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I. Préambule

Toutes les bases de données *Science Citation Index* (SCI) de l'*Institut for Scientific Information* à Philadelphie (ISI) sont regroupées par Thomson Reuters dans l'*ISI Web of Knowledge* dans lequel est intégré le *Web of Science* (WOS). Outre le SCI, le WOS comprend deux autres bases de citations sur les revues : *Arts and Humanities Citation Index* (AHCI) et le *Social Sciences Citation Index* (SSCI).

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Investigating the Tenor Continua in Femi Osofisan's *Women of Owu* through the Hallidayan Mood Grammar

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Abstract - This paper analyses the Mood structure and system in two extracts from the Nigerian playwright Femi Osofisan's (2006) *The Women of Owu* with a view to decoding the role relationships established among war winners and losers. Drawing on the SFL requirements for text analysis, researchers have first identified, categorized, quantified, analyzed and interpreted the language data related to the three components of the grammar of interpersonal meaning, namely mood, modality and adjunct types selected by different participants in the conversations to assert the three tenor continua: power, contact and affective involvement. The findings reveal that though contract is frequent among the interactants, the affective involvement among them is low and the power unequal.

Key words: mood, modality, adjunct, interpersonal relationship.

Résumé - Ce travail analyse la structure et le système modaux de deux extraits tirés de la pièce *Women of Owu* du dramaturge nigérian Femi Osofisan (2006) afin de décoder les relations interpersonnelles établies entre les vainqueurs et les vaincus. Il est basé sur une étude quantitative des éléments grammaticaux : mode, modalités et compléments circonstanciels choisis par les différents intervenants au cours des conversations. Les distributions des types de modes ajoutés à celles des modalités et des compléments circonstanciels ont révélé que le pouvoir est inégal entre les participants, le contact est fréquent mais l'implication affective est basse.

Mots clés : mode, modalité, complément circonstanciel, relation interpersonnelle.

Introduction

It is a widely shared view in systemic functional linguistics (SFL) that the social roles and relationships among a group of individuals can be decoded through the analysis of the mood, modality and adjunct choices they make in addressing each other (Halliday & Matthiessen, 2004; Eggins, 2004; Amoussou, 2015). This research work aims at uncovering how these three components help to encode the interpersonal relationships among the participants in two extracts drawn from *Women of Owu* (2006) by Femi Osofisan. As the saying goes that practice without theory is blind and theory without practice is empty, the researchers have deemed it necessary to overview the theoretical background underlying the study, to propose a research methodology before undertaking the analysis.

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1. Overview of the Theory of Interpersonal Meaning

In SFL, language is theorized to lay three functions –the ideational, the interpersonal and the textual and each is encoded in a particular grammatical structure and system of its own (Halliday & Matthiessen, 2004; Eggins, 2004). As the interpersonal meaning or tenor is the one running in a clause to express the social relationships between participants in dialogues or conversations, the study of this meaning generally involves the identification, quantification and analysis of such components as *mood*, *modality* and adjunct types as each of these contributes to aspects of tenor. In other words, through mood, modality and adjunct-types, people “use language to build and maintain personal and social relationships” (Cunanan, 2011: 72).

Though the word ‘*mood*’ appears in three forms in SFL –‘*mood*’, ‘*MOOD*’ and ‘*Mood*’ to respectively refer to ‘*mood-types*’, ‘*the tabulated display of the mood structure of a particular clause*’ and ‘*the whole grammar of interpersonal meaning including analysis of ‘mood-types and structures, ‘modality’ and ‘adjunct types’*’, the small-case spelling is more precisely used to refer to such speech forms as the declarative, the interrogative, the imperative, the exclamative and the subjective, each of which expresses a particular speech function as informing, requesting, commanding, wondering or suggesting (Eggins, 1994:69). The table below gives an idea of the main mood types and their potential functions.

Table 1. Speech roles, speech functions and examples (Eggins, 1994: 69; Amoussou, 2014:150)

Mood types	Speech functions	Examples
Declarative mood	Giving information by stating what is or happens	She remains virgin.
Interrogative mood	Asking for or requesting information	Is she still alive?
Imperative mood	Getting someone to perform an action	Join him inside, all of you!
Exclamative mood	Expressing an emotion	Ah poor you!

As for the term ‘*modality*,’ it basically refers to the use of modal verbs and locutions to express ‘modulation’ in terms of ‘obligation, necessity, power, determination and commitment’ or ‘modalisation’ by means of ‘probability, politeness, uncertainty, absence of obligation or necessity, doubt, etc.’. According to Fowler (1986:131), “modality is 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 state of affairs referred to”. The modulation component of modality is expressed through such modals and locutions as ‘must, mustn’t, need, should,



ought to, have to, had better, to be supposed/expected to' and such causative verbs as make/let/have/get/cause/oblige, etc.' while the modalisation component is encoded in others such as 'may, might, can, perhaps, probably, etc.' (Amoussou, 2015:130).

