P)** you (C) for a long time (Ac).’ 13-‘Yes (Ap), **I (S) go (P)** about very much these days (Ac), 14-what (Wh/C) **can (Fml) one (A) do (P)? 15-One (S) must (Fml) eat (P) // and (Aj) feed (F/P)** one’s children (C). 16-**I (S) am (F)** so tired (Ca). 17-**This world (S) is (F)** so full of suffering (Ca),’ 18-**she (S) hissed (F/P) // and (Aj) shook (F/P)** her head (C). 19-‘**That (S)’s (F) it (C),** my sister (Av), 20-what (W/C) **can (Fml) one (S) do (P)? 21-That (S)’s (F)** how the world [is (F)] (F), 22-the day (Ac) **god (S) calls (F/P)** us (C), 23-**one (S) will (Fml) have to go (P).** 24-**It (S) will be (Fml)** peaceful end to this wretched life. (Ca)’... 25-How (C) **is (F) your daughter-in-law (S)?’** 26-‘**She (S) is (F)** quite well ‘(Ca),’ 27-**Gilbert’s mother (S) answered (F/P).** 28-‘**Do (F) I (S) hear (P)** 29- that (Aj) **she (S)** now (Ac) **has (F/P)** Uhamiri (Pd) in her bedroom (C)?’ 30-**Omirima (S) sneered (F/P).** 31-‘**That (S)’s (F) what (C) I (S) hear (F/P).** 32-**She and her husband (S) plunged (F/P)** into it (C). 33-**I (S) was not (Fn) consulted (P).**’ 34-‘**She (S) has (F) spoilt (P)** everything (C). 35-**This (S) is (F)** bad (Ca). 36-**How many women in this town who worship Uhamiri (S) have (F/P)** children (C)? 37-**Answer (F/P)** me (C) Amede (Av), how many (C)? 38-All right **let’s count (F/P)** them (C): // Ogini Azogu, (Av)’ **she (S) counted (F/P)** off one finger (C), 39-‘**she (S) had (F/P)** a son (C) 40 before (Ac) **she (S) became (F/P)** a worshipper of Uhamiri (C). 41-Since then (Ac) **she (S) has not (Fn) got (P)** another child (C). 42-Two, Nwanyafor Ojimba (Av),



she (S) has (F/P) no child at all (C). 43-Three, Uzoечи Negenegé, no child (C) 44-**They (S) are (F)** all over the place (C). 45-Why (Wh/C) **do (F) we (S) bother (P)** ourselves [**counting (F/P)** them (C)]. 46-**Your daughter-in-law (S) must be (Fml)** a foolish woman (Ca) [**to go (P)** into that (C)]. 47-Amede (Av), **you (S) are (F) to blame (P)** 48-**Didn't (Fn) you (S) point out (P)** this to her (C)? 49-**You (S) are (F)** the mother (C), 50-why (Wh/C) **didn't (Fn) you (S) point out (P)** this to her (C)? 51-**I (S) was not (Fn) consulted (P).** 52-Where (Wh/C) **did (F) you (S) go (P)?** 53-**The house (S) is (F)** yours (C), 54-**you (S) should (Fml) know (P)** everything (C) 55-and (Aj) **you (S) say (F/P)** 56- **you (S) are not (Fn) consulted (P).** 57-**Are (Fn) you (S) not ashamed (P)** [**to say (P)** that (C)]? 58-**There (S) is (F)** nothing (C) 59 **you (S) can (Fml) do (P)** about it (C) now (Ac). 60-**You (S) cannot (Fml) mend (P)** a broken head (C). 61-**The chances of your daughter-in-law ever [getting (F/P) a baby (C)] (S) are (F)** very remote (Ca) now (Ac). 62-**You (S) must (Fml) marry (P)** a girl for your son (C) 63- whether (Aj) **he (S) likes (F/P)** it or not (C). 64-If (Aj) **you (S) like (F/P) // take (P)** my advice (C). 65-**It (S) is (F) said (P)** 66- **she (S) makes (F/P)** money (C), 67- **she (S) makes (F/P)** money (C), 68-**are (F) you (S) going (P)** [**to eat (P)** money (C)?] 69-**I (S) am (F) going (P).** 70-When (Ac) **I (S) talk (F/P)**, 71-**they (S) say (F/P)** 72- **I (S) talk (F/P)**, 73- **they (S) say (F/P)** 74-**I (S) talk (F/P)** too much (Ac), 75-but (Aj) how (C) **can (Fml) I (S) see (P)** things like this (C) // and (Aj) **shut (P)** my mouth (C)? 76-How (C) **can (Fml) I (S)?** 77-**I (S) will be (Fml) failing (P)** in my duty to you (C). 78-**I (S) am (F) going (P).** 79-**You and your son (S) know (F/P) // why you (S) have not (Fn) looked for (P)** another wife (C) all these years (Ac). 80-**Efuru (S) must have (Fml) bought (P)** you over with medicine (C). 81-**Any woman who (S) worships (F/P)** Uhamiri (C) // **must (Fml) frequent (P)** the dibia (C). 82-**I (S) am (F) going (P).** 83-**She (S) got up (F/P)** at last (Ac), 84-but (Aj) **she (S) did not (Fn) go (P).** 85-**She (S) sat down (F/P)** again (Ac). 86-**She (S) lowered (F/P)** her voice (C) // and (Aj) **said (F/P)** 87-**Does (F) your daughter-in-law (S) want (P) [to go back (P)]** to her former husband (C)? 88-**Gilbert's mother's blood (S) ran (F/P)** cold (Ca). 89-**She (S) did not (Fn) expect (P)** this question (C). 90-**Truly (Ac) she (S) had not (Fn) liked (P)** Efuru (C) before (Ac), 91-but (Aj) now (Ac) **she (S) had (F) grown (P)**



