



**ÉCOLE SUPÉRIEURE DE COMMERCE  
ET DES AFFAIRES (E.S.C.A)**

**E.S.C.A  
RESEARCH PAPERS**

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HUMAINES, SOCIALES ET TECHNIQUES**

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**Gender Relations and Mood Choices: a Systemic Functional Analysis of Amma Darko's  
*The Housemaid***

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**Introduction**

Early African writers, especially male writers, have been acerbically criticized in a recent past for asymmetrically representing relations between male and female characters. In these male and other fictional oeuvres, it is often noticed that men dominate, repress and even commodify their female counterparts (Fonchingong, 2006, Dooga, 2009, Kehinde and Mbipom, 2011, etc.). Elsewhere, it is noted that the female experience is excluded in early male-authored texts (Koussouhon, 2009b). This state of affairs has seriously bothered and prompted the reaction of many advocates of gender equality, womanists or/and feminists in the past four decades or so (Amouzou, 2006). Feminism as an ideology initially advocated an equal treatment between male and female sexes in all societal spheres. But with time, it has come to be confined to the “defence of women’s security, welfare and promotion”

(Pewissi 2011:149) both in literature and society.

The rise of feminism in the world in general and in Africa in particular in the seventies (Lakoff, 1975) in actual fact created awareness on the one-sided representation of gender relations in African literature and subsequently committed writers, who cogently shared the feminist fibre, to establishing a balance in African literary landscape. Hence, for the past four decades or so, a handful of contemporary African female writers and male sympathizers as well have made a shift in their fictional oeuvres from the phallogocentric perspective to the woman-centered perspective or to a blend of both, otherwise called the human-centered perspective. One of the contemporary African female writers who have followed the feminist trend is the Ghanaian female writer Amma Darko. Her novel entitled *The Housemaid* (1998) is the focus of the

present study. Drawing on the Hallidayan or SFL theoretical framework, the current study aims to look at how the language of the writer's fictional text encodes or depicts gender relations.

### I. Theoretical Framework.

Gender relations are premised to be encoded in language (Sunderland, 2006). In this sense, language is viewed as a medium through which the social world is enacted (Halliday and Hasan, 1985/1989, Eggins, 1994, Halliday and Matthiessen, 2004, etc.). It is also viewed as a social practice mediated by linguistic system(s). The study of language has been of particular interest to scholars from many distinct but complementary disciplines like sociology, psychology, speech communication, social studies, gender studies, women studies, literary studies, linguistics, etc. These disciplines have diligently devised suitable theoretical frameworks to explore the linguistic choice patterns that people, male and female sexes inclusive, use to perform, produce and perpetuate gender (or cross-sex) relations in society. One of these theoretical frameworks to the study of language is the Hallidayan or Systemic Functional Linguistic theory, which considers a work of art as a consequence of the social milieu (Senkoro, 2005). This theory also treats

and describes language as a three-semiotic system; i.e., a system that involves three inter-related strands of meaning (or metafunction), viz. Ideational/Experiential, Interpersonal and Textual, simultaneously encoded in any instance of language use-text (Halliday, 1971, Halliday and Hasan, 1985/1989, Eggins, 1994, Halliday and Matthiessen, 2004, Fontaine, 2013).

The strand of meaning this paper is specifically concerned with and explores in Amma Darko's fictional text is the Interpersonal meaning, which is exclusively concerned with the enactment of social processes (Halliday and Matthiessen, 2004). This meaning is expressed by the grammatical structure of Mood (Eggins, 1994). Halliday (cited in Eggins, 1994:154) claims that Mood is "the grammar of the clause as exchange"; it generally describes the structures associated with Mood choice types drawn on to pivot social interactions. In other words, Mood describes the "variables such as the types of clause structure or mood types, modality, the use of tags, vocatives, attitudinal words which are either positively or negatively loaded, expressions of intensification, and politeness markers of various kinds" (Eggins, 1994:192-4) included in any instance of language use-text. Drawing on this, Amoussou (2014:150) contends that

Mood is “the linguistic expression of attitudes, judgments, points of view, social relationship ... etc.” It follows from this that the analysis of Mood involves the identification of Mood Types, Modality Types and Adjunct Types (Koussouhon and Allagbe, 2013) contained in text. The term “Mood Type” designates the type of clause structure. Eggins (1994:192) contends that Mood Types correlate with the semantic categories of speech functions of offer, command, statement and question. But a Mood Type can still perform a speech function other than the one for which it is generally known. The table (cited from Amoussou, 2014:150) below presents the various Mood Types and their correlating speech functions:

<b>Mood types</b>	<b>Speech functions</b>
-declarative mood	-giving information by stating what is or happens.
-interrogative mood	-request of information.
-modulated interrogative mood	-indirect/tempered request of information.
-imperative mood	-getting someone to do something.

-modulated imperative mood	-getting indirectly/in a tempered way somebody to do something by using, say polite modals
-exclamative mood	-expressing wonder, surprise, bewilderment

**Table 1:** Mood Types and their speech functions (culled from Halliday, 1985; Eggins, 1994; Aitchison, 2007)

Modality refers to a speaker’s/writer’s/narrator’s attitude towards and opinions about the events and situations around him/her (Simpson, 1993:47). Fowler (1986) defines modality as “the grammar of explicit comment, the means by which people express their degree of commitment to the truth of the propositions they utter, and their views on the desirability or otherwise of the states of affairs referred to” (p.131).” Modality can be expressed on two main axes, viz.: epistemic and deontic. Epistemic modality, called modalization in SFL terms, indicates a kind of connotative meaning relating to the degree of certainty the speaker/writer wants to express about what s/he is saying or the estimation of probability associated to what is being said (Fontaine, 2013:121). In other words, modalization has to do with the different ways in which a

language user can intrude on his/her message, expressing attitudes and judgments of various kinds (Eggins, 1994:179).

It is obvious in the foregoing definitions that modalization involves two kinds of meaning, viz. Probability (where the speaker/writer expresses judgments as to the likelihood or probability of something happening or being) and Usuality (where the speaker/writer expresses judgments as to the frequency with which something happens or is). Deontic modality, called modulation in SFL terms, also indicates a kind of connotative meaning but, in contrast to epistemic modality, it relates to obligation or permission, including willingness and ability (Fontaine, 2013:121). It provides language users with resources to express their judgments about actions and events (Eggins, 1994:189). Modality is expressed by modal auxiliary verbs (e.g. can, could, shall, should, may, might, will, would, etc.), lexical items (usually adverbs such as probably, luckily, etc.) or groups which function as modal adjuncts (e.g. by all means, at all cost, etc.). Adjuncts can be defined as clause elements which contribute some additional (but non-essential) information to the clause (Eggins, 1994:165). They do not have the potential to become Subject; i.e., they are

not nominal elements, but are adverbial or prepositional. There are three broad classes of Adjuncts: Circumstantial Adjuncts, Modal Adjuncts and Textual Adjuncts (For more details, see Eggins, 1994).