The last functional elements are the *adjunct types*. These grammatical elements are not essential to the basic meaning of the clause, but they occur to add some precisions to the idea it expresses. There are many types of adjuncts: vocative, conjunctive, circumstantial, polarity, continuity and modal adjuncts. The first refers to the designation of the next speaker by a name, a title, a nickname or a reduced name. White (2000:34) acknowledges that the features which express interpersonal relationships include "terms of address such as names, nicknames, pet names ... abbreviated or forms of expressions". A conjunctive adjunct is either a coordinating or a subordinating conjunction that appears at the beginning of the clause while a circumstantial adjunct is an adverbial or prepositional phrase that brings additional information to the meaning of the clause. While a polar adjunct is generally a 'yes' or 'no' or any similar item that helps to agree or disagree with a preceding speaker, a continuity adjunct expresses emotions through such locutions or interjections as 'ah', 'oh'; 'well', 'wow', etc.

The study of these features helps to decode the power, contact and affective involvement statuses of the participants in a conversation and therefore the tenor relationship established and maintained among them.

2. Research Methodology: Data Collection and Processing

With purpose of decoding the three tenor continua –power, contact and affective involvement – among the participants, two extracts are randomly selected from the play under study. Each is then broken into its constituent clauses and each clause is labelled following adopted clues, bracketed and numbered. The quantification of the mood-types helps to produce a table (table₂) that is used as the data-foundation for the analysis of the first component. Within each clause, the modality-markers are bolded, italicized and labelled. The data related to modality-types are also extracted, tabulated and quantified to carry the second component (table₃). Finally, Adjuncts are underlined and labelled and adjunct-related data are classified and quantified for the analysis of the third component (table₄). Overall, from the identification of mood, modality and adjunct types (see the appendix), three tables are extracted to serve as data-base for the analysis.



2.1. Distribution and Analysis of Mood-Types in the Extracts.

<i>MT</i>	<i>Ext. n^o</i>	<i>Actors</i>	<i>Clause n^{os}</i>	
DM	<i>Ext.1</i>	<i>Erelu</i>	4, 5; 6;28; 39;40; 41; 58;59;	09
		<i>Gesinde</i>	1; 2;3;10; 11; 12; 13; 14; 15; 16; 22; 26; 29; 30; 31; 33; 34;35; 38; 42; 43; 44; 45; 47; 49; 62; 63.	27
	<i>Ext.2</i>	<i>Gesinde</i>	2; 5; 7; 10; 12; 16; 17; 18; 19; 20; 21; 23; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 39; 40; 42; 43; 45; 46; 47; 48; 49; 50; 51; 53;	35
		<i>Adumaadan</i>	9; 55; 56;	03
IM	<i>Ext.1</i>	<i>Erelu</i>	9; 17; 20; 21; 23; 24; 27;32; 46; 60; 61; 64.	12
		<i>Gesinde</i>	55; 56;	02
	<i>Ext.2</i>	<i>Gesinde</i>	38;	01
		<i>Adumaadan</i>	1; 4; 6; 11; 36; 57;	06
IP	<i>Ext.1</i>	<i>Erelu</i>	7; 8; 57;	03
		<i>Gesinde</i>	48; 52; 54;	03
	<i>Ext.2</i>	<i>Gesinde</i>	3; 8; 22; 24; 41; 58;	06
		<i>Adumaadan</i>	13; 14; 15; 44; 60; 61; 62; 63; 64.	09
EM	<i>Ext.1</i>	<i>Erelu</i>	36; 37; 50; 51; 52; 53;	06
		<i>Gesinde</i>	18; 19; 25; 54.	0
	<i>Ext.2</i>	<i>Gesinde</i>	37; 58	02
		<i>Adumaadan</i>	13; 14; 15; 59; 60; 61; 62;	07