[to like (P) her very much (C)]. 92-Efuru (S) had (F) won (P) her over completely not with medicine (C), 93-as Omirima (S) suspected (F/P), but (Aj) by sheer goodness of heart (C). 94-One (S) could not (Fml) help liking (P) Efuru (C) 95- after (Ac) one (S) had (F/P) any close association with her (C). 96-The fact that she (S) had (F) failed (P) [to give (P) her son any child (C)] was (F) enough reason [not to like (Pn) her (C)]. 97-So (Aj) Gilbert's mother (S) was (F) genuinely upset (Ca) 98-when (Ac) Omirima (S) asked (F/P) her this question (C). 99-'Why (Wh/C) do (F) you (S) ask (P) that (C)? 100-What (Wh/C) did (F) you (S) hear (P)?' 101-her voice (S) was (F) shaking (P). 102-'It (S) is not (Fn) true then (Ca), 103-I (S) am (F) happy (Ca) 104 it (S) is not (Fn) true (Ca). 105-Didn't (Fn) I (S) tell (P) them (C) 106- it (S) was not (Fn) true (Ca). 107-Please (Am) don't (Fn) mind (P) them (C).' 108-'No (Ap). Tell (P) me what (C) you (S) heard (F/P). 109-I (S) would (Fml) like (P) [to know (P)].' 110-'There (S) is (F) no point [telling (P) you (S)] [[what (I (S) heard (P)]] (C) 111- since (Aj) it (S) is not (Fn) true (Ca).' 112-Omirima (S) said (F/P), disappointed (Ca) 113- that (Aj) things (S) were not (Fn) going (P) according to her plan (C). 114-'Well (At), if (Aj) you (S) don't (Fn) want (P) [to tell (P) me (C)], // don't (Fn) worry (P). 115-People (S) must (Fml) talk (P). 116-But (Aj) who (S) put (P) that idea into their heads in the first place (C)? 117-Efuru's former mother-in-law (S) was (F) ill (Ca). 118-There (S) was (F) nobody [to look after (P) her (C)], 119 so (Aj) Efuru (S) cared (F/P) for her (C). 120-And (Aj) now (Ac) you (S) ask (F/P) me this impertinent question (C).'

121-'So (Aj) it (S) is (F) true (Ca) 122- that (Aj) she (S) has been (F) paying (P) her visits (C)?' 123-Omirima (S) went on (F/P), // strengthened (F/P) by this information (C). 124-'That (S)'s (F) it (C), 125-they (S) saw (F/P) something (C) 126- before (Ac) they (S) started (F/P) [talking (F/P)]. 127-Did (F) I (S) say (P) 128- they (S) must (Fml) have seen (P) something (C). 129-It (S) is (F) your fault (C) // for allowing (F/P) her (C) [to visit (P) her former mother-in-law (C)]. 130-That (S)'s (F) how (C) 131- it (S) begins (F/P). 132-I (S) won't (Fnml) be (P) surprised (Ca) [to see (P)] her [[go back (P)]] to her husband (C) 133-when (Ac) he (S) comes back (F/P) from his wanderings (C)]. 134-For (Ac), our fathers (S) said (F/P) 135- that (Aj) old friends (S) are (F) [like



the head of yams (S) that (Aj) **grow (F/P)**] (C) // and (Aj) **don't (Fn) die (P)**]. 136-**You (S) are (F)** the cause of the gossip (C), Amede (Av). 137-**You (S) have (F/P)** yourself (C) [**to blame (P)**]. 138-But (Aj), all right (Am) **I (S) am (F) going (P)**. 139-**Don't (Fn) worry (P)**. 140-**It (S) is (F)** nothing (C). 141-**It (S) is not (Fn)** late at all (C). 142-**Look for (F/P)** a young girl for your son (C) 143-**He (S) cannot (Fml) remain (P)** childless (Ca). 144-**His fathers (S) were not (Fn)** childless (Ca). 145-So (Aj) **it (S) is not (Fn)** in the family (C). 146-**Your daughter-in-law (S) is (F)** good (Ca), 147- but (Aj) **she (S) is (F)** childless (Ca). 148-**She (S) is (F)** beautiful (Ca) 149- but (Aj) **we (S) cannot (Fnml) eat (P)** beauty (C). 150-**She (S) is (F)** wealthy (Ca) 151- but (Aj) **riches (S) cannot (Fnml) go on (P)** errands for us (C). 152-As for the gossip about (Ac) **going back (P)** to her former husband (C), // **don't (Fn) worry (P)**. 153-If (Aj) **she (S) had (F/P)** a child there living (C), 154-**I (S) would have (Fml) said (P)** 155- that (Aj) **she (S) could (Fml) go back (P)**. 156-**I (S) am (F) going (P)**. 157-**Look to (P)** your house (C) 158-**You (S) are (F) slacking (P)** very much now (Ac).⁷ 159-**She (S) was (F) gone (P)** at last