In summary, we can say that the analysis of Mood and its various sub-systems describes the Mood structure of the clause; it describes how language is used to enable the expression of interpersonal meanings, through dialogue (Eggins, 1994:193) or speech. Given that speech is action (Hubbard, 1999) and that it is through it that social relations are established and maintained (Cunanan, 2011), it can be argued that if one wants to understand what goes on/around in a fictional text in terms of roles, statuses, power, class differences, etc., one needs to look at the linguistic- Mood- choices the characters therein draw on.

## II. Practical Analysis

We start this section with a premise. The premise is that a text of any kind is a dialogue or a speech between the writer and the reader. Indeed, the language of a text is made up of a dual linguistic frame-outer and inner (Igboanusi, 2001). While the outer frame is related to the direct communication between the author and reader, the inner frame is associated with the conversation between or amongst

the participants in the text. It follows from this to argue that it is at the level of the dual linguistic frame that the social world of/in a text is encoded. In this paper, we have explored two extracts drawn from Amma Darko's *The Housemaid* (1998) to find out how gender relations are enacted therein. To reach this goal, we have first of all described the linguistic- Mood- choices; i.e., the Mood Types, Modality Types and Adjunct Types, contained in the dual linguistic frame of the two extracts before tabulating the findings resulting thereof (see Appendix for full analysis).

The table below presents the Mood Types in the two extracts.

Mood Types	Extract 1		Extract 2	
	Number	(%)	Number	(%)
Declarative Mood	150	90.36	141	82.94
Interrogative Mood	10	06.02	10	05.88
Modulated Interrogative	02	01.20	06	03.52

Mood Types	Extract 1		Extract 2	
	Number	(%)	Number	(%)
Mood				
Imperative Mood	02	01.20	02	01.17
Modulated Imperative Mood	00	00	00	00
Exclamative Mood	01	00.60	01	00.58
Minor	01	00.60	10	05.88
Total Ranking Clauses	166	100	170	100

**Table 2:** Mood Types in the sample Extracts.

As it appears in the table above, the dominant Mood Type in the two extracts is the Declarative Mood. The dominance of declaratives indicates that the two extracts are centrally concerned with giving information about something- people, actions, circumstances, etc. This also denotes the written mode where feedback

between the writer and the reader is not possible (Eggins, 1994:313). The presence of the other Mood Types at varied proportions and Minor clauses here denotes the spoken mode where the characters effectively use language to encode such interpersonal dimensions as roles, power relations, solidarity, familiarity, etc.

The analysis of Modality Types in the two extracts gives the statistics shown in Table 3.

Modality Types	Extract 1		Extract 2	
	Number	Percentage (%)	Number	Percentage (%)
Modalization	13	54.16	16	64
Modulation	11	45.83	09	36
Total Ranking Clauses	24	100	25	100

**Table 3:** Modality Types in the sample Extracts.

The table above shows that Modalization is predominating in the two extracts. This denotes that the two texts contain a less authoritarian or balanced tenor. This is to say, the characters, male and female, in the texts use modalizers to

temper or water down their speech; i.e., what they say.

The analysis of Adjunct Types exudes the counts tabulated below.

Adjunct Types		Extract 1		Extract 2	
		Number	(%)	Number	(%)
Circumstantial		106	57.29	78	50.32
Modal	Mood	05	02.70	11	07.09
	Comment	00	00	02	01.29
	Polarity	02	01.08	00	00
	Vocative	01	00.54	00	00
Textual	Continuity	00	00	00	00
	Conjunctive	71	38.37	64	41.29
Total Ranking Clauses		185	100	155	100

**Table 4:** Adjunct Types in the sample Extracts.

From the table above, it is obvious that Circumstantial Adjuncts prevail over other Adjunct Types in the two extracts. This denotes that the two extracts contain a spatio-temporal background or framework. The presence of Textual- Conjunctive- Adjuncts in the extracts indicates the written mode where a careful rhetorical organization is duly observed. The use of Modal Adjuncts in the texts denotes the spoken mode where the speakers effectively make intrusion into their speech; i.e., what they say.

### III. Discussion of Findings.

The discussion of the findings drawn from the two extracts under study here hinges upon Mood and Modality. As Eggins (1994:193) observes:

it is by looking at how people use [the] 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.

It is obvious in the above that we cannot have a clear picture of the depictions of interpersonal relationships between male and female characters in a text without considering how they use language or how the language of the text paints the characters themselves. Eggins (1994:193-6) has worked out a procedure

that can help one successfully do this. The procedure poses four relevant questions that we attempt to answer here:

1. Who is doing the talking in a situation?
2. What do speakers do when they get the speaker role? That is who gives? Who demands? And are these reciprocal rights?
3. Who modalizes? Who modulates?
4. Are the relationships between Mood choice and speech functions congruent or incongruent?

The analysis of Mood in Extract 1 exudes a total number of 166 clauses. Out of these figures 150 (i.e., 90.36%) are declaratives. The narrator uses 121 (i.e., 80.66%) clauses, out of which 03 are modulated (76, 163 and 164) and 04 modalized (85, 115, 122 and 142). The remaining 29 declarative clauses (i.e., 19.33%) are quoted by the narrator from the characters: Madam Sekyiwa: 07 (i.e., 24.13%) clauses, out of which 03 are modulated (101, 110 and 112) and 01 polarized (106), Tika's father: 11 (i.e., 37.93%) clauses, out of which 05 are modulated (11, 13, 14, 15 and 18), 01 modalized (34) and 01 polarized (72), Tika's stepmother: 06 (i.e., 20.68%) clauses and Tika 05 (i.e., 17.24%) clauses, one of which is modalized (109). The 10

(i.e., 06.02%) interrogative clauses in the current extract are employed by Madam Sekyiwa: 03 (i.e., 30%) clauses: 01 markedly high-pitched question (36) and 02 wh-questions (37 and 92), one of which is modalized (92), Tika: 06 (i.e., 60%) clauses: 04 Yes or No questions (70, 89, 105 and 114), clause (105) is a markedly high-pitched question and clauses (105 and 114) are modalized, and 02 wh-questions (108 and 111), which are all modalized, and Tika's stepmother: 01 (i.e., 10%) clause, which is a Yes or No question. The 02 (i.e., 01.20%) modulated interrogatives here are used by Tika: 01 (i.e., 50%) clause (148), which is a Yes or No question, and the narrator: 01 (i.e., 50%) clause (159), which is a wh-question. The 02 (i.e., 01.20%) imperative clauses (130 and 133) are all employed by Tika's stepmother. Likewise, the only exclamative clause (140) in the extract is used by her. The only minor clause (102) identified in the text is employed by Madam Sekyiwa, Tika's mother. The analysis of Modality in Extract 1 reveals 24 selections: 13 (i.e., 54.16%) selections in Modalization encoded in such modal auxiliary verbs as "*can*", "*would*", "*could*", "*should*" and "*will*", and 11 (i.e., 45.83%) selections in Modulation realized by the modal finite verbs "*will*", "*needed*", "*can*" and "*have to*". The 13 (i.e., 54.16%) selections in

Modalization are made by Tika: 06 (i.e., 46.15%) clauses (105, 108, 109, 111, 114 and 148), the narrator: 05 (i.e., 38.46%) clauses (85, 115, 122, 142 and 159), Tika's father: 01 (i.e., 07.69%) clause (34), and Tika's mother: 01 (i.e., 07.69%) clause (92). The 11 (i.e., 45.83%) selections in Modulation are used by Tika's father: 05 (i.e., 45.45%) clauses (11, 13, 14, 15 and 18), Tika's mother: 03 (i.e., 27.27%) clauses (101, 110 and 112), and the narrator: 03 (i.e., 27.27%) clauses (76, 163 and 164).