From this first data-table, it comes out that of the 66 clauses contained in extract₁, 36 (54.54%) are declarative, 14 interrogative (21.21%), 06 imperative (09.09%) and 10 (15.15%) exclamative. This means that though the extract is mainly about the provision of information and explanations about states of affairs, it is also significantly concerned with the request of information and explanations, the demand of actions and explanations and the expression such emotions as wonder, surprise, disgust, indignation, etc. It can also be noticed that of the 36 declaratives, 27 (75%) are used by Gesinde and 09 (25%) by Erelu. This can mean on the one hand that the aide is more powerful than the woman, given that information is power, or on the other hand, that he is less powerful, given that the more powerful demands explanations and the less provides. Of the 14 interrogatives, 12 (85.71%) are used by Erelu and just 02 (14.29 %) are by Gesinde. This means that the queen requests or demands more information or explanations than Gesinde who requests or demands very little or few. As for their equal share in the use of the imperatives (03/6: 50% each), this means they



equally demands actions from each other. However, there is a great gap in the emotive import of the information/explanations provided, requested or demanded as the queen utters 06 (60%) of the exclamatives and Gesinde 04 (40%). Indeed, while the queen is concerned about the fate of her kingdom after the capture of the king and loss to the rival kingdom, the aide is also so with the failure or success of his assignment to bring home the message that the queen and her entire kingdom have to become slaves to the winners.

As for extract₂, it records 38 declaratives over the 64 clauses it visibly contains, 07 interrogatives, 15 imperatives and 09 exclamatives, which brings the actual number of clauses to 69 because 07 of the clauses (*n*^{os} 13; 14; 15; 58; 60; 61; 62) appear in both the imperative and exclamative forms. While these general figures convey similar features to extract 2 as has been the case of extract 1, the redistribution these mood types between the two major participants tells us who is really who in the dialogue. It appears that of the 38 declaratives, 35 (92.11%) are uttered by Gesinde and just 03 (07.89%) by Adumaadan, 06 (85.71%) of the 07 interrogatives are used by Adumaadan and 01 (14.29%) by Gesinde, 09 (60%) of the 15 imperatives are uttered by Adumaadan and 6 (40%) by Gesinde and 07 (77.77%) of the exclamatives come from Adumaadan and 02 (22.23%) from Gesinde. While the '92.11%' - '07.89%' ratio for the declaratives leads to similar deductions as with extract₁, the same applies for the '85.71%' - '14.29%' one, the '60%' - '40%' one and the '77.77%' - '22.23%' one for the interrogatives, the imperatives and the exclamatives, respectively. In particular, Adumaadan combines both the imperatives and the exclamatives in 6 clauses (*n*^{os} 13; 14; 15; 60; 61; 62) and Gesinde does that just once (*n*^o58). This reliance on the merger between two strong mood-types gives the woman such an aggressive tenor that cannot but threaten the ideological security of even the winners (Amoussou, 2017: 261). Their solution is to destroy all the heirs to the throne of Owu who might one day challenge them (*n*^{os} 17-35).

On the basis of the mood-type distribution, it can strongly be claimed that Gesinde is the dominant information provider in both extracts and the queen or the princess is the dominant requester of explanations. While this share in the use of declaratives adequately reflects the social role of Gesinde as a messenger, the women's dominance in the use of interrogatives, exclamatives and imperatives to some extent prove that they are, at least verbally, more powerful though more emotive and aggressive than Gesinde. The next step is to analyze the use of modality-markers to see how they contribute to the expression of power and other tenor continua in the extracts

2.2. Distribution and Analysis of Modality in the Extracts

As has been the case with mood-type data, the ones related to modality are extracted from the data-processing exercise and presented on the table below.

Table 3. Distribution of Modality-markers in the extracts

MT	Ext. n ^o	Clause n ^o (modality item)	Rate
M ⁺	Ext. ₁	19 (<i>of course</i>); 32 (<i>will</i>); 35 (<i>should make</i>); 37 (<i>should</i>); 38 (<i>does</i>); 40-41(<i>insists that</i>); 46 (<i>will</i>); 49 (<i>will not</i>); 50 (<i>will</i>); 51 (<i>will... not dare</i>); 58 (... <i>'ll never</i>);	11
	Ext. ₂	6 (<i>will</i>); 7 (<i>would rather not</i>); 9 (<i>won't</i>); 21 (<i>it's no use...</i>); 28 (<i>can-not</i>); 33 (<i>has to</i>); 37 (<i>of course</i>); 43 (<i>have to</i>); 44 (<i>can't</i>); 45 (<i>should let</i>); 53 (<i>can-not</i>); 60 (<i>don't you dare</i>)	12
M ⁻	Ext. ₁	1 (<i>I'm sure</i>); 6 (<i>always</i>); 10-11 (<i>I wish you'd</i>); 49 (<i>knows that...</i>); 59 (<i>used to</i>)	05
	Ext. ₂	3 (<i>please don't</i>); 8 (<i>please don't</i>); 10(<i>please</i>), 39 (<i>You'd</i>); 44 (<i>please ...</i>); 45 (<i>perhaps</i>) ...49 (<i>must</i>);	07

(68.75%) express modulation and 05 (31.25%) do modalisation. Likewise, 12 (63.16%) of the 19 modality-markers in extract₂ relate to modulation and 07 (36.84%) are about modalisation. This means that the two extracts are about two times more modulated than modalised. As modulation is about the expression of such aspects of interpersonality as power, obligation, necessity, commitment and determination and modalisation about lack of power, probability, uncertainty, negotiation and politeness, these rates clearly show that the extracts are much less about peace than about confrontation.

Of the 11 modulators in extract₁, 07 (63.64%) are used by Erelu (n^{os} 32, 37, 40, 46, 50, 51 & 58) and just 04 (36.36%) by Gesinde (n^{os} 19, 35, 38 & 49). This means that the pieces of information conveyed and orders given by the queen carry more power and authority than the ones by Gesinde. In the second extract, 08 of the 12 modulators (66.66%) are used by Gesinde (n^{os} 7, 18, 21, 27, 33, 37, 44 & 53) and 04 (33.33%) by Adumaadan. This means that power relations are reversed and that Gesinde is in a little stronger position in extract₂ than he has been in extract₁. The distribution of modalisers corroborates this interpretation. In extract₁, though Gesinde uses two high-value modalisers to show the near certainty of his pieces of information (n^{os} 1 & 49), he is the one who negotiates more (n^o 10-11). As the only modaliser used by the queen relates to the habitual status or function of '*a servant*' (n^o 59) and therefore helps to lower the aide de camp, it can strongly be argued that the queen, with just 25%



of modalisation, exerts, at least verbally, more power than the messenger, who modalises 75%. Likewise, Adumaadan is found to use only one modaliser (n^0 44) over the seven identified in extract₂ while Gesinde uses 06 (85.71%) (n^{0s} 3, 8, 10, 39, 45, 49). If the '14.29%' vs. '85.71%' ratio is taken a measure, it leads to the conclusion that Gesinde is still in a weaker position than this woman. In particular, his use of 'please' to introduce most of the utterances plays more a plea-expressive function than the emphatic one (Amoussou 2015: 133-34). In addition, from the politeness angle of modalisation, these rates can serve to show that the two women are blunter or much less polite than the man.

2.3. Distribution and Analysis of Adjuncts

From the Mood-component identification (appendix), the following data are extracted and tabulated as the backbone for the analysis of adjuncts.

Table 4. Distribution of Adjuncts in the extracts

AT	Ext. n^0	Clause n^{0s} (adjuncts)	rate
VA	Ext.1	1(<i>Erelu Afin</i>), 1(<i>Gesinde</i>), 1(<i>herald to the Allied Army</i>) , 1(<i>special aide to the Maye, General Okunde</i>); 4(<i>Gesinde</i>); 10(<i>Your majesty</i>); 29(<i>Erelu</i>); 51(<i>my daughter</i>); 52(<i>Orisaye</i>); 54(<i>Erelu</i>)	10
	Ext.2	1(<i>man of misfortune</i>), 10(<i>ayaba</i>); 13(<i>you slave</i>); 46(<i>Erelu</i>); 52(<i>ayaba</i>); 60(<i>you dogs</i>)	06
CJA	Ext.1	5(<i>As</i>); 15(<i>And now</i>), 34(<i>as far as</i>); 35(<i>And</i>); 36(<i>But</i>); 40(<i>And</i>); 46(<i>And</i>); 50(<i>So because of his lust</i>); 54(<i>But</i>); 60(<i>But</i>)	10
	Ext.2	9 (<i>then</i>); 14(<i>and</i>); 20(<i>and</i>); 21(<i>So</i>); 25(<i>When</i>); 27(<i>and</i>); 29 (<i>but</i>); 33(<i>and</i>); 35(<i>and</i>); 36(<i>And</i>); 40(<i>if</i>); 46 (<i>in case</i>); 48(<i>and</i>); 51(<i>But</i>); 52(<i>So</i>); 56 (<i>as</i>)	16
CCA	Ext.1	3(<i>these seven years...</i>); 3(<i>from our generals</i>); 9(<i>this time</i>); 28(<i>now</i>)	04
	Ext.2	1(<i>again this time</i>); 19(<i>here</i>); 34(<i>right now</i>); 39(<i>as much</i>); 41(<i>now</i>); 47(<i>in the night</i>); 49(<i>for a long time</i>); 50(<i>in the hands of the Generals</i>)	08
CTA	Ext.1	25(<i>Oh</i>); 51(<i>Ah</i>)	02
	Ext.2	12(<i>Well</i>)	01
MA	Ext.1	45 (<i>just</i>); 51(<i>just</i>)	02
	Ext.2	48 (<i>already</i>); 51(<i>luckily</i>); 55(<i>already</i>); 63(<i>right</i>)	04
PA	Ext.1	4 (<i>Yes</i>);	01
	Ext.2	59(<i>No</i>)	01