From the findings above, it is clear that the Mood structure of declarative is dominant in Extract 1. This exudes that the text is centrally concerned with giving information about the personae: Madam Sekyiwa, Tika's mother, Tika's father, Tika's stepmother, Tika, etc., and the actions they realize in particular circumstances. The actions these personae realize actually depict them, the social roles they play, the relations they hold with one another, their attitudes, their judgments, their opinions, etc. In the first two clauses (clauses 1 and 2) of/in the extract, for instance, the narrator describes the persona Madam Sekyiwa, Tika's mother, as "100 percent illiterate, [...] she began a clandestine affair with a married man twenty-four years her senior." Tika's father and her stepmother are subsequently

depicted in the following terms: “His wife was barren. And rumour had it that this was the result of an abortion she had had when they were courting.” (Clauses 4-7). As shown in the subsequent clauses (clauses 9 and 10), the married man got Madam Sekyiwa pregnant. And for this reason, he left his first wife to marry her. To show his good faith, the man made a promise with the modulator “*will*” in clauses (11, 13, 14 and 15), which he kept. He also drew his new wife’s attention to the role she was expected to play as a wife and mother in the future with the modulator “*can*” in clause (18). When his young wife was established as a rich business mummy and the joy of life was shining in her eyes, the man actually mistook this for love and expressed his hope for a peaceful home with much merriment with the modalizer “*can*” in clause (34).

But to the man’s dismay, his wife’s attitude changed drastically (clauses 36 and 37). She became a debauched person; she gave young men money just to have good sex with her. She did not have time to play with her daughter, Tika (clauses 108, 111 and 114). The only thing she knew was making money. In fact, she justified her absence from home on Saturdays with the modulated clause “Because I *have to* make money to look after us” (clause 112). She

also battered and molested her husband at home (clauses 54 and 55), and their daughter, Tika witnessed this. On one of the occasions where Tika’s father was battered by his wife and was weeping, Tika asked (clause 70) him if Mama (Madam Sekyiwa) beat him but he replied “No” (clause 72). Tika’s father later died of sorrow (the narrator reveals this through Tika in clauses 76 and 77). Tika refused to accept her father’s death as natural. So, she accused her mother of killing him (clauses 70, 89, 105 and 148). She used the modalizers “*won’t*” and “*would*” in clauses (105) and (148) respectively to cogently encode her doubt and blame as well. To defend herself and convince Tika that she did not kill her father, Tika’s mother, Madam Sekyiwa used the modalizer “*can*” in clause (92), the modulator “*will*” in clause (101) as well as the minor clause (102) and the polarized clause (106). She also tried to buy her forgiveness (clause 153), which Tika was ready to accept because she had failed her school exams. The narrator used the modalizer “*could*” in (159) to indicate that this was a normal thing. In addition, the narrator used the modulator “*needed*” in clause (163) to express a certain inclination from the part of Tika. She was inclined to accept her mother’s financial bargain because she had failed her exams. Again, the narrator used

the modulator “*would*” in clause (164) to express a certain obligation from the part of Sekyiwa, Tika’s mother. Given her guilt, Sekyiwa was obliged to finance any business proposal her daughter might come up with. Tika later learnt that her father before he died had gone to his ex (Tika’s stepmother) to ask for reconciliation (clauses 124-5). But the latter got offended by his move and hurled every insult under the sun at him (126-8). In fact, she used the imperative clauses (130 and 133) and the exclamative clause (140) to exude her indifference to his move. She also used the modalizer “*should*” quoted by the narrator in clause (142) to curse him with leprosy and broke six raw eggs at his feet to solicit the powers of the gods to see it through (clause 143).

The analysis of Mood in Extract 2 reveals a sum total figure of 170 clauses. 141 (i.e., 82.94%) of this figure are declarative clauses. These clauses are in actual fact shared between narration (124 clauses) and conversation (17 clauses). This is to say, the narrator makes use of 124 (i.e., 87.94%) clauses, out of which 05 are modulated (11, 62, 63, 83 and 168) and 10 modalized (26, 50, 59, 68, 103, 104, 108, 117, 125 and 126). She also quotes 17 (i.e., 12.05%) clauses from the participants: Owuraku’s friends: 04 (i.e., 23.52%) clauses, one of which is

modalized (22), Owuraku: 07 (i.e., 41.17%) clauses, out of which one is modalized (156), and Tika: 06 (i.e., 35.29%) clauses, out of which 02 are modulated (135 and 152). The 10 (i.e., 05.88%) interrogative clauses in Extract 2 are used by Owuraku’s friends: 01 (i.e., 10%) clause, which is a markedly high-pitched question, Owuraku: 03 (i.e., 30%) clauses: 01 markedly high-pitched question (36), 01 wh-question (47) and 01 Yes or No question (157), Tika: 05 (i.e., 50%) clauses: 02 Yes or No questions (53 and 159) and 03 wh-questions (55, 130 and 151), and the narrator: 01 (i.e., 10%) clause, which is a wh-question (17). The 06 (i.e., 03.52%) modulated interrogative clauses here are employed by Owuraku: 02 (i.e., 33.33%) clauses, which are all wh-questions (160 and 162), Tika: 02 (i.e., 33.33%) clauses, both of which are wh-questions (129 and 144), and the narrator: 02 (i.e., 33.33%) clauses, which are wh-questions (86 and 90). The 02 (i.e., 01.17%) imperative clauses in this text are used by Owuraku’s friends: 01 (i.e., 50%) clause (31) and Owuraku: 01 (i.e., 50%) clause (163). Also, the only exclamative clause (23) in the text is used by Owuraku’s friends. Again, the 10 (i.e., 05.88%) minor clauses here are employed by Owuraku’s friends: 06 (i.e., 60%) clauses (6, 19, 24, 30, 34 and 35),

Owuraku: 02 (i.e., 20%) clauses (48 and 154), Tika: 01 (i.e., 10%) clause (133), and the narrator: 01 (i.e., 10%) clause (89). The analysis of Modality in Extract 2 exudes 25 selections: 16 (i.e., 64%) selections in Modalization realized by such modal finite verbs as “*could*”, “*would*”, “*can*”, “*dare*”, “*used*”, “*should*” and “*will*”, and 09 (i.e., 36%) selections in Modulation encoded in the verbs “*having to share*”, “*could*”, “*had to*”, “*needed*”, “*can*”, “*should*” and “*will*”. The 16 (i.e., 64%) selections in Modalization are made by Owuraku’s friends: 01 (i.e., 06.25%) clause (22), Owuraku: 03 (i.e., 18.75%) clauses (156, 160 and 162), Tika: 01 (i.e., 06.25%) clause (144), and the narrator: 11 (i.e., 68.75%) clauses (26, 50, 68, 86, 90, 103, 104, 108, 117, 125 and 126). The 09 (i.e., 36%) selections in Modulation are used by Tika: 03 (i.e., 33.33%) clauses (129, 135 and 152), and the narrator: 06 (i.e., 66.66%) clauses (11, 59, 62, 63, 83 and 168).