It must be noted that of the 29 adjuncts identified in extract₁, the vocative and conjunctive ones rank equally highest (10/29: **34.48%**) each, followed by circumstantial ones (04/29: **13.79%**), with the others occurring sparingly. The high frequency of vocatives implies that turns are frequent in the dialogue and that the interactants try to draw each other's attention by the use of appellatives like names, titles or any other means. Here, though the aide de camp is the main user of vocatives, his display of authority can be decoded not only his use of **04** self-honorific vocatives –*Gesinde, herald to the Allied Army, special aide to the Maye, General Okunde* – to show that he is the mouthspoke not only of an army general but also of the entire *Allied Army*. Not only does he invoke the names of the military powers behind him but also those of the political and spiritual ones such as '*Balogun Kusa*' (n⁰26) or '*the Balogun*' (n^{0s} 42 & 47) and his protective deity '*Ogun*' (n^{0s} 47 & 49). This tact helps *Gesinde* to turn his verbal clash with *Erelu* into a military one between the *Allied Army* and the *Owu Army*, or into a political one between the *Balogun's* kingdom and the *Erelu's* one or a spiritual one between '*Obatala*' – '*the Owu god of purity and creativity*' (n⁰39) and '*Ogun*' – '*the Balogun's protector*'. In addition, his variation in vocative use from '*Erelu Afin*' (n⁰ 1) through '*Your majesty*' (n⁰ 10) to '*Erelu*' (n^{0s} 29 & 54) expresses his attitudinal change from respect to contempt for the queen who shows no interest in his face and his message. On the other hand, the queen invokes her beloved daughter (n^{0s} 51 & 52) as if she were present during the dialogue. She also addresses the officer just once as '*Gesinde*' (n⁰ 4) and later refers to him as '*a servant*' (n⁰ 59). When her god-dedicated daughter is demanded as wife by the rival king, she also invokes the wrath of *Obatala* (n⁰ 46) and her reaction to the news that '*the Balogun*' is a protégé of *Ogun's* entails not only her reluctance to set a god against another just for humans' lust but also that her god may be no match for *Ogun*.

As for conjunctive adjuncts, they occur in three categories: the additive '*and*' (n^{0s} 15; 35, 40 & 46), the contrastive '*but*' (n^{0s} 36, 54 & 60) and the causal '*as, so, as far as*' (n^{0s} 5, 34 & 50). While the use of additives helps to link complementary utterances/propositions, that of contrastive links contradictory arguments. As for the causal ones, they bind utterances with cause-and-effect relationships. As *Erelu* has used two-third of the causal and contrastive adjuncts, these help on the one hand to establish the link between the message and its spiritual implication on the one hand and to mark her opposition or indignation to it on the other. What is more the use of such locutions as '*these seven years*' (n⁰ 3), '*always*' (n⁰ 6), '*further misfortune*' (n⁰ 9) '*this time*' (n⁰ 9), '*now*' (n⁰ 28) and '*used to*' (n⁰ 59) signals both the queen's indignation and frequent with the aide.

As regards extract₂, 16 of the 36 adjuncts (**47.71%**) are conjunctive, 08 (**20%**) circumstantial, 06 (**17.14%**) vocative, 04 (**11.43%**) modal and just 01 (**02.86%**) continuity and 01 (**02.86%**) polar. While the higher rate of conjunctive adjuncts

in extract₂ than in extract₁ entails a higher level of connectivity of the former than the latter, it must be noted half of the conjunctive adjuncts (8/16: 50%) are additive (*n*^{0s} 9, 14, 20, 27, 33, 35, 36, 48), 03 (18.75%) causal (*n*^{0s} 21, 52, 56), 03 (18.75%) conditional (*n*^{0s} 25, 46, 40) and 02 (12.50%) contrastive (*n*^{0s} 29, 51). The predominance of additive adjuncts signals that there is some complementarity between the propositions being expressed or that little contradiction is allowed regarding the execution of the decree issued by the winners and this is solaced by the fewness of contrastive adjuncts. As for the causal adjuncts, most of them are used by the aide to warn against any attempt to rebel against the decree that is already in execution. The warning expressed in the causal adjuncts is strengthened by the conditional ones like 'if, in case, etc.' While the queen uses the first double circumstantial adjunct (*n*⁰ 1) to express indignation at doom messenger, echoing her tone in extract₁ (*n*^{0s} 6, 9, 28, 59), all the other adjuncts of this type are used by the aide to stress the urgency of his mission to capture potential heirs to the throne of Owu (*n*^{0s} 19, 34 & 41) and to depict the powers behind their capture and detention (*n*^{0s} 5 & 50), the time of their capture (*n*⁰ 47) and their detention conditions (*n*^{0s} 39 & 49). The 04 mood adjuncts express the winners' achievements (*n*^{0s} 48, 51 & 55) and the losers' obligation to submit to their demands (*n*⁰ 63).

In this extract, the vocatives tell much about the hostile tenor between the aide and Adumaadan, a princess of the Owu kingdom. Though the former is presented to the reader as 'Gesinde' and the latter as 'Adumaadan,' both somehow refuse to address each other by their regular names or titles. The aide calls Adumaadan by the diminutive or first-name vocative 'ayaba' (*n*^{0s} 10 & 52) instead of her royal title and the queen simply as 'Erelu' (*n*⁰ 46) while the queen and the princess address him with such dishonorific vocatives as 'man of misfortune' (*n*⁰ 1), 'you slave' (*n*⁰ 13) and 'you dogs' (*n*⁰ 60). In particular, the use of the plural vocative (*n*⁰ 60) confirms that Gesinde is viewed as a representative or symbolic or front-office character with others operating at the back-office (Amoussou, 2017: 195-6; Kennedy, 1987: 205). In addressing Gesinde with a dishonorific plural vocative, both the queen and the princess see him and all the powers behind him – *the Allied Army/the Generals, king Balogun and Ogun* – as 'dogs'. Just as both Erelu (*n*⁰ 39) and Gesinde (*n*^{0s} 1, 26, 42, 47, 49) invoke the powers behind them in extract₁, here the very Gesinde invokes the authorities behind his instructions: 'the order of the generals' (*n*⁰ 5), 'Balogun Derin' (*n*⁰ 16) and 'the hands of the Generals' (*n*⁰ 50). The invocation by each group of the powers behind them helps to validate the scriptural truth that 'we do not battle against blood and flesh but against principalities, powers, rulers of darkness and spiritual hosts of wickedness in high places' (Ephesians 6: 12).

It can be deduced from this section on adjuncts that vocatives are the main vehicles the power and affective-involvement continua of tenor while



conjunctive and circumstantial adjuncts help to respectively show the relative connectivity of the dialogue and frequency of contact between the rival forces. Indeed, while the two women use more dishonorable vocatives to lower and disgrace the messenger, the latter keeps invoking the powers behind him to indirectly tell his opponents that he is not acting on his own authority. This seems to be the strategy of officers who operating under a superior authority as the mention by the Jews of Caesar, the principality behind Judah, is the reason for Pontius Pilate to allow them to judge and crucify Christ (John 19:13).

Conclusion

This article has set to study the three tenor continua –power, affective involvement and contact–in two extracts from a Nigerian play to see which of the three components of the grammar of interpersonal meaning encodes best each continuum. The analysis of mood-types shows that the women express more power than the messenger. The analysis of modality confirms the unequal power relationship revealed by the mood-types in that the messenger modulates less but modalises more while the women modulate more and modalise less.

Continuum between the interactants as the exclamative mood. The messenger's move from more honorific to less honorific vocatives for the queen and his refusal to call the princess by her title but her first name is an indicator. Likewise the women's use of humiliative vocatives for the aide shows their hostility not only to the officer but also to the powers behind him.

The contact continuum is mainly encoded in the use of circumstantial and conjunctive adjuncts. Indeed many of the circumstantial adjuncts have helped to show that contact is often or frequent between the messenger and the queen's family and that conjunctive ones have mainly contributed to the connectivity of their utterances.

Messenger and the queen/princess, power between them is unequal and the affective involvement very low. These findings somehow reflect the social roles and relationships between a queen/princess and messenger, especially when the latter is the spokesman of a rival winning warring party.

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Appendix

Labels: *DM*= Declarative mood; *IM*= Interrogative mood; *IP*= Imperative mood; *EM*= Exclamative mood; *DMn*= Minor declarative mood; *IMn*= Minor interrogative mood; *IPn*= Minor imperative mood; *EMn*= Minor exclamative mood; *VA*= Vocative Adjunct; *CTA*= Continuity Adjunct; *MA* = Mood Adjunct; *PA* = Polarity Adjunct; *M⁺*= Modulator; *M⁻*= Modaliser.