From the findings above, it is obvious that the Mood structure of declarative is predominant in Extract 2. This shows that the extract is centrally concerned with giving information about the characters: Owuraku’s friends, Owuraku and Tika, etc., and the actions they realize in particular situations. The actions these characters realize really

depict them, the social roles they play, the relations they hold with one another, their attitudes, their judgments, their opinions, etc. In the first two clauses (clauses 1 and 2) of/in the extract, for example, the narrator depicts the character Tika as someone who was “Obsessed with proving her success in spite of her academic failure, especially to Owuraku [her boyfriend], [and who] invested all in her business- her brains, her energies, her dignity. And [who finally] succeeded.” In the subsequent clauses (clauses 2-7), Owuraku is described as someone who was in university and whose needs were regularly provided for by Tika [his girlfriend]. Owuraku’s friends are also portrayed as being jealous and teasing. When Owuraku’s friends heard a gossip that he was unknowingly paying a price for his good luck, they stopped being jealous of him and decided to let him on it (clauses 9-42). The narrator used the modulated predicator “*having to share*” in clause (11) to subtly encode the price, which is Owuraku’s sharing of Tika with other men. In clause (22), Owuraku’s friends used the modalizer “*could*” to encode their judgments of likelihood about Tika’s becoming Owuraku’s provider. In fact, Owuraku’s friends believed that nothing is for free (clause 25) in life.

The narrator further used the modalizer “*used*” in clause (68) and the modulators “*could*” in clause (59), “*had to*” in clause (62) and “*needed*” in clauses (63) and (83) to respectively express naivety and willingness, both of which rationally justify Tika’s attitude. Tika was naïve. When she was initiated into business, there were some business-related realities that she did not learn. She was also eager to prove to Owuraku that she could make it in spite of her academic failure. This altogether made her consent to the sexual demands of her male collaborators, viz. “Shop owners, bank managers, customs officers” (clause 48). The narrator also used the modalizer “*would*” in (50) to assess Tika’s attitude towards Owuraku when he went to her for a query about her bedding other men. Owuraku was actually expecting her to break down. Instead, Tika stood her ground and asked him a question (clause 53). This denotes Tika’s anger towards and lack of deference to Owuraku. Again, the narrator expressed her judgments of Tika’s attitude with such auxiliary verbs as “*could*” in clause (86) and “*would*” in (90). It is obvious from the narrator’s judgments that the answer Owuraku was expecting from Tika is not easily said, how can a woman tell her man that she has to sleep with other men in order to make more

profits? This is a business method, which is in fact a *non dit*! Tika naturally expected Owuraku to understand the *non dit*, after all, other men did and life still continued with their female partners. Owuraku was not like other men. He was a university undergraduate with pride and prospects. Following this event, Owuraku made up his mind to quit Tika without her knowing it, but he continued to benefit from her financially. The narrator made use of the auxiliary verb “*would*” in clauses (103), (104) and (108) to convey this. Owuraku then picked a girlfriend on campus (clause 111). When Tika heard about this, she thought it was vengeance, and that it would not last. To encode Tika’s certainty about this, the narrator employed the modalizer “*would*” in clauses (117), (125) and (126). It must be stressed that the modalizer in clause (117) is enhanced by the modal adjunct “*still*”. This denotes Tika’s stubbornness to admit that it was over between her and Owuraku. She thought money is or/and can do everything (clause 132). Given that Owuraku’s girlfriend was from a poor home, Tika strongly believed that with her wads of pesewa she could make Owuraku drop her. She actually used the modulators “*can*” in clause (129) and “*should*” in clause (135) to encode all this. Note how she pejoratively called the girl in clause (135) “*that ‘mistake!’*”. This

denotes once again Tika's pride and arrogance.

When Owuraku finally graduated, Tika asked him a question as regards when their people would meet to perform the marriage rites (clause 144). Here it is noted that Tika's question is modalized. This denotes deference to Owuraku. Perhaps, this is due to the fact that he had changed status; from a student to a potential worker. Owuraku answered Tika that when he found a job and saved enough to finance the dowry (clause 149) he would come with his people to meet Tika's. This bears out Owuraku's sense of responsibility and respect for socially established norms. Impatient, Tika quickly offered to finance the dowry (clause 152). She used the modulator "*will*" for this purpose. This expressively shows Tika's love for Owuraku. Owuraku found her move outrageous (clause 154). He then used the modalizer "*would*" in clause (156) to encode his judgments of probability of such a move. For him, a woman should not condescend herself so low to the extent to provide the dowry for her own marriage: "You don't buy wifhood- you earn it" (clauses 166 and 167). Tika suspected vengeance (clause 158), and asked Owuraku a question (clause 159) that normally necessitates yes or no as answer. But Owuraku tactfully replied her with two

modalized questions (clauses 160 and 162): "How *can* I?" and "How *dare* I?" This is one conversational strategy to avoid an open interpersonal squabble between the two lovers. The narrator used the modulator "*needed*" in clause (168) to encode impatience from Tika; she was impatient to accommodate Owuraku's disguised insults. Therefore, she left him and settled on four useful 'steady' lovers (clauses 169-170).

#### Conclusion

Drawing on the analysis and interpretation of Amma Darko's fictional text *The Housemaid* (1998), we agree with Eggins (1994:194) that "There is [...] a clear relationship between the social roles we play in situations, and the choices we make in the Mood system". The choices the characters, male and female, in the fictional text under study here make in the Mood system do encode, *inter alia*, the gender relations they hold with each other or one another. The gender relations, as depicted in the dual linguistic frame of the two extracts here, are not represented one-sidedly. The findings also exude that both the male experience and the female experience are symmetrically portrayed. However, there is a variability of the relations of role and power in/across the two extracts. It is noted in the extracts that

men and women play both the leading roles in some particular contexts and the subservient ones in others.

In Extract 1, for instance, the married man, who had a love affair with Sekyiwa, is seen to repeatedly modulate. This denotes two things: unequal power and high affective involvement. The same man is seen in other instances playing an inverted role. Sekyiwa, while addressing the man (and even other men she gave money to have good sex with her), demands. Likewise, the man's ex, while addressing the man, demands. This denotes lack of deference and indifference to the man. In Extract 2, Tika is seen in a particular instance as the one who provided for Owuraku's needs. This denotes that she was in position of authority. She is also seen elsewhere consenting to other men's sexual demands. But she stood her ground in front of Owuraku who had come to query her about this. Owuraku himself is seen as a man full of pride and prospects who would not eat shit! He would not marry a woman who had incinerated her pride and dignity, but he chose to be diplomatic about this. It follows from this to note that though the writer of this fictional text puts in relief social practices that metaphorically or literally mirror the relations between men and women in contemporary African literature (and by

extension society), she in fact challenges existing conventional ideologies of gender positioning and representation.