Extract 1:

GESINDE :¹[Erelu Afin^(VA), *I'm sure*^(M⁻) you remember me, Gesinde^(VA), herald to the Allied Army^(VA), and special aide To the Maye, General Okunde^(VA).]^(DM)²[I am the Ijebu officer]^(DM) ³[Who has been coming back and forth these seven years through your gates^(CCA), bearing messages from our generals^(CCA).]^(DM)

ERELU :⁴[Yes^(PA), I remember you, Gesinde^(VA).]^(DM) ⁵[As^(CJA) I remember how]^(DM) ⁶[Your appearance *always*^(M⁻) meant some doom to our people.]^(DM) ⁷[Go on,]^(IP)⁸[talk.]^(IP) ⁹[What further misfortune do you have for us this time^(CCA)?]^(IM)

GESINDE :¹⁰[Your majesty^(VA), I wish]^(DM)¹¹[*you'd*^(M⁻) understand,]^(DM) ¹²[I am only a messenger, just a borrowed mouth.]^(DM)¹³ [It's the generals]^(DM) ¹⁴[Who take the decisions.]^(DM) ¹⁵[And now^(CJT-CCA) they send me to tell you to prepare:]^(DM) ¹⁶[Each of you is going to *your future masters*.]^(DM)

CHORUS LEADER :¹⁷[Separately or together?]^(IMn)

GESINDE :¹⁸[What a question!]^(EM) ¹⁹[Separately *of course*^(M⁺)!]^(EMn)

ERELU :²⁰[Without exception?]^(IMn) ²¹[No special consideration at all for any of us?]^(IMn)

GESINDE :²²[Such are my instructions]^(DM)

ERELU :²³[Not even for me?]^(IMn) ²⁴[Nor for my sick daughter Orisaye?]^(IMn)

GESINDE :²⁵[Oh^(CTA) she's fortunate!]^(EM) ²⁶[Balogun Kusa himself has asked for her.]^(DM)

ERELU :²⁷[To be a servant to his wife?]^(IMn) ²⁸[Now^(CCA) you confirm my worst fears.]^(DM)

GESINDE :²⁹[You're wrong there, Erelu^(VA).]^(DM) ³⁰[He does not want her as a servant.]^(DM) ³¹[She is going to
join his harem.]^(DM)

ERELU :³²[You mean, he *will*^(M⁺) marry her?]^(IM)

GESINDE :³³[That's his intention,]^(DM) ³⁴[as far as^(CJA) I know.]^(DM) ³⁵[And^(CJA) that *should make*^(M⁺) you erase
your fears.]^(DM)

ERELU :³⁶[But^(CJA) ... Orisaye's the bride of a god!]^(EM) ³⁷[He *should*^(M⁺) know!]^(EM)



GESINDE :³⁸[He **does**^(M+).](DM)

ERELU: ³⁹[She's been wedded since birth to *Obatala*, our god of purity and creativity.](DM) ⁴⁰[**And**^(CJA) the god

insists ^(M+) ^(DM)⁴¹[that she remain a virgin -](DM)

GESINDE: ⁴²[That's exactly](DM)⁴³[what excites *the Balogun* about her,](DM)⁴⁴[the fact that she is still a virgin.](DM) ⁴⁵[His eyes dance **just**^(MA) to hear her name.](DM)

ERELU: ⁴⁶[**And**^(CJA) how does he think *Obatala will* ^(M+) -?](IM)

GESINDE : ⁴⁷[*The Balogun* is a protégé of *Ogun*,](DM)⁴⁸[don't forget.](IP) ⁴⁹[He *knows* ^(M-) *Ogun will not* ^(M+) let

him down.](DM)

ERELU: ⁵⁰[**So because of his lust** ^(CJA), he *will* ^(M+) pitch one god against the other!](EM) ⁵¹[**Ah**^(CTA) *my daughter* ^(VA), what *will* ^(M+) men *not dare*^(M+) **just** ^(MA) to satisfy their greed!](EM-IM) ⁵²[It's over now, *Orisaye*^(VA), all your life of piety and devotion!](EM) ⁵³[It's all been a waste ...!](EM)

GESINDE :⁵⁴[**But**^(CJA) *Erelu*^(VA), I don't understand you!](EM)⁵⁵[You are unhappy,](IM)⁵⁶[that your Daughter is going to share the bed of a king?](IM)

ERELU: ⁵⁷[Forget it,](IP) ⁵⁸[you'll *never*^(M+) understand.](DM) ⁵⁹[You are **a servant** ^(VA) **used to** ^(M-) taking orders.](DM) ⁶⁰[**But** ^(CJA) what of my second daughter, Beautiful Adeoti?](IMn) ⁶¹[What have your generals decided for her?](IM)

GESINDE: ⁶²[She is, er... fortunate too.](DM) ⁶³[We have er... sent her to a safer place.](DM)

ERELU: ⁶⁴[Where?](IMn)

(Osofisan, F. (2006). *The Women of Owu*, pp. 23-25)

Extract 2:

ERELU: ¹[What do you want **again this time**^(CCA), **man of misfortune**^(VA)?](IM)

GESINDE: ²[The boy] ^(DMn). ³[**Please don't** ^(M-) hate me](IP).