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## Appendix

### Extract 1 (p. 18-21)

1. **Madam Sekyiwa, Tika's mother** (S) **was** (F) 100 percent illiterate, stinking rich and riddled with guilt (Ca). 2. At the age of twenty-two (Ac) **she** (S) **began** (F/P) a clandestine affair with a married man twenty-four years her senior (Ac). 3. **His wife** (S) **was** (F) barren (Ca) 4. And (Aj) **rumour** (S) **had** (F/P) it (C) 5. that (Aj) **this** (S) **was** (F) the result of an abortion (C) 6. **she** (S) **had** (F) had (P) 7. when (Aj) **they** (S) **were** (F) courting (P). 8. Then (Aj) **Sekyiwa** (S) **got** (F/P) pregnant (Ca). 9. And (Aj) **the man** (S) **felt** (F/P) his obligation (C) to his unborn child transcending his loyalty to his wife (Ac).

10. **He** (S) **left** (F/P) her (C).

11. '**I** (S) **will** (Fml) live (P) the rest of my life (C) for you and our child (Ac),' 12. **he**

(S) **promised** (F/P) Sekyiwa (C). 13. '**I** (S) **will** (Fml) set (P) you up (C) in business (Ac). 14. **I** (S) **will** (Fml) make (P) you (C) rich (Ca). 15. **I** (S) **will** (Fml) invest (P) every pesewa (C) 16. **that** (S) **crosses** (F/P) my hand (C) in you (Ac). 17. So that (Aj) one day (Ac), when (Aj) **I** (S) **am** (F) old (Ca) and (Aj) no longer working (Ca), 18. **you** (S) **can** (Fml) take care of (P) me and our child (C).'

19. So (Aj), soon after Tika's birth (Ac), **he** (S) **got** (F/P) Sekyiwa (C) a big shop (C) 20. and (Aj) **filled** (F/P) it (C) with textile prints (Ac). 21. By the third year (Ac), **Sekyiwa** (S) **had** (F) become (P) one of the wealthy market mummies (C). 22. **Young, good-looking male gold-diggers** (S) **began** (F) to vie (P) for her attention (Ac). 23. **Her husband's libido** (S) **was** (F) waning (P) anyway (Ac), 24. so (Aj) **she** (S) **gave in** (F/P). 25. **She** (S) **gave** (F/P) them (C) good money (C); 26. **they** (S) **gave** (F/P) her (C) good sex (C). 27. **Life's attraction** (S) **shone** (F/P) in her eyes (Ac). 28. **Her husband** (S) **mistook** (F/P) it (C) for love (Ac); 29. **his heart** (S) **was** (F) bursting (P) with affection (Ac) for his young wife (Ac).

30. **He** (S) **took** (F/P) her (C) in his arms (Ac). 31. 'Now (Ac) that (Aj) **we** (S) **have** (F) achieved (P) what (C) 32. **we** (S) **set out to** (F/P),' 33. **he** (S) **looked** (F/P) her

(C) tenderly (Ac) in the eyes (Ac), 34. 'we (S) **can** (Fms) begin (P) [to **really** (Am) enjoy (P) life (C).] (Ac)'

35. But (Aj) to his dismay (Ac), **Sekyiwa** (S) **gave** (F/P) him (C) a scornful jeer (C).

36. 'Enjoy (P) **what life** (C)? 37. **What life** (C) is (F) there (S) [to enjoy (P) with a dead penis (Ac)?]' (Ac)

38. **That** (S) **was** (F) how (C) 39. **the squabbles** (S) **started** (F/P). 40. **No day** (S) **passed** (F/P) without a fight or an argument (Ac). 41. And (Aj) **little Tika** (S) **witnessed** (F/P) it all (C).

42. Then (Aj) one day (Ac) **something** (S) **happened** (F/P). 43. **Tika** (S) **returned** (F/P) from school (Ac) 44. and (Aj) **found** (F/P) the house (C) in tumult (Ac). 45. **Everyone** (S) **was** (F) wearing (P) black (C) 46. and (Aj) crying (P). 47. **Her mother** (S) **called** (F/P) her (C) aside (Ac), 48. **explained** (F/P) to her (Ac) 49. **what death** (S) **was** (F), 50. and (Aj) **told** (F/P) her (C) 51. that (Aj) **her father** (S) **was** (F) dead (Ca).

52. **Little Tika** (S) **remembered** (F/P) the fights and arguments (C) 53. **she** (S) **had** (F) witnessed (P) between her parents (Ac). 54. **All the screaming and yelling** (S) **had** (F) come (P) from her mother (Ac); 55. **the imploring and pleading** (S) from her father (Ac). 56. **She** (S)

**remembered** (F/P) her mother's hands (C) [flying (P) at her father's face (Ac) in time (Ac) with her insults (Ac)] (Ac). 57. **It** (S) **was** (F) her father (C) 58. **who** (S) **had** (F) wept (P). 59. After one such argument (Ac), **her mother** (S) **had** (F) stormed (P) [past her and out of the house, without so much as a glance] (Ac), 60. as (Aj) **Tika** (S) **leaned** (F/P) confused (Ca) against the corridor wall (Ac). 61. **She** (S) **had** (F) gone (P) 62. to find (P) her father (C) and (Aj) ask (P) why (C) 63. **he** (S) **was** (F) weeping (P). 64. **He** (S) **had** (F) cuddled (P) her (C), 65. **managed** (F/P) a weak smile (C) 66. and (Aj) **assured** (F/P) her (C) 67. that (Aj) **he** (S) **had not** (Fn) been crying (P), 68. but (Aj) **she** (S) **knew** (F/P) 69. that (Aj) **he** (S) **was not** (Fn) telling (P) her (C) the truth (C).

70. 'Did (F) **Mama** (S) beat (P) you (C)?' 71. **she** (S) **had** (F) asked (P).

72. 'No, (Ap)' 73. **her father** (S) **had** (F) replied (P) calmly (Ac). 74. And (Aj) as if (Aj) drawing (P) on his daughter's strength to prevent (P) his breaking down (Ac), **he** (S) **had** (F) hugged (P) her (C) tightly (Ac) 75. and (Aj) held (F/P) her close (C). 76. **Tika** (S) **had** (F) **never** (Am) needed to be told (Pml) 77. that (Aj) **her father** (S) **was** (F) a very sad man (C).

78. **It** (S) **had** (F) been (P) **even** (Am) more glaringly clear (Ca) on those free

Saturdays (Ac) 79. when (Aj) **her mother** (S) **had not** (Fn) taken (P) her (C) to the shop (Ac). 80. On such days (Ac) **her father** (S) had (F) become (P) [a completely different person, playing (P) and (Aj) laughing (P) with her (Ac)] (C). 81. [**All (C) it (S) had (F) taken (P)**] (S) **was** (F) the sound of her mother's arrival (C) [for the gaiety (Ac) to halt (P) abruptly (Ac)], 82. as if (Aj) **the light of her father's life** (S) **had** (F) been extinguished (P) by the flick of a switch (Ac).

83. **Her mother explaining death to her** (S), now (Ac) **said** (F/P) 84. that (Aj) **her father** (S) **had** (F) gone (P) to heaven (Ac) 85. and (Aj) **wouldn't** (Fnms) be returning (P). 86. **Tika** (S) **wondered** (F/P) 87. if (Aj) **her mother** (S) **had** (F) sent (P) him (C) to heaven (Ac) 88. Because (Aj) **shedidn't** (Fn) want (P) him (C) anymore (Ac). 89. '**Did** (F) you (S) make (P) him (C) die (P)?' 90. **she** (S) **asked** (F/P) her mother (C) innocently (Ac).

91. **Sekyiwa** (S) was (F) stunned (Ca). 92. 'How (Wh/C) **can** (Fms) **you** (S) say (P) that (C)?' 93. **she** (S) **reproached** (F/P) guardedly (Ac).

94. 'Sometimes (Ac) **you** (S) **made** (F) him (C) cry (P),' 95. **Tika** (S) **said** (F/P).

96. **Sekyiwa** (S) **was** (F) overwhelmed (Ca).

97. '**You** (S) are (F) too young (Ca) [to understand] (Ac) 98. how (Wh/C) **your father** (S) **died** (F/P), Tika (Av),' 99. **she** (S) **managed** (F/P), 100. 'but (Aj) one day (Ac), when (Aj) **you** (S) **are** (F) old enough (Ca) [to understand] (Ac), 101. **I** (S) **will** (Fml) explain (P) to you (Ac). 102. All right?'(mn)

103. **Tika** (S) **nodded** (F/P). 104. Then (Aj), as if (Aj) seeking emphasis (Ac), **she** (S) **added** (F/P), 105. 'So (Aj) **Dada** (S) **won't** (Fnms) come back (P) again (Ac)?'

106. 'No, (Ap)' 107. **Sekyiwa** (S) **replied** (F/P).

108. '**Who** (S) **will** (Fms) play (P) with me (Ac) on Saturdays (Ac) 109. if (Aj) **you** (S) **can't** (Fnms) take (P) me (C) to the shop (Ac)?'

110. '**I** (S) **will** (Fml) find (P) somebody (C).'

111. 'Why (Wh/Ac) **can't** (Fnms) **you** (S) play (P) with me (Ac)?'

112. 'Because (Aj) **I** (S) **have to** (Fml) make (P) money (C) [to look (P) after us (Ac).] (Ac)'

113. 'So (Aj) when (Aj) **you** (S) **finish** (F) making (P) money (C), 114. **will** (Fms) **you** (S) play (P) with me (Ac)?'

115. But (Aj) before (Aj) **Sekyiwa** (S) **could** (Fms) answer (P) that (C), 116. **she** (S) **was** (F) summoned (Ca) [to talk (P) to the new house-help (Ac)] (Ac) 117. **she** (S) **wanted** (F/P) 118. to employ (P) 119. to look after (P) Tika (C). 120. **Little Tika** (S) **continued** (F) to wait (P) 121. and (Aj) hope for (P) the day (C) 122. **her mother** (S) **would** (Fms) finish making (P) money (C) 123. and (Aj) come to play (P) with her (Ac).

124. Years later (Ac), **Tika** (S) **learnt** (F/P) that (C) two days before (Ac) 125. **her father** (S) **had** (F) died (P), 126. **he** (S) **had** (F) tried (P) for a reconciliation (Ac) with his first wife (Ac). 127. But (Aj) **his ex** (S) **had** (F) been greatly (Ac) offended (P) by his move (Ac) 128. and (Aj) **hurled** (F/P) every insult (C) under the sun (Ac) at him (Ac). 129. And (Aj) **she** (S) **hadn't** (Fn) stopped (P) there (Ac).

130. 'Bury (P) any shred of hope (C) 131. **you** (S) **have** (F/P) for a possible reconciliation down a million-mile pit! (Ac)' 132. **she** (S) **had** (F) said (P). 133. 'And (Aj) make sure (P) too (Ca) 134. that (Aj) for as long as (Aj) **both of us** (S) **live** (F/P), 135. **you** (S) **never** (Am) **cross** (F/P) my way (C) 136. or (Aj) **step** (F/P) on my shadow (Ac). 137. Even when (Aj) **you** (S) **were** (F) functioning (P) down there (Ac), 138. **did** (F) **I** (S) ask (P) you (C) back

(Ac) 139. when (Aj) **you** (S) **left** (F/P) me (C) for your chicken soup (Ac)? 140. How much more (Wh/C) now (Ac) that (Aj) **you** (S) **are** (F) nothing (C) but (Aj) a miserable piece of tomato! (C)'

141. **She** (S) **had** (F) cursed (P) him (C) with leprosy (Ac), 142. **should** (Fms) **he** (S) defy (P) her warnings (C), 143. and (Aj) **had** (F) broken (P) six raw eggs (C) at his feet (Ac) [to solicit (P) the powers of the gods (C) to see (P) it (C) through (Ac)] (Ac). 144. **It** (S) **had** (F) proved (P) too much (Ca) for his heart (Ac).

145. **Tika** (S) **did not** (Fn) blame (P) her stepmother (C). 146. Instead (Ac), [**all** (C) **she** (S) **saw** (F/P) **in her mind's eye** (Ac)] (S) **were** (F) Sekyiwa's hands and (Aj) insults (C) [flying (P) at her father's face (Ac)] (Ac).

147. 'If (Aj) **you** (S) **hadn't** (Fn) jilted (P) him (C), 148. **would** (Fms) **he** (S) have gone (P) 149. to ask (P) for reconciliation (Ac)?'

150. So (Aj) **Sekyiwa** (S) **had** (F) **always** (Am) known (P) 151. that (Aj) **Tika** (S) **blamed** (F/P) her (C) for the death of her father (Ac). 152. **She** (S) **tried** (F) to buy (P) her forgiveness (C). 153. **Tika** (S) **saw** (F/P) her mother's turmoil (C) 154. and (Aj) **relished** (F/P) it (C). 155. Somehow (Ac), **her mother's desperation for her**

**forgiveness** (S) **eased** (F/P) the memory of the grave sadness (C) in her father's face (Ac) 156. when (Aj) **she** (S) **saw** (F/P) him (C) for the last time (Ac). 157. **She** gleefully (Ac) **accepted** (F/P) every financial bargain (C) 158. **Sekyiwa** (S) **offered** (F/P) her (C). 159. What (Wh/C) else **could** (Fms) **she** (S) get (P) from her mother (Ac), 160. **she** (S) **asked** (F/P) herself (C)? 161. And (Aj) when (Aj) **Tika** (S) **failed** (F/P) her exams (C), 162. **she** (S) **knew** (F/P) 163. that (Aj) [**all (C) she (S) needed (Fml) to do (P)**] (S) **was** (F) to come up (P) with a business proposal (Ac) 164. and (Aj) **Sekyiwa** (S) **would** (Fml) finance (P) it (C). 165. For her part (Ac), **Sekyiwa** (S) **saw** (F/P) in Tika's exams (Ac) bungle of another opportunity (C) [to show (P) her concern (C)] (Ac); 166. **it** (S) **was** (F) a chance (C) [to purchase (P) her daughter's forgiveness (C)] (Ac).