ADUMAADAN: ⁴[You want to take my son?](IM)

GESINDE: ⁵[It's the order of *the Generals*](DM).

ADUMAADAN: ⁶[What *will*^(M+) you do with him?](IM)

GESINDE: ⁷[I *would rather not* ^(M+) say](DM). ⁸[**Please don't** ^(M-) insist](IP).

ADUMAADAN:⁹[**Then**^(CJA) I *won't*^(M+) part with him](DM).

GESINDE: ¹⁰[**Please**^(M-), *ayaba*^(VA), it's not my order](DM);

ADUMAADAN: ¹¹[You're going to kill him?](IM)

GESINDE: ¹²[**Well**^(CTA) ...](DMn)

ADUMAADAN:¹³[Tell the truth, **you slave**^(VA)](IP-EM)¹⁴[**and**^(CJA) stop dithering!](IP-EM) ¹⁵[Out with it!](IPn-EM)

GESINDE: ¹⁶[It was *Balogun Derin, ayaba*^(VA).](DM)¹⁷[He warned his colleagues very strongly](DM)¹⁸[that their future *would not*^(M+) be safe after this](DM), ¹⁹[**If**^(CJA) they went away from **here**^(CCA)](DM), ²⁰[**and**^(CJA) left a single heir to the Owu throne alive](DM). ²¹[**So**^(CJA) *it's no use*^(M+) resisting] ^(DM). ²²[Give him to me](IP).

²³[It's more dignified](DM), ²⁴[believe me, not to resist](IP). ²⁵[**When**^(CJA) you have



lost a war]^(DM); 26[you have lost]^(DM), 27[and^(CJA) there's *nothing*]^(DM) 28[you *can* (M- / M+)do about it]^(DM) 29[but^(CJA) to accept the consequences]^(DMn). 30[The law is what]^(DM) 31[we say]^(DM)32[it is now]^(DM), 33[and^(CJA)*has to*(M+)be obeyed]^(DM). 34[Right now (CCA), my instructions are to take this child away]^(IP) 35[and^(CJA) -]^(DMn)

ADUMAADAN: 36[And^(CJA) kill him?]^(IMn)

GESINDE: 37[Of course (M+!)]^(EMn) 38[Why are we wasting time?]^(IM) 39[You'd(M-) do as much to us (CCA)]^(DM) 40[if^(CJA) your side won the war]^(DM). 41[Now^(CCA) hand him over]^(IP), 42[It's hard enough]^(DM) 43[what I *have to*(M+) do]^(DM).

ADUMAADAN: 44[I *can't* (M+) ... *please* (M-)...] (IP)

GESINDE: 45[*Perhaps*(M-) I *should let* (M+) you know -]^(DM) 46[in case^(CJA) some of you are nursing some stupid hopes in that direction - your king-your husband, Erelu^(VA) -]^(DM)47[we caught him in the night^(CCA)]^(DM), 48[and^(CJA) he has already^(MA) paid the price of his folly]^(DM). 49[You *must* (M-) have heard someone screaming for a long time (CCA), begging for death]^(DM).50[That was him, in the hands of the Generals^(CCA)]^(DM). 51[But^(CJA)luckily^(MA) it's over now for the poor man]^(DM).52[So^(CJA), ayaba^(VA), *don't* imagine]^(IP) 53[anyone *can*(M+) help you now]^(IP).54[Give up the child]^(IP).

ADUMAADAN: 55[You've got my father already^(MA)]^(DM), 56[as^(CJA) you say]^(DM). 57[Why not spare -]^(IMn)

GESINDE: 58[Take it from her!]^(IP-EM)

ADUMAADAN: 59[No^(PA)!]^(EMn) 60[*Don't you dare*(M+) touch me, you dogs^(VA)!]^(IP-EM) 61[Move back!]^(IP-EM) 62[Get away from me!]^(IP-EM) 63[Right^(MA), here you are]^(IP), 64[Have him]^(IP).

(Osofisan, F. (2006). *The Women of Owu*, pp. 43-45)