### Extract 2 (p.22-25)

1. Obsessed with proving her success in spite of her academic failure, especially to Owuraku (Ac), **Tika** (S) **invested** (F/P) all (C) in her business (Ac)- her brains, her energies, her dignity. 2. And (Aj) **she** (S) **succeeded** (F/P). 3. By the time (Ac) **Owuraku** (S) **had** (F) finished (P) with the sixth form (Ac) 4. and (Aj) **was** (F) going on (P) to university (Ac) 5. **Tika** (S) **was** (F) providing (P) for all his needs (Ac).

6. 'Lucky you! (mn)' 7. **his jealous mates** (S) **teased** (F/P) at first (Ac).

8. **It** (S) **swelled** (F/P) Owuraku's ego (C).

9. Then (Aj) **it** (S) **reached** (F/P) the ears of Owuraku's friends (C) 10. that (Aj) **Owuraku** (S) **was** (F) unknowingly (Ac) paying (P) a price (C) for his good luck (Ac). 11. **He** (S) **was** (F) having to share (Pml) Tika (C) with other men (Ac), 12. something (C) **they** (S) **were** (F) certain (Ca) 13. **he** (S) **had** (F/P) no idea about (C). 14. And (Aj) **they** (S) **were** (F) no longer so jealous of (Ca) him (C). 15. In fact (Ao), **they** (S) **decided** (F/P) 16. to let (P) him (C) in on it (Ac). 17. After all (Ac), what (Wh/C) **were** (F) **friends** (S) for? 18. **They** (S) **summoned** (F/P) Owuraku (C).

19. 'Man!' (mn) 20. **one** (S) **patted** (F/P) him (C) on the back (Ac). 21. '**The way your woman** (S) **has** (F) become (P) your provider (C), 22. **she** (S) **could** (Fms) be hijacking (P) your manhood (C), 23. while (Aj) **you** (S) **have** (F/P) no control over her womanhood (C) at all! (Ac) 24. Dig? (mn) 25. **Nothing** (S) **is** (F) for free (Ac), or (Aj)?

26. Before (Aj) **Owuraku** (S) **could** (Fms) work out (P) 27. what (Wh/C) **he** (S) **was** (F) saying (P) 28. and (Aj) make (P) a reply (C), 29. **a second friend** (S) **snapped**

(F/P) to the first (Ac), 30. ‘No roundabout talk, man! (mn) 31. Be (P) direct! (Ca) 32. And (Aj) facing (P) Owuraku (C) **he** (S) **said** (F/P) bluntly (Ac), 33. ‘**There** (S) **is** (F) talk (C) about your woman (Ac). 34. Dig? (mn) 35. Bad talk! (mn)

36. ‘Like (Aj) what (Wh/C)?’ 37. **Owuraku** (S) **asked** (F/P).

38. ‘Like (Aj)...’

39. And (Aj) **Owuraku** (S) **listened** (F/P) in pain (Ac) to the gossip (Ac) about Tika (Ac) 40. that (Aj) **everyone** (S), except him (Ac), [**it** (S) **seemed** (F/P)], **had** (F) heard (P). 41. **He** (S) also (Ac) **noticed** (F/P) the glee (C) with which (Ac) 42. **his friends** (S) **told** (F/P) him (C).

43. Later (Ac), stunned, furious, and feeling both degraded and humiliated (Ca), **he** (S) **went** (F/P) 44. to look (P) for Tika (Ac). 45. **He** (S) **found** (F/P) her (C) [totally worn out, slumped in an armchair, having **just** (Am) returned (P) from a round of her debtors (Ac)] (Ac). 46. **Owuraku** (S) **launched** (F/P) straight (Ac) into an attack (Ac).

47. ‘What (Wh/C) **is** (F) **this ugly talk about you bedding them all** (S)? 48. Shop owners, bank managers, customs officers? (mn)’

49. **He** (S) **thought** (F/P) 50. **Tika** (S) **would** (Fms) break (P) down (Ac) 51. and (Aj) beg (P) for forgiveness (Ac). 52. Instead (Aj) **she** (S) **snapped** (F/P) defensively (Ac), 53. ‘**Do** (F) **I** (S) poke (P) my nose (C) into your studying methods (Ac)?’

54. **Tika** (S) **was** (F) overwhelmed (Ca) by events (Ac). 55. How come (Wh/C) **these things never** (Am) **stayed** (F/P) under wraps (Ac), 56. **she** (S) **wondered** (F/P) to herself (Ac)? 57. In fact (Ao), until (Aj) **she** (S) **got** (F/P) into it (Ac), 58. **she** (S) **had not** (Fn) realized (P) 59. **that business** (S) **could** (Fml) entail (P) so much unpleasantness (C). 60. **It** (S) **took** (F/P) her (C) a while (C) 61. to understand (P) 62. that (Aj) in order to (Aj) stay (P) in business (Ac) and (Aj) perform (P) well (Ca), **she** (S) **had to** (Fml) consent (P). 63. And (Aj) **she** (S) **needed** (Fml) to perform (P) well (Ca) 64. because (Aj) **she** (S) **wanted** (F/P) 65. to prove (P), to Owuraku (Ac) especially (Ac), 66. that (Aj) **her failure** (S) **had** (F) ended (P) with her exams (Ac). 67. For example (Aj), when (Aj) **she** (S) first (Ac) **started** (F/P) business (C), 68. **Tika** (S) **used** (Fms) to think (P) 69. that (Aj) **women** (S) [**who** (S) **imported** (F/P) goods (C) to sell (P) in Ghana (Ac)] **paid** (F/P) all their customs duties (C) to the letter (Ac). 70. **Sekyiwa’s friend** (S), [**who** (S) **had** (F)

coached (P) her (C) in the business (Ac)],  
**had** (F) said (P) nothing (C) 71. to  
 disillusion (P) her (C). 72. **It** (S) **was** (F)  
 73. **only** (Am) when (Aj) **she** (S) **got** (F/P)  
 into it (Ac) 74. that (Aj) **Tika** (S) **realized**  
 (F/P) 75. **profits made on imports** (S)  
**were** (F) negligible (Ca) 76. if (Aj) **all**  
**customs duties** (S) **were** (F) paid (P) to  
 the last pesewa (Ac). 77. **Some customs**  
**officers** (S) **accepted** (F/P) cash bribes (C)  
 in exchange for reduced tariffs (Ac), 78.  
 but (Aj) **this** (S) **did not** (Fn) apply to (P)  
 Samuel, the chief customs officer (C) at  
 the border (Ac), 79. when (Aj) **the**  
**businesswoman involved** (S) **happened**  
 (F) to be (P) young and pretty (Ca). 80. **He**  
 (S) **turned down** (F/P) Tika's cash offer  
 (C) 81. and (Aj) **indicated** (F/P) lewdly  
 (Ac) 82. **that** (S) [what (Wh/C) **he** (S)  
**wanted** (F/P) from her (Ac)] **was** (F) sex  
 (C). 83. **She** (S) **needed** (Fml/P) his help  
 (C), 84. so (Aj) **she** (S) **consented** (F/P).

85. **There** (S) **were** (F) others (C) too (Ca),  
 86. but (Aj) how (Wh/C) **could** (Fms) **she**  
 (S) have explained (P) that (C) to Owuraku  
 (Ac)? 87. **Other women's husbands** (S)  
**just** (Am) **closed** (F/P) their ears and  
 minds (C) to it (Ac). 88. **Business** (S) **was**  
 (F) business (C). 89. Period. (mn) 90. For  
 (Aj) what (Wh/S) **would** (Fms) happen (P)  
 91. if (Aj) **they** (S) **interfered** (F/P) 92.  
 and (Aj) **the women** (S) **stopped** (F/P)  
 their antics (C), 93. **the business** (S) **went**

(F/P) down (Ac) 94. and (Aj) **the cash** (S)  
**stopped** (F) flowing (P)? 95. But (Aj)  
**Owuraku** (S) **was not** (Fn) like (Ca) these  
 other men (C). 96. **He** (S) **was** (F) a  
 university undergraduate (C) with pride  
 and prospects (Ac). 97. For Owuraku (Ac),  
**money** (S) was (F) good (Ca), but (Aj) not  
 at any price (Ac). 98. And (Aj) **that** (S)  
 was (F) a point (C) 99. **Tika** (S) **had** (F)  
 missed (P).

100. **Owuraku** (S) **decided** (F/P) on an  
 exit plan (Ac). 101. In his heart (Ac) **he** (S)  
**was** (F) finished (P) with Tika (Ac), 102.  
 but (Aj) **he** (S) **decided** (F/P) 103. that (Aj)  
**he** (S) **would not** (Fnms) tell (P) her (C)  
 immediately (Ac). 104. **He** (S) **would**  
 (Fms) leave (P) her (C) 105. to think  
 (P) 106. **the affair** (S) **was** (F) **still** (Am)  
 on, 107. and (Aj) continue to benefit (P)  
 from her (Ac) financially (Ac) 108. for as  
 long as (Aj) **it** (S) **would** (Fms) take (P)  
 her (C) 109. to realize (P) 110. that (Aj) **it**  
 (S) **was over** (F) between them (Ac). 111.  
 Next (Ac), **he** (S) **picked** (F/P) a girlfriend  
 (C) from campus (Ac). 112. When (Aj)  
**Tika** (S) **heard** (F/P) about it (Ac), 113.  
**she** (S) **refused** (F/P) 114. to believe (P) it  
 (C) 115. and (Aj) **confronted** (F/P)  
 Owuraku (C). 116. **He** (S) **did not** (Fn)  
 deny (P) it (C). 117. But (Aj) **Tika** (S) **still**  
 (Am) **would not** (Fnms) give up (P). 118.  
**It** (S) **was** (F) a reaction (C) against the  
 pain (Ac) 119. **she** (S) **had** (F) caused (P)

him (C), 120. **she** (S) **told** (F/P) herself (C). 121. **She** (S) **initiated** (F/P) an investigation (C) into her rival's background (Ac), 122. **learnt** (F/P) 123. that (Aj) **she** (S) **was** (F) from a poor family (Ac), 124. and (Aj) **convinced** (F/P) herself (C) **even** (Am) more (Ca) 125. that (Aj) **things** (S) **would** (Fms) sort (P) themselves (C) out given time (Ca). 126. **Owuraku** (S) **would** (Fms) realize (P) 127. that (Aj) **the girl** (S) **had** (F/P) nothing (C) 128. to offer (P) him (C).

129. 'How (Wh/C) **can** (Fml) **she** (S) **even** (Am) try to step (P) into my shoes (Ac)? 130. What (Wh/C) **has** (F/P) **she** (S) 131. to offer (P) Owuraku (C)? 132. **Money** (S) **is** (F) the power word (C). 133. Not books. (mn)' 134. And (Aj) **she** (S) **showered** (F/P) Owuraku (C) with **even** (Am) more cash and gifts (Ac).

135. 'That (S) **should** (Fml) make (P) him (C) drop (P) that "mistake!" (C) 136. **she** (S) **assured** (F/P) herself (C).

137. But (Aj) **Owuraku** (S) **sensed** (F/P) her frustration (C). 138. And (Aj) **he** (S) **was** (F) also (Ac) **still** (Am) seething (P). 139. So (Aj) **he** (S) vengefully (Ac) **accepted** (F/P) all (C) 140. **she** (S) **gave** (F/P) him (C)- 141. and (Aj) **passed** (F/P) some (C) on to his poor campus lover (Ac).

142. **Judgment day** (S) **came** (F/P) 143. when (Aj) **he** (S) **graduated** (F/P).

144. 'When (Aj) **will** (Fms) **you** (S) let (P) your people (C) come (P) 145. to see (P) my people (C) 146. to perform (P) the marriage rites (C)?' 147. **Tika** (S) **asked** (F/P).

148. 'When (Aj) **I** (S) **find** (F/P) a job (C) 149. and (Aj) **save** (F/P) enough (Ca) [to finance (P) the dowry (C)], (Ac)' 150. **Owuraku** (S) **replied** (F/P).

151. 'Why (Wh/Ac) wait (P) that long (Ac)? 152. **I** (S) 'll (Fml) provide (P) the cash (C),' 153. **Tika** (S) **offered** (F/P).

154. 'Outrageous! (mn)' 155. **Owuraku** (S) **snarled** (F/P), feigning shock (Ac). 156. '**Only** (Am) a shame-less, desperate woman [who (S) wanted (F/P) a husband (C) for the sake of earning the title of a married woman (Ac)] (S) **would** (Fms) do (P) that (C). 157. **Have** (F) **you** (S) incinerated (P) all your pride and dignity (C)?'

158. **Tika** (S) **suspected** (F/P) vengeance (C).

159. '**Are** (F) **you** (S) deliberately (Ac) insulting (P) me (C)?'

160. 'How (Wh/C) **can** (Fms) **I** (S)? 161. **Owuraku** (S) **gibed** (F/P). 162. 'How (Wh/C) **dare** (Fms) **I** (S)? 163. But (Aj)

believe (P) me (C), 164. **my people (S)**  
**always (Am) say (F/P)** 165. **a woman like**  
**that (S) is (F) never (Am) worth (Ca) her**  
salt (C). 166. **You (S) don't (Fn) buy (P)**  
wifehood (C)- 167. **you (S) earn (F/P) it**  
(C).

168. **Tika (S) needed (Fml/P)** no further  
insults (C). 169. **She (S) gave up (F/P)**  
Owuraku (C) 170. and (Aj) **settled on**  
(F/P) four useful 'steady' lovers (